



An examination of the history and development of Heluo Dagu in Henan Province, China.

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Abstract

This study used a qualitative and descriptive methodology to classify and examine the large amount of information that was collected through field research. The research objective was to examine the history and development of Heluo Dagu in Henan Province, China. Field investigation, a questionnaire survey, literature research, a case analysis, and comparative induction were all parts of the study. The interviews were divided into three with key informants and two with general informants. The study's results are as expected, as the history of Heluo Dagu is rooted in ancient Chinese rap music, dating back more than 3,000 years to the Zhou Dynasty. In the early stage, rap music has gone through such musical forms as "advocating you," "Gu Meng," "Chengxiangzhou," "talking," "changing Wen," "Zhugong Diao," "Guzi Ci," "Singing and Earning," "Ci Ci," and "Tao Zhen," which laid a solid historical foundation for the formation of Heluo Dagu. The early forms of Heluo Dagu after its formation include "three-string Hingzi Shu," "Luoyang Qinshu," "Dagu Shu," and "single Dagu." The development of Heluo Dagu has experienced: the first stage in 1905 AD, "drum touch string," "Dagu Jingqiang"; the second stage of the "Three Imperial Meetings"; the third stage, "Baishan Huang," and "Heyang Dagu." At present, the development of Heluo Dagu has been inherited by six generations of artists.

Keywords: Examination, Heluo Dagu, Henan, China.

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1. Introduction

The Heluo Dagu dates to the end of the Qing Dynasty and the beginning of the Republic of China (Wan, 2020 & 2021). It developed based on "Luoyang Qinshu." It has a long history and is one of the outstanding folk arts in Luoyang. It is the product of the long-term fusion and collision of Chinese Central Plains culture, Henan dialect, Luoyang Qinshu, and folk stories. It was popular with the masses and flourished for some time (Jiashen & Wucheng, 2008). It is an important part of Heluo culture and even Chinese traditional art. On May 20, 2006, Heluo Dagu was included in the first batch of national intangible cultural

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heritage lists with the project number V-12 approved by the State Council (Jinwenda, 2006; Lin, 2016 & 2018; Yuge, 2018; Jiangyi, 2020).

Heluo Dagu is a proper noun. "Heluo" is short for Luoyang City in Henan Province, China. "Drum" originally refers to the name of the percussion music played. The drum used in Heluo Dagu performances is called "Shugu." Both sides of the shugu are covered with cowhide, and the drum frame is made of wood. The "drum" in Heluo Dagu refers to a form of folk vocal music performance. Heluo Dagu is a traditional folk music popular in Luoyang, Henan Province (Xu et al., 2018). It is performed by Luoyang folk artists based on Luoyang Qinshu. The main accompaniment instruments of Heluo Dagu include stringed instruments: pendant hu, erhu, and Sanxian; percussion instruments: book drum, steel plate, simple plate; and auxiliary performance props: Xingmu, fan, etc. Heluo Dagu used to be a kind of traditional music that people in the Heluo area liked very much. After the founding of the People's Republic of China, many of the existing Quyi People's Association systems were gradually replaced by state recognition and funding (Chia, 2018; Wang, 2022). In the new political and economic environment, the development of Heluo Dagu has entered a new phase. The "Cultural Revolution," which began in 1966, dealt a fatal blow to the development of traditional folk art across the country, and Heluo Dagu was no exception. The sudden change in the political environment directly led to the suspension of almost all traditional folk-art performances in Luoyang. In the late 1960s and early 1970s, many traditional artists became the target of criticism. It was not until 1977 that the situation of Luoyang's traditional folk-art community began to improve. After the "Cultural Revolution," the "thawing" of traditional folk art pushed Heluo Dagu to its peak in a short time. But since the 1990s, Heluo Dagu has gradually been marginalized in cities and some suburban counties (Jianli, 2011; Sijia, 2012; Lefei, 2012; Chunlian & Linda, 2014; Fanjin & Liyang, 2021).

With the rapid development of China's economy, great changes have taken place in the field of culture. Because the melody of pop music is easy to sing and remember and the lyrics are easy to understand, it is easy to be accepted by the public. The development of modern media and network technology has brought unprecedented visual and auditory feasts to people, making it more convenient to spread popular music. Traditional music and folk art have been neglected. As time goes by, the survival and inheritance of Heluo Dagu are facing a great crisis. Learners and enthusiasts are declining year by year. There are fewer and fewer old Heluo Dagu artists, less and less opportunities for the younger generation to contact Heluo Dagu, professional teams are leaving, and the performance market is shrinking sharply. Civil society is struggling. The repertoire of Heluo Dagu is old and far from modern urban life. The musical accompaniment is too folksy to attract the attention of young people. The promotion of Putonghua makes the dialect of Heluo Dagu not accepted by teenagers, and the traditional art of Heluo Dagu is far away from teenagers. This ancient traditional music is struggling for survival and promotion. Therefore, we are forced to rescue the Heluo Dagu investigation, conduct

classification research, and put forward targeted reform measures and theoretical thinking (Chunlian, 2004; Yingli, 2009; Xinyuan, 2019).

According to the above data, in the development process of more than one hundred years, Heluo Dagu has experienced a process from weakness to maturity to prosperity, and now it is facing the crisis of extinction, which also shows the tenacious vitality of Chinese folk art. If we know how to solve the above problems effectively, it will be conducive to the long-term development of Heluo Dagu, the all-round development of Heluo Dagu artists, and the spread and development of traditional national culture in contemporary society. If research and protection are not given attention, Heluo Dagu will disappear with the passage of time. In this regard, the author believes that the study of such national folk art has profound significance. Based on the above reasons, I decided to study Heluo Dagu. to study the history and development of Heluo Dagu. for the sustainable development of the Heluo Dagu and for those interested in further study of the Heluo Dagu insight.

2. Method

2.1 Research site

This study chooses Luoyang, Henan Province, China, as the research site. Henan Province's Luoyang City Yanshi district is the birthplace of Heluo Dagu. There are professional Heluo Dagu music societies here, as well as many artists and enthusiasts who perform Heluo Dagu. for my research and field investigation to provide first-hand research data and interview subjects.

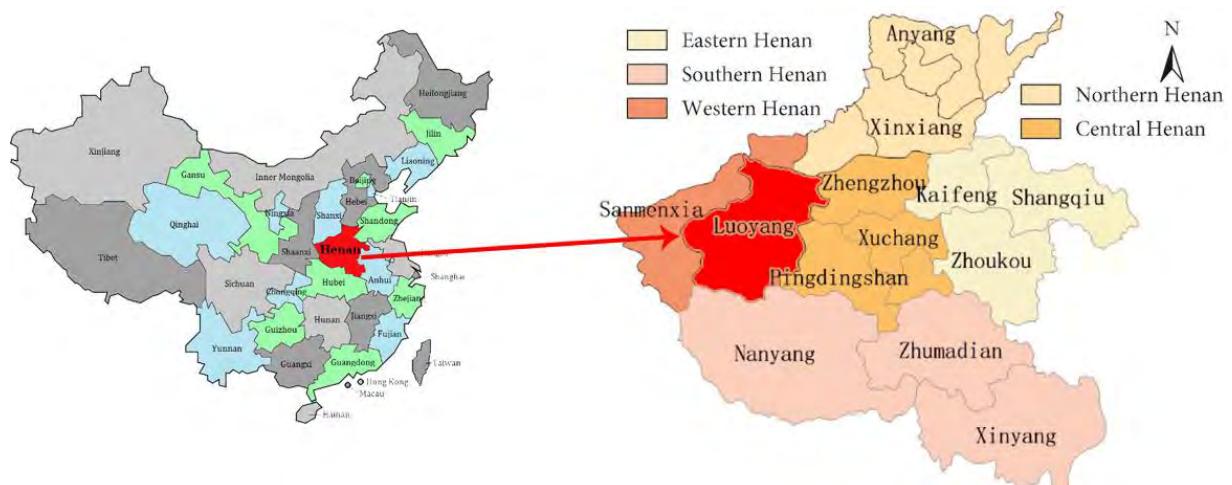


Figure 1. Map Luoyang, Henan Province, China

Source: <https://chinafolio.com/provinces/henan-province>, (2023). & Zhu et al., (2020)

2.2 Key informants and general informants

Criteria for selection

- 1) Have more than 30 years of experience learning Heluo Dagú in Luoyang.
- 2) Several Heluo Dagú books and papers have been published, establishing the "Heluo Dagú Network" and the "Henan Quyí Network."
- 3) Won the Henan Quyí Theory Competition as well as the Henan Quyí Essay Competition.
- 4) Folk artist performing Heluo Dagú from Henan Province.

Table 1. Form of Fieldwork

Site survey	Name	Identity
Key informants	1. Lv Wucheng	Heluo Dagú researcher and folk scholar
	2. Zhang Huaisheng	Heluo Dagú intangible cultural heritage inheritor, famous artist
	3. Chen Zhenkui	
General informants	1. Wang Xinzhang	The organizers of the Heluo Dagú performance, and the various
	2. Sun Chunhua	audiences who enjoy Heluo Dagú.

2.3 Data Collection

Researchers will collect data through archival data analysis and field surveys. To conduct an in-depth study, the researchers consulted literature from libraries and museums and completed literature analysis using Internet platforms such as CNKI. The researchers then plan to conduct a field survey at the study site in Luoyang, Henan Province, China. Heluo Dagú's performance and promotion process was documented through interviews, interviews, and audio and video recordings.

2.4 Data analysis

To analyze and compile Heluo Dagú's historical development, use definitions and theories to analyze data and track the definitions of targets and terms, data collection research, and field survey data. In order to collect relevant data for this study, the inheritors and researchers of Heluo Dagú were interviewed. The results are explained by theories from musicology, ethnomusicology, and historical musicology (Baily, 2001).

3. Result

The history of Heluo Dagú should be traced back to the historical origins of Chinese vocal music, and Heluo Dagú itself is a part of Chinese vocal music. According to the historical origin of vocal music, the researcher will trace the historical footsteps of Heluo Dagú by using the research method of historical musicology. It takes music history (the history of

vocal music) as the main body and includes some related disciplines. The historical origin of Heluo Dagu can be introduced in the following seven parts: 1. The Spring and Autumn Period (770 BC–476 BC); 2. The Warring States Period (475 BC–221 BC); 3. The Tang Dynasty (AD 618–AD 907); 4. The Song Dynasty (AD 960–AD 1127); 5. The Yuan Dynasty (AD 1206–AD 1368); 6. The Ming Dynasty (AD 1368–AD 1644); 7. The Qing Dynasty (AD 1616–AD 1840).

The development of Heluo Dagu can be introduced in the following four parts: Stage 1 (AD 1770-AD 1905); Stage 2 (AD 1905-AD 1952); Stage 3 (AD 1952-2000 AD); Stage (AD 2001-AD 2022) According to the history and development of Heluo Dagu, we can have a more comprehensive understanding of the cultural background behind the musical characteristics of Heluo Dagu, which will help us analyze the singing characteristics of Heluo Dagu more profoundly. It has more empirical reference value for the protection and promotion of Heluo Dagu music.

3.1 The Historical Origin of Heluo Dagu

Folk and historical songs, dance and dance music, vocal music, opera music, and folk instrumental music are the five categories of Chinese folk music. Heluo Dagu music is a type of vocal music studied in Henan Province, China, in this subject. Quyi, or vocal art, is an important part of Chinese traditional folk culture. It is a folk performance art genre that employs language and song to realize cultural inheritance through the singing of history, mythology, and stories. It is also a multifaceted art genre that includes music, literature, and performance. The same holds true for opera music: the expression method (acting is the expression of appearance, and Tanci is the expression of appearance), and singing. Second, the classifications and aesthetic qualities of vocal music: there are 345 forms of vocal music in China, according to statistics in the Encyclopedia of China, Opera, and Qu Art Volume. The Han nationality's vocal music can be split into four categories based on creative styles: pinghua, drum music, allegro, and crosstalk. The Guci category, the tanci category, the fishing drum Daoqing category, the Pai zi melody category, the Qinshu category, the miscellaneous melody category, the strolling and singing category, and the time key ditty category are the eight categories according to the general works and Ci books. Pai Zi songs and drum books fall into two genres of vocal music. Characteristics of vocal music: only say, do not sing (Pinghua, crosstalk, allegro); only sing, do not say (Pinghua, crosstalk, allegro); only sing, do not say (Pinghua, crosstalk, allegro).

The Development of Vocal Music It has a long history dating back to the Zhou Dynasty over 3,000 years ago. However, its true genesis was distinguished by Tang Dynasty changes. Vocal art had steadily grown throughout the Song Dynasty, and it continued to flourish over the Yuan and Ming dynasties until the Qing Dynasty attained unparalleled prosperity and became an art form with hundreds of songs throughout the country. Some

researchers believe that "reading books, telling stories, and recounting history" in the Middle Ages was the early prototype of vocal art in the records of vocal art prior to the Tang Dynasty. Speaking and singing is a kind of performance that is still used in vocal music today and has been documented in some ancient writings.

Table 2. The historical origin of Heluo Dagu

Order	Name of dynasty	Time range	The origin of distorical	In the form of	The name
1	Spring and Autumn	770BC - 476 BC	The earliest source of vocal music	A vocal per for the blind The vocal per	Gumeng Feiyou
2	Warring States	475BC - 221 BC	The earliest form of vocal music	The vocal per	Chengxiangzi (appeared in 238 BC)
3	Tang Dynasty	618AD-907AD	vocal music was officially formed	A literary form of speaking and singing	To speak; vulgarity, alteration
4	Song Dynasty	960AD-1127 AD	The gradual maturation of vocal music	vocal Music	Guzi Ci Zhugong diao, singing earn, Tao Zhen.
5	Yuan Dynasty	1206AD -1368AD	The formation of vocal music	vocal Music	Ci hua
6	Ming Dynasty	1368AD-1644AD	The formation of vocal music	vocal Music	Tan ci
7	Qing Dynasty	1616AD- 1840AD	The boom of vocal music	vocal Music	The Ci of the South; The drum of the North.

According to the table information, the evolution of Qing Dynasty vocal music provided rich experience for our country's various kinds of innovation in modern times, including the evolution of the singing voice and music creation, while the development of more traditional music culture laid a solid foundation. The Qing Dynasty's high maturity of vocal music embodies the fruits of thousands of years of folk art. Vocal music, as a simple and adaptable art form, may express people's thoughts in a more popular and straightforward manner. It is also the simplest to learn and best mirrors social reality. As a result, the art of singing is spreading rapidly among the people and has given new life to the growth of our traditional art.

Although being a commercial culture, vocal art has the most listeners and the most robust folk foundation among the historical stages of vocal music growth. Simple voice art can grow and spread widely since it can express people's ambitions and is not limited to a performing space. This set the stage for the birth and growth of Heluo Dagu. The shadow of Heluo Dagu can be found in the historical development of vocal music.

3.2 *The development of Heluo Dagu*

China transformed from a single type of Confucianism to a multi-cultural form during the late Qing Dynasty and early Republic of China. At this time, a considerable number of intellectuals with advanced ideas emerged, pursuing democratic and scientific ideals, and advocating modern cultural ideas. The establishment of new schools and the return of international students have resulted in a big number of new intellectuals in China, who have formed the backbone of China's modern intellectuals. Numerous academic flowers bloomed at the time, and many schools of thought competed, promoting the evolution of society and culture. People were anxious to be nourished by new art during this time period, and their emotions were full of longing for a new era and a lovely fantasy of life. Heluo Dagu emerged as a new phenomenon during the late Qing Dynasty's cultural transition. It bears not just the mark of history, but also the spiritual desire of the Heluo people. The early development of Heluo Dagu included the "Sanxian Lianzi Shu," "Luoyang Qinshu," "Dagu Shu," and "single Dagu," until finally becoming Heluo Dagu in 1905.

The Heluo Dagu vocal art develops in China's Henan Province and is popular in Luoyang and the counties within a 500-mile radius. It is profoundly entrenched in the folk people, who are busy in the countryside and fields, and in basic folk practices such as bathing in nutrient growth. "The production of art depends on the spirit of the times and the surrounding customs," French Danner observed. The distinctive artistic appeal of Heluo Dagu was created by the Luoyang Qinshu and Nanyang Drum Shu. The time-honored Heluo culture has nurtured Heluo Dagu's humanistic atmosphere, and the fertile Heluo land has fed Heluo Dagu's vitality. The aroma of Heluo culture is disclosed everywhere between the lines of the bibliogvocal poetry of Heluo Dagu, and its regional, folk, and social customs are all underlined and discussed.

Table 3. The development process of Heluo Dagu

Order	Time range	The name	Form
1	The first stage (1770-1905)	1) Three-String Hinge Book (AD 1770) 2) Luoyang Qinshu (AD 1796) 3) Dagu Shu (AD 1800) 4) Single Drum (1869 AD)	The embryonic stage of Heluo Dagu
2	The second stage (1905-1952)	1) Drum percussion chord, Dagu Jingqiang (AD 1905-1920) 2) The Order of the Three Kings (1920-1925)	

Order	Time range	The name	Form
		3) Baishan Spring and Heyang Drum (1931-1952)	Heluo Dagū forming period
3	The third stage (1952-2000 AD)	Heluo Dagū	HeluoDagū in its heyday
4	The fourth stage (2001-2022 AD)	Heluo Dagū	HeluoDagū recession period

Heluo Dagū also lacks the cultural sector's support and the influence of well-known artists who may help rejuvenate the town. As a result, Heluo Dagū, an amazing traditional art form, is threatened. Despite the government's excavation, rehabilitation, and protection efforts, individuals from all walks of life have paid attention to and supported these initiatives. It is, however, impossible to halt the collapse of Heluo Dagū art. Heluo Dagū is still dying on the "day of thin Xishan, breath Yan Yan" pattern, and there has been no significant improvement. Although the government's relevant cultural ministries place a high value on intangible cultural heritage, protection is inadequate, and related laws and regulations are lacking. More cases are surface-level and only formalities, with no deeper and more perfect protection and inheritance system in place. As a result, these rescue and conservation actions for the endangered Heluo Dagū art can only "address the symptoms but not the core cause." This study is based on the present progress of the Heluo Dagū music rescue excavation. This is extremely important for the preservation of Chinese traditional music.

Heluo Dagū is a popular folk vocal art and historical carrier of Heluo culture in the Heluo area. Heluo Dagū was born in the early twentieth century and is now in his sixth generation. Throughout its more than 100-year history, it has captivated the hearts of the people with its distinct charm and inherited the artistic soul of Heluo Earth, making it a rare folk-art treasure. Because the Heluo Dagū can thrive for more than a century, it has a solid cultural base that is deeply anchored in the lush Heluo country. "Culture is a kind of meaning mode given down through history through symbols, which convey the inherited notions in symbolic forms, and through the symbol system of culture, people can connect with each other and pass on," Giltz, the founder of the School of Human Interpretation, once said. Heluo Dagū is a cultural feature of Luoyang and has become a cultural icon of the old capital of Luoyang, deeply embedded in the Heluo people's existence and memories.

Most of the six generations of Heluo Dagū inheritors who are capable of performing have died one after the other, and the majority of the remaining artists are no longer active in performing owing to financial constraints. The following are the primary descendants of Heluo Dagū from various generations:

The first generation of founders (from about 1895 to 1925): They founded separate schools of dagū and were the pioneers of Heluo Dagū, represented by Duan Yan, Lu Lu, and Hu Nanfang, and produced their own different singing styles, performance

approaches, and famous melodies based on their own advantages. Furthermore, Li Fulu and Gao Tingzhang contributed significantly to the establishment of Heluo Dagū, so Duan, Lu, Hu, Li, and Gao were dubbed "founders of Heluo Dagū".

The second generation of inheriting artists (from about 1925 to 1955) included Zhang Tianpei, Duan Wenbiao, Lu Mingzhi, Gao Tingwu, Li Fude, Gao Jiuchang, Ye Hedgehog, Wang Songzhi, and others. Most of them did not attend formal education and learned to sing Heluo Dagū as children from their elders. Zhang Tianpei, Lu Mingzhi, and Duan Wenbiao, among others, not only developed batches of brilliant Dagū performers with exceptional personal skills, but also incorporated many new elements into the evolution of Dagū music. They are the generational leaders who connect the past with the future.

The third generation of heirs (from about 1950 and 1965): Cheng Wenhe, Cui Kun, Lu Gengzhao, Chen Yougong, and the Yang brothers comprise a group of Heluo Dagū artists. These Heluo Dagū musicians enhanced their vocal styles and genre content, propelling Heluo Dagū to new heights. Cheng Wenhe is regarded as one of the most proficient and influential dagu artists. He excelled not only in a variety of Quyi music forms, but also in his personal abilities and reputation. He also frequently absorbed the essence of various Quyi types to improve his singing.

The fourth generation of inherited artists (since 1960) includes Duan Jieping, the Lu Si Generation, Shang Jiye, Zhang Ni, Niu Huiling, Niu Gonglu, and others. Many performers from this generation are still active on the Heluo Grand Drum stage today, including Lu Si'er, Shang Jiye, Zhang Ni, Niu Huiling, and others. Lu Si'er has been designated as the "National Inheritor of Heluo Dagū" and is the only Dagū artist on the list of intangible cultural treasures that must be preserved.

The fifth generation of inherits artists (since 1970): Zhang Huaisheng, Wang Xinzhang, Lv Wucheng, Chen Zhenkui, Huang Jinhuan, Li Xinfen, Wang Xiaoyue, Lu Yongcheng, and others. Their educational level is obviously higher than that of the preceding generation, and they frequently learn themselves rather than from teachers. They mostly began learning to sing Heluo Dagū in the 1970s and are currently the most active generation of Dagū artists.

The sixth-generation inheritor (current time): Jing Ying is the youngest heir of Heluo Dagū in this generation of artists. Despite her youth, she is quite competent in her own right and is developing comprehension; she is now well-known in Henan Province.

As can be seen from the above information, six generations of Heluo Dagū artists have maintained the original nature of Heluo Dagū through continual invention and development over the last 100 years. However, because of the global economic tsunami, China's urbanization process is changing by the day. Heluo Dagū progressively lost its original habitat. Luoyang is also constructing a major opera house, a water concert hall, and other cultural initiatives, all of which provide significant obstacles for Heluo Dagū.

How do we get more people to recognize, understand, embrace, and appreciate traditional folk music? How can we have faith in our indigenous music culture in the face of constant exposure to Western culture? It will require a lifetime of effort.

China Modern education pays more attention to the cultivation of children's learning, thinking, exploration ability, highlighting the cultivation of students' core qualities, so that students have a certain understanding and knowledge of Chinese traditional music culture. By learning the Heluo Dagu, students can learn more about the local music culture, experience and feel the change of timbre speed, and promote the improvement of students' musical aesthetics and the transmission of emotions. Folk music, high platform education, long practice into custom. Therefore, historical traditions, character stories, folklore, good deeds and fine deeds are all inherited in traditional folk art. Therefore, we should set up the concept of music education oriented by cultural communication, face squarely the close relationship between local music culture inheritance and school music education, and give full play to the function of school culture communication. At present, the Heluo Dagu has achieved remarkable results. The Coidian No.1 Middle School, Yibin District, Luoyang City; Luoyang Vocational College of Science and Technology; The First Experimental Primary School of Yibin District; The chan HuiZu District dragon river primary school; Los dragon area the first experimental primary school (cui cloud campus) (piece campus); Music Teaching and Research Group of Luoyang Education Bureau; Luolong District Qidi Future Primary School; Sanshan Primary School in High-tech Zone; No. 2 Experimental School of High-tech Zone; Xigang District Wangcheng Primary School and other schools have carried out the the Heluo Dagu learning courses.



Figure 2. Chen Zhenkui taught primary school students to sing the Heluo Dagu

Source: Yanyan Cao (2020).



Figure 3. Zhang Huaisheng teaches pupils to sing the Heluo Dagu

Source: Yanyan Cao (2020).



Figure 4. Zhang Huaisheng taught the community to sing the Heluo Dagu

Source: Yanyan Cao (2020).

4. Conclusion

In the development process of more than 100 years, with the hard work of six generations of the Heluo Dagu artists, the Heluo Dagu has constantly absorbed the advantages of other folk arts for its own use. First, the Heluo Dagu inherited the accompaniment and theme music of Luoyang Qinshu; It also borrowed the advantages of the pendant hu accompaniment used in Henan netsuke to enrich the types of accompaniment used in the Heluo Dagu. In the literature, Gao Yanzhang, the first generation entertainer, was the first to add the pendant hu to the accompanying band of the Heluo Dagu. Later, the second generation artist Zhang Tianpei, based on the original Heluo Dagu music, further absorbed the musical materials of Henan pendant, Wooden Clappers, Qinqiang Opera and other folk

arts, and created a new type of the Heluo Dagu singing "Tianpei Diao". In the third generation of the Heluo Dagu artists Cheng Wenhe and Cui Kun, they also absorbed the "three-character dance", "five-character sentence" and "Cross stack" of Henan Netsuke. At the same time, they introduced the singing types of traditional opera such as "mouth" and "rhyme bai", which made the musical structure of the Heluo Dagu more complete and then improved the musical modes of the Heluo Dagu to eleven kinds. Duan Jieping, the artist of the fourth generation of the Heluo Dagu, made a more outstanding performance. While enriching the singing style of the Heluo Dagu, he improved the intonation of the music, that is to say, he moved the original intonation up three degrees, which made the vocal range of the Heluo Dagu wider, the singing style loud and clear, and more striking. With the development of The Times, when he came to the fifth generation of the Heluo Dagu artist Wang Xiaoyue, he combined with the popular trend at that time and catered to the audience's aesthetic needs. He added the the Heluo Dagu to the accompaniment of the electro-acoustic band, and at the same time, he also absorbed the elements of popular music. Since then, the Heluo Dagu has taken off its local flavor and taken on a new look, making the Heluo Dagu appear on the modern stage and deeply loved by the audience. In addition, Heluo Drum artists also in the long-term performance practice, in order to meet the audience's aesthetic needs, absorb the musical elements of Henan Opera and Quju opera, enrich the types of the singing of the Heluo Dagu, and enliven the stage performance atmosphere. It can be seen from the evolution of the singing of Heluo Dagu music that the musical characteristics of the Heluo Dagu have changed with the development of The Times after its spread for nearly a hundred years.

5. Discussion

The preservation and promotion of Chinese traditional music culture has long been a problem that every musicologist should investigate (Handan, 2016; Lai, 2017). Of course, the conservation and promotion of the Heluo Dagu will alter as The Times evolves. The goal is to improve protection and promote the Heluo Dagu. Do we wish to keep the Heluo Dagu's original character while retaining its essential musical structure and elements? to maintain the development path of Heluo Dagu fresh. Is it necessary for Heluo Dagu music to evolve in a way that integrates Chinese and Western, traditional, and modern elements? Should the ancient method of making the Heluo Dagu be adapted to reference composition approaches that fulfill the aesthetic needs of current people's hearing to produce the new repertoire of the Heluo Dagu? enrich the harmonic function and sound color of traditional Heluo Dagu music and boost the expressive power of multi-part music? Can we enrich and improve the Heluo Dagu's accompaniment system with the use of a western music band configuration? Can the Heluo Dagu's music-creation material absorb and include classic and unique art forms such as modern folk songs, operas, instrumental music, and even active aspects in popular music in addition to the core art? The Heluo Dagu will also make a batch of new works in response to The Times' needs, eulogize The Times, and proceed on

the stage. Both the conservation of the Heluo Dagū school, which preserves the Heluo Dagū's originality, and the promotion of the newfangled school, which encourages the Heluo Dagū's stage development, go to the same destination. Based on retaining its own distinct worth, it keeps up with the pace of The Times with an open vision and mind, combining with the Internet to complete the development and perfection of tradition in the reform process. Finally, we wish to develop the Heluo Dagū in a sustainable manner. We must approach it dialectically (Yiyang, 2021).

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