



Nurturing Cultural Engagement and Learning Among Youth through Jingyun Dagu Traditional Chinese Folk Songs in Tianjin Municipality

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Abstract

This study aims to explore cultural engagement and learning among youth through Jingyun Dagu, traditional Chinese folk songs in Tianjin Municipality, seamlessly blending traditional cultural practices with modern learning techniques. The study delves into the intricate relationship between traditional Chinese folk songs, specifically Jingyun Dagu, and cultural engagement, learning, and teaching among the youth in Tianjin Municipality. Drawing on a comprehensive literature review, this research navigates the historical evolution of Jingyun Dagu, its role in preserving cultural heritage, and its integration into modern education. By employing a dual data collection approach involving document analysis and fieldwork techniques, this study engages key informants – legal inheritors of Jingyun Dagu – to unravel the nuances of this art form's journey. The findings highlight the transformative potential of cultural heritage, emphasizing its ability to bridge the past and present, engage learners, and foster cultural pride. The integration of Jingyun Dagu into curricula and workshops emerges to transmit history, values, and societal norms. This study underscores the dynamic nature of cultural heritage and its role in shaping a meaningful and relevant educational experience.

Keywords: Jingyun Dagu, cultural engagement, traditional Chinese folk songs, youth education, cultural heritage

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1. Introduction

In recent years, a resurgence of interest in preserving and promoting traditional cultural heritage has sparked a renewed focus on various forms of Chinese folk art, including the captivating Quyi (Chinese folk art of opera). Within this realm, the study and safeguarding of traditional Chinese Shuo Chang art have gained prominence across China (Wang & Wang, 2015; Li, 2017). Jingyun Dagu, a remarkable subset of Quyi known for its exceptional artistic achievements, has emerged as a remarkable embodiment of cultural

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value and significance. This research endeavors to delve into the intricate tapestry of Jingyun Dagu, analyzing its developmental trajectory, distinct performance styles, and unique attributes (Lawson, 2014; Xin et al., 2022).

As highlighted by Professor Ouyang from Beijing Normal University, traditional Chinese Shuo Chang art, boasting a lineage rich in history, stands as one of China's most ancient and enduring artistic forms (Teo, 2015; Lufkin, 2016). Within this vast spectrum, "Jingyun Dagu" takes center stage in the context of our inquiry. Known interchangeably as "Jingyin Dagu," this distinctive art form has particularly flourished in northern and northeastern China, spanning regions such as Beijing and Tianjin. Not only is Jingyun Dagu distinguished for its artistic prowess, but it also plays a pivotal role within the broader framework of traditional Chinese Shuo Chang art (Børdahl, 2009; Cai, 2017).

Traditional Chinese Shuo Chang art, an amalgamation of music, literature, and performance, stands as a unique folk-art genre imbued with distinct traditional music elements (Chan, 2019; Ying, 2021). In its performative style, storytelling and song intertwine, narrating tales and embodying characters through captivating melodies. With its narrative nature and resonant linguistic harmonies, this art form showcases the remarkable synthesis of language and music inherent in traditional music culture. As traditional Chinese Shuo Chang art thrives in cities and towns, it fosters a vibrant platform for urban citizens to express, appreciate, and affirm their cultural heritage (Fu et al., 2019).

Amidst this evolving landscape, the critical role of Jingyun Dagu in engaging and teaching the youth of Tianjin Municipality assumes significance (Liu, 2022). As technological advancements and contemporary entertainment diversify, traditional art forms face the challenge of remaining relevant and captivating for modern youth. This study aims to explore the cultural engagement and learning among youth through Jingyun Dagu traditional Chinese folk songs in Tianjin Municipality, seamlessly blending traditional cultural practices with modern learning techniques. By tracing its historical development, analyzing its performance style, and considering its potential to engage today's youth, the study endeavors to illuminate how Jingyun Dagu can bridge the past and present, while enriching the educational experiences of young individuals.

2. Literature review

This study exists within the realm of Quyi (Chinese folk art of opera), presenting particular challenges in terms of literature and material acquisition. The limitations stem from the extensive history of Jingyun Dagu's formation and heyday, resulting in a scarcity of film, television, and written resources. Additionally, the dynamic nature of Jingyun Dagu's artistic form, which is perpetually passed down and inherited, means that numerous traditional works continue to be sung in the contemporary era. Alongside these,

a multitude of innovative works have emerged in recent times (Cai et al., 2020; Cai & Dunn, 2020).

2.1 Lyrics of Jingyun Dagū

Various scholars have explored different dimensions of Jingyun Dagū, shedding light on its multifaceted nature. Professor Dong Xin from the Chinese Academy of Traditional Opera categorizes its functions as enlightenment, didactic art, and ethical embodiment. Fu Zongxi, a music teacher, delves into its lyrics and singing style, identifying its adherence to drum lyric characteristics and a prevalent adagio style. The evolution of Jingyun Dagū's lyrics is discussed by Du Yanbing, highlighting its transition from historical epics to succinct, traditional Chinese Shuo Chang art, facilitated by the incorporation of Zidishu, a storytelling and singing literature from the Qing Dynasty's Eight Banners (Chiu, 2020).

Chen Jun explores the emergence of distinct artistic schools within Jingyun Dagū's sound music, such as the "Zhang School," "Liu School," "Bai School," and "Luo School." Xia Lin examines the structure and features of a representative "Luo School" piece, "Wind and Rain Return to the Boat." The Xi'an Conservatory of Music emphasizes the fusion of music, ci (a form of Chinese lyric poetry), and sound in Jingyun Dagū, creating a captivating artistic realm. Luo Yusheng suggests three reform measures for Jingyun Dagū singing: inheriting tradition, drawing inspiration from sister arts, and breaking through conventional formats. Notably, Professor Ouyang from Beijing Normal University highlights how Jingyun Dagū's appeal spans refined and popular tastes, rendering it a cherished art form among various societal strata. However, a research gap emerges concerning how Jingyun Dagū's rich lyrical and musical heritage can be effectively harnessed to engage and educate the youth of Tianjin Municipality, ensuring its continued vitality and relevance within the realm of traditional cultural heritage (Liu, 2022).

2.2 Innovation of Jingyun Dagū

In the evolution of Jingyun Dagū, innovation emerges as a key driving force that has expanded its traditional boundaries. Gao Ping's research, conducted at the Quyi Research Institute of the Chinese Academy of Arts, underscores the progressive development of Jingyun Dagū through three generations of artists who have consistently engaged in reform and innovation. The artistic contributions of figures like Song Wu, Hu Shi, Liu Baoquan, and Luo Yusheng have elevated Jingyun Dagū's status, infusing it with distinctive charm that resonates with audiences throughout northern China. Liu Jun, from Jiangxi University of Science and Technology, introduces contemporary influences into Jingyun Dagū, emphasizing the transformative impact of modern culture. By melding the tune of "Chrysanthemum Platform," popularized through the Voice of China program, with the essence of Jingyun Dagū, Liu Jun showcases how tradition and modernity can

harmonize, offering a compelling blend of folk art and contemporary musical trends (Chen, 2018; Chang, 2018).

Zhao Yu's analysis further underscores the fusion of modern song elements with traditional Jingyun Dagū, as manifested in the work of Luo Yusheng. This fusion is guided by robust melodies, providing a vibrant example of how innovation can rejuvenate and breathe new vitality into established art forms. Amid these explorations of innovation, Li Lina delves into the challenges confronting the preservation of Jingyun Dagū's heritage. With restricted teaching methods and a dearth of skilled practitioners, she advocates for the application of modern art management techniques to ensure the ongoing inheritance of Jingyun Dagū. This approach calls for strategies that encompass art markets, diverse communication channels, and innovative teaching methodologies, thereby paving the way for the enduring prosperity and development of Jingyun Dagū within the rich tapestry of China's cultural heritage. These endeavors in innovation underscore Jingyun Dagū's adaptability, sustained significance, and contribution to cultural engagement and education (Cai, 2016; Moser, 2018).

2.3 Current Situation of Jingyun Dagū

The traditional Jingyun Dagū, a form of rhyme drum art in traditional Chinese Shuo Chang, faces challenges amidst shifting societal dynamics and emerging art forms. Li Lina's analysis in "Analysis on the Inheritance and Development of Jingyun Dagū from the Perspective of Art Management" highlights the urgent concern surrounding Jingyun Dagū's endangered status. Issues like a singular teaching approach, scarce expertise, and limited outreach have constrained its growth, leading to the potential erosion of traditional musical works. Wang Jiaqian and Xiao Mingxia's research on the intangible cultural heritage of Quyi in Tianjin underscores the need for people-centered preservation. Their study reveals a varied landscape, encompassing legal inheritors, folk-art troupes, and private groups, and raises questions about safeguarding broader intangible cultural heritage.

Moreover, "Development status of quyi music" exposes modern challenges faced by quyi, including gaps in communication between creators and accompanists, hindering innovation and progression. Li Shicheng's analogy of "green leaves with red flowers" underscores the dynamic relationship between accompaniment and music, underscoring the prolonged journey towards quyi music's development. Professor Yang Junchang advocates for a comprehensive educational inheritance system that combines formal schooling with holistic education to ensure the sustainable development of national cultural heritage. Additionally, the evolution of Chinese government cultural policies, evident in documents like the Outline of Cultural Development Plan During the Period of the Eleventh Five-year Plan, have shaped macro-level cultural policies influencing the protection and development of intangible cultural heritage (Fan, 2006; Cui & Zhang, 2018).

2.4 Overview of "Jingyun Dagu" in China

Yuan Jingfang's work, "Introduction to Chinese Traditional Music," provides a comprehensive portrayal of China's "Jingyun Dagu," shedding light on its historical evolution and diverse characteristics. Originating from the popular wooden drum in Cangzhou and Hejian during the late Qing Dynasty, "Jingyun Dagu" emerged through artists' reformative endeavors. The term "Qie Dugu" underwent various iterations like "Beijing Accent Drum" and "Civic Drum," reflecting its evolution over time. The incorporation of different singing techniques and influences from other art forms, including Shi Yunshu, Ma Tou, and Peking Opera, marked key stages in its development.

During the Xianfeng period, Jin Degui's transformation of the wooden drum into a "double board" introduced significant changes. Hu Jintang, or Hu Shi, subsequently integrated elements from Zidishu, adapting it into the big drum to captivate urban audiences and enhance lyrical quality. This innovation heralded a vibrant era for "Jingyun Dagu." In the 1920s, the art form flourished with three distinct Styles epitomized by Liu Baoquan, Bai Yunpeng, and Zhang Xiaoxuan. Liu Baoquan's reputation as the "King of Drum" solidified his influence, while Luo Yusheng (Xiaocai Dance) emerged as a remarkable female artist, bridging the strengths of her predecessors and forging a unique style. The post-Republic era witnessed further reforms driven by artists like Luo Yusheng, Xiao Lanyun, and Yan Qiuxia, resulting in innovative pieces that retained Quyi's essence while embracing new ideals (Wong, 2009; Gao, 2020). The founding of the People's Republic of China inspired a wave of innovation, with young and middle-aged performers inheriting tradition and pushing boundaries, ensuring the continuous development of "Jingyun Dagu."

Overall, this literature review acts as a critical anchor for the current study, offering insights that shape the research's direction and significance. It provides a solid foundation for investigating the utilization of Jingyun Dagu's rich lyrical and musical heritage to engage and educate the youth of Tianjin Municipality, ensuring its continued vitality and relevance within the broader landscape of traditional cultural heritage.

3. Method

3.1 Research site

Tianjin Municipality is a vibrant metropolis located in northeastern China that embodies a unique fusion of historical legacy and modern development. With its significant historical role as a major port city fostering cultural exchange, Tianjin's urban landscape showcases a blend of traditional architecture and contemporary skyscrapers.

3.2 Key informants

To engage key informants at the inception of this research, two renowned performers of "Jingyun Dagu" from Tianjin, both distinguished as inheritors of this traditional Chinese Shuo Chang art, were contacted. Following successful communication with these individuals, the research initiated a comprehensive field survey, involving interviews and in-depth studies of the informants over a designated period. This section presents an extensive profile of the two informants and their valuable insights, alongside a detailed account of the interview process and experiences shared during the interaction.

3.3 Research tools

This study employs a range of research tools, predominantly centered around interviews and observations. To gather pertinent research data, customized questionnaires were developed to suit the diverse research subjects, complemented by meticulously tailored interview and observation forms.

3.4 Data collection

This study employs a dual approach to data collection, utilizing both document analysis and fieldwork techniques. In pursuit of a comprehensive understanding, an extensive literature review was conducted by consulting various sources available in libraries, cultural centers, and digital platforms like CNKI (China National Knowledge Infrastructure). Following this, the research advanced to an on-site investigation within Tianjin Municipality, China, the chosen research site. This phase involved meticulous recording of the nuanced Jingyun Dagu (a kind of rhyme drum to the traditional Chinese Shuo Chang art) process, achieved through a fusion of interviews, observations, and audiovisual recordings.

3.5 Data analysis

Central to the research approach is the integration of information garnered from diverse studies. In pursuit of the primary objective, a comprehensive strategy encompassing online research, library exploration, and informant interviews will be employed. The insights of these well-known Jingyun Dagu performers in China carry significant weight, contributing to the credibility of the analysis. Through these channels, the historical origins of Jingyun Dagu will be carefully traced.

4. Result

This comprehensive study has unfolded multiple layers of insight into the intricate relationship between Jingyun Dagu traditional Chinese folk songs and cultural engagement, learning, and teaching among the youth in Tianjin Municipality. The

exploration of four pivotal themes has illuminated the rich tapestry of interactions between this traditional art form and its contemporary educational potential.

4.1 Origin and Evolution of Jingyun Dagū

The exploration into the origin and evolution of Jingyun Dagū reveals the intricate tapestry of its historical journey within Tianjin's vibrant cultural landscape. The roots of this traditional art form stretch back to the early Qing Dynasty, a time when Tianjin's significance as a thriving commercial port city began to take shape. The confluence of water transport and the burgeoning Changlu salt industry played a pivotal role in fostering a fertile ground for the development of various cultural practices, including the rich tapestry of Quyi performances.

As Tianjin flourished economically, its artistic and cultural milieu flourished in tandem. Quyi, a versatile genre encompassing an array of folk-art styles, found its home within the city's dynamic socio-economic context. Jingyun Dagū emerged as a notable component of the Quyi tradition. This genre's growth was fueled by the bustling urban environment and the confluence of diverse influences. The early development of Quyi laid the foundation for the eventual rise of Jingyun Dagū, which would come to captivate the hearts and minds of its audience.

The 1920s marked a zenith in the evolution of Jingyun Dagū. During this era, distinctive styles of performance emerged, each personified by renowned artists who infused the genre with their unique expressions. Liu Baoquan's style epitomized exuberance and audacity, Bai Yunpeng's was characterized by depth and euphony, while Zhang Xiaoxuan brought a bold and unrestrained energy to the stage. Female artists like Lin Hongyu and Xiaohei made their mark, further enriching the genre's diversity.

However, the mid-20th century brought an era of turbulence and upheaval with the advent of the "Cultural Revolution." Traditional cultural practices, including Jingyun Dagū, faced the threat of extinction as they clashed with the ideology of the time. The survival of such artistic forms hung in the balance, their future uncertain in the face of the societal upheaval.

Yet, as the tumultuous period subsided and the nation entered a new era, Jingyun Dagū experienced a remarkable resurgence. The commitment of artists and cultural enthusiasts played a pivotal role in reviving and rejuvenating this traditional art form. The recognition of Jingyun Dagū as a national intangible cultural heritage in 2008 marked a significant milestone, solidifying its place as an intrinsic component of China's cultural legacy.

Today, Jingyun Dagū stands as a testament to the resilience and tenacity of cultural heritage. Its journey from the Qing Dynasty to the present day embodies the ever-evolving relationship between tradition and modernity. As Tianjin continues to evolve as a city, so does its cultural tapestry, with Jingyun Dagū remaining a vibrant thread that weaves the

past into the present. The recognition and preservation of this traditional art form serve as a bridge that connects generations, allowing the youth of today to engage with the rich history and cultural heritage of their region.

4.2 Role of Legal Inheritors in Cultural Preservation

The integral role of legal inheritors in the preservation and propagation of cultural heritage is exemplified through the custodianship of Jingyun Dagū. Legal inheritors such as Lu Yiqin and Liu Chun-ai have emerged as torchbearers of this revered tradition, embodying the survival form of this ancient art. Through their unwavering dedication and meticulous efforts, they have not only preserved the essence of Jingyun Dagū but also ensured its passage to future generations.

Lu Yiqin, Liu Chun-ai, and their peers stand as living symbols of the art's survival, nurturing a link that spans generations. They have shouldered the responsibility of preserving this legacy, going beyond mere performance to become custodians of the cultural narrative. With every note they sing, they weave a tapestry that bridges history and contemporary life, connecting audiences to the profound cultural roots of Jingyun Dagū.

Their commitment transcends the stage, extending into the realm of education. Legal inheritors have taken on the mantle of educators, imparting their profound knowledge to students and disciples eager to learn the intricate nuances of Jingyun Dagū. Through mentorship and apprenticeship, they ensure the art form's continuity by passing down the techniques, melodies, and emotional depths that define Jingyun Dagū's soul.

In this educational journey, legal inheritors become conduits between past and present, imbuing younger generations with a profound understanding of their cultural heritage. The oral tradition thrives as legal inheritors pass down not only the technical aspects of performance but also the historical context and emotional resonance that underpin each note. This educational transmission transforms learners into carriers of tradition, preserving the art's authenticity and ensuring its enduring relevance.

Beyond individual performances, Jingyun Dagū assumes a role as an emblem of cultural identity and heritage. Legal inheritors' tireless dedication elevates the art form beyond its artistic value, endowing it with the power to encapsulate the spirit of a community, a region, and a nation. Through their efforts, Jingyun Dagū transcends the stage to become a tangible representation of China's rich cultural tapestry.

The recognition of Jingyun Dagū as a national intangible cultural heritage further underscores the significance of legal inheritors' contributions. Their dedication has not only safeguarded the art's survival but also enabled its evolution. By adapting to changing times and embracing new teaching methods, they ensure that Jingyun Dagū remains accessible and appealing to modern audiences while maintaining its traditional essence.

In essence, legal inheritors are the linchpins that bridge the past, present, and future of Jingyun Dagu. Their dual role as performers and educators propels the art form forward, transforming it from a historical relic into a vibrant and living cultural force. Through their efforts, the intangible becomes tangible, and the cultural heritage of Jingyun Dagu flourishes anew.

4.3 Transforming Quyi Troupe Actors in the Modern Context

The journey of Quyi troupe actors through the evolving landscapes of the national system and the market economy unveils the intricate dance between tradition and modernity. This intricate interplay is particularly evident within the context of the Troupe of Tianjin Quyi, reflecting the nuanced dynamics that shape the roles and identities of artists.

The institutionalization of Quyi troupes within the national system has been a defining factor in the transformation of actors' roles and identities. In this landscape, the Troupe of Tianjin Quyi has stood as a prominent exemplar. The transition from being independent folk artists to state functionaries within a national institution marked a paradigm shift. The once fluid and market-driven income stream of these actors transformed into stable financial support from the state, reframing their relationship with their art. No longer solely reliant on commercial success, these actors found their livelihood secured through institutional mechanisms.

While this transformation brought financial stability, it also introduced a shift in priorities. With the state's backing, the focus of Quyi actors pivoted towards the preservation and dissemination of their traditional art. The institutionalization repositioned their purpose from entertainment-for-profit to cultural preservation. The role of these actors extended beyond the stage to embody the custodians of a heritage in danger of fading away. Thus, the identity of Quyi actors was reshaped as cultural custodians, passing down a legacy to safeguard the continuity of Quyi for future generations.

The emergence of young Quyi artists, including notable figures such as Han Qiya and Feng Xinrui, stands as a testament to the effectiveness of this institutional model. These rising talents illuminate how the national system has become a nurturing ground for new talent while securing the survival of traditional cultural practices. The system that once domesticated Quyi artists now provides a platform for emerging artists to learn, grow, and contribute to the continuity of the art form. This dual-function system enables young artists to strike a harmonious chord between tradition and modernity, ensuring the legacy's relevance in contemporary times.

The transformation of Quyi troupe actors in the modern context represents a delicate balance between tradition and modernity. The state's role as a guardian of heritage, coupled with the artists' commitment to preservation, has resulted in a dynamic ecosystem

where cultural evolution harmonizes with preservation. As the Troupe of Tianjin Quyi's evolution exemplifies, institutionalization has fostered not only stability but also innovation. The emergence of new talent testifies to the successful transmission of knowledge and skills, ensuring the art's survival in a rapidly changing world.

In conclusion, the transformation of Quyi troupe actors in the modern context encapsulates a profound journey of adaptation and preservation. The national system has redefined the roles of these artists, imbuing them with the responsibility of safeguarding tradition. As exemplified by emerging talents, this dual-performance model bridges tradition and modernity, ensuring the evolution of Quyi while anchoring it in its rich historical roots.

4.4 Cultural Engagement and Learning Through Jingyun Dagū

The infusion of Jingyun Dagū into modern educational contexts has surfaced as an influential conduit for nurturing cultural engagement and facilitating learning, particularly among the youth of Tianjin. This integration bears testament to the transcendent nature of traditional art forms in fostering a deep connection between the past and the present.

Recognizing the rich pedagogical potential of Jingyun Dagū, educational institutions have embraced this traditional Chinese folk song genre as a tool to forge cultural ties. Schools and cultural centers have effectively harnessed its allure to engage students with their cultural legacy, transcending time and bridging generations. The power of Jingyun Dagū to captivate young minds through its melodic narratives and rhythmic resonance is harnessed to illuminate history, values, and artistic expression.

Workshops and performances that feature Jingyun Dagū have emerged as pivotal events, allowing young learners to delve into the heart of this traditional art form. Through immersive experiences, students not only witness performances but also actively participate, embodying the spirit of Jingyun Dagū. This interactive engagement fosters a sense of ownership and pride, nurturing cultural identity by establishing a direct link to the artistry of their forebears.

Moreover, the educational initiatives surrounding Jingyun Dagū are not confined to the stage. The traditional songs, with their profound themes and narratives, offer an organic and resonant medium for transmitting cultural values. These songs become vessels of storytelling, conveying tales of resilience, love, and societal dynamics that are as relevant today as they were in the past. The classroom thus becomes a space for both artistic exploration and a deeper understanding of history and societal norms.

The inclusion of Jingyun Dagū in educational curricula broadens the horizons of students, enhancing their cultural literacy. Beyond fostering an appreciation for traditional art, it provides a multifaceted learning experience encompassing history,

linguistics, and social dynamics. Students engage with the intricate tonal patterns, lyrical nuances, and symbolic meanings embedded within the songs, developing a holistic understanding of their cultural heritage.

The impact of cultural engagement through Jingyun Dagu extends beyond the classroom. It resonates within the community, sparking dialogues and discussions about heritage, identity, and the significance of preserving cultural traditions. The fusion of tradition and modernity becomes evident as young learners, armed with the knowledge of their roots, seek innovative ways to revitalize and contemporize traditional practices.

In essence, the incorporation of Jingyun Dagu into modern education transcends the role of entertainment; it becomes a bridge linking generations and cultures. Through workshops, performances, and immersive experiences, students not only absorb the aesthetics of the art form but also internalize its essence. The melodies of Jingyun Dagu echo through time, carrying with them stories of the past while resonating with contemporary hearts. This research underscores the transformative potential of traditional cultural practices in nurturing cultural pride, fostering learning, and enriching the educational journey.

The summary of the research results presented in a Table 1

Table 1. Summary of the research results

Research Result	Expansion and Context
Origin and Evolution of Jingyun Dagu	The historical roots of Jingyun Dagu in Tianjin's cultural landscape dating back to the Qing Dynasty. Flourishing under diverse folk-art genres amid socio-economic changes. Peak in the 1920s with distinct styles by artists like Liu Baoquan, Bai Yunpeng, and Zhang Xiaoxuan. Impact of the "Cultural Revolution." Revival leading to national intangible cultural heritage recognition in 2008.
Role of Legal Inheritors in Cultural Preservation	Legal inheritors symbolizing the survival of Jingyun Dagu. Their dedication preserving and propagating the art. Functioning as performers and educators, imparting knowledge to students. Transformation of Jingyun Dagu into a tangible embodiment of cultural identity.
Transforming Quyi Troupe Actors in the Modern Context	Evolution of Quyi troupe actors under the dual influence of the national system and market economy. The establishment of Quyi troupes as national institutions. Transition from market-oriented survival to institutionalized survival. Emergence of young artists nurturing talent and preserving traditional practices.
Cultural Engagement and Learning Through Jingyun Dagu	Integration of Jingyun Dagu in modern education for cultural engagement and learning. Utilization of workshops, performances, and initiatives in schools and cultural centers. Enhancing cultural ties, historical understanding, and pride among students. Traditional songs as a medium for transmitting values and history. Transformative potential of traditional cultural practices in education.

5. Discussion and conclusion

The findings of this study provide a comprehensive understanding of the intricate relationship between Jingyun Dagu traditional Chinese folk songs and cultural engagement, learning, and teaching among the youth in Tianjin Municipality. The research has illuminated the rich tapestry of interactions between this traditional art form and its contemporary educational potential, shedding light on the ways in which cultural heritage can bridge the past and present.

The exploration of Jingyun Dagu's origin and evolution resonates consistently with the theoretical principles underlying the significance of preserving cultural heritage. As noted by Lawson (2014), traditional art forms like Jingyun Dagu serve as embodiments of cultural value and significance, reflecting a lineage rich in history that stands as an enduring artistic form. The history of Jingyun Dagu's formation and resilience in the face of challenges, particularly during the "Cultural Revolution," echoes the notion that cultural heritage acts as a repository of collective memory (Børdahl, 2009). The recognition of Jingyun Dagu as a national intangible cultural heritage in 2008 validates its intrinsic value in the broader context of China's cultural legacy (Gao, 2020).

Furthermore, the central role of legal inheritors in preserving cultural heritage, as demonstrated by Lu Yiqin and Liu Chun-ai, is consistent with the notion of "living treasures" who safeguard traditional practices (Cai, 2016). Their commitment to passing down not only the technical aspects of performance but also the historical context and emotional resonance aligns with the idea that cultural heritage is not static but evolves through the transmission of knowledge (Cai & Dunn, 2020). The shift in identity from mere performers to cultural custodians parallels the concept that heritage is a dynamic process, shaped by the custodians who ensure its continuity (Chiu, 2020).

The transformation of Quyi troupe actors within the context of the national system and market economy aligns with the dynamic nature of cultural heritage within evolving socio-economic landscapes. The institutionalization of Quyi troupes within the national system, exemplified by the Troupe of Tianjin Quyi, reflects the evolving role of tradition within modernity (Fan, 2006). The dual-function model that nurtures emerging talent while preserving tradition echoes the concept of "heritage as process" in which tradition is reimagined to remain relevant (Chang, 2018). The emergence of young Quyi artists, empowered by the institutional model, validates the notion that cultural heritage can be a catalyst for innovation while preserving roots (Moser, 2018).

Incorporating Jingyun Dagu into modern education resonates consistently with the idea that cultural engagement fosters deep connections between the past and present. The integration of Jingyun Dagu into curricula and workshops mirrors the "education for heritage" approach, where heritage becomes a vehicle for transmitting values and history (Li, 2017). The interactive engagement and immersion offered through workshops align

with the belief that heritage is best learned through participation (Qiu et al., 2023). The resonance of traditional songs in conveying societal values resonates with the idea that cultural heritage is a vessel of collective memory and social norms (Teo, 2015).

In conclusion, this research journey through the realms of Jingyun Dagu traditional Chinese folk songs has yielded insights that consistently align with theoretical principles of cultural heritage and its significance. The historical trajectory, role of legal inheritors, transformation of Quyí troupe actors, and cultural engagement through Jingyun Dagu all underscore the dynamic interplay between tradition and modernity. Jingyun Dagu stands as a testament to the resilience of cultural heritage, evolving to engage and educate the youth of Tianjin Municipality while remaining rooted in its historical essence.

The findings of this study illuminate the transformative potential of traditional cultural practices, showcasing their capacity to nurture cultural pride, foster learning, and enrich educational experiences. By seamlessly blending traditional practices with contemporary learning techniques, Jingyun Dagu serves as a bridge between generations, allowing the youth of today to not only appreciate the past but also shape the future. The recognition of this traditional art form as a national intangible cultural heritage further emphasizes its enduring relevance and cultural significance.

As we embrace the challenges and opportunities of the modern world, the lessons learned from Jingyun Dagu's journey underscore the importance of safeguarding and revitalizing cultural heritage. The intergenerational transmission, innovation within tradition, and integration into education collectively emphasize that cultural heritage is not a relic of the past but a dynamic force that shapes our present and guides our future.

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