

# Research on the Development and Inheritance of Zhejiang Daoqing

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**Abstract:** Zhejiang Daoqing is an important part of Chinese traditional music culture, with a deep historical and cultural heritage and unique artistic style. As an ancient form of music, Daoqing has experienced a long development process in Zhejiang, gradually evolving from a religious song in the Southern Song Dynasty to a popular folk art form. In this paper, we will sort out the historical development of Daoqing, discuss its evolution in different historical periods, and analyse its inheritance and protection in contemporary times, with a view to providing theoretical support and practical references for the further study and inheritance of this traditional art form.

**Keywords:** Zhejiang Daoqing, Traditional Chinese Opera, Development Lineage.

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## 1. Introduction

Daoqing, as a form of opera, can be traced back to the Southern Song Dynasty. According to the "Wulin old story" volume 7 records, Chunxi eleven years (1184 years) the first day of June, the car drove over the palace ..... after the court boy child thirty people hit the breath singing Daoqing. This shows that the Taoist love in the Southern Song Dynasty has appeared as a performing art form, and has a certain scale and influence. At that time, the Taoist love sung by Taoist priests, the content of the religious Taoist songs, but has gradually beyond the scope of religion, began to incorporate elements of folk culture. In the Yuan Dynasty, Daoqing further broke away from the religious constraints, and became a widely popular folk rap. Fan Kang, a native of Hangzhou in the Yuan Dynasty, depicted in his play "Bamboo Leaf Boat" that the gods and goddesses, such as Lian Yikou, held fishing drums and simple boards and sang Taoist songs, the contents of which were mostly Taoist stories that assisted the gods and goddesses in transforming mortals[1]. At this time, the Taoist singing in various forms, both single singing, but also group singing, and singing lyrics are mostly poetry and praise or long phrases of music body, showing a high degree of artistry.

## 2. The History of Zhejiang Daoqing

Ming Dynasty is an important period of development of Zhejiang Daoqing, Daoqing in this period formed a variety of schools, and closely integrated with the local culture, the formation of the local characteristics of the form of music and art. In the Ming Dynasty, Zhejiang Daoqing was mainly divided into two categories: poems and praises and music and songs, which were popular in the south and music and songs in the north. The representative genres of Ming Dynasty Zhejiang Daoqing include Yiwu Daoqing of Jinhua and Cangnan Fisherman's Drum of Wenzhou. These forms of Daoqing have their own characteristics in singing content, performance forms and musical styles, and have become an important part of local folk culture.[2] During the Qing Dynasty, the development of Daoqing reached its peak, and schools of Daoqing sprang up all over the world, forming a variety of local Daoqing forms such as Jinhua Daoqing, Quzhou Daoqing, Taizhou Daoqing, Lishui Daoqing and

Wenzhou Daoqing. These forms of Taoist sentiment in the singing content to the public legend, folk news, etc., the performance of a variety of forms, both sitting, standing singing, but also a single mouth, mouth and so on. The prosperity of the Qing Dynasty Daoqing is not only reflected in the diversity of performance forms, but also reflected in the richness of the repertoire. The local Daoqing artists created a large number of repertoires based on local social news and folklore, such as the Jinhua Daoqing's "Nun's Record" and "Double Knife Record", which not only reflected the social life at that time, but also became an important carrier of the art of Daoqing. During the Republican period, Zhejiang Daoqing absorbed new artistic elements on the basis of inheriting traditions and formed a more diversified performing style. During this period, Daoqing artists paid more attention to reflecting the social reality in their singing content, and created a large number of works reflecting the anti-Japanese war, social change and other topics due to the influence of the social background. At the same time, the performance form of Daoqing was also richer, with the emergence of counterpoint, group singing and other forms.[3] In addition, Daoqing artists in music, performance and other aspects of innovation, so that the art of Daoqing closer to people's lives, loved by the majority of listeners.

After the founding of New China, Zhejiang Daoqing entered a new stage of development, and received the attention of the government. During this period, Daoqing artists paid more attention to reflecting the new achievements of socialist construction and the new life of the people in their singing content, and created a large number of excellent works reflecting the spirit of the times, such as "The Story of Barbering", "Yu Xiaoyu", etc.[4] At the same time, the performance form of Daoqing was also improved. At the same time, the performance forms of Daoqing also became more diversified, with the emergence of solo, duet, chorus and other forms, accompanied by dance movements and silk and bamboo accompaniment, making the art of Daoqing more colourful. In addition, localities have also set up music and art associations and music and art teams, and organised the creation and performance of Daoqing artists, which has promoted the prosperity of Daoqing art.

### 3. The Inheritance of Zhejiang Daoqing

At present, the inheritance of Zhejiang Daoqing has been widely valued by the society. Zhejiang Daoqing has accumulated a large number of traditional repertoires in the process of long-term development, which are not only the important carrier of Daoqing art, but also an important part of Zhejiang traditional culture. After the establishment of New China, cultural departments and music associations around the traditional Taoist repertoire have systematically sorted out and excavated the traditional repertoire, so that many traditional repertoire on the verge of being lost can be preserved and inherited. For example, the traditional repertoire of Jinhua Daoqing, such as "Seven Heads" and "Two Knives", has become the classic repertoire of modern Daoqing performances after finishing and processing by artists. In addition, through the organisation of opera performances and opera training courses, a number of young opera performers have been trained, so that the traditional opera repertoire can be inherited and developed. After the founding of New China, Zhejiang Daoqing not only pays attention to the inheritance of the traditional repertoire, but also continues to innovate and develop, creating a large number of modern repertoires that reflect the spirit of the times.[5] These modern repertoires are not only close to real life in content, but also more diversified in performance form and music style, which are loved by the majority of listeners. For example, Dongyang Daoqing's "Barber's Tale", Yiwu Daoqing's "Yu Xiaoyu" and other modern repertoire have become classics of Daoqing art with their vivid storylines and beautiful musical melodies. In addition, local Daoqing artists have also created a large number of modern repertoires with local characteristics based on local social news and folklore, such as "Aixiang Persuade Niang", "Wild Cat Dragging Chicken", etc. These repertoires not only enriched the content of the art of Daoqing, but also injected new vitality into the inheritance and development of the art of Daoqing.[6]

The inheritance of Zhejiang Daoqing is inseparable from the efforts of generations of Daoqing artists. From the Taoist priests singing Taoism in the Southern Song Dynasty, to the professional artists in the Ming and Qing Dynasties, and then to the professional actors after the establishment of New China, Taoism artists have played an important role in the inheritance and development of the art of Taoism.[7] After the founding of New China, opera associations and opera teams were set up in various places to organise the creation and performance of Daoqing artists and to train a group of young Daoqing actors. On the basis of inheriting the tradition, these young performers continue to innovate and develop, making the art of Daoqing closer to the real life and popular among the audience. For example, Ye Yingmei of Jinhua Daoqing, Wu Rongchun of Dongyang Daoqing and other old generation of Daoqing artists have trained a number of young Daoqing performers with their superb performing skills and rich singing experience, making important contributions to the inheritance and development of Daoqing art.[8]

With the change of social environment, the inheritance of Zhejiang Daoqing is facing new challenges and opportunities.[9] On the one hand, with the diversification of modern entertainment methods, the audience groups of Taoism and other forms of traditional music and art are gradually shrinking, and the inheritance and development of Taoism art is facing certain difficulties. On the other hand,

with people's attention to traditional culture and increased awareness of the protection of intangible cultural heritage, traditional art forms such as Daoqing have also ushered in new development opportunities. In recent years, governments and cultural departments around the world have made great efforts to publicise and promote the art of Daoqing by organising opera festivals and exhibitions of intangible cultural heritage, so that the art of Daoqing has received more attention and support. In addition, local governments have also cultivated young people's interests and hobbies in the art of Daoqing by carrying out activities such as Daoqing in schools and Daoqing in communities, so that the inheritance and development of the art of Daoqing has a wider mass base.[10]

As an important part of Chinese traditional music, Zhejiang Daoqing has important historical, cultural and artistic value. Strengthening the protection of Zhejiang Daoqing is an important guarantee for the inheritance and development of this traditional art form. In recent years, governments and cultural departments around the world have strengthened the protection and inheritance of Daoqing by including it in the list of intangible cultural heritage to be protected, and by establishing a base for the inheritance of Daoqing. For example, the Jinhua Daoqing has been listed on the national intangible cultural heritage protection list, and local governments have strengthened the protection and inheritance of the Jinhua Daoqing through the establishment of a Jinhua Daoqing inheritance base and the development of Daoqing inheritance activities. [11] In addition, localities have also provided legal guarantee for the protection and inheritance of Daoqing by formulating relevant policies and regulations. On the basis of inheriting the tradition, promoting the innovation and development of Daoqing art is an important way of Daoqing inheritance. In recent years, local Daoqing artists have made bold innovations in singing content, performance forms and music styles, making the art of Daoqing closer to real life and popular with the majority of listeners. For example, Yuan Yaoming, the Quzhou Taoist Opera artiste, sang "Qianlong's Journey to Jiangnan", absorbing the effective components of folk songs, operas and even pop songs, enriching the Taoist Opera; he also changed the sitting singing to flexible singing and performing, greatly enriching the expressive power of the Taoist Opera music. In addition, through the organisation of Daoqing creation competitions, Daoqing art seminars and other forms, Daoqing artists are encouraged to carry out innovative creations to promote the continuous development of Daoqing art. [12] Cultivating a new generation of Daoqing talents is an important guarantee for the inheritance of Daoqing. In recent years, a number of young daoquan performers have been cultivated by organising daoquan training courses and daoquan in schools. For example, Jinhua City has cultivated a group of young Taoist performers by organising Jinhua Taoist training courses; Wenzhou City has cultivated young people's interest and hobby in Taoist art by carrying out Taoist activities in schools. In addition, through the establishment of Daoqing inheritor system, the old generation of Daoqing artists are encouraged to accept apprentices to pass on their art, so as to cultivate reserve talents for the inheritance and development of Daoqing.[13]

### 4. Conclusion

As an important part of Chinese traditional music, Zhejiang Daoqing has a profound historical and cultural heritage and a

unique artistic style. By sorting out the historical development of Zhejiang Daoqing, we can see that Daoqing has gradually evolved from a religious song in the Southern Song Dynasty to a popular folk art form, and has formed diversified genres and rich repertoire in different historical periods. In contemporary times, Zhejiang Daoqing is facing new challenges and opportunities. By strengthening the protection of intangible cultural heritage, promoting artistic innovation, fostering a new generation of talents, using new media technology to promote, and strengthening international exchanges and co-operation, we can provide a broader space and a more solid foundation for the inheritance and development of Zhejiang Daoqing. In the future, Zhejiang Daoqing will surely be revitalised in the wave of the new era and become an important symbol of the excellent traditional culture of the Chinese nation.

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