

Studying Yangko Dance at Shanghe Area of Jinan City, Shandong province, China

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Abstracts

The research purpose was to study the Yangko dance at Shanghe area of Jinan city, Shandong province. The methodology was qualitative method which collected data by interview 3 experts and observed the Yangko dance at Shanghe area of Jinan city.

The research result was there are many people participating in the performances, and the performers are usually divided into three categories: the first category is the person in charge of Yangko performances, and its significance is somewhat equivalent to that of stage performances. log. The second category is performers participating in Yangko dance, and the third category is accompanists, generally divided into percussion bands and wind bands. Among the performers participating in Yangko, they are divided into doctors, umbrellas, drums, sticks, flowers, clowns, jugglers and martial arts performers. The doctor is an artist with rich experience in Yangko performances and is familiar with the movements of various roles. His responsibility is to arrange and train the movements of the Yangko artists in the village, which usually plays a big role in the Yangko performance style of the village. influence. Among the accompanists, there are usually six or seven people, and the accompaniment instruments include drums, suona, etc., and the number of " head umbrellas " is usually configured in a ratio of 1: 2 : 2 : 2. The big drum plays a central role in these musical instruments. It changes the speed and strength of beating the big drum according to the changes in the movements of the drum, so that the dance performance and the musical instrument accompaniment are better integrated.

Keywords: Yangko Dance; Shanghe Area of Jinan City; Shandong province; China

Introduction

Yangko is one of the most representative folk songs and dances of the Han nationality in China. It has a history of nearly a thousand years in China. It is believed that the popular folk dance "Village and Field Music" in the Song Dynasty is the predecessor of Yangko dance, and Yangko reached its peak in the ancient Ming and Qing dynasties. Yangko, a comprehensive art form that combines music, dance and drama, is widely spread in China (Qiao, 2019 : 104-106).

The reason why Shandong Yangko was chosen to be studied in the Shanghe region of Jinan was firstly because China attaches great importance to the dissemination and development of traditional national culture in education, and secondly because Shandong Yangko, as a unique traditional cultural expression in Shandong Province, concentrates the folklore and humanistic characteristics of Shandong Province and inherits a certain historical and cultural tradition (Gao, 2019 : 179). Finally, in the field of education in Shandong Province, the cultural knowledge of traditional local Shandong Yangko needs to be better integrated with teaching, so Shandong Yangko is not well known in universities and its dissemination is much less efficient (Pan, 2017 : 36-41). It is particularly important to break down barriers in school teaching and student absorption, and to integrate the culture associated with Shandong Yangko into classroom teaching, which plays an important role in the spread and development of Shandong Yangko. Based on these ideas, the researcher has studied the current situation and impact of Shandong Yangko entering universities in the Shanghe area of Jinan City, Shandong Province by participating in campus activities to promote Shandong Yangko in the Shanghe area of Jinan City, Shandong Province. Using a mixed method of observation and interviews, this thesis explores the implementation of Shandong Yangko and its impact on students' learning of Shandong Yangko (Jia, 2019 : 29-30). By identifying the problems that currently exist in the promotion of Shandong Yangko on campus, constructive suggestions and strategies are put forward. This will lead to a better understanding of Shandong Yangko dance and promote the integration of Shandong Yangko dance performances in music and dance in order to further promote the healthy dissemination and standardisation of folk dance. It also provides some suggestions for other folk-dance choreographers within the scope of their capabilities (Huang, 2017).

Research Objectives

To study the Yangko dance at Shanghe area of Jinan city, Shandong province

Research Methodology

This research is qualitative research. The study was conducted through a mixed method research approach, combining interviews and observations.

1. Observation: Shandong Yangko Dance course at Art College, Taishan Universities.
2. Interview: 3 experts and teachers conducted this course.

Research Conceptual Framework

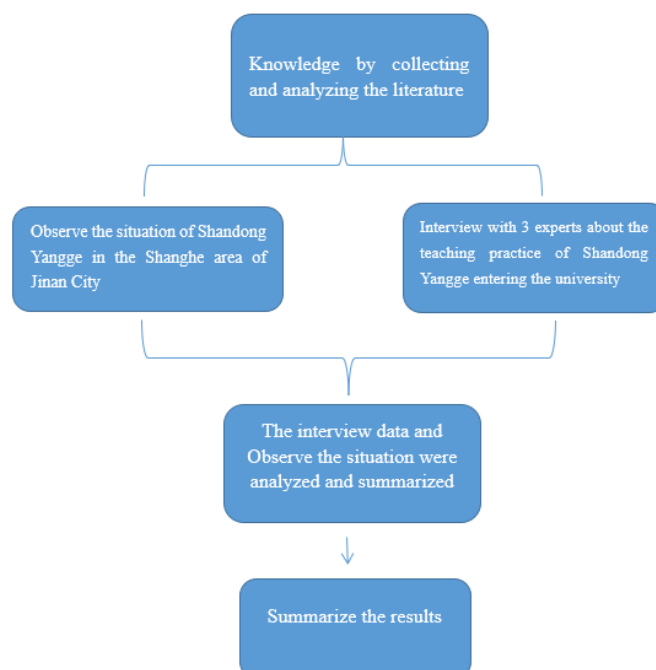


Figure 1 Conceptual Framework

Research Findings

During the field investigation of Yangko, the folk has been circulating. On the 15th of the first month of the first month, there was a high profile in the village in the village.

People who led the people in the village to the land temple in the village for sacrifice. Some people sprinkled some grains to the roadside and burned paper money all the way. There are meat, wine, fruits, etc. on the temple table. People must carry out three -deduction and nine worship religiously, thank the ancestors and gods for the shelter and giving, and pray that the coming year is smooth, the grains are rich, and the Fulu auspicious.

Yangko can be officially performed. A Drumry Yangko performance, all dancers need to run, hence the name "Run Yangko ". The huge and complicated Yangko field has strict organizational forms, and must be "not scattered, dancing is not chaotic." Among them, the "Umbrella" horns are the commanders of the audience. Generally, the left hand holds a flat umbrella that symbolizes the smooth wind and rain, and the right hand holds the cow bone that symbolizes evil spirits, and plays more the image of the old man; Small drums, holding the hammer in the right, mostly played by young men; the "stick" corner is dressed by the youth, and his hands holding, playing and waving, dressing similar to martial arts in opera.

The "Drum Slim" action in Gulu Yangko "reflects Shandong

After the people overcome difficulties, the thoughtful and joyful thoughts and emotions showed the people's hearts. Happiness. Therefore, when analyzing the classic folk dance, Teachers should guide students to the early days of the cultural background of the creation of "Drumzer Yangko", Life habits, ideological emotions can be connected, so as to move this dance the production of it is better, so that you can also take the action of "drums" Grawed more in place. The first is to stand in the big eight characters, and at the same time the heart goes down, put the elbow arm to the sloping position; second Ensure that the combination is strong during drumming, to fully show the "Drumzer Yangko" dance Unique essence, qi, good and style.

3. The teaching atmosphere in the classroom

Teachers to teach for "Shandong Yangko" folk dance, It is necessary to guide students to learn and explore the humanistic connotation of folk dances, and below The dance is known to the dance to understand the changes in the style of folk dance.

When students explore the cultural connotation of folk dance, students can continue to increase Cultural identity, grasp the style of folk dance, and enhance cultural self - confidence, Thus laid a good foundation for future folk dance performances and creation. certainly, The author believes that students should have one when exploring the style of folk dance Determine cultural consciousness, actively participate in the style of folk dance style During the learning activities, through the collaborative exploration with teachers, folk dances are constantly excavated the style characteristics and artistic value of the dating, strengthen students' style of folk dance Sexual grasp, promote the improvement of the level of folk dance teaching in Shandong.

Interaction of teachers and students

Teachers can put a piece of music first, and then let the whole class make dance moves with the rhythm. Then the teacher stopped music, and the students continued to dance, but stopped before the teacher put the music again. Every time you stop, the teacher can choose a student to perform, so that the class will jump again.

These small interactions can not only increase classroom fun, but also drive students' enthusiasm for learning. Teachers can choose small interaction suitable for their class according to their teaching experience and actual situation, so that students can learn dance knowledge in a relaxed and happy atmosphere.

Students' changes before and after studying Shandong · Yangko

Let students understand their levels of their levels, and have a clear planning route and direction for learning Shandong Yangko, and secondly let parents see their children's progress and changes. Under the guidance of the dance teacher in the semester, students who study Shandong Yangko, whether from the zero basis, or the high -level classmates after a short semester of study, proficient in the body's "sitting, standing, walking, lying on the bedroom, lying down "Basic posture and basic steps, and can perform beautiful body performance with music. Through the artistic expression of "Shandong Yangko", it further shows the profoundness of Shandong folk dance art.

Observe the clothing of Shandong Yangko performers

The rich characters in Shandong folk dance have created a distinctive and diverse appearance. From a micro perspective, every dance

Objective clothing and appearance, all fit the character image and personality, and effectively explain the identity of the character; but in the macro perspective, these winds

The different styles of clothing and appearance have a certain commonality, such as pursuing eye-catching and exaggeration in color. In clothing, he has a full personality and high recognition. Wearing silver white hair buns, apricot yellow head straps with white or black jade pieces, hanging white full of white. Wear a yellow robe, beige lantern pants, cross-body cross-body 'umbrella plug', tie the black velvet waist hoop, put the head strap hanging behind it into the waist hoop, and then pick up the right corner of the gown of the robe in the waistband of the left front hoop in the left front hoop Essence Some performers are called "Drums", which are yellow silk scarves with heads, red pills in front of the forehead, wearing white improved soldier, lantern pants, red velvet waist hoop, apricot yellow shoulders, and ugly umbrellas. The dancers and the dance stick are not in addition to wearing a shoulder. The headscarfs and pants are light green

In terms of clothing, the reason why folk dance loves bright colors is dense with the aesthetic psychology of the folk people.

Cut the relationship. In their opinion, the more bright colors, the more festive it is, the more comfortable it looks. Therefore, in a set of clothing

There will be multiple eye-catching colors at the same time, creating a visual effect of joy and joy, and it is easier to evoke the joy in the heart.

In addition, folk dances are mostly performed during the festive festival. The clothing is brightly dressed in the color, and it is more in line with the holiday joy.

Teng and lively atmosphere. Just as during the Chinese New Year, the Chinese habitually wore red clothing to represent the festival

Cultivation of culture. Therefore, most of the folk dances performed during the Chinese New Year are dressed in red clothing for convex

The taste and atmosphere of red and red fire in the New Year.

Observe the props of Shandong Yangko performers

The performance props of the Shandong folk dance mostly come from daily life and use the lifestyle as the prototype. Later in folk art

Under the processing and innovation of human beings, the transformation from practical to aesthetics has been realized. Such as the image of the "Umbrella" prop "Umbrella"

It comes from the "umbrella" in daily life. However, in the design of the "umbrella cover", the "umbrella" in Yangko pays more attention to color

Color matching, emphasizing the value of ornamental. For example, "umbrella cover" use white cloth inside, use yellow silk to prepare, cover the top of the cover, and the two layers of pleats

Colorful, the inner puppet is pink, 10 cm wide, green periphery, ten centimeters wide. "In daily life," hoop leakage ". Just to facilitate performance, the real drawer design in the" hoop leak "is changed to outline patterns, which is lighter. The word "blessing" is more beautiful. In addition, common props such as "fan", "stick", "handkerchiefs" and other common props are also evolved from daily appliances and are not changing their basic forms. In the following, the improvement of ornamental and aesthetic. These performance props transformed from daily life appliances not only reflect the innocent and rustic folk taste, show the wisdom

of folk artists, but also have the height of daily aesthetics of daily life. With meaning, the relationship between grasping life and art, practical and aesthetics provides valuable entry points.

In addition to reflecting a fixed visual image, the performance props of Shandong Yanggko also as well as a certain symbolic function.

It reflects specific cultural meanings. For example, Shandong Yangko uses "umbrellas" and "drums" as performance props. This is by no means coincidence

Occasionally, it is closely related to the worship of "umbrella" and "drums" since ancient times. "Tianyuan Place" as ancient times

The foundation of philosophical ideas not only reflects the ancient science understanding of the universe, but also reflects the ancient people's thinking about the laws of heaven and earth.

Test. "Tianyuan Place" emphasizes the balance of yin and yang and complement each other, and is reflected in ancient buildings and currencies. And "umbrella"

The shape is similar to the dome, and was once regarded as the incarnation of "sky". There are even more legends in the folk.

Those who nourish the dome are thus regarded as the god of worship of the umbrella industry. And in ancient times, most of the "umbrellas" were used by the emperor nobles, representing the emperor

It is precisely because the "umbrella" has a special cultural meaning that the ancients had a sense of worship of umbrellas for the "umbrella". Therefore, some scholars believe that Yangko uses "umbrella" as a performance role and prop, and has nothing to do with the ancients worship of the "umbrella". In addition, the prominent position of the "umbrella" is also reflected in, as the first role of Yangko, play the role of leading the overall situation.

Drum "is not only a type of traditional musical instrument, but also an important object of worship of the utensils of ancient people. As early as the Zhou Dynasty," Drum "was a sacrifice,

Important tools for military, labor and other activities. The prosperity of "Drum" is also related to the worship of natural phenomena and primitive witchcraft. Due to the lack of scientific thinking in ancient times, people's roar of the thunder in the sky, the warmth of the spring climate, and everything

The dynamics of growth, sound and sound, etc. are all in the real objects and concepts of "drums". They believe that drums have extraordinary divine power, drums

Sound like thunder can lead to rain, moisturizing crop growth. "Drum" has become the spiritual force of the farming nation, inspiring people to engage in hard work. In Shandong folk dance, the frequency of "drums" as performance props is also very high. It not only has "encouragement" with different forms, but also has been fully used in the types of dance such as Yangko and pseudo -dance.

Observe the music and musical instruments of Shandong Yangko

Yangko Music not only plays the role of accompaniment, but it is also a very important performer, cooperating with the emotions of the dancer.

Regarding the category of Chinese folk dance music, according to different cultural and artistic perspectives, there can be different ways to divide them. Today, one more useful use is from the perspective of the music ontology. Corresponding to the classification of folk dance music with the genre of folk dance, the specific classification of vocal dance songs and instrumental dance music is different. Based on the spread and distribution of folk primary

dance or "dance communities", Chinese folk dance music is based on different levels such as music systems such as music, music, and music. Divide. As one of the performers of the Yangko team, the hit band also has independent aesthetic value. Based on the big drum, with a percussion instrument such as gongs and , it can form a wealth of hearing effects. At the same time, according to the changes in the emotions of the performers, through the different treatment of the priority, it can make percussion full of expressiveness. Therefore, cracking down bands often become an important tool for attracting viewers. The level of performance skills is mainly due to whether the instruments such as gongs and can be closely integrated with the drums.

In addition, although the content of folk dance is relatively fixed, it is more flexible, and it can be adjusted at any time according to the changes in the performance content. For example, there are often scenes of rising dance in folk dances.

Second, in some folk dances, the accompaniment and dancers have the same nature. In Shandong folk dance, there is no separate accompaniment personnel, but the dancer is accompanied by itself. For example, when the "Fushan Lei Drum" was performed, there was no amount. The accompaniment of the outside is the sound of the actor's drumming as the accompaniment of the dance, and it constitutes the rhythm of the dance. therefore,

During the "Thunder Drum" performance, the performer also had dual identity of dancers and accompaniment. The same "eight, Hexagram Drum Dance "also uses the sound of dancers as a accompaniment, and is not equipped with separate bands. In addition," Magnetic Village Flower Drum ", " Yin and Yang Drum ", and " Flower Pyrobe Inspiring "also reflect the same Human characteristics. However, for self -accompaniment folk dances, the unity of rhythm is obviously an important issue. Therefore, these dances will set up an important role to lead the rhythm. For example, "Fushan Thunder Drum" "The" call head "of" gossip drum dance ". In addition," drum "is not only the leader of the performance team, but also as the organizer of the performance

As the main characteristic of the "Change Gongs and Drums" for connected, the main features are divided into rhythm and various musical instruments.

The gongs and drum points are conducive to adjusting the pace of dance, making the formation of the formation more neat, and the drum point can be based on the scene.

The transformation speed, the faster the speed, the more exciting its formation changes, and the atmosphere of the scene is more lively.

In terms of the so -called fast -goal, the so -called fast is in contrast to the slow running formation. It has no absolute boundary with the slow running formation.

The array is doubled, or it transitions from slow to fast. According to the emotions of the dance team, it can reach one minute as soon as possible. quick

After walking the formation, after slowing the formation, the role of adjustment is the "Allegro Movement" that mobilize the audience. Go out Mostly used in running.

Discussion

This thesis adopts interview method and observation method. Through the study of Yangko in Shanghe area of Jinan City, Shandong Province, it is possible to understand and present the spiritual outlook of people in different regions, and become a platform for people to display their unique cultural resources. The process of deduction is the presentation of the dance creator's attitude and viewpoint to the objective world, reflecting people's moral and aesthetic values, fully embodying the values of the dance creator and the audience, and containing the essence of traditional Chinese culture. It is the core competition of Chinese culture. An important component of power Since campus cultural activities can bring students from different cultural backgrounds and environments together to participate in an activity, the influence of the activity will also be strengthened (Yan, 2017: 32-34). Therefore, it is possible to attract more ordinary people and students to participate by organizing some dance cultural and artistic activities, such as organizing Yangko-based theatrical performances and festival parties, and promoting the performance of dance art through innovative program effects, thereby improving Shandong Yangko (Zhao & Li, 2012: 251-252.). Influence in society and student body. Other activities such as dance competitions, cultural weeks, Yangko culture collection, etc., attract everyone's attention and participation through material rewards, stimulate creativity and interest, let Yangko enter schools, and form a wide influence among student groups . After a series of activities laid the groundwork, courses were added in the school to allow students to systematically and comprehensively understand Shandong Yangko culture. Most studies believe that the introduction of traditional dances into schools can improve students' knowledge and understanding of excellent traditional cultures, and the popularization of traditional local dances can make students appreciate the charm of traditional Chinese culture and stimulate students' enthusiasm and concern for traditional Chinese culture (Xu, 2020).

Recommendation

1. Practical Recommendations

Due to its strong regional characteristics, Shandong Yangko relies on traditional artists to perform Art inheritance, but now most young people choose to go out to work, and the number of art inheritors is gradually decreasing, which leads to the inability of art to be passed on well. We not only want to inherit traditional culture, we also need to respect tradition Culture, let everyone around you understand traditional culture, let everyone A person who can promote traditional culture can practice it personally, so that Shandong Yangko can develop better and spread to thousands of households.

2. Recommendation for future research

Currently in our primary and secondary schools, Shandong traditional culture has not It has been popularized and promoted, and the education of traditional culture in Shandong is relatively scarce. Shandong traditional culture should be fully popularized in primary and secondary schools, so that primary and secondary schools Students can be influenced by Shandong traditional culture from an early age, and learn Chinese traditional cultural knowledge, appreciate the uniqueness of Chinese traditional culture charm.

The school should be the propaganda carrier of the national traditional culture, the national dance If dancers want to achieve faster progress and development, school education must be timely follow up. Schools can use Shandong Yangko as the teaching content, so that students can fully experience the fun brought by Shandong Yangko. Colleges and universities

in Shandong Province have generally carried out Shandong folk dance courses. For the development of Shandong Yangko culture Inheritance and development have decisive significance. social heritage Folk dance comes from life. If Shandong Yangko wants to develop and inherit, it must have a broad mass base. In order to promote Yangko's In order to continue to develop, the masses should also lead by example, fully carry forward traditional culture, and feel the charm brought by traditional culture. Shandong Yangko is the treasure of national dance, and it is the national dance of our country. It is a relatively bright and wonderful flower among them, but due to various reasons, Shandong Yangko has encountered many difficulties in its inheritance and development. Since Shandong Yangko has a long history and its rich connotations are enough to attract the attention of people all over the country, we believe that the difficulties are temporary. The continuous enrichment of culture is not only reflected in one aspect, but also displayed in more angles and levels. Traditional culture is our precious essence. God's wealth, we should have cultural self-confidence and cultural identity. In the process of learning, we can learn about the characteristics of Shandong Yangko Basic regularity and pace rhythm, while also gaining a series of heart We should bring this touch and strength to experience the spiritual and emotional aspects, Keep moving forward, advance side by side with Shandong Yangge, overcome obstacles.

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