



Analysis of Laiwu Bangzi opera in Shandong province as a resource for teaching Chinese opera music history

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Abstract

This qualitative study aimed to examine the music characteristics and societal functions of Laiwu Bangzi Opera in Shandong, China. The study utilized music analysis and field investigation methods to analyze the singing, music characteristics, performance, and important works of Laiwu Bangzi Opera. The social functions of the opera in entertainment, education, norms, exorcism practice, communication, and aesthetics were also observed. The study found that Laiwu Bangzi Opera is a form of opera categorized into three types and performed at different speeds. The actors must master singing, reading, acting, and gesture movement. It is used as a cultural heritage in ancestor worship activities and to remove diseases and pollution. It has a high aesthetic and communicative value, education, and inheritance and protection function. This study provides a comprehensive understanding of the musical and societal aspects of Laiwu Bangzi Opera, which can serve as a resource for developing teaching materials, such as textbooks and lesson plans, to teach the history of Chinese opera. It can also encourage young people to learn and appreciate the rich cultural heritage of Chinese opera.

Keywords: Laiwu Bangzi Opera, Chinese Opera, Chinese Music History, Shandong Province, China.

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1. Introduction

Chinese opera has a rich history that spans centuries and encompasses a wide range of regional styles and techniques (Wu & Li, 2018). Among the many sub-genres of Chinese opera, Laiwu Bangzi opera, which originated in Shandong province, is known for its distinctive musical features and expressive storytelling (Li, 2019). Despite its cultural significance, however, Laiwu Bangzi opera is not widely studied in the context of music education in China or internationally (Zhao & Zhang, 2020). By using Laiwu Bangzi opera as a useful resource for teaching Chinese opera music history, this educational gap in music history could be filled.

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Laiwu Bangzi Opera has a long history and has been passed down from generation to generation in Shandong Province. It is believed to have originated in the Ming Dynasty (1368-1644) and became popular in the Qing Dynasty (1644-1912) (Wang & Zhao, 2019). Laiwu Bangzi Opera has been recognized as an important intangible cultural heritage of Shandong Province, and efforts have been made to preserve and promote it (Xie, 2016). Over the years, Laiwu Bangzi Opera has undergone many changes and developments. In the early days, it was performed in the open air by peasants and farmers. However, as it became more popular, it was performed in theaters and stages. The stories and themes of the performances have also evolved, with a greater emphasis on historical and social events (Li, 2018). The development of Laiwu Bangzi Opera has been influenced by various factors, including regional culture, social environment, and the tastes of the audience. In recent years, efforts have been made to promote Laiwu Bangzi Opera as a means of preserving traditional culture and promoting cultural exchange (Li, 2018). Overall, the history and development of Laiwu Bangzi Opera in Shandong Province are rich and complex. Its importance as a cultural heritage and its potential for teaching Chinese opera music history cannot be underestimated. By analyzing its music, themes, and performance style, we can gain a deeper understanding of this unique art form and its role in the cultural identity of Shandong Province and China as a whole.

One of the primary research problems to be addressed in this analysis is the lack of attention given to Laiwu Bangzi opera in music education. While many scholars have explored the history and performance practices of Chinese opera more broadly, few have focused specifically on Laiwu Bangzi opera as a case study for teaching music history (Li, 2019; Wu & Li, 2018). This research aims to fill this gap by providing a detailed analysis of the musical and narrative elements of Laiwu Bangzi opera and demonstrating its potential as a resource for teaching Chinese opera music history to students in China and beyond. The importance of this research lies in its potential to broaden the scope of music education in China and around the world. By highlighting the unique features of Laiwu Bangzi opera and its historical significance, this analysis can contribute to a more comprehensive understanding of Chinese opera as a whole (Zhao & Zhang, 2020). Additionally, by providing specific examples of how Laiwu Bangzi opera can be integrated into music history curricula, this research can inspire educators to expand their teaching methods and engage students with new forms of music and culture.

In order to achieve these goals, this analysis will draw on a range of scholarly sources and primary materials, including recordings of Laiwu Bangzi opera performances and interviews with performers and scholars (Li, 2019; Wu & Li, 2018). By examining the musical structures, performance techniques, and narrative themes of Laiwu Bangzi opera in depth, this research will offer insights into the cultural and historical significance of this genre and demonstrate its potential as a valuable resource for teaching Chinese opera music history.

2. Literature review

2.1 *The Chinese Opera and Bangzi Qiang*

2.2.1 Chinese opera: The four vocal tune systems in Chinese opera are Pihuang tune, Kun tune, Bangzi tune, and Gao tune. Qin Opera originated in the ancient Shaanxi and is a fairly ancient drama. It is based on myths, folk stories, and various public acts, and has sold more than 10,000 copies. Its performance is simple, rude, loud, and exaggerated, and its chant is divided into two kinds of joy and sorrow. The main instrument is the panhu (Qingqing, 2003). Qin's play is mostly based on "Nations", "Three Countries", "Yang's Will", "Say Yin," and other heroic legends or tragedies. However, due to poor management, the plays are scattered, with only about 4700 lefts, and they are still losing at an astonishing rate. If the relevant departments cannot be effectively rescued, the precious cultural heritage created by the people of the past will be lost forever (Mei, 1988; Chuanyin, 2003; Wenfeng, 2004). Henan Opera is the largest local opera in China, with 167 state-owned professional troupes and more than 300 amateur Henan opera troupes in almost every province. Henan opera is divided into five main schools: Xiangfu tune, Shangqiu tune, Western Henan Tune, and Shahe Tune. Jin Opera is divided into three categories: "Luantan", "Qonger" and "Quzi". Peking Opera is an influential Chinese opera genre, distributed in Beijing and spreads all over the country. Han Opera is the traditional drama of the Han nationality, formerly known as Chu Diao, and is popular in parts of Hubei, Henan, Sichuan, Shaanxi, Gansu, Xinjiang, Taiwan, Anhui, Qinghai, Sichuan, and Jiangsu. Sichuan Opera is popular in eastern and central Sichuan, Chongqing, Yunnan, and Guizhou, and has five main tunes (Shanlin, 1995).

2.2.2 Bangzi Qiang: Bangzi Qiang is a musical genre of Qin Opera found in Shaanxi, Hebei, Shandong, and Laiwu. Research has shown that the tune is most likely to develop from rap music like the Quanshan tune. Tongzhou and Puzhou, located on both sides of the Yellow River, are the earliest surviving operas of Bangzi Qiang. The evolution of Bangzi Qiang in various places is actually the evolution and development under the influence of local dialects and local music after it spread from "Qindi" to Jin, Hebei, Henan, Sichuan, Yunnan, and other places. Tongzhou and Puzhou, located on both sides of the Yellow River, are the bases from which Bangzi Qiang spread to other regions. Bangzi Qiang (Qin Opera) became popular in Shaanxi after its formation, and its popularity also reached Gansu, Ningxia, Qinghai, Xinjiang, and other places. It is divided into four routes: the East Route Qin Opera is Tongzhou Bangzi, the Middle Route Qin Opera is also called Xi'an Luantan, and the South Route Qin Opera is popular in Hanzhong and Ankang (aka Han Diao Qin Opera). Yang Yuye's research showed that Shan and Shan Bangzi spread from Hanzhong to Sichuan, Hubei, Yun, and Gui in the southwest and to the coastal areas of Fujian and Guangdong in the east. Most of the bangzi tunes distributed in this semicircular, vast province belong to one of the multi-tuned operas, such as Sichuan opera, Dian opera, or Cantonese opera. The only Bangzi tunes in this area are Huayin, characterized by a melody without bitterness. The Bangzi Qiang in this area are all single (Qingqing, 2003).

2.2 *The Music and Performance in Laiwu County, Shandong, China*

2.2.1 The Laiwu Bangzi Opera are several main characteristics of Laiwu Bangzi performances. Firstly, it is rough and unrestrained, dramatic. The performers painted their faces, especially Erhualian's "push round the field." They spread the palms and push back and forth, and the whole-body leans forward and back in a big way while swinging back and forth against the flag. They push it to see courage, then move with fierceness. The image of the brave and mighty characters on the stage is seen. Second, it is simple and vivid, with a strong flavor of life. In particular, Xiaodan's stage steps are slightly larger and slower in rhythm. Their whole-body twists accordingly from head to toe in an incredibly coordinated way, and the ups and downs are integrated into one's body. It is singing and dancing, good at portraying characters, embodying the plot, shaping the stage image, and enhancing the artistic appeal. Historically, Laiwu Bangzi Opera belonged to folk art, with Laiwu, Taian, and Xintai as the main areas of activity. Later, they became popular in a wider area ranging from Rizhao in the east, Pingyin in the west, Linyi in the south, and Jinan in the north, on which Xintai and Yiyuan have the deepest influence. There is a folk song in the local area: "Running on broken legs, grinding feet. But there is no knowing how to catch up with Modanzi (a famous old artist in Laiwu Bangzi) who will come out of the corner and not come out of the corner", which shows its great charm and wide influence (Meng et al, 2022).

2.2.2 The Huagu Luozi is a folk dance that originated in Laiwu Yanzhuang area and has been spread since the dissolution of the Qing Dynasty. It is closely related to local folk customs and a practice of sacrifice in temples. The origin and development of "Huagu Luozi" are closely related to local folk customs and a practice of sacrifice in temples. Every year around the spring festival is a lively period for "Huagu Luozi" performances, with the five artists and the drummer of the band going to the temple in the village to burn incense, kneeling and praying together for the gods to bless the peace and bless the "Huagu Gongzi". The Huagu Gongzi performance team rehearses religiously and prepares for the performance of lines, scripts, costumes, and props. After the spring festival, they perform in the village for three days and then in other villages and market towns. The earliest singing form of Huagu Luozi is a group dance of five people, with the leader personating a young hero dressed in blue with a tight girdle, belt around the waist, thin-soled boots, and a hero scarf on his head. During the singing, the actors beat the festival Qin with their portable instruments. They sing the scene when they see the scene, sing the object when they see the object, perform impromptu performances, interspersed with rap and dance. The dance is graceful and simple and can only be performed individually or with dragon lanterns, lion dances, stilts, and other teams to perform together. It is loved by the masses (Jiang, 2011).

2.2.3 The Cuodi dance is an ancient sacrificial dance spread in Hezhuang Township. It originated from the Yuanshan temple fair in the Qianlong period of the Qing Dynasty and was formed in the Yuanshan to pray for rainfall in the Jiaqing period of the Qing Dynasty. The main movements of the dance include "single-leg cross", "single cross", "double cross", and "jumping cross". The dancers emphasize the body leaning forward, swinging the arms naturally, highlighting a light "twist" on the weak beat, and simultaneously "twist" again to exert strength. With the changes of time, the content of expressing the love between

men and women has been added, and the formation changes have retained the artistic characteristics of "the straight line does not bend, and the team does not separate". Wasteland dance is self-entertaining and can be performed on stage, in the yard of your home, or on the street, or in the fields (Miao, 2004).

2.3 The Laiwu Bangzi Opera in Shandong, China

Laiwu Bangzi Opera is a local traditional drama in Shandong province and one of the national intangible cultural heritages. It is popular in Laiwu, Tai'an, Feicheng, Zhangqiu and other areas in central Shandong. It includes two types of tunes: Bangzi Qiang and Fine Tuning. After the mid-Qing Dynasty, the Anhui troupe flowed into the Tai'an area, while the Bangzi Qiang was directed to the Wenshang area. The singing is rough and passionate, vigorous and bold, high-pitched and unrestrained, mostly in the high-pitched area. Laiwu Bangzi Opera is the main form of cultural activities in the hinterland of central Shandong with Laiwu as the center. It has a strong psychological cohesion and represents the straightforward and strong character of the people in the Taiyi mountain area. Laiwu Bangzi Opera is a popular opera in Laiwu and the surrounding areas of Shandong province. It was approved by the state council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list, heritage number IV-119. The musical characteristics of Laiwu Bangzi Opera include high pitches, a singing technique called "Ou Tune" with a lingering sound, substantial melodic changes and leaps, and long coloratura. It is also good at embodying the drama, especially the atmosphere of comedy (Xie, 2016; Meng & Juangprakhon, 2021).

3. Method

3.1 Research site

Laiwu County is a county located in the central part of Shandong Province, China. It has a population of approximately 1.4 million people and covers an area of 2,246 square kilometers. The county is known for its rich mineral resources, including iron, gold, and copper, and it is a major center for the production of fruits and vegetables in the region. According to ChinaFolio (n.d.), Laiwu County is home to many tourist attractions, such as the Fengchan Mountain Scenic Area, the Laiwu Zhongshan Park, and the ancient ruins of the Dawenkou Culture. The county also has a strong cultural heritage, with a history that dates back to the Neolithic age.

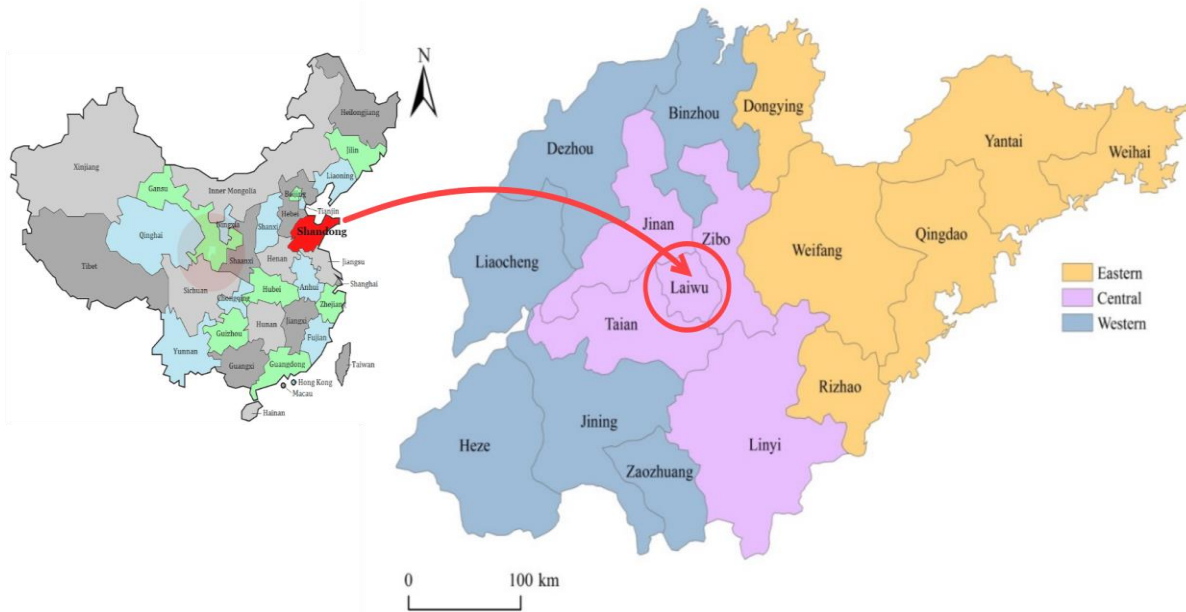


Figure 1. Map of Laiwu County, Shandong Province, China
 Source: *ChinaFolio* (n.d.), *Jiang et al.* (2021)

3.2 Key informants

For my field survey, I created two forms: an interview transcript and a video interview. The interview questions were designed to gather information about the Laiwu Bangzi Opera in Shandong Province, China.

The three key informants, Mr. Li Changsheng, Ms. Meng Junlan, and Mr. Liu Zuogang, were selected based on the following criteria: (1) They were selected as the representative inheritor of a batch of national intangible cultural heritage representative projects. (2) They have a comprehensive grasp of the performing skills of Laiwu Bangzi Opera. He has created a series of artistic images with distinct personalities in both traditional and newly created plays and has a vigorous and stable stage style. (3) They have a wide audience and are recognized inside and outside the industry. (4) They have a clear inheritance line and strong inheritance ability and will.

3.3 Research tools

The key research methodologies in this study were observations and interviews. To collect research data, the researcher designed relevant interview and observation tables based on the study objectives. The questionnaire was created in various steps. To begin, the data was used to create the questionnaire. Second, the questionnaire was reviewed by professionals for identification. Third, the questionnaire was revised in response to professional recommendations. Fourth, the questionnaire was given to professional

researchers for review before being used. Finally, before to the on-site interview, the questionnaire was changed and augmented based on the expert's recommendations.

4. Result

4.1 *The Music characteristics of Laiwu Bangzi Opera in Shandong Province, China*

4.1.1 The characteristics of music are analyzed from four aspects: singing style, musical instruments used for singing accompaniments, band style, and tunes.

1) The singing characteristics of Laiwu Bangzi Opera: The first characteristic is simple, recitative-like singing. The second characteristic is high-pitched, passionate, and intense—a typical style of the "standing voice" in male singing. "Standing voice" is a singing method that uses falsetto to raise the voice and breathes into the body, in contrast to "Ouqiang", which is a small voice that is used by females to raise the ending sound an octave. It can vividly express the emotions of happiness or extreme anger, as well as conjure up in the audience the feeling of empathy. The third characteristic is that when the performers sing, the melody does not change greatly, and most of them go smoothly, making people feel calm and stable.

2) The singing structure of Laiwu Bangzi Opera: Before Bangzi Qiang was formed, most operas used Qupai as the structural unit. This musical structure became known as "Qupai Style". After the Bangzi tune emerged, there developed a singing style with a pair of upper and lower sentences as a foundation to assert the formation of "Bangzhou style" opera.

The lyrics in this paragraph state that Uncle Chen took the initiative to place wooden posts in front of his new house's entrance in order to open the railway before the deadline. He gently persuaded and reasoned with his wife after discovering that she was being unreasonable. This song's time signature is 1/4. Chinese opera is a Yiban Yiyuan, with predominantly quavering and semiquavering rhythms. Among those musical notes, quavers are particularly effective at conveying the narrative qualities of a word singing a sound. Its mode should be a single, six-tone mode as well. Other considerations include time signature, rhythm, and structure.

三定桩 --选段

San Ding Zhuang—Xuanduan

China Oprea

Transcription by Wang Mengjiao

1
Phrase
1
(陈大爷白) 哼! 还有哩! 你还舍不得屋
(chen da ye bai) heng! hai you li! ni hai she bu de wu

11
Phrase
2
后小菜园, 山
hou xiao cai yuan, shan

22
Phrase
3
泉流水响叮当, 春种菠菜夏种姜, 秋天的
quan liu shui xiang ding dang, chun zhong bo cai xia zhong jiang, qiu tian de

33
Phrase
4
黄 瓜 嫩 又 长。 一 年 四 季 不 缺 菜, (白) 不 用
huang gua nen you chang. yi nian si ji bu que cai, (bai) bu yong

44
Phrase
5
花 钱 又 便 当 呵! 咱 家 里 宽 房
hua qian you bian dang he! zan jia li kuan fang

55
Phrase
6V
大 院 多 方 便, 那 工 人 宿 舍 没 院 墙, 鸡
da yuan duo fang bian, na gong ren su she mei yuan qiang, ji

65
Phrase
7V
狗 鹅 鸭 哪 里 放? 说 一 千 来 道 一
gou e ya na li fang? shuo yi qian lai dao yi

Figure 2. San Ding Zhuang song
Source: Mengjiao Wang

4.1.2 The musical instruments used for singing accompaniments: The musical instruments used for the singing accompaniments of Laiwu Bangzi Opera include flute, sheng, erhu, banhu, and other instruments. Now, the double bass and cello among the Western musical instruments are also included in the band organization, which strengthens the thickness of the bass area and improves the timbre effect.

1) Sheng is the oldest reed wind instrument in China. It is made of bamboo reeds in the earliest period and copper reeds in modern times. Hu Tianquan's "Phoenix Spreading Wings" and Yan Haideng's "Jin Diao" are widely circulated. Sheng is the only Chinese national wind instrument that can play harmony, with a bright and crisp timbre and huge volume. When playing with other instruments, it can harmonize the timbre and enrich the sound of the band.

2) Erhu is a traditional Chinese stringed instrument composed of a qin tube, a qin rod, pegs, strings, jacks, qin codes, and a bow. It is 13 cm long and has a front mouth diameter of 8.8 cm. A musician has made great contributions to the development of Erhu art, and he is the founder of the professional Erhu school in modern Chinese music history. He created ten erhu solo pieces and dozens of erhu etudes, such as "Good Night" and "Singing in Sickness". The timbre of the Erhu is full and heavy, and it is often used to express deep emotions. It can also be played with a bright sense of joy and celebration.

3) Banhu is made after the specialty of Erhu. It is the same shape as Erhu but smaller in size. Banhu has a crisp and loud sound. It is not only often used in the accompaniment of Laiwu Bangzi Opera but also the main accompaniment instrument in most northern operas.

4) Dizi is a traditional Chinese wind instrument used to accompany operas. Qudi is lyrical and soft, while Bangdi is bold and unconstrained. The flute plays an important role among the accompaniment instruments of Laiwu Bangzi due to its high expressive power, which can express high-pitched and melodious emotions and play a vast and broad mood. It can also imitate various sounds from nature, such as thunder or insects.

5) Cello is a bowed string instrument that is part of the violin family and has four strings tuned to C2, G2, D3, and A3. It is used in orchestral music, chamber music, and solo performances and has been a favorite among composers and performers.

6) Double bass, the largest of the stringed instruments, is the basis of the basic rhythm in the band. It has the same solemn and deep tone as a cello but is larger in size, about 180–220 cm high. The strings are thicker than the cello ones. The bow is shorter than the cello.



Figure 3. Musical instruments used for singing accompaniments
Source: Mengjiao Wang

4.2 The function of Laiwu Bangzi Opera upon Laiwu Communities

Laiwu Bangzi Opera is popular in Laiwu, Tai'an, Zhangqiu, and other areas in central Shandong. It is an ancient Shandong local opera. This comprehensive art with Chinese musical characteristics is crucially entertaining in terms of aesthetic pursuits and expectations that inherit and develop their traditional virtues from Chinese culture. In the tortuous development process, people can feel the familiar local accent while listening to stories and learning the truth. Laiwu Bangzi Opera is a product of regional culture, so Laiwu Bangzi Opera lends itself well to entertainment and educational functions.

4.2.1 The Entertainment function: Laiwu Bangzi Opera is a distinct cultural connotation with local color in Shandong and has been used as a seminal cultural heritage since ancient times. On specific days, or when there are large-scale celebrations, Laiwu Bangzi Opera always appears on the highest-level stage in Laiwu. The culture of Laiwu Bangzi Opera has markedly associated with a cultural production and life of Laiwu people and is often used in large-scale ancestor worship activities as important and formal background music.

The works of Laiwu Bangzi Opera have achieved a lot of innovation and development in recent years, and the audience's emotions and spirits are extremely satisfied and relaxed. The use of local accent in Laiwu Bangzi Opera makes the audience feel more intimate, and the plot of the story told is close to life and comes from life, making the audience feel as if they are on the scene when watching. Laiwu Bangzi Opera is a bridge for people to better carry out social entertainment activities. It reproduces the knowledge in books directly in front of our eyes, which is very real. The makeup and performance of different characters have their own arrangements and settings, and actors with different roles have different languages and movements on the stage. Laiwu Bangzi Opera has also fully absorbed the characteristics of Chinese classical aesthetics that focus on freehand brushwork. It has the function of cultivating sentiment and enlightening wisdom and improving people's aesthetic taste. It also has a communicative function, as young boys and girls often communicate implicitly and express affection through cooperation, becoming a carrier of communication between the opposite sex.



Figure 4. The Laiwu Bangzi Opera performing show in the community
Source: Mengjiao Wang

4.2.2 The Education function: Li Changsheng, a key informant, learned that many works of Laiwu Bangzi Opera describe the local history, stories, and legends of Laiwu, as well as the ancient working people's cognition of natural phenomena. Through the popularization and dissemination of Laiwu Bangzi Opera, the audience's understanding of opera music has been enhanced, the development of opera music has been further understood, and the inheritance and protection of Laiwu Bangzi Opera have been promoted. In 1965, the theater troupe reported to Jinjing to perform "Send a Pig", which was cordially received and highly appraised by Premier Zhou Enlai, Chairman Zhu De, Peng Zhen, Ye Jianying,

Yang Shangkun and other party and state leaders. In 1975, he performed "Three Ding Pile" as a gift to Jinjing to celebrate the 26th anniversary of the founding of the People's Republic of China. In 1977, "San Ding Pile" went to the Canton Fair to perform for friends from 130 countries and regions. In early 1982, Laiwu Bangzi Opera is a representative music art in Laiwu, Shandong. It has become an indispensable spiritual and cultural activity for people and has been passed down for generations. On June 7, 2008, Laiwu Bangzi Opera was included in the second batch of national intangible cultural heritage list. Through the study of Laiwu Bangzi Opera, we can gain an in-depth understanding of the history of cultural and artistic development in the Laiwu area and encourage more young people to learn and enrich its connotations. This chapter introduces the function of Laiwu Bangzi Opera to Laiwu society, mainly through entertainment function and education function. Through the introduction of various functions of Laiwu Bangzi Opera, we can gain a deeper understanding and positioning of the role of Laiwu Bangzi Opera in Laiwu society which guards the inheritance and protection of Laiwu Bangzi Opera.



Figure 5. The Laiwu Bangzi Opera performing shows that in classroom
Source: Mengjiao Wang

5. Discussion and conclusion

Chinese opera is a highly regarded art form with a long cultural heritage. Laiwu Bangzi opera is one of the most distinctive genres of Chinese opera, with roots stretching back to the Ming Dynasty. Laiwu Bangzi opera has been performed for generations as a traditional opera genre in Shandong Province and is considered an important cultural heritage. Laiwu Bangzi opera has grown in popularity in recent years, both locally and overseas. The

purpose of this article is to investigate the worth of Laiwu Bangzi opera as a resource for teaching Chinese opera music history.

According to research, Laiwu Bangzi opera is not only an artistic expression, but also a historical and cultural heritage. The opera style has a different structure and tune from other styles of Chinese opera. Scholars have stressed the importance of conserving Laiwu Bangzi opera as a part of Chinese cultural heritage (Li, 2013; Li & Li, 2020). There has been little investigation into the use of Laiwu Bangzi opera as a resource for teaching Chinese opera music history. However, studies on various kinds of Chinese opera have demonstrated that incorporating traditional opera into music education can improve students' grasp of Chinese culture and history. According to Xu (2016)'s research, students who learned Chinese opera music had a greater comprehension of Chinese traditional music and culture.

This study employed a qualitative research approach to investigate the possibilities of Laiwu Bangzi opera as a resource for teaching Chinese opera music history. Data were gathered through in-depth interviews with three experienced Laiwu Bangzi opera performers and a music teacher who had incorporated Laiwu Bangzi opera into their instruction. The interviews were transcribed and analyzed using a theme analysis approach. The research found that Laiwu Bangzi opera has a lot of potential as a resource for teaching Chinese opera music history. The singers and teacher emphasized the distinctive structure and melody of Laiwu Bangzi opera, which provides vital insights into the evolution of Chinese opera music. Furthermore, using Laiwu Bangzi opera in music education can improve students' understanding of Chinese culture and history.

In conclusion, the Laiwu Bangzi opera is an excellent resource for teaching Chinese opera music history. The distinctive structure and melody of Laiwu Bangzi opera allow students to obtain a better grasp of the evolution of Chinese opera music. Incorporating Laiwu Bangzi opera into music education can help students appreciate Chinese culture and history. More research is needed to determine the efficiency of Laiwu Bangzi opera as a teaching resource for Chinese opera music history.

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