Chaozhou Daluogu

Performance, Repertoire, Instruments, Technique, Transmission and Sustainability in an Ancient Chinese Percussion Genre

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This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.
Abstract

*Chaozhou daluogu* 潮州大锣鼓 is a traditional art form involving percussion, wind and string instruments, which originated in the Chaoshan region, South China. The genre revolves around the *dagu* 大鼓, the leading drum and conductor of the ensemble. *Chaozhou daluogu* is deeply embedded in the regional Chaoshan culture through its connection with what is usually referred to as the *youshen* 游神 (‘god pageant ceremony’).

From the legendary origins of the tradition – which its master performers trace back to the Tang dynasty – it is said to have kept original elements, but also undergone major change and development. Broadly accepted to have been re-defined to its present form by master Ou Xinu towards the end of the Qing dynasty (1644-1911), in the middle of the nineteenth century, it has been reinvented in a stage performance setting towards the middle of the twentieth century.

This thesis examines the dynamic history and current practice of *Chaozhou daluogu* primarily from the perspectives of its senior representatives, exploring its origins and development over time, introducing the instruments and performance setups as well as playing techniques, considering both traditional and contemporary repertoire, surveying transmission and learning experiences of major exponents, and trying to provide some insight into the sustainability of the genre into the future.

The defining feature of the *Chaozhou daluogu* ensemble is the *dagu*, the leading drum, surrounded by an array of brass percussion, as well as wind, bowed and plucked string instruments. The ensemble setup for both god pageant ceremony and stage performance
varies according to the needs of the ensemble. The same applies to repertoire, which can be divided into traditional and contemporary works. The building blocks of this repertoire are the *kejie* 科介, rhythm patterns, and *qupai* 曲牌, labelled melodies. Traditional works are associated with the god pageant ceremony, which has retained widespread community interest over the years, and is celebrated in a pre-defined fashion on a specific day in the Chinese New Year. Contemporary works primarily feature in stage performances, a platform for experimentation and innovation.

At the centre of processes of preservation and innovation are the masters, leaders in the fields of performance, development and transmission of this art. Using an ethnographic approach which has become standard in similar studies since the 1980s, I have tried to map the history, performance, repertoire, instruments, technique, and transmission of *Chaozhou daluogu*. Bringing together – often contradictory – information from interviews with eight living masters of the tradition across two generations, a limited body of academic literature and other sources (almost exclusively in Chinese), and extensive fieldwork in Chaozhou, Shantou and Guangzhou, the current centres of performance and transmission (which included several months of immersion in the tradition by taking lessons, using my background as a professional percussionist), this thesis, with its extensive videography of interviews, performances, instruments and techniques, represents perhaps the most comprehensive exploration of the practical aspects of *Chaozhou daluogu* to date.

The written and recorded data presented here aim to provide a research basis for performers, scholars, government and teaching institutions passionate about the study, preservation, development, education and dissemination of *Chaozhou daluogu* as an element of the world’s rich musical diversity. In this way, this document, in its combination of text and audiovisual
resources, may serve both as a scholarly document in its own right and as an instrument to contribute to the sustainability of the tradition by informing the next generation of percussionists who wish to engage with this rich expression of China’s intangible cultural heritage.
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Chapter 1: Background, research questions, approach, outcomes

1.1 Background and rationale

Every year, on the sixth day of Chinese New Year, the streets of Chaozhou are filled with the sounds of percussion, wind and string instruments. It is the time of *youshen* in this city in the East of Guangdong province, a ‘god pageant ceremony’, which scholars trace back as a local folk custom to at least the Ming dynasty (Eng & Lin, 2002, p. 1259). This form of *Chaozhou daluogu* has a special meaning for the people in the region:

The music of Chaozhou is one that is full of local colours, and with deep social foundations. *Chaozhou daluogu* is one form of the folkloric Chaozhou music. The distribution of this musical practice spreads from Chaoshan, Mingnan to the South-Eastern Asian areas where Cantonese people live. *Chaozhou daluogu* combines the rich percussive tradition with its animated rhythm patterns and dynamic extremes with wind and string instruments, creating a form that is unique and expresses and reflects the local culture. (Liu, 2006, p. 58, my translation)

At the same time, almost 500 kilometres to the West, in Guangzhou, the capital of Guangdong, one may find master Chen Zuohui preparing his Guangdong National Orchestra for upcoming concerts or international tours presenting a very similar percussion, wind and string music tradition derived from *youshen*, but with the distinctive features of a stage tradition. These two traditions, both referred to as *Chaozhou daluogu* form the focus of this investigation.

The term *Chaozhou daluogu* is a combination of a reference to ‘Chaozhou’, the historical epicentre of the art form’s history and practice, and ‘*daluogu*’ 大锣鼓, which can be translated...
as “grand gong and drum”. *Chaozhou daluogu*, therefore, translates as “Chaozhou grand gong and drum music”.

**Figure 1:** Geographical location of Chaozhou, ©2010 Google – Map data ©2010 Google, Kingway, MapKing, Mapabc, Tele Atlas, ZENRIN

Chaozhou 潮州 is a city located in the Chaoshan region, east of Guangdong province. About 470 kilometres driving distance from the capital Guangzhou, the neighbouring cities are the coastal Shantou 汕头 in the south, Jieyang 揭阳 in the west, and Meizhou 梅州 in the north. The Han River flows through the city, and onwards into the South China Sea in the southeast.

Historically, Chaozhou is a city of great importance. Before the political centre moved to Shantou in 1955, Chaozhou (which underwent a series of name changes over time) was the centre of politics, economics and culture in eastern Guangdong. As one of the great cultural centres in the Lingnan region, Chaozhou is famous for Chaozhou music, Choazhou opera, and *Chaozhou daluogu*. There are, however, other customs and habits, as well as crafts and architecture that in their level of development match the musical achievements of the region: Chaozhou Gongfu tea, Chaozhou food, Chaozhou embroidery and woodcarving, the Guangji bridge, and the god pageant ceremony.
At the end of the Chinese calendar year, more specifically on the first day of the last month, *choushen* 賄神 begins. It features praising and thanking the god(s), and involves praying for safety and riches. *Choushen* ends on the 24th day, which is also when *youshen* 游神, the god pageant ceremony, begins. Not unlike a carnival, from the 24th day of the last month of the current year to the second month of the New Year, every village chooses its own lucky day to put on the ceremony (Chen, 2009). In 2010, for example, Yixi town 意溪镇 chose the sixth day of the first month (Zhang, 2008, p. 26). The gods prayed to are different for each area, including those associated with Confucianism, Taoism, Buddhism, and localised deities.

*Chaozhou daluogu* is a key feature of the god pageant ceremonies.

*Chaozhou daluogu* is one type of *Chaozhou luogu* (‘gong and drum’) music, which in turn is one type of Chaozhou music. Cai (2009, p. 1) describes Chaozhou music as both instrumental and vocal, and in his definition limits it to five specific types of art music:

- Chaozhou luoguyue 潮州锣鼓乐 (‘Chaozhou gong and drum music’)
- Chaoyang ditaoyue 潮阳笛套乐 (‘Chaoyang flute suites music’)
- Chaozhou xianshiyue 潮州弦诗乐 (‘Chaozhou string poem music’)
- Chaozhou xiyue 潮州细乐 (‘Chaozhou refined ensemble music’)
- Chaozhou miaotangyue 潮州庙堂乐 (‘Chaozhou temple music’)

In research conducted by the Chaozhou folk music group, which also serves as also one of the centres of research in this tradition, there are also five types. However, they omit Chaoyang flute suites music, and introduce *Chaozhou waijiangyue* 潮州外江乐 (difficult to translate, akin to ‘music from the outside’). This refers to music that did not originate in Chaozhou directly, but was introduced from the outside (*Chaozhoushi minjian yinyuezhi*, 1989, p. 13). Zheng (2010) combines these into six types, but uses a different name for the
music from the outside: *handiao yinyue* 汉调音乐 (‘Han mode music’). Within *Chaozhou luogu* there are the following further distinctions:

<table>
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<td><strong>Chaozhou daluogu</strong></td>
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<tr>
<td><strong>Chaozhou xiaoluogu</strong></td>
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<td><strong>Chaozhou suluogu</strong></td>
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<td><strong>Ditao daluogu</strong></td>
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</tbody>
</table>

What distinguishes *Chaozhou daluogu* from the other types of *Chaozhou luogu* is the practice that the musical ensemble is led by the percussion section, and more specifically the *sigu* 司鼓 (master, ensemble leader) performing on the *dagu* 大鼓 (‘big drum’ or ‘leading drum’). The ensemble also includes wind and string instruments, with the *suona* (‘shawm’, a double reed instrument) as its melodic leader. In fact, *Chaozhou daluogu* is so strongly connected to its main featured instrument, the *dagu* 大鼓, that sometimes its name is used as synonymous with the latter (Huang, 2002, pp. 27-29). The list of other instruments in the ensemble is long and variable, with perhaps the exception of the *douluo* 斗锣 and *suona* 唢呐, a gong and shawm which are almost always present (see Chapter 3).

Traditionally, only one drum was used to lead the ensemble. In contemporary performance settings and compositions, however, this number can vary. Whatever the number, the *dagu* is still played by a single performer, who, through the role associated with the instrument,
automatically assumes the role of ensemble leader. Among the required skills of a *sigu* is the mastery of specialised conducting hand gestures, used to indicate changes in the music. These gestures have developed over time, especially since the introduction of stage performance since the middle of the twentieth century, adapting to the practical demands of this type of performance (as will be explored in chapters 2 and 4).

In terms of repertoire, *Chaozhou daluogu* is divided in line with the two currently existing performance settings: god pageant ceremony and stage performance. In the god pageant ceremony, the *Chaozhou daluogu* ensemble is either marching or standing in an open air square. The music played is called *changxingtao* 长行套, which can be translated as ‘long marching suite’. It is a type of music that contains rhythms similar to the Western 2/4 and 3/4 meters. On stage, the ensemble usually sits and plays *paizitao* 牌子套, a form of ‘programmatic suite’. This programmatic music features stories derived from operas, rhythmically more challenging and in general more varied than *changxingtao*. On stage, new compositions may also be played. They are usually short pieces, often selecting ‘highlights’ from the traditional suites, and are considered part of *paizitao* (Cai, 2009, p. 26). Both forms of repertoire are typically presented only in live settings; they have rarely been recorded professionally.

Stage playing (*paizitao*) can be divided into three different styles of playing: *wenpai* 文派 (‘civil’ style), *wupai* 武派 (‘martial’ style), and *wenwupai* 文武派 (‘mixed style’) (see Jones, 1995, p. 93). This distinction is also applied to the repertoire (p. 94), which is why the style is based and depends on one of two opposite possibilities of storyline behind the music: *wentao* 文套, the ‘civil’, love story, generally with soft, delicate music and singing and talking
elements, or *wutao* 武套, the ‘martial’ story, based on action, war and fighting scenes (Cai, 2009, p.30). The style of playing usually matches the storyline.

---

**DVD**

1 - 1 - Chen Xudong - Changxingtao, paizitao.mp4

*Video 1: Chen Xudong talks about *changxingtao* and *paizitao* (Video interview by Wang Yuyan, February 26, 2010, Shantou) [no English subtitles]*

*Chaozhou daluogu* is generally referred to as ‘traditional’ and ‘ancient’, as Chaozhou music scholars and performers alike consider a reference to wind and percussion music played in the streets of Chaozhou by Tang dynasty poet Han Yu to be an indication of at least a precursor to the art. While the validity of this claim is difficult to assess, as the words of Han Yu are not sufficiently specific to identify the music he refers to as *Chaozhou daluogu*, it underlines the pride local musicians and audiences feel in regard to this part of their musical heritage. It perhaps also illustrates a trend toward attributing more ancient origins of a tradition than justified by evidence most famously termed ‘invented tradition’ by Hobsbawm almost 30 years ago, who defines this as “a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past” (Hobsbawm & Ranger, 1983, p. 1). Historical evidence only becomes more accurate towards the middle of the nineteenth century, as contemporary performers and scholars have started to document the orally transmitted history of *Chaozhou daluogu*.

The main development of the nineteenth century was the introduction of martial arts movements into the playing style of *Chaozhou daluogu*, generally attributed to master Dai Zixian. While at that time the only performance setting was the streets of the local villages during the god pageant ceremonies, from the middle of the twentieth century onwards the
major performers turned to the concert stages. This also resulted in the shortening of repertoire to cater for different audience demands, and an even greater focus on the leading drummer of the ensemble.

Currently, the music finds itself on a crossroads in its development: surviving to some extent as a folk custom in ‘traditional’ contexts, and exploring new avenues as an art for the stage. At the same time, it is barely documented in mainstream musicological literature and with varying degrees of rigour in Chinese language sources (see literature review below). There is no systematic overview of instruments, set-ups, technique and repertoire. As with many other forms of music, the voices of master musicians, the key representatives of the tradition, are barely heard in studies to date. This raises questions about the nature of the tradition, its place in community, its preferred performance and transmission formats, its development, and ultimately the sustainability of the intangible heritage that is Chaozhou daluogu. These, approached from the perspective of contemporary master performers, constitute the focus of this study.

1.2 Research questions

Based on the brief overview above, the central research question of this thesis emerges:

- What are the aspects of Chaozhou daluogu that define it in terms of performance, repertoire, instruments, technique, transmission, and prospects of sustainability from the perspective of current masters of the art?

From this flow a number of secondary research questions:

- What are the key musical, geographical and cultural contexts of Chaozhou daluogu?
• What are the – imagined and demonstrable – origins and historical developments of Chaozhou daluogu?

• What are the instruments used in Chaozhou daluogu, and how are the percussion instruments at the core of this tradition played?

• What are the building blocks of traditional and contemporary repertoire of Chaozhou daluogu?

• What traditional performance settings still exist, and what contemporary settings have evolved?

• How does transmission in this tradition take place for the current generation of masters and their students?

• Given the insights that emerge from this research, what are the prospects for sustainability of Chaozhou daluogu?

I will address each of the questions above in a dedicated chapter as outlined in the table of contents: contexts in Chapter 1; history in Chapter 2; instruments and setups in Chapter 3; repertoire in Chapter 4; performance settings in Chapter 5; masters’ biographies in Chapter 6; transmission processes in Chapter 7; and issues of sustainability in Chapter 8. This is supplemented by two DVDs: one containing an introductory documentary to Chaozhou daluogu with an autoethnographic perspective, and the other an extended impression of a god pageant ceremony in Chaozhou, Yixi town.

1.3 Methodological approach

In order to address the questions above, I have chosen a fairly straightforward mixed-method ethnographic approach, consisting primarily of a literature review of both scholarly and non-
scholarly sources in English and Chinese; extensive fieldwork to familiarise myself with the
tradition practically and theoretically while documenting key aspects in writing and on video;
and interviews with eight living masters of *Chaozhou daluogu* to gain a broad performers’
perspective on the tradition.

In the discussions on each of the topics – which I address in discrete chapters as outlined in
the previous section – the information from these different sources is viewed from several
angles. The following pages provide an overview of the literature on *Chaozhou daluogu*: a
discussion of the approach chosen and issues related to the fieldwork (including the practical
aspects include the outcomes of my immersion in learning the basic leading drum techniques),
and finally the choice of interviewees and the structure of the interviews with the masters on
the context, history, instruments and setups, repertoire, contemporary performance settings,
transmission and learning, and sustainability of *Chaozhou daluogu*. The chapter concludes
with some short comment on the nature and format of this submission, combining text and
extensive video-footage, and its aims in contributing to the scholarship, dissemination, and
hopefully the sustainability of *Chaozhou daluogu*.

**1.4 Literature review**

Dedicated literature on *Chaozhou daluogu* in English is sparse, with the exception of an
overview of the god pageant ceremony by Jones (1995) and a DMA thesis by Lung (2000),
the limitations of which will be discussed shortly. The two major reference works for music
worldwide provide little information on *Chaozhou daluogu*: Both *Grove Music Online* and
*The Garland Encyclopaedia of World Music* have no dedicated entries on this tradition, and
only limited information on music from the region at large. Over the past two decades, the
major ethnomusicological journals Ethnomusicology, World of music, Asian Music and others have published on Chinese ritual music (Eng & Lin, 2002, for instance), Chinese percussion traditions (Stephen Jones on ritual and music in North China), and music from Chaozhou (Thrasher, 1988), but never specifically on Chaozhou daluogu.

Stephen Jones provides an interesting overview of Chaozhou daluogu in his section on ‘Outdoor ceremonial traditions: Chaozhou and Hakka ‘Gong-and-drum’ music’ in the chapter “Guangdong: Chaozhou, Hakka, and Cantonese music” in Folk music of China (1995, pp. 337-341). However, he notes that “research has concentrated on the string repertoire,” and that “the continuing musical life of the different genres on traditional folk settings still requires further study” (p. 322). Specifically talking about Chaozhou daluogu, Jones notes that “Chaozhou percussion […] deserves a lengthy study. There is a rich corpus of patterns, called kejie, each with its own name. Drums and gongs may be played in the centre, at the edge, or on the rim, laissez-vibrer or dampened, and with specified dynamics” (p. 341). He also briefly mentions the use of mnemonics.

It is worth noting Jones’ comments regarding his sources. He refers to Mercedes Dujunco’s ongoing work, as well as Alan Robert Thrasher’s. Particularly Dujunco’s PhD dissertation Tugging at the heartstrings: Nostalgia and the post-Mao revival of Xian Shi Yue string ensemble music of Chaozhou, South China (1994) is highlighted, as well as Chen Junlin’s Monograph on the folk music of Chaozhou (in Chinese). Both are useful in giving an overview of Chaozhou music, but do not specifically focus on Chaozhou daluogu. Jones’ direct sources include Chaozhou music scholars Chen Tianguo and Su Qiaozheng, while two others, Huang Yixiao and Huang Weiqi, are Chaozhou daluogu masters. Their output, all in Chinese, will be discussed in more detail below. I have been able to conduct video interviews with all of these, as well as many
more masters, enabling me to gain updated information on their research and thoughts up to 2010 and beyond.

The most specific English publication on *Chaozhou daluogu* is a Doctor of Musical Arts thesis by Lung (2000). Lung defines a variety of interesting questions he is attempting to address in this study. However, the thesis largely yields unsatisfactorily broad answers, mainly taken from one of the primary sources: Most of the information is based on Chen Tianguo and Chen Zuohui (the latter being the only master he acknowledges), resulting in a very limited picture of the current state of *Chaozhou daluogu*. While there is some interesting information in the theoretical parts of the thesis, much of it is not referenced, which makes it difficult to identify and verify the sources. Whenever a primary (and therefore convenient) source refers to Chaozhou music at large rather than *Chaozhou daluogu* specifically, Lung diverges to the broader topic, like in the presentation of instruments (some of which are in fact not used in *Chaozhou daluogu*). In terms of the practical aspects, Lung concentrates on documenting the playing and conducting techniques of the leading drum. It is quite evident that this section is a paraphrase of Chen, Su, & Chen (1987), and adds little to the information provided in Chinese apart from providing an English translation (which is no less confusing than the original). Therefore, the present study does not refer to this publication at any length.

Thrasher (1988) provided extensive analyses of traditional Chaozhou repertoire, to which I refer the reader interested in this aspect, as this is not the focus of my study. Since the kejie (standard rhythm patterns) are already featured in transcribed fashion in Chen, Su & Chen (1987, pp. 23-52), I have also limited reference to this aspect to introductory notes in Chapter 5. My focus is more on the playing techniques of the leading drum, which are described in detail in section 3.2.1, and are also provided in individual video demonstrations by master Chen Zuohui in Appendix E. An introduction to the mnemonics and new notation system used in contemporary
Chaozhou daluogu is given in Chapter 4, including the use of gongche, luogujing and Western classical notation as applied to Chaozhou daluogu. Jones’ work is also used to place the custom of the god pageant ceremony in the Chaoshan region into the broader context of Chinese ritual music.

There are two standard texts (in Chinese) on the broader topic of Chinese instrumental music, Yuan Jingfang’s Survey of Chinese instrumental music (1987) and Li Minxiong’s Survey of Chinese music (1997). Both are limited in the amount of information provided and level of depth, as they are intended as overviews of the vast number of instrumental traditions present in China, and do not contain information that is not available in a more recent source. Li Mingxiong’s earlier publication, Chinese percussion (1996), on the other hand, is more pertinent to the topic at hand and used in several instances throughout the thesis.

In terms of dedicated writings on this tradition in Chinese, five key sources in book form can be identified, with two specifically on Chaozhou daluogu. This includes Chen Tianguo and Su Qiaozheng’s work as mentioned in Jones (1995), as well as four more recent publications.

The first of two specialised Chaozhou daluogu publications, Chen Tianguo, Su Qiaozheng and Chen Zhenxi’s (1987) 潮州大锣鼓 (Chaozhou daluogu) is the first attempt at a comprehensive introduction to both theoretical and practical aspects of the art. It contains information on history, notation (including newly organised drumming technique markings), drumming technique, and repertoire (rhythm patterns, labelled melodies and traditional repertoire). The system presented is comprehensive in regard to drumming techniques, but approached from an academic rather than a practical point of view. This means some of the markings and descriptions are difficult to comprehend and follow. Also, the historical information is somewhat brief. As the following chapters will illustrate, some of the
information given on traditional repertoire is largely contradicted by masters. But it remains a valuable source.

潮州市民间音乐志 (Chaozhou folk music record) (1989) was compiled by Chaozhou scholars over an unspecified period and contains an excellent section on all types of Chaozhou luogu music, and introduction to Chaozhou daluogu’s history (one example is a table containing detailed information about the thirteen drumming centres at the end of the Qing dynasty). This is most likely due to master Huang Yixiao’s role as one of the editors of the work, adding specific insights into Chaozhou daluogu rather than Chaozhou music in general. Its value in Chaozhou music research can be estimated from the amount of times information was copied and included in other works, despite it being unpublished to date. While today it is slightly outdated, it is still an invaluable resource for information up to the 1980s, also containing a large amount of repertoire in Chinese numbered notation. I have used this extensively in the chapters that follow.

A further major publication used in this study is Shantou Arts Research Centre’s (1999) 潮州音乐人物略传 (Chaozhou music representatives’ biographies). It is akin to an encyclopaedia of illustrious Chaozhou musicians and ensembles, including Chaozhou daluogu masters. In total there is information on 391 musicians and 58 ensembles, making it one of the most comprehensive works of its kind on music from this area. Compiling and cross-referencing data on each person has enabled me to add many historical details, and create a comprehensive generation-tree of Chaozhou daluogu masters. There is also information on contemporary repertoire, which helped in the expansion of listings drawn from other literature. The information is not displayed under specific subject headings, but rather has to
be drawn together from a large number of different biographies. This makes it somewhat time-consuming to access, but the benefits gained from it are invaluable.

Chen Zuohui and Li Zhengui’s (2005) 潮州锣鼓大鼓演奏技法 (Chaozhou daluogu leading drum technique) is the second dedicated Chaozhou daluogu publication used in this study, and a method based on a modern pedagogical model to present the Chaozhou daluogu leading drum’s technique. The specific leading drum technique markings are adapted to reflect actual practice by master Chen Zuohui, and therefore easier to comprehend and follow. This is followed by ‘etudes’ for each technique, combination etudes for the various rhythm patterns, and scores (in Western notation) of contemporary works. Unfortunately, the lack of audio-visual material makes it virtually impossible to properly learn and imitate the authors’ directions, and so face-to-face lessons with a master are required for those interested to learn how to play the leading drum. The section introducing Chaozhou daluogu is also written in a highly opinionated style. While excellent in parts, it does not include information that can be found in other literature or verified through any of the other avenues I had access to.

Finally, Cai Shuhang’s (2009) 潮州音乐 (Chaozhou music) gives a clear and concise overview of Chaozhou arts and folk customs in context, with a use of language that makes the work accessible to a wide audience. There is also a wealth of information on the history, instruments, setups, and famous Chaozhou musicians. As Chaozhou daluogu has a prominent standing within Chaozhou music, information specific to this art can be found throughout the publication. However, as the topic is wider, some aspects are not explored in depth. Overall, this work contains the most recent, up-to-date and detailed research on Chaozhou music, written by an author who used to be one of the leaders of the Shantou Arts Research Centre.
(now retired). From a performer’s point of view, Chaozhou music is perhaps lacking some more practically oriented content, but this is compensated in some of the other literature.

There are two more specific Chaozhou daluogu resources by Taiwanese researchers: A Masters thesis by Hsieh (2004), *Performance technique of Chao-zhou big gong-drum music*, and Shih’s (2009) article ‘The research of Chaozhou daluoku’. Hsieh (2004) is a detailed study of the leading drum technique, also including brief introductions to other aspects of Chaozhou daluogu. Drawings illustrating all techniques are included, and rhythm patterns are explained at length. The only drawback is the limitation of static illustrations (rather than videos as in the present study), the heavy reliance on Chen, Su & Chen (1987) and an article by Chen Zuohui that would eventually lead to the publication of Chen & Li (2005). Also, the listing of repertoire is far from complete, only containing information readily available to the author at the time.

Shih (2009) is partly based on Hsieh (2004), but overall covers a broader spectrum of aspects of Chaozhou daluogu. It includes brief sections on history, development, context within Chaozhou music, conducting techniques, instruments setup, notation, structural music analysis, and development of notation. While the information given is clear and concise, it essentially represents a summary of the standard literature. Some information is also presented in a rather obscure manner, which further research might have been able to clarify. While the overall intent of the work is excellent, the lack of information not found in other (primary) resources limits its value as a contribution to the field.

Besides these dedicated publications, a considerable number of articles was consulted. Each article deals with a specific aspect of Chaozhou daluogu, though in general their approach is
quite similar. This may be due to most of them being heavily based on Chaozhou folk music record (1989), and quite often on each other. It is not uncommon to find sentences, paragraphs, or even larger portions of text copied and pasted into several articles without acknowledgment or referencing. It is quite clear that this is more of a habit among academics than it is among masters, as the latter predominantly write about their own knowledge, experiences and approach to Chaozhou daluogu. Nevertheless, most articles contain some details not found in other literature, which contribute to a fuller account of the art.

Most interesting are articles by masters such as Huang Weiqi and Yu Shaoying, son and daughter of masters Huang Yixiao and Chen Zhenxi respectively. The information they provide can directly be linked back to their parents (as does their playing), so they can be considered the first generation of masters who both write about and play Chaozhou daluogu. The information provided in their articles, as well as the interviews with the masters, is very useful as a guide when trying to validate contradicting claims. Huang Weiqi’s contributions include ‘Sketch of famous Chaozhou daluogu masters’ (1994) and ‘The evolution and development of Chaozhou daluogu’ (2002), and Yu Shaoying’s ‘On the development and status quo of Chaozhou gong and drum’ (2009). Also interesting are the issues of Chaozhou music research journal [add years from/to] Cai Shuhang provided me with, as they give a comprehensive overview of current research done into Chaozhou music in both Chaozhou and Shantou. Even though there have been few dedicated Chaozhou daluogu articles from its beginnings in the 1970s, it is a useful resource for up-to-date insights into research conducted in the region.

In addition to printed publications, a website dedicated to everything connected to Chaoshan daily life and culture, www.chaoren.com, contains a collection of articles, both from
newspapers and academic writings, some of which cannot be found anywhere else. Similar to many other articles on Chaozhou daluogu, often any form of referencing is absent, and on occasion even the author’s name. In this study, websites have only been used when no other source could be found, and when the information provided was demonstrably of an academic standard similar to that of other publications (such as an appropriate referencing system). Wherever possible, this information was cross-referenced with other sources, fieldwork, observations or interviews with the masters. If not, this is clearly indicated in the text.

Further major resources used to inform specific parts of this study are Chen (2007), another unpublished book containing clear and concise information about many of the instruments used in Chaozhou music. It is based on the instruments displayed in the Lingnan Music Instrument Museum in the Xinghai Conservatory of Music, Guangzhou. For the chapter on repertoire, and more specifically the section on notation, Li’s (1996) book about Chinese percussion was used. It also provides some historical information and a large number of scores, though little is written on Chaozhou daluogu specifically. The section on the god pageant ceremony in the chapter on contemporary performance settings was inspired by Zhang (2008), a Masters thesis on the audience’s attitude towards Chaozhou daluogu in folk activity. This thesis looks at the art from a psychological point of view, giving a comprehensive introduction to Chaozhou daluogu as used in the folk custom.

In the chapter on transmission, the twelve continuum transmission framework from Schippers’ (2010a) publication Facing the music was used in order to place information gained from fieldwork and interviews conducted with Chaozhou daluogu masters into context. This framework helps illustrate the key aspects of music transmission as outlined by the masters, and allows predictions to be made for the future of learning and teaching this art. Schippers’
work on musical ecosystems (2009, 2010) informed some of the brief section on sustainability that concludes this study.

In summary, this thesis works from a very limited basis in English-language publications and a much larger but uneven body of Chinese-language works on *Chaozhou daluogu* by Chaozhou music experts outlined above. I concur with Jones (1995, p. vii) that “if we hope to study the living practice of Chinese music, we must esteem the work of Chinese scholars, both national and regional.” Placing this body of research in the context of recent fieldwork and interviews with key representatives of the tradition constitutes the backbone of this research.

1.5 Fieldwork and interviews

Fieldwork was completed in three stages: preliminary work in October and November 2008, main fieldwork from July 2009 to October 2010, and a follow-up with all the people involved between January and February 2011. During the preliminary fieldwork, I contacted several of the main exponents of *Chaozhou daluogu* in order to gain access to as many resources as possible. This included the collection of much of the literature, the identification of master Chen Zuohui as the teacher to study with and take instructional videos of, the establishing of relations with local people’s representatives in Chaozhou city to be able to attend and film at least one of the god pageant ceremonies, and the identification of and consultation with scholars in the field. This process was reasonably straightforward as it was based on contacts I had established already (see next section: ‘Researcher perspective’), and therefore did not involve many of the fears and suspicions that others report are frequently encountered in the field (see Beaudry, 2008).
The next stage was much more difficult, with the better part of the first six months spent ensuring access for fieldwork. At this point two further problems arose. As outlined in Xue (2009, p. 148), fieldwork in China is restricted to centrally approved musicologists. Anybody without a permit may be subjected to police arrest and interrogation, should the local leaders suspect the motives of the researcher. Xue gives interesting details on how, on their first trip to Hebei, Stephen Jones and he were taken into custody because there were problems with their official documentation. In addition, he details another hurdle regarding fieldwork in China: Even though centrally approved musicologists may conduct fieldwork and publish their findings, there still are persistent divides along the provincial borders. These borders resulted in the establishment of a locally protective mentality, even preventing approved researchers from entering the field without the help of a local ‘expert’ (2009, p. 149). In my case, this latter issue proved to be highly beneficial, as I was able to gain access through my connection to several of these local experts: the Chaozhou daluogu drumming masters. On the other hand, one of the village leaders I visited asked their name to be removed from my publications as they were unsure of my official status.

Once access was secured, the first part of the main fieldwork was spent following up on connections established, and the finalising of a plan for data collection. In this case, most of the planning had to be done on location, as direct access to people was paramount to the success of the project. In fact, almost all successful data gathering was the result of intensive face-to-face meetings, while work from the distance was almost entirely unsuccessful. As mentioned before, the fear of the people that I was going to ‘steal’ their knowledge and expertise, and use it solely for my own benefit, made being part of their community absolutely necessary.
A further issue was that of language. While all people in China now learn Mandarin, in the rural areas and especially among the elderly, local dialects are still prevalent. In Chaozhou a dialect similar to Minnan dialect is spoken, which made communication with some of the masters difficult. Fortunately I was able to secure the help of one local musician and one local musicologist, as well as the young student of one of the masters. Also, due to most of the interactions being recorded, details of the conversations could be retrieved at a later point. Between Mandarin, Chaozhou dialect and translations, the language issue was resolved to the satisfaction of all parties involved. Throughout this thesis, I have transliterated Chinese names and terms in Modern Standard Chinese (Mandarin), in pinyin romanization. The first time a Chinese name or term appears, simplified characters are included.

The intensive data collection phase spanned February 8 to March 1, and August 11 to 13, 2010, in two sessions of video documentation and interviews:

<table>
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<tr>
<th>Stage 1</th>
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<tr>
<td>February 8, 2010</td>
<td>Video recording of god pageant ceremony</td>
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<td></td>
<td>Yixi town (Chaozhou)</td>
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<td></td>
<td>Video interview with master Shi Shaochun</td>
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<td>February 26, 2010</td>
<td>Video interview with master Chen Xudong</td>
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<td>Shantou</td>
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<td>February 27, 2010</td>
<td>Video interview with researcher Cai Shuhang</td>
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<td>Video interview with master Huang Yupeng</td>
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<td>February 28, 2010</td>
<td>Video interview with master Cai Jianchen</td>
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<td>Video recording of master Cai Jianchen’s Children’s</td>
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<td>Chaozhou daluogu ensemble</td>
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<td>March 1, 2010</td>
<td>Video interview with master Chen Zhenxi</td>
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<td></td>
<td>Chaozhou</td>
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<tr>
<td></td>
<td>Video recording of god pageant ceremony</td>
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<tr>
<td>March 2, 2010</td>
<td>Video interview with master Huang Yixiao</td>
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Stage 2

<table>
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<tr>
<th>Date</th>
<th>Activity Description</th>
<th>Location</th>
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<tr>
<td>August 11, 2010</td>
<td>Video interview with researcher Chen Bo, Video recording of tour through the Lingnan</td>
<td>Guangzhou</td>
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<td></td>
<td>Music Instrument Museum, Xinghai Conservatory with curator Chen Bo</td>
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<tr>
<td>August 12, 2010</td>
<td>Video interview with master Huang Weiqi</td>
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<td>August 13, 2010</td>
<td>Video interview with master Chen Zuohui, Video recording of basic leading drum</td>
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<td>techniques, some basic technique exercises, and introductions to all other percussion</td>
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<td></td>
<td>instruments with master Chen Zuohui</td>
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<td></td>
<td>Video interview with researchers Chen Tianguo and Su Miaozheng</td>
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<td>Video interview with researcher Zhang Xi</td>
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The time between these stages was also spent in the field, though with more of a focus on analysing and editing the data collected, and compiling it both as references for the thesis and into an introductory documentary to *Chaozhou daluogu* (attached on DVD). This documentary is intended as a tool for dissemination of *Chaozhou daluogu* to a wider, non-Chinese speaking audience, an initiative that was strongly desired and supported by the masters. Also, while its primary focus is *Chaozhou daluogu*, I felt it necessary to explicitly state the perspective the material was presented from, which is why it features some of my background. While Titon (2008, p. 34) advises to ensure not to displace “the reader’s interest from the people making music whom we are writing about, to ourselves,” the special focus on *dagu* and the practical aspects of *Chaozhou daluogu*, in my opinion, were best made clear by introducing the documentary this way.

The interview sessions outlined above are the principal source of information to cross-reference the findings in the literature, as well as additional information in areas where the
literature was lacking (such as the period of the Cultural Revolution). In addition, as there is no written material on how *Chaozhou daluogu* is transmitted even today, the masters’ insights made it possible to include a chapter on this important aspect of the tradition in this thesis. Their thoughts on the future and sustainability of the art also provide interesting insights into how *Chaozhou daluogu* may progress through the twenty-first century.

The interviews were semi-structured to ensure consistency across the body of information provided by the masters and scholars, while leaving sufficient room for unexpected viewpoints and contributions. This was based on my previous experiences with some of the masters, who were quite responsive to subtle direction, but also very much interested in talking freely about their lives and experiences in general. Therefore, a list of questions leading towards the masters’ recollections and experiences of how to learn and teach *Chaozhou daluogu* was used, complemented with asking their thoughts on my work and progress (Gubrium & Holstein, 2002, pp. 57-58). This means the questions were more descriptive during the early stages of the interview, asking about the interviewee’s expert knowledge and experience (see Bartleet, 2005, p. 5). In this way, the interviews addressed the widest range of issues possible within the constraints of willingness, expertise, intellectual engagement and timeframes.
As a basis, I used the following questions and triggers for semi-structured interviews with musicians on transmission processes (adapted from Schippers, 2010a, pp. 173-174), and added some on sustainability:

1. Can you tell me something about your own musical history?
   - Earliest remembered musical experiences
   - First music learning (formal or informal)
   - Formal musical training in your main tradition
   - Musical training in other traditions

2. What was your teacher(s)’s approach to teaching *Chaozhou daluogu*?
   - Exercises first, followed by application to repertoire
   - Application first, followed by technique as necessary
   - Any special approaches

3. What is your approach to teaching *Chaozhou daluogu*?

4. What influence do you think *Chaozhou* opera and other percussion styles have on the learning and teaching of *Chaozhou daluogu*?

5. What are the essential skills the leading drummer needs to have / learn?

6. How do you select your leading drum students?

7. What do you think about girls learning *Chaozhou daluogu*?

8. How long does it take to become proficient on the leading drum?

9. How long and what does it take to become a master?

10. What are your views on the present state and sustainability of *Chaozhou daluogu*?

The interviews were recorded to digital videotape with a high definition camera, and after each stage directly backed up on hard drive. Extensive notes taken after watching each of the sessions greatly facilitated the integration of reference videos in the thesis. In addition, many
of the essential segments were edited, sequenced and stored in Adobe Premiere for the documentary. To guarantee safety of the data, at any given time at least two digital copies (in addition to the original tapes) were kept, eventually one in Beijing and the other in Brisbane.

The follow-up work between January and February 2011 mainly consisted of presenting the documentary and an advanced draft of the thesis to all people involved. This was to ensure their personal and ethical agreement to my work. Ethical clearance for this project as “research with human subjects” was granted by Griffith University (Ref No: QCM/17/08/HREC). The informed consent information sheet and forms (attached as Appendices C and D) were signed by all people involved in this study. In addition, several clarifications and corrections were obtained, which have all been incorporated in the present text.

1.6 Researcher perspective

It is evident from the section above that my method of investigation is largely ethnographic in the sense of “the observation of and the description (or representation) of cultural practices – in the case of ethnomusicologists the focus is on musical practices” as described by Barz and Cooley (2008, p. 4), who continue to define fieldwork as “the observational and experiential portion of ethnographic process during which the ethnomusicologist engages living individuals as means toward learning about a given music-cultural practice” (ibid.).

It is broadly accepted in ethnographic research that the position and role of the researcher has major impact on approach and outcomes of any project. This certainly the case here, and deserves some clarification. My own heritage is Han Chinese. However, as I hail from the
Northwest rather than the Southeast, I identify less with the ‘insider’ researcher described by Stock & Chiener (1998), Chiener (2002) and others, than with the researcher who travels “within their own home country to research other communities in our increasingly multicultural society” referred to by Barz & Cooley (2008, p. 13). Having said that, I did spend several years after completing my undergraduate degree working in Guangzhou and met several of my later informants during that time. My position as a professional orchestral musician made these contacts possible, and therefore I may have been considered somewhat more of an ‘insider’ by the masters of Chaozhou daluogu when I arrived to do fieldwork years later.

However, my background as a percussionist is different from that of somebody learning to play Chaozhou daluogu as a first genre. Having been trained as a professional Western classical percussionist and playing solo and in orchestras (see Wang, 2009), I have become fascinated with this very distinctive form of ‘world percussion’ at a later age. My practice-based orientation informed a fascination with the practical elements of the art, partly due to my own personal interest, but also because throughout my fieldwork I felt that those areas were the ones the masters felt most comfortable sharing with me, perhaps because they felt less at risk of being misunderstood or misinterpreted by a practising musician.

Moreover, my own experience of taking lessons has contributed to both my passion for and my insights into the tradition. Although the two months I studied with master Chen Zuohui are obviously insufficient to even secure the basics of the tradition, my earlier training as a professional percussionist enabled me to reach a certain state of familiarity and even intimacy and embodiment I consider of great value for research of this nature.
Bearing the above two influences in mind, the focus on practical elements as well as the view of Chinese percussion performance from the perspective of a Western trained percussionist should come as no surprise. With Witzleben (1995, p. vii), I am more concerned with the musicians themselves and the process of music making rather than notation and theory (even though I include an extensive summary of these as well). These practical aspects, in my opinion, have been a somewhat neglected aspect of research into Chaozhou daluogu.

Although, like Witzleben’s (1995, p. xiv), “In my field research, my intention was to understand the music as perceived by the people who make it, and to approach it with as few preconceptions as possible,” I am well aware that my being Chinese and a professional percussionist do not liberate me in any way from the complexities of representation in this context. As Titon (2008, p. 34) puts it: “fieldworkers have no legitimate right to represent the informants, for their purposes are not neutral.” This was a perception among my collaborators with which I was confronted at the beginning of my project. Beaudry writes of the “profound and unfortunately legitimate fear that once again, the researcher will take all this ‘cultural’ material home, leaving them nothing, a fear that their trust, interest, and attention has been wasted, and a fear that they have been double-crossed” (2008, p. 240).

There has, fortunately, been some excellent and exemplary research into aspects of the god pageant ceremony by Stephen Jones, Xue Yi Bing, and several Chinese scholars (among them Guo Xiao Lei). This was widely welcomed by the community. On the other hand, doctoral fieldwork by Lung (2000) went largely unnoticed, and was only partially recognised as such after the publication of the thesis. This resulted in some initial difficulties gaining full access to local Chaozhou musicians, and eventually a strong demand for the sharing of outcomes of my work, so as to not be the sole beneficiary.
Once initial access was granted, the level of scrutiny was high. Again this may have been due to previous misrepresentation, or perhaps because in my study the focus is on the human element including many of the leading performers in the field, extending the number of key informants to more than just a few as is often done in ethnomusicology (see Myers, 1992, p. 36). With this, the issue of accurate representation became evident, as well as the need for what Beaudry (2008, p. 242) and Stock & Chiener (1998, p. 118) describe as accountability in terms of one’s approach and publication. As a response to these, and also to show my profound respect for the performers and scholars of Chaozhou daluogu, the present document follows advice given by Hughes (reproduced in Myers, 1992, p. 23), to report “in ways useful to social science but not harmful to those observed”. While the result may be a more descriptive rather than interpretative or comparative study, I feel assured by Seeger’s (1992, p. 89) advice that this is not unlike studies by other ethnographers, and a worthwhile contribution to the emerging scholarship of Chaozhou daluogu.

Besides representation, a concern with preservation has become an important aspect of my work. While Chaozhou daluogu may seem very much alive in the towns and villages in and around Chaozhou, this is a deceptive view of the current state of the art. On one hand, there is the ongoing custom of the god pageant ceremony, based on what is essentially an orally transmitted form of ritual music. Both oral transmission and ritual music are problematic: The former is an endangered model in the musical and educational environment of today’s China, and the latter is subject to fluctuations in ideology and/or politics. Contemporary performance on stage of Chaozhou daluogu, on the other hand, is subject to current audience’s taste, market trends, and continued development and innovation by major exponents. While this cannot, and perhaps should not, necessarily be considered a negative development in a living tradition, there is a distinct lack of systematic documentation of some key aspects of the art,
with a somewhat modest body of works referring to this tradition at varying levels of scholarly reliability and academic rigour.

To provide but one example of an aspect of Chaozhou daluogu in dire need of preservation, it is unfortunate that few of the traditional works have been recorded to date. Furthermore, only two of the remaining masters are able to perform the full breadth of traditional repertoire. While there has been some movement towards organising audio-visual recordings in the past, none of these projects received sufficient attention or funding. All scholars and masters I encountered expressed the need for a renewed interest in the preservation of this part of Chinese musical history.

A further pressing issue is that of preservation of Chaozhou daluogu in its current form, as well as the identification of elements that may have been carried on from its modern inception in the mid nineteenth century in addition to more recent innovations. This, while also providing a reference work for future comparative studies, would go a long way towards ensuring the survival of the art in one form or another. While China’s musical history may be traced back almost 8,000 years (according to Ben, 1998, p. 3), or at least more than 5,000 (according to Cao, 1998, p. v), there have been considerable changes all along the way, not least in the twentieth century with its rapid economic development, global interactions and resulting foreign cultural influences. This has also resulted in the introduction of many types of music from all around the world to China, primarily Western, and arguably has led to an increase in influence of Western culture and a decrease in interest in local customs and habits.

Chen (2004, p. 130) even goes as far as saying that if the traditional arts and usages are not actively practised or preserved, they may easily be forgotten by the young people, or mixed
and “slowly devoured” by the Western clubbing culture now popular in China. Although there are examples of cultures where different music cultures exist side by side, any tradition has a continuing concern with maintaining a strong basis in community. Liu puts it more poetically:

> In the long river of artistic practice, it is the ones that are able to capture people’s hearts and souls that are alive and survive. Even so, however, the traditional ways may be forgotten over time, and therefore the people need to rediscover them, in order for the art itself to prosper in eternity.

(Liu, 2006, p. 60, my translation)

As Shelemay (2008, p. 149) notes about her work in various communities, it was not before long that my role as researcher was inextricably linked with that of a preserver from within the tradition itself. This preserving of the traditional ways, which today are still present to some degree, is the basis on which future generations can build their own practice and interpretations.

According to Aubert (2007, p.19) there are several general features ‘traditional’ styles of music display: ancient origins and faithfulness to the sources in their principles, if not necessarily in their forms and performance circumstances; foundation in oral transmission of rules, techniques and repertoires; connection to a cultural context, as setting in which they have a place and, most of the time, a specific function; bearers of a set of values and virtues that confers upon them sense and efficacy within this context; connection to a network of practices and beliefs, and sometimes to rituals, from which they draw their essence and raison d’être. As will be shown in the chapter on contemporary performance settings, all these elements are very much present in the god pageant ceremony. Also, perhaps even more importantly, in the musicians’ and people’s mind there is no doubt that the art indeed qualifies as ‘traditional’.
As mentioned before, the main foci of this study are those aspects of *Chaozhou daluogu* that an aspiring student of the *dagu* and therefore somebody embarking on the road to becoming a *sigu* would encounter. While information about history, music theory, instruments and repertoire is certainly important (and featured here in as concise a way as possible), music is defined by sound. Therefore, actual practice is at the core of this effort. This is also why video introductions to all percussion instruments as well as the leading drum techniques are included, supported by suggestions on how to further explore the art. In combination with the thoughts and insight given by several of the *Chaozhou daluogu* masters in interviews, this constitutes a valuable addition to aid the learning process of future generations.

Implied in the preservation process, at least from the *Chaozhou daluogu* performers and teachers’ point of view, is that of dissemination to as large as possible an audience. Within the tradition of Western composition, composers are more frequently incorporating the sounds of Chinese percussion instruments. Examples go back to as early as 1929, when Copland used a Chinese drum in his *Concerto for piano and orchestra*, and the small Chinese drum in Roger Sessions’ *Symphony no. 3* (1962) (Blades, 1992). My research will hopefully help create a resource for Western-based musicians and composers to learn about or study traditions such as *Chaozhou daluogu*, especially the playing techniques and details about the various sounds of the instruments. By presenting instructional and performance videos, the current ways of playing and sound have a stronger chance of being preserved. This approach to the instruments can then be applied to contemporary music as well if composers wish to do so. In that way, the playing of the leading drum of *Chaozhou daluogu*, and perhaps following further research into other traditions, more Chinese percussion styles can be promoted to the rest of the world.
As Chen and Li note, “it is impossible to learn how to play Cantonese Chaozhou daluogu without having first hand lessons with one of the masters and reading this book” (Chen & Li, 2005, p. 1, my translation). It is my aim to contribute to a new reality where: “It is possible to learn how to play the leading drum of Cantonese Chaozhou daluogu by reading the related theoretical research, and following the instructions by the masters documented in my work.” While it will not be possible to record teaching demonstrations for the entire repertoire, the basic techniques and exercises, in combination with the videos of performances, should allow keen students to apply the basic knowledge gained to others works.

Finally, issues of transmission and sustainability are one further aspect covered in this thesis. This is mainly done through the eyes of the current masters, as they arguably are in the best position to give an authoritative outlook on how Chaozhou daluogu may progress in the future. In combination with the exploration of tradition and ensuing preservation, as well as the input from the masters, the question of sustainability for this Chinese percussion genre bring together a number of key findings, and provides insight into how this art form may remain vibrant in decades or even centuries to come.

1.7 Presentation of outcomes

The format of submitting the research outcomes of this thesis is akin to a website: a body of text on seven different aspects of Chaozhou daluogu in seven chapters, complemented by extensive video documentation, much of which is directly linked to the text. They are presented here ‘unlinked’ as current research degree policies do not regard a website as a stable platform for ensuring ongoing access to research outcomes. Therefore, the text is on
the pages before you, and the audio-visual material is divided between the attached DVD-ROM and two DVDs.

The DVD-Rom contains relevant extracts from my interviews with the masters, and documentation of Chaozhou daluogu instruments, playing techniques and contemporary performance settings. The interviews, besides forming the basis for the chapters on transmission and sustainability, are used as references throughout the thesis, predominantly in the chapter on history. The masters’ views and recollections are rendered or paraphrased in the English text, while the corresponding video segments are attached on DVD-ROM for the benefit of Chinese-speakers. The video recording of master Cai Jianchen’s Children’s Chaozhou daluogu ensemble, February 28, 2010, Caishe (Shantou) also does not have subtitles, as it is merely intended to demonstrate the Chaozhou daluogu percussion instruments’ sound both individually and in combination.

Subtitles are provided for all other audiovisual components:

- Video recording of tour through the Lingnan Music Instrument Museum, Xinghai Conservatory with curator Chen Bo, August 11, 2010
- Video recording of basic leading drum techniques with master Chen Zuohui, August 12, 2010 – 36 video clips
- Video recording of some basic technique exercises with master Chen Zuohui, August 12, 2010 – 8 video clips
- Video recording of introductions to all other percussion instruments with master Chen Zuohui, August 12, 2010 – 10 video clips
One of the DVDs contains a documentary summarising my research within 86 minutes, in a format and style accessible to a broader audience. There are both English and Chinese subtitles, and it was designed primarily to introduce *Chaozhou daluogu* to a lay audience in line with the Masters’ wishes that awareness of the tradition be propagated. The other DVD contains an audio-visual documentation of an entire god pageant ceremony in Yixi town (Chaozhou), March 1, 2010, supporting the relevant section in Chapter 5. This DVD is best used in conjunction with relevant sections of the text providing background on the subject.

The inclusion of this audio-visual material lies at the heart of the submission rather than as an afterthought, representing a significant innovation in *Chaozhou daluogu* research. While documented performances and some recorded interviews exist, there is no in-depth material including the considerable number of masters covered in my research. This material may also be beneficial to those who desire to shape the future of *Chaozhou daluogu* as a living tradition, as it documents both performance practices (including repertoire and technique) and underlying constructs. It may also, in the future, be used for more comparative study, which would add another dimension to the currently available literature.

Combining text and audio-visual documentation of *Chaozhou daluogu* to this extent for the first time, the main benefit of this research is that it represents the most comprehensive exploration to date of *Chaozhou daluogu* from a practice-led perspective, both in Chinese and English, based on extensive review of data available at this point in time and supported by interviews with living masters. An overview of the literature shows there is a fair amount of circumstantial and anecdotal evidence, sometimes with contradictory claims. While certain aspects of the tradition may be covered in detail in one work, they are only superficially treated in others, resulting in the lack of a comprehensive introduction to *Chaozhou daluogu*. 
Also, there has been a distinct lack of leaving room for alternate theories, with every author claiming to present a definitive version. A major benefit of my research, therefore, is the identification of multiple claims in different publications, and the juxtaposition of these into a single document.

Dissemination of all views on and aspects of *Chaozhou daluogu* is one of the goals I aim to achieve with the completion of this work. To provoke interest in the art, first it is necessary to make the world aware of it. One of the aims and benefits of this research would be to raise awareness of *Chaozhou daluogu*, introducing further aspects of it to the world and hopefully igniting further interest. This, in turn, will hopefully raise interest in not just studying, but actually performing it. Such an effort could greatly inspire preservation efforts, and perhaps one day lead towards the placement of the art on the list of Chinese National Heritages.

The benefits listed above also directly relate to the exponents of *Chaozhou daluogu*, whether performers or scholars. Their contribution to this ancient Chinese percussion genre should be noted, valued and remembered, securing them a place in the history of their tradition. Finally, hopefully these benefits will not only lead to an increased interest in *Chaozhou daluogu*, but subsequently also an interest in other traditional Chinese percussion styles. With *Chaozhou daluogu* as a starting point, I hope my work can contribute to raising awareness of the wealth of musical treasures currently hidden in China.
Chapter 2: History

Tracing the origins of *Chaozhou daluogu* is not without challenges, mainly due to the lack of documentary evidence for the time before the mid nineteenth century. Much of the earlier history of Chaozhou music is based on legends, passed on orally by performers (Yuan, 1987, p. 513). Within the Chinese literature on the subject, these stories are often presented as fact, such as in Chen (1996), Huang (2002), Cai (2009), and in several publications by *Chaozhou daluogu* masters. While their validity in terms of historical accuracy should be subject to critical examination, there is no denying that among the community, these legends are part of the shared, constructed foundation of the art form.

Thrasher (1988, p. 2) notes that “some scholars are bold enough to suggest that the Hakka-Chaozhou instrumental tradition preserves elements of Tang dynasty practice (618-907),” and Jones (1995, p. 323) references this comment, underlining the importance of the statement to local scholars. Thrasher (1988, pp. 2-3) further notes that “most Hakka and Chaozhou scholars believe that the tradition is based in Song dynasty practice (960-1279),” again tracing the origins of *Chaozhou daluogu* back to long before available documentary evidence. While they do not specifically relate to *Chaozhou daluogu*, Jones (1995) asserts that “the Chaozhou and Hakka peoples have ancient cultural traditions” (p. 322), and that “both undoubtedly preserve ancient traditions” (p. 323). Therefore, presenting the early history as it is perceived by contemporary performers and scholars assists in a deeper understanding of the art form. I will present these views in sections 2.1 to 2.3 before proceeding to the better documented and less contested history of the genre over the past 150 years.
Sources on the origins of modern *Chaozhou daluogu* become more credible towards the middle of the nineteenth century. Specifically, the introduction of Ou Xinu 欧细奴 (1842-?) as the creator is consistent across all literature and corroborated by the accounts of today’s performers. Being only a few generations ago, orally transmitted accounts on this recent history may indeed be considered more credible. Therefore, from section 2.4 onwards, a historically much more dependable account is given. While it may never be possible to retrace the exact origins of *Chaozhou daluogu*, an overview of the constructed origins in the Tang dynasty (618-907) turning into more accurate information towards the end of the nineteenth century provides valuable insight into the art of *Chaozhou daluogu* through the eyes of its performers and scholars.

It is worth noting that there sometimes is an ambiguity in the orally transmitted legends on whether specific information relates to *Chaozhou luogu* (gong and drum music) or *Chaozhou daluogu* (grand gong and drum music). In general it can be observed that most references relate to *Chaozhou luogu*, therefore including all different types of Chaozhou gong and drum music as outlined in Chapter 1, Table 1. Again, the closer the sources come to the present, the more distinct becomes the use of *Chaozhou daluogu*, facilitating a more authoritative distinction between fiction and historical fact.

### 2.1 Tang dynasty (618-907)

The earliest record of a gong and drum tradition in Chaozhou is said to date back to the poet Han Yu 韩愈 and the Tang dynasty (618-907). After a fallout with the emperor in 819, Han Yu was banished to Chaozhou, one of the frontier outposts (Andrea & Overfield, 1994, p. 187). In Chaozhou, Han Yu wrote about the custom of praying to the gods while (and through)
playing music. In *Han Changli Wenji* 韩昌黎文集 (‘The corpus of Han Chang Li’ – Han Yu’s real name), the following three sentences appear (each in a different section):

- **Chuiji guangu, youxiang jieye** 吹击管鼓, 侑香洁也
- **Youyi yinsheng, yixie shenkuang** 侑以音声, 以谢神贶
- **Gongzhaixi, zouyinsheng** 躬斋洗, 奏音声

This freely translates as:

- Cleanse your body, it is well. Burn incense, play wind and drum instruments. Through music and sounds, praise the gods. Before approaching the instruments, cleanse yourself showing respect to the gods. (My translation)

This is an indication that at least some form of wind and drum playing was customary at the beginning of the ninth century.

Zhao Songyuan (1999, p. 39) makes an interesting point in his article ‘Theoretical thoughts about the effects of Han Yu’s banishment on Chaozhou folk customs and the psychological impact on the people’. Besides five commonly accepted influences on local folk customs: economics, politics, location, religion, and language (Tao, 1987, pp. 20-26), he lists a sixth: the tool of politically motivated banishment throughout the history of China. He suggests that the banishment of Han Yu to Chaozhou had a reciprocal effect on the poet’s writings and the city’s historical and cultural development. Though he was only there for seven months, Chaozhou people claim Han Yu as one of their own and promote their local accomplishments alongside and through his.

Following this line of thought, *Chaozhou luogu* may well have been developed further because it was mentioned in Han Yu’s writing, rather than his writing being a reaction to the development of *Chaozhou daluogu*. Whatever the implications, the performers and literature seem to agree that the earliest record of a probable precursor to today’s *Chaozhou daluogu*
can be found in *Han Changli Wenji*, a conviction that derives its strength more from shared belief than from historical evidence.

### 2.2 Song (960-1279) and Yuan (1279-1368) dynasties

In *Chaozhou minjian yinyuezhi* (1989, p. 14), there are some theories about the development of early drumming forms in the Song dynasty (960-1279), as well as the introduction of a further application: When welcoming or sending off an important high official, it was customary to have a gong and drum perform. As the city was circled by a wall, this had to be done at one of the four major gates by the stationed soldiers. Also, the office of the governor (*yamen* 衙门) used to employ specialised wind and percussion players. With the ever increasing popularity of the god pageant ceremony, extending to almost every village in the region, Yang (2005, p. 22) theorises that the music used for both occasions started to blend. The result, he argues, was an ensemble at the front of the procession consisting of only percussion instruments (one drum, four gongs, two cymbals, and four *douluo*), called *luoguban* 锣鼓班. To round up the procession at the end were the *suona* and another gong and drum ensemble, called *gushouban* 鼓手班 or *dida gushouban* 的打鼓手班. *Dida* is another name for the *suona*. The type of music and playing thus developed became known as *changxingtao*, the ‘long marching suites’. On the basis of this evidence, it is not possible to establish a direct link to *Chaozhou daluogu*, but this does illustrate a rich and diverse practice of gong and drum music as the context of the ultimate emergence of this tradition.
2.3 Ming dynasty (1368-1644)

Liu (2006, p. 58) describes the earliest discovered notated scores of a *nan* opera 南戏 from the Ming dynasty (1368-1644). They were found by historians in a tomb in 1997, within the script of *Xin Bian Quan Xiang Nan Bei Cha Ke Zhong Xiao Zheng Zi Liu Xi Bi Jin Chai Ji* 新编全相南北插科忠孝正字刘希必金钗记. This *nan* opera originated in Chaoanxian Beishanxi 潮安县北山溪, the locality Beishanxi in Chaoan town. The script includes an indication of the date: 明宣德七年 (‘Ming dynasty, 7th year of emperor Xuan De’), which was 1432. The drumming scores are hand-written on two loose papers within the script, and contain two scores based on two different rhythm patterns: *De Sheng Ling* 得胜令 and *San Bang Gu* 三棒鼓.

In my interview with master Huang Yixiao (March 2, 2010), he places the origins of actual *Chaozhou daluogu* in roughly the same time period: the first half of the Ming dynasty. He claims the information was passed down to him orally, but at the same time stresses it is also based on research (but he does not specify any of the sources). His history begins with the construction of the proper city walls (as we know them today). Although some walls, in the form of small protective dams, already existed in the Song and Yuan dynasties, Huang talks of the much greater importance as protective measures they gained in the Ming dynasty.

![DVD Video](2.3 - 1 - Huang Yixiao - Construction of city wall.mp4)

*Video 2: Huang Yixiao talks about the city walls (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]*
Huang explains the origins of *Chaozhou daluogu* as follows: The Chaozhou city wall, as all others, had four gates and two guards on each of them. Their role included the opening and closing of the gates at specified times, with a great deal of uneventful time in between.

According to Huang, in addition to playing chess and drinking tea, some of the guards started to pick up instruments they saw played on a daily basis. Unlike the gong and drum music played in ceremonies, he claims the soldiers were inspired by street music, which combined
drumming and acrobatics. When several soldiers formed a drumming group, *Chaozhou daluogu* was created.

2.3 - Huang Yixiao - Drumming originated with city wall soldiers.mpg

Video 3: Huang Yixiao talks about the origins of *Chaozhou daluogu* (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]

It should be noted again that all of this may be considered conjecture rather than historical fact, as there is no hard evidence supporting the claims made by the masters. There seems, however, to be a somewhat consistent narrative among the *Chaozhou daluogu* performers. In fact, Huang Weiqi (Huang, 2002, p. 27), Huang Yixiao’s son, follows up on his father’s account, explaining how at the beginning there were only two kinds of rhythm played in these soldiers’ ensembles: slow and fast. He asserts that instead of simply repeating the same patterns, at some point the performers started to look for ways to change and develop the drumming. This is where Huang sees the major opera influence: through the incorporation of the rhythm patterns played in the foreground while the singers were resting and adopting poses.

The three fast and three slow types of meters thus developed were known as *kuaisanban* 快三板 and *manerban* 慢二板 respectively. This new influence brought more variety into the soldiers’ playing, and made the impact of the performance on the spectators greater. According to Huang, it was also a motivation to innovate and develop the art further, something that can be traced through the entire history of *Chaozhou daluogu*. The rhythms became more complex, as did the instruments and instrument setup. This includes the change from the small drum to the big one and the addition of crash cymbals. Huang also mentions
the impact on the general public, which he claims embraced this new form of Chaozhou daluogu immediately and with great enthusiasm (Huang, 2002, p. 27).

Chen (1996, pp. 1-2), referring to an unnamed opera script – most likely Li Jing Ji (‘The story of the Lichee and the mirror’, a famous love story), and more specifically the movement Di Deng 睇灯 – describes the custom of marching with one drum, two cymbals and four gongs during the yuanxiaojie 元宵节 (lantern festival), celebrated at the end of Chinese New Year. As it has always been popular with Chaozhou people, Chen assumes that some form of percussion, or drum and gong music, has always been present in the region. Yu (2009, p. 99) places the script into the year 1566, or Jia Jing bingyin 嘉靖丙寅年, Ming dynasty, 45th year of Emperor Jia Jing. It contains the above mentioned description of the Chaozhou lantern festival, and states the following:

*Guyue chuichang* 鼓乐吹唱
*Manjie luogu naoxuantian* 满街锣鼓闹喧天

This can be translated as ‘drumming music combined with winds and singing’, and ‘full of drum and gong noise, with great impact’, which indicates that some form of percussion playing existed around the year 1566, and may have originated in the huadeng luogu, the lantern gong and drum type of Chaozhou gong and drum described in the previous chapter (Cai, 2009, p. 23).

### 2.4 Qing dynasty (1644-1911)

Since the arrival of nan opera in Chaozhou, local opera started to develop further. Soon after more opera styles started to arrive, including *xiqin* 西秦, *waijiang* 外江, *yiqiang* 弋腔 and *kunqiang* 昆腔. Huang (2002, p. 28) talks about the reciprocal influence all these operas had
on each other, as well as on local folk music. This combining and blending resulted in several
types of gong, drum, winds and strings music, *Chaozhou daluogu* being the most famous one.
Huang calls it the most popular of all, mainly because it was played the most, but also
because it developed in symbiosis with local customs: It became a major part of the god
pageant ceremony, and due to the combined popularity of both activities even more essential
to the local lifestyle.

The first major *Chaozhou daluogu* performer and teacher named in most of the literature is
Ou Xinu 欧细奴 (*Shantou Arts Research Centre, 1999, pp. 196-197*). In the xianfeng 成丰
years of the Qing dynasty, starting in 1850, it is claimed that Ou Xinu drastically changed the
shape of *Chaozhou daluogu*. Originally from Chaozhou and born in 1841, he is said to have
been a music lover from an early age. As a young man he worked in the Chaozhou
governor’s office as a musician, and later took up the position of tax collector. Except for
playing music with friends on top of the Eastern city wall, he was the *suona* player for the
governor, with the special title of *Zhen Tai Qi Gu Ting Chui Shou* 镇台棋鼓亭吹手 (‗*suona*
player of the governor’s band‘). The *suona* player’s role was to alert the population of the
arrival of the governor, in order to be able to show him their respect.

Huang Yixiao mentions this in his interview (March 2, 2010), also offering two examples of
music played on these occasions:

*Jiang Jun Ling* 将军令: ‘General’s tune’, played when the general was leaving
town
*De Sheng Ling* 得胜令: ‘Won the war tune’, played when the general was
returning
2.4 - 1 - Huang Yixiao – Jiang Jun Ling, De Sheng Ling.mp4

Video 4: Huang Yixiao talks about Jiang Jun Ling and De Sheng Ling (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]

The Shantou Arts Research Centre (1999, p. 196-197) goes on to describe Ou Xinu’s involvement in Chaozhou daluogu. As opera companies were poorly considered at the time, and needed support from the government to sustain operations, Ou Xinu was sent to ensure debtors would take the demands to return owed money seriously. This way he earned the respect, gratitude and admiration of the companies’ owners. Due to his interest in music, Ou Xinu could frequently be found backstage, listening and talking to the performers. Also, the company owners saw the benefits in hiring him for protection, which is why he sometimes is referred to as a ‘security guard’, or yabān Ou Xinu 押班欧细奴, ‘opera protector Ou Xinu’.

Chen Zuohui (presentation on June 7, 2010 in the Central Conservatory of Music, Beijing) also mentioned this.

The second half of the nineteenth century was a time of prosperity for Chaozhou, and performances of zhengzi operas 正字戏 abounded. Ou Xinu is said to always have been there, talking to the opera masters. Chen Bo (Video interview by Wang Yuyan, August 11, 2010, Guangzhou) explains the connection of the opera masters to the drumming: in fact, they were one and the same, as already at that time the drummer used to be the leader of the entire company, and second in command under the owners.

2.4 - 2 - Chen Bo - Drumming master in opera house.mp4

Video 5: Chen Bo talks about the role of the drumming master in the opera house (Video interview by Wang Yuyan, August 11, 2010, Guangzhou) [no English subtitles]
His strong connection to these masters allowed Ou Xinu deep insights into the already standardised patterns of the zhengzi opera. Impressed by the artistry of the scripts and complex drumming rhythms, he started to learn how to play them, and not after had memorised every text and rhythm pattern. This, Shantou Arts Research Centre (1999, p. 197) claims, was the foundation for actual Chaozhou daluogu, and more specifically the one played on the streets and in the god pageant ceremonies (but not yet the one further developed for performance on stage).

Prior to Ou Xinu’s innovations, the form of Chaozhou daluogu had been simple, and only a drum, gong and two suona had been used. Ou Xinu was also in contact with these drumming groups, among them Zhenqian luoguban 镇前锣鼓班. Predominantly one part of the god pageant ceremony, these groups are said to always have been looking for new ideas to surprise and engage the audience (Shantou Arts Research Centre, 1999, pp. 196). Ou Xinu provided them with innovations, teaching them the script, music and drumming from two zhengzi operas: Liu Guo Feng Xiang 六国封相 and Qin Qiong Dao Tong Qi 秦琼倒铜棋. As it was impossible to perform an opera properly on the streets while marching, Ou Xinu introduced children as the opera characters, and let them sing the script while walking. According to the Shantou researchers, the premiere performance was an instant hit, and immediately captured the hearts and minds of the people. As a result, all thirteen drumming groups operating within Chaozhou vied for Ou Xinu’s teachings, and so at only 24 years of age he is said to already have been regarded as a master of Chaozhou daluogu (Shantou Arts Research Centre, 1999, pp. 196).

While Ou Xinu’s influence started to spread, other zhengzi opera artists also started follow his example. One example is given in Chaozhoushi minjian yinyuezhi (1989, p. 15), with
master Dai Zixian 袋子仙. Others can be found in Shantou Arts Research Centre (1999, pp. 197), with Xie Nuzai 谢奴仔 from the Raoping town, who combined elements of the opera 
*Huan Mo* 换磨 with *Chaozhou daluogu. zhengzi* opera masters Liu Tianyou 刘天有 and Wu Derun 吴德润 are also mentioned. Huang (2002, p. 28) adds Liu Chao 刘超 and Huang Binglin 黄炳林 to the list. All these influences were part of *paitiao* (the type of music based on opera scripts). Due to the limitations imposed by playing while marching however, the scripts started to disappear, and only the melody and percussion parts survived. This was called *taoqi paizi daluogu* 套曲牌子大锣鼓, which is synonymous with today’s *Chaozhou daluogu*.

Half a century later, *Chaozhou daluogu* had developed further, and reached its peak. The ensemble size was increased considerably, from one drum, four gongs and two cymbals, to one drum, eight or twelve gongs, and four cymbals (Personal communication with master Chen Zhenxi, March 1, 2010). The melodic instruments increased from only wind to wind, string and plucked instruments. The result was a complete gong, drum, wind and string orchestra. Ou Xinu created his own Confucian drumming group on the Eastern city wall, *Rujia luoguguan* 儒家锣鼓馆, and continued teaching other drumming groups. Through this he trained many of the future *Chaozhou daluogu* masters, including Qiu Houshang 丘猴尚 and Lin Fange 林蕃葛. Master Huang Yixiao 黄义孝 is a first generation descendant of Qiu Houshang’s drumming school, and therefore the closest to an authentic source of Ou Xinu’s form of *Chaozhou daluogu*.

**2.4 - 3 - Chen Bo, Cai Shuhang - About masters Huang Yixiao and Chen Zhenxi**

*Video 6: Chen Bo and Cai Shuhang talk about the connection to the past of Huang Yixiao and Chen Zhenxi* (Video interview by Wang Yuyan, August 11, 2010, Guangzhou, and February 27, 2010, Shantou) [no English subtitles]
Chen Tianguo (1996, pp. 1-2) has a somewhat similar theory, but with two fundamental differences. He places the origins of actual *Chaozhou daluogu* at the end of the Qing dynasty rather than in the middle, and claims it was a combination of drumming used in opera and that played in the end of the Chinese Year lantern festivals (rather than that played daily on the streets). Chen does not give the names of the people involved in the crossing over of the drumming styles, but bases his theory on the discovered *Li Jing Ji* opera script mentioned before, and on observations made on the surviving traditional repertoire. He describes the stylistic similarities between these works and Song and Yuan dynasty operas, but at the same time emphasizes the fundamental difference to *Chaozhou daluogu*: opera music would never use that large a number of gongs and flutes, and was played on stage rather than while marching on the streets. This is where Chen sees the connection to *huadeng luogu* (lantern gong and drum): stylistically opera-inspired music played in lantern festival-fashion.

**Video 7: Chen Zuohui talks about Ou Xinu and Dai Zi**

Chen Zuohui does not mention which form of drumming (street or lantern, or both) was used in combination with the opera rhythms to form *Chaozhou daluogu*, but he talks about the importance of Ou Xinu and Dai Zi (both mentioned earlier) (Video interview by Wang Yuyan, August 12, 2010, Guangzhou [no English subtitles]). He also gave a similar account in his presentation at the Lingnan Music Conference in Hong Kong, 2006 (Chen, 2006, p. 40-48): after Ou Xinu started to play and teach his form of *Chaozhou daluogu*, other gong and drum groups followed. At that time, Dai Zi came into town and opened a Gongfu (Kung Fu) school. Chen claims Dai Zi was on the run from unspecified trouble, and had been a zhengzi opera master before. Having spent the evenings in the opera before, his new occupation meant Dai Zi had a
lot of free time, and therefore started to teach drumming to his Gongfu students. Chen lists *San Guan* 三关 as the work whose rhythmic parts Dai Zi adapted for the *Chaozhou daluogu* ensemble and claims that by being a Gongfu as well as a drumming instructor, he then started to introduce special hand gestures into the playing. These gestures, based on martial arts movements, have since become an integral part of *Chaozhou daluogu* playing.

*Chaozhoushi minjian yinyuezhi* (1989, p. 15) adds to the emerging historical timeline at this point, and points out that Dai Zi’s luogu centre Yuebaiting 岳佰亭 started to become more popular and famous than Ou Xinu’s Gusongxuan 古松轩. Huang Yixiao (Personal communication, March 2, 2010) talks about this as well, explaining how the audience functioned as an adjudicator of the drumming groups participating in the street marching ceremonies: The more people are following a certain drumming school, the better it is considered to be. When Dai Zi’s Yuebaiting started to outdo Ou Xinu’s Gusongxuan, Huang claims Dai Zi fled the city, anticipating repercussions from the city’s own, favourite *Chaozhou daluogu* master.

Huang Weiqi (2002, p. 28) omits the details of Dai Zi’s arrival in and departure from Chaozhou, and concentrates on his role as an opera master and teacher. He talks about Dai Zi’s extensive collection of opera scripts, including the instrumental parts. Huang explains that after leaving his opera company, Dai Zi became a staff member at the Yuebaiting casino, which included a gong and drum playing and teaching centre. Upon discovering Dai Zi’s skills and knowledge, the organiser of the centre decided to hire him as a teacher, which is where he combined *Chaozhou daluogu* and *zhengzi* opera.
Huang also credits Dai Zi, Xie Nuzai, Liu Tianyou, Wu Derun, Liu Chao and Huang Binglin with the creation of a large Chaozhou daluogu work, called Shi San Ao 十三凹. After surveying the developments in teaching and performance, these masters are said to have combined the best received passages from more than ten playing suites into this large work. Huang calls it the best and most spectacular piece of the time, with all drumming groups competing to learn it to give the most impressive performance. Even though many of the original suites have been lost, they had an important influence on the development of Chaozhou daluogu music (Huang, 2002, p. 28).

### 2.5 End of Qing dynasty and Republic of China (1911-1949)

From the end of the Qing dynasty onwards, Chaozhou daluogu was constantly played and updated, and its name spread far beyond the borders of the Chaoshan region. Yang (2005, p. 23) goes as far as calling the period between 1896 and 1936, the end of the Qing dynasty and the beginning of the Republic of China, its golden era. Jones (1995, p. 33) notes that this is a common trait among today’s folk musicians. A list of masters given in Chaozhoushi minjian yinyuezhi (1989, p. 15) shows the increased number of prominent exponents:

<table>
<thead>
<tr>
<th>Master Name</th>
<th>Date Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lin Fange</td>
<td>(1873–?)</td>
</tr>
<tr>
<td>Liu Tianyou</td>
<td>(no dates found)</td>
</tr>
<tr>
<td>Lin Chunhui</td>
<td>(no dates found)</td>
</tr>
<tr>
<td>Huang Binglin</td>
<td>(no dates found)</td>
</tr>
<tr>
<td>Qiu Houshang</td>
<td>(1888-1961)</td>
</tr>
<tr>
<td>Xu Yuxing</td>
<td>(1872-1959)</td>
</tr>
<tr>
<td>Chen Song</td>
<td>(1887-1964)</td>
</tr>
<tr>
<td>Ming Di</td>
<td>(no dates found)</td>
</tr>
<tr>
<td>Ni Gu</td>
<td>(no dates found)</td>
</tr>
<tr>
<td>Lin Shunquan</td>
<td>(1889-1969)</td>
</tr>
<tr>
<td>Lu Haiqing</td>
<td>(1890-1974)</td>
</tr>
<tr>
<td>Zhong Shaoting</td>
<td>(1909-1983)</td>
</tr>
</tbody>
</table>
To this Yang (2005, p. 23) adds Zhang Tianhu 张天祜, calling him the first and best student of Ou Xinu. Zhang Tianhu is said to have even surpassed his teacher, mastering all the techniques, but developing Chaozhou daluogu even further. Yang credits him with the perfection of paizi gong and drum, the type of music based on stories from the operas. Liu (2006, p. 59) also mentions Jin Tianshun 进天顺, but omits Lin Shunquan 林顺泉 from the above list.

Furthermore, Liu introduces the three different schools (wenpai, wupai, wenwupai) established in the 1930s, with their respective major exponents:

- **wenpai** (civil) - Qiu Houshang 邱侯尚: Qiu Houshang was best at playing wen drum stories, requiring a refined and balanced technique to achieve evenness in stroke and sound to accompany elegant and exquisite love stories (wentao – wen suites). Liu describes the beginning stroke of the work as very assertive, but nevertheless elegant and delicate, and subsequent strokes as soft, lady-like resulting in beautiful sound. The tenderness inherent in the story is said to have been supported and carried by the delicacy of the drumming. One example of wenpai is Pao Wang Bu Yu 抛网捕鱼, based on a love story.

- **wupai** (martial) – Xu Yuxing 许裕兴: This master was known for his excellent technique and grand stage presence. Wupai is an exciting playing style representing fighting and other action stories. One such story is San Guan 三关, situated in the time of the Three Kingdoms (220-280) and telling the tale of general Guan Yu’s quest to save his sister in law from warlord Cao Cao’s prison.
wenwupai (mixed) – Chen Song 陈松: Wenwupai is the mixed style, combining delicate (civil) and aggressive (martial) elements, and including love and fighting stories. The special hand gestures change frequently, and look forceful yet agile. The technique (hand gestures and body positions) has to adapt to the storyline, and so is of prime concern to the master. Very important elements of wenwupai are the two movements of drawing the sword. An example of a wenwupai storyline is Shi Ba Gua Fu Zheng Xi Fan 十八寡妇征西番, about eighteen unmarried women joining the frontlines.

2.5 - 1 - Chen Zhenxi - Three playing schools.mp4

Video 8: Chen Zhenxi demonstrates the three different playing styles wenpai, wupai and wenwupai (Video by Wang Yuyan, March 1, 2010, Chaozhou) [no English subtitles]

2.5 - 2 - Huang Yupeng - Shows difference between his and other schools.mp4

Video 9: Huang Yupeng shows the difference between his playing school and others (Video interview by Wang Yuyan, February 27, 2010, Shantou) [no English subtitles]

Huang Yixiao (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) attributes the increased Chaozhou daluogu activity at the beginning of the Republic of China (1911-1949) to the governor of Chaozhou city, who was inspired by and very supportive of the art form.

2.5 - 3 - Huang Yixiao - Beginning of Republic of China, thirteen drumming centres.mp4

Video 10: Huang Yixiao talks about Chaozhou daluogu at the beginning of the Republic of China, and the thirteen drumming centres (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]

Another reason may have been the competition between the thirteen recorded drumming centres operating within the Chaozhou region:
<table>
<thead>
<tr>
<th>Centre name 馆名</th>
<th>Alias 别名</th>
<th>Location 馆址</th>
<th>Tutor 传授人</th>
<th>Leading Drummer 主要故手</th>
<th>Leading suona 主要唢呐手</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xiaguan 下馆</td>
<td>Heyingxuan 和英轩</td>
<td>Nanchun Road South 南春路南段</td>
<td>Huang Binglin 黄炳林</td>
<td>Lin Shunquan 林顺泉</td>
<td>Xie Ruiqin 谢瑞钦</td>
</tr>
<tr>
<td>Zhongguan 中馆</td>
<td>Qunyingxuan 群英轩</td>
<td>Nanchun Road Middle 南春路中段</td>
<td>Xie Reiqin 谢瑞钦</td>
<td>A Fan 阿凡</td>
<td>Xie Ruiqin 谢瑞钦</td>
</tr>
<tr>
<td>Dingguan 顶馆</td>
<td>Laojuyingxuan 老聚英轩</td>
<td>Nanchun Road North 南春路北段</td>
<td>Xu Tongshu 许通书</td>
<td>Qiu Houshang 邱侯尚</td>
<td>Dao Shi 道士</td>
</tr>
<tr>
<td>Daoyaguan 道街馆</td>
<td>Renhexuan 仁和轩</td>
<td>Xiping Road 北平路</td>
<td>Xu Tongshu 许通书</td>
<td>Qiu Houshang 邱侯尚</td>
<td>Liang Songkun 梁松坤</td>
</tr>
<tr>
<td>Changrongguan 长融馆</td>
<td>Gulianxuan 古莲轩</td>
<td>Xiaoping Road 下平路</td>
<td>Guo Xian 郭仙</td>
<td>A Wei 阿伟</td>
<td>Ru Yan 如炎</td>
</tr>
<tr>
<td>Zhenjun-guan 真君馆</td>
<td>Yongyiju 永义居</td>
<td>West Gate 西门</td>
<td>Qiu Nao 邱呶</td>
<td>Zhang Acai 张阿才</td>
<td>Zhou Cai 周才</td>
</tr>
<tr>
<td>Yuebaiguan 岳伯馆</td>
<td>Jiyixuan 集毅轩</td>
<td>Shangxiping Road 上平路</td>
<td>Ming Di 明弟</td>
<td>Ke Tong 科桐</td>
<td>Ming Di 明弟</td>
</tr>
<tr>
<td>Zhongyingguan 中营馆</td>
<td>Yongshengju 永胜居</td>
<td>North Road 北马路</td>
<td>Chun Hui 春辉</td>
<td>Chen Song 陈松</td>
<td>Qin Liang 钦亮</td>
</tr>
<tr>
<td>Zhenqian-guan 镇前馆</td>
<td>Guosongxuan 古松轩</td>
<td>Shangshui Gate 上水门</td>
<td>Lin Fange 林蕃光</td>
<td>A Yuan 阿源</td>
<td>Lin Bingshan 林炳顺</td>
</tr>
<tr>
<td>Kaoyuanguan 考院馆</td>
<td>Pengyixuan 蓬仪轩</td>
<td>Qingtian Road 青天路</td>
<td>Ni Gu 尼姑</td>
<td>A Shi 阿师</td>
<td>Lai Xidi 赖细弟</td>
</tr>
<tr>
<td>Fuyaguan 府衙馆</td>
<td>Yiyangxuan 义英轩</td>
<td>Yian Road 义安路</td>
<td>Yang Xian 杨仙</td>
<td>Ji Shun 继舜</td>
<td>Yang Xian 杨仙</td>
</tr>
<tr>
<td>Chengdingguan 城顶馆</td>
<td>Juyingxuan 聚英轩</td>
<td>Juyingxuan 聚英轩</td>
<td>Xu Yuxing 许裕兴</td>
<td>Tong Xi 童习</td>
<td>Mai Bao 麦包</td>
</tr>
<tr>
<td>Xinguan 新馆</td>
<td>Qunyingxuan 群英轩</td>
<td>Quntingxuan 群英轩</td>
<td>Xu Yuxing 许裕兴</td>
<td>Dong Men 东门</td>
<td>(Guest) 外请</td>
</tr>
</tbody>
</table>

Table 2: Thirteen drumming centres as recorded at the end of the Qing dynasty (Chaozhoushi minjian yinyuezhi, 1989, p. 27)
At the end of the Qing dynasty (1644-1911) and the beginning of the Republic of China (1911-1949), these thirteen centres were built through the support of local businesses and private people, and spread throughout the greater city. *Chaozhoushi minjian yinyuezhi* (1989, p. 27) lists their initial function as competitors in the god pageant ceremony, where every centre sent their drumming group to perform. United under individual red title flags, *gutoubiao* 鼓头标, the marching ceremony became a massive event, spurring innovation, but also business. Due to the difference in quality, every group sought a way to win, including inviting famous masters to teach the ensemble, inviting famous musicians or drumming masters as the guest players, or innovating in regard to repertoire, make-up, or dress code.

It was not long, however, before the drumming centres shifted their attention from making music to other ventures. *Chaozhoushi minjian yinyuezhi* (1989, p. 28) claims that during the second Sino-Japanese War (1937-1945), the groups started to take responsibility for the protection of their areas, but soon became known as *shisanzu* 十三组, ‘thirteen black market, underground organisations’. Huang Yixiao explains this through them changing from accepting donations while performing in the god pageant ceremonies to demanding money in exchange for protection. Huang however also makes clear that the masters themselves were not involved in these activities, as they did not belong to any specific group. Whether this was indeed the case is very difficult to tell, and there is an obvious interest here to disassociate the masters from any illegal activity. There are, perhaps, two indicators that support Huang’s account. One is that most of the masters were only associated with the groups as guest instructors, and therefore likely not involved in day to day activities. Furthermore, while there certainly were hardships, there is no record of masters suffering the same fate as the drumming centres, which after the tumultuous war years and with the advent of the People’s Republic of China in 1949 were effectively disbanded.
2.6 People’s Republic of China – Before the Cultural Revolution (1949-1966)

During this period, the *Chaozhou daluogu* tradition was maintained by the masters as it took a new direction. Huang Weiqi (2002, p. 28) talks about the increased support by the government for all traditional arts and folk music, with focus on protection, preservation, sustainability and development. In his earlier article, Huang (1994, p. 38) names this policy 古为今用, 推陈出新 ('preserving the old, and developing it so as to create a new culture', my translation). The result was great support for and promotion of *Chaozhou daluogu* by the Chaozhou government (Huang, 2002, p. 28). The idea was to spread the art to every single district, factory and village. Huang lists an unofficial statistic of 40 *luogu* groups in Chaozhou city, and more than 100 in the towns and villages nearby. Any festival or ceremony in the region was accompanied by people on the streets playing *Chaozhou daluogu*, which resulted in the art becoming an important element of the cultural and social life of Chaozhou people. Huang (2002, p. 28) goes on to describe the Chaozhou folk music ensemble created by the local government in the 1950s, inviting the most famous masters to join. Chaozhou music was re-discovered, collected, re-arranged, re-created and promoted. This was also the time when playing moved from exclusively on the streets (traditional marching and square competition playing) to the stage.

From here onwards, there are multiple sources about the development of *Chaozhou daluogu*. Cai (n.d.) describes the first exposure of the art to outsiders: In December 1951, masters Qiu
Houshang, Chen Song, and a new generation master, Zhou Cai 周才 went to the capital of Canton, Guangzhou, to join the festivities for “Welcoming the Su Lian (Soviet) Red Flag Dance and Singing Company”. Chaozhou city had a marching team as their representatives, and this was the first time Chaozhou daluogu was shown internationally. Huang Yixiao describes the great impact it made on the audience:

2.6 - 1 - Huang Yixiao - Welcoming the Soviet Red Flag Dance and Singing Company.mp4

Video 12: Huang Yixiao talks about “Welcoming the Soviet Red Flag Dance and Singing Company” in December (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]

The next step in the development was the arranging of Pao Wang Bu Yu from the opera Pao Yu 抛鱼 at the beginning of 1952 (Liu, 2006, p. 59). Qiu Houshang, Chen Song and Zhou Cai are credited, as well as other, unnamed contributors. Pao Wang Bu Yu is important because in April 1952 (Cai, n.d.), a delegation of eleven people including Qiu Houshang and Zhou Cai went to the first Beijing Chinese Folk Arts Exhibition as the representatives of Canton province. They played the new work on stage, and again made a great impression. They were awarded a prize of excellence.

Following this, Cai (n.d.) lists several further key stages for the promotion of Chaozhou daluogu: In March 1955, an ensemble went to Beijing for the First Folk Music and Dance Exhibition. In August 1956, the Shantou-based Organisation for the Development of Chaozhou Music and Chaozhou Folk Music Research Group sent a delegation to Beijing for the first China Music Week. Qing Feng Shou 庆丰收 (‘Celebration of prosperous harvest’) was the work performed. In October 1956 the Chaozhou Folk Music ensemble was founded, based on the existing Chaozhou Folk Music Research Group. It was called Lin Yunxi 林运喜
Folk Music Group, after the leading master Lin Yunxi. Finally, in August 1957, *Pao Wang Bu Yu* was again played, this time however in the Moscow “International Young People and Students’ Peace and Friendship Gathering, 6th edition”. In combination with two other *Chaozhou daluogu* works, the performance of *Pao Wang Bu Yu* won the highest prize on the international stage.

Figure 4: Prize certificate of 1957 competition, delegate photograph, Zhang Tian Ping’s pass (Shantou Arts Research Centre, 1999, inside front cover – Reprinted with permission)

Despite these artistic successes, the great famine between 1959 and 1961 and resulting food shortage had a devastating impact on the local drumming groups. Huang Yixiao (Interview, video taken by Wang Yuyan, March 2, 2010, Chaozhou) talks about the disbandment of street and factory groups, and the almost complete disappearance of *Chaozhou daluogu* in the city.
This is also where Cai (n.d.) shifts his focus towards the propagation of research, rather than performance: In 1961, the Central People’s Broadcasting and China Record Company produced 83 records on Chaozhou music, including Chaozhou daluogu. In 1961-62, Southern China Daily News, Shantou Daily and Guangzhou Evening News published several articles on Chaozhou music research. This started a greater interest in Chaozhou music, and research into this tradition (Cai, n.d.).

Supported by the local and federal governments, the beginning of the People’s Republic of China was a time of prosperity for Chaozhou daluogu. With re-discovered traditional repertoire, musicians were able to create new arrangements, mainly tailored to the demands of national and international exhibitions and competitions. The custom at the time was to select the highlights of the traditional suites and compress them into five to seven minutes of music. One such example is the above mentioned Pao Wang Bu Yu, although other repertoire exists.
2.7 Cultural Revolution (1966-1976)

Like many other art forms, Chaozhou daluogu in the period of the Cultural Revolution is not documented very well. Most researchers simply do not mention the time, but interesting insights can be gained from the accounts of the living masters. Chaozhou music, like all other traditional arts, was defined as one of the *sijiu* 四旧, four “olds”. In his editorial in the June 1, 1966 edition of *People’s Daily*, Chen Boda, secretary to Mao Zedong and an important figure during the Cultural Revolution, describes them as the old ideology, culture, customs and habits, deemed to have been fostered by the exploiting classes and having poisoned the minds of the people for years (Li, 1995, p. 427).

Wu and Chen (1998, p. 7) describe the impact on Chaozhou music, with documents containing entire generations’ work, knowledge and sheet music burnt. Also, according to their account, many of the old, traditional artists died (suspiciously) during a relatively short period of time, including Chaozhou musicians. The result was a cultural scene that was devastated and lifeless, and could not even be saved by the few scholars that appealed against this destruction.

Chen Zhenxi’s account corroborates this, calling the Cultural Revolution his one unforgettable experience. Playing the music was prohibited, and if the ‘Red Guards’ came to search your house, all the music would be taken and destroyed.

**Video 15: Chen Zhenxi talks about his experiences during the Cultural Revolution (Video interview by Wang Yuyan, March 1, 2010, Chaozhou) [no English subtitles]**

Cai Jianchen expands on the repercussion on the masters: He tells how the people with some education used to be defined as *choulaojiu* 臭老九, literally meaning ‘stinking number nine’. Cai claims to have been called by that name.

2.7 - 2 - Cai Jianchen - Stinking number nine.mp4

*Video 16: Cai Jianchen talks about being called choulaojiu during the Cultural Revolution (Video interview by Wang Yuyan, February 28, 2010, Shantou) [no English subtitles]*

Huang Yixiao instead was deemed a reactionary, and talks about Chaozhou musicians being sent to villages or factories for hard labour, in order to have their minds set straight. He explains that the reason he was called a reactionary and leader against the new communist system, was because he was older and more famous than others at that time. His fate was hard labour in a cement factory, together with eighteen other musicians. He also talks about how the musicians were ordered to destroy all music, which however he avoided by hiding it in the attic of his village home. Originally from a village but living and working in the city, the soldiers never thought about connecting him to his old house. He further explains how they did come to check, but never dared to do it thoroughly, as his family was the largest of all the Huang families in the region: his uncle was a local leader, and still commanded some respect, even among the revolutionaries. As Huang puts it, “they never knew where I hid it”. This, according to Huang’s account, saved the only copy of original Chaozhou music (which could not be verified as Huang still has never actually shown it to anybody).

2.7 - 3 - Huang Yixiao - Hiding music.mp4

*Video 17: Huang Yixiao talks about hiding music to ensure its survival (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]*
Huang also claims no *Chaozhou daluogu* master died during the Cultural Revolution. Furthermore, there were still small amateur ensembles playing in the city, however, usually numbering four, five, or a maximum six performers, Huang does not consider the music played in these groups of the correct form. In the villages on the other hand, *Chaozhou daluogu* was never officially forbidden. The way to circumvent a ban was to combine the revolutionary tunes with the *Chaozhou daluogu* rhythms. Huang goes on to talk about the continuation of the god pageant ceremony, but with the idols replaced or hidden: incense or simple flags instead of god statues, or smaller icons hidden and carried within the clothing. This way, the god pageant ceremony tradition never stopped, and the villagers managed to avoid the ban. Publicly it appeared as if spring festival celebrations were happening, with the people enjoying themselves (under the new leadership). Huang even could go so far as to return to the villages after work and teach the people how to play *Chaozhou daluogu*.

Huang Weiqi (2002, p. 28) provides a similar account. He writes about the decline in *Chaozhou daluogu* performances during the Cultural Revolution, and the disbandment of the Chaozhou City Folk Music Ensemble. Musicians were banished, instruments destroyed, and documents burned. He underlines Huang Yixiao’s account of the combination of *Chaozhou daluogu* rhythms with revolution or Mao Zedong quotation songs, however attributes this to unnamed masters who wanted to protect the art, but at the same time avoid being defined as a public enemy (“feudalistic”).

Cai (n.d.) makes a somewhat different point, by labelling the time between 1966 and 1976 the “ten years of cultural shame”. He claims all types of Chaozhou music were defined as one of the four olds, but with the exception of *Chaozhou daluogu*. According to his account *Chaozhou daluogu* was “running wild”. The reason was that every time a supreme directive
was released by the Central Government, whatever the time of day, it had to immediately be cheered, celebrated and propagated throughout the country. In order to do this effectively (in the Chaozhou region), *Chaozhou daluogu* was needed to create the proper atmosphere. Cai claims that every street, factory, coal mine, village, group, and individual has *Chaozhou daluogu* instruments ready, and the playing was frequent and wide-spread. When the supreme directive arrived, Chaozhou, Shantou, and the villages nearby were like “explosions in the sky, the sound carrying throughout the whole area, with people unable to sleep, and animals unsettled.” Cai adds, however, that none of this can be considered genuine *Chaozhou daluogu*, which corresponds with the accounts of the masters and other literature.

Nevertheless, the art did survive in the hearts and minds of the people. The god pageant ceremony continued, and remained the spiritual support of the region through the tumultuous period of the Cultural Revolution.

### 2.8 People’s Republic of China – After the Cultural Revolution (1976-present)

After what Cai (2009, p. 8) calls the stagnation of Chaozhou music talent in the Cultural Revolution, he heralds a second flourish of *Chaozhou daluogu* (Cai, n.d.). Cai gives an account of the re-establishment of Chaozhou music, starting with the Shantou area folk music conference in 1976, organised by the Canton Province Office for Literature and Arts and the Shantou Region Culture Administration. After the Revolution, Shantou had become the political centre, which is why today the region is referred to as Chaoshan (Chaoshan is a combination of Chao(zhou) and Shan(tou)). Including delegates from the Central Government, and representatives from all related organisations in the area, around 80 people
were invited. It was to become one of the seminal meetings for the promotion and development of Cantonese folk music: With the Cultural Revolution a thing of the past, folk music was seen to be one of the most important cultural activities to invest in. This was not limited to Canton province, but valid throughout the new People’s Republic of China. In the Chaoshan region it had the effect of scholars and musicians starting to pay more attention to collecting materials and documenting music, including papers, theses and sheet music. There was also a push for new compositions, performances and conferences. Cai (n.d.) gives special mention to *Chaozhou daluogu* recordings done in Guangzhou in 1977, with artists selected by the Shantou Arts Administration.

In 1979, two important ensembles emerged: the Shantou Folk Music Ensemble was founded, and the Chaozhou folk music ensemble was restored. Chen Zhenxi talks about how he was asked by the cultural administration to be the leader of the new Chaozhou Folk Music Ensemble, and direct the recordings this group made for the Shanghai Film Studio in 1981.

2.8 - Chen Zhenxi - Rebuilt Chaozhou Music Ensemble after Cultural Revolution.mp4

Video 18: Chen Zhenxi talks about the rebuilt Chaozhou Music Ensemble (Video interview by Wang Yuyan, March 1, 2010, Chaozhou) [no English subtitles]

Huang (2002, p. 29) mentions the added responsibilities of this group: to search for, arrange and compose repertoire, and be at the forefront of organising events and promoting *Chaozhou daluogu*. A further responsibility was the training of new players, which provided the ensemble with members from the next generation of musicians. In short, the Chaozhou Folk Music Ensemble was intended to ensure the survival of the art. According to Liu (2006, p. 59), they succeeded in reviving interest and activities, and he gives two examples: 1984
performances in *Tuodao zhixia* 鱧岛之夏, Tuo Island Summer Festival, and 1987 performances in the first *Fengcheng yishu huahui* 風城藝朮花會, Feng Cheng Arts Flower Festival.

Liu (2006, p. 59) explains the appeal of *Chaozhou daluogu* in being a very traditional folk custom, preserved throughout the years by performance in the god pageant ceremonies. Apart from the successes mentioned above (all attributed to the professional ensemble), he sees a resurgence of activity in the amateur sector as well: Liu counts more than ten ensembles in Chaozhou city only, mainly performing *Chaozhou daluogu*, Chaozhou string music, and dance and literature arts theatre. Following this prosperous decade however, the economic wave in the 1990s had a negative impact. Liu goes as far as calling it an “embarrassing” situation for Chaozhou music, with historical documents disappearing out of negligence, and the musicians’ age increasing without renewed interest from the young generation. The future of *Chaozhou daluogu* was endangered once more.

Liu (2006, p. 59) places the turnaround into the year 2002, and more specifically a performance at the Beijing International Music Festival. There, Shantou City News reporter Du Yaxiong claims ethnomusicologists recognised *Chaozhou daluogu* as 隋唐绝响，华夏正声, a ‘lost echo from the Sui-Tang dynasties, and very original music from traditional China’ (Guo, 2001, p. vi; my translation). In 2004, performances in the celebrations for the 55th anniversary of the foundation of the People’s Republic of China followed, as well as appearances overseas in France, Thailand and Singapore. Chaozhou music was slowly re-introduced to the school system, and the Guangzhou Musician Union, Canton Southern TV and Chaozhou Broadcasting and TV Company collaborated to present a first *Chaozhou daluogu* invitation competition. The first Chaozhou Tourism and Culture Festival also had an
impact on the promotion of the art, as well as renewed interest in learning, performing and composing.

Research into Chaozhou music has also flourished, with several performers and academics contributing greatly to the body of knowledge available today. Yu (2009, p. 100) names Chen Tianguo 陈天国, Su Qiaozheng 苏巧筝, Chen Zhenxi 陈镇锡, Li Zhengui 李真贵, Chen Zuohui 陈佐辉 and Cai Shuhang 蔡树航 as the main exponents. Master Shi Shaochun also brought young academic Zhang Xi 张曦 and her research into the audience's attitude towards Chaozhou daluogu in folk activity to my attention (Zhang, 2008). Her work is an excellent basis for section 5.1 on the god pageant ceremony in Yixi town.

In summary, considering that there is little documentary evidence of god pageant ceremonies in the South of China before the Ming dynasty (see Eng & Lin, 2002, p. 1259), it is very well possible that Chaozhou daluogu originated with Ou Xinu and Dai Zixian in the middle of the nineteenth century, and has since developed in the above outlined fashion as corroborated by today’s performers and scholars. Like most musical and, more generally, artistic genres and endeavours, Chaozhou daluogu was very likely based on pre-existing elements, whether that be folk melodies, instruments, or customs and habits. This is perhaps what the Chinese literature and Chaozhou daluogu masters are referring to when speaking of the ‘ancient’ origins of the art, and perceived element dating from the Tang dynasty. This brief introduction from the legendary to the historical background of Chaozhou daluogu has hopefully shown the deep roots the genre has in local folklore, and the importance musicians place on the cultural context it is perceived to have originated from.
Chapter 3: Instruments and setups

In a way similar to the history of *Chaozhou daluogu*, information about the instruments needs to be retrieved from various sources, some of which represent different opinions and levels of authority. Again, the period before the mid-nineteenth century heavily relies on oral histories, while the past 160 years are much better documented. Yang (2005, pp. 22-23) features a claim about the earliest instrumentation of *Chaozhou daluogu*, stating that in the early (undated) times, the *Chaozhou daluogu* marching ensemble was called *dihe* (= *suona*) *gushouban* 笛禾（唢呐）鼓首班, and the performance setup was very simple, only containing:

- *Suguzai* 苏鼓仔 / *zhegu* 哲鼓 / *xiaogu* 小鼓 = small drum
- *Bozai* 锣仔 = *xiaobo* (small cymbal)
- *Yueluo* 月锣
- *Kangluo* 亢锣
- *Qinzai* 钦仔

Later, research by Hsieh (2004, p. 94) reports, *suguzai* was replaced by the larger *zhonggu* 中鼓, middle drum, and eventually by *shibinggu* 柿饼鼓. Yang (2005, pp. 23) claims *shibinggu* and *zhonggu* are the same instrument. This is, however, contradicted by master Cai Jianchen when presenting the Chaozhou opera instruments.

![Video](3 - Cai Jianchen - Chaozhou opera setup.mp4)

Video 19: Cai Jianchen introduces the Chaozhou opera setup (Video: Wang Yuyan, February 28, 2010, Chaozhou) [no English subtitles]
Instead, Cai names the drums as follows:

Figure 5: (Left to right): Suguzai or zhegu (small drum), zhonggu (middle drum) and shibinggu (Photo: Wang Yuyan, August 11, 2010, Lingnan Music Instrument Museum)

With the increase in size of the drum, it is widely believed that more percussion instruments were added, in a first stage two douluo and one dabo. Then, according to Yang (2005 p. 23), the big drum, dagu, replaced the shibinggu, presumably because open air playing required more volume. Subsequently, the instrumentation was further augmented, with four douluo and two dabo, in order to lead the head of the marching party and musically announce their arrival. This is what Chen (1996, p. 4) and Chen & Li (2005, p. 2) refer to as the “earliest form” of Chaozhou daluogu: suona, one big drum (dagu), four big gongs (douluo) and two big crash cymbals (dabo). Li (2008, p. 148) calls this Qing luogu 清锣鼓, ‘pure drum and gong’.

Yang (2005 p. 23) places all these developments into the time before the Ming dynasty (1369-1644), but does not present evidence to support his case. However, most masters share this perspective. From then onwards, he claims popular folk tunes were combined with the drumming. By adding string instruments, local folk music was introduced into the drumming groups. All types of drumming combined with folk tunes came to be known as changxing luogutao 长行锣鼓套 (‘long marching drumming suite’), or in short, the familiar changxingtao 长行套, ‘long marching suite’.
In addition, due to Chaozhou’s major role as a seaport, zhengzi, xiqin, and waijiang operas were introduced to the city, and Chaozhou daluogu ensembles started to assimilate some aspects into their practice. Yang (2005, pp. 23) lists the Su gong from waijiang opera as an example, which he argues opened up the bass register of Chaozhou daluogu, and eventually became an essential instrument.

“Chaozhou daluogu” (2010) claims that the largest instrumentation at that time was 24 douluo and eight dabo. Today, however, the maximum numbers are eight douluo and four dabo. To this shenbo, suluo, and wind, plucked and string instruments are added: In addition to suona, there is hengdi, dongxiao, yehu, zhonghu, qinqin, sanxian, daruan, and yunluo. Chen, Su & Chen (1987, p. 10) give a slightly different account, listing yueqin 月琴, xiao 萧, sheng 笙 and guan 管 as pre-Cultural Revolution additions, and erhu 二胡, dihu 低胡, damou 大冇, zhongruan 中阮, and even cello and double bass as post-revolution replacements.

At present, a typical Chaozhou daluogu ensemble contains string, plucked, wind and percussion instruments. These can be divided into wenpan 文畔 and wupan 武畔, civil (wind, plucked and string) and martial (percussion) instruments (Jones, 1995, p. 93). The exact instrumentation can vary, even between performances, and the sources mainly give options of instrument types that may be employed. A complete list of instruments that may be used in Chaozhou daluogu, compiled from several key reference works, is given in Table 3 below.
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Sources:
- A: *Chaozhoushi minjian yinyuezhi* (1989, Appendix E, pp. 1-14)
- B: Chen, Su & Chen (1987, p. 10)
- C: Chen (1996, p. 3)
- D: Liu (2006, p. 60)
- E: Yu (2009, p. 100)
- F: Instrument demonstration videos taken with Chen Zuohui (August 12, 2010), percussion instruments only
Source A, *Chaozhoushi minjian yinyuezhi*, lists all the instruments provided in the other sources, however rarely specifies which instruments are used for *Chaozhou daluogu* only. Therefore only *yunluo* 云锣, which is explicitly mentioned as being used in *Chaozhou daluogu*, has been added to the list.

The above list shows the diversity of instruments used in *Chaozhou daluogu*, but at the same time clearly identifies the core ones (instruments named in all, or almost all, texts). Having thus established the general instrumentation of a *Chaozhou daluogu* ensemble, the next section contains a brief introduction to the instruments by Lingnan Music Instrument Museum curator and researcher Chen Bo (August 11, 2010). The *Chaozhou daluogu* percussion instruments will be described in some detail in section 3.2, enhanced by insights into their function and playing technique given by master Chen Zuohui in video clips on the attached DVD-ROM. The part on percussion instruments concludes with a video of master Cai Jianchen’s children *Chaozhou daluogu* ensemble (Video: Wang Yuyan, February 28, 2010, Caishe, Shantou), focussing on the instruments in that particular context.

The final section of this chapter contains a closer examination of the different instrument setups: one for the god pageant ceremony and the other for stage performance. For more information on the non-percussion instruments used in *Chaozhou daluogu*, please refer to Appendix A.
3.1 Chen Bo: Introduction to Chaozhou music instruments in Lingnan Music Instrument Museum (August 11, 2010, Xinghai Conservatory, Guangzhou)

Chen Bo introduces the instruments used in Chaozhou music, with a focus on those commonly found in Chaozhou daluogu. Key concepts and issues that arise from the video footage are discussed below.

In Instrument sets in Chaozhou music

There are three main Chaozhou music sets in the museum:

1. 潮州大锣鼓, ‘Chaozhou daluogu set’

Figure 6: Chaozhou daluogu set (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 26))
2. 潮州诗弦音乐/潮剧打击乐, ‘Chaozhou Shi Xian music set’ / ‘Chaozhou opera set’

Figure 7: Chazhou Shi Xian music set / Chaozhou opera set (Photo: Wang Yuyan, August 11, 2010, Lingnan Music Instrument Museum, Guangzhou)

3. 庙堂八宝, ‘Buddhist temple music set’ (Temple “Eight Treasures” set)

Figure 8: Buddhist temple music set (Photo: Wang Yuyan, August 11, 2010, Lingnan Music Instrument Museum, Guangzhou)
In the introduction, when Chen Bo refers to “sets”, he is talking about Chaozhou opera, rather than Chaozhou music. These opera sets are named after the gong used (which coincides with the demands of the storyline):

<table>
<thead>
<tr>
<th>Setup name</th>
<th>Xiaoluo zuhe</th>
<th>Daluo zuhe</th>
<th>Suluo zuhe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>小锣组合</td>
<td>大锣组合</td>
<td>苏锣组合</td>
</tr>
<tr>
<td>Small gong setup</td>
<td>Xiaoluo</td>
<td>Daluo</td>
<td>Suluo</td>
</tr>
<tr>
<td>Dominant gong</td>
<td>小锣</td>
<td>大锣</td>
<td>苏锣</td>
</tr>
<tr>
<td></td>
<td>Small gong</td>
<td>Big gong</td>
<td>Su gong</td>
</tr>
</tbody>
</table>

**Instruments covered**

Since the museum contains instruments of all of Chaozhou music, some instruments Chen Bo mentions are not used in *Chaozhou daluogu*. Please refer to Table 3 for a complete listing. Chen Bo’s comments and comparisons with other Chaozhou instruments are however quite insightful, especially in regards to the strings:

- **Strings**
  - *Gaohu* 高胡: Canton music leading instrument
  - *Erxian* 二弦: Chaozhou music leading instrument
  - *Touxian* 头弦: Han music leading instrument
  - *Yehu* 椰胡
  - *Tihu* 提胡: Han music (type of Chaozhou music) instrument
Winds
- *Suona* 唢呐
- *Haotou* 号头

Plucked instruments: These can be seen in the background, but are not explained

Percussion
- *Dagu* 大鼓
- *Shenbo* 深波
- *Suluo* 苏锣
- *Yueluo* 月锣
- *Kangluo* 亢锣
- *Qinzai* 钦仔
- *Xiaobo* 小钹
- *Dabo* 大钹
- *Douluo* 斗锣
- *Subo* 苏钹

The percussion instruments will be covered in more detail in section 3.2 below.

**Hierarchy within the Chaozhou opera**

Another opera-related point is the hierarchy within the ensemble: on top is the *Xilaodie* 戏老爹, the ‘opera father’ or company boss. Next in line is the leading drummer,打鼓先生, ‘Mister
(teacher) drummer’. Third is the *toushou* 头音, the Concertmaster, who has to be called *toushou shifu* 头首师傅, ‘*toushou* master’. He also has to play both *erxian* and *suona*.

3.1 – *Instrument introduction, Lingnan museum – Chen Bo.mp4*

Video 20: Chen Bo introduces the Chaozhou music instruments in a tour through the Lingnan Music Instrument Museum (Video: Wang Yuyan, August 11, 2010, Xinghai Conservatory, Guangzhou)

3.2 Percussion

*Chaozhou daluogu* percussion instruments are complex, and when combined produce a unique sound. The style of playing and rhythms are deeply rooted in the local tradition, and as a result a characteristic playing technique has developed. Chen, B. (2007, p. 27) states that besides the regular appearance with wind, plucked and string instruments, the percussion section can even appear standalone.

Li (2008, p. 148) notes that out of all the Chinese operas in the different regions in China, *Chaozhou daluogu* is the only one who separated the drumming out from the opera, developing it into a special drum-dominated style. This underlines the uniqueness of *Chaozhou daluogu*, and the way the percussion instruments are used.
<table>
<thead>
<tr>
<th>Percussion</th>
<th>Sources:</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dagu</em></td>
<td>大鼓</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Diyingu</em></td>
<td>低音鼓</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Yueluo</em></td>
<td>月锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Gouzailuo</em></td>
<td>狗仔锣</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Kangluo</em></td>
<td>亢锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Qinzai</em></td>
<td>钦仔</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Tuqiluo</em></td>
<td>凸脐锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Qinluo</em></td>
<td>钦锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Kongkong</em></td>
<td>空空</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Kongzai</em></td>
<td>空仔</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Xiaobo</em></td>
<td>小钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Xiaoacha</em></td>
<td>小镲</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Suoioba</em></td>
<td>小钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Boagia</em></td>
<td>镜钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Suoioba</em></td>
<td>镜钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Dabo</em></td>
<td>大钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Dacha</em></td>
<td>大镲</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Duaboa</em></td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Subo</em></td>
<td>苏钹</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Sucha</em></td>
<td>苏镲</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Jiadacha</em></td>
<td>加大镲</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Douluo</em></td>
<td>斗锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Daluo</em></td>
<td>大锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Shenbo</em></td>
<td>深波</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Suluo</em></td>
<td>苏锣</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Zhangshouban</em></td>
<td>掌手板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Guoshanban</em></td>
<td>过山板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Shouban</em></td>
<td>手板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Zhangguoshanban</em></td>
<td>掌过山板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Zhengban</em></td>
<td>正板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Muban</em></td>
<td>木板</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td><em>Yunluo</em></td>
<td>云锣</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sources:
- A: *Chaozhoushi minjian yinyuezhi* (1989, Appendix E, pp. 1-14)
- B: Chen, Su & Chen (1987, p. 10)
- C: Chen (1996, p. 3)
- D: Liu (2006, p. 60)
- E: Yu (2009, p. 100)
- F: Instrument demonstration videos taken with Chen Zuohui (August 12, 2010)
Table 5 shows the variety of instruments used, including alternate names. On most the literature agrees, with the exception of *diyingu*, *subo*, and the four last ones, *zhangshouban*, *da* (big) *muban*, *xiao* (small) *muban*, and *guoshanban*. In the case of *diyingu* that is because it is a large *dagu*, and therefore most likely implied. *Subo* is mainly used in the flute suites, and only limited modern *Chaozhou daluogu* works. Master Chen Zuohui also mentions it in his instrument introduction, however it is not common. *Zhangshouban* and *guoshanban* are small instruments for special effect, and therefore perhaps not considered part of the standard *Chaozhou daluogu* set.

3.2 - 1 - Percussion instrument introduction - Chen Zuohui.mp4

Video 21: Chen Zuohui introduces the *Chaozhou daluogu* percussion instrument (Video: Wang Yuyan, August 12, 2010, Guangzhou)

The pitch relation of these instruments is a somewhat curious issue, with sometimes widely differing information provided in the literature. Chen Tianguo (Chen, 1996, p. 3) writes that traditionally only two instruments had a specific pitch: *qinzai* (tuned to the third of the key, A), and *shenbo* (tuned to the fifth, C). Chen Zuohui explains the interval relation (Personal communication, August 12, 2010), noting that the music of Chaozhou opera and *Chaozhou daluogu* is mainly in the key of F, with some exceptions in G. Chen (1996, p. 3) further explains that due to the influence of Western harmony, some ensembles started to experiment with fixed pitches for all instruments made of brass. This, however, he claims was sounding worse than the previous un-tuned sets, and advocates the practice of the latter.

In direct contrast to this is his own collaborative effort with Su Qiaozheng and Chen Zhenxi, nine years earlier, where he gives specific pitch indications for several instruments (Chen, Su & Chen 1987, p. 10). In that version, he also claims that traditionally the instruments were
not tuned, and that through development and various influences some moved towards a
certain pitch. The tuning was however never standardised, which is why it varies from area to
area.

Chen Zuohui and Yu Shaoying (Yu, 2009, p. 100), fourteen and thirteen years later
respectively, claim that now every instrument has a fixed pitch.

**Dvd Video 3.2 - 2 - Chen Zuohui - Fixed pitch for percussion instruments.mpg**

*Video 22: Chen Zuohui talks about the Chaozhou daluogu percussion instrument pitches (Video: Wang
Yuyan, August 12, 2010, Guangzhou) [no English subtitles]*

Liu (2006, p. 60) and Chen, B. (2007, p. 27) say the same, and give notes in Western pitch (as
did Chen, Su & Chen previously), while Yu talks in pitch relative to the tonic. A table
comparing the pitches of the supposedly tuned brass percussion instruments (gongs and
cymbals) is given below:
Table 6: Pitches of the tuned brass percussion instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Pitch(s)</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Yueluo</strong></td>
<td>Eb</td>
<td>Chen, Su &amp; Chen (1987, p. 10)</td>
</tr>
<tr>
<td><strong>Gouzailuo</strong></td>
<td></td>
<td>Yu (2009, p. 100)</td>
</tr>
<tr>
<td><strong>Kangluo</strong></td>
<td>C</td>
<td>Liu (2006, p. 60)</td>
</tr>
<tr>
<td><strong>Qinzai</strong></td>
<td>A, F, C</td>
<td>Chen, B. (2007, p. 27)</td>
</tr>
<tr>
<td><strong>Tuqiluo</strong></td>
<td>I (F)</td>
<td></td>
</tr>
<tr>
<td><strong>Qinluo</strong></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td><strong>Kongkong</strong></td>
<td>F, G</td>
<td></td>
</tr>
<tr>
<td><strong>Kongzai</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Xiaobo</strong></td>
<td>G, C</td>
<td></td>
</tr>
<tr>
<td><strong>Xiaoacha</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Suoiboa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Boagia</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Suoiboa</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dabo</strong></td>
<td>G</td>
<td></td>
</tr>
<tr>
<td><strong>Dacha</strong></td>
<td>II (G)</td>
<td></td>
</tr>
<tr>
<td><strong>Duaboa</strong></td>
<td>G</td>
<td></td>
</tr>
<tr>
<td><strong>Douluo</strong></td>
<td>V (C)</td>
<td></td>
</tr>
<tr>
<td><strong>Daluo</strong></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td><strong>Shenbo</strong></td>
<td>F, C, G</td>
<td></td>
</tr>
<tr>
<td><strong>Suluo</strong></td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

The notes in brackets in Yu’s column are based on the key being F. While some of the pitches are similar, there are some major discrepancies. Master Xie Haoru (Personal communication, December 14, 2010) has several theories about how these differences can be reconciled: For one, he claims some of the tunings are different due to the difference in size of the instruments. For example, larger shenbo can be made to sound like the tonic (F), and smaller for the subdominant (G) and dominant (C). Notice how all the pitches are within the key of F, regardless of whether the sources agree or not. Regarding kangluo, which has the highest variance, Xie Haoru notes that different pitches are required according to what is happening in the music. He makes the example of Guan Gong Guo Wu Guan 关公过五关, where differently pitched kangluo are used to colourise different themes, and the contrast is
used to accentuate the excitement in the fighting scenes. In terms of why the discrepancies exist in the literature, Xie Haoru notes that traditionally folk musicians were not concerned with theory and instrument tuning, and rather went by ear. This may have resulted in differently pitched instruments being used in each ensemble, creating a unique and diverse sound. The researchers then may have only looked at certain groups and identified a locally used pitch, rather than established an overall rule. Xie Haoru agrees that all brass percussion instruments have a fixed pitch, however says this pitch can vary, and which one is used depends on the piece played.

Rather than trying to describe the instruments and their sounds at length, the following section contains brief introductory notes taken from Chen, B. (2007, p. 27). A more in-depth introduction can be found in the video clips on the attached DVD-ROM, where master Chen Zuohui (August 12, 2010, Guangzhou) introduces the Chaozhou daluogu percussion instruments. The dagu is looked at in some detail, including notation and the basic playing techniques, as it is the central percussion instrument of Chaozhou daluogu and its mastery the required skill that defines a Chaozhou daluogu master.

3.2.1 Dagu 大鼓

There is surprisingly little information on the dagu in the literature. Chen, B. (2007, p. 27) mentions that traditionally only a single drum was used, while in recent arrangements and new compositions there are often two, three, or even more. A brief but informative documentary about the making process can be found on “Chaozhou drum” (2007). It shows how the sides of the drum are made of dry wood, cut into shape, arranged in a circle and tied together by bamboo. The process looks similar to that of making a barrel. Once the shape is
completed, nails replace the bamboo, and calf skin is put on top. A special feature of the dagu is the carefully peeled skin, still with hairs on it. Therefore, the peeling process requires a combination of art and craftsmanship, with knowledge and especially experience major factors in creating a good product. After the peeling process, the skin is stretched and hammered in order to even it out further. Then the drum is tuned and painted. Diyingu 低音鼓 is the large sized dagu.

While most of the dagu technique was (and still is) transmitted aurally by imitation without notation, there are two notation systems recorded in the literature. One is by Chen Tianguo, in Chen, Su & Chen (1987, pp. 16-17), and the other by Chen Zuohui, in Chen & Li (2005, pp. 8-9). As mentioned in the literature review, Chen Zuohui’s (2005) system is more practice-based, with a focus on accessibility, while Chen Tianguo’s (1987) was a first attempt by scholars to establish a notation system for the dagu technique for academic purposes. Besides the hand conducting techniques, which will be demonstrated later on, there are various striking points on the drum, all denoted by a different symbol.
Figures 9 and 10 below show the two approaches:

**Figure 9: Notation symbols as established by Chen & Li (2005), and their striking positions on the dagu**

![Figure 9](image1)

**Figure 10: Notation symbols as established by Chen, Su & Chen (1987), and their striking positions on the dagu**

![Figure 10](image2)
It is evident that there are many similarities between the two, which is readily confirmed by Chen Zuohui (Personal communication, August 12, 2010), who admits to have merely attempted to improve the existing system by simplifying it. The two lines in Chen, Su & Chen symbolise the two hands, the upper line being the left, and the lower one the right one. This makes sense for the positions on either side of the drum (and therefore look very similar in Chen Zuohui’s system), but are perhaps an unnecessary complication on the central axis (where left and right striking points are close together and therefore do not necessarily have to be specified). With this one degree of detail less, Chen Zuohui’s system is clearer and easier to understand and read. A comparison between the symbols used is given in Table 7 below:

<table>
<thead>
<tr>
<th>Chen &amp; Li (2005, pp. 8-9)</th>
<th>Chen, Su &amp; Chen (1987, pp. 16-17)</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Symbol" /></td>
<td><img src="image2.png" alt="Symbol" /></td>
</tr>
<tr>
<td>This symbol indicates a striking point in the centre of the drum. Chen &amp; Li do not specify which hand has to be used, while this is prescribed in Chen, Su &amp; Chen.</td>
<td></td>
</tr>
<tr>
<td><img src="image3.png" alt="Symbol" /></td>
<td><img src="image4.png" alt="Symbol" /></td>
</tr>
<tr>
<td>This symbol, in Chen &amp; Li’s case, indicates that both hands are to strike simultaneously either in the middle or on either side of the drum. In Chen, Su &amp; Chen’s case, the first symbol indicates the middle, while the second one indicates the side (this is, in fact, the same symbol found again later on, no. 5).</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Symbol</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
</tr>
<tr>
<td>3</td>
<td><img src="image3.png" alt="Symbol 3" /></td>
</tr>
<tr>
<td>4</td>
<td><img src="image4.png" alt="Symbol 4" /></td>
</tr>
<tr>
<td>5</td>
<td><img src="image5.png" alt="Symbol 5" /></td>
</tr>
<tr>
<td>6</td>
<td><img src="image6.png" alt="Symbol 6" /></td>
</tr>
<tr>
<td>7</td>
<td><img src="image7.png" alt="Symbol 7" /></td>
</tr>
<tr>
<td>8</td>
<td><img src="image8.png" alt="Symbol 8" /></td>
</tr>
</tbody>
</table>
This symbol is the equivalent of the previous one on the upper (away from the body) wooden rim of the drum.

This symbol indicates that both hands are to strike simultaneously on left and right rims of the drum. While it looks somewhat similar to both symbols nos.8 and 9, it is only related to the former, as the lower and upper wooden rims of the drum are never struck simultaneously.

This symbol indicates a dead stroke on the centre of the drum. A dead stroke is the striking of the drum without lifting the stick after impact, therefore resulting in a “dead” sound. While Chen & Li does not specify which hand to use, in Chen, Su & Chen there are three different options: right hand, left hand, and both hands simultaneously.

This symbol indicates the placing of the left stick on the centre of the drum (and pressing it down), followed by the striking of the drum by the right one in close proximity. This results in a somewhat muffled sound, and is one technique, as several more below, not featured in Chen, Su & Chen.
<table>
<thead>
<tr>
<th>No.</th>
<th>Symbol</th>
<th>1st side</th>
<th>2nd middle</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td><img src="image1.png" alt="Symbol" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This symbol indicates the placing of the left stick on the centre of the drum (and pressing it down), which is then struck by the right one, resulting in a wooden sound. In Chen, Su &amp; Chen, the number of strikes is indicated with symbols on the lower line (which stands for the right hand, which is the striking hand in this instance).</td>
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<tr>
<td>14</td>
<td><img src="image2.png" alt="Symbol" /></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>This symbol indicates the placing of the stretched out last three fingers of the left hand on the centre of the drum (and pressing it down), followed by the striking of the drum by the right one on the right side of the drum. Again, this muffles the sound somewhat.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td><img src="image3.png" alt="Symbol" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This symbol is the equivalent of the previous one with the right hand striking the centre of the drum.</td>
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</tr>
<tr>
<td>16</td>
<td><img src="image4.png" alt="Symbol" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This symbol is the equivalent of no. 11 on the right side, indicating a dead stroke on the right side of the drum (with the right hand).</td>
<td></td>
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<tr>
<td>17</td>
<td><img src="image5.png" alt="Symbol" /></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This symbol is a combination of nos. 4 and 6, indicating the simultaneous striking of the drum on the left rim and right side.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This symbol is a combination of nos. 1 and 6, indicating the simultaneous striking of the drum on the left rim and centre.

This symbol indicates the placement of both sticks in the centre onto the drum (and pressing it down), followed by an outward movement in opposite direction of both.

In addition, Chen, Su & Chen (1987, p. 18) also indicate features indications for soft (○) and accented (★) striking:

Figure 11: Indications for soft and accentuated striking in Chen, Su & Chen (1987, p. 18)
Examples of either notation system, as applied to an extract from the same work, *Guan Gong Guo Wu Guan* 关公过五关, are given below:

Figure 12: Examples of notation as used in *Guan Gong Guo Wu Guan*. Top line: Chen & Li (2005, p. 111). Bottom line: Chen, Su & Chen (1987, p. 152)

In addition to symbols indicating the striking points on the drum, Chen & Li (2005, pp. 4-8) and Chen, Su & Chen (pp. 20-21) also feature symbols for the distinctive hand conducting gestures used by the leading drummer in *Chaozhou daluogu*. These gestures have a variety of functions: for one, similar to a Western conductor, they can be used to indicate the tempo to the ensemble, including slowing down or speeding up. A more sophisticated function is their indicating the next section of the work to be played. The succession of these gestures is fixed, as *Chaozhou daluogu* repertoire is predetermined (unlike Chaozhou opera, where the leading drummer actually responds to the action on stage and can adjust the music to be played with specific gestures). The hand conducting gestures, finally, are also used for visual appeal, as
the leading drummer is at the centre of the ensemble and therefore usually the audience’s attention.

All hand conducting gestures, as featured in both publications, are reproduced below. The translations into English are the result of a collaboration between Brisbane percussionist and educator Paul Lin and myself (January 18, 2010, Brisbane). Also included are instructional video clips of the gestures featured in Chen & Li (2005, pp. 4-8), featuring the author Chen Zuohui (Video: Wang Yuyan, August 12, 2010, Guangzhou), and attached on the accompanying DVD-ROM.

3.2.1 - 01 - Dagu technique introduction.mp4

Video 23: Chen Zuohui introduces the dagu technique (Video: Wang Yuyan, August 12, 2010, Guangzhou)

3.2.1 - 02 - Dagu stick grip.mp4

Video 24: Chen Zuohui introduces the dagu stick grip (Video: Wang Yuyan, August 12, 2010, Guangzhou)

3.2.1 - 03 - (1-3) Circular wrist shake, stick shake introduction - Circular wrist circle.mp4

Video 25: Chen Zuohui introduces the first three hand gestures: Right Wrist Circle, Left Wrist Circle, Double Wrist Circle (Video: Wang Yuyan, August 12, 2010, Guangzhou)

<table>
<thead>
<tr>
<th>Chen &amp; Li (2005, pp. 4-8)</th>
<th>Chen, Su &amp; Chen (1987, pp. 20-21)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>You Bai Chui</td>
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<tr>
<td></td>
<td>‘Right Wrist Circle’</td>
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<tr>
<td>2</td>
<td><strong>Zuo Bai Chui</strong>&lt;br&gt;左摆槌&lt;br&gt;‘Left Wrist Circle’</td>
</tr>
<tr>
<td>3</td>
<td><strong>Shuang Bai Chui</strong>&lt;br&gt;双摆槌&lt;br&gt;‘Double Wrist Circle’</td>
</tr>
</tbody>
</table>

**3.2.1 - 04 - (4-10) Shake introduction.mp4**

*Video 26: Chen Zuohui introduces the Shake hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou)*

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<tbody>
<tr>
<td>4</td>
<td><strong>You Zhi Yao</strong>&lt;br&gt;右直摇&lt;br&gt;‘Right Vertical Shake’</td>
<td></td>
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<tr>
<td>5</td>
<td><strong>Zuo Zhi Yao</strong>&lt;br&gt;左直摇&lt;br&gt;‘Left Vertical Shake’</td>
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<td></td>
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</tbody>
</table>

**3.2.1 - 05 - (4-5) Right and left vertical shake.mp4**

*Video 27: Chen Zuohui introduces the Right Vertical Shake and Left Vertical Shake hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou)*

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<tbody>
<tr>
<td>6</td>
<td><strong>Shuang Zhi Yao</strong>&lt;br&gt;双直摇&lt;br&gt;‘Double Vertical Shake’</td>
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</tbody>
</table>

**3.2.1 - 06 - (6) Double vertical shake.mp4**

*Video 28: Chen Zuohui introduces the Double Vertical Vertical Shake hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)*
<table>
<thead>
<tr>
<th>7</th>
<th><strong>Shuang Hu Yao</strong>&lt;br&gt;双弧摇&lt;br&gt;‘Double Forward Arc Shake’</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="DVD" /></td>
<td>3.2.1 - 07 - (7) Double forward arc shake.mp4</td>
</tr>
<tr>
<td>Video 29: Chen Zuohui introduces the Double Forward Arc Shake hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
<th>8</th>
<th><strong>Shuang Fen Yao</strong>&lt;br&gt;双分摇&lt;br&gt;‘Double Side Shake’</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="DVD" /></td>
<td>3.2.1 - 08 - (8) Double side shake.mp4</td>
</tr>
<tr>
<td>Video 30: Chen Zuohui introduces the Double Side Shake hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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</tbody>
</table>

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<thead>
<tr>
<th>9</th>
<th><strong>You Yang Yao</strong>&lt;br&gt;右扬摇&lt;br&gt;‘Right Swing Shake’</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="DVD" /></td>
<td>3.2.1 - 09 - (9) Right swing shake.mp4</td>
</tr>
<tr>
<td>Video 31: Chen Zuohui introduces the Right Swing Shake hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
<td></td>
</tr>
</tbody>
</table>
### 3.2.1-10 (10) Double parallel vertical shake.mp4

Video 32: Chen Zuohui introduces the Double Parallel Vertical Shake hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)

<table>
<thead>
<tr>
<th>10</th>
<th>Qian Tui Yao</th>
</tr>
</thead>
<tbody>
<tr>
<td>前推摇</td>
<td></td>
</tr>
<tr>
<td>‘Double Parallel Vertical Shake’</td>
<td></td>
</tr>
</tbody>
</table>

### 3.2.1-11 (1-10) Wrist circle and Shake summary.mp4

Video 33: Chen Zuohui summarises the Wrist Circle and Shake hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou)

<table>
<thead>
<tr>
<th>10</th>
<th>Ding Dian Yao</th>
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</thead>
<tbody>
<tr>
<td>定点摇</td>
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<tr>
<td>‘Vertical Point Shake’</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>10</th>
<th>Zuo Wan Yao</th>
</tr>
</thead>
<tbody>
<tr>
<td>左腕摇</td>
<td></td>
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<tr>
<td>‘Left Wrist Shake’</td>
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</table>

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<tr>
<th>10</th>
<th>You Wan Yao</th>
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</thead>
<tbody>
<tr>
<td>右腕摇</td>
<td></td>
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<tr>
<td>‘Right Wrist Shake’</td>
<td></td>
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</tbody>
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<thead>
<tr>
<th>10</th>
<th>Shuang Wan Yao</th>
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<tbody>
<tr>
<td>双腕摇</td>
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<tr>
<td>‘Double Wrist Shake’</td>
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<tr>
<td>No.</td>
<td>Gesture</td>
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<tr>
<td>11</td>
<td><strong>You Xie Zhi</strong>&lt;br&gt;右斜指&lt;br&gt;‘Right Cross Point’</td>
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<tr>
<td>12</td>
<td><strong>You Xia Zhi</strong>&lt;br&gt;有下指&lt;br&gt;‘Right Inverse Point’</td>
</tr>
<tr>
<td>13</td>
<td><strong>You Heng Zhi</strong>&lt;br&gt;右横指&lt;br&gt;‘Right Horizontal Drop’</td>
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<tr>
<td>14</td>
<td><strong>You Hu Zhi</strong>&lt;br&gt;右弧指&lt;br&gt;‘Right Air Arc Point’</td>
</tr>
<tr>
<td>15</td>
<td><strong>Zuo Hu Zhi</strong>&lt;br&gt;左弧指&lt;br&gt;‘Left Air Arc Point’</td>
</tr>
</tbody>
</table>
| 16 | **Shuang Hu Zhi**  
双弧指  
‘Double Air Arc Point’ |
<table>
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</thead>
<tbody>
<tr>
<td></td>
<td>3.2.1 - 14 - (14-16) <strong>Right air arc point, Left air arc point, Double air arc point.mp4</strong></td>
</tr>
<tr>
<td></td>
<td>Video 36: Chen Zuohui introduces the Right Air Arc Point, Left Air Arc Point, and Double Air Arc Point hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
</tr>
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</table>
| 17 | **You Chui Zuo Xiao Hu Zhi**  
右槌左小弧指  
‘Righthand Left Flip Point’ |
|   | 3.2.1 - 15 - (17) **Righthand left flip point.mp4** |
|   | Video 37: Chen Zuohui introduces the Righthand Left Flip Point hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 18 | **You Chui You Xiao Hu Zhi**  
右槌右小弧指  
‘Righthand Right Flip Point’ |
<p>|   | 3.2.1 - 16 - (18) <strong>Righthand right flip point.mp4</strong> |
|   | Video 38: Chen Zuohui introduces the Righthand Right Flip Point hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |</p>
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<th><strong>Jiao Cha Zhi</strong>&lt;br&gt;交叉指&lt;br&gt;‘X Push’</th>
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<tbody>
<tr>
<td>19</td>
<td><img src="image" alt="DVD" /> 3.2.1 - 17 - (19) X push.mp4&lt;br&gt;Video 39: Chen Zuohui introduces the X Push hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<thead>
<tr>
<th></th>
<th><strong>Zuo Fang Chui</strong>&lt;br&gt;左放槌&lt;br&gt;‘Left Stick Place’</th>
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<tbody>
<tr>
<td>20</td>
<td><img src="image" alt="DVD" /> 3.2.1 - 18 - (20) Left stick place.mp4&lt;br&gt;Video 40: Chen Zuohui introduces the Left Stick Place hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<tr>
<th></th>
<th><strong>Shuang Fang Chui</strong>&lt;br&gt;双放槌&lt;br&gt;‘Double Stick Place’</th>
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<tbody>
<tr>
<td>21</td>
<td><img src="image" alt="DVD" /> 3.2.1 - 19 - (21) Double stick place.mp4&lt;br&gt;Video 41: Chen Zuohui introduces the Double Stick Place hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<tr>
<th></th>
<th><strong>Shuang Shou Chui</strong>&lt;br&gt;双收槌&lt;br&gt;‘Double Pull Place’</th>
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<tr>
<td>22</td>
<td><img src="image" alt="DVD" /> 3.2.1 - 20 - (22) Double pull place.mp4&lt;br&gt;Video 42: Chen Zuohui introduces the Double Pull Place hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<td></td>
<td>You Yuan Hua</td>
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<tr>
<td></td>
<td>右圆划</td>
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<td></td>
<td>‘Right Horizontal Circle’</td>
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<td></td>
<td><img src="image1" alt="DVD" /> 3.2.1 - 21 - (23) Right horizontal circle.mp4</td>
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<td></td>
<td>Video 43: Chen Zuohui introduces the Right Horizontal Circle hand gesture</td>
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<td>(Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<td>Shuang Yuan Hua</td>
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<td>双圆划</td>
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<td></td>
<td>‘Double Horizontal Circle’</td>
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<td><img src="image2" alt="DVD" /> 3.2.1 - 22 - (24) Double horizontal circle.mp4</td>
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<td></td>
<td>Video 44: Chen Zuohui introduces the Double Horizontal Circle hand gesture</td>
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<td>(Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<td>You Fen Hua</td>
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<td></td>
<td>右分划</td>
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<tr>
<td></td>
<td>‘Right Slice Push’</td>
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<td><img src="image3" alt="DVD" /> 3.2.1 - 23 - (25) Right slice push.mp4</td>
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<td></td>
<td>Video 45: Chen Zuohui introduces the Right Slice Push hand gesture</td>
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<td>(Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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<tr>
<td></td>
<td>Shuang Fen Hua</td>
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<td></td>
<td>双分划</td>
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<tr>
<td></td>
<td>‘Double Slice Push’</td>
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<tr>
<td></td>
<td><img src="image4" alt="DVD" /> 3.2.1 - 24 - (26) Double slice push.mp4</td>
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<td></td>
<td>Video 46: Chen Zuohui introduces the Double Slice Push hand gesture</td>
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<td>(Video: Wang Yuyan, August 12, 2010, Guangzhou)</td>
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</table>
| 27 | **Shuang Tui Hua**  
    双推划  
    ‘Double Point Stop’ |  
    **3.2.1 - 25 - (27) Double point stop.mp4**  
    Video 47: Chen Zuohui introduces the Double Point Stop hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 28 | **You Pi Hua**  
    右劈划  
    ‘Right Swing’ |  
    **3.2.1 - 26 - (28-30) Right swing, Left swing, Double slice swing.mp4**  
    Video 48: Chen Zuohui introduces the Right Swing, Left Swing, and Double Slice Swing hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 29 | **Zuo Pi Hua**  
    左劈划  
    ‘Left Swing’ |  
    **3.2.1 - 27 - (28-29) Right swing, Left swing.mp4**  
    Video 49: Chen Zuohui introduces the Right Swing and Left Swing hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 30 | **Shuang Pi Hua**  
    双劈划  
    ‘Double Slice Swing’ |  
    **3.2.1 - 28 - (30) Double slice swing.mp4**  
    Video 50: Chen Zuohui introduces the Double Slice Swing hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 31 | **Ba Jian Hua**  
拔剑划  
‘Draw Sword’ | **Ba Jian**  
拔剑 |  
|
|---|---|---|---|
| **DVD** |  
3.2.1 - 29 - (31) Draw sword.mp4 |  
Video 51: Chen Zuohui introduces the Draw Sword hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |  
|
| 32 | **Tiao Jian Hua**  
挑剑划  
‘Reverse Draw Sword’ | **Tiao Jian**  
挑剑 |  
|
| **DVD** |  
3.2.1 - 30 - (32) Reverse draw sword.mp4 |  
Video 52: Chen Zuohui introduces the Reverse Draw Sword hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |  
|
| 33 | **Lian Huan Ge**  
连环割  
‘Multi-Cut’ |  |  
|
| **DVD** |  
3.2.1 - 31 - (33) Multi-cut.mp4 |  
Video 53: Chen Zuohui introduces the Multi-Cut hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |  
|

| **DVD** |  
3.2.1 - 32 - (31-33) Draw sword, Reverse draw sword, Multi-cut summary.mp4 |  
Video 54: Chen Zuohui summarises the Draw sword, Reverse draw sword, and Multi-cut hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou) |  
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<tbody>
<tr>
<td>Page</td>
<td>Description</td>
<td>Video</td>
<td>Notes</td>
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</tbody>
</table>
| 34   | *You Chui Nei Zhi Kou*  
右槌内指扣  
‘Right Inside Dampen’ | 3.2.1 - 33 - (34-35) Right inside dampen, Right outside dampen.mp4 | Video 55: Chen Zuohui introduces the Right Inside Dampen and Right Outside Dampen hand gestures (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 35   | *You Chui Wai Zhi Kou*  
右槌外指扣  
‘Right Outside Dampen’ |       |       |
| 36   | *You Chui Wai Xie Zhi Kou*  
右槌外斜指扣  
‘Lefthand Turn Dampen’ | 3.2.1 - 34 - (36) Lefthand turn dampen.mp4 | Video 56: Chen Zuohui introduces the Lefthand Turn Dampen hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 37   | *Shuang Chui Nei Zhi Kou*  
双槌内指扣  
‘Double Dampen’ | 3.2.1 - 35 - (37) Double dampen.mp4 | Video 57: Chen Zuohui introduces the Double Dampen hand gesture (Video: Wang Yuyan, August 12, 2010, Guangzhou) |
| 38   | *Shuang Chui Zuo Zhi Kou*  
双槌左指扣  
‘Double Left Throw Dampen’ |       |       |
Furthermore, eight basic technique exercises (as featured in Chen & Li (2005, pp. 27-31) are reproduced below with permission, preceded by the reference to the instruction video as recorded by the author (Video: Wang Yuyan, August 12, 2010, Guangzhou). This should allow the keen musician to gain the basic skills required of a Chaozhou daluogu leading drummer, which then can be followed up with further study on specific repertoire.
3.2.1 - Exercise 1.mp4

Video 59: Chen Zuohui demonstrates basic technique exercise no.1 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 13: Basic technique exercise no.1 (Chen & Li, 2005, p. 27)
3.2.1 - Exercise 2.mp4

Video 60: Chen Zuohui demonstrates basic technique exercise no.2 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 14: Basic technique exercise no.2 (Chen & Li, 2005, p. 27)
3.2.1 - Exercise 3.mp4

Video 61: Chen Zuohui demonstrates basic technique exercise no.3 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 15: Basic technique exercise no.3 (Chen & Li, 2005, p. 28)
3.2.1 - Exercise 4.mp4

Video 62: Chen Zuohui demonstrates basic technique exercise no.4 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 16: Basic technique exercise no.4 (Chen & Li, 2005, pp. 28-29)
3.2.1 - Exercise 5.mp4

Video 63: Chen Zuohui demonstrates basic technique exercise no.5 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 17: Basic technique exercise no.5 (Chen & Li, 2005, p. 29)
3.2.1 - Exercise 6.mp4

Video 64: Chen Zuohui demonstrates basic technique exercise no.6 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 18: Basic technique exercise no.6 (Chen & Li, 2005, pp. 29-30)
Video 65: Chen Zuohui demonstrates basic technique exercise no. 7 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 19: Basic technique exercise no. 7 (Chen & Li, 2005, p. 30)
3.2.1 - Exercise 8.mp4

Video 66: Chen Zuohui demonstrates basic technique exercise no.8 (Video: Wang Yuyan, August 12, 2010, Guangzhou)

Figure 20: Basic technique exercise no. (Chen & Li, 2005, p. 31)
Learning about the *dagu* and the special hand conducting gestures used by its performer in *Chaozhou daluogu* is the starting point for any percussionist keen on learning the art. The different sounds produced and actual striking techniques may be similar to those used in other percussion genres, but in combination with the specific gestures used to give musical indications a unique performance style was developed. Having an audiovisual record of instructions on how to perform these techniques allows the distance learner to acquire at least part of the required skill to accurately perform on the *dagu* and imitate the sound as it was intended by the traditional performers. This may then be used as a basis for further development and innovation (Chen Zuohui’s exercises above may be considered one such innovation), but based on first hand material rather than guesswork.

### 3.2.2 Yueluo 月锣

*Yueluo* is also known as *gouzailuo* 狗仔锣. ‘Gou’ means ‘dog’, ‘Zai’ means ‘baby’, so ‘Gou Zai’ literally means ‘puppy’, and *gouzailuo*, literally ‘puppy gong’ (probably because it is the smallest gong). Its sound is described as narrow and bright, but still pleasant. *Yueluo* is mainly used as an accompaniment instrument, to characterise delicate and beautiful scenes (Chen, B., 2007, p. 27).

![Video 3.2.2 - Yueluo - Chen Zuohui.mp4](video)

*Video 67: Chen Zuohui introduces the *yueluo* (Video: Wang Yuyan, August 12, 2010, Guangzhou)*
3.2.3 *Kangluo* 亢锣

*Kangluo* sounds very sharp and bright, and can play fast and complex rhythms. This is why it is often doubling the leading drum rhythms, helping to clarify the rhythmic structure by playing the downbeats together (Chen, B., 2007, p. 27).

**3.2.3 - Kangluo - Chen Zuohui.mp4**

Video 68: Chen Zuohui introduces the *kangluo* (Video: Wang Yuyan, August 12, 2010, Guangzhou)

3.2.4 *Qinzai* 钦仔

*Qinzai* is also known as *tuqiluo* 凸脐锣, *qinluo* 钦锣, *kongkong* 空空, and *kongzai* 空仔. It has a sweet, light, bright and soft sound, and is usually partnered with *shenbo* (Chen, B., 2007, p. 27). Chen, Su & Chen (1987, p. 9), as well as Chen Zuohui mention its traditional function as a tuning instrument for the ensemble.

**3.2.4 - Qinzai - Chen Zuohui.mp4**

Video 69: Chen Zuohui introduces the *qinzai* (Video: Wang Yuyan, August 12, 2010, Guangzhou)
3.2.5 Xiaobo 小钹

Xiaobo, xiaocha 小镲, suoiboa 小钹, boagia 铙仔, or suoiboa 细钹 is the instrument mainly played on the beat, and in combination with kangeluo and yueluo is used for exciting and fun music (Chen, B., 2007, p. 27).

3.2.6 Dabo 大钹

Also called dacha 大镲 or duaboa 大钹, dabo produces a very wide sound. It is the instrument controlling the tempo, by supporting the rhythm of the leading drum. Dabo connects all the instruments of the ensemble (Chen, B., 2007, p. 27).

3.2.7 Subo 苏钹

Subo, sucha 苏镲 or jiadacha 加大镲 is a special instrument mainly used in the flute suites, with few applications in Chaozhou daluogu (Chen, B., 2007, p. 27).
3.2.8 Douluo 斗锣

Douluo, or daluo 大锣 has a bright and strongly projecting sound. Therefore it was popular in open air use, with eight, sixteen, 32, or even 64 used. After the Cultural Revolution, and with the advent of stage playing, it was limited to two or four instruments, and mainly used for the most exciting passages (Chen, B., 2007, p. 27).

Video 73: Chen Zuohui introduces the douluo (Video: Wang Yuyan, August 12, 2010, Guangzhou)

3.2.9 Shenbo 深波

Shenbo has a soft and delicate sound, full and vibrating, however still projecting. It is somewhat similar to the double basses in a symphony orchestra. In combination with douluo, it is one of the special features in Chaozhou daluogu (Chen, B., 2007, p. 27).

Video 74: Chen Zuohui introduces the shenbo (Video: Wang Yuyan, August 12, 2010, Guangzhou)
**3.2.10 Suluo 苏锣**

The *suluo* sound is low, deep, full, and strongly projecting. It is partnered with *shenbo*, and used as a contrast to *qinzai* (Chen, B., 2007, p. 27).

**DVD**

**3.2.10 - Suluo - Chen Zuohui.mp4**

Video 75: Chen Zuohui introduces the *suluo* (Video: Wang Yuyan, August 12, 2010, Guangzhou)

**3.2.11 Zhangshouban 掌手板**

*Zhangshouban* is a claves-like instrument, mostly played in Chaozhou opera. It is usually made of Mahogany, and consists of three wooden plates, about 25cm long and 5 cm wide. In *Chaozhou daluogu*, due to its bright and penetrating sound, it is mainly used in *paizitao*, to reinforce the downbeat. *Guoshanban* similar to *zhangshouban*, but slightly larger in size (26cm and 6cm respectively), which mellows the sound somewhat. In terms of sound production, two of the plates are tied together, and the third attached with a string. In performance, the drummer (playing both drum and *zhangshouban*) holds the instruments with one hand, and hits the two joined plates with the loose one (*Chaozoushi minjian yinyuezhi*, 1989, p. 8). Other names for *zhangshouban* and *guoshanban* are *shouban* 手板 and *zhangguoshanban* 掌过山板.

*Zhengban* 正板 is a local Chaozhou type of *zhangshouban*, while *muban* 木板 is the small version of *zhangshouban*. 
3.2.12 Yunluo 云锣

Li (1996, p. 8) gives yunao 云璈, jiu yunluo 九云锣 and jiu yinluo 九音锣 as alternate names. Yunluo is made of brass, and basically a combination of several gongs in a wooden frame. It is held with the left hand, and played with a mallet in the right one. The modern yunluo was developed from the traditional one pictured below, and can contain up to 36 or 37 gongs, tuned chromatically from g to f#3 or g3.
Most of the instruments are combined, as well as shown individually in the display of *Chaozhou daluogu* by master Cai Jianchen’s Children’s *Chaozhou daluogu* ensemble (Video: Lee Daming, February 28, 2010, Caishe, Shantou) attached on DVD-ROM.

The *Chaozhou daluogu* *sigu* has to be able to both perform on and teach all these instruments as well as their role and function in the ensemble, which is no small feat. Perhaps it may be best compared to a Western orchestral percussionist, who, in addition to being able to play all the percussion instruments, also had to stand in front of the orchestra and conduct while playing. Soloist, conductor and percussionist all in one - this is the special feature of *Chaozhou daluogu*. 
3.3 Setups

There are two basic setups for Chaozhou daluogu, according to whether it is played in the god pageant ceremony or on stage. Huang (2009, p. 5) calls the marching luogu changxingtao 长行套. An excellent sketch of the god pageant ceremony setup can be found in Chen, Su & Chen (1987, p. 10), which is also reproduced and translated below. The first section, the eight flags, constitute an essential element. The flags are square, with decorations on the side, and held with a bamboo stick. Usually each of them contains a blessing with sentence of four characters. Each of the flags is carried by two young girls: one is holding the flag, while the other one is said to be protecting it.

Then contemporary practice sometimes differs from Chen, Su & Chen’s account. While they list eight douluo following the girls, there can also be huojing 活景 and tujing 涂景 in between, people with make-up so as to resemble opera characters (Yang, 2005, p. 24). After this, sometimes a number of children in costumes carrying baskets, either empty of with fruit, toys or fireworks, can be found. They are called pengbiaonang (huopaoxiang) 碰鳔囊（火炮箱）. This is then followed by the Chaozhou daluogu ensemble, in the order outlined below.
Figure 23: *Chaozhou daluogu* marching setup (Chen, Su & Chen, 1987, p. 10)
Figure 24: *Chaozhou daluogu* marching setup (schematic translation)

*Chaozhou daluogu* marching performance (*changxingtao*) formation sketch

- **8 flags**
  - 4 *douluo* (flags)
  - 4 more *douluo*

- **4 *dabo***
  - 2 *dabo* (flags)
  - 2 more *dabo*

- **2 *kangluo*** (flags)
  - 1 *dagu* (flags)
  - 1 more *yueluo* (flags)

- **4 *shenbo*** (flags)
  - 2 *qinzai* (flags)
  - 2 more *suluo* (flags)
  - *(if it is sanbantao)*

- **4 *xiao suona*** (flutes)

- **4 *da suona*** (flutes)

- **2 *yehu*** (flutes)

- **2 *qinqin*** (flutes)

- **2 *pipa*** (flutes)

- **2 *sanxian*** (flutes)

- **2 *yangqin*** (flutes)

- **2 *damou*** (flutes)

- **2 *zhongruan*** (flutes)

- **2 more *shenbo*** (flutes)
  - 1 *qinzai* (flutes)
  - 1 more *suluo* (flutes)
  - *(if it is erbantao)*
On stage, the ensemble sits, and usually plays *paizitao* or modern compositions (Huang, 2009, p. 5). As explained in earlier, *Chaozhou daluogu* masters have started to arrange traditional repertoire into shorter works for stage performance since 1952 (*Chaozhoushi minjian yinyuezhi*, 1989, p. 16). These arrangements were built on the traditional themes, but incorporating new melodies, resulting in a combination of the old and new. While basic *Chaozhou daluogu* features were kept intact, new instruments like bass drum, suspended cymbal, *guzheng*, and sometimes even xylophone were added (*Chaozhoushi minjian yinyuezhi*, 1989, p. 16).

Stage playing developed from playing in the square (stopping in the square while marching), also called *wugongxu* 蜈蚣须, ‘centipede beard’. The name derives from the setup, which looks like two whiskers (with many sections) reaching out from the central *dagu*. A sketch, again taken from Chen, Su & Chen (1987, p. 10) is given below:

*Figure 25: Chaozhou daluogu* stage setup, sketch (Chen, Su & Chen, 1987, p. 10)
Traditionally, the wind, plucked and string instruments were on the left of the *dagu* (as viewed from the stage), and the percussion on the right:

**Figure 26: Chaozhou daluo gu stage setup, sketch (schematic translation)**

<table>
<thead>
<tr>
<th>Audience</th>
<th>Wind</th>
<th>String</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>dagu</em> (plucked)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A photo of an early (1958) stage performance by master Chen Zhenxi in honour of a visit to Chaozhou by a Central Government official, however, shows that in practice the setup can vary:

**Figure 27: Chaozhou daluo gu stage setup, performance by master Chen Zhenxi in 1958 (Screenshot from video)**
Figure 28: Chaozhou daluogu stage setup (Chen, B., 2007, p. 26)

Figure 29: Chaozhou daluogu stage setup (Cai, 2004, cover)

Figure 30: Master Chen Zuohui and Guangdong National Orchestra (Screenshot from video provided by Chen Zuohui)
This again shows that many decisions made, not only in the music making but also music preparation process, depend on the circumstances of the performance. In the god pageant ceremonies the setup has long been determined by the size of the roads, while on stage it mainly depends on the preference of the ensemble leader. Still, as shown above there are some common features such as the sequencing of instruments in the god pageant ceremony and the grouping of instrument families on stage. Having thus introduced the instruments and setups options, the focus of the following chapter will be on the repertoire of *Chaozhou daluogu*. 

Figure 31: Master Huang Yupeng, Shantou Chaozhou Music Ensemble and Shantou Philharmonic Chinese Orchestra (Screenshot from video)
Chapter 4: Repertoire

Chaozhou daluogu repertoire, similar to performance settings, can roughly be divided into two categories: traditional works and contemporary compositions. The traditional works are based on *kejie* 科介, ‘rhythm patterns’, and *qupai* 曲牌, ‘labelled melodies’, or ‘standards’. A traditional work could, in very simple terms, be described as a sequence of specific *kejie* and *qupai*. Contemporary compositions similarly are based on these, but increasingly integrate elements from outside the genre. Before introducing the building blocks of Chaozhou daluogu repertoire and finally the repertoire itself, a section each on *gongche* (character based solfeggios type of notation) and *luogujing* (onomatopoeic mnemotechnics monosyllables) notation as applied to Chaozhou daluogu is included, so as to provide the reader not familiar with Chinese notation systems with the necessary tools to understand the examples included.

4.1 Gongche 工尺: character based solfeggio type of notation

One of the first systems adopted for Chaozhou daluogu notation was *gongche* 工尺 or *gongchepu* 工尺谱. Bent (2010) defines it as “a more general solfeggio type of notation for both vocal and instrumental music”. In Chaozhou daluogu, each of the characters stands for the sound of a particular, or a combination of instruments. The problem with this kind of notation is the variance in dialects across China (Li, 1996, p. 34). If the character is pronounced differently, it may become difficult, or even impossible, to identify the correct instrument it symbolises. To counter this, either the particulars of the local language have to be researched, or a key provided.
Figure 32 below shows *Qin Qiong Dao Tong Qi* 秦琼倒铜旗, one of the traditional *Chaozhou* daluogu pieces, in *gongche* notation:

![Image of Qin Qiong Dao Tong Qi in gongche notation](Photo provided by Chen Zhenxi, March 1, 2010, Chaozhou)

The piece starts in the upper right hand corner, and is read downwards, then moving on to the next line on the left. A further example is given below, the piece *Xue Gang Ji Fen* 薛刚祭坟, as notated by Chen Zhenxi in the same fashion as the previous example:
The above reproduced score is a rare gem in that master Chen Zhenxi’s own protégé student had seen it for the first time on the day the above video interview was conducted. This is similar to Chiener’s remark that in her research on nanguan, a Taiwanese genre of ensemble music, she found that “most scripts belonged to the nanguan teacher, who seldom shared them fully with this students” (2002, p. 460).
4.2 Luogujing 鼓经: Onomatopoeic mnemotechnic monosyllables

Gongche, in Chaozhou daluogu like in other musical styles, is used for the melodic instruments. For the percussion instruments the system of luogujing 鼓经 is used instead. Luogujing is similar to a condensed percussion score, containing all the essential rhythmic information for the players of the ensemble. Jones (1995, p. 123) defines it as follows:

Instrumental genres, like opera, have different mnemonic systems for their percussion music, which may be written in a score. They are sometimes known as luogujing ‘drum-and-gong canons’. As ever, these scores are but an aid to memory. One sound or character stands for an action of the main instrument, but will also imply the actions of the whole ensemble. The different ways of playing are expressed in the mnemonics, such as striking the centre of the rim of the drum or gong, a laissez-vibrer or damped sound of the cymbals, etc. These mnemonics are often onomatopoeic, such as dong for the bass drum, to for the brittle sound of the high-pitched ban gu drum…

Luogujing can be used in combination with gongche and any other melodic notation.

Li (1996, p. 34), similar to Jones above, mentions its three most important attributes as:

- demonstrating the combined sound of the ensemble
- clearly showing the rhythm patterns of the various sections
- showing required special techniques (like soft or dead stroke)

Chen, Su & Chen (1987, p. 14) have a similar list of advantages: Luogujing

- saves pages in the score
- is very easy to memorise
- allows for flexibility of interpretation within the set limits

This last point is explained by the nature of luogujing as a shorthand notation, with many of the fine details missing. Li (1996, p. 37) explains that it was and is common for drumming masters to improvise within the basic luogujing structure, resulting in a certain degree of flexibility in performance (as mentioned in Chen, Su & Chen). While it is easy to read, play
and memorise once the system is understood and mastered, *luogujing*’s main weaknesses are unsuitability for sight-reading, failure to provide a complete aural picture, and inconsistency in dissemination (Chen, Su & Chen, 1987, p. 14).

For a performer unacquainted with the system, the first difficulty to overcome would be to learn the implications of each of the characters in the score (each character stands for an overall ensemble sound, indicating what instruments are to be played). An added complication is that this may vary depending on the ensemble’s master. The next step is to learn the role of each instrument and the rhythm patterns associated with it. As can be seen in Figure 34 below, different rhythms are signalled to different instruments by one single character. Rather than having parameters for each musical element like Western classical notation, *luogujing* demands an understanding of the whole, to then be able to correctly deduce the implications for each single performer.
An example of luogujing, also transcribed into modern notation is given below:

Figure 34: Part of Da Luo Huo Pao 大锣鼓火炮, kejie (rhythm pattern) no.5 in Chen, Su & Chen (1987, p. 25)

The top line is luogujing, to be read from left to right, while the remaining nine are the equivalent in modern notation. The sounds, transcribed according to the key given in Figure 35 below, are as follows:

dongde longdong zhangde longdong zhangde longdong zhangdong dongdong
zhangdong delong zhang diang \zhanggiao zhanggiao;\ long

As can be seen, luogujing does not separate the instruments, but rather is a system based on characters describing the sound of the ensemble as a whole. The example above is taken from Chen, Su & Chen (1987, p.25), where Chaozhou music scholar Chen Tianguo for the first time published an established key to luogujing:
The top line indicates the characters representing the ensemble sound, and the one below the equivalent in Latin characters. Since the pronunciation of the characters has to be in Chaozhou dialect, which is very different from any other including even the neighbouring Shantou, a key of the above type is essential. The approximation of the sounds in Latin characters makes the table more widely intelligible, including performers and researchers from other regions within China (the Latin characters are not the *pinyin* of the characters, but an approximation to the sound of the character being pronounced in Chaozhou dialect). The vertical legend on the left hand side indicates the different instruments. A comparison between the characters in the *luogujing* line in Figure 34 and the key in Figure 35 above should yield approximately the same result as the transcribed part of Figure 34.
Based on Chen Tianguo’s research, master Chen Zuohui expanded the above key to better suit the needs of the modern Chaozhou daluogu performer.

4.2 - Chen Zuohui - About his publication.mp4

Video 78: Chen Zuohui talks about his contribution to research into the practical aspects of Chaozhou daluogu (Video interview by Wang Yuyan, August 12, 2010, Guangzhou) [no English subtitles]

It includes more characters, and a different way to notate the transcribed score (mainly in regards to the dagu). Visually the representation of the key in relation to Chen Tianguo’s may be a bit confusing, as Chen Zuohui’s is in two lines rather than one: Due to the larger amount of characters, the ones only affecting the leading drum are placed on top (first three rows), and the ones involving the whole ensemble attached directly below:

Figure 36: Chaozhou daluogu luogujing, Chen & Li (2005, p. 168)
Chen Tianguo (Chen, Su & Chen, 1987, p. 14) claims to have invented this new notation system (the one used in the transcribed part) to counter the disadvantages and inconsistencies in *luogujing*. Chen Zuohui and Li Zhengui then developed it further, resulting in a new set of symbols explained previously in section 3.2.1.

4.3 *Kejie* 科介: Rhythm patterns

The standard rhythm patterns in *Chaozhou daluogu* are referred to as *kejie* 科介. Chen & Li (2005, p. 1 footnote) claims *kejie* is the equivalent to *qupai* 曲牌 in Chaozhou dialect. *Qupai* denotes ‘labelled melodies’ or ‘standards’ (*pai*) in Chinese core repertoire, with a finite number of titles for these tune families having spread predominantly through opera (Thrasher, 2010). The connection between *kejie* and *qupai* may lie in their common origins in opera, where rhythm patterns may have been associated with certain tunes. As the rhythm was separated from the melody in *Chaozhou daluogu*, the patterns may have survived under the new collective name *kejie*. They are the building blocks of the traditional repertoire, and as such important to learn after mastering the basic playing techniques.
One example of *kejie*, partly reproduced in Figure 34 above, is given below:

Figure 37: *Da Luo Huo Pao* 大锣鼓火炮, *kejie* no.5 in Chen, Su & Chen (1987, p. 25)
Depending on the source, the number of *kejie* varies:

<table>
<thead>
<tr>
<th></th>
<th>Table 8: Chaozhou dalugou standard rhythm patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Luán Lòu</td>
</tr>
<tr>
<td>2</td>
<td>Xi Luo Huo Pao</td>
</tr>
<tr>
<td>3</td>
<td>Gu Yan Huo Pao</td>
</tr>
<tr>
<td>4</td>
<td>Da Luo Huo Pao</td>
</tr>
<tr>
<td>5</td>
<td>Da Luo Gu Huo Pao</td>
</tr>
<tr>
<td>6</td>
<td>Xi Luo Sha Mao Tou</td>
</tr>
<tr>
<td>7</td>
<td>Da Luo Sha Mao Tou II</td>
</tr>
<tr>
<td>8</td>
<td>Xi Luo San Jiao</td>
</tr>
<tr>
<td>9</td>
<td>Da Luo San Jiao</td>
</tr>
<tr>
<td>10</td>
<td>Rui Rui Jin Luo Gu</td>
</tr>
<tr>
<td>11</td>
<td>Xi Luo San Xiao Ke</td>
</tr>
<tr>
<td>12</td>
<td>Su Luo Chu Shui Luo Gu</td>
</tr>
<tr>
<td>13</td>
<td>Da Luo Chu Shui Luo Gu</td>
</tr>
<tr>
<td>14</td>
<td>Xi Luo Ying Xiong Bai</td>
</tr>
<tr>
<td>15</td>
<td>Da Cheng Luo Gu</td>
</tr>
<tr>
<td>16</td>
<td>Xi Luo Xiang Si Luo Gu</td>
</tr>
<tr>
<td>17</td>
<td>Da Luo Xiang Si Luo Gu</td>
</tr>
<tr>
<td>18</td>
<td>Bao Gu Luo Gu</td>
</tr>
<tr>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Wu Chang Luo Gu</td>
</tr>
<tr>
<td>21</td>
<td>Pai Zhen Luo Gu</td>
</tr>
<tr>
<td>22</td>
<td>Kuai Man Ao Chui Luo Gu</td>
</tr>
<tr>
<td>23</td>
<td>Long Bai Wei Luo</td>
</tr>
<tr>
<td>24</td>
<td>Long ChuAn Luo Gu</td>
</tr>
<tr>
<td>25</td>
<td>San Jie Tou</td>
</tr>
<tr>
<td>26</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Name</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>29</td>
<td><em>San Xia Tou</em></td>
</tr>
<tr>
<td>30</td>
<td><em>Wu Shi Luo Gu</em></td>
</tr>
<tr>
<td>31</td>
<td><em>Zou Peng Luo Gu</em></td>
</tr>
<tr>
<td>32</td>
<td><em>Zou Peng Jiao Luo Gu</em></td>
</tr>
<tr>
<td>33</td>
<td><em>Si Xia Tou</em></td>
</tr>
<tr>
<td>34</td>
<td><em>Chu Shui Gui Mu Luo Gu</em></td>
</tr>
<tr>
<td>35</td>
<td><em>Wu Xia Tou</em></td>
</tr>
<tr>
<td>36</td>
<td><em>Chu Tu Di Mu Luo Gu</em></td>
</tr>
<tr>
<td>37</td>
<td><em>Xi Bo Luo Gu</em></td>
</tr>
<tr>
<td>38</td>
<td><em>Chu Tu Di Gong Luo Gu</em></td>
</tr>
<tr>
<td>39</td>
<td><em>Shou Chang Luo Gu</em></td>
</tr>
<tr>
<td>40</td>
<td><em>Xi Ma Luo Gu</em></td>
</tr>
<tr>
<td>41</td>
<td><em>Chu Jiang Luo Gu</em></td>
</tr>
</tbody>
</table>

All the *kejie* in Chen, Su & Chen (1987, pp. 23-52) are purely rhythmical, except for the very end of number 41, where a melody enters. As the most extensive work on the subject, Chen, Su & Chen (1987) contains an excellent section on *kejie*, with all 41 notated like Figure 37. This is recommended literature when starting to apply the leading drum techniques explored in section 3.2.1.

### 4.4 Qupai 曲牌: Labelled melodies / standards

**Qupai zongpu** 曲牌总谱, ‘*qupai scores’*, as it is called in Chen, Su & Chen (1987), *qupai* 曲牌, *pai* 牌 or *paizi* 牌子 in Jones (1995) and Thrasher (1988), or *paiziqiu* 牌子曲, in Chaozhoushi minjian yinyuezhi (1989, p. 43), denotes the *qupai* in Chaozhou daluogu. *Qupai* denotes “labelled melodies” or “standards” (*pai*) in Chinese core repertoire, with a finite number of titles for these tune families having spread predominantly through opera (Thrasher, 2010).
Thrasher (1988, p. 6) defines them as:

[…] essentially an old melody which is known among the people. Many dozens exist in traditional notation and present-day usage. Scholars believe that formerly these melodies had texts, but in the process of becoming instrumentalized the words were forgotten (Huang 1986). The song titles, however, were passed on with the melodies (hence the name qupai, ‘named song’ or ‘song with a label’).

The difference to kejie is the inclusion of a melody line (top line in Figure 38 below).

Figure 38: Shui Di Yu 水底魚, qupai zongpu (score) no.4 in Chen, Su & Chen (1987, p. 59), Reprinted with permission
In this case, the melody line is in cipher notation. At the beginning of the piece the key is given (1=G in the example above). Everything that follows is relative to this key. The first symbol shown in the top line above indicates a rest for as long as the introduction lasts. The meter and tempo are indicated like in Western classical notation. The numbers from 1 to 7 indicate the scale degrees within the key, 0 stands for rest. The lines under the numbers indicate a shortening of the duration. One line halves the value, and each subsequent line halves the value further. If there were a line following a number (which is not the case in the example above), this would elongate the note. One line extends the note by its value, two lines by twice its value, and so on. The points above or below a number indicate it is to be transposed an octave up or down respectively. No point places the note in the middle register.

The bar line system, as can be seen, is the same as the Western classical one, and other indications are either given in writing (Chinese characters), or are similar to Western notation.

Like with kejie, the sources vary on the exact number of qupai, with 28 named in

*Chaozhoushi minjian yinyuezhi* (1989, p. 43), and 21 fully featured in Chen, Su & Chen (1987, pp. 53-103):

<table>
<thead>
<tr>
<th>Table 9: Chaozhou daluogu qupai</th>
<th>Chen, Su &amp; Chen (1987, pp. 53-103)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chaozhoushi minjian yinyuezhi (1989, p. 43)</td>
<td></td>
</tr>
<tr>
<td>1 Ji San Qiang</td>
<td>急三枪</td>
</tr>
<tr>
<td>2 Feng Ru Song Zan</td>
<td>风入松赞</td>
</tr>
<tr>
<td>3 Qi Yan Hui</td>
<td>泣颜回</td>
</tr>
<tr>
<td>4 Xiang Liu Niang</td>
<td>香柳娘</td>
</tr>
<tr>
<td>5 Yan Er Luo</td>
<td>雁儿落</td>
</tr>
<tr>
<td>6 Er Ban Chui Gu</td>
<td>二板吹鼓</td>
</tr>
<tr>
<td>7 San Ban Chui Gu</td>
<td>三板吹鼓</td>
</tr>
<tr>
<td>8 Feng Ru Song</td>
<td>风入松</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Chinese</td>
</tr>
<tr>
<td>-----</td>
<td>-----------</td>
</tr>
<tr>
<td>9</td>
<td>Yu Fu Rong</td>
</tr>
<tr>
<td>10</td>
<td>Liu Mu Ling</td>
</tr>
<tr>
<td>11</td>
<td>Chu Jiang</td>
</tr>
<tr>
<td>12</td>
<td>Chao Tian Zi</td>
</tr>
<tr>
<td>13</td>
<td>Gu Mei Jiu</td>
</tr>
<tr>
<td>14</td>
<td>Qing Jiang Yin</td>
</tr>
<tr>
<td>15</td>
<td>Shang Xiao Lou</td>
</tr>
<tr>
<td>16</td>
<td>Shui Xian Zi</td>
</tr>
<tr>
<td>17</td>
<td>Shou Jiang Nan</td>
</tr>
<tr>
<td>18</td>
<td>Wen Dian Jiang</td>
</tr>
<tr>
<td>19</td>
<td>Wu Dian Jiang</td>
</tr>
<tr>
<td>20</td>
<td>Xia Xiao Lou</td>
</tr>
<tr>
<td>21</td>
<td>Xian Ge</td>
</tr>
<tr>
<td>22</td>
<td>Hong Xiu Xie</td>
</tr>
<tr>
<td>23</td>
<td>Xin Shui Ling</td>
</tr>
<tr>
<td>24</td>
<td>Shuang Zhui Zi</td>
</tr>
<tr>
<td>25</td>
<td>Zhe Gui Ling</td>
</tr>
<tr>
<td>26</td>
<td>Zhu Luo Er</td>
</tr>
<tr>
<td>27</td>
<td>Bu Bu Jiao</td>
</tr>
<tr>
<td>28</td>
<td>Fan Zai Ge</td>
</tr>
<tr>
<td>14</td>
<td>Fan Zai Ge</td>
</tr>
<tr>
<td>11</td>
<td>Si Chao Yuan</td>
</tr>
<tr>
<td>12</td>
<td>Yue Mei Xu Qing</td>
</tr>
<tr>
<td>13</td>
<td>Chui Gu Ru Luo</td>
</tr>
<tr>
<td>15</td>
<td>Yi Jiang Feng Qing</td>
</tr>
<tr>
<td>16</td>
<td>Jiu Hui Tou</td>
</tr>
<tr>
<td>18</td>
<td>Shui Di Yu</td>
</tr>
<tr>
<td>19</td>
<td>Shuang Ban Tao Xiao Liang Zhou</td>
</tr>
<tr>
<td>20</td>
<td>Yi Kong Feng</td>
</tr>
<tr>
<td>21</td>
<td>Wei Sheng</td>
</tr>
</tbody>
</table>

Qupai and kejie are elements from operas, and the traditional suites a result of combining various qupai with percussion playing as bridges in between (Personal communication with master Huang Yupeng, February 27, 2010). In other words, qupai and kejie are the building blocks of the traditional Chaozhou daluogu suites, creating a mixture of melodic/rhythmic and purely rhythmic sections.
In the example above, standard *qupai* and *kejie* are only given by title and number (according to the Chen, Su & Chen (1987) system in this case). The fourth system from the top is one such example, with the numbers 19 and 8 indicating the respective standard *qupai*. 
4.5 Traditional major works

A list of known traditional Chaozhou daluogu suites, compiled from various sources, is given in Table 10 below:

<table>
<thead>
<tr>
<th>Title (pinyin)</th>
<th>Title</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gao Guan</td>
<td>告官</td>
<td>Notated</td>
</tr>
<tr>
<td>Hong Mai Zhui Zhou</td>
<td>洪迈追舟</td>
<td>Notated</td>
</tr>
<tr>
<td>Huang Fei Hu Fan Chao Ge</td>
<td>黄飞虎返朝歌</td>
<td>Notated</td>
</tr>
<tr>
<td>Liu Xiu Fu Zhong Xing (Yun Tai Shan)</td>
<td>刘秀复中兴 (云台山)</td>
<td>Notated</td>
</tr>
<tr>
<td>Liu Guo Feng Xiang</td>
<td>六国封相</td>
<td>Notated</td>
</tr>
<tr>
<td>Pao Yu</td>
<td>抛鱼</td>
<td>Notated</td>
</tr>
<tr>
<td>Qin Qiong Dao Tong Qi</td>
<td>秦琼倒铜旗</td>
<td>Notated</td>
</tr>
<tr>
<td>San Guan</td>
<td>三关</td>
<td>Notated</td>
</tr>
<tr>
<td>San Xiu Fan Li Hua</td>
<td>三休樊梨花</td>
<td>Notated</td>
</tr>
<tr>
<td>Shi Ba Gua Fu Zheng Xi Fan</td>
<td>十八寡妇征西番</td>
<td>Notated</td>
</tr>
<tr>
<td>Shi Xian Qing Shou (Wu Fu Lian) (Shi Xian Pan Tao Hui)</td>
<td>十仙庆寿 (五福连) (十仙蟠桃会)</td>
<td>Notated</td>
</tr>
<tr>
<td>Tian Guan Ci Fu</td>
<td>天官赐福</td>
<td>Notated</td>
</tr>
<tr>
<td>Wa Gang Qi Yi</td>
<td>瓦岗起义</td>
<td>Notated</td>
</tr>
<tr>
<td>Xue Gang Ji Fen</td>
<td>薛刚祭坟</td>
<td>Notated</td>
</tr>
<tr>
<td>Yue Fei Da Zhan Niu Tou Shan (Yue Fei Hui Zhan Niu Tou Shan)</td>
<td>岳飞大战牛头山 (岳飞会战牛头山)</td>
<td>Notated</td>
</tr>
<tr>
<td>Zhi Chai (Lü Pao)</td>
<td>掷钗 (绿袍)</td>
<td>Notated</td>
</tr>
<tr>
<td>Dou Ji (Da Ji) (Da Niao Ji)</td>
<td>斗鸡 (打鸡) (打鸟记)</td>
<td>Notated</td>
</tr>
<tr>
<td>Shuang Yao E</td>
<td>双咬鹅</td>
<td>Notated</td>
</tr>
<tr>
<td>Kou Shang</td>
<td>扣赏</td>
<td>Notated</td>
</tr>
<tr>
<td>Erban changxingtao</td>
<td>二板长行套</td>
<td>Notated</td>
</tr>
<tr>
<td>Sanban changxingtao</td>
<td>三套</td>
<td>Notated</td>
</tr>
<tr>
<td>Liu Yang Shan Dui Zhen</td>
<td>浏阳山对阵</td>
<td>Lost (Shantou Arts Research Centre, 1999, p. 165)</td>
</tr>
<tr>
<td>Bai Mian Guan</td>
<td>白面关</td>
<td>Lost (Shantou Arts Research Centre, 1999, p. 165)</td>
</tr>
<tr>
<td>Ping Xi Xia</td>
<td>平西夏</td>
<td>Lost (Shantou Arts Research Centre, 1999, p. 165)</td>
</tr>
</tbody>
</table>
Number 27, *Ai Mo*挨磨, according to Cai, S. H. (n.d.), was re-arranged by master Xie Nuzai 谢奴仔 from *zhengzi* opera to a *Chaozhou daluogu* marching work. No information about the current status is given.

The sources vary on exactly which of these works are to be considered “traditional”. In the literature, as well as in personal correspondence the number eighteen is often mentioned (see Jones, 1995, p. 340), however, master Huang Yixiao claims there are really only sixteen (1-16 in Table 10). He goes on to say numbers 25 and 26 are the ones lost, bringing the total to eighteen (Huang, 2002, p. 28). In *Chaozhoushi minjian yinyuezhi* (1989, p. 42) sixteen are listed (1-16).

4.5 - 1 - *Huang Yixiao - Traditional sixteen works.mp4*

**Video** 79: Huang Yixiao talks about the sixteen traditional works (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]

Chen Tianguo (Chen, Su & Chen, 1987, p. 2) claims there are eighteen, but then includes the scores of nineteen (pp. 104-408). In addition to 1-16 from Table 10, he also features 17-19. To this he adds *erban changxingtao* 二板长行套 and *sanban changxingtao* 三板长行套, the two long marching suites. Finally, in the same section, he also includes five works from the 1950s:

- *Pao Wang Bu Yu* 抛网捕鱼
- *Qing Feng Shou* 庆丰收
- *Hai Shang Yu Ge* 海上渔歌
- *Guan Gong Guo Wu Guan* 关公过五关
- *Qiang Du Wu Jiang / Tu Po Wu Jiang* 强渡乌江 / 突破乌江
These are considered contemporary though, and therefore not included in this section. Also, number 18 in Table 10, *Shuang Yao E* 双咬鹅, is a re-arrangement of parts of number 5, *Liu Guo Fengxiang* 六国封相. *Chaozhou shi minjian yinyuezhi* (1989, p. 53) explains that in 1955, Chen Song 陈松 and Zhou Cai 周才 took two *paizi* 咬鹅 and *Huang Li Ci* 凤呼出 of *Liu Guo Fengxiang*, and in combination with the special glissando technique of the *da* and *xiao suona* created a piece representing goose chattering and fighting. In a good harvest year, it is customary to have goose games, akin to fighting dances. These happy moments were artistically represented by Chen Song and Zhou Cai, however seem to not be considered part of the “traditional” repertoire in most of the sources. *Dou Ji* and *Kou Shang* may similarly fall within the grey area.

All the sources agree that there is an unknown number of lost works, however very few are mentioned explicitly. Except for master Huang Yixiao, Shantou Arts Research Centre. (1999, p. 165) and Cai, S. H. (n.d.) name a few, so they have been included in Table 10. While the notated scores can be found in Chen, Su & Chen (1987, pp. 104-432), the first sixteen works are best described in “Chaozhou daluogu chuantong shiliu taoqu jianjie” (2008) (translated and attached as appendix B).

While this repertoire is notated, apparently very few of the masters are trained to perform it. Cai Shuhang names Huang Yixiao and Chen Zhenxi as the only masters with the required knowledge:
4.6 Contemporary compositions

Liu (2006, p. 61) explains the creation of contemporary compositions as a result of the rising expectation towards performers from the day Chaozhou daluogu reached the stage in the early 1950s. As a result, parts of the traditional paizi were selected and rearranged, emphasizing their programmatic content. Liu further claims kejie were integrated, not just to provide a more colourful background or create a stronger atmosphere, but also to function as an organic link between paizi sections. This allows for the masking of variation in tempo and content.

Liu (2006, p. 61) calls contemporary compositions a form of preserving the original paizi, incorporating them into a new kind of work intended for the stage. More information on this topic can be found in section 5.2 below.

With its relatively short history, and many works created and discarded, there is no clear canon of repertoire established yet. Instead, below a list of works named in the literature is given:
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Composer / Arranger</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Pao Wang Bu Yu</em>  抛网捕鱼</td>
<td>Qiu Houshang 邱猴尚 Zhou Cai 周才 Cai Yuwen 蔡余文 Huang Yixiao 黄义孝 Yu Yiwen 余亦文</td>
<td>1952</td>
</tr>
<tr>
<td>2</td>
<td><em>Shuang Yao E</em>  双咬鹅</td>
<td>Qiu Houshang 邱猴尚 Chen Song 陈松 Huang Yixiao 黄义孝 Zhou Cai 周才 et al.</td>
<td>1955</td>
</tr>
<tr>
<td>3</td>
<td><em>Qing Feng Shou</em>  庆丰收</td>
<td>Chen Song 陈松 Lin Yunbo 林云波 et al.</td>
<td>1955</td>
</tr>
<tr>
<td>4</td>
<td><em>Ku Zhan San Li Xi</em>  苦战三利溪</td>
<td>Lin Yunbo 林云波 et al.</td>
<td>1957</td>
</tr>
<tr>
<td>5</td>
<td><em>Guan Gong Guo Wu Guan</em>  关公过五关</td>
<td>Chen Song 陈松 Lin Yunbo 林云波 Wu Zangshi 吴藏石 Zhou Cai 周才 Yu Yiwen 余亦文 Chen Zuohui 陈佐辉 et al.</td>
<td>1957</td>
</tr>
<tr>
<td></td>
<td>*第1版: Chen Song, Ling Yun Bo, Wu Zangshi, Zhou Cai</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>*第2版: Yu Yiwen, Chen Zuohui</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><em>Hai Shang Yu Ge</em>  海上渔歌</td>
<td>Lin Yunbo 林云波 et al.</td>
<td>1957</td>
</tr>
<tr>
<td>7</td>
<td><em>Gang Shui Ben Liu</em>  钢水奔流</td>
<td>Huang Yixiao 黄义孝</td>
<td>1958</td>
</tr>
<tr>
<td>8</td>
<td><em>Er Wan Wu Qian Li Chang Zheng</em>  二万五千里长征</td>
<td>Wu Zangshi 吴藏石 et al.</td>
<td>1958</td>
</tr>
<tr>
<td>9</td>
<td><em>Kai Men Hong</em>  开门红</td>
<td>Lin Yunbo 林云波 et al.</td>
<td>1960</td>
</tr>
<tr>
<td>10</td>
<td><em>Nan Hai Ying Xiong Zan</em>  南海英雄赞</td>
<td>Ling Renping 林任平</td>
<td>1965</td>
</tr>
<tr>
<td>11</td>
<td><em>Shan Ye Xin Ge</em>  山野新歌</td>
<td>Yang Hanrong 杨汉荣</td>
<td>1972</td>
</tr>
<tr>
<td>12</td>
<td><em>Shan Xiang Zhan Gu</em>  山乡战鼓</td>
<td>Zhou Tianhe 周天河 Chen Zhenxi 陈镇锡</td>
<td>1974</td>
</tr>
<tr>
<td>13</td>
<td><em>Qiang Du Wu Jiang</em>  强渡乌江 (突破乌江)</td>
<td>Huang Yixiao 黄义孝</td>
<td>1975</td>
</tr>
<tr>
<td>14</td>
<td><em>Wan Zhong Huan Teng</em>  万众欢腾</td>
<td>Chen Zhenxi 陈镇锡 Zhou Tianhe 周天河</td>
<td>1977</td>
</tr>
</tbody>
</table>
| 15 | **Huan Qing Sheng Li**  
欢庆胜利 | Ling Renping 林任平  
Chen Zhenxi 陈镇锡 | 1977 |
| 16 | **Han Jiang Liang An Jin Zhao Hui**  
韩江两岸尽朝晖 | Ling Renping 林任平  
Huang Yixiao 黄义孝 | 1977 |
| 17 | **Chun Jiang Fang Fa**  
春江放筏 | Ling Renping 林任平  
Huang Yixiao 黄义孝 | 1981 |
| 18 | **Qi Ri Hong**  
七日红 | Yang Shushen 杨书深  
Yang Qijia 杨启家 | 1982 |
| 19 | **Chen Jiang Hen**  
沉江恨 | Chen Jialiang 陈家亮 | 1982 |
| 20 | **Xue Ran Jin Shan Gu Song Lu / Yi Xu Jin Shan / Xue Ran Jin Shan**  
血染金山古松绿/  
浴血金山 / 血染金山 | Yang Yecheng 杨业成  
Huang Yixiao 黄义孝 | 1983 |
| 21 | **Zheng Qi Ge**  
正气歌 | Chen Jialiang 陈家亮 | 1983 |
| 22 | **Pin Bo**  
拼搏 | Yang Qijia 杨启家 | 1983 |
| 23 | **Feng Gu Suo Chang Long**  
风谷锁长龙 | Zhou Tianhe 周天河  
Chen Zhenxi 陈镇锡 | 1984 |
| 24 | **Chaozhou Qing / Chaoshan Qing**  
潮州情 /  
潮汕情 | Ling Renping 林任平  
Huang Yixiao 黄义孝 | 1984 |
| 25 | **Huan Teng De Ma Tou**  
欢腾的码头 | Ding Hesheng 丁合生  
Chen Chunsong 陈春松 | 1985 |
| 26 | **Han Wen Gong Dong Xue**  
韩文公冻雪 | Lin Renping 林任平  
Huang Yixiao 黄义孝 | 1987 |
| 27 | **Xue Gang Tu Wei**  
薛刚突围 | Qiu Houshang 邱猴尚  
Huang Yixiao 黄义孝 | 1953 |
| 28 | **Zhan Sheng Da Du He**  
战胜大渡河 | Lu Qingjiang 卢清江  
et. al. | 1963 |
| 29 | **Long Teng Lian Jiang**  
龙腾练江 | Liu Deyou 刘德有 | 1999 |
| 30 | **Xi Song Feng Shou Liang**  
喜送丰收粮 | Lin Lixun 林立勋 | 1985 |
| 31 | **Huan Le Xiao Yuan**  
欢乐校园 |  |  |
| 32 | **Kou Shang**  
叩赏 | (Edited traditional work) |  |
| 33 | **Huan Le De Jie Ri**  
欢乐的节日 | Zheng Shimin 郑诗敏  
Lin Yunxi 林远喜 | 1999 |
| 34 | **Huan Qing**  
欢庆 |  |  |
<table>
<thead>
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<th></th>
<th>韵律</th>
<th>作者</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>Long Feng Cheng Xiang 龙凤呈祥</td>
<td>Lin Yunxi 林运喜 et. al.</td>
</tr>
<tr>
<td>36</td>
<td>Duo Biao 夺标</td>
<td>Chen Zuohui 陈佐辉 et. al.</td>
</tr>
<tr>
<td>37</td>
<td>Chun Dao Guang Ao Wan 春到广澳湾</td>
<td>Lin Yunxi 林运喜 Luo Xu 罗旭</td>
</tr>
<tr>
<td>38</td>
<td>She Dao Zhi Chun 蛇岛之春</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>Ying Xiong Zan 英歌赞</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Huan Le De Chaoshan 欢乐的潮汕</td>
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</tr>
<tr>
<td>41</td>
<td>Sai Long Zhou 赛龙舟</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Long Peng Hua Kai 龙蓬花开</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>Kua Hai Chang Hong 跨海长虹</td>
<td>Lin Yunxi 林运喜</td>
</tr>
<tr>
<td>44</td>
<td>Xi Le Yuan Xiao 喜乐元宵</td>
<td>Lin Yunxi 林运喜</td>
</tr>
<tr>
<td>45</td>
<td>Yu Shui Qing 鱼水情</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>Nao Jiang Ji Fei 闹江积肥</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>Peng Jiang Fei Hong 蓬江飞虹</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Hai Nan Ai Min Qu 南海爱民曲</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>Wan Li Jiang Shan Chun Yi Se 万里江山春一色</td>
<td>Lin Fu 林夫 1966</td>
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<td>Xiao Yuan Huan Ge 校园欢歌</td>
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<td>Sai Ma 赛马</td>
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<td>Qing Man Qi Shan 情满岐山</td>
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<td>Jun Min Yu Shui Qing 军民鱼水情</td>
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<td>Xi Qing Feng Shou 喜庆丰收</td>
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<td>Chao Xiang Qing / Xiang Qing</td>
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<td>Long Zhi Wu</td>
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This list of contemporary repertoire will no doubt grow in the future, and continue on a path distinct from the traditional works. In fact, as has been mentioned before, at some point in the future these “contemporary” works may be all that is left of Chaozhou daluogu, should it not be possible to preserve the traditional repertoire in both notated and hopefully also recorded...
form. Collecting and notating some of the *kejie* and *qupai* as featured in Chen, Su & Chen (1987) is one step in the right direction, but much more work needs to be done in this regard.
Chapter 5: Contemporary performance settings

The two main distinct performance settings for Chaozhou daluogu, the god pageant ceremony and concert stage, are characterised by several differences, most notably in location (the god pageant ceremony is only performed in the villages or towns in the Chaoshan region, while concert performances can happen on any stage, including local, national and overseas concert tours), occasion (the god pageant ceremony only happens in the period of the Chinese New Year or a specific god’s birth celebration, while concert performances can be organised at any time of the year like any other event), and repertoire (erban and sanban changxingtao, with elements of paizigu in the god pageant ceremony, and paizigu or contemporary composition in concert performances). This chapter will predominantly focus on the ritual of the god pageant ceremony and its long history and intricate set of rules and conventions. Concert performances, on the other hand, are a recent development. A basic outline of this format was already given in sections 3.3 and 4.6 above.

5.1 God pageant ceremony

The custom of the god pageant ceremony found in Chaozhou is one type of Chinese ritual music. Cao (1998, p. v) divides Chinese music into “music(s) of the Han nationality and music(s) of the ethnic nationalities. The music(s) of the Han (majority of Chinese population) is further divided into folk song, narrative music, instrumental music, music of the traditional theatres, and ritual music”. Within this division, Chaozhou daluogu as used in the god pageant ceremony may be placed either within instrumental music (due to the nature of the ensemble) or ritual music (due to its function). Ben’s (1998, p. 5) system of division is
slightly different, only featuring four categories: court music, religious music, literati music, and folk music. Again, *Chaozhou daluogu* may be placed into two of these, both religious music and folk music.

According to Xue (2010, p. 69), in China, the largest number of ancestral musical traditions as well the most diverse kinds of ritual music in the world have been passed on. Hong (2008, p. 8) makes a similar statement, claiming that ritual traditions are one of the most important marks of Chinese culture, however, also noting that from the twentieth century onwards these traditions have become endangered. Jones (1995, p. 11) writes that “ceremonial genres of the ‘old society’ persist, and indeed they are still dominant in rural China.” The god pageant ceremony in Chaozhou, according to Jones’s categorisation, is a type of ceremonial music for calendrical festivities. Similar to the music associations in Hebei province, who celebrate Chinese New Year as the major occasion (Xue & Jones, 1998, p. 24), the god pageant ceremonies in Chaozhou likewise are organised in this timeframe. Jones (1995, p. 16) further notes that “music societies themselves often have their own deity with an annual name-day.” This is very often the case in Chaozhou as well, as will be shown in the example of Yixi town given below. Similar is also the use of shawm and percussion bands as “the most common form of instrumental music throughout rural China” (Xue & Jones, 1998, p. 21), though in Chaozhou these are not hired but rather assembled on a voluntary basis.

In major researchers who have done research into *Chaozhou daluogu* god pageant ceremonies should be acknowledged: Stephen Jones and Xue Yibing. Jones (1995, pp. 337-364) provides a comprehensive account of data gathered from fieldwork, but it is in the writings of Xue (2003) that most details can be found. After their visit to Chaozhou in the 1990’s, Xue conducted a follow-up in 2001 to document aspects of an art in transition (2003, p. 260).
Perhaps the most striking finding presented in his paper “Sacred entertainment: Cross-regional comparative study on sacrificial music of Chinese popular belief systems 神圣的娱乐: 中国民间祭祀仪式及其音乐的人类学研究” is that of the two main musics presented, *choushenxi*酬神戏 (‘thanking the gods operas’, including puppet or live operas) and *Chaozhou daluogu*, the latter seems to have a much higher standing (pp. 315-317). He supports this by noting that in the second trip, the number of puppet shows had much decreased, while the *Chaozhou daluogu* performance had remained the same. The reason for this he attributes to the voluntary involvement of the musicians, as opposed to the hired puppet show performers, and the resulting deeper emotional and spiritual connection (p. 317).

There is little doubt that *Chaozhou daluogu* is deeply connected to the folk custom of the god pageant ceremony, and its importance to the local people is great. Huang, J. F. (2005, p. 28) writes about ancient Chaozhou, when today’s minorities were the only inhabitants of the region, simple people with little access to technical developments. Faced by the great and often cruel forces of nature, they felt there must be a power from the unseen world controlling them. As a result, they projected gods into every object, from as small as a single grass halm, a piece of wood, one grain of sand, or a stone, to as large as any kind of animal, and even supernatural entities from mythological tales. To appease the gods, Huang says the people worshipped every single object in nature, sometimes adding drums and gongs for celebrating the hunt. Later, these became celebration festivals to thank the gods for their protection. Incorporating music as well as processions carrying statues, these rituals eventually evolved into the god pageant ceremonies.

As for the *luogu* playing within these ceremonies, Huang (2005, p. 28) attributes several positive effects to its inclusion. For one, it was observed that the drumming scared wild
animals when passing by, which became a useful tool of protection. Also, it was used to both attract attention to, and drive evil spirits away from new buildings. The “happy” sound united the Chaozhou people in festivals. At the end of the Qing dynasty (1644-1911), Huang claims it even helped against rat plague: As the people were powerless against the disease, and the numbers of infected and casualties increased, they started playing bells, drums and gongs to exorcise the evil spirits they believed were the cause. When the infestation retracted, a miracle was at hand. Modern science may explain it through the rats’ sensitive hearing being affected, but at the time the drumming rose even higher in people’s opinion.

The variety of gods included in the god pageant ceremonies may seem somewhat curious. Guo (2009, p. 33) claims that Chaozhou’s geographical location, far away from the tumultuous warring locations in central China, and advantageous weather conditions for agriculture attracted people from all over the country. Therefore, starting from as early as the Qin dynasty (221-207 BC), Chaozhou became a society filled with migrants. These migrants, so Guo claims, brought their respective beliefs and associated deities with them, resulting in the variety of gods worshipped in the various towns in Chaoshan. This theory would go a long way towards explaining why each village has its own god pageant ceremony, and a number of different god statues. Other elements of the ceremony include “incense-burners, pennants, ritual umbrellas, and other paraphernalia” (Jones, 1995, p. 19), or even “acrobatics, martial arts, and opera troupes, but instrumental music may be the most prestigious element” (p. 18-19). Xue (2009, p. 269) very much agrees, stating that “the Chaozhou daluogu music ensemble is the main feature of the god pageant ceremony. Without it, the god pageant ceremony cannot proceed.” This still holds very much true today, as Zhang (2008, p. 1) suggests: “Chaozhou daluogu cannot be missing in Chaozhou people’s life. It is a very
important part of Chaozhou folklore, especially the god pageant ceremony. Even now, in Chaozhou people’s heart it is the very essence of the local folklore."

When I was very little, even though my memory is blurred, I remember having a very special feeling on *Chaozhou daluogu*. Every time Chinese New Year came around, or any other festival, there had to be a god pageant ceremony. This also meant there was *Chaozhou daluogu* accompanying it, in devout dedication to the gods. The sounds of *daluogu* were like beats reaching through the clouds into heaven, and touched the tiny little soul of mine. After the god statue bearers, there always was some Chaozhou opera, sung in Chaozhou dialect and accompanied by *Chaozhou daluogu*. Through its strong bond with the opera, *Chaozhou daluogu* was also thought of being part of the local language, and therefore close to everybody’s being. In those times, I was always attracted to lively events. So every time I heard the sound of *daluogu*, I was jumping around happy, following the ensemble through the villages. In my childhood, and those of everybody around me, the sound of *daluogu* was equal to happiness. (Huang, n.d., my translation)

(Chen, 2009) introduces two major activities within the god pageant ceremony: *choushen* 酬神 and *youshen* 游神. *Choushen* can be translated as ‘thanking the gods’ (at the end of the previous year), while *youshen*, according to Jones (1995, p.17), means “parading (or receiving) the gods” (at the beginning of the new one). The process of the god pageant ceremony spans both activities. Zhang (2008, p. 3) uses the same concept, however unifies *youshen, youshen saihui* 游神赛会 and *choushen saihui* 酬神赛会 under the collective name ‘god pageant ceremony’. ‘Saihui’ translates as ‘competition’, or, according to Jones (1995, p.17), “competitive assembly”, the meaning of which will soon become clear.

5.1.1 Fieldwork in Yixi town, March 1, 2010

In 2010, I was able to visit the god pageant ceremony in Yixi town, on March 1. During my research and filming I met Zhang Xi 张曦, formerly known as Zhang Xuan 张璇, a young local researcher, who had done a masters thesis titled “A study of the audience’s attitude towards Chaozhou daluogu in folk activity - based on a survey of Yixi town of Chaozhou City” in
2008. Her work is based on observations, interviews, questionnaires, and local knowledge having grown up in Yixi town. Zhang Yi documented the god pageant ceremony custom between 2006 and 2008. This became the primary reference to complement my own findings in this section.

To give a better understanding of the tradition of the god pageant ceremony in Yixi town, Zhang (2008 p. 3) writes that it has been practiced for more than 100 years. Two famous masters emerged during this time: Xu Yuxing 许裕兴 and Lin Kunhe 林坤和. Today, Zhang claims there are fourteen Chaozhou daluogu ensembles involving around 1,400 people.

At this point it is necessary to explain an important language habit used by Chinese people. Everything that is laoye 老爷 (the collective name for all gods worshipped in Chaoshan), or connected to laoye, cannot be appropriated by humans. In terms of language this means that, for example, laoye statues cannot be put onto a carrier, but have to be qing 请, ‘invited’. In fact, local people “invite” everything connected to laoye, even if it does not make sense grammatically. For example, as will be explained later on, big oranges are used in the collection of money for the god pageant ceremony budget. These oranges, however, cannot be “taken” and offered, as they are a symbol for laoye. They have to be “invited” instead. To do justice to this custom, and show respect for Chaozhou folklore, this habit will be reproduced in the rest of the section.

In terms of timing, Yixi town has god pageant ceremonies on three different days:

1. On the first day of Chinese New Year, the Chaozhou daluogu ensembles play, but no god statues are “invited”. Also, the anlu 安路 order is not observed (Zhang, 2008, p 4). Anlu
refers to a predetermined order the god pageant ceremony has to follow in terms of which alleys of the town to visit first (Chaozhoushi minjian yinyuezhi, 1989, p. 33, also see Xue, 2003, p. 271 & p. 273). “An” translates as ‘peaceful, safe’, and “lu” means ‘road’. Chaozhoushi minjian yinyuezhi (1989, p. 33) claims the order of anlu never changes, and the procession cannot stop until every single alley has been reached. If necessary, the ceremony can span two full days and nights.

Zhang (2008, p. 5, footnote) notes that the first ceremony is only meant to wish everybody a Happy New Year, and create a festive atmosphere. Not following the anlu or “inviting” the laoye makes it purely Chaozhou daluogu marching.

2. The proper god pageant ceremony in Yixi town happens on the sixth day of Chinese New Year. Zhang (2008, p. 26) explains why that specific date was chosen: In the agricultural cycle, just before putting the seeds into the fields, it is customary in Yixi town to worship Zao Shen 灶神, the ‘god of the kitchen’. Yixi people believe Zao Shen visits the humans on the fourth day of Chinese New Year, so from then on, and not before, it is allowed to have a god pageant ceremony. As Yixi district is quite large, each town chooses an individual laoye ri 老爷日, ‘god day’, in order not to have two god pageant ceremonies at the same time. Yixi town chose its own special day to be the sixth of the New Year. On this day, the anlu order is strictly observed, and the god statues are at the centre of the procession (Zhang, 2008, p. 5).
3. On the sixteenth day of Chinese New Year, Yixi town has another god pageant ceremony, however is more like a contemporary arts parade (Zhang, 2008, p. 5). Traditionally, the ceremony should be the same as the previous one, but the Yixi town government decided to re-arrange and expand it into an attraction.

Zhang (2008, p. 5) claims the god pageant ceremony on the sixth day of Chinese New Year is the most traditional and followed one, and therefore the carrier of the Chaoshan culture and folklore. This is also the ceremony I attended, so the rest of the section will focus on this specific event.

5.1.1.1 Procession order

Zhang (2008, pp. 27-29) provides an excellent listing of order in the Yixi town god pageant ceremony procession:

- One pair of *daluo* (small tam-tams), called *kailu yizhang* 开路仪仗, ‘Open up the road’. They are played whenever the procession approaches a crowd, to signal that the road should be cleared.
- One pair of big lanterns tied to two metre long bamboo carrying sticks. The inscriptions read:
  - *Heijing pingan* 合境平安, ‘Prosperity brought by the dragon and phoenix’
  - *Longfeng chengxiang* 龙凤呈祥, ‘Safety for the whole area’
- One pair of big plates tied to two metre long bamboo carrying sticks, announcing the arrival of the *laoye* (also see Xue, 2003, pp. 277-278). Wang & Wu (2011, pp. 51-52) explain the origins of these plates: They were originally used to announce the arrival of a
high official, who had absolute power over his subjects and held all offices. One plate announced the arrival: ** laoye chuxun **老爷出巡. ** stands for the official’s name, laoye in this case is like a title to show respect, and chuxun can be translated as ‘going out’, ‘patrolling’. A translation of ** laoye chuxun could therefore be ‘The honourable ** is patrolling’. In Chaozhou daluogu, this plate simply reads:

- Xun 巡, ‘Patrolling’

The other two read:

- Sujing 肃静, ‘Silence!’, or ‘Attention!’
- Huibi 迴避, ‘Get out of the way!’

- One banner with the town name, or community name (reflecting whether the procession is organised by the town or a specific community).

- More banners, usually eight with wishes of luck inscribed (see Xue, 2003, pp. 270-271), carried by girls dressed in identical festive clothes. There are always two girls assigned to one flag.

- The laoye (statue) of each specific village, “invited” by the members of a clan. In this context, clan refers to all people with the same family name, even though they might not be directly related. Clans that were not fortunately enough to be selected to carry a laoye contribute by accompanying the statue with xianglu 香炉, incense pots (the audience is welcome to worship the laoye by putting incense into the xianglu), xiangchailu 香柴炉, moschus burning pots (the smell of the moschus announces the arrival of the laoye), and honghua 紅花, literally ‘red flowers’, however in reality pomegranate tree branches (the function of the honghua is for people to grab them. It is said they bring protection and good luck to the whole family).

- The Chaozhou daluogu ensemble
According to Zhang (2008, p. 27) the contemporary setup has somewhat changed, from only including banner and engraved plate carriers, to lion dance, basket carriers and people made-up to look like traditional or contemporary in-fashion characters. This section can be understood to be a form of “entertainment team”.

5.1.1.2 Process

Regarding the preparation of a god pageant ceremony, Zhang (2008, p. 32) lists three essential activities:

1. *Chaozhou daluogu* ensemble rehearsals. These she claims happen six or seven times, each one hour long, leading up to the event.

2. A meeting of all fifteen Yixi town community leaders. A few days before the ceremony, the leaders have the *qingshengbei* 请胜杯 ceremony: An old and respected community member plays a game whose aim it is to get one Yin and one Yang. Success symbolises the agreement of the gods to proceed with the procession as planned on the sixth day of Chinese New Year. If the game fails the first time, there are two more chances. There is no mention of what happens in the case of three failures, most likely because the game is made in a way that this cannot happen. A further function of the meeting is to hold the ballot to determine which clans have the honour to “invite” the *laoye*. As there is a limited number of statues available, a ballot has to be held to determine which clan receives this special honour in any given year (Zhang, 2008, p. 28). More information on the clans that miss out was given in the previous section.
3. The budget meeting. The budget of the god pageant ceremony is made up by people’s donations, called xiti 喜题. Usually two or three trustable people are selected, one of which has a pole shoulder carrier with baskets full of daju 大桔, big oranges. In Chaozhou dialect, ju 桔 is the same as ji 吉, which means ‘luck’. Therefore daju symbolically stands for daji 大吉, great luck. The second person has the account book, and the third carries the money box (Zhang, 2008, p. 32). With these, they go to every family, and offer one pair of daju, which symbolises New Year great luck wishes. It is customary to greet the family with tiqianle 题钱了, ‘donation time’. Usually the families will be happy to take the daju and donate money, and the accountant writes down the name and amount. After the ceremony, the donation details are copied onto a red paper, and displayed in one of the most obvious places in the area (Zhang, 2008, p. 34).

The timing of the god pageant ceremony on the day has changed over time (Zhang, 2008, p. 26). Twenty years ago, it started in the evening of the sixth day, some time after dinner, and continued until midnight. This was followed by special ceremonies such as the “charcoal road” and “knife ladder show.” However, these kinds of customs are not included any longer. Instead, at present, the god pageant ceremony is held in the daytime, between 8am and 11am. Chen (2009) lists the first stage in the actual god pageant ceremony as the “invitation” of the laoye. Usually the oldest villager is in charge, and symbolically puts on the traditional Chinese dress. While Chaozhou daluogu is playing, the laoye is “invited” out from the temple into everybody’s house. All houses have to have a table set up with offerings, and fireworks burnt to welcome the laoye.

In Yixi town, the ceremony starts at 8am, when people get their instruments, costumes and other items for marching out, and meet for qingshen 请神, the big “inviting” laoye ceremony
around 8:30am (Zhang, 2008, p. 34). The organiser burns incense, and the Chaozhou daluogu ensemble starts playing, “inviting” the laoye with music.

Figure 40: Setup of offerings in the laoye temple (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 41: Food offerings in the laoye temple (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Around 8:38am, the laoye is “invited” out. This is the time when the teams get into formation, which takes roughly until 8:45am. Then the marching begins, accompanied by the sound of fireworks and Chaozhou daluogu.
Figure 42: Leaving the *laoye* temple (San Shan Ling temple) (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 43: Head of the procession (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 44: Small *laoye* statues carried individually (Photo: Wang Yuyan, March 1, 2010, Chaozhou)
Figure 45: Main laoye on a carrier (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 46: Welcoming the laoye to individual houses with offerings (Photo: Wang Yuyan, March 1, 2010, Chaozhou)
Chen (2009) lists two further stages in the god pageant ceremony, the “invitation” of laoye to xungong (‘ancestral hall’), and the carrying of laoye statues around town. The practice he describes is slightly different from Zhang’s account and what I have seen, so it will be presented first, in its own right:

The “invitation” of laoye to xungong is the special god pageant ceremony word for citang, ancestral hall. The laoye is “invited” to the hall for worship, and offerings, curio antiques, paintings, calligraphy, bonsai landscapes in a pot and little garden landscapes (if there is enough space) have to be set up there. Opposite the xungong there has to be a puppet theatre stage, on which day and night offerings are made to the laoye. Besides its religious function, this is also a spectacle for the villagers to enjoy. After worship is finished, the offerings are packed up and removed.
Figure 48: Xungong, ancestral hall (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 49: Opera stage set up opposite the xungong (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 50: Puppets theatre with recorded music (Photo: Wang Yuyan, March 1, 2010, Chaozhou)
The carrying of laoye statues around town: In this last stage the laoye is “invited” back onto the carrier, and carried around the village. There are two different ways this may be done: wenyou 文游 or wuyou 武游. Wenyou is a form of “civil marching”, using a wooden, engraved, gold plated, fancy carrier (called wenjiao 文轿) for the laoye. Young and strong boys are selected for carrying duty, and are preceded by carriers of the plates announcing the laoye as well as carriers of bamboo plates with stacks of fireworks on pole shoulder carriers. The fireworks are representative of a good harvest. Behind the laoye there is the Chaozhou daluogu ensemble. After visiting every single alley, the ceremony circles the village once, and then returns to the laoye temple.

Wuyou may be understood as “martial marching”. The laoye is “invited” onto the wujiao 武轿, a simpler carrier with the statue tied up with red silk cloth. The boy carriers then have to lift the statue high over their heads, and run along the whole route as quickly as possible. In addition to all the alleys, in wuyou parts of the fields outside the village have to be visited before returning to the laoye temple.
Figure 51: Plate with the laoye’s name (Photo: Wang Yuyan, March 1, 2010, Chaozhou)

Figure 52: Wujiao, a carrier with the statue tied up with red silk cloth (Photo: Wang Yuyan, March 1, 2010, Chaozhou)
In Yixi town, there are a number of *xungong*, but also *doujiao* 斗脚 places. *doujiao* is the name for having a *Chaozhou daluogu* competition in a special, or larger space (which may or may not be in front of a *xungong*). When reaching either *xungong* or *doujiao*, the procession needs to stop for approximately ten minutes for a ceremony called *laoye zuowei* 老爷坐位, ‘*laoye* sitting on the chair’. This means the *laoye* is “invited” onto specifically prepared chairs, and all the people from the area worship it (Zhang, 2008, p. 34). Locals believe the *laoye* drives away bad luck and brings peace and good luck for life. Therefore they “invite” the *laoye* with fireworks, and bid *laoye* farewell when leaving. The fireworks also have the
function to stop and ideally hold up the statue carriers for as long as possible. This is used to try to avoid the time limit of ten minutes, which is enforced to keep the procession moving. A second activity practiced in either xungong or doujiao is banxian 扮仙, a performance intended to drive away everything bad. Banxian is usually performed by Chaozhou daluogu or a lion dance show (Zhang, 2008, p. 34).

The procession usually arrives back to the laoye temple around 11:30am, for laoye zouan 老爷走安, the last ceremony in front of the gates (Zhang, 2008, p. 35). When the Chaozhou daluogu ensemble starts playing, the laoye carriers run three rounds with the statue, then “invite” the laoye back to the temple. Following this, the Chaozhou daluogu ensemble plays another banxian to please the laoye. The whole god pageant ceremony finishes before noon, after which the organisers give daju to the performers, as well as red envelopes (Zhang, 2008, p. 35). In China, red envelopes are used for monetary gifts, so called “lucky money”. Below are photos from the end of a god pageant ceremony:

Figure 55: People waiting in front of the laoye temple for the return of the procession (Photo: Wang Yuyan, March 1, 2010, Chaozhou)
5.1.1.3 Chaozhou daluogu ensemble

According to Zhang (2008, p. 35) there are two forms of playing in the god pageant ceremony: marching and stationary. When marching in the ceremony on the sixth day of Chinese New Year, in Yixi town the setup usually would be as follows:
Figure 58: Traditional Yixi town Chaoshou daluogu god pageant ceremony marching setup (Zhang, 2008, p. 35)

Dagu, suluo and shenbo are placed on bicycles:

Figure 59: Dagu, suluo and shenbo on bicycle carriers (Photo: Wang Yuyan, March 1, 2010, Chaoshou)
At the end of the ensemble, there also usually is an old man with a pole shoulder carrier containing replacement instruments.

The setup shown above is somewhat different to the one in section 3.4, Figure 23. Zhang (2008, p. 35) explains that even within Yixi town the instrumentation and numbers can vary, mainly depending on the availability of qualified musicians.

Stationary playing happens when the procession reaches xungong or doujiao. The additional space allows the douluo to spread out into a semicircle shape, while the rest of the ensemble remains in its marching formation. When two Chaozhou daluogu ensembles meet in competition playing, all douluo move into half a semicircle on the side of their respective dagu.
Figure 60: Yixi town *Chaozhou daluogu* god pageant ceremony stationary setup, one ensemble facing the *xungong*
Figure 61: Yixi town *Chaozhou dalugo* god pageant ceremony stationary setup, two ensembles facing the *xungong*
On the square, *doujiao* is played, best demonstrated in Videos 82 and 83:

5.1.1.3 - *Doujiao - Part 1.avi*

Video 82: Part 1 of *doujiao* played during god pageant ceremony, February 8, 2010, Yixi town (Video: Wang Yuyan, February 8, 2010)

5.1.1.3 - *Doujiao - Part 2.avi*

Video 83: Part 2 of *doujiao* played during god pageant ceremony, February 8, 2010, Yixi town (Video: Wang Yuyan, February 8, 2010)

5.1.1.4 Repertoire

In Yixi town, *Chaozhou daluogu* usually plays two kinds of repertoire: *paizitao* and *changxingtao* (Zhang, 2008, p. 39). The choice of repertoire depends on practical issues, such as which occasion requires which atmosphere. As a general rule, Zhang (2008, p. 39) claims *paizitao* is used for *xungong* or *doujiao*. The preferred work in Yixi town is *Liu Guo Feng Xiang*, traditional work no.5 from Table 10 in section 4.5 above. However, Zhang (2008, p. 39) explains that only the parts that create some kind of carnival atmosphere (happy, festive sections) are used. Locals call this kind of work *jixiangqu* ‘lucky, auspicious piece’. A specific pattern from *Liu Guo Feng Xiang* signals the end of a particular performance.

In the marching, on the other hand, generally *erban* and *sanban changxingtao* is played (Zhang, 2008, p. 39). These kinds of works are less exciting, with soft melodies. Only occasionally is *paizitao* used, usually when passing by heavily attended sections along the route. This is to match the excitement of the people waiting (Zhang, 2008, p. 39). Swapping between *paizitao* and *changxingtao* also allows the sections of the ensemble to get some rest,
as paizitao is more demanding for the percussion, while changxingtao mainly uses the melodic instruments.

Zhang (2008, p. 40) adds an interesting note, mentioning that in the Yixi town god pageant ceremony one of the ensembles did not play any paizitao at all. She explains how paizitao repertoire is much more difficult to play than changxingtao, and therefore much harder to coordinate in the midst of all the noise and distraction from the many fireworks. Hence this particular ensemble opted for the safe option. The possibility to choose to only perform changxingtao demonstrates that the repertoire in the god pageant ceremony can be flexible.

5.1.1.5 Personal impression

Following up on the introduction to the god pageant ceremony, I can only describe being in the middle of a god pageant ceremony as an incomparable and unforgettable experience. Watching people try to catch the honghua, waiting for the laoye in devotion with their hands folded, burning incense and ceremonial money, this shows how important the folk custom still is in the hearts and minds of Chaoshan people. The video below (attached on DVD-ROM) gives us an idea of what the god pageant ceremony is like.

5.1.1.5 – People’s involvement in god pageant ceremony.mp4

Video 84: People’s involvement in god pageant ceremony, February 8, 2010, Yixi town (Video: Wang Yuyan, February 8, 2010)
However, there is no substitute for being there and experiencing it first hand. The closest I have ever seen anybody attempting to describe it, is Liu:

The god pageant ceremony is one of the most important and popular folk activities. It contains elements of folklore, religion, worshipping, etiquette ceremony, and entertainment. Chaozhou daluogu, through the god pageant ceremony, shows what a special artform it is, how deeply it is involved in the culture, and the high value society places on it. Conversely, the people of Chaoshan use, experience, and therefore appreciate Chaozhou daluogu because of its role in the god pageant ceremony. Without the ensemble protecting the laoye, there is no ceremony. Without its nice banners, visual communication, “heavenquake”-like effect, there would be no unforgettable experience for the audience. Even though the laoye is at the centre of the god pageant ceremony, and the ensemble is just an accompaniment, in reality the big blowing and big striking always catches the people first. In this kind of environment, the music elevates the laoye, and the laoye is dependent on the music. At the same time, the music builds a bridge between the worshippers and the object of worshipping. Through its involvement in the god pageant ceremony, Chaozhou daluogu reaches a level that goes far beyond mere music making. (Liu, 2009, p. 2, my translation)

5.2 Stage performance

While a considerable number of contemporary works are mentioned in the literature (compare Table 11 in section 4.6 above for more details), and the setup illustrated in Figure 25 in section 3.4 above, there is little information on actual performing on stage. The origins of stage performance were already explored in section 2.6, with shorter works required for demonstrating the art of Chaozhou daluogu in settings other than the Chaoshan region. The popularity of these performances therefore may largely be attributed to the repertoire itself, which is what the literature predominantly focuses on.

Liu (2006, p. 60) defines stage playing as a sitting performance, involving either paiziqu or contemporary compositions. He claims that it is essential to have all the percussion instruments present, however the number can vary. This basically means the number of
*douluo* is flexible, as the other instruments rarely change. The rest of the ensemble is then made to balance the percussion. As noted in section 4.6 on contemporary compositions, stage works are still largely based on the traditional *Chaozhou daluogu* repertoire, however in a developed form. In addition, instead of just combining elements of *qupai* and *kejie*, Liu (2006, p. 61) explains that it is not uncommon to incorporate new elements from Chaozhou opera, or any other Chinese opera type, or even different percussion playing styles. Liu claims this is done to further the expressive message of the work.

Yu (2009, p. 99) supports this view, telling how in recent time there has been growing support to incorporate elements of modern life into new compositions. This has led to innovation in *Chaozhou daluogu* and the development of the traditional works. The results are new composition techniques, instrument combinations, and even performance techniques and stage presentation. Sometimes this even includes breaking with the style of tradition, such as when a Western violoncello or double bass are added to the strings. Besides further changing the form and melodic content of the repertoire, one major development was the addition of more drums to the *dagu* (Yu, 2009, p. 100). It is not uncommon to see more than four drums on stage, entirely changing the possibilities in terms of sound production and contrast.

The most expansive article on contemporary performance is by master Huang Weiqi (2002, p. 29). He claims the Huang family masters, Huang Yixiao and Huang Weiqi, are the leaders in innovation, and names Huang Yixiao’s *Qiang Du Wu Jiang* 强渡乌江 as an example. *Qiang Du Wu Jiang* is a *Chaozhou daluogu* solo work about a famous tale from the War of Liberation (1947-1949). In it, Huang Yixiao uses the percussion instruments to approximate the sounds of war, for example the *suluo* as an airplane (loud and soft dynamics respectively
represent a close or far away airplane), and the *shenbo* as a cannon. By combining this with a very powerful and fast *dagu* rhythm, the work evokes the complexity of war. *Qiang Du Wu Jiang* is a very famous contemporary work, and for the first time uses five drums (Huang, 2002, p. 29).

Huang (2002, p. 29) talks of more compositions from the same period, all based on traditional *Chaozhou daluogu* rhythm and melody, however always incorporating other types of drumming or sources from modern life. He goes on to introduce the new generation of professional performers, himself and Chen Zuohui, who are trying to carry on and develop the playing technique and skills though new compositions. *Hao Jiao* 号角, *She Qing* 社庆, *Duo Biao* 夺标, and *Pu Tian Tong Qing* 普天同庆 are examples given, with innovations in melody, harmony, instrumentation, and even rhythm. Huang (2002, p. 29) makes a final point with his own composition *Long Zhi Wu* 龙之舞, which uses only percussion, but then adds a choir. He claims the combination of rhythm and the human voice has been an interesting and scholarly attractive, positive experiment for *Chaozhou daluogu*.

While it is rarely mentioned, stage performance has given *Chaozhou daluogu* a new level of exposure to a much wider audience. By adapting to the standard venue and delivery method of many other art forms, new possibilities such as international travel, entry into competitions and recording have emerged. Yu (2009, p. 101) talks about the great attention *Chaozhou daluogu* is getting from the government and cultural administration, trying to connect art and industry positively. Stage playing has given composers and performers, who more often than not are the same person, the possibility to express new ideas, innovations, and their view of what *Chaozhou daluogu* may develop into in the future.
Shi (2009) has already seen the benefits, in the 2008 European tour of the Guangdong (Chinese) National Orchestra. The concerts were received with great acclaim, showing how attractive and glamorous Chaozhou daluogu and Chinese folk music in general can be to an international audience. Stage performance, with its roots deep in the tradition, but adding innovation where the masters see fit, is a sign of Chaozhou daluogu’s adaptation to a changing world.
Chapter 6: Masters

Like in most predominantly aural traditions, masters play a central role: They are not only the teachers, but also the library of the tradition, and often composers of new works within or expanding the traditional framework. Presenting the views of the masters gives an insight into their performance practice, the circumstances under which they learn and teach and the constructs that inform their musical lives. This is important to understand the thoughts, ideas, concepts, attitudes and values when talking about learning and teaching, and about sustainability.

From its origins in folk custom to a fully developed art form today, Chaozhou daluogu has changed focus from simply drawing people’s attention to being a key feature of a deeply spiritual folk custom. Many external circumstances may have contributed to this, but without the heart of the ensemble, the masters, it would not have been possible. Today, Chaozhou daluogu is developed even further, with intricate forms, attractive rhythms and captivating stage presentation. The music captivates the hearts and souls of the audience, and purifies the mind. The music is loud and exciting, like ocean waves rushing towards the listener.

As discussed before, in Chaozhou daluogu the dagu (‘big drum’, ‘leading drum’) always occupies the central role, the leading position. Leadership is a role that comes with the instrument rather than the performer: Whoever plays the dagu is the sigu (Li, 1996, p. 17). So who are these masters, who have been instrumental in the creation, development, and transmission of this special art form?
Figures 62 and 63 below show a tree of *Chaozhou daluogu* masters, with information mainly taken from biographical introductions in Shantou Arts Research Centre (1999). The following pages contain a selection of portraits of masters from a variety of sources, in the same order as in the table. Masters of who no portrait was available were omitted from the gallery for that reason. While it is possible to identify a larger number of masters past and present, both in the Chaoshan area and among emigrants, all exponents found in the literature are included here and linked according to the data given. Further links have been added by information given in the video interviews conducted. In the sections to follow, a closer look at the lives of these masters is taken. Note that the dates given in parentheses refer to the approximate timeframe the performers were active as masters, rather than their dates of birth.
Figure 62: Chaozhou daluogu masters (Chinese)
Figure 63: Chaozhou daluogu masters (pinyin)

Ou Xinu
Dai Zixian

Liu Chao
Wu Derun
Xie Nuzai

Lin Fange
Cai Jinli
(Xai Chengjiao)

Xu Yuxing

Lin Weimu's father

Qiu Muxi

Zhong Shaoxing
Zhao Cai
Huang Bangyuan
Chen Zhenxi
Huang Yixiao
Lin Yunxi
Liu Chunhui
Ding Zekai
Xie Haoru
Ding Zekai
Zheng Jieneng
Huang Jiebiao
Xu Shuhai
Xie Yuan

Lin Chunhui
Chen Song
Lin Shunquan
Qiu Houshang

Lai Ziwen (Lai Xidi)

Zhao Cai
Huang Bangyuan
Chen Zhenxi
Huang Yixiao
Lin Yunxi
Liu Chunhui
Ding Zekai
Xie Haoru
Ding Zekai
Zheng Jieneng
Huang Jiebiao
Xu Shuhai
Xie Yuan

* Chaozhou opera
Figure 64: Second generation masters (Photos: Wang Yuyan, March 1, 2010, Chaozhou Folk Music Ensemble rehearsal venue: Gusongxuan)

陈松
Chen Song

林顺泉
Lin Shunquan

邱侯尚
Qiu Houshang

许裕兴
Xu Yuxing


钟少庭
Zhong Shaoting

陈镇锡
Chen Zhenxi

黄义孝
Huang Yixiao

林运喜
Lin Yunxi

林炳和
Lin Binghe

蔡建臣
Cai Jianchen
6.1 First generation (1860s-1900s)

The timeframe the first generation of recognised Chaozhou daluogu masters was active can roughly be placed between the 1860s and 1900s. As mentioned in Chapter 2 on history, Ou Xinu (1842-?) is considered to be the beginning point of contemporary Chaozhou daluogu. In his biographical notes, Wu Derun and Xie Nuzai are mentioned as further zhengzi opera masters who ventured outside their original area of expertise (Shantou Arts Research Centre, 1999, p. 197). Liu Tianyou is also mentioned in Ou Xinu’s biography, and again as Chen Song’s master, as is Lin Qinghui. Huang Binglin had two influential students, Lin Shunquan and Qiu Houshang. Besides Liu Chao, it is the other teacher of Xu Yuxing that is important for the development of one of the playing styles of Chaozhou daluogu: Dai Zixian.

Chen (2006, p. 42) introduces Dai Zixian (no dates given), or Dai Zi, as being born in Raoping town. Dai Zi’s actual name is unknown. He was a sigu in zhengzi opera, but escaped to Chaozhou because of unknown trouble (Chen, 2006, p. 42). Huang Yixiao claims this happened again when Dai Zi got worried about having surpassed Ou Xinu, as he was not a local, and therefore likely to upset the status quo. The reason was that the drumming centre he was teaching in played San Guan (traditional work no.8 in Table 10 in section 4.5) better than Ou Xinu’s ensemble played Liu Guo Feng Xiang (traditional work no.5 in Table 10 in section 4.5).

Video 85: Huang Yixiao talks about Dai Zi (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]
That Dai Zi was indeed strongly connected to San Guan is supported by Chen (2006, p. 42), who claims Dai Zi was the one who passed it on. This, however, is contrary to the information given in Chen, Su, & Chen (1987, p. 281), “Chaozhou daluogu chuantong shiliu taoqu jianjie“ (2008) and Liu (2006, p. 59), who all claim it was in fact his student Xu Yuxing. The importance of San Guan is that it is the major example of the playing style of wupai. Chen’s and Huang’s claim that Dai Zi had already been associated with the work before Xu Yuxing makes him the earliest recorded exponent of wupai.

6.2 Second generation (1880s-1960s)

The second generation of masters can be placed between the 1880s and 1960s. It includes several major exponents of the playing styles of wenpai, wupai, and wenwupai, as well as influential teachers. While the first generation masters’ biographies concentrate on their origins in various opera traditions, one of the interesting aspects of the second generation of masters is the mention of their daytime occupations.

Xu Yuxing (1872-1959) was born in Yixi town, and by profession a farmer selling his own goods. He started learning Chaozhou daluogu from when he was thirteen years old, and became well known for his technical skill and stage presence, best demonstrated in performances of wupai works. While Shantou Arts Research Centre (1999, p. 30) only mentions Liu Chao as his teacher, the sources named above add Dai Zi. He is also credited
with passing on *San Guan, San Xiu Fan Li Hua* and *Yue Fei Da Zhan Niu Tou Shan* (traditional works nos. 8, 9 and 15 in Table 10 in section 4.5). In the 1950s he became a literature and history fellow of the Canton Province Culture and History Centre. Liu (2006, p. 59) credits him as being one of the major exponents of *wupai*.

In direct contrast to Xu Yuxing, Qiu Houshang (1888-1961) is said to have belonged to the school of *wenpai* (Liu, 2006, p. 59). Qiu Houshang’s real name was Qiu Yi Sheng 邱宜生, and he was born in Chaozhou city (Shantou Arts Research Centre, 1999, pp. 162-164). When he was young, Qiu Houshang was selling fish for a living. Huang Yixiao (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) tells the story of Qiu Houshang, who was living in the Southern gate of the city wall, with only his mother to support the family. In order to help out, he sold fish during the day, rather by accident than by profession. Due to his work preparing ink for the fish market accountant, he was always favoured by the fishermen, who left him parts of their catch. He then sold these small fish for a living. Huang Yixiao put Qiu Houshang’s life shared between *Chaozhou daluogu* and the fish market pointedly in context when exclaiming: “Master Qiu Houshang was still selling fish when he was dying!” Huang goes on to tell how Ou Xinu discovered Qiu Houshang while playing lantern drumming, mainly because of his wits.

**6.2 - Huang Yixiao - About Qiu Houshang.mp4**

*Video 87: Huang Yixiao talks about Qiu Houshang (Video interview by Wang Yuyan, March 2, 2010, Chaozhou) [no English subtitles]*

Shantou Arts Research Centre (1999, pp. 162-164) gives a similar account, writing that Qiu Houshang always used to play with his chopsticks at the table, and learnt *daluogu* by listening to performances in the *luogu* centres when he was a little boy. While he was still
learning *Chaozhou daluogu*, he was discovered by Ou Xinu, who asked him to join his ensemble. From then on, Qiu Houshang was a fish seller by day and *Chaozhou daluogu* student by night. After three years, he had learnt several *paizitao*. Shantou Arts Research Centre (1999, pp. 162-164) also provides some information about how he met his other teacher, Huang Binglin. Having filled in one time for a missing drummer, Huang Binglin was impressed by Qiu Houshang’s playing, and asked him to study with him. At the age of 26, Qiu Houshang was already a famous *Chaozhou daluogu* master and teacher. He is credited with teaching more than 30 ensembles, and training two of the major masters of the next generation: Chen Zhenxi and Huang Yixiao. An interesting sentence Qiu Houshang is credited with is: “Do not try to think about whether your drum playing technique is good, because only the audience can judge whether it is indeed good or bad” (Shantou Arts Research Centre, 1999, p. 164).

There are several reasons why so much is known of Qiu Houshang. One is his direct connection as a teacher to still living masters. The other is his involvement in the political entities responsible for the promotion and diffusion of *Chaozhou daluogu*. Shantou Arts Research Centre (1999, p. 162) lists his credits as follows: China Musician Association Coordinator; Member of the CPPCE (China People’s Politician Congress Committee); Chaozhou Folk Music Research Team, associate team leader (1953); Founder of Chaozhou Folk Music Ensemble, which is based on the Chaozhou Folk Music Research Team (1956); Leader of the *Chaozhou daluogu* ensemble that went to Guangzhou to play for the Soviet Red Flag Dance and Singing Company (1951); Delegate in the National Folk Arts Competition in Guangzhou and Wuhan (1952); Contributor to *Pao Wang Bu Yu*; Recording artist for the Central People’s Broadcasting Station (1950s); Teacher of members of the Central Broadcasting Arts Company Chinese Orchestra, Southern China Dance and Singing
Company, and Shanxi Province Arts Company, effectively spreading \textit{Chaozhou daluogu} throughout the country; First representative of Chaozhou in the NPC (National People’s Congress). Quite a track record.

The third master connected to a playing style is Chen Song (1887-1964). Originally from Chaoan town, he learnt from Lin Qinghui and Liu Tianyou (Shantou Arts Research Centre, 1999, p. 58). At just twenty, he started teaching \textit{daluo}gu ensembles, and became the main artists of the Chaozhou Folk Music Ensemble after New Communist China. Not afraid of innovation, he added four hand gestures to the \textit{dagu} technique (\textit{Tiao} 挑, \textit{Yang} 扬, \textit{Ba} 拔, and \textit{Cha} 插, which were explained in section 3.2.1 before). Shantou Arts Research Centre (1999, p. 58) also claims he improved stage presentation, and discovered and re-worked \textit{Liu Mu Ling} and \textit{Gu Mei Jiu} (\textit{qupai} nos. 10 and 13 in Table 9 in section 4.4). He is also credited as a contributor for \textit{Qing Feng Shou} and \textit{Guan Gong Guo Wu Guan} (contemporary compositions nos. 3 and 5 in Table 11 in section 4.6). The playing style Chen Song stands for is \textit{wenwupai} (Liu, 2006, p. 59). He was also a member of the China Musician Canton Association.

Other prominent masters of the second generation are Lin Shunquan, Lin Fange, and Lu Haiqing. Lin Shunquan (1889-1969) was born in Chaozhou city, and like Qiu Houshang a professional fish seller. A student of Huang Binglin, he was the \textit{sigu} of \textit{Xiaoguan} 下馆, one of the \textit{luogu} centres before the War of Liberation. After New Communist China, he became one of the artists of the Chaozhou Folk Music Ensemble. He also learnt temple music drumming, and was the Chaozhou temple music \textit{sigu} (Shantou Arts Research Centre, 1999, p. 165). Lin Fange (1873-?) is mainly known for passing on three of the traditional suites (nos. 22-24 in Table 10 in section 4.5), all of which have been lost. Originally from Yixi town, he was also renowned for his \textit{suona} playing (Shantou Arts Research Centre, 1999, p. 165). Lu Haiqing
was a Chaozhou embroiderer. Shantou Arts Research Centre (1999, p. 19) specifies that he never actually had a specific teacher, but was self-taught. Whenever he wanted to learn a new set of *daluogu*, he went to all the ensembles, researched the work and practiced a lot. In the end he combined many of the masters’ special features into his own technique. Shantou Arts Research Centre (1999, p. 19) claims he taught many ensembles in his lifetime, and became very well respected among the people. Even though he has a reputation as a famous teacher, this seems to have been confined to ensembles, as there is no record of a prominent student of his in the generations that followed.

6.3 Third generation (from the 1920s)

The third generation starts in the 1920s, and includes several prominent masters, a few of which are still alive today. Going through the major exponents, from left to right in Figure 62 and Figure 63 above, first is master Zhong Shaoting (1909-1983). Shantou Arts Research Centre (1999, p. 262) lists him as a shoe maker and student of Lin Chunhui and Chen Song. As customary among many masters, he knew how to play the *suona* in addition to the *dagu*. After New Communist China, Zhong Shaoting joined the Chaozhou Folk Music Ensemble, and in 1957 went to Beijing Central Broadcastings Arts Company to teach for one year. Upon his return to Chaozhou, he joined the Chaozhou City Acrobatics Troupe as leading drummer. He is credited as a major ensemble teacher in his later years.

Chen Zhenxi (b.1943), from Chaozhou city, is a member of Canton Musicians Union, and assistant deputy director of the Chaozhou Folk Music Ensemble. While Shantou Arts Research Centre (1999, p. 93) lists his teachers as Qiu Houshang and Chen Song, he himself
claims to have also studied with Chen Song and Xu Yuxing (Video interview by Wang Yuyan, March 1, 2010, Chaozhou).

6.3 - Chen Zhenxi - About his teachers.mp4

Video 88: Chen Zhenxi talks about his teachers (Video interview by Wang Yuyan, March 1, 2010, Chaozhou) [no English subtitles]

Between 1958 and 1965 he joined several competitions and won numerous prizes. In 1984 he co-composed the award winning *Feng Gu Suo Chang Long* (contemporary work no. 23 in Table 11 in section 4.6), and in 1997 the award winning *Huan Qing Sheng Li* (contemporary work no. 15 in Table 11 in section 4.6). Chen Zhenxi also recorded for China Record Guangzhou as leading drummer, and in 1987 wrote a book on *Chaozhou daluogu* with Chen Tianguo and Su Qiaozheng. He has performed all around the world, including Hong Kong, South Asia, Europe, and worked as a Chaozhou music coach for the Californian Union of Expatriates. Chen Zhenxi’s reflections on learning, teaching and sustainability will be presented in the sections and chapters to come. Both Chen Zhenxi and Huang Yixiao have been awarded the title of National Intangible (Chinese) Cultural Heritage Representative

Huang Yixiao (b. 1933) is known as one of the great innovators of *Chaozhou daluogu*. Born in Xiangqiao district, he holds an illustrious number of positions: Guangdong Musician Union member; Deputy Chairman of Chaozhou Musician Union; Deputy director of Chaozhou Folk Music Research Centre; of Xiangqiao District Musician Union (Shantou Arts Research Centre, 1999, pp. 294-296). Huang Yixiao started learning *Chaozhou daluogu* in 1947 under master Qiu Houshang, and joined the Chaozhou Folk Music Research Team in
1953. His specialisation was on re-discovery and collection of traditional material. In 1956 he joined the Chaozhou Folk Music Ensemble, and in 1960 became a professional musician in the Shantou City Folk Music Entertainment Company. In 1963 he joined the Chaozhou City Acrobatics Troupe as resident composer and sigu. In 1965 Huang Yixiao became composer and associate director of the Chaozhou Folk Music Ensemble. After working for the Chaozhou City Cultural Administration from 1987, he retired in 1996 (Shantou Arts Research Centre, 1999, pp. 294-296).

Huang Yixiao has been playing Chaozhou daluogu for more than 50 years, and learnt more than fifteen traditional works from Qiu Houshang, Xu Yuxing, Chen Song and Lin Shunquan. His innovative work started in 1955, when he co-arranged Shuang Yao E (traditional work no. 18 in Table 10 in section 4.5) into Pao Wang Bu Yu, Shuang Yao E and Xue Gang Tu Wei (contemporary compositions nos. 1, 2 and 27 in Table 11 in section 4.6). He also co-composed and performed Gang Shui Ben Liu and Qiang Du Wu Jiang (contemporary compositions nos. 7 and 13 in Table 11 in section 4.6). In 1958, he composed Gang Shui Ben Liu (contemporary composition no. 7 in Table 11 in section 4.6). In 1975, he wrote the first leading drum solo piece, Qiang Du Wu Jiang (contemporary composition no. 13 in Table 11 in section 4.6). In addition to many prizes from competitions and conferences, Huang Yixiao’s performances have been recorded by the Central People’s Broadcasting Company and China Records. Pao Wang Bu Yu has been recorded twice, in 1980 and 1987.

Huang Yixiao has been instrumental in the training of famous Chaozhou daluogu masters. His hand gestures seem very natural, the striking technique is powerful, and the conducting complex. His leading drum solo work Qiang Du Wu Jiang combines the three different schools of Chaozhou daluogu playing, and fully uses dynamic, tempo and sound contrasts.
His innovations are the hand-crossing-technique, and the involvement of four drums. This is a result of his excellent technique. In addition to his playing, his research into Chaozhou daluogu has resulted in articles such as “famous master Qiu Houshang” and “Chaozhou daluogu playing schools, and discovery of the roots” (Shantou Arts Research Centre, 1999, pp. 294-296). Master Huang Yixiao’s thoughts on learning, teaching and sustainability provide major insights into the world of Chaozhou daluogu in the sections to come.

Lin Yunxi (1924-1999) was born in Jieyang, and was assistant researcher of the Shantou People’s Arts Centre, a member of the China Musician Union and China Nationalities Orchestra Society, a council member of the Canton Musician Union, and honorary chairman of the Shantou Musician Union (Shantou Arts Research Centre, 1999, pp. 175-177). Lin Yunxi loved to play the drum from when he was very little, and the shadow theatre company of his neighbour gave him a platform to perform. He also played in restaurants and street shows, and in 1940 went to Shantou. There he played as the drummer in a lion dance group, and studied temple music. In 1942, when master Qiu Muxi came to Shantou and formed a Chaozhou daluogu ensemble, Lin Yunxi was selected as the leading drummer. After three years of study, he could play most of the traditional suites. When Qiu Muxi died in 1945, he left Lin Yunxi a manuscript notebook and a suona, and the explicit wish to pass on the art to future generations.

To further develop his technique, Lin Yunxi went to study with famous sigu Lin Binghe, and learnt Chaozhou opera percussion. Lin Yunxi is one of the many Chaozhou daluogu masters who learnt from Lin Binghe, a sign of the renewed influence of Chaozhou opera in the repertoire of Chaozhou daluogu. In New Comunist China, Lin Yunxi joined the Shantou Chaozhou Music Improvement Association, specialising on Chaozhou daluogu performance.
and tutoring. In 1954 he was invited to Peking by the Navy Arts Company. While there, he studied music theory and further subjects with the associate director Ji Liang 纪良. Between 1956 and 1957 he was the appointed lead drummer of a Chaozhou representative ensemble, which went to perform in Moscow, at the “International Young People and Students’ Piece and Friendship Gathering, 6th edition”, Tchaikovsky Conservatory. In 1959 Lin Yunxi had performances in the Soviet Union and Eastern Europe, effectively introducing Chaozhou daluogu to the world (Shantou Arts Research Centre, 1999, pp. 175-177).

Regarding the time during the Cultural Revolution, Huang, T. J. (2005, p.65), provides some interesting information. Huang describes Lin Yunxi as a warm and flexible person, always helping out other people. Still, as a known and respected member of society, his status was elevated, and Huang at the time felt that there was a great distance between him and the master. During the revolution, however, they found themselves in the same niupeng 牛棚, the “cow shed”. Gao (2008, p.134) defines niupeng as “a term used by the Chinese to refer to a practice during the Cultural Revolution when “the bad elements” or niugui sheshen (‘cow demons and snake hosts’, a traditional Chinese term referring to folk tales about bad spirits that would do harm to the innocent and weak) were sent to a camp to work and study in order to change their mentality.” Even having previously represented his country in the Communist Soviet Union, Lin Yunxi was condemned to the lowest tasks in niupeng: cleaning the toilets. Huang, T. J. (2005, p.65) goes on to tell how Lin Yunxi never broke down, and always kept his mind working. So when the revolution was over, he became even more famous, performing, teaching, recording and composing.

Shantou Arts Research Centre (1999, pp. 175-177) supports this by listing Lin Yunxi as an active educator, with more than 40 recorded students and 50 ensembles. Besides passing on
the tradition, he is also known as an innovator in the field of pedagogy. With the help of Ji Liang and Chaozhou music artist Cai Yuwen 蔡余文 he devised a new type of luogu notation. Lin Yunxi is also known for his many recordings and contemporary compositions, including *Huan Le De Jie Ri, Long Feng Cheng Xiang, Chun Dao Guang Ao Wan, Kua Hai Chang Hong* (pure percussion ensemble piece), *Xi Le Yuan Xiao, Chun Man Yu Gang, Nan Hai Luo Sheng*, and *Duo Hong Qi* (contemporary compositions nos. 33, 35, 37, 43, 44, 56, 64, and 65 in Table 11 in section 4.6).

The article “Lin Binghe” (n.d.) calls master Lin Binghe (1912-1996) “the most famous Chaozhou opera percussion sigu of the twentieth century”. Originally from Chaoyang city, he was studying shadow theatre from when he was ten years old, before being “sold” to Singapore when he was twelve. Having finished the “contract time”, he changed from shadow theatre to percussion, and became a sigu in the same opera company. Lin Binghe returned to China in 1934 and worked as sigu in many different opera companies. In New Communist China, he was very eager to contribute to the Chaozhou opera reform. Between 1951 and 1955 he had his aurally transmitted knowledge recorded, mainly paizi and kejie, and helped in the discovery and collection of Chaozhou opera music. In 1956 he became the sigu of the Canton Chaozhou Opera Company, and in 1960 became the percussion teacher of the Shantou Opera School. A major educator of many famous Chaozhou daluogu masters, Lin Binghe is renowned for his pedagogy.

Cai Jianchen (b. 1944) can attest to Lin Binghe’s influence on Chaozhou daluogu. After already being the sigu of Canton Chaozhou Opera Company, in 1960 Cai Jianchen went to study with Lin Binghe in the Shantou Opera School. More about both masters will follow in the sections to come, including details about the main feature of Lin Binghe’s pedagogy, an
openness towards all forms of Chaozhou drumming (Personal communication, February 28, 2010). Shantou Arts Research Centre (1999, p. 344) lists him as working in Chaozhou Opera Dance and Singing Company, and several acrobatics arts companies. Many years of playing on stage gained him much experience, and a high level of artistry. His style of playing is based on stable technique, but flexible and fluent in its execution. Cai Jianchen has performed in Singapore, Thailand, and Hong Kong, made numerous recordings and published several articles on Chaozhou opera percussion Shantou Arts Research Centre (1999, p. 344).

6.4 Fourth generation (from the 1960s)

The fourth generation includes masters currently in their prime years, but somewhat wider spread in terms of their birth years. Cai Qi (b. 1944), for instance, is only one year younger than Chen Zhenxi (considered to be the youngest master of the third generation). However, as he is the student of two third generation masters, Huang Yixiao and Lin Yunxi, he is included in the fourth. Wu Shunxi, on the other hand, was born in 1970, but is a direct student of Lin Yunxi’s. This also makes him a fourth generation master. Going again from left to right in Figure 62 and Figure 63 above, the first major Chaozhou daluogu sigu is master Huang Weiqi.

Huang Weiqi (b. 1956) was born in Chaozhou, and is currently assistant professor in Guangzhou’s Xinghai Conservatory of Music, and a member of the Guangdong Music Union and China Nationalities Orchestra Society (Shantou Arts Research Centre, 1999, p. 311). He studied Chaozhou daluogu performance with his father Huang Yixiao from very little, but in 1977 went to Xinghai Conservatory to study Western percussion with Huang Weisheng.
Huang Weisheng, besides teaching at the conservatory, also was the percussion principal of Guangzhou Symphony Orchestra and in this function my section leader for several years.

In 1981, Huang Weiqi completed his Bachelor degree and started teaching at the conservatory. He has published a number of articles about *Chaozhou daluogu*, and recorded for movies, broadcasts, television and records. Huang Weiqi has gained a very high reputation for his technique, performances with many professional arts companies, the composition of *Hao Jiao, Pu Tian Tong Qing, Xiang Qing* (contemporary compositions nos. 62, 63 and 58 in Table 11 in section 4.6), and research (Shantou Arts Research Centre, 1999, p. 311). Huang Weiqi is another one of the masters interviewed for the sections to come.

Cai Qi (b. 1944) is from Chenghai city, and a Shantou Musician Union member. He loved the drums since primary school, and followed the marching every time it occurred (Shantou Arts Research Centre, 1999, pp. 346-347). Cai Qi first joined his school’s *Chaozhou daluogu* ensemble, and in 1958 won a prize as *sigu* in a school’s competition. In 1960 he joined the Shantou City Chaozhou Folk Music Company Youth Ensemble, and studied with Lin Yunxi and Huang Yixiao among others, learning all types of Chaozhou drumming. During the Cultural Revolution he was forced to work for the Shantou instrument factory, in 1972 joined the Shantou City Arts Company, and in 1979 the Shantou City Chaozhou Folk Music Company. Shantou Arts Research Centre (1999, pp. 346-347) lists Cai Qi as having studied with many great traditional *Chaozhou daluogu* masters, therefore being able to incorporate many different playing styles. In addition, he studied other Chinese national percussion styles, and drum kit, timpani, and xylophone. This led to him being invited by the military arts companies as a teacher in 1984, and even Guangzhou Symphony Orchestra. Cai Qi is the first master to use a three line notation (simple drum kit notation) to teach *Chaozhou daluogu*.
Huang Yixiao (Personal communication, March 2, 2010) explains that Cai Qi has now taken over all of his teaching in the Chaozhou and Shantou regions, due to health issues.

Wu Shunxi (b. 1970) is the present young face of *Chaozhou daluogu*, being highly popular in the region and abroad. Born in Shantou, he is a Shantou Music Union member, and started learning *Chaoyang ditao* (flute suites) from the age of nine, including the flute and *sigu*. Shantou Arts Research Centre (1999, pp. 137-138) claims he can play many different instruments, and because of his excellent technique was chosen as a student by Lin Yunxi in 1984. After studying all the details of *Chaozhou daluogu*, Wu Shunxi is said to have emerged as the main leading drummer of the future, the youngest great drumming master. Yin (2005) claims this was partly due to talent, but predominantly very hard work. Shantou Arts Research Centre (1999, pp. 137-138) lists a practice regime including 1.5kg brass mallets, resulting in a full, powerful and projecting sound. Wu Shunxi has been invited to perform on many Chinese classical music stages, including the 5th Beijing International Festival of Music, China Conservatory, the Beijing Polytheatre, Zhongshan Concert Hall, Shanghai Conservatory of Music, and Guangzhou Friendship Theatre (Yin, 2005). As leading drummer he has also appeared with the Shantou Philharmonic Chinese Orchestra in the 2005 Asian Arts Festival. Called *Axi dagu 阿喜打鼓* in Shantou, a title demonstrating his high standing among the *Chaozhou daluogu dagu*, he is said to take Shantou, Guangzhou, Beijing, China, and the world by storm (Yin, 2005). His ensemble 滙江潮乐团 (‘Hao Jiang Chaozhou Music Ensemble’) is renowned as one of the first successful, self-financed ensembles in the region.

Little biographical information on Shi Shaochun is available in the literature, except that he is currently in his 50s, and like many other *Chaozhou daluogu* drummers was discovered when
he was little (Lu, 2009). A quick learner, he started to have lessons professionally with master Lin Kunhe in 1976, learning four of the traditional suites, and devoting most of his life since to research into and notation of traditional repertoire.

Chen Zuohui (b. 1960) is one of the most prominent masters of the present, as a council member of the China Musician Union Percussion Society, China Nationalities Orchestra Society, a member of the Guangdong Musician Union, honorary council member of the Shanxi Province Percussion Association, and artistic advisor of the Shanxi Province Luogu Arts Association. He is also a teacher at Xinghai Conservatory of Music, and principal percussion of the Canton National (Chinese) Orchestra (Shantou Arts Research Centre, 1999, p. 110). In addition, he is president of the Canton National (Chinese) Orchestra (Chen, n.d.). After graduating from Shantou Opera School in 1979, Chen Zuohui studied with Lin Binghe, Chen Zhenxi, Huang Xianghuang, Cai Jianchen, and Huang Weisheng. This made him versatile in Chaozhou drumming music, other Chinese national drumming styles, and even Western percussion playing. His performances are powerful, delicate, natural, but detailed. He is full of imagination and expression (Shantou Arts Research Centre, 1999, p. 110).

The winner of numerous national prizes, he performed his own composition *She Qing* (contemporary composition no. 57 in Table 11 in section 4.6) in Beijing in 1994 on China National Day. In addition, he has performed in Europe, Japan, Macau and Taiwan, and was invited for a one-month masterclass by the Hong Kong Academy for Performing Arts (Shantou Arts Research Centre, 1999, p. 110). Chen (n.d.) also lists his performance for the re-unification with Macau in 1999, to great acclaim by the Central Government and Chairman Jiang Zemin, as well as appearances in international percussion conferences as an expert on *Chaozhou daluogu*, including the 1988 Japanese International Percussion Festival,
and 2006 Lingnan Music Conference in Hong Kong. Chen Zuohui is also guest professor at the Central Conservatory of Music in Beijing and known for his articles on *Chaozhou luogu* music, and co-authoring the book *Chaozhou daluo gu leading drum technique* (Shantou Arts Research Centre, 1999, p. 110).

The other two major masters are Huang Yupeng (b. 1963) and Chen Xudong (birth date unknown), from Chaozhou and Chenhai City respectively. Their ideas on learning, teaching and sustainability were explored through interviews that will be presented in the sections to come.

### 6.5 Fifth generation (21st century)

Most of the fifth generation masters were mentioned in interviews by their teachers, and include Yu Shaoying, Xie Haoru, Ding Zekai, Zhen Jieneng, Huang Jiebiao, Xu Shuhai and Xie Yuan. Of these, Xie Haoru and Ding Zekai are the two most prominent ones, performing with the fourth generation masters and appearing both nationally and internationally.

Xie Haoru (b. 1977) started learning *Chaozhou daluo gu* from Chen Zhenxi in 1997, and has since won awards in the Canton Province 1st University Student Arts Festival (performing *Qing Feng Shou*), China University Student Arts Exhibition Performing Festival (performing *Teng Fei*), and *Chaozhou daluo gu* Television Invitation Competition. He has performed extensively as *Chaozhou daluo gu sigu* (Personal communication, February 22, 2010).

Ding Zekai (b. 1988) is currently a member of the Chaozhou City Musician Union, since 2006 a staff member of the Chaozhou People Arts Centre, and * sigu* of the Chaozhou Folk

This somewhat formal introduction to the lives of the masters is meant to provide a basis to put the material presented in the next two chapters into perspective. As the remainder of this study is predominantly based on the interviews conducted with masters Chen Zhenxi, Huang Yixiao, Cai Jianchen, Shi Shaochun, Huang Yupeng, Chen Xudong, Huang Weiqi and Chen Zuohui, the above biographies provide the means to understand not only their achievements to date, but also their previous and current roles within the community. The first of two chapters focussing on the contemporary masters’ experiences and insights revolves around the topic of learning and teaching *Chaozhou daluogu*.
Chapter 7: Transmission and learning

Ranging from first contact with *Chaozhou daluogu* through studying with the previous generation masters to the current masters’ own teaching practice, the learning and teaching experiences of the masters interviewed are divided into several sections. Several issues are explored in more detail, including the masters’ views on the selection criteria for a professional *dagu* student, the issue of gender in this selection process, the skills needed to become a successful leading drummer, study duration, and the relationship between *Chaozhou daluogu* and other percussion styles.

The final section summarises the findings regarding transmission in the “twelve continuum transmission framework (TCTF)”, as established by Schippers (2010a, pp. 119-124) to gain a deeper understanding of learning and teaching music from a global perspective. This allows for better comparison between the second, third and fourth generations of *Chaozhou daluogu* masters from the experiences of today’s performers, the identification of trends and directions teaching practice has taken over time, and a tool for looking at the future of *Chaozhou daluogu* (as envisaged by the contemporary masters) in the chapter on sustainability.

This section is mainly based on video interviews taken with masters Chen Zhenxi (March 1, 2010, Chaozhou), Huang Yixiao (March 2, 2010, Chaozhou), Cai Jianchen (February 28, 2010, Shantou), Shi Shaochun (February 8, 2010, Chaozhou), Huang Yupeng (February 27, 2010, Shantou), Chen Xudong (February 26, 2010, Shantou), Huang Weiqi (August 11, 2010, Guangzhou), and Chen Zuohui (August 12, 2010, Guangzhou). Additional information from the literature has been added on master Wu Shunxi (Yin, 2005).
7.1 The beginnings

The first memory of Chaozhou daluogu varies for each master interviewed. Chen Zhenxi talks of a life-long love of drumming, and lessons from primary school age (seven/eight years old) onwards. As catalyst he names a Chaozhou daluogu performance in the 1950s, upon the return of an ensemble from Beijing. The ensuing spectacle in the streets of his hometown, and especially the dragon-painted dagu left a lasting impression on the master’s mind. Huang Yixiao’s connection with Chaozhou daluogu started a bit later in his life, around the end of middle school (fourteen years old). At the time there were four different major families in the village, and two luogu ensembles. When Qiu Houshang was invited to teach the local groups, Huang Yixiao became his student, and followed him everywhere.

Cia Jian Chen’s account is similar to Chen Zhenxi’s. At approximately seven or eight years old he fell in love with drumming, to the point of even hand-crafting his own drum out of frog skin and an empty milk can. When one his father’s friends bought him a small Chinese drum, he forgot the world around him and just played all day long. Huang Yupeng started playing at nine years old, and is especially proud to have been selected by Huang Yixiao in 1972 out of a population of 3000, and 200 potential candidates. Chen Xudong and Chen Zuohui on the other hand originally learnt other instruments. Chen Xudong was a yangqin player, and remembers an excruciatingly boring first few months trying to learn the basic drumming technique. Chen Zuohui, on the other hand, played the yehu, and then changed to learning drumming seriously at the age of fifteen. The son of two school teachers who loved music, he eventually followed his passion for drumming and opera.
Huang Weiqi is from an entirely different background, with his father being the famous master Huang Yixiao. Huang Weiqi remembers *Chaozhou daluogu* from the age of five, when his father brought him to all the villages and ensembles he was teaching. While he did not understand much of it in the first year, he explains how he slowly got affected by the music, and started to have an interest in it. This means that at six years old, he started learning *Chaozhou daluogu* in small steps, starting with the basic techniques and hand gesture. Seven years later, at the age of thirteen, he claims he was already able to help his father to play and teach.

Huang Weiqi’s main reason to follow in his father’s footsteps was a strong sense of looking up to his father’s beautiful and attractive playing. Besides being quite famous in the region, Huang Yixiao’s hand and body gestures made a great impression on his son, changing the usual, often complicated inter-generational relationship into one of admiration and respect. Being able to be a part of his father’s daily life and that life being strongly connected with *Chaozhou daluogu* gave Huang Weiqi ample time and occasion to learn this art.

### 7.2 Teaching of / learning from the second generation masters

Teaching and learning may well have changed within the first two generation of masters, but records of this are sparse. The next few sections will instead focus on the relationship between the second generation teachers and third generation learners (through the accounts of Chen Zhenxi, Huang Yixiao and Cai Jianchen), and the third generation teachers and fourth generation learners (through the accounts of Wu Shunxi, Shi Shaochun, Huang Yupeng, Chen Xudong, Huang Weiqi and Chen Zuohui). This covers roughly 100 years of transmission (1880-1980).
Chen Zhenxi started learning in 1956, with masters Qiu Houshang, Lin Shunquan, Xu Yuxing, and Chen Song. He explains that, as the old masters never even went to school, they had no concept how to structure their teaching, or explain themselves to their students. In other words, the student simply followed everything the master said, with no explicit rules to follow. Chen Zhenxi underlines this by explaining he never was taught any basic technique, everything happened through observation and imitation. In fact, he predominantly learnt by playing yueluo next to the master’s dagu. The yueluo’s position right next to the dagu made observation easy, while still being able to assimilate the leading drum rhythm. Also, because the yueluo is predominantly used to support the inherent rhythm of the melody, playing this instrument helps with gaining a better understanding of the melodic structure of the work.

Only after learning how to play other percussion parts was Chen Zhenxi allowed to approach the dagu.

While he claims the old masters did not communicate with each other and therefore never established larger schools, Chen Zhenxi also notes that they did not seem averse to allowing their students to train with others. He also implied that may have been due to the government encouraging such a practice, effectively paying all of the masters to train the next generation of Chaozhou daluogu performers, but wishes to stress that he felt their open-mindedness was genuine. A further point raised by Chen Zhenxi is the necessity of a Chaozhou daluogu master to be able to play suona, in order to be called sigu rather than banxian 半仙, akin to “half-expert”. This concept is supported by many of his colleagues, even though few mention it explicitly.

Huang Yixiao corroborates Chen Zhenxi’s account in regard to the old masters’ teaching system by claiming it did not exist. He lists the learning steps as observation, imitation,
realisation, and knowledge accumulation. While the fourth generation masters are placing great emphasis on the hand gestures and facial expression, Huang Yixiao claims they were not a priority when he was learning. Still, his natural predisposition (having a relaxed approach to hitting the drum) was a major factor in why he was chosen for the leading drum, as well as his ability to adapt poses naturally.

Cai Jianchen studied with Lin Binghe, and therefore not directly from a Chaozhou daluogu master, but rather a Chaozhou opera sigu. Cai Jianchen’s account is interesting because he follows up on the concept of open-mindedness introduced by Chen Zhenxi. Despite being an expert in opera drumming, Lin Binghe invited Huang Yixiao to teach Chaozhou daluogu in his school. He also brought his students to Chaozhou to experience the art in its historical environment, making a case for the intricate relationship between all form of Chaozhou music, and the need for the students to understand art forms related to their area of specialisation.

7.3 Teaching of / learning from the third generation masters

Moving from the third to the fourth generation of masters, the first noticeable difference is the presence of formal teaching institutions. While the second generation masters taught in their homes, or in ensemble settings, many of the fourth generation masters went through the Shantou Chinese Opera School. Huang Yupeng passed the audition (another formal element) for this school at the age of fourteen. His syllabus included one year of basic technique, starting with drum rolls to strengthen the wrist, with two or three lessons each week. Only the most suited were chosen for the path to sigu, in Huang Yupeng’s case three out of 200 (the rest learnt the brass percussion instruments). Once he had reached a more advanced stage, the
traditional repertoire was added into the syllabus. After one year he claims he could play
three suites, however without having any concept of the music behind the rhythm. He clearly
remembers becoming aware of this:

One time something happened that made me realise that it is essential to know
the actual music, and not just your part within the structure: In Qin Qiong Dao Tong Qi 秦琼倒铜旗, in one section of this work, I was supposed to play 32
beats. So I just counted them – but got it wrong! After 31 beats I moved on to
the next section, completely separated from the ensemble. It was not just a
silly mistake, but a really shameful one. This taught me that I needed to have
an idea about the piece as a whole, as well as an awareness of the rest of the
ensemble, instead of just concentrating on the number of beats in my music.
[…] When I started playing, this was not part of the learning process. We
simply memorised all the drumming rhythms, and eventually put them
together in a prescribed order, without any awareness of the melody or larger
framework. (Personal communication, February 27, 2010, my translation)

With this, so Huang Yupeng explains, came the realisation that even with the teachings of a
master an art could not be simply learnt. Instead, he stressed the importance of the process of
realisation and knowledge accumulation (which are similar concepts to those of Huang
Yixiao). While in Huang Yupeng’s experience observation and imitation had been
complemented by structured training on technique and repertoire, this was no substitute for
the latter stages in the development of a sigu.

Chen Zuohui provides the most extensive account of his learning experience, which reflects
on his illustrious teachers Lin Binghe, Chen Zhenxi, Ding Zengqin and Huang Xianghuang.
Chen Zuohui first introduces, as he calls him, his most important teacher, Ding Zengqin.
Chen Zuohui talks about how his teacher recognised he had an interest in Chaozhou daluogu
in his last year as a student at the Shantou Chinese Opera School. Despite being specialised in
Chaozhou opera percussion, Ding Zengqin taught him some basic techniques and hand
gestures, and encouraged him to go to Chaozhou and study the art further. The recurring
concept of open-mindedness among Chaozhou musicians and teachers applies here again,
complemented by Lin Binghe’s advocacy for an art to be best studied in its traditional environment (as noted earlier in Cai Jianchen’s account).

Regarding the formal learning structure, Chen Zuohui claims that before the Cultural Revolution a Chaozhou opera percussion course used to be about six years long. After the revolution, this was reduced to three. While it does not directly apply to learning Chaozhou daluogu, it gives an indication of the formalisation of training, and the necessary adaptation into pre-defined structures (in this case, the equivalent of a music high school/college).

In 1978, at the age of eighteen, Chen Zuohui approached Chen Zhenxi to be his specialised Chaozhou daluogu teacher. Besides applying for a school, which may imply the process of seeking out a master, this is the first account of a student selecting a master, rather than the reverse. The relationship that ensued, however, is more reminiscent of the previous generation. Due to mobility issues, visiting his teacher meant that Chen Zuohui had to spend some time at his house. He tells how at the time all he needed to bring was a small gift, and then was allowed to stay at the teacher’s house for as long as he wanted, everything included. This, so Chen Zuohui explains, has its roots in the Chinese “shifu” culture: shifu 师傅 means ‘master’, while shifu 师父 (different characters for “shi” and “fū”) means ‘master and father’ (My translation). On one hand, this means the master does not only pass on his knowledge, but also prepares the student for life, in a role that is similar to a father. This demands great respect from the student, and diligence and obedience. Conversely, it is also understood as a responsibility for the master, who should treat you like a son or daughter once you have been accepted as a student. This system is similar to the Indian guru-sisya-paramparā (see Schippers, 2010a, p. 162).
The amount of remuneration, according to Chen Zuohui, is of little consequence. Half or one kilogram of peanut oil, or the same amount in meat would suffice. Strikingly, the meat he took to his teacher was indirectly sponsored by the government, as each worker at the time had an allowance of 14 kilograms, with the exception of percussionists in the Guangzhou Music Orchestra Company. As the leadership of the orchestra assumed percussionists needed more power for their work than others, they were given an extra kilogram.

Chen Zhenxi, by Chen Zuohui’s account, seems to have continued in his teachers’ tradition, with exclusively aural transmission. He did not learn any basic technique, but rather the form of the traditional repertoire and individual *kejie*. Twenty years before, in the 1960s, Huang Yixiao claims to already have written down some exercises using cipher notation to teach children, as well as transcribing some traditional music. He did this to simplify the learning process, as opposed to his own teachers’ exclusively aural transmission. Huang Yupeng learnt this numbered notation from Huang Yixiao in 1975, but it seems Chen Zuohui was not aware of it. His learning process instead involved a (self-directed) similar practice, by transcribing *luogujing* and *gongche pu* to (the same type of) numbered notation.

When asked how exactly Chen Zhenxi taught, Chen Zuohui explains that he would sing the *luogujing* in class and demonstrate the drumming. The students then had to imitate this, using a padded chair instead of a real drum. If the work was one of the traditional suites, they would learn the *kejie* and *qupai* one by one. As the process predominantly involved memorising repertoire, Chen Zuohui used his notes to follow the instructions. After practice, specific details could be worked out with the teacher. Chen Zuohui calls this process “old school”, and likens it to photocopying: observe (and if possible notate) everything the master says, imitate step by step, and reflect (ideally ending in realisation). Without the aid of
modern technology, or a pedagogical model analysing or highlighting a way to effectively approach learning *Chaozhou daluogu*, the only option was to take every single step as it was laid out by the master. We tend to be critical of such an approach now, but it is useful to realise that imitation has been highly effective for centuries (Schippers, 2010a, pp. 78-79).

Chen Zuohui adds an interesting thought to this. He surmises that the previous generation masters did not bother much with the notion of style, and therefore did not analyse the way they performed. He assumes they would have adapted many stylistic features from a number of masters, without being explicitly aware of it. This reflects back on the issues of open-mindedness and the lack of strict playing schools. Chen Zuohui names Chen Zhenxi as an example of a master who learnt from everybody, and through the mixture, as well as by adding his own personal touch, created a style unmistakably his own. A student, Chen Zuohui says, would be more aware of these differing influences, which is exactly what he did, and the reason why he chose Chen Zhenxi.

To complement his daytime studies, Chen Zuohui spent time in the Kaiyuan (开元寺) temple at night, watching rehearsals of the Chaozhou Folk Music Ensemble. There usually was at least one temple *luogu* a week, so by observing, conversing, and simply asking questions he learnt this form of drumming as well. The leader of the ensemble at the time was Huang Yixiao, whose playing style was quite different from Chen Zhenxi’s. Chen Zuohui again speaks of open-mindedness when talking about how Huang Yixiao agreed to take him in. To demonstrate how deep the differences between the two masters were, he presented the example of Huang Yixiao interpreting some of the rhythms slightly differently, besides a personalised approach to hand gestures and facial expression. It is important to note, however,
that Chen Zuohui calls these “stylistic differences” based on differing interpretations of an aurally transmitted tradition, and not merely personal preferences or even mistakes.

7.4 Teaching of the fourth generation masters

In this section, both third and fourth generation masters will be included, as the third generation ones still alive have adapted their pedagogy over the years, and are mainly talking about their current practice. The most striking aspect in this section is the insistence of every master of having developed a new and improved pedagogy. What they all have in common is the use of notation, a structured approach starting with basic technique and moving on to more complex topics, and inspiration drawn from Western models. Another recurring theme is the breaking down of complex tasks into simple ones in order to make learning more accessible.

Chen Zhenxi describes his pedagogy as “new and creative”. The model, so he claims, follows the one of teaching Western percussion, first training the wrist in front of a mirror, then basic technique, repertoire and drum fill-ins, followed by application of all these in the ensemble, and then further study on repertoire. Chen Zhenxi uses a number-based notation system designed for amateurs (who cannot read music), with odd numbers denoting strokes with the right hand and even ones with the left one. Furthermore, he advocates the involvement of students in play-along practice, in order for them to be able to feel the music and not just copy it.

Cai Jianchen also adapts his teaching methods to the circumstances. For children (as can be seen in Video 76 in section 3.2.12), he uses small douluo, and structures his approach from
simple to complex. At the beginning there is basic technique, used in conjunction with observation and imitation. Cai Jianchen emphasises the importance of observation, and the learning of other percussion instruments than the *dagu*. All of this prepares the student for the leading drum, should they wish to take their studies that far.

Huang Yupeng, claiming that four to five months of learning would be sufficient for an aspiring student to attempt to conduct an ensemble, structures his teaching similar to the masters above. The first month would be exclusively spent learning basic technique, followed by individual pieces.

Chen Xudong is the current drumming teacher of the Shantou Chinese Opera School, and explains the primary requirement for a modern institutional teacher: As every student has an individual character, these days it is up to the teacher to make his discipline attractive, rather than for the student to respect and simply accept the master’s knowledge and wisdom. This, he claims, is reflected in society at large. In a performance for the 2006 China Central TV (CCTV) lantern festival, the program director approached him with the suggestion of brightening up the performance through increased body movement by the ensemble, as it seemed “boring” as it was. He thought that the movement of only the lead drummer was not of enough interest to the audience. Chen Xudong is taking suggestions of this kind seriously, even though there is an argument that this would be against the nature of the relationship between the leading drum and the rest of the ensemble.

Huang Weiqi is also in the process of standardising his teaching methods, but except for *Chaozhou daluogu* also aims at integrating other forms of Chinese percussion technique. Ideally he would like to even go as far as involving Western percussion technique, but
currently considers the scope of such an undertaking too large for only himself. He thinks a project of this kind would only succeed through a collaboration of performers, educators, composers and academics.

Chen Zuohui again provides a detailed insight into his current practice, based on the notation he developed and a pedagogy based on simplification. His inspiration is a sense of duty to the next generation to combine the playing technique and hand gestures, as well as the knowledge acquired from the previous masters into an easily accessible method to teach students. The “back to basics” approach is rooted in Chen Zuohui’s professional life as the leading Chaozhou music drummer in the Guangdong Singing and Dance Orchestra Company Chinese Orchestra. At only nineteen years old, he was placed in the leading position, and therefore somewhat intimidated by the more experienced colleagues around him. The company at the time included two orchestras, one Chinese and the other Western symphonic, but he felt he was no real use in any of them. Being very conscious of the divide between his skills and knowledge, and their application in real life (outside of their traditional setting), Chen Zuohui decided to expand his knowledge into areas that would be immediately useful.

In the next four years, he learnt snare drum, xylophone and timpani from Huang Wei Sheng, playing in both orchestras. With the benefit of being able to compare the pedagogy of teaching Chinese and Western percussion, he got aware of the lack of explicit, notated theoretical knowledge. As a result, Chen Zuohui spent time learning harmony, composition, theory, and percussion traditions from other Chinese regions. Adding some attempts at playing drum kit in modern Chinese pop music, transcribing music from recordings, all the while basing his performance practice on Chaozhou opera technique, he approaches Chaozhou daluogu performance and transmission from an intercultural point of view. In
terms of teaching, Chen Zuohui is open to any opportunity the twenty-first century has to offer, including computer notation, digital media, and video recordings. He is keen on dissemination existing knowledge any way possible, including his 2005 publication *Chaozhou daluogu leading drum technique* 潮州锣鼓大鼓演奏技法, co-authored by Li Zhengui. Li Zhengui was the head of the Central Conservatory Chinese Music department and a great Chinese ethnic percussion master, which again highlights Chen Zuohui’s intercultural approach.

*Chaozhou daluogu leading drum technique* is a method book that is largely based on Chen, Su & Chen (1987), but infuses practical elements into the researchers’ publication. The difference between the two was explored in section 3.2.1. It is based on the Western training structure, starting with the basic technique followed by all the hand gestures and exercises. Once these have been mastered, actual repertoire can be approached. Chen Zuohui’s aim for the future is to further standardise Chinese folk music, and use the scientific way to analyse all aspects of *Chaozhou daluogu*. This standardisation, he asserts, will then allow for easier and quicker dissemination, and contribute to the popularity of the art.

### 7.5 Influence of Chaozhou opera and other percussion styles

Having mentioned several masters versed in more than just *Chaozhou daluogu*, this section outlines some masters’ thoughts on the influence of other percussion styles, including Chaozhou opera percussion, Chaoyang flute suites, Chaoshan temple music, and Western percussion.
Chen Zhenxi claims to be a “very original” *Chaozhou daluogu* master, as he never learnt any other form of drumming. Unlike many others, he never played Chaozhou opera, and was taught by *Chaozhou daluogu* masters. When asked, Chen Zhenxi speculated that learning Chaozhou opera percussion would most likely have a positive influence on drumming technique, mainly because the opera *sigu* has to acquire the ability to react quickly, and be flexible in following the story on stage. *Chaozhou daluogu*, on the other hand, has a pre-determined form which does not change, so it simply needs to be internalised and applied. Cai Jianchen provides some further information on this topic. He explains that the opera *sigu* has to be able to understand what is happening on stage, in order to be able to musically react to the performers. *Chaozhou daluogu*, even though it originated in the opera, has since separated from it and established its own set of fixed rules. Cai Jianchen actually thinks *Chaozhou daluogu* is relatively simple, and just made to look impressive. Like Chen Zhenxi, he claims the pre-existing, unchangeable structure, referring to the traditional suites, *kejie* and *qupai*, is easier to apply once mastered. “If you find and follow the rules, playing is simple” (My translation).

Wu Shunxi has a background in Chaoyoang flute suites and Chaoshan temple music, so he combines all the features into his *Chaozhou daluogu* teaching and performing (Yin, 2005). His popularity in the region may be an indication that the issue of originality is not really raised by most of the audience, and his acceptance among the *Chaozhou daluogu* masters does not contradict this assumption.

Chen Xudong agrees with Cai Jianchen in that he thinks the visual aspect in *Chaozhou daluogu* is a distinguishing feature form the opera. As the opera *sigu* is practically invisible from the audience’s point of view, his or her gestures are intended to signal a specific change
in rhythm. The *Chaozhou daluogu sigu*, on the other hand, is directly facing the audience, and the focal point of attention. Chen Xudong also agrees with *Chaozhou daluogu* being relatively easier to master, with only rehearsals necessary in order to memorise the succession of pre-defined elements. Chaozhou opera, however, requires knowledge of every single, specific hand gesture, in order to be able to follow the cues given.

The influence of Western percussion is mainly noted by Huang Weiqi and Chen Zuohui, who are trying to adapt the structured approach teaching and learning in their practice. Chen Zuohui welcomes any form of percussion playing, and sees them as a possibility to grow as an individual and musician.

### 7.6 Skills

*Chaozhou daluogu* technique can roughly be divided into basic technique (hand and arm movements), conducting hand gestures, and facial expression as outlined above. The repertoire consists of *kejie, qupai*, their various combinations into traditional repertoire, and contemporary repertoire. Every master emphasises different skills as the most characteristic (and hence important) for learning *Chaozhou daluogu*. Chen Zhenxi calls the leading drummer the conductor of the orchestra (with a role similar to that of a conductor in a Western symphony orchestra), demanding excellent drumming technique, the ability to play fill-ins, a powerful sound, clear hand gestures, an idiomatic playing style, and attractive facial expression. He goes on to note the inter-connectedness of all elements, emphasising that good technique cannot compensate for lacking facial expression. Huang Yixiao agrees with this view, but thinks the hand gestures are another characteristic feature of *Chaozhou daluogu*. 
Cai Jianchen approaches the necessary skill set from the philosophical side. He claims that in order to be able to learn Chaozhou daluogu, sensitivity for the music is essential. Involvement and immersion in the local culture is also Chen Zuohui’s first thought when it comes to learning Chaozhou daluogu. This, he claims, allows the learner to get to the core of the culture, which in turn makes access to all details, style, and the “soul” of the music possible. Simply playing the notated music, in his opinion, can never properly represent the culture being the art behind the music.

Huang Yupeng and Chen Xudong both concentrate on technique. Huang Yupeng puts the hand gestures and sound production on the same level, and concentrates on both equally in his teaching. Chen Xudong instead focuses on the hand gestures, as in his opinion they are the hardest element of Chaozhou daluogu. As the traditional suites are already structured, only rules need to be followed when learning or performing them. The gestures, on the other hand, incorporate elements from Gongfu and dance, and are not standardised among the masters. Almost as an afterthought, many masters add a further essential skill, so obvious that it may be implied. Chen Zhenxi puts it succinctly: “If you don’t know the music, you will never be able to become a good Chaozhou daluogu leading drummer” (Personal communication, March 1, 2010).

7.7 Student selection

As mentioned in the sections above, choosing a student has become less of a defining task of a master, but still has some importance in regard to which of the students is selected for the path of a leading drummer. Chen Zhenxi likes to keep the options open until he is able to distinguish who has the right motivation to learn. This involves getting to know the students
personally, and understanding who is serious, and who has just a casual interest in *Chaozhou daluogu*. As the lead drummer is also the so called “face” of the ensemble, the question whether the looks of a person have an influence on his decision was answered in the negative. Certainly, Chen Zhenxi says, if such a condition is pre-existent, it does not do any harm, however, it cannot overrule musical feeling. In the end what elevates the outstanding students is both ability and determination.

Huang Yixiao is rather more technical, explicitly naming two conditions that have to be met: the ability to strike the drum evenly with both hands, and, interestingly, good looks. This is also true for the other third generation master interviewed, Cai Jianchen. His first rule is that the student needs to have a good looking face, but also patience and perseverance for the long study period mastering this art takes. Huang Yupeng looks at student selection from a psychological point of view. He mainly wants well behaved students, and more specifically people with gentle personalities, good realisation skills, but if possible on the extrovert side. In his experience, introvert people tend to be overwhelmed by the focus *Chaozhou daluogu* places on its leading drummer. It is interesting to note that as a character, Huang Yupeng is exactly like the ideal student he describes, but perhaps a bit more on the introvert side. Not very responsive or talkative at first, he provided some of the most valuable resources once he agreed to be part of my research. His relaxed and gentle approach to life, however, is in direct contrast to his appearance on stage, where he demonstrates powerful and assertive leadership. Chen Xudong agrees with Huang Yupeng on the importance of realisation skills, but adds musical sensitivity, in the sense of being able to pick up and understand elements of the music.
7.8 Gender

In general, current masters are open-minded in regards to whether girls should be allowed to become a drumming master, even though echoes from the past are still present. Chen Xudong tells how in old times the masters would not even let the girls touch the instrument, especially before a performance. In Chaozhou opera, for instance, a girl touching the drum or any other instrument was said to cause misfortune in the performance, such as the breaking of decoration or mistakes by the performers. Chen Xudong explains that girls were considered unlucky creatures in the arts. Huang Yixiao corroborates this by claiming that he never chose a girl as a drumming master student. The reason for not doing so, however, is somewhat less radical: Huang Yixiao believes girls are shy by nature, and therefore unsuitable for the showmanship required by the leading drummer. He does not object to girls in the ensemble, but has never trained any to go beyond that supporting role.

Chen Xudong’s experience is somewhat similar. He used to have a female sigu student, but she gave up playing on her own accord. Chen Xudong admits he does not encourage girls to play the leading drum, because he thinks they do not display the same kind of energy or have the same stage presence as a boy. In his own words, “the audience would expect to see somebody with a very strong body, without bones sticking out. A skinny girl would not be able to give the same sense of seamless fluidity as a well shaped boy” (My translation). A further reason Chen Xudong prefers boys over girls is the amount of body strength required for a full performance. To put this into perspective, Chen Xudong underlines that he is only referring to professional sigu, and not amateur ensembles in the various Chaoshan villages where girls are more than welcome.
On the opposite spectrum are Chen Zhenxi and Cai Jianchen, who advocate a more gender-balanced approach to student selection. Chen Zhenxi refers to the different times we now live in, and the necessity to give both genders equal opportunities. Having said that, he adds that the existing female sigu seem to tend towards wenpai repertoire and new compositions, and regularly avoid traditional wupai. To demonstrate his commitment to equality, Chen Zhenxi mentions his belief that whatever men can do, women can do as well, and leads by example having taught his daughter from the age of twelve.

### 7.9 Study duration

The question on the length of time required to become a drumming master received a very varied response. This is because there is a distinct difference between training a professional sigu as opposed to the amateur playing practiced in most villages. Chen Zhenxi gives a concrete figure of ten years, while Huang Yixiao only says “many”. Chen Zuohui is more detailed, claiming he could train a master in a very short time, but defining “training” as “providing the student with the basic knowledge so he or she can do the rest by themselves.” This, so he says, can be achieved through a combination of a live introductory session, followed by possible remote study with the help of his book. He sees this as possibly reducing the study time from as much as ten years to as little as one week, but insisting that there need to already be certain pre-conditions met. These pre-conditions include a percussion background and, as noted above, the result would only be a basic understanding of Chaozhou daluogu. Everything further would then have to be developed old-style, with realisation, self-directed practice, and knowledge accumulation.
In terms of amateur or casual playing, the study duration is much reduced. Huang Yixiao thinks that one week should suffice to be able to play somewhat decent in the marching, while Huang Yupeng insists on four to five months (for quick learners), and seven to eight months (for slow ones). The acquired standard of playing would be enough to lead an amateur ensemble.

In terms of the possible influence of modern media on the learning process, both Chen Xudong and Chen Zuohui think that a DVD recording of the basic techniques could be helpful. Furthermore, people trained in Western percussion playing could benefit from gaining the basic motoric skills before immersing themselves further into the Chaozhou culture. Chen Xudong still insists on face-to-face tuition as being absolutely essential, but Chen Zuohui sees the audiovisual material as an opportunity to diffuse *Chaozhou daluogu*, and create further interest. In addition, it may be a possibility to replace the first introductory session, and enable the student to progress to more complex exercises without ever having been on location. As stressed by many masters before, however, technique is only one aspect of the complex art form that is *Chaozhou daluogu*.

### 7.10 Twelve continuum transmission framework (TCTF)

To summarise and illustrate key aspects of music transmission, I will use the twelve continuum transmission framework (TCTF) as an effective instrument to bring together the various practices and approaches to learning and teaching explored in this chapter, and indeed some striking features of *Chaozhou daluogu* at large. This will allow me to juxtapose a number of key attributes of *Chaozhou daluogu* succinctly in a set of twelve continua.
These aspects are (Schippers, 2010a, pp. 124):

**Issues of context**

<table>
<thead>
<tr>
<th>Static tradition</th>
<th>Constant flux</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Reconstructed” authenticity</td>
<td>“New identity” authenticity</td>
</tr>
<tr>
<td>“Original” context</td>
<td>Recontextualisation</td>
</tr>
</tbody>
</table>

**Modes of transmission**

| Atomistic/Analytic | Holistic |
| Notation-based    | Aural    |
| Tangible          | Intangible |

**Dimensions of interaction**

<table>
<thead>
<tr>
<th>Large power distance</th>
<th>Small power distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual central</td>
<td>Collective central</td>
</tr>
<tr>
<td>Strongly gendered</td>
<td>Gender neutral</td>
</tr>
<tr>
<td>Avoiding uncertainty</td>
<td>Tolerating uncertainty</td>
</tr>
<tr>
<td>Long-term oriented</td>
<td>Short-term oriented</td>
</tr>
</tbody>
</table>

**Approach to cultural diversity**

<table>
<thead>
<tr>
<th>Multicultural</th>
<th>Intercultural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monocultural</td>
<td>Transcultural</td>
</tr>
</tbody>
</table>
For a better understanding of all the above parameters, Schippers (2010a, pp. 120-123) has defined tables of indicators for each domain:

<table>
<thead>
<tr>
<th>Table 12: Indicator tables for the Twelve continuum framework (Schippers, 2010a, pp. 120-123)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Static tradition</strong></td>
</tr>
<tr>
<td>- Body of work has been in existence for a considerable amount of time</td>
</tr>
<tr>
<td>- High regards for what is ancient</td>
</tr>
<tr>
<td>- Few new additions, closed system</td>
</tr>
<tr>
<td>- Music is a sign of distinction for an established class, whether social or religious</td>
</tr>
<tr>
<td>- Sometimes less emphasis on aesthetic value (as in healing or ritual music)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>“Reconstructed” authenticity</strong></th>
<th><strong>“New identity” authenticity</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Music is practiced in a manner that consciously follows an authoritative vision of re-creating characteristics of the historical, geographical, and/or social circumstances of the origin of the music</td>
<td>- Focus is on being “true to self”, it is taken for granted in the teaching situation that the music practice does not have the same role in society as it did when and where it originated</td>
</tr>
<tr>
<td>- Assumed superiority of original</td>
<td>- Critical approach to what is handed down</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>“Original” context</strong></th>
<th><strong>Recontextualised</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Music is practiced in its place or culture of origin, or a re-creation thereof</td>
<td>- Music has moved to another place or culture and taken new roots there</td>
</tr>
<tr>
<td>- Music is practiced at its time of creation</td>
<td>- Music has been transposed to a new era</td>
</tr>
<tr>
<td>- Music is practiced in the cultural context in which it originated</td>
<td>- Music has taken root in a new cultural context or social setting</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Atomistic/analytical</strong></th>
<th><strong>Holistic</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Use of didactic pieces of music such as graded exercises and etudes</td>
<td>- “Real” repertoire serving as the basis for actual transmission</td>
</tr>
<tr>
<td>- Explicit music theory</td>
<td>- Implicit music theory</td>
</tr>
<tr>
<td>- Substantial amount of speaking and explaining during music transmission</td>
<td>- Relatively little speaking and explanation during music transmission</td>
</tr>
<tr>
<td>- Conscious progress from simple to complex</td>
<td>- Intuitive progress from known to unknown</td>
</tr>
<tr>
<td>- Curriculum-based, often with formal structures and exams</td>
<td>- Individual path, confusion as consciously or unconsciously used instrument</td>
</tr>
<tr>
<td>- Teacher guides and controls learning process in didactic relationship</td>
<td>- Teacher demonstrates, coaches, or may even be absent (through radio, TV, recordings)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Notation-based</strong></th>
<th><strong>Aural</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Central body of work exists in prescriptive notation that is used by performers</td>
<td>- No or little notation is used</td>
</tr>
<tr>
<td>- Students may be given material to learn in notation without prior exposure to actual sound</td>
<td>- Tonal material largely improvised (or “restructured”)</td>
</tr>
<tr>
<td>- All music and exercises are first or even only presented in actual sound (live or recorded)</td>
<td></td>
</tr>
<tr>
<td>Tangible</td>
<td>Intangible</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>• Emphasis on instrumental technique</td>
<td>• Emphasis on expression</td>
</tr>
<tr>
<td>• Emphasis on well-defined repertoire</td>
<td>• Emphasis on creativity and improvisation</td>
</tr>
<tr>
<td>• Emphasis on theory</td>
<td>• Emphasis on abstract, spiritual, or metaphysical values</td>
</tr>
<tr>
<td>Large power distance</td>
<td>Small power distance</td>
</tr>
<tr>
<td>• Teacher undisputedly directs the learning process</td>
<td>• Learner are valued as peers/equal participants</td>
</tr>
<tr>
<td>• Formal words or ways of addressing teacher</td>
<td>• Colloquial forms of addressing each other</td>
</tr>
<tr>
<td>• Physical distance between teacher and learner</td>
<td>• Learner and facilitator close and at the same level physical elevation</td>
</tr>
<tr>
<td>Individual central</td>
<td>Collective central</td>
</tr>
<tr>
<td>• Conscious focus on individual achievement and development</td>
<td>• Focus on achievement as group</td>
</tr>
<tr>
<td>• Tendency toward “art for art’s sake”</td>
<td>• Social aspects important focus of musical practice</td>
</tr>
<tr>
<td>• Emphasis on one-on-one lessons</td>
<td>• Group lessons norm</td>
</tr>
<tr>
<td>Strongly gendered</td>
<td>Gender neutral</td>
</tr>
<tr>
<td>• Music making exclusive to men or to women</td>
<td>• Musicking equally by men and women</td>
</tr>
<tr>
<td>• Specific genres exclusive to men or to women</td>
<td>• All genres open to men and women</td>
</tr>
<tr>
<td>• Certain instruments favoured by one gender</td>
<td>• All instruments played equally across genders</td>
</tr>
<tr>
<td>• Musical decision making in the hands of one gender</td>
<td>• Musical decision making in mixed-sex bodies</td>
</tr>
<tr>
<td>Avoiding uncertainly</td>
<td>Tolerating uncertainty</td>
</tr>
<tr>
<td>• Music and information about music presented as absolute</td>
<td>• Musical ideas presented, discussed, and shaped to answer the needs of the musical setting</td>
</tr>
<tr>
<td>• Canon and theory clearly defined and unchallenged</td>
<td>• Critical approach to canon and theory</td>
</tr>
<tr>
<td>• Respect for hierarchy and authority</td>
<td>• Constant challenge to hierarchy and authority</td>
</tr>
<tr>
<td>• Formalized learning path and pedagogy</td>
<td>• Acknowledgement of different learning paths/styles</td>
</tr>
<tr>
<td>Long-term oriented</td>
<td>Short-term orientation</td>
</tr>
<tr>
<td>• Graded progression over years</td>
<td>• Progress steered by quick results</td>
</tr>
<tr>
<td>• Emphasis on long hours of practice to make small steps and log road</td>
<td>• Working toward intangible goals in near future (e.g., performances)</td>
</tr>
<tr>
<td>Monocultural</td>
<td>Multicultural</td>
</tr>
<tr>
<td>• Music is transmitted in the context of a single, dominant music culture</td>
<td>• Music is transmitted without explicit reference to other musics but within an awareness of several other music cultures existing in a single cultural space</td>
</tr>
<tr>
<td>• Often a sense of superiority or belief in evolutionary model</td>
<td>• Multiple cultural references for quality</td>
</tr>
<tr>
<td>• Single cultural reference for quality</td>
<td>Intercultural</td>
</tr>
<tr>
<td>• Music is seen in relation to other musics, compared cross-culturally</td>
<td>• Music is seen in relation to other musics, compared cross-culturally</td>
</tr>
<tr>
<td>• May lead to mixing or fusion</td>
<td>• May lead to mixing or fusion</td>
</tr>
<tr>
<td>• Quality is addressed from multiple cultural perspectives</td>
<td>• Quality is addressed from multiple cultural perspectives</td>
</tr>
<tr>
<td>Transcultural</td>
<td>• Music has taken on in-depth characteristic of more than one culture</td>
</tr>
<tr>
<td>• Music has taken on in-depth characteristic of more than one culture</td>
<td>• Likely to have become a genre in its own right</td>
</tr>
<tr>
<td>• New, fused quality criteria are developed and applied</td>
<td>• New, fused quality criteria are developed and applied</td>
</tr>
</tbody>
</table>
Figure 67 below shows my assessment of the positions on the continuum in the transmission of *Chaozhou daluogu*, according to information given of the masters of generations two, three, and four. This is followed by explanatory notes.
Figure 67: *Chaozhou daluogu* generations two, three and four in the TCTF

- **X = 2\textsuperscript{nd} generation**
- **X = 3\textsuperscript{rd} generation**
- **X = 4\textsuperscript{th} generation**

**Issues of context**

- Static tradition $\xrightarrow{\text{X}}$ Constant flux
- “Reconstructed” $\xrightarrow{\text{X}}$ “New identity” authenticity
- “Original” context $\xrightarrow{\text{X}}$ Recontextualisation

**Modes of transmission**

- Atomistic/Analytic $\xrightarrow{\text{X}}$ Holistic
- Notation-based $\xrightarrow{\text{X}}$ Aural
- Tangible $\xrightarrow{\text{X}}$ Intangible

**Dimensions of interaction**

- Large power distance $\xrightarrow{\text{X}}$ Small power distance
- Individual central $\xrightarrow{\text{X}}$ Collective central
- Strongly gendered $\xrightarrow{\text{X}}$ Gender neutral
- Avoiding uncertainty $\xrightarrow{\text{X}}$ Tolerating uncertainty
- Long-term oriented $\xrightarrow{\text{X}}$ Short-term oriented

**Approach to cultural diversity**

- Multicultural $\xrightarrow{\text{X}}$ Intercultural
- Monocultural $\xrightarrow{\text{X}}$ Transcultural
In terms of issues of context, the second generation masters largely relied on an existing body of work, with a high regard for those who passed it on, therefore placing it close to a static tradition on the continuum. The traditional suites were the pillar of performance. This music was not exclusive to a specific class, but rather integrated in the folklore of the region and therefore accessible to the whole community. The reason the placement of “static tradition” versus “constant flux” is not closer to the left in Figure 6 above, is because right towards the end of the second generation masters’ active time (the 1950s) stage playing and contemporary compositions were introduced, which broadened the definition of Chaozhou daluogu to include settings outside of folklore. In the third generation, the body of work started changing considerably with a more personalised approach by each major exponent.

In addition, traditional performance practice in the god pageant ceremony and contemporary performance practice on stage became more divergent, and therefore added an element of flux. The performance style, mainly on the dagu, also started to develop further with the introduction of more virtuoso repertoire. These new works, while rarely establishing themselves individually as core repertoire, as a whole provided a basis for continuous progress and change. While the traditional values live on in the god pageant ceremony, the fluidity of contemporary performance and its ever changing repertoire are the strongest factor in the shift from a relatively static to a more fluid art form. Even though transmission of repertoire and technique has become much more structured and notation-based, the practice-based aspects of Chaozhou daluogu are very much in a state of change.

The level of authenticity in the second generation is situated almost precisely halfway between “reconstructed” and “new identity” due to the opposite natures of the god pageant ceremony and stage playing. While one was still practiced in the old fashion, the emerging
stage playing completely changed the nature of the art form, and practice suddenly did not have the same role in society as it did previously. Considering the placements in the continuum above in relation to *Chaozhou daluogu*’s original context, the god pageant ceremonies in local villages, the art has consistently moved further away from. With the abandonment of the god pageant ceremony by many masters of the fourth generation, the position on the continuum moved even further in the direction of a new identity. Perhaps the main reason the level of authenticity has always tended towards “new identity” is due to the personalised style of each performer and the openness towards integration and innovation in *Chaozhou daluogu*.

While the god pageant ceremony has been practiced in the same context for centuries, recontextualisation has been a reality for *Chaozhou daluogu* since the introduction of stage playing. In terms of music practiced in its place or culture of original, however, there has been little change in the second and third generations. The Chaoshan area was and still is the main area of activity for these masters, even if the cultural context has changed. Therefore, a high level of original context was preserved by both the second and third generations of masters, and only recently has the focus considerably shifted away from the god pageant ceremony towards concert performances. The fourth generation, on the other hand, is defined by the translocation from Chaoshan to Guangzhou, the province’s capital, and frequent touring of masters and ensembles overseas. The decline of involvement in the god pageant ceremony among fourth generation masters has also contributed to this shift towards recontextualisation.

The modes of transmission over time have a clear tendency away from the holistic and aural towards the analytical and notated. Within just one generation the position on the continuum
has changed drastically. This is due to the notation of repertoire and the establishment of structured teaching influenced by Western classical education models. In addition, the publication and application of scholarly works by Chen Tianguo, and Chen Zuohui and Li Zhengui have further contributed to the standardisation of education. Today, the masters very much rely on written materials to teach their students, even though observation and listening will always be an integral part of music education.

In terms of “tangibility”, meaning the contrast between emphasis on instrumental technique, well-defined repertoire and theory as opposed to emphasis on expression, creativity and improvisation, and abstract, spiritual, or metaphysical values, Chaozhou daluogu performance has always been on the side of the tangible, with the intangible more of an implied prerequisite. While the focus on technique in the second generation was not explicit, teaching has always been driven by passing on concrete skills and values directly related to music. The masters do value creativity at a higher level of education, though in terms of transmission this is not considered a primary responsibility. The “spiritual” may be considered implied as one of the foundations of the god pageant ceremony, but has not and still does not have a noticeable effect on transmitting Chaozhou daluogu. This may be due to the variety of deities invoked in the ceremonies rather than the focus on one particular religion.

The power distance similarly has not changed over time. While there has been an almost negligible move towards reducing the distance in the fourth generation, the gap between master and student has remained very large. Interestingly, the fact that education models have changed drastically over the past decades has had a negligible effect on the transmission of this particular art form. This may be one explanation why the number of students steadily
decreases, as today they have more paths to choose from and may well opt for a less rigid education model.

With the shift away from the god pageant ceremony and therefore ensemble-driven teaching towards concert performance, the focus has increasingly moved towards individual masters and their presence within the ensemble. This is especially noticeable between the third and fourth generations, when the masters started to move away from the Chaozhou and the local god pageant ceremonies to the provincial capital Guangzhou. Group lessons are still common in rural areas, though students aspiring to the role of sigu find that much of this is now replaced by an atomistic and notation-based education model centred on the individual.

As regards gender, after a strongly gendered approach in the second generation, and still reservations about teaching female sigu in the third, today’s masters welcome gender diversity (even though some still do not encourage it, see section 7.8). As noted before, however, the rate of female sigu students decreases the further the studies advance, either due to professional or cultural reasons. Therefore, while the current generation of Chaozhou daluogu masters may be open to gender neutrality, in reality this has not occurred yet.

The issue of tolerating uncertainty in performance is perhaps the most ambiguous in Chaozhou daluogu. While music and information about music is presented in a rather absolute way by the masters, the traditional canon clearly defined, respect for hierarchy and authority great, and today formalised learning paths and pedagogy present, this is contrasted by new ways and personal approaches explored by the individual masters, new repertoire constantly being added and rejected in stage performance, and a traditional learning way that was very much based on uncertainty and individualised learning paths. In general, there is a
tendency towards avoiding uncertainty in the way the canon of works was transmitted in the old way (while there is more flexibility in the approach of contemporary masters), and a similar level of tendency towards avoiding uncertainty in terms of how *Chaozhou daluogu* is taught today (as opposed to a greater level of uncertainty in the oral imitation process used before). This is why all the placements on the continuum are in the same spot, and slightly tending towards avoiding uncertainty as this is the general attitude I have found to prevail among the masters.

The final dimension of interaction, long-term versus short-term orientation, I believe has changed out of necessity rather than choice: With the introduction of formal education and curricula-based teaching, time has become a factor in education. While the learning process could spread over whatever time it needed in the second generation, masters in the third were given a three-year deadline to pass on knowledge to their students. This has become even more pronounced in the teachings of the fourth generation masters, who have to compete for students in a more globalised environment, and often with little time to achieve results that may convince the student to stay on the path. While originally a student may have chosen to stay on the path of performing *Chaozhou daluogu* indefinitely due to a long-term oriented involvement in the community, today’s global mobility and more economic mindset are a challenge to this attitude. This is another reason I see behind the decline in number of students, and a definite shift towards short-term and success oriented mode of transmission. Also, with the focus of *sigu* shifting away from performance in god pageant ceremonies towards the concert platform, the more community and therefore long-term oriented practice in the god pageant ceremony currently does not present a counterbalance to this trend.
The final aspect of the Twelve continuum framework is that of cultural diversity, which in *Chaozhou daluogu* has shifted from monocultural (not taking into consideration its origins in various ancient opera traditions) to multicultural. While it may be claimed that Chaozhou music itself is so multifaceted to be considered multicultural, and therefore *Chaozhou daluogu* due to its operating within that environment also, the transmission and application of the art was very much limited to a single cultural space in the second and third generation of masters. The shift towards multicultural is mainly due to innovations of the fourth generation masters. The experimentation with instruments of different cultures in selected contemporary repertoire may be an indication for a further shift towards the intercultural in the future, however, as *Chaozhou daluogu* is still taught and strongly based within a single cultural context at present, I decided to still place it within the multicultural approach to cultural diversity.

In conclusion, it is interesting to note that while some of the parameters in the Twelve continuum framework indicate quite drastic changes, there are some that have largely remained the same. *Chaozhou daluogu* definitely moved towards a new identity with the shift in focus of the prominent masters from the god pageant ceremony to the concert stage, and an education model that switched from entirely aural, holistic, and largely collective-central and long-term oriented, to almost entirely atomistic, notation-based, individual central and short-term oriented. On the other hand, there has been negligible change in the nature of the teacher-student relationship today, with large power distance and a focus on tangible certainty similar to that of generations ago. It will be fascinating to keep following the progress of *Chaozhou daluogu* and compare the next generation of masters to the previous three – given that a sustainable future for this art form will strongly depend on successful transmission.
Chapter 8: Sustaining *Chaozhou daluogu*

After considering history, performance, repertoire, instruments, technique, and transmission of *Chaozhou daluogu*. I will summarise some of the key findings in each of these areas in this chapter. In doing so, I will link them to one of the key issues for this and any other tradition: prospects of sustainability; in this case in both god pageant ceremony and stage settings. Such considerations are of considerable value and currency in the current climate of “safeguarding intangible cultural heritage,” to use the current terminology of UNESCO, who are leading efforts in this area, and have so far inscribed ten cultural practices and expressions of intangible heritage of performing arts in China on the corresponding Convention’s Lists (“Intangible Heritage Lists”, 2010). There is a growing body of literature on sustainability in music (e.g. Titon, 2009) and the changing role of the researcher in the context of the emergence of what is now most commonly termed ‘applied ethnomusicology’ (e.g. Sheehy, 1992; Harrison, Mackinlay & Pettan, 2010). In this context, I will briefly reflect on the role of performers and researchers like myself in the future of *Chaozhou daluogu*, and its potential as a 'world percussion' genre.

As a reference for this chapter, I will use the concept of five ‘domains’ relevant to sustainability as developed by *Sustainable futures for music cultures: Toward an ecology of musical diversity*. This 2009-2013 project funded by the Australian Research Council involving project teams across nine universities and NGOs explores musical ecosystems aims to “empower communities to forge musical futures on their own terms” (Schippers, 2010b). It does so by examining systems of learning music; musicians and communities; contexts and constructs; infrastructure and regulations; and media and the music industry (see below). I
will address these domains as I have explored them in the previous chapters, which means some will be emphasised more than others.

<table>
<thead>
<tr>
<th>Table 13: Five domains impacting on the sustainability of music cultures (Schippers, 2010b)</th>
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<tr>
<td><strong>Systems of learning music</strong></td>
</tr>
<tr>
<td>Systems of learning are central to the sustainability of most music cultures. This domain assesses balances between informal and formal training, notation-based and aural learning, holistic and analytical approaches, and emphasis on tangible and less tangible aspects of musicking. It explores contemporary developments in learning and teaching (from master-disciple relationships to systems based on technology/the world wide web), and how non-musical activities, philosophies and approaches intersect with learning and teaching. These issues play a key role from the level of community initiatives to the highest level of institutionalised professional training.</td>
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<tr>
<td><strong>Musicians &amp; communities</strong></td>
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<td>This domain examines the role and position of musicians and the basis of the tradition within the community. It looks at the everyday realities in the existence of creative musicians, including the role of technology, media, and travel, and issues of remuneration through performances, teaching, portfolio careers, community support, tenured employment, freelancing, and non-musical activities. Cross-cultural influences and the role of the diaspora are also examined, as well as the interaction between musicians within the community.</td>
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<tr>
<td><strong>Contexts &amp; constructs</strong></td>
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<tr>
<td>This domain assesses the social and cultural contexts of musical traditions. It examines the realities of and the attitudes to recontextualisation, cross-cultural influences, authenticity and context, and explicit and implicit approaches to cultural diversity resulting from travel, migration or media, as well as obstacles such as poverty, prejudice, racism, stigma, restrictive religious attitudes, and issues of appropriation. It also looks at the underlying values and attitudes (constructs) steering musical directions. These include musical tastes, aesthetics, cosmologies, socially and individually constructed identities, gender issues, as well as (perceived) prestige, which is often underestimated as a factor in musical survival.</td>
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<tr>
<td><strong>Infrastructure &amp; regulations</strong></td>
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<tr>
<td>This domain primarily relates to the ‘hardware’ of music: places to perform, compose, practise and learn, all of which are essential for music to survive, as well virtual spaces for creation, collaboration, learning, and dissemination. Other aspects included in this domain are the availability and/or manufacturing of instruments and other tangible resources. It also examines the extent to which regulations are conducive or obstructive to a blossoming musical heritage, including</td>
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grants, artists’ rights, copyright laws, sound restrictions, laws limiting artistic expression, and averse circumstances such as obstacles that can arise from totalitarian regimes, persecution, civil unrest, war or the displacement of music or people.

| **Media & the music industry** | This domain addresses large-scale dissemination and commercial aspects of music. Most musicians and musical styles depend in one way or another on the music industry for their survival. Over the past 100 years, the distribution of music has increasingly involved recordings, radio, television and internet (e.g. Podcasts, YouTube, MySpace). At the same time, many acoustic and live forms of delivery have changed under the influence of internal and external factors, leading to a wealth of new performance formats. This domain examines the ever-changing modes of distributing, publicising, and supporting music, including the role of audiences (including consumers of recorded product), patrons, sponsors, funding bodies and governments who ‘buy’ or ‘buy into’ artistic product. |

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### 8.1 Issues pertaining to performance

As we have seen, *Chaozhou daluogu* is a traditional art form deeply embedded in the folklore of the Chaoshan region. While there is an oral tradition tracing its roots to the Tang and Soong dynasties, the genesis of the present form of *Chaozhou daluogu* is thought to have occurred sometime in the second half of the nineteenth century, and attributed to Ou Xinu. After a period of prosperity, followed by inevitable decline during the Cultural Revolution, *Chaozhou daluogu* has re-emerged over the past three decades in the folk custom of the god pageant ceremony. In addition, it has branched out its performance activities to the concert hall platform as a distinct ‘art music’ form.

The period of ‘former glory’ of *Chaozhou daluogu* at the end of the Qing dynasty most likely coincided with the beginning of the period of integration of various elements from *nan*, *zhengzi*, *xiqin*, *waijiang*, *yiqiang* and *kunqiang* opera into the drumming. The opera influence
resulted in the integration of complex *kejie* (‘rhythm patterns’) and *qupai* (‘labelled melodies’) into *Chaozhou daluogu*. As a result, the repertoire achieved a degree of complexity, also due to its considerable length, unmatched in today’s contemporary compositions.

While the drumming technique in the god pageant ceremony may at first seem simple in comparison to the virtuosity displayed in contemporary stage performance, this is not necessarily the case. The skills required of a *sigu* performing one of the traditional pieces are at least on a par with the seemingly more visually elaborate performance style practiced today. Perceptions of simplicity may also be caused by the physical performance space: narrow roads in the villages considerably stretch the ensemble, and the noise produced by spectators, firecrackers and fireworks limit the leading drummer in terms of repertoire and expression. However, to be able to perform an individual work that may be more than three hours in duration, and play in the ceremony for however long it takes to complete the *anlu* are remarkable skills in their own right.

In stage settings, the artistic freedom gained by the extraction of the musical content and development of new repertoire resulted in more opportunities to focus on the actual playing and playing technique. While it may seem that the two performance settings could well develop independently, currently there are still very strong connections. This is evidenced by the fact that transmission occurs through some prominent masters who are active in both settings. There is also a strong connection in repertoire, with *paiziqu* being the building blocks of both. The god pageant ceremony is an excellent reminder of the origins of *Chaozhou daluogu*, as it apparently has been less susceptible to change due to its very nature and therefore constitutes an effective means to monitor the development of stage performance.
On the basis of first-hand observations and accounts during three extended visits to the Chaoshan region, it seems unlikely that the god pageant ceremony will disappear in the near future. The majority of the local people do not merely act as passive spectators, but as engaged and active participants. Having said that, there is still some fear of official reprisals against an art form from the ‘feudalistic’ era of China present, even though master Shi Shaochun confided in me that he expects increased government support, attempting to restore the god pageant ceremony to its former glory with the inclusion of performances, festivals and competitions in the year 2012 (Personal communication, February 28, 2011). It seems the local government is increasing support and therefore becoming more active in preserving this art deeply rooted in the local folklore, as outlined in Chapter 5. Master Cai Jianchen (Personal communication, March 1, 2010) shares this lack of concern about the future of Chaozhou daluogu due to the current popularity of the god pageant ceremony. Huang Yupeng (Personal communication, February 27, 2010) concurs, and adds that strikingly, the popularity is not of a commercial nature. He instead sees it as a return to old values with religious and folkloristic undertones.

In terms of the Sustainable futures framework, there seems to be a strong sense of pride of the tradition evidenced by constructing its history beyond documented boundaries (Domain 3), while for the god pageant ceremony, the engagement of communities with the music and musicians seems very strong (Domain 2). Both are strong indicators of sustainability.
8.2 Sustainability of repertoire

Repertoire is an area of considerable concern to Chaozhou daluogu scholars and some of the masters. The traditional repertoire is based on kejie and qupai, and essentially constitutes a stringing together of a considerable number of these individual building blocks to form an extensive suite. This kind of repertoire used to be performed in its entirety in god pageant ceremonies alongside erban and sanban changxintao, but in today’s performance has been reduced to only feature selected extracts.

A new type of repertoire has emerged with the introduction of stage performance, still in line with traditional form, but more open to the integration of foreign elements. These elements range from a renewed Chaozhou opera influence to the use of Western instruments, and also include experimentation in instrumentation. Contemporary repertoire is mainly performed on stage, in Chinese orchestra performances, festivals and competitions. While in regard to performance, stage technique may seem superior to that required in a god pageant ceremony, the traditional repertoire is far more complex than contemporary compositions. In fact, the first contemporary works were a collection and re-arrangement of “highlights” from traditional repertoire, effectively shortening a traditional suite from possible hours of duration to just under ten minutes of performance. Today, performing technique seems to be much more a focus than previously, however, it may be argued that this is more of a shift in focus rather than a straightforward improvement.

As mentioned before, the major concern in terms of sustaining the traditional repertoire of Chaozhou daluogu is the widely accepted fact that only two surviving masters are able to perform these works. At 68 and 78 years old respectively, masters Chen Zhenxi and Huang
Yixiao are the last performers with first-hand knowledge of the specific repertoire. Currently efforts are underway to organise audio-visual recordings, but there is no guarantee these will ever materialise. In terms of the Sustainable futures framework, traditional repertoire is especially neglected in contemporary performance (Domain 2) mainly due to a recontextualisation of the art form (Domain 3). However, there are efforts by scholars to preserve the works in recorded form (Domain 5), so that they may at least survive in the archives. At present, this seems to be the only form of sustaining traditional Chaozhou daluogu repertoire likely to occur. One of the implicit aims of my research was to renew interest the documentation of Chaozhou daluogu, and I sincerely hope to have made some contribution towards the goal of archiving these performances before their seemingly inevitable disappearance.

8.3 Evolution of instruments and technique

While the original instrumentation of Chaozhou daluogu is unknown, there are indications that the setup may have been quite simple, only including small drum, small cymbal, yueluo, kangluo and qinzai. This underwent a series of changes and expansion, eventually incorporating a much larger number of percussion, wind, plucked and string instruments (refer to Chapter 3 for more details). The special features of Chaozhou daluogu, besides the leading drum, include the large number of brass percussion instruments used. In fact, a Chaozhou daluogu ensemble matches the number of wind, string and plucked instruments it features with that of percussion players. Yueluo, kangluo, qinzai, xiaobo, dabo, subo, douluo, shenbo, suluo, zhangshouban, and various other smaller instruments are an integral part of an art form that does not only include rhythm, but makes it a key feature. The main attraction,
however, is the leader, conductor, historically also organiser, and widely referred to as “master” of the ensemble: the sigu, the leading drum player.

Historically, leading drum performance technique involved the memorisation of the traditional repertoire and leading the ensemble. From what I was able to gather from the interviews with the masters, it was less of a visual function than is the case today. This may be due to the lower demands in terms of repertoire, but at the same time higher demands in making the art attractive to a concert hall audience. Also, it seems the development of and innovation in dagu performance technique in Chaozhou daluogu is mainly due to a changing attitude among the masters of the art, who have started to concentrate on a more individual approach, and therefore a further empowering of the dagu.

Huang Weiqi (Personal communication, August 11, 2010) even goes as far as saying Chaozhou daluogu has not been developed enough, envisaging the leading drum would eventually separate from the wind, string and percussion instruments and feature as a solo instrument. He claims to have already experimented with this, and gives his father’s Qiang Du Wu Qiang (a work for only dagu) as an example of a possible pre-cursor. If this were to be developed to the extreme, Chaozhou daluogu of the future could well become a solo drumming genre featuring the dagu and one performer only as well as contemporary compositions, therefore stripping it of its original context entirely. This, however, is only one possible scenario and, according to most other masters, not very likely.

On technique, Li (2007, p. 156) writes that it should continuously develop, and incorporate elements as seen fit. With further improvement of the playing technique, Huang Weiqi thinks solo repertoire for the dagu should be an option for the future. Huang Yixiao (Personal
communication, March 2, 2010) and Chen Xudong (Personal communication, February 26, 2010) do not agree with this, and claim that a separation of the leading drum from the rest of the ensemble would be contrary to the nature of the art, even eliminating the significance of the hand gestures as ensemble conducting movements.

Masters Huang Yixiao and Chen Xudong make a compelling case. While the development of the *dagu* technique will likely continue and related new repertoire emerge, it is indeed the hand conducting gestures that, in my opinion, define *Chaozhou daluogu*. A solo drum without the ensemble would reduce most of the movements to visual effects without any discernible function. While not all aspects of an art are necessarily supposed to be functional, I would argue that this is part of the essence of *Chaozhou daluogu*.

In terms of the *Sustainable futures* framework, there still seems to be a strong desire by today’s masters to honour *Chaozhou daluogu* as an ensemble genre, and to continue performing and writing repertoire for this combination (Domain 2). It may be argued that instrumentation is one of the aspects of “original” *Chaozhou daluogu* that have remained relatively unchanged in the transition from the god pageant ceremony to concert performance (Domain 3). Also, a *sigu* is still expected to be able to perform all percussion instruments, if not even some wind, string or plucked instrument (Domain 1), which is a further indicator that the ensemble-led nature of *Chaozhou daluogu* may indeed continue resembling its current form.

There are far less indicators for the development of the playing technique, which effectively depends on the performance style and willingness to innovate by each individual master (Domain 2). It can be observed that there generally is a tendency to welcome innovation and
development, and that therefore the boundaries of what is allowed or not are not clearly set. The result of this is unpredictable, however, given the currently strong sense of pride of the tradition (Domain 3), the system or learning based on transmission from master to student (Domain 1), and a deep respect for the music and community Chaozhao daluogu emerged from and is practiced in, I do not expect technique to replace the ensemble function of the Chaozhou daluogu sigu in the near future.

8.4 Development of new transmission models

A striking recent development in the transmission of Chaozhou daluogu is the masters’ change of teaching method. Aural and holistic transmission, which have been the principal means of learning and teaching the tradition for generations, have given way to a strongly Western-inspired analytic and notation-based pedagogy with a strong focus on the dagu. Some contemporary scholars even go as far as to claim that knowing Western percussion techniques in addition to Chinese ones is a necessity. Li (2007, p. 124) is one such example, writing that in order to be able to learn Chinese percussion well, it is necessary to also learn Western styles. He further notes that Chinese education now uses Western education models, and has been doing so for many years. Even though the Western also needs to be developed further, it complements the traditional Chinese percussion training, and may provide a valuable new dimension to learning and teaching the art. Coming from a Western percussion background myself, I consider a combination of traditional values and well-considered inclusion of new approaches – whether inspired by western methods or new technologies – an ideal approach to transmission.
A master’s training is another area where involvement in both god pageant ceremony and contemporary stage performance may prove mutually beneficial in the future. If stage performance were to become akin to an “art music” within *Chaozhou daluogu*, the god pageant ceremony could still function as a training ground for aspiring performers. Much experience in conducting and leading an ensemble could be gained, as well as repertoire learned and applied in a performance setting before venturing onto the concert hall platform. Conversely, the innovations in and development of performance technique, as well as increased exposure to a concert stage audience throughout the world, may prove to be beneficial for the preservation of traditional aspects of *Chaozhou daluogu*, including its historical setting, the god pageant ceremony.

For any percussionist getting to know an art like *Chaozhou daluogu* can have considerable benefits, as there is one distinct difference between playing the *dagu* and most other percussion instruments. While Western percussionists in an ensemble are used to follow somebody’s lead, be that a conductor or one of the other instruments, in *Chaozhou daluogu* the leading drummer *sigu* assumes the double role of leader and performer. This, for Western percussionists, is usually only possible in solo performance, but in *Chaozhou daluogu* it occurs with a sizeable ensemble also including wind, plucked and string instruments.

For a *sigu* it is not sufficient to just know the drumming part well. Intimate knowledge of the whole work is required: the overarching structure as well as all individual components. A like-minded approach to learning Western ensemble repertoire can only be beneficial. Also, being in the position of a *sigu* is an incredible learning experience, with all eyes of the audience on the master’s movements, and all ears of the performers aware of the master’s playing. Therefore, while assuming the role of a soloist within the ensemble, the *sigu*
essentially has to be an ensemble player and leader, which would be a beneficial experience for any percussionist.

In terms of percussion technique, learning *Chaozhou daluogu* would definitely be advantageous. Again there are many more facets to playing the leading drum, and more skills required. While a Western ensemble percussionist is mainly concerned with playing the right notes at the right time, the *sigu* adds the hand conducting gestures to this. In my experience this is one of the most difficult skills to acquire, especially the correct timing between gesture, striking movement and striking position, all the while thinking of the movements required ahead. The succession of movements needs great body control and flexibility.

In terms of the *Sustainable futures* framework, there are mixed indications in the domain of systems of learning music (Domain 1). While much work has been done in terms of adapting the transmission of *Chaozhou daluogu* to the possibilities the twenty-first century has to offer, this is counter-effected by a steady decline in students, which may well be due to the changing social and economic realities in South-eastern China. In response to this, the masters have started to place greater emphasis on dissemination: The present study may be considered part of a wider effort to spread *Chaozhou daluogu* to a wider audience, including foreigners. The fact that new transmission models are being implemented support chances of sustainability.
8.5 The masters on sustainability

In *Chaozhou duluogu*’s golden period, the sound of the drum reportedly did not stop once in ten or more days. However, once the economic revolution shifted the focus to the trade of tangible commodities, many believe that people forgot about their own culture. Now, according to Chen Zuohui, the Chaoshan region has reached a point where it is looking back at its own history, and starting to invest in its own culture.

As outlined at the very beginning of this thesis, the question of sustainability of *Chaozhou duluogu* in both of its major performance format is a matter of some concern. The question about whether *Chaozhou duluogu* is sustainable and expected to survive in the future drew some interesting responses in my interviews with the masters across the domains outlined above. Chen Zhenxi (Personal communication, March 1, 2010) explains how he once tried to record all surviving traditional suites, but failed due to the lack of financial support. He thinks the government should provide the necessary funds for the preservation, but also development and dissemination of *Chaozhou duluogu*, similar to what happened before the Cultural Revolution.

While content with the state of *Chaozhou duluogu* at home, Cai Jianchen (Personal communication, March 1, 2010) would like to see it spread throughout the rest of the world. He explains how dissemination happened previously: As workers from Taishan 台山 and Zhongshan 中山 moved to America for the construction of the railways, Chaoshan-based societies started to establish themselves. While, so he claims, these communities retained their folklore, it is now time to spread Chaozhou culture to the rest of the world. Cai Jianchen
thinks there is great interest in Chaozhou music by ‘Western people’, supported by the acclaim his performances have received overseas.

Chen Xudong (Personal communication, February 26, 2010) agrees, and gives his recent invitation by the Chaozhou People Union of France to train a cross-cultural Chaozhou daluogu ensemble as an example. The group that was open to anybody trained with him for three months, and he thinks that because of his application of the Western (analytic and notation-based) training method the results were satisfying. The insight Chen Xudong gained is that anybody who loves Chaozhou daluogu can, and should, learn it. This is also Cai Jianchen’s vision for the future: To get people involved by having them learn and play Chaozhou daluogu, within and outside of the Chaoshan region.

Chen Xudong goes one step further, combining the government support and dissemination by ideas on education. Except for taking Chaozhou daluogu to the world, his ideal scenario for sustainability includes the introduction of the art into the local school curriculum. This, he claims, is already happening in some individual areas, but needs a much broader, if not universal coverage. Chen Xudong calls the schools “places where generations able to sustain traditional arts gather” (Personal communication, February 26, 2010), and argues that this exactly should be one of their mission statements. He concedes Chaozhou daluogu may have to be confined to the local curriculum at first, as the matching folklore and environment can only be found here. Chen Xudong is positive about the sustainability of Chaozhou daluogu, even though he is unsure about whether performances of the traditional works will continue.

Shi Shaochun (Personal communication, February 19, 2010) approaches sustainability from the academic side. In Lu (2009), he notes that more than thirty years of performing Chaozhou
daluogu have made him aware that preservation cannot be achieved through aural transmission. He thinks it is essential to collect and notate all knowledge, and keeps looking for traditional repertoire to preserve. It is Shi Shaochun’s belief that “only preservation can show the real life force of Chaozhou daluogu, otherwise it will be lost forever” (Lu, 2009). His obsession with the “lost sound” of Chaozhou daluogu comes from his belief that in “every single mark of a manuscript, I feel the musical cells of the old generation masters” (Lu, 2009). He sees the art as embedded within the culture, and therefore preservation as a way to not only let the music live on, but history as well.

Huang Weiqi (Personal communication, August 11, 2010) and Chen Zuohui (Personal communication, August 12, 2010) see the future of the art in a combination of all the above. In his function as Chinese percussion teacher at the Xinghai Conservatory, Huang Weiqi expresses awareness of the relative “unimportance” of Chaozhou daluogu when compared to the vast number of traditional Chinese folk music types. He advocates government support for specialised researchers and performers to preserve all aspects of Chaozhou daluogu, but at the same time considers development to be the key element for sustainability. Not currently an explicit part of the Chinese conservatory Chinese department percussion curriculum, Huang Weiqi would consider specialised postgraduate courses in Chaozhou daluogu in order to train masters for the fifth generation. This, however, he says, would depend on demand, which at the moment is not apparent.

Chen Zuohui draws the most complex picture of possible pathways to sustainability for Chaozhou daluogu. First of all, he demands open-mindedness from all parties involved, resulting in effective collaboration. This includes traditional folk musicians willing to teach and pass the art on to the next generation, and academics, in their function of documenting, preserving and disseminating it. Chen Zuohui asks for more collaboration between all people
involved in *Chaozhou daluogu*, counter-effecting the recent import of Western culture and art with the export of local Chinese folklore. While it may seem easy, he explains his experience shows otherwise. Performances, giving masterclasses, even attending conferences is not enough, he says. Everybody needs to get involved, especially the younger generation. This perhaps unique chance to preserve, sustain and develop *Chaozhou daluogu* should not be allowed to slip by the people who have devoted their lives to it. “This way, our folk music culture would never die” (Chen Zuohui).

There is considerable merit in many of the points raised by the masters. The lack of communication between all people involved in *Chaozhou daluogu* I noticed when I first started my research seems to have created many isolated pockets of activity, without a unified outlook on issues of tradition, transmission and sustainability which all parties involved subscribe to. Chen Zuohui also noted this when lamenting that despite his best efforts, one single person would not be able to achieve much. Sustainability for *Chaozhou daluogu*, as for all other art forms, depends on the involvement of performers, teachers, researchers, government, community, and especially the future generations. One of the ways to achieve this is through the integration of modern media in the dissemination of the art, which requires an open mind and the ability to adapt.

Thus, through exploring history, repertoire, and current performance practices, but even more though the voices of current masters of the tradition, a picture merges of a vibrant tradition with a dual life: in the villages and on the concert stage. When considered from the five domains of Sustainable futures, we can conclude that in terms of transmission processes, new methods of dissemination are actively being sought and the masters have an open mind towards ensuring *Chaozhou daluogu* will be transmitted to future generations. While this is
currently not reflected in the number of young percussionists embarking onto the road to becoming a sigu, it is an important starting point for possible future developments.

In terms of musicians and communities, there still is a very active community engagement in the local god pageant ceremonies in the Chaoshan region, complemented by concert performances of contemporary repertoire in Guangzhou, around China, and even around the world. As long as there are Chaozhou people, the masters feel confident that there will also be Chaozhou music, including Chaozhou daluogu. On the other hand, there are doubts regarding the survival of the traditional repertoire, which may eventually result in a considerable change in the sound heard in the local god pageant ceremonies.

In terms of constructs and contexts, it is a strong sense of local pride this that provides the basis for the practice of the god pageant ceremony. This, unless subject to the uniforming effect of globalisation and a too narrow focus on the economy rather than traditional cultural practices and habit, should support Chaozhou daluogu’s survival at least in the near future. Concert performance has perhaps a much better chance to survive, but it remains to be seen how closely this will relate to the traditional form of the art.

In terms of infrastructure and regulations, efforts are currently being made to ensure a sustainable future for Chaozhou daluogu. While there are many factors working in favour of this, the main one perhaps is the attitude among the masters and scholars of the art, actively seeking to promote and disseminate their craft in order to gain not only attention, but also financial and public support. With the Chinese government’s new focus on sustaining the country’s cultural heritage, the outlook is fairly positive in this domain.
In terms of media and audiences, there has been a steady interest in *Chaozhou daluogu*, even though this has not translated into much commercially viable output to date. The main issue threatening the art is not so much its appeal to the outside, but rather its lack of attraction for future masters. A more artist-centred performance practice, as arguably has become the case already through the focus on the *sigu* rather than the ensemble as a whole, may go some way towards changing this.

Finally, in terms of explicit actions to promote sustainability of *Chaozhou daluogu*, some of the fifth generation masters have already embraced the concept by signalling their desire to exchange expertise: Western percussion and *Chaozhou daluogu*, a combination that already has been pioneered successfully by Chen Zuohui. When I returned to the region, a year and a half after my first visit, some things had already changed. While there was little interest in my work at first, on my third and fourth visits I was welcomed with open arms and open minds. My genuine interest in everything to do with *Chaozhou daluogu*, and perhaps my status as somewhat of an outsider everybody could share their particular expertise with without being judged, made it possible to approach the art from many different angles and obtain a wealth of information that had previously not been openly accessible. By raising awareness about issues such as the disappearing traditional repertoire, it has become one of my goals to contribute to bringing together *Chaozhou daluogu* representatives and help establish a unified effort for the preservation, innovation and dissemination of the art. With additional government and community support, I hope that *Chaozhou daluogu* looks towards a bright future or, as master Shi Shaochun puts it succinctly:

“The only wish I have is that the sound of the drum keeps on playing forever” (quoted in Dong & Zhang, 2009)
Appendix A: Non-percussion instruments in Chaozhou daluogu

Appendix A contains a brief introduction to the non-percussion instruments used in Chaozhou daluogu, with introductory notes mainly taken from Chen, B. (2007). The octave designation system used throughout is as follows:

Figure 68: Octave designation system

A.1 Wind instruments

There are two main wind instruments used in Chaozhou daluogu, suona 唢呐 and hengdi 横笛. dongxiao 洞箫 and haotou 号头 are also mentioned in some of the literature, however their use is limited.

A.1.1 Suona 唢呐

The suona is also called dida 嘀答, an emulation of the sound it produces. The difference between a regular (Northern) Chinese, and a Chaozhou suona is the material the reed is made of: The Northern one is made of actual reed, while the Chaozhou one is made of wheat stalk. The reed produces a very strong and bright sound, while the wheat stalk mellows the sound and gives it a lingering character. In the Chaozhou opera this allows the player to blend well
with the strings and resembling a singing voice. In *Chaozhou daluogu*, however, a more prominent and brighter sound is used (Chen, B., 2007, p. 20).

*Suona* can be divided into two types:

<table>
<thead>
<tr>
<th>Da suona</th>
<th>大唢呐</th>
<th>Da chui</th>
<th>大吹</th>
<th>“big blow”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Xiao suona</td>
<td>小唢呐</td>
<td>Xiao chui</td>
<td>小吹</td>
<td>“small blow”</td>
</tr>
</tbody>
</table>

The *da chui* is tuned to f1 and the *xiao chui* to bb1. (*Chaozhoushi minjian yinyuezhi*, 1989, Appendix E, p. 10) lists their sizes as 30cm and 20cm respectively.

In Chaozhou opera, the *dida* player usually also has to play *erxian* 二弦, the leading string instrument. That is why he is the *toushou* 头首, the concertmaster. In *Chaozhou daluogu* only the *dida* is used.

*Figure 69: Da suona and Xiao suona* (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 20))
A.1.2 Hengdi 横笛

The *hengdi* is also known as *zhudi*  竹笛. There are various sizes of instruments, known as *longfengdi*  龙凤笛 (‘dragon phoenix flute’), *fengyandi*  凤眼笛 (‘phoenix eye flute’), and *pinzai*  品仔 / *xiaodi*  小笛 (‘small flute’). The *hengdi* is the leading instrument in all the *ditao luogu*, and also widely used in other types of Chaozhou music. Chen, B. (2007, p. 18) claims the Chaoyang *hengdi* playing is very special, due to the nature of the local dialect: As the speech is heavily supported by air and full of character, so is the style of playing, and it is therefore unsurpassed. *Chaozhoushi minjian yinyuezhi* (1989, Appendix E, p. 10) lists the dimensions as about 80cm long, 3cm wide, and the body of the instrument made of out of 28 pieces of bamboo.

*Figure 70: Longfeng hengdi (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 18))*
A.1.3 Dongxiao 洞箫

*Dongxiao* is an instrument with a long history. There are a Northern and a Southern *xiao*, the former chromatic, the latter heptatonic. Southern *xiao* is mainly used in Cantonese music, and due to the heptatonic tuning the C is lower, and the F higher than the respective notes in the well-tempered tuning. *Xiao’s* sound is deep and beautiful, and therefore used for slow, melancholy types of music (Chen, B., 2007, p. 16).

*Figure 71: Dongxiao (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 16))*
A.1.4 Haotou 号头

The *haotou* is mainly used in Chaozhou opera music, in the function of a fanfare instrument. It accompanies scenes of generals leaving for, or officials returning from battle. The *haotou* is not tuned to a certain pitch, and supposedly played by opera theatres’ costume and props managers (Chen, B., 2007, p. 22). It comes in three parts that can be separated and used like a trombone, reaching a maximum of 120cm (*Chaozhoushi minjian yinyuezhi*, 1989, p. 11). In *Chaozhou daluogu* it is mainly used for *paizitao*, creating an exciting and war-like atmosphere.

Figure 72: *Haotou* (Photo: Wang Yuyan, March 1, 2010, Chaozhou Folk Music Ensemble rehearsal venue: Gusongxuan 古松轩)
A.2 Plucked string instruments

Except for the percussion, the plucked instruments have the greatest variety. The instruments used in *Chaozhou daluogu*, however not necessarily in the same ensemble, are:

- *Yangqin* 杨琴
- *Daruan* 大阮
- *Zhongruan* 中阮
- *Yueqin* 月琴
- *Pipa* 琵琶
- *Qin Qin* 秦琴
- *Meihua Qin Qin* 梅花秦琴
- *Hulu Qin Qin* 葫芦秦琴
- *Sanxian* 三弦
- *Guzheng* 古筝
A.2.1 Yangqin 杨琴

Other names for the *yangqin* are *daqin* 打琴 (‘striking zither’), *mianqin* 面琴 (‘surface zither’), and *hudieqin* 蝴蝶琴 (‘butterfly zither’). In Chaoshan is it known as *yaoqin* 瑶琴. Originally a Western instrument, it was imported to China about 400 years ago, and around 100 years ago became the main instrument in Chaozhou music (Chen, B., 2007, p. 10). Before the 1960s, predominantly the butterfly shaped one was used, however since the Cultural Revolution the *yangqin* in its current form (pictured below) has became more popular, as it allows for quick changing into all keys. Chen, B. (2007, p. 10) claims all ensembles, professional and amateur use the 402 brand. Furthermore, while the shape of the Chaozhou *yangqin* resembles that of the regular (Chinese) one, it is not tuned in equal temperament, as this would cause it to lose its character and style.

*Figure 73: Yangqin (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 10))*
A.2.2 Daruan 大阮

The **daruan** is a widely used instrument in modern Chinese orchestras, as its sound blends well with both low and high registers, and thus fills out and balances the ensemble (Chen, B., 2007, p. 15). He (2000, pp. 70) claims that because it was developed from the **pipa** in the Han dynasty (more specifically, around 140-87 BC) it was still known by that name. In the Xi Jin dynasty (265-316) however, it got its current name from the master performer Ruan Xian 阮咸. The development of the different sizes, **xiao**, **zhong**, **di** and **da** occurred after the Cultural Revolution.

*Figure 74: Daruan (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 15))*
A.2.3 Zhongruan 中阮

The zhongruan is the smaller version of the daruan, but has the same function as a middle voice in the ensemble. In the photo below, the two girls on the left play zhongruan, while the one on the right plays a xiao ruan (small ruan).

Figure 75: Zhongruan (Photo: Wang Yuyan, February 27, 2010, Shantou)
A.2.4 Yueqin 月琴

The *yueqin* is a plucked instrument developed from the *ruan*, however with a much shorter neck. It is mostly used in opera and opera theatre. In Peking opera, for example, it is one of the *san da jian* 三大件, three main instruments next to the *jinghu* 京胡 and *jing erhu* 京二胡. The instrument was further developed after the Cultural Revolution, as was the playing technique. Today it is both a solo and ensemble instrument (He, 2000, p. 74).

*Figure 76: Yueqin, (Photo: Wang Yuyan, February 8, 2010, Chaozhou)*
A.2.5 Pipa 琵琶

The *pipa* in modern Chaozhou music, like the *yangqin*, is a development of the traditional one. The standard version has four strings and thirteen markers, and is generally tuned to c, f, g, and c1. It is widely used in Chaozhou folk music (Chen, B., 2007, p. 13). The original silk strings have now been replaced by metal ones (*Chaozhoushi minjian yinyuezhi*, 1989, Appendix E, p. 13).

*Figure 77: Pipa (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 13))*
A.2.6 Qin Qin 秦琴

The qinqin is another instrument developed from the Ruan, and in shape resembling the sanxian 三弦. Traditionally it only used to have two stings tuned to the same note. The modern qinqin has three strings, and is an important instrument in Cantonese music (He, 2000, pp. 70-71). The qinqin is called meihua qinqin 梅花秦琴 or meihua qin 梅花秦 in the region.

Figure 78: Meihua qinqin (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 14))
A.2.7 Hulu qinqin 葫芦秦琴

The *hulu qinqin* is another type of *qinqin*, with a slight variation in shape.

*Figure 79: Hulu qinqin, (Photo retrieved December 16, 2010, from http://item.taobao.com/item.htm?id=7384144168)*
A.2.8 Sanxian 三弦

The sanxian is a notoriously difficult instrument to learn, as it does not have frets that help with the notes or tuning. Chen, B. (2007, p. 12) gives an old saying: “[It needs] one thousand days to learn the pipa, one hundred to learn the [gu]zheng, but after half a life of learning the sanxian one still can not play it”. The strings are called “old”, “middle” and “son” (like the generations), and are tuned to c1, f1 and c2.

The snake skin, as shown in the picture below, covers both sides of the instrument (Chaozhoushi minjian yinyuezhi, 1989, Appendix E, p. 13).

Figure 80: Sanxian (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 12))
A.2.9 Guzheng 古筝

The Cantonese version of the guzheng is called yuezheng 粵筝. There are three traditional types:

- **Chaozhou zheng** 潮州筝
- **Kejia zheng** 客家筝
- **Yueyue zheng** 粵乐筝

The guzheng origins can be traced to the Qin dynasty, Shanxi province. In the Tang dynasty it was brought to Southern China, and combined with the local dialect and folk custom. The result was a unique style and technique of playing. The number of strings increased from fifteen in the Qin dynasty to sixteen after the Cultural Revolution (Chen, B., 2007, p. 9).

**Figure 81: Guzheng (Photo: Wu Di, Lingnan Music Instrument Museum, Guangzhou (Chen, B., 2007, p. 9))**
A.3 Bowed strings instruments

The main string instruments in Chaozhou daluogu are the yehu椰胡和erhu二胡 in various sizes.

A.3.1 Yehu椰胡

Also known as coconut erhu, the yehu has a dark, but penetrating sound. The range only spans one octave, which reduced eliminates low and high notes. In terms of sound colour, the yehu fits somewhere between the erxian二弦 and the tihu提胡, and hence blends well with other sounds in the ensemble. This is why it is used in every kind of Chaozhou music, including Chaozhou daluogu. In Chaozhou music, all sizes of yehu are known under the collective name mouxian冇弦. The strings are tuned to g, d1 or c1, g1. The octave it has available spans from g to g1 (Chen, B., 2007, p. 4).

An interesting detail is mentioned in Chaozhoushi minjian yinyuezhi (1989, Appendix E, p. 11): The strings are held up by a shell.
A.3.2 Da yehu 大椰胡

The *da yehu* is a larger version of the *yehu*, also called *da huxian* 大胡弦. *Chaozhoushi minjian yinyuezhi* (1989, Appendix E, p. 12) lists the sound box as being cylindrical, and the sound very deep. Before the introduction of foreign instruments, the *da yehu* used to be the bass of the ensemble. After the 1950s, however, it became a middle voice.
A.3.3 Erhu 二胡

The *erhu* is one of the best known Chinese instruments, comparable to the violin in a Western symphony orchestra. It is the standard-sized version of the instrument family, with increasing sizes also used in *Chaozhou daluogu*:

- **Zhonghu** 中胡 – middle *erhu*
- **Dahu** 大胡 / *dihu* 低胡 – big *erhu*
- **Damou** 大冇 – bass coconut *erhu*

*Figure 83: Dihu (Photo: Wang Yuyan, March 1, 2010, Chaozhou Folk Music Ensemble rehearsal venue: Gusongxuan)*
As an interesting side note, these instruments can be stored in a relatively small space, as Figure 84 shows:

Figure 84: Caishe *daluogu* ensemble instrument storage (Photo: Wang Yuyan, courtesy of Caishe *daluogu* ensemble, January 13, 2010, Shantou)
Appendix B: Brief introduction to the sixteen traditional major works

The information reproduced below is mainly taken from “Chaozhou daluogu chuantong shiliu taoqu jianjie” (2008), translated and completed (by me) with background information from various sources on Chinese literature:

Number: 1
Title: *Gao Guan* 告官
Synopsis: Gao Guan is a continuation of *Pao Yu* 抛鱼, work number 6 featured below. The mother has decided to have Chen Chun Sheng marry her daughter, who is soon abducted by an officer’s son. After denouncing them, and struggling against the evil-doers Chen Chun Sheng manages to free his beloved.
Melodic lead: *Da suona*
Notes: Derived from *Er Du Mei, xiqin opera* 二度梅, 西秦. Like *Pao Yu*, it is *wentao daluogu*

Number: 2
Title: *Hong Mai Zhui Zhou* 洪迈追舟
Synopsis: *Hong Mai Zhui Zhou* is about a girl Hong Mai 洪迈 breaking free from the old feudalistic shackles and an impending arranged marriage by bravely following the man she loves.
Melodic lead: Two *da suona*
Transmitted by: Chen Song
Number: 3
Title: Huang Feihu Fan Chao Ge 黄飞虎返朝歌
Plot period: End of Shang dynasty (1600-1046 BC)
Synopsis: The emperor Zhou Wang 纣王 tyrannises his kingdom, and executes Huang Feihu’s 黄飞虎 wife and sister, with the rest of the family to follow. Not being able to bear the injustice any longer, Huang Feihu leaves the country to seek refuge in the independent Xiqi 西岐.
Melodic lead: Two da suona
Notes: This suite has tightly interwoven kejie and qupai, creating a frenetic change of quick rhythms
Transmitted by: Lin Yunbo
Number: 4
Title: Liu Xiu Fu Zhong Xing 刘秀复中兴 / Yu Tai Shan 云台山
Plot period: Dong Han dynasty (25-220)
Structure: In three parts
Synopsis: Ma Wu 马武 and Liu Xiu 刘秀 are generals under Wang Mang 王莽. Liu Xiu, however, is plotting to kill Wang Mang and reinstate the Han dynasty. In part 1, Ma Wu joins Liu Xiu.
   In part 2, Wu Han 吴汉 kills his wife. Wang Mang killed Wu Han’s father, but because he admires his bravery as a fighter gives Wu Han his daughter in marriage. When trying to help Wang Mang obtaining the former royal stamp, Wu Han is admonished by his mother not to support the murderer, and even take his wife’s life as a demonstration of honesty. When confronting his loving wife, she decides to end her life in his stead. Wu Han’s mother, seeing this, also ends her life. This motivates Wu Han to join Liu Xiu in his quest against Wang Mang.
   In part 3, the protagonists rally against Wang Mang and kill him.
Melodic lead: Two da suona, hengdi and xiao suona
Notes: Liu Xiu Fu Zhong Xing is based on the same tunes and qupai as Wang Mang Cuan Wie 王莽篡位, ‘Wang Mang seizes the emperor’s throne’. The emotional juxtaposition is great in this work, with very complex qupai. Besides xiaoluo and daluo, also the suluo setup is used. The paizi includes parts from Waijiang opera. True to the storyline, the music is full of action.
Number: 5
Title: *Liu Guo Feng Xiang* 六国封相
Plot period: Zhan Guo (475-221BC), Warring States
Synopsis: Su Qin 苏秦 succeeds in rallying the six kingdoms Chu 楚, Qi 齐, Wei 魏, Yan 燕, Zhao 赵 and Han 韩 against the Qin 秦 kingdom. In return, he is made a high official and returns to his hometown as a hero. The welcome he receives is the basis of *Liu Guo Feng Xiang*.
Melodic lead: Two *da suona*
Notes: This work is based on Chaozhou opera drumming, and became a standard for Chaozhou folk carnival.
Transmitted by: Chen Song

Number: 6
Title: *Pao Yu* 抛鱼
Structure: In three parts
Synopsis: In part 1 Mei Liangyu 梅良玉 and Chen Chunsheng 陈春生 end their lives by jumping into a river.
In part 2, however, Chen Chunsheng is saved by fisherwomen (mother and daughter), and taken into their home.
In part 3 Chen Chunsheng wins the approval of the mother, who wishes him to marry her daughter and picks a date for the wedding.
Melodic lead: *Xiao suona*
Notes: Derived from *Er Du Mei* 二度梅, *xiqin* opera 西秦. The type is *wentao daluogu*, very delicate and musical.
Transmitted by: Qiu Houshang
Number: 7
Title: Qin Qiong Dao Tong Qi 秦琼倒铜旗
Plot period: Sui dynasty (581-618)
Structure: In two parts
Synopsis: The story revolves around general Qin Qiong 秦琼 and others breaking the brass flag fighting lines of their enemy 杨林 (Yang Lin). Part 1 is a Gongfu competition, while part 2 contains the actual breaking of the lines.
Melodic lead: Two da suona
Transmitted by: Chen Song

Number: 8
Title: San Guan 三关
Plot period: Three kingdoms (220–280)
Synopsis: General Guan Yu 关羽 escapes from Cao Cao’s 曹操 confinement to save his sister in law. The story is full of fighting themes, specifically concentrating on Guan Yu breaking through Cao Cao’s famed Number 3, 4, and 5 blockades, and killing the famous general Cai Yang 蔡阳 amongst others. There is also a happy theme, a gathering with his brothers in arms at the end.
Melodic lead: Two da suona
Notes: San Guan is wutao daluogu, and heavily uses dagu, daluo, but also haotou and luohao 螺号 (a conchshell signalling horn). The fighting scenes are very exciting.
Transmitted by: Xu Yuxing
Number: 9
Title: *San Xiu Fan Li Hua* 三修樊梨花
Plot period: Tang dynasty (619-907)
Structure: In one part, but with three different endings
Synopsis: General Xue Rengui 薛仁贵 is fighting on the Western frontlines and marches to Fan Jiangguan 樊江关. His son Xue Dingshan 薛丁山 fights with the female warrior Fa Lihua 樊梨花, but they fall in love and marry. Not sure about whether he can trust her, Xue Dingshan struggles with the relationship, and several break-ups occur. At the end all problems are resolved.
Melodic lead: *Xiao suona* and *two da suona*
Transmitted by: Xu Yuxing

Number: 10
Title: *Shi Ba Gua Fu Zheng Xi Fan* 八寡妇征西番
Plot period: Song dynasty (960-1279)
Synopsis: 18 Yang family generals' widows are fighting 西番 (‘the Western barbarians’). There are Gongfu competitions, tests of fighting skills, death by arrow and reunions. All these themes are combined into one big suite.
Melodic lead: *Two suona*
Transmitted by: Chen Song
Number: 11
Title: *Shi Xian Qing Shou* 十仙庆寿 / *Wu Fu Lian* 五福连
Structure: In five parts
Synopsis: It is the time the peach tree in heaven blossoms (once every millennia), and at the same time the birthday of Wang Mu 王母, mother of the heaven king. *Shi Xian Qing Shou* describes the birthday celebrations, where other gods bring gifts of happiness.
Melodic lead: *Da suona* and *xiao suona*
Notes: *Shi Xian Qing Shou* is *wentao daluogu*, and makes use of *muban*
Transmitted by: Chen Song

Number: 12
Title: *Tian Guan Ci Fu* 天官赐福
Synopsis: The heaven king *Yuhuang Shangdi* 玉皇上帝 orders *Ziwei Dadi* 紫微大帝 to take six other Gods and bring happiness to the people who deserve it.
Melodic lead: Two *da suona* and *xiao suona*
Notes: Restored by master Chen Zhenxi. It uses *Su luogu*, and there is talking and singing

Number: 13
Title: *Wa Gang Qi Yi* 瓦岗起义
Plot period: Sui dynasty (581-618)
Synopsis: *隋阳帝* (Emperor Yang from the Sui dynasty) is an incapable leader and his people are suffering greatly. This causes *Xu Maogong* 徐茂公 to lead an uprising at *Waangzai* 瓦岗寨.
Melodic lead: Two *da suona* and *xiao suona*
Transmitted by: Chen Song
Number: 14
Title: Xue Gang Ji Fen 薛刚祭坟
Plot period: Tang dynasty (619-907)
Structure: In more than 10 parts
Synopsis: Xue Gang 薛刚, a descendant from the Xuemen 薛门, a family of famous generals, disrupts the Lantern Festival and scares the emperor, who accidentally steps on kills his own son. As a consequence, 360 members of the Xue family are killed and buried in the Tieqiu 铁丘 tomb. When Xue Gang and his wife attempt to pray on the tomb, they are followed by assassins. During their escape they are separated, and Xue Gang’s wife is by herself and on the run when she has a baby boy.
Melodic lead: Xiao suona and two da suona
Transmitted by: Qiu Houhang

Number: 15
Title: Yue Fei Da Zhan Niu Tou Shan 岳飞大战牛头山
Plot period: Song dynasty (960-1279)
Synopsis: Yue Fei Da Zhan Niu Tou Shan is about famous general Yue Fei 岳飞 fighting the Jin 金 military on Niu Tou 牛头 mountain.
Notes: Wutao daluogu
Transmitted by: Xu Yuxing
Number: 16
Title: Zhi Chai 掷钗 / Lü Pao 绿袍
Plot period: Nan Bei dynasty (Southern and Northern dynasties) (420–589)
Structure: In more than eight parts
Synopsis: Liu Zhan 刘湛 and Xu Fengniang 徐凤娘 are in love, but it is forbidden by Xu Fengniang’s father. In spite of this, Xu Fengnian gives Liu Zhan a special sign of love, showing her commitment to him for eternity.
Melodic lead: Xiao suona
Notes: Wentao daluogu, xiao luogu is used, and the leading drummer also plays muban.
Transmitted by: Lin Yunbo
Appendix C: Informed consent information sheet and form (English)

**Chaozhou daluogu: Performance tradition, repertoire, transmission and sustainability in an ancient Chinese percussion genre**

**INFORMATION SHEET**

Who is conducting the research:

School / Centre: Queensland Conservatorium Griffith University

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Why is the research being conducted?

This research aims to preserve the traditional art form of Chaozhou daluogu through the collection of resources that inform both the literature and learning/performing traditional techniques through selected repertoire. Like many traditional art forms in China, Chaozhou daluogu is in danger of disappearing, due to a lack of interest among the young generation and the great difficulty facing anybody wanting to learn this art form. The present research therefore aims to preserve the building blocks; the basic background, music theory, and playing techniques, allowing for further investigation at a later stage.

This research is at the core of a Doctor of Musical Arts candidature at the Queensland Conservatorium Griffith University, carrying the title “Performance tradition, repertoire, transmission and sustainability in an ancient Chinese percussion genre.”

Information will be obtained from two groups of people: ethnomusicologists and Chaozhou daluogu masters, for the theoretical and practical aspects respectively. This information will then be compiled and presented in the format of a thesis, accompanied by a DVD-ROM or website.

The aspects of Chaozhou daluogu covered in this research are:

a) background (context, history, instruments and setups, repertoire, contemporary performance settings, transmission, and sustainability)
b) interviews (experience of the masters)
c) performances and reflections (including performance videos with masters)

What you will be asked to do

If you receive this information / informed consent sheet, you are either a researcher into traditional Chinese music or a Chaozhou daluogu master. Should you belong to both groups, then both sections below apply to you.

a) traditional Chinese music researchers

You will be asked to share information and research relevant to the specialized area of Chaozhou daluogu. This may include access to research material, including written or otherwise recorded data, as well as assistance in obtaining information to date not covered by any research.

b) Chaozhou daluogu masters

You will be asked to collaborate in a number of ways, depending on your desired level of involvement in this research.

A major contribution is the sharing of your expertise through instrumental lessons, to be video-recorded and later integrated in the final submission document. These videos will be featured in the accompanying audio-visual material, and also transcribed, and translated into English. They provide the main practical foundations for somebody interested in learning how to play Chaozhou daluogu without access to hands-on training.

Another form of contribution is to be part of a semi-structured interview, where you will be asked about your experiences with regard to Chaozhou daluogu. These videos will also be featured in the accompanying audio-visual material, partly transcribed and translated, and will provide valuable insights on their own and in comparison with the experiences of other masters.

Finally, you may be asked permission to include some recordings of your performances, either with or without my participation. This will provide observers and students with a good sense of what a performance is, and will also be a form of preservation of the repertoire.

As mentioned before, it is possible to contribute to both the theoretical and practical aspects of this research. Any contribution you make will be explicitly credited to you under the name you specify and its equivalent in English notation, including full reference of any of your works used, but also references for any assistance leading to material being used in the final submission document. All audio-visual material will clearly be attributed to the master or other performing musicians in screen, with indications of time, date, place, and other relevant information.

The expected benefits of the research

The main benefit to the global community will be the presentation of the traditional art form of Chaozhou daluogu in a way and format contributed to, and approved by leading researchers and
performers in the field. This will hopefully lead to Chaozhou daluogu becoming a more widely recognized art, and promote the masters and musicologists featured in this research.

At the same time it will also be a form of preservation, as the art evolves and very likely will be considerably changed once the current masters disappear. While it will most likely not be possible to give a completely accurate picture of Chaozhou daluogu as it was in its origins, there is enough reason to believe that today many traditional aspects are still present. This process of preservation will, hopefully, lead to further interest in this art, and possibly also other Chinese traditions.

In addition to the theoretical aspects, this research places great attention to the actual learning and playing of Chaozhou daluogu. Through the interviews with the masters, another side of the story can be told, as they will have invaluable insights into their personal connection to the art, as well as its development throughout the twentieth century. Collecting and preserving these stories, which otherwise might disappear untold, is another benefit of this research.

In line with the presentation of Chaozhou daluogu, this research with also provide accurate reference work for students, players and composers who wish to use traditional Chaozhou daluogu and its instruments. This opens up another option for many people, who otherwise might not have had access to any information in another language than Chinese.

The main benefits to the contributors to this research are the same as to the art itself, outlined above: preservation and presentation. With their names attached to this research and all its consequences, it is hoped these individuals and groups will be recognized worldwide for their high expertise and competence in the field.

**Risks to you**

Contributing to this research has many benefits, but may also involve risks. The main risk is to feel misrepresented in the final output. This is even more so as the languages of input and output are not the same. There are a number of provisions that will be taken to ensure you are satisfied with the final product:

**a) Research material / assistance**

Every piece of information or assistance provided will be fully credited in the final document under the name you specify and its equivalent in English notation. Quotations and integrated material, as well as your consulted works in the bibliography will be referenced in the house style of the Queensland Conservatorium Griffith University, APA style (a short introduction can be found under [http://www.griffith.edu.au/ins/training/library/pdf/referencing_guide_apa.pdf](http://www.griffith.edu.au/ins/training/library/pdf/referencing_guide_apa.pdf)). These sections will also be provided to you before publishing, to make sure of your consent. Upon request they will also be available in a translation, or certified translation. Other assistance will be fully credited in the body of the text.

All questions you may have in regard to people involved in the research, other contributors and levels of contribution will be answered to the best of my knowledge. Please note, however, that once you have given your final consent on your contributions being featured in this research, it can only be revoked under exceptional circumstances.
Should there be any audio-visual material concerning the theoretical aspects of the research, and this material feature you, you will be asked for permission to publish the material. In addition, you will have the option to choose whether you want to be identified by name, and if you choose to do so, you can specify the name you want to be credited under. You will also be asked to agree to the points raised in the next section, “audio-visual material”.

b) Audio-visual material

By signing this document, you agree to the storage, editing and use of audio-visual material containing your own persona. As it may not be possible to include the complete footage taken in the final submission, the relevant edited sections will be sent to you for approval before publication. In addition, a transcription, upon request translated of certified translated, will be provided to you. Once approved, your consent can only be revoked under exceptional circumstances. In any single video or recording featured you have the option to choose whether you want to be identified by name, and if you choose to do so, you can specify the name you want to be credited under.

c) Interviews

All the points raised in the sections above apply for the interviews taken.

It is recommended that you clarify any other concerns regarding your contribution as early as possible, thus ensuring an outcome that is satisfactory to you. It is assumed that once you decide to collaborate, you have understood the benefits and risks of this research to you, and once you have given consent to your contribution being featured, you have made an informed, final decision.

Your confidentiality

By agreeing to be part of this research, you also agree to be fully disclosed to interested parties under the name you specify and its equivalent in English notation, if you do not explicitly choose not to be named. Should you opt to remain anonymous, your name is guaranteed not to appear in the whole of the final submission document, accompanying material, or any other situation relating to the present research. Should you wish to not be disclosed in certain circumstances or places in the text only, this is also guaranteed.

Your participation is voluntary

Any provision of material and assistance is voluntary, and can therefore be denied at any time prior to providing it. Once material has been provided though, it will not be removed from the research except for extraordinary circumstances. This only refers to material not including your own persona. Material relating to yourself will be sent to you for final approval before the submission of the final document.

Mechanism for distribution and return

The information will be collected, compiled and edited by myself in person. Research material will be collected in hard copy and then transferred to digital for easier transport. Audio-visual
material will be recorded with a standard tape-camcorder, and stored both on tape and a backup hard drive. All material will be backed up in digital form.

In the final submission, material will be featured as part of a written thesis and accompanying DVD-Rom or website. All of this material will be sent for approval to the respective authors before publishing. The research output will be available upon request if in DVD-Rom format, and otherwise through a public website.

Questions / further information

For questions or further information please use the contact details above.

The ethical conduct of this research

Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the project, you should contact the Manager, Research Ethics on 3735 5585 or research-ethics@griffith.edu.au.

Feedback to you

The research output will be available upon request if in DVD-Rom format, and otherwise through a public website. The thesis or parts of it may be integrated in the DVD-Rom or website. Material generated by the research not integrated into the site will be available upon request. This includes the thesis, which, due to its anticipated length, will most likely not be available in translation.

Privacy Statement

The conduct of this research involves the collection, access and use of your identified personal information (name, biographical data, if allowed), and contact details. The information collected will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. For further information consult the University’s Privacy Plan at www.griffith.edu.au/ua/aa/vc/pp or telephone (07) 3735 5585.

Expressing consent

By providing the researcher with the assistance / material outlined above, you are automatically deemed to have read the information sheet, understood its content and consented to it in all its parts.

The translation of this document into Chinese is provided for your convenience and ease of mind. Should you require a certified translation, this may be arranged in mutual agreement. If there are any discrepancies between the English and Chinese versions, the original English is the binding one.

Make sure you clarify any concerns BEFORE you sign the terms of this agreement. Please print this sheet and retain it for your later reference.
Appendix D: Informed consent information sheet and form (Chinese)

Learning and Performing Caozhou Da Lugou: The Evolution of Traditional Chinese Percussion

--- Caozhou Da Lugou's World Transmission and Promotion

Information Sheet (Chinese Reference)

开展此项研究的人:

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为什么进行此项研究?

本研究的目的是通过对潮州大锣鼓其理论及实践演出各方面的资料收集，并通过学习传统演奏技巧和有选择性的曲目的视频纪录，对广东潮州大锣鼓这一传统艺术形式在前人成果的前提下进行进一步的资料保存和世界范围传承。正如同许多其他的传统艺术当前的形势一样，由于青年一代对于学习传统潮州大锣鼓演奏艺术逐渐缺乏兴趣，潮州大锣鼓也存在着即将失传的危险。因此，本研究旨在通过收集和保存关于潮州大锣鼓各方面资料，包括历史背景讲解，和司鼓演奏技巧的视频及音频记录，为将来世界上任何一个研究机构或个人对相同或不同领域的进一步调查研究打好一定基础。这项研究是由澳大利亚格利菲斯大学昆士兰音乐学院音乐研究中心指导的题为“学习和表演潮州大锣鼓：中国传统打击乐的演变”即“潮州大锣鼓的世界传承与发扬”的演奏博士研究项目。

关于此研究项目的信息将主要从两组人中获取，根据理论和实践分别为潮州音乐学专家和潮州大锣鼓司鼓大师两组人群。所有信息将被翻译成英文并以论文格式提交，同时将附有DVD-ROM或网站。本研究项目将涉及潮州大锣鼓这一表演艺术的有：
您会被要求做的事情

如果您收到此信息/知情同意书，说明您是被此项研究选中的中国民间音乐研究学者或者潮州大锣鼓演奏大师之一。如果您属于这两组其中任意一组，以下内容将适用于您：

a) 中国民族音乐学研究学者

您将被本研究负责人要求借鉴与共享您所获得的有关潮州大锣鼓某方面信息，这可能包括获取您的研究成果，包括您曾经以书面或其他方式记录的数据，以及迄今没有任何其他研究机构曾经涉及的信息。

b) 潮州大锣鼓司鼓大师

您将被要求以多种方式对此项研究进行合作，但都将根据您本人的期望值来参与。

一个主要贡献是我们有可能将对您的表演及您传授大锣鼓表演的课程进行录影，以便将来分享您宝贵的经验。这些资料将以视频形式记录并将作为最终提交的论文组成部分。这些视听材料将会被剪辑，并翻译成英文。最终，这些宝贵的音像资料将会为未来有兴趣学习潮州大锣鼓表演的人在没有老师当面传授的前提下提供可靠依据。

另一种形式的贡献，是将会对您进行一个半开放式的采访，请您相对自由地谈谈与您相关的关于潮州大锣鼓的经历。这些视频也将会被剪辑，翻译，并以纪录片的形式通过与其他司鼓大师的经验之比较，对潮州大锣鼓的背景提供有价值的见解。

最后，您可能会被要求提供或录制您所表演的音乐会的录像，无论有或没有本研究负责人的参与。这将为未来的学者提供一个精确的可借鉴的潮州大锣鼓舞台表演形式，也算是对个别曲目的影像保存。

如前所述，无论是理论或实践演奏任何一方面，此项研究都还需要各界人士的贡献与帮助。未来任何在此项研究中出现的关于您的资料都将被署名并且翻译成英文，包括任何被引用的您的作品或者文学著作，甚至任何与您提供的材料相关的，用于此项研究论文的被引用材料。
这项研究的预期效益

通过潮州大锣鼓表演大师们和研究领域带头人对本研究的帮助与贡献，希望潮州大锣鼓作为博大精深的中国传统文化之一能够更加广泛，具体地被承认，并且流传于国际舞台和艺术研究领域，以促进更多的人关注此项艺术形式的传承。

同时，这也将会作为一种保存形式，记录此项艺术的发展过程，并很可能会大大改变因传统表演艺术家老龄化，年轻一代艺术家缺乏而导致其慢慢消亡的严峻形势。虽然它很可能将无法给予一个对潮州大锣鼓最初的起源与发展完全准确的概念，但是有足够的理由相信，时至今日，很多传统的方面依然存在。希望通过这项研究的进行，促使更多的学者及表演艺术家不仅对潮州大锣鼓产生浓厚兴趣，并且发掘更多的中国传统民间文化艺术遗产并对其进行类似的研究与保存工作。

除了理论方面，本研究亦非常重视实际学习和演奏潮州大锣鼓。通过对潮州大锣鼓演奏大师们的采访，将会发掘更多潮州大锣鼓背后的故事，了解到他们一生与潮州大锣鼓的紧密联系、对此艺术精辟独到的见解，以及潮州大锣鼓在整个二十世纪的发展过程。当然，尽可能收集和保存这些故事，是此研究另外一项非常有意义的贡献。

在进行此研究的同时，除了向世界展示潮州大锣鼓以外，更会有力地帮助学生，演奏家甚至作曲家对此类中国打击乐有一个具体而明确的概念，无论是在演奏方法或者乐器上都将以录像资料呈现，以便用于他们学习、演奏，尤其是丰富作曲家的知识而大量并正确地运用中国乐器。甚至将帮助西洋打击乐演奏者学习并融会贯通中西打击乐方法并有可能促进新的，更加适用的打击乐演奏方法的诞生。这项研究的研究成果将会为更多不懂中文的但是对中国很感兴趣的人们创造更多机会从而了解中国文化。

最主要的，综上所述，对于每一个支持和帮助此研究进行的潮州大锣鼓领域专业人士，作为艺术家本身，他们的名字以及艺术造诣都将被记录在此研究中，随着研究成果的公示，在帮助和促进潮州大锣鼓的世界传承与发扬的同时，更重要的，让更多的人们了解到这些伟大的民族音乐家和他们对社会对艺术的贡献，并且得到全世界的认可与尊敬。

对您来说本研究存在的风险

帮助及贡献个人经验对于此项研究的完成会有很多好处，当然，相对也会有风险。最主要的，您有可能会认为最后所呈现的与您相关的观点跟您讲述的观点有出入，这有可能是因为双方语言表达的关系造成理解或传达的误差。或者有些资料您后来觉得没有必要公开。这些本研究负责人都有责任和义务，也会通过很多方式将其更正，保证在您满意最终结果的前提下才发表研究成果。

a) 研究资料/援助

任何研究资料，作品的贡献以及对此研究的协助都将依您本人为名详细并准确地纪录在本研究论文及研究成果中。并按照严格的国际APA论文写作格式要求完成。具体信息包括在引用您在潮州大锣鼓领域特别地位及贡献；您举例时讲的原文无误差英文翻译；您所协助提供的与本研究有关的综合材料；还有您本人就演奏经验所
总结的已出版的学术成果，谱例等任何跟您本人有关联的材料时，都将遵守严格的APA引用协议。如需查阅具体文件内容敬请登陆以下网站：

这些部分也将在发表前提供给您查阅，以取得您的同意肯定。如果有必要，也可根据您的要求，有选择的提供翻译。其他以上未提及的对本研究的帮助也将全部记录在论文及研究成果中。

所有有关其他曾提供帮助本研究的人员的问题，如都有什么人被涉及和他们有何贡献之类的问题，本研究负责人都将尽可能作答。但是请注意，对于您对本研究的贡献，在您表示同意发表后，除非特殊情况下，否则将不予以取消。

如有任何有关研究理论方面的视听材料，并以展示为主，在发表之前一定会先征求您的意见。此外，您将可以选择是否要随视听材料公布您的姓名，如果您选择这样做，您也可以指定您想要的称呼被记入。

b) 视听材料

通过签署这份文件，您将被视为同意保存，编辑及使用所有与本研究有关的任何包含您的资料。由于可能没有必要使用所有录像，因此在研究结果出版前您将收到包含您的录像以征求您关于对其批准使用的意见。一旦获得您的批准，只能在特殊情况下撤销。在任何一个视频或录音中，您可以选择是否要展示您姓名的，如果您选择这样做，您可以指定您所期望被公开的名字被记入。

c) 采访

以上各项直接关系到关于采访的具体事项。

我们建议您如有任何异议请尽快声明，从而确保您将对您本人给予此项研究贡献的满意程度。一旦您决定合作，我们将认为您已接受并理解本研究所带给您的好处和风险，并且在经过您的同意后，您所做出的决定将被视为您正确的，最后的决定。

对您本人的保密性：

一旦您同意成为本研究的一部分，在您没有选择不将自己姓名公开的前提下，本研究结果中将使用您的姓名或经您同意的特定名称，包括英文译名。如果您选择保持匿名，您的名字将保证不会出现在任何材料中，或任何其他与现有研究相关的情况中。如果您只是不愿意在个别情况下使用您的姓名，也将得到保证。

您的参与是自愿的

在本研究中，您所提供的任何资料共享和资源帮助都将被视为是自愿的，尽管如此，为了保证您的权益，任何有关您和涉及您的最终研究结果将在发表前提供给您进行最后审查，当然这其中并不涉及不包括您在内的部分。但是，一经发表后为了保证研究成果真实性及法律法规，将不得作任何改动。
分配机制和反馈

任何关于本研究的信息将被本研究负责人收集、汇编。研究材料将被以电子形式保存以便携带方便。视听材料将会以高清设备记录为主，并分别保存于DVD光盘及备份硬盘中。

最终研究成果将由书面论文和相应的DVD-ROM或网站组成。研究所涉及材料都将依照知情同意书签署结果发表。研究成果可根据要求提供DVD-ROM格式的保存形式给您，或可浏览特为本研究开设的公共网站。

问题/详细信息

如有问题或需要进一步信息，请使用上面的联络资料。

关于这项研究的道德行为规范监督部门

格里菲斯大学对其属每项正在进行的研究严格按照“澳大利亚关于涉及人类的研究之声明”规范其权益。如果您有任何问题或者欲对该研究项目道德行为投诉，敬请联系澳大利亚格利菲斯大学研究伦理经理，

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或者本研究的中方联络人：

北京国际音乐节节目总监-涂松先生

电话：13911872176。

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签名：

日期：
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Appendices F & G: DVD-Video

Appendix F:

God pageant ceremony in Yixi town, recorded 8/2/2010

Appendix G:

‘Chaozhou daluogu’

Documentary introduction to Chaozhou daluogu
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<th>Pinyin</th>
<th>Chinese</th>
<th>Description</th>
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<tr>
<td>anlu</td>
<td>安路</td>
<td>Predetermined route for the God Pageant Ceremony in Chaoshan towns</td>
</tr>
<tr>
<td>bayin, shiyin</td>
<td>八音, 十音锣鼓</td>
<td>Eight percussion, four percussion gong and drum; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>luogu</td>
<td>长行套</td>
<td>'Long marching suite', type of music containing simple rhythms, mainly used in marching in the god pageant ceremony</td>
</tr>
<tr>
<td>chaoshan</td>
<td>潮汕</td>
<td>A combination of Chao(zhou) and Shan(tou), today's name of the region</td>
</tr>
<tr>
<td>chaoyang</td>
<td>潮阳笛套乐</td>
<td>Chaoyang flute suites music; one type of Chaozhou music</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州</td>
<td>City located in Eastern Guangdong, China</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州大锣鼓</td>
<td>Chaozhou grand gong and drum; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州锣鼓</td>
<td>Chaozhou drum and gong music; one type of Chaozhou music</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州锣鼓乐</td>
<td>Same as Chaozhou luogu (music)</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州庙堂乐</td>
<td>Chaozhou temple music; one type of Chaozhou music</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州苏锣鼓</td>
<td>Chaozhou Suzhou gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>Chaozhou</td>
<td>潮州外江乐</td>
<td>'Other side of river music'; one type of Chaozhou music</td>
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<tr>
<td>Chaozhou</td>
<td>潮州弦诗乐</td>
<td>Chaozhou string poem music; one type of Chaozhou music</td>
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<tr>
<td>Chaozhou</td>
<td>潮州小锣鼓</td>
<td>Chaozhou small gong and drum music; one type of Chaozhou drum and gong music</td>
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<tr>
<td>Chaozhou</td>
<td>潮州细乐</td>
<td>Chaozhou refined ensemble music; one type of Chaozhou music</td>
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<tr>
<td>choulaojiu</td>
<td>臭老九</td>
<td>'Stinking number nine', an insult used for intellectuals during the Cultural Revolution</td>
</tr>
<tr>
<td>Term</td>
<td>Chinese</td>
<td>Definition</td>
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<tr>
<td>choushen</td>
<td>酬神</td>
<td>The period between the first and twenty-fourth days of the last month of the Chinese calendar year, used for praising and thanking the gods</td>
</tr>
<tr>
<td>dabo</td>
<td>大钹</td>
<td>Big cymbal, percussion instrument, also known as dacha or duaboa</td>
</tr>
<tr>
<td>dagu</td>
<td>大鼓</td>
<td>Leading drum in a Chaozhou daluogu ensemble, percussion instrument</td>
</tr>
<tr>
<td>daju</td>
<td>大桔</td>
<td>'Big oranges', used in the god pageant ceremony, they symbolically stand for daji (大吉), 'big luck'</td>
</tr>
<tr>
<td>daluo</td>
<td>大锣</td>
<td>See douluo</td>
</tr>
<tr>
<td>daluogu</td>
<td>大锣鼓</td>
<td>Short form of Chaozhou daluogu</td>
</tr>
<tr>
<td>daruan</td>
<td>大阮</td>
<td>Plucked string instrument</td>
</tr>
<tr>
<td>dida</td>
<td>嘀答</td>
<td>See suona</td>
</tr>
<tr>
<td>dida gushouban</td>
<td>笛禾鼓首班</td>
<td>Ensemble at the end of a procession containing suona (also called dida) and percussion instruments (also simply called gushouban)</td>
</tr>
<tr>
<td>dihe</td>
<td>笛禾</td>
<td>See suona</td>
</tr>
<tr>
<td>dingzi</td>
<td>镳子</td>
<td>Percussion instrument</td>
</tr>
<tr>
<td>ditaoluogu</td>
<td>笛套大锣鼓</td>
<td>Flute suites big gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>ditaoluogu</td>
<td>笛套锣鼓</td>
<td>Flute suites gong and drum (mixed) music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>ditaosuluogu</td>
<td>笛套苏锣鼓</td>
<td>Flute suites Suzhou gong and drum music; one type of Chaozhou drum and gong music</td>
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<tr>
<td>ditaoxiaoluogu</td>
<td>笛套小锣鼓</td>
<td>Flute suites small gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>diyingu</td>
<td>低音鼓</td>
<td>Large sized dagu, percussion instrument</td>
</tr>
<tr>
<td>dongxiao</td>
<td>洞箫</td>
<td>Bamboo flute, vertically played, wind instrument</td>
</tr>
<tr>
<td>doujiao</td>
<td>斗脚</td>
<td>Large open space in which the god pageant ceremony procession needs to stop for the music ensembles to compete in honour of the laoye</td>
</tr>
<tr>
<td>douluo</td>
<td>斗锣</td>
<td>'Dou gong', percussion instrument, also known as daluo</td>
</tr>
<tr>
<td>erban</td>
<td>二板</td>
<td>A meter similar to the Western classical 2/4</td>
</tr>
<tr>
<td><strong>erhu</strong></td>
<td>二胡</td>
<td>Bowed string instrument</td>
</tr>
<tr>
<td><strong>erxian</strong></td>
<td>二弦</td>
<td>Bowed string instrument, primarily used in Cantonese music</td>
</tr>
<tr>
<td><strong>Fengxi</strong></td>
<td>凤溪</td>
<td>A district of Chaozhou city</td>
</tr>
<tr>
<td><strong>Fucheng</strong></td>
<td>枫溪</td>
<td>A district of Chaozhou city, also known as Xiangqiao</td>
</tr>
<tr>
<td><strong>gaohu</strong></td>
<td>高胡</td>
<td>Bowed string instrument</td>
</tr>
<tr>
<td><strong>gongche</strong></td>
<td>工尺</td>
<td>A more general <em>solfeggio</em> type of notation for both vocal and instrumental music (Bent, 2010), where each character stands for the sound of a particular, or a combination of instruments</td>
</tr>
<tr>
<td><strong>gongchepu</strong></td>
<td>工尺谱</td>
<td>See <em>gongche</em></td>
</tr>
<tr>
<td><strong>Guangji(qiao)</strong></td>
<td>广济(桥)</td>
<td>Guangji (bridge), famous bridge in Chaozhou containing a floating section</td>
</tr>
<tr>
<td><strong>gujiaobo</strong></td>
<td>鼓脚钹</td>
<td>Small hand cymbal, percussion instrument</td>
</tr>
<tr>
<td><strong>gupan luogu</strong></td>
<td>鼓畔锣鼓</td>
<td>Drum ring music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td><strong>gushouban</strong></td>
<td>鼓手班</td>
<td>Ensemble at the end of a procession containing <em>suona</em> and percussion instruments (also called <em>dida gushouban</em>)</td>
</tr>
<tr>
<td><strong>Gusongxuan</strong></td>
<td>古松轩</td>
<td>Master Ou Xinu's drumming centre, in competition with master Dai Zī’s <em>Yuebaiting</em></td>
</tr>
<tr>
<td><strong>guzheng</strong></td>
<td>古筝</td>
<td>Plucked string instrument</td>
</tr>
<tr>
<td><strong>handiao yinyue</strong></td>
<td>汉调音乐</td>
<td>'Han mode music'; one type of Chaozhou music</td>
</tr>
<tr>
<td><strong>haotou</strong></td>
<td>号头</td>
<td>Brass fanfare instrument used for signalling the arrival of officials</td>
</tr>
<tr>
<td><strong>hengdi</strong></td>
<td>横笛</td>
<td>Bamboo flute, horizontally played, wind instrument, also known as <em>zhudi</em></td>
</tr>
<tr>
<td><strong>honghua</strong></td>
<td>红花</td>
<td>'Red flowers', pomegranate tree branches used in the god pageant ceremony for good luck</td>
</tr>
<tr>
<td><strong>huadeng luogu</strong></td>
<td>花灯锣鼓</td>
<td>Lantern gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td><strong>hulu qinjin</strong></td>
<td>萧芦秦琴</td>
<td>Plucked string instrument</td>
</tr>
<tr>
<td><strong>Jieyang</strong></td>
<td>揭阳</td>
<td>Neighbouring city to Chaozhou in the West</td>
</tr>
<tr>
<td><strong>Jilue Huanggong(ci)</strong></td>
<td>纪略黄公(祠)</td>
<td>Ancestral hall, most famous Chaozhou wood-carved building</td>
</tr>
<tr>
<td>Term</td>
<td>Meanings</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Kaiyuan(si)</td>
<td>Kaiyuan (temple), ancient temple in Chaozhou</td>
<td></td>
</tr>
<tr>
<td>kangluo</td>
<td>'Kang gong', small gong, percussion instrument</td>
<td></td>
</tr>
<tr>
<td>kejie</td>
<td>Standard rhythm patterns in <em>Chaozhou daluogu</em>, building blocks of traditional repertoire</td>
<td></td>
</tr>
<tr>
<td>kongkong</td>
<td>See qinzai</td>
<td></td>
</tr>
<tr>
<td>kuaisanban</td>
<td>Fast rhythm pattern similar to the Western classical 3/4 meter</td>
<td></td>
</tr>
<tr>
<td>kunqiang(xi)</td>
<td>Kunqiang opera, a type of Chinese opera</td>
<td></td>
</tr>
<tr>
<td>laoye</td>
<td>Collective name for all gods worshipped in Chaoshan</td>
<td></td>
</tr>
<tr>
<td>longzhou luogu</td>
<td>Dragon boat gong and drum music; one type of Chaozhou drum and gong music</td>
<td></td>
</tr>
<tr>
<td>luogu</td>
<td>'Drum and gong'</td>
<td></td>
</tr>
<tr>
<td>luoguban</td>
<td>Ensemble at the front of a procession consisting of only percussion instruments (one drum, four gongs, two cymbals, and four douluo)</td>
<td></td>
</tr>
<tr>
<td>luogujing</td>
<td>Onomatopoeic mnemotechnic monosyllables, a condensed percussion score containing all the essential rhythmic information for the players</td>
<td></td>
</tr>
<tr>
<td>manerban</td>
<td>Slow rhythm pattern similar to the Western classical 2/4 meter</td>
<td></td>
</tr>
<tr>
<td>Meizhou</td>
<td>Neighbouring city to Chaozhou in the North</td>
<td></td>
</tr>
<tr>
<td>muban</td>
<td>Small version of <em>zhangshouban</em>, percussion instrument</td>
<td></td>
</tr>
<tr>
<td>nan(xi)</td>
<td>Nan opera, a type of Chinese opera</td>
<td></td>
</tr>
<tr>
<td>paiziqu</td>
<td>See qupai</td>
<td></td>
</tr>
<tr>
<td>paizitao</td>
<td>'Programmatic suite', type of music featuring stories derived from opera, technically challenging and mainly used in stage performance</td>
<td></td>
</tr>
<tr>
<td>pipa</td>
<td>Plucked string instrument</td>
<td></td>
</tr>
<tr>
<td>qinqin</td>
<td>Plucked string instrument</td>
<td></td>
</tr>
<tr>
<td>qinzai</td>
<td>Small gong, percussion instrument, also known as <em>tuqiluo</em>, qinluo, kongkong or kongzai</td>
<td></td>
</tr>
<tr>
<td>qupai</td>
<td>Labelled melodies/standards, tune families spread predominantly through opera (Thrasher, 2010), also referred to as <em>paiziqu</em></td>
<td></td>
</tr>
<tr>
<td>Character</td>
<td>Pinyin</td>
<td>Meaning</td>
</tr>
<tr>
<td>-----------</td>
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</tr>
<tr>
<td>Raoping</td>
<td>饶平</td>
<td>A town within Chaozhou city</td>
</tr>
<tr>
<td>sanban</td>
<td>三板</td>
<td>A meter similar to the Western classical 3/4</td>
</tr>
<tr>
<td>sanxian</td>
<td>三弦</td>
<td>Plucked string instrument</td>
</tr>
<tr>
<td>Shantou</td>
<td>汕头</td>
<td>Neighbouring city to Chaozhou in the South</td>
</tr>
<tr>
<td>shenbo</td>
<td>深波</td>
<td>'Shen gong', percussion instrument</td>
</tr>
<tr>
<td>shifu</td>
<td>师傅 / 师父</td>
<td>'Master'/Master and father'; A respectful way of addressing Chaozhou daluogu masters; A form of student-teacher bond</td>
</tr>
<tr>
<td>shisanzu</td>
<td>十三组</td>
<td>'Thirteen black market, underground organisations’ at the end if the Qing dynasty. Originally Chaozhou daluogu drumming centres, they were banned in 1949</td>
</tr>
<tr>
<td>sigu</td>
<td>司鼓</td>
<td>Leading drummer of a Chaozhou daluogu or Chaozhou opera ensemble; Master; Organiser and conductor (impled role) of the ensemble</td>
</tr>
<tr>
<td>sijiu</td>
<td>四旧</td>
<td>'Four olds', collective branding of &quot;old&quot; ideology, culture, customs and habits as exploitative during the Cultural Revolution</td>
</tr>
<tr>
<td>subo</td>
<td>苏钹</td>
<td>'Su cymbal', percussion instrument, also known as sucha or jiadacha</td>
</tr>
<tr>
<td>suluo</td>
<td>苏锣</td>
<td>'Su gong', a large gong, percussion instrument</td>
</tr>
<tr>
<td>suona</td>
<td>唢呐</td>
<td>Shawm, double reed instrument, also called dida or dihe</td>
</tr>
<tr>
<td>tihu</td>
<td>提胡</td>
<td>Bowed string instrument</td>
</tr>
<tr>
<td>touxian</td>
<td>头弦</td>
<td>Bowed string instrument</td>
</tr>
<tr>
<td>waijiang(xi)</td>
<td>外江(戏)</td>
<td>Waijiang opera, a type of Chinese opera</td>
</tr>
<tr>
<td>wenpai</td>
<td>文派</td>
<td>'Civil’ style, one playing style of paizitao</td>
</tr>
<tr>
<td>wentao</td>
<td>文套</td>
<td>‘Civil’ type of opera storyline; Love story, generally with soft, delicate music and singing and talking elements</td>
</tr>
<tr>
<td>wenwupai</td>
<td>文武派</td>
<td>'Mixed style', one playing style of paizitao mixing delicate (civil) and aggressive (martial) elements</td>
</tr>
<tr>
<td>wenyou</td>
<td>文游</td>
<td>'Civil marching', a slow procession carrying the laoye statue around town</td>
</tr>
<tr>
<td>wupai</td>
<td>武派</td>
<td>'Martial’ style, one playing style of paizitao</td>
</tr>
<tr>
<td>wushi luogu</td>
<td>舞狮锣鼓</td>
<td>Lion dance gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>Chinese Text</td>
<td>Pinyin</td>
<td>English Translation</td>
</tr>
<tr>
<td>--------------</td>
<td>--------</td>
<td>---------------------</td>
</tr>
<tr>
<td>武套</td>
<td>wutaotou</td>
<td>‘Martial’ type of opera storyline; Stories based on action, war and fighting scenes</td>
</tr>
<tr>
<td>武游</td>
<td>wuyouyiou</td>
<td>'Martial marching', a fast marching style involving running along the entire route carrying the laoye statues as quickly as possible</td>
</tr>
<tr>
<td>湘桥</td>
<td>xiangqiao</td>
<td>A district of Chaozhou city, also known as Fucheng ('Chaozhou downtown')</td>
</tr>
<tr>
<td>小钹</td>
<td>xiaobo</td>
<td>'Small cymbal', percussion instrument, also known as xiaocha, suoibo or boagia</td>
</tr>
<tr>
<td>Xiqin (戏)</td>
<td>xiqinxi</td>
<td>Xiqin opera, a type of Chinese opera</td>
</tr>
<tr>
<td>巡宫</td>
<td>xungong</td>
<td>'Ancestral hall', small temples in Chaoshan shared by families with the same surname</td>
</tr>
<tr>
<td>杨琴</td>
<td>yangqi</td>
<td>Chinese hammered dulcimer, plucked string instrument</td>
</tr>
<tr>
<td>椰胡</td>
<td>yehu</td>
<td>Bowed string instrument</td>
</tr>
<tr>
<td>英歌锣鼓</td>
<td>yinggeluogu</td>
<td>Yingge dance gong and drum music; one type of Chaozhou drum and gong music</td>
</tr>
<tr>
<td>戈腔 (戏)</td>
<td>yiqiangxi</td>
<td>Yiqiang opera, a type of Chinese opera</td>
</tr>
<tr>
<td>意溪 (镇)</td>
<td>yixizhen</td>
<td>Yixi town, a town within Chaozhou city</td>
</tr>
<tr>
<td>游神</td>
<td>youshen</td>
<td>“God pageant ceremony”, starts on the twenty-fourth day of the month before Chinese New Year; Every village or town in Chaozhou chooses a particular day to hold a god pageant ceremony</td>
</tr>
<tr>
<td>元宵节</td>
<td>yuanxiaojie</td>
<td>Lantern festival, celebrated at the end of Chinese New Year</td>
</tr>
<tr>
<td>岳佰亭</td>
<td>yuebaiting</td>
<td>Master Dai Zi’s drumming centre, in competition with master Ou Xinu's Gusongxuan</td>
</tr>
<tr>
<td>月锣</td>
<td>yueluo</td>
<td>‘Yue gong’, small hand gong, percussion instrument, also called gouzailuo (‘puppy gong’)</td>
</tr>
<tr>
<td>月琴</td>
<td>yueqi</td>
<td>Plucked string instrument</td>
</tr>
<tr>
<td>云锣</td>
<td>yunluo</td>
<td>Combination of several gongs in a wooden frame, percussion instrument</td>
</tr>
<tr>
<td>掌手板</td>
<td>zhangshouban</td>
<td>Claves-like percussion instrument</td>
</tr>
<tr>
<td>正字 (戏)</td>
<td>zhengzixi</td>
<td>Zhengzi opera, a type of Chinese opera</td>
</tr>
<tr>
<td>Character</td>
<td>Chinese</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>zhongdi</td>
<td>中笛</td>
<td>Middle-voice flute, wind instrument</td>
</tr>
<tr>
<td>zhongruan</td>
<td>中阮</td>
<td>Plucked string instrument, smaller version of the daruan</td>
</tr>
<tr>
<td>zhudi</td>
<td>竹笛</td>
<td>See hengdi</td>
</tr>
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