



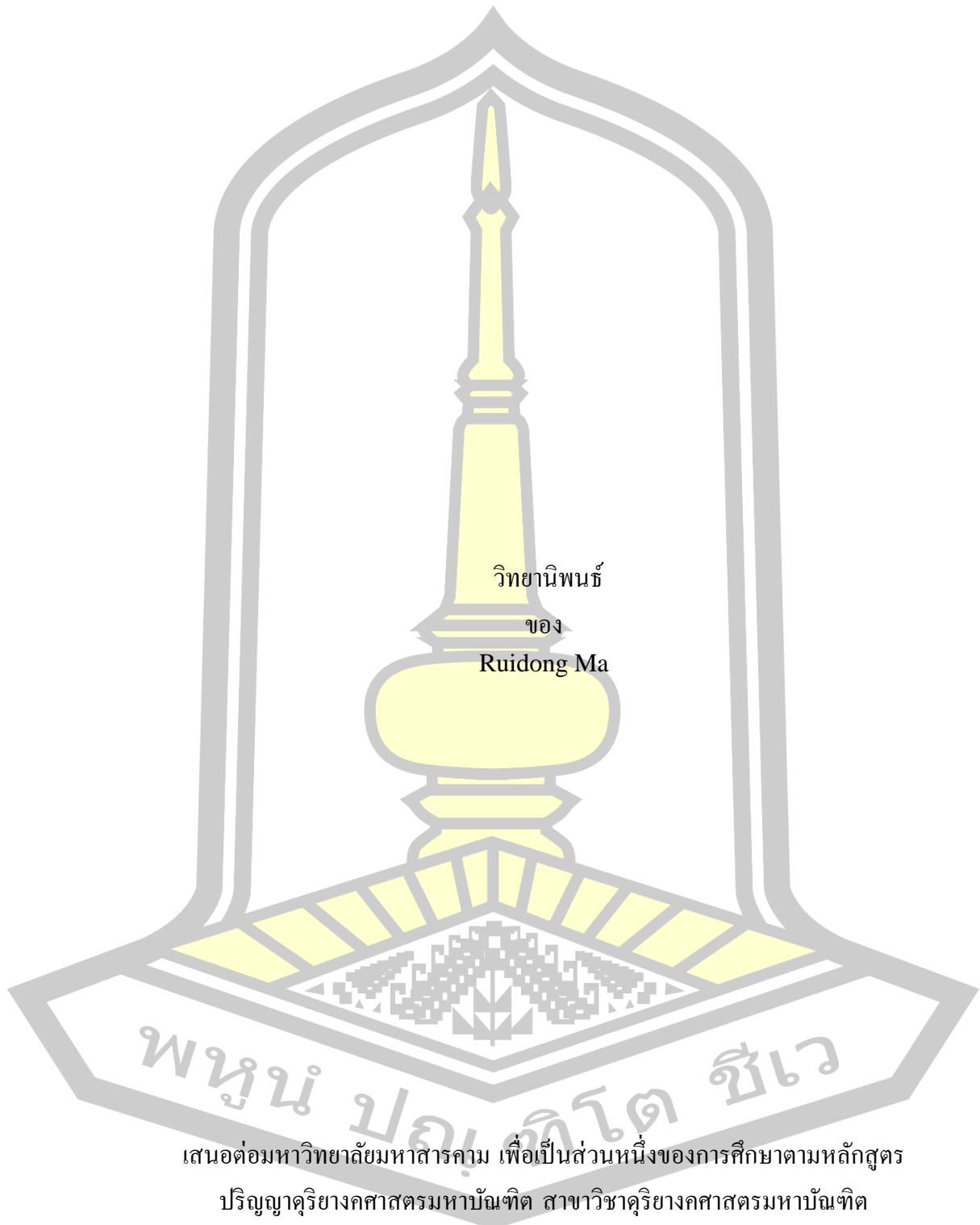
The Analysis of “Chaozihui” Ensemble in Fengning County, Hebei Province, China

Ruidong Ma

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Music in Music  
September 2023

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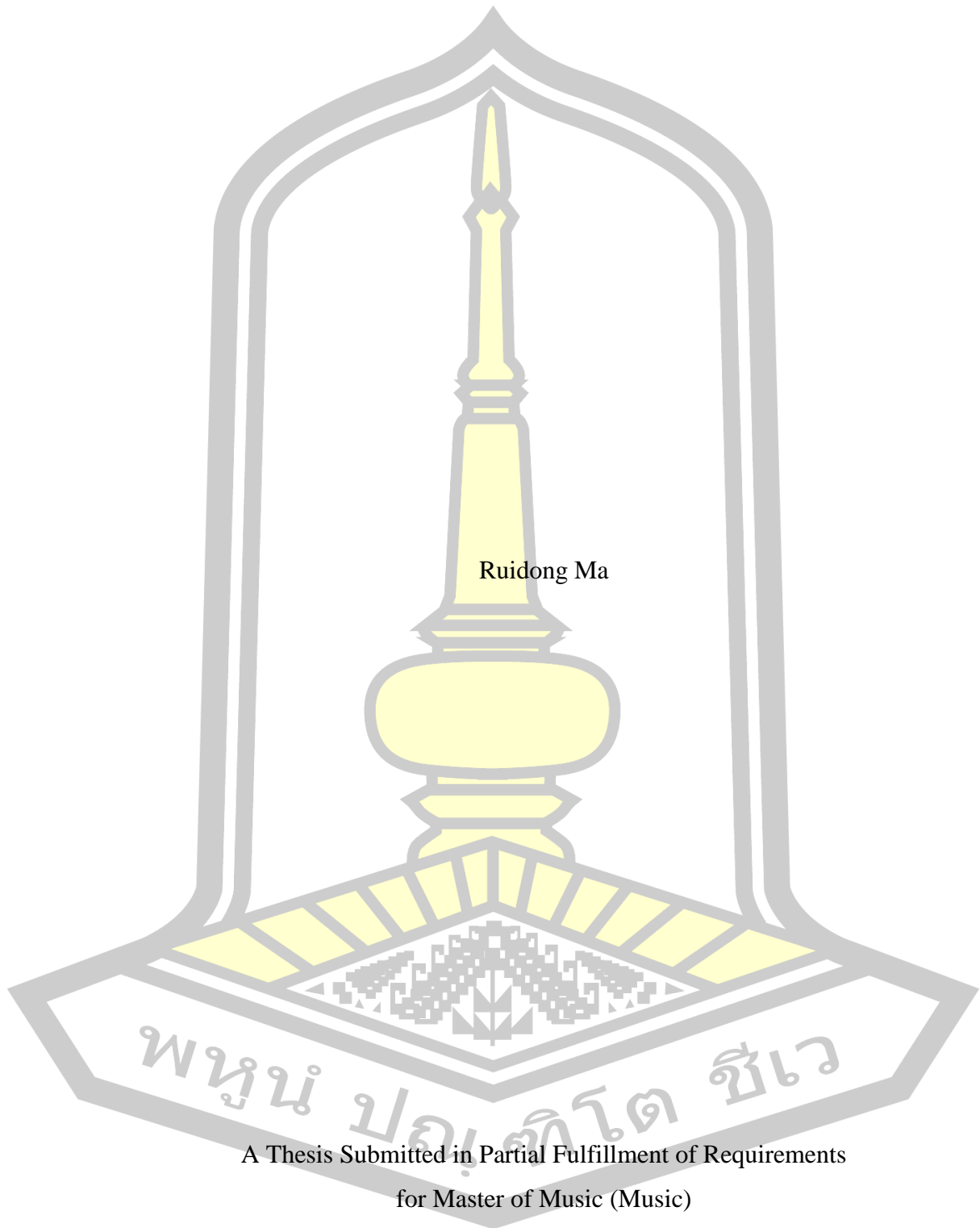
วิทยานิพนธ์  
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September 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Ruidong Ma , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

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**TITLE** The Analysis of “Chaozihui” Ensemble in Fengning County, Hebei Province, China

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### ABSTRACT

This research takes China's Hebei Fengning “Chaozihui” as the research object. the research objectives are: (1) To study the “Chaozihui” ensemble in Fengning, Hebei Province, China. (2) To analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China. Qualitative research method is adopted in this research. The researchers choose the most influential and representative Bajianfang “Chaozihui” in Fengning area for research, and select 6 classic “Chaozihui” songs of this band for analysis. Mr. Chen Anliang, the 12th generation non-genetic transmitter of the Bajianfang “Chaozihui”, and Ms. Zhang Yanling, who is in charge of the protection of intangible cultural heritage in Fengning County, were interviewed and studied on the spot. Through ethnomusicology theory, music morphological analysis theory, music analysis theory and music and ensemble theory research theory. The results are as follows:

First of all, The “Chaozihui” consists of suona, Pigu, Zhongguo dagu, cha and lu. The musicians' costumes are mainly worn according to the traditional "Manchu costume", and the ensemble forms are divided into two types: big ensemble and small ensemble. The ensemble of the “Chaozihui” are closely related to folk customs, beliefs, temple fairs and other cultural matters.

Secondly, through field investigation and analysis of music, we find that the precision and melody of “Chaozihui” has obvious tonality and intricate rhythm. This research provides some reference and enlightenment for the in-depth understanding of the ensemble and music characteristics of the “Chaozihui” in Fengning, Hebei, China.

Keyword : Chaozihui, Ensemble, Fengning County Hebei Province, China

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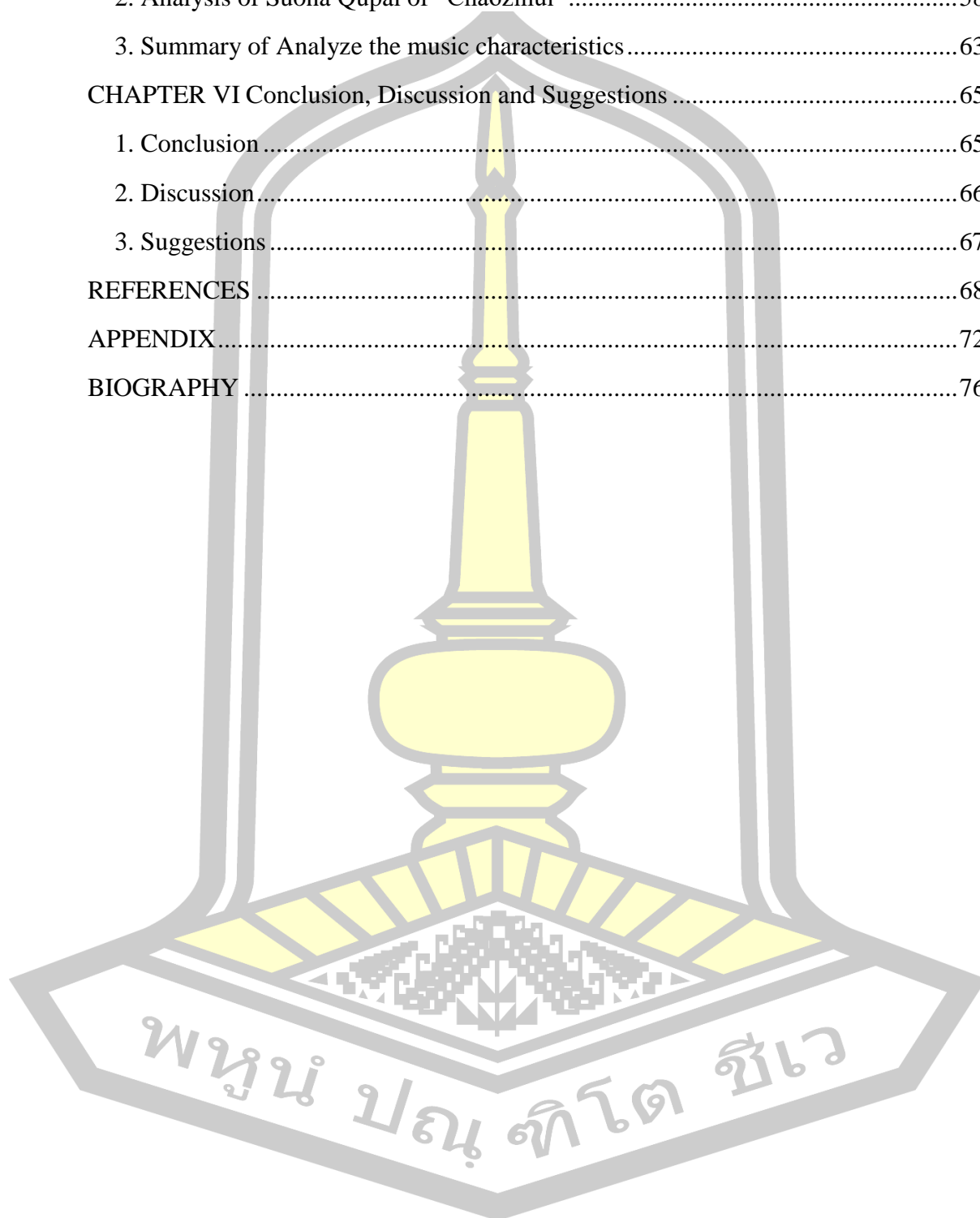
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Ruidong Ma

## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES .....	H
CHAPTER I Introduction .....	1
1. Statement of the Problem.....	1
2. Research objectives .....	2
3. Research Questions.....	2
4. Research Benefit.....	3
5. Definition of terms.....	3
6. Conceptual framework.....	3
CHAPTER II Review Literature.....	5
1. Folk Customs of Fengning County.....	5
2. “Chaozihui” introduction.....	9
3. The Scale of Han nationality in ancient China .....	12
4. Theories used in this research.....	14
5. Relevant literature and research.....	18
CHAPTER III Research Methods.....	27
1. Research scope.....	27
2. Research Process .....	29
CHAPTER IV The “Chaozihui”ensemble in Fengning, Hebei province, China .....	35
1. Musical Instruments.....	36
2. Ensemble.....	41
3. The social function of “Chaozihui” ensemble .....	49
CHAPTER V Analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China.....	53

1. Analysis of the percussion characteristics; .....	53
2. Analysis of Suona Qupai of “Chaozihui” .....	58
3. Summary of Analyze the music characteristics.....	63
CHAPTER VI Conclusion, Discussion and Suggestions .....	65
1. Conclusion .....	65
2. Discussion.....	66
3. Suggestions.....	67
REFERENCES .....	68
APPENDIX.....	72
BIOGRAPHY .....	76

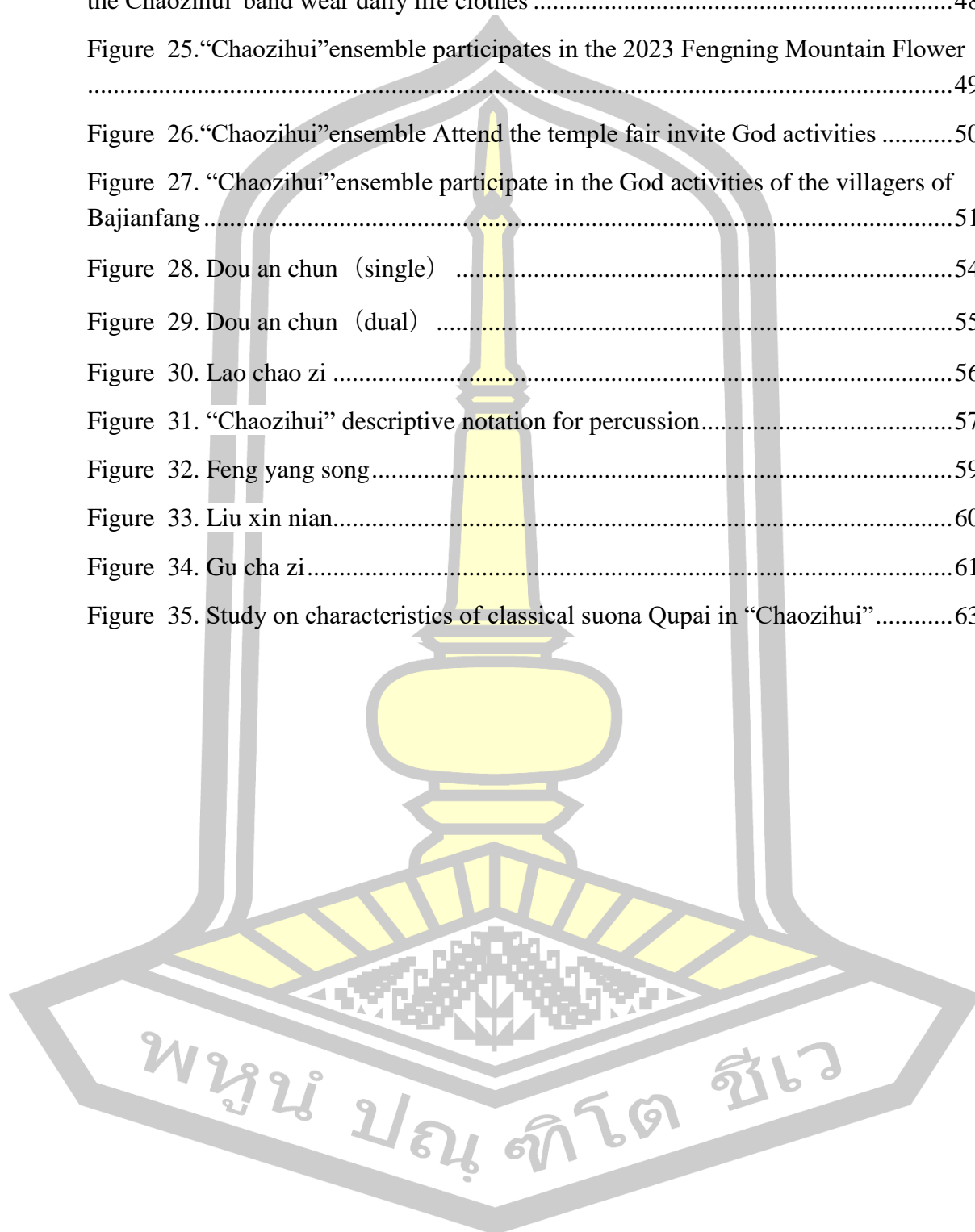




## LIST OF FIGURES

	Page
Figure 1. Concept framework .....	4
Figure 2. The temple fair picture source xinhua .....	7
Figure 3. bajianfang “Chaozihui” participated in the blowing Song festival .....	12
Figure 4. Red shows the location of Hebei Province .....	28
Figure 5. Red is the location of Fengning County .....	28
Figure 6. Fengning Bajianfang village “Chaozihui” .....	30
Figure 7. Mr. Chan Anliang .....	31
Figure 8. Ms.Zhang Yanling .....	32
Figure 9. Pigu .....	37
Figure 10. suona .....	38
Figure 11. Cha .....	39
Figure 12. Zhongguo dagu .....	40
Figure 13. Luo .....	41
Figure 14. bajianfang village “Chaozihui” band information .....	42
Figure 15. “Chaozihui” ensemble Use and Form .....	43
Figure 16. “Chaozihui” 13 players formation (small ensemble) .....	44
Figure 17. “Chaozihui” 11 players formation (small ensemble) .....	44
Figure 18. “Chaozihui” 11 players formation (rarely used small ensemble) .....	45
Figure 19. “Chaozihui” 19 players formation (big ensemble) .....	45
Figure 20. Traditional costumes rehearsal in “Manchu costumes” .....	46
Figure 21. Wearing traditional “Manchu costumes” at large government .....	47
Figure 22. “Chaozihui” wearing traditional “Manchu costumes” during a ensemble at a cultural festival in Beijing .....	47
Figure 23. Members of the “Chaozihui” ensemble in traditional Chinese costumes during the Lantern Festival on the 15th day of the first lunar month .....	48

Figure 24. During Chinese New Year, for their own entertainment, the members of the Chaozihui”band wear daily life clothes .....	48
Figure 25. “Chaozihui”ensemble participates in the 2023 Fengning Mountain Flower .....	49
Figure 26. “Chaozihui”ensemble Attend the temple fair invite God activities .....	50
Figure 27. “Chaozihui”ensemble participate in the God activities of the villagers of Bajianfang .....	51
Figure 28. Dou an chun (single) .....	54
Figure 29. Dou an chun (dual) .....	55
Figure 30. Lao chao zi .....	56
Figure 31. “Chaozihui” descriptive notation for percussion.....	57
Figure 32. Feng yang song.....	59
Figure 33. Liu xin nian.....	60
Figure 34. Gu cha zi.....	61
Figure 35. Study on characteristics of classical suona Qupai in “Chaozihui” .....	63



# CHAPTER I

## Introduction

### 1. Statement of the Problem

“Chaozihui” is a musical ensemble form with regional and ethnic characteristics, which is divided into two kinds: wind and percussion music and miscellaneous music. It plays an important role in folk flower gatherings, festive celebrations, weddings, funerals, full moon birthdays, and store openings. The instruments used in “Chaozihui” include suona, pigu, Zhongguo dagu, cha, and luo. It is an emotionally rich and passionate musical form that was included in the National Intangible Cultural Heritage list in 2008, signifying its significant historical culture and research value.

Fengning “Chaozihui” has a history of nearly 300 years, mainly distributed in Bajianfang, Zhailing, Tianqiao, Tagou, Changgao, Xuanying, Fengshan, Houying and other more than 10 villages. Among them, the most representative “Chaozihui” in Bajianfang village. According to "Bajianfang" “Chaozihui” evolution "article that: Bajianfang folk blow song “Chaozihui”, rose in the Qianlong period (AD 1711-1799). During this period, China's traditional society has made unprecedented achievements in development. Land reclamation, abundant products, the social life of small-scale peasant economy is prosperous and stable, and the overall national strength is strong. In order to conform to the peace and prosperity of the Manchu Dynasty and meet their requirements for cultural life, the gentry began to build the temple "Yuanguang Temple" and the opera theatre of the temple in Bajianfang Village. At the same time, they began to hold temple fairs, and invited teachers from Dengzhou City of Shandong Province to teach Cun Qiao, butterfly, Xiaoqiu songs and the melodrama “Chaozihui”. (Fengning Manchu Autonomous County People's Government, 2013)

According to an article published in the Digital Platform of Hebei Intangible Cultural Heritage Platform, “Chaozihui” is a musical form full of Manchu characteristics. It combines the fierce, vigorous, cheerful and broad music of the northern ethnic group with the soft, delicate, harmonious and profound music of the central region. The “Chaozihui” is most popular in Fengning Bajianfang village. The

villagers who can play “Chaozihui” are respected and loved by people. Those who cannot play cannot be elected as village cadres. In the bones of the villagers, it is not only the traditional culture, but also the mainstream culture.

With the development of modernization and urbanization, many traditional music cultures, including “Chaozihui”, have been impacted and eroded. First of all, modern young people don't like traditional music and culture, and secondly, fewer and fewer people are engaged in the “Chaozihui”, because the “Chaozihui” is not enough for them to make a living, they have to go out to work in order to make a living, and they can't participate in the activities of the “Chaozihui” full time. These problems have brought challenges to the inheritance and development of the “Chaozihui”.(Wang,Z.W. 2012)

All in all, the "Chiaozihui" in Fengning County, Hebei Province, China has strong national characteristics, and the analysis and research of the ensemble and music of "Chiaozihui" have important academic value. Through in-depth research of the ensemble of “Chaozihui”, we can better understand the ensemble mode and social and cultural function of Manchu music. At the same time, it can also help promote and spread the “Chaozihui”, attract more listeners and fans, so as to promote its communication and development in contemporary society. When analyzing the musical characteristics of the “Chaozihui”, we can not only better understand the melody and rhythm characteristics of the “Chaozihui”, but also compare and discuss with the music of other regions and nationalities. To promote the exchange and integration of different regions and ethnic music cultures. This is the reason why I choose Fengning County as the research object.

## **2. Research objectives**

- 2.1 To study the “Chaozihui” ensemble in Fengning, Hebei Province, China.
- 2.2 To analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China.

## **3. Research Questions**

- 3.1 What is the “Chaozihui”ensemble in Fengning, Hebei Province, China.
- 3.2 What is the music characteristics of “Chaozihui” in Fengning, Hebei

Province, China.

#### **4. Research Benefit**

4.1 We will understand the “Chaozihui”ensemble in Fengning, Hebei Province, China.

4.2 We will know the music characteristics of “Chaozihui” in Fengning, Hebei Province, China.

#### **5. Definition of terms**

5.1 “Chaozihui” ensemble: It refers to the Musical instruments, Ensemble, and Social functions of “Chaozihui” in Bajianfang Village, Fengning County, Hebei Province.

5.2 Musical instruments:It refers toPigu, Suona, Cha, Zhongguo dagu, Luo. Five kinds of Chinese Musical Instruments

5.3 Ensemble:It refers to Formation,Costumes.

5.4 Music characteristics:It refers to the analysis of percussion instrument characteristics and suona qupai characteristics.

5.5 Suona qupai characteristics:It refers to scales, modes, rhythms, melodic characteristics ;

#### **6. Conceptual framework**

This research takes “Chaozihui” as the research object. Data are collected mainly through qualitative research, including: interviews, observations, and literature. On The basis of field investigation, the researchers used ethnomusicology theory, Music morphological analysis theory, The literature research method, Music analysis theory, Music and ensemble theory research method theory as guidance.

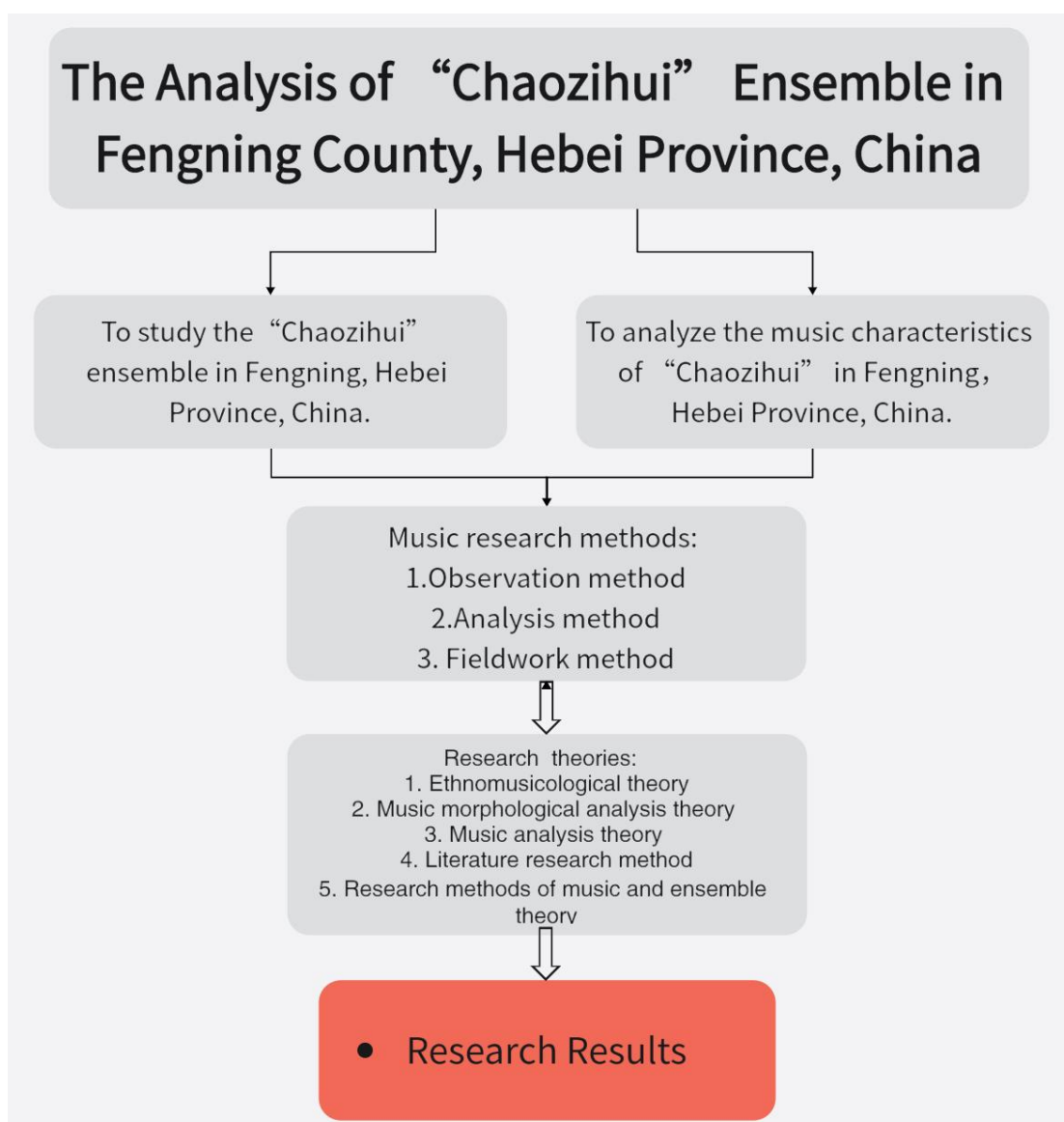


Figure 1. Concept framework  
(Source: Ruidong Ma )



## **CHAPTER II**

### **Review Literature**

In this research, the researchers consulted relevant literature to obtain comprehensive data available for this research, and this research was reviewed

The following topic.

1. Folk Customs of Fengning County.
2. “Chaozihui” introduction
3. The Scale of Han nationality in ancient China
4. Theories used in this research.
5. Relevant literature and research.
  1. Research status in China
  2. Research status in foreign

#### **1. Folk Customs of Fengning County.**

##### 1.1 History of Fengning County

Fengning County has a long history and rich culture. There have been human activities in Fengning since 30,000 to 50,000 years ago, leaving ancient human sites such as Hongshan Culture and Shanrong Culture. In the 13th year of Yongzheng (1735 AD), the Four Banner Hall was set up. In the 43rd year of Qianlong (1778 AD), Fengning County was renamed, taking the meaning of "rich Wu and healthy Ning". In 1987, Fengning County was abolished and Fengning Manchu Autonomous County was established with the approval of The State Council. There are 170,000 people of Manchu descent in Fengning County. At present, the Manchu population accounts for 64.97% of the county's total population. Their ancestors have come to Fengning from Changbai Mountain, Shenyang and Beijing for more than 300 years. Here the ancient Manchu traditional customs and living habits, clothing, food, accommodation, travel and etiquette, Manchu ethnic characteristics are very strong. With the development of society, the Manchu people continue to absorb the culture of their brethren, enrich their national spirit, and change old customs and habits. This fully proves that the

Manchu people are worthy of being industrious, brave, intelligent, and enterprising. (Fengning Manchu Autonomous County People's Government, 2022)

## 1.2 Geographical Location

Fengning Manchu Autonomous County is located in the north of Hebei Province and the west of Chengde City, with Huairou District of Beijing to the south, Zhenglan Banner and Duolun County of Xilin Gol League in the Inner Mongolia Autonomous Region to the north, Weichang Manchu and Mongolian Autonomous County, Longhua County and Luanping County in Chengde City to the east, and Chicheng County and Guyuan County in Zhangjiakou City to the west. Dage Town, 188 km away from Beijing, 18 km away from Huairou District boundary. The total area of the county is 8738.67 square kilometers. (Portal Website of Fengning Manchu Autonomous County, 2019)

## 1.3 Cultural Customs

### 1.3.1 Temple Fair

In the early days of the temple fair, there were "invite opera" ensembles. Before and after liberation, there were flower fairs, but most of them were operas. Due to the large number of visitors, a group of traders were driven to carry out economic transactions, mostly small commodities and special snacks, and over time, a kind of spontaneous and enthusiastic celebration gathering form was formed, which was a folk activity integrating sacrifice, culture and trade exchanges.

Sacrificial activities include worship Guan Pigu, worship the queen mother, incense; Flower activities of the head stall is "Chaozihui", followed by Shaolin, Fengshan Zhongfan, stilts, dragon lantern, land boat, Yangko, car, Wang aunt curium cylinder, two da (tartar) wrestling, the end stall for "assorted"; (Website of Fengning County Intangible Heritage Center, 2019)

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Figure 2. The temple fair picture source xinhua

Source : [http://m.news.cn/culture/2017-02/03/c\\_1120400916.htm](http://m.news.cn/culture/2017-02/03/c_1120400916.htm) (2022)

### 1.3.2 Lantern Festival

Lantern Festival is an ancient Chinese folk culture, generally refers to the Spring Festival around the Lantern Festival to the Lantern Festival, held by the official large-scale lighting exhibition activities, and often accompanied by some folk activities, very traditional and local characteristics. The Lantern Festival is on the fifteenth day of the first lunar month. The Lantern Festival originated in Luoyang, the ancient capital of the Han Dynasty, flourished in the Tang Dynasty and flourished in the Song Dynasty. In the Eastern Han Dynasty, Luoyang already had quite a large - scale Lantern Festival. At the beginning of the Southern Dynasty, the Lantern Festival was held in Nanjing, which was the largest in China at that time. During the Tang and Song dynasties, ZiPigu area gradually formed the custom of burning lanterns in the New Year and decorating lanterns before and after the Lantern Festival. (China Intangible Cultural Heritage Network, 2015)

After the founding of New China, the lantern art has been more development, especially with the development of science and technology in China, the lantern art is a variety of renovation, strange tricks often come out, the traditional lamp making technology and modern science and technology are closely combined, the electronic, construction, machinery, remote control, acoustics, optical fiber and other new technology, new technology used in the design and production of the lantern. The combination of form, color, light, sound and motion, and the unity of thought,

knowledge, interest and artistry will make the ancient art of Lantern Festival more colorful. (Dandong Daily, 2019)

The Manchu, Mongolian and Han villages in Fengning County usually hold Lantern Festival and temple fairs every Spring Festival to May of the lunar calendar. The Lantern Festival is usually a few days after the Spring Festival to the Lantern Festival, usually to hold a large worship god, god wandering ceremony. Generally, under the leadership of the “Chaozihui”, they would go to the temples (mainly Sanguan Temple) dedicated to each village to hold a prayer activity. During the spiritualizing ceremony, a “Chaozihui” usually walks at the head of the procession, sounding Pigu to open the way for the whole spiritualizing ceremony. Then, there are four people carrying the three official sedan, God sedan on both sides of the Luo umbrella guard, followed by the lineup is a huge “Chaozihui”, continuous music scene. The whole ceremony also includes various folk ensembles organized by the village, such as stilts, Yangko, dragon dance, lion dance, Manchu Gege team, land boat, Ergui wrestling, donkey running, pig carrying his wife and so on. When the procession arrives at each door, the main family will set off firecrackers to kowtow to the three official gods. Meanwhile, rich families usually set off large fireworks to celebrate. Then the host family will also give the head of the meeting a red envelope of varying amounts. In addition, each folk ensemble team of the Wandering God team has a special person in charge, and each team has its own musical instrument accompaniment. However, the planning of the route of the whole wandering group will follow the route of the “Chaozihui”.

Researchers in the local field investigation, will hear from time to time the local villagers said a common saying: "can control thousands of troops, no matter A moment." This shows that it is very difficult and complicated to organize the activities of "three official meetings". According to Chen Qingfeng, an artist of “Chaozihui” in Xianghuangqi Village, Heizui Town, Fengning County, every household in the village must be visited to worship the temple, otherwise they will not agree. On the 15th day of the first lunar month, the team will pay a series of visits to government units. These units usually give a lot of money, generally 500 yuan, 800 yuan, 1000 yuan red envelope. Therefore, the money collected during the Lantern Festival is usually saved together to buy some supplies such as costumes and props

for the upcoming festival. In a word, the Lantern Festival and flower fair after the Spring Festival of Manchu are folk festival ceremonies focusing on the activities of praying for gods. Before the flower fair after the Spring Festival, the head of the general assembly usually plans the whole activity of the flower fair with the village leaders, taking into account everything from the route and place of the ceremony to the personnel arrangement of the various folk art ensemble phalanx in the god parade. The Manchu “Chaozihui” plays an extremely important role in various groups of wandering gods. It not only shoulders the symbolic function of the whole group of wandering gods to offer sacrifices to gods, but also plays an important role in various activities of Lantern Festival and flower fair during the Spring Festival. Because the “Chao zi hui” is also the most important part of the whole spiritualism activity.

Many of the songs are related to offering sacrifices to gods. At the same time, “Chaozihui” plays an important guiding role in the route of wandering spirit activities. When the whole event is over, there are usually “Chaozihui” to escort the gods to the village temples and ask them to return to their places. (Zhao,S.F. 2017)

## **2. “Chaozihui”introduction**

“Chaozihui” is a musical ensemble group based on percussion instruments. The “Chaozihui” was originally called the “xian yin hui”, but it was called the Chaozihui because of its Chao ensemble. It is the electric mother, which is located in the Taoist deity spectrum. It is the symbol of the temple bell. As one of the traditional folk flower fairs in China, it is also an important ensemble of flower fairs in Hebei.

The origin of “Chaozihui” is unknown and there is no exact explanation. It is probably because the accompaniment band of some folk Huahui separated and ensembled independently. After being recognized by the public, it gradually became the trend. As for why the “Chaozihui” worship the electric mother, now no one can say clearly, perhaps it was just to find a foundation for their own lives. During the reign of Kangxi of the Qing Dynasty (1662-1722), Chaozihui appeared in and around Beijing.

The “Chaozihui” instrument is usually played with a Pigu, and the Zhongguo dagu plays the main rhythm. The main accompaniment is luo and cha of different

sizes as percussion instruments. In order to reflect the "noise", it is also accompanied by suona and haidi (not commonly used) orchestra instruments.

The traditional “Chaozihui” is ensembled three times a year, once on the 15th day of the first lunar month, and twice on April 28 and July 15. As to why the ensembles were ensembled on April 28 and July 15, few people know now, probably to offer sacrifices to the electric mother. Nowadays, however, they are usually ensembled only during festivals.

The ensemble form of “Chaozihui” is mainly coordinated by the team, but it varies greatly from region to region. Some people are few, only three or five, some people are many, seven, eight, a dozen, as many as twenty. Some have fewer kinds of instruments, some have more kinds of instruments. Some have their own original score, some don't have their own original score. Some are ensembled alone or in combination with other forms, such as dance. Some costumed down, some costumed up. Some stand, some sit. Some walk, some stand. Some have flags, some don't. There are many, many more. Even different bands from the same region play different forms of music.

“Chaozihui” shows generally the same routine, but the content of the show in addition to the traditional basic score, different regions, different bands of the score is different, generally have their own original score. In live ensembles, some contents are short and concise, while others are long and complex. Some play only traditional music, some play only original music, some play a combination of the two.

The biggest characteristic of "Chao" is lively, but it is not a disorderly ensemble without melody. “Chaozihui” sounds "noisy" into a piece, in fact, the rhyme is rigorous, elegant, vigorous and high, strong shock, extremely infectious. There is a clear division of labor in the ensemble, both solo and combined music. After one song is played, the next song is followed, giving people a feeling of clear boundaries and seamless, distinctive features and unique charm. (Langfang People's Government of Hebei Province, Langfang Local Chronicle, 2022)

## 2.1 Contemporary status of “Chaozihui” in Bajianfang Village

### 2.1.1 Source

Fengning “Chaozihui” to bajianfang village as a representative. According to the article "Chaozihui Evolution of bajianfang Village", the bajianfang folk wind

and percussion music “Chaozihui” emerged in the Qianlong period, which can be basically proved by the field investigation of bajianfang Village in Fengning County.

According to the “Chaozihui” National Intangible Cultural Heritage List Project Declaration ", the results of three surveys of folk art in 1956, 1961 and 1978 after the founding of the People's Republic of China are: “Chaozihui” was introduced into bajianfang Village during the Qing Shunzhi period and flourished during the Qianlong period; The elders in the village can recall that the earliest inheritor is zhang kefu, a villager from bajianfang. The name “Chaozihui” comes from the song "lao chaozi"; By 1978, 11 generations had passed down; At present (2023) Mr. chen anliang is the 12th generation successor.

#### 2.1.2 Transmitted

bajianfang “Chaozihui” music has formed a greater influence in the Manchu and Mongolian villages around 20 kilometers. Such as zhailing Village, heishanzui village, xianghuangqi Village, toudaoyin Village, tianqiao Village and other villages, now these villages have their own “Chaozihui” band, which is learned from bajianfang village. Its playing technique, music style and overall body rhythm are basically the same as bajianfang Chaozihui. Commonly used qupai include: lao chao zi, dou an chun, liu liu jing, fengyang song, etc.

#### 2.1.3 Development

According to Mr. Chen Anliang, since 1985, Fengning County Cultural Center has focused on protecting and inheriting bajianfang “Chaozihui” music, which is on the verge of being lost, and invited music experts to collect and sort out suona and percussion music cards of “Chaozihui” band. In 1988, bajianfang Village “Chaozihui” participated in the opening ceremony of the first national pearl Ball competition and won the ensemble award. In 1995, it participated in the music and dance ensemble of Chengde City and won the first prize. In 2002, Hebei Province named bajianfang Village as the "Hometown of Folk art". In 2008, bajianfang “Chaozihui” was successfully selected into the national intangible cultural heritage project.

According to Mr. Chen Anliang, at present, bajianfang “Chaozihui” band will ensemble every festival, such as the Lantern Festival on the 15th day of the first lunar month. After applying for intangible cultural heritage, the state will give 5,000

yuan to the band every year as the band's expenses. Every year, researchers will go to bajianfang Village to research “Chaozihui” band.



Figure 3. bajianfang “Chaozihui” participated in the blowing Song festival

Source : Ruidong Ma (2022)

### 3. The Scale of Han nationality in ancient China

The music we know is composed of seven notes, which are called "C, D, E, F, G, A, B" by the fixed name, "1, 2, 3, 4, 5, 6, 7" in the simplified score, and "do, re, mi, fa, sol, la, si" by the singing name. This is the seven sound scale. However, in traditional Chinese folk music, pentatonic scale is used more, which is "the rhythm of the Han nationality in ancient China". It is called "pentatonic mode", which is composed of five tones. Pentatonic mode widely exists in ancient Chinese and folk music, and on this basis has formed various variations of Chinese national mode and a complete music theory system. Therefore, although pentatonic mode can be seen in the traditional music of many countries and regions, it is often called "Chinese mode" or "national mode". Pentatonic mode is arranged by the interval relation of pure fifth degree, which is composed of five tones. Because this mode is unique to our country,

it can also be called national mode. The names of these five sounds are Pigu, Shang, Jue, Zheng and Yu. It only takes five notes, but it has a unique charm.(Liu,Z.W.2009)

Among the five tones, the ancients usually took "gong" as the first and most important tone of the scale, and sometimes borrowed "five tones". It is equivalent to the do sound in the first song title. "Palace" sound is the Lord of the five tones, the king of the five tones, commanding the crowd. In the Book of Rites, Le Ji said: "The palace is the king, the business is the minister, the horn is the people..." The tone with Pigu tone as the main tone and the tone (formula) composed of the knot sound is called gong tone.

The second level of the fifth tone is the Shang sound. Usually equivalent to the re sound in the first tune of the title. The ancients believed that "Shang belongs to gold, the image of the minister", "the minister and the harmony". There are Shang Yin as the tonic, the composition of the tone (style) name. For example, Tang Duan Anjie's "Yuefu Zailu · Other music knowledge five tone wheel 28 tone map" in the "into the sound Shang seven tone".

"Chao" is the third level of the five tones, second to "Shang". It is usually equivalent to the mi sound in the title of the first tune. The ancients thought, "Horn belongs to the wood, the elephant of the people." It has a tone (style) name composed of corner sound as the main tone and knot sound. For example, Tang Duan Anjie's "Yuefu Zailu · Other music knowledge five tone wheel 28 tone map" in the "upper sound Angle seven tone". In the ancient tone (formula), there is the horn tone with the horn tone, or the horn tone with the leap palace as the horn.

"Zheng" is the fourth level of the five tones, second to "jue". Usually equivalent to sol in the title of the present song. The ancients believed that "signs belong to fire, and things appear". It has a tone (style) name composed of the main tone and the knot sound.

"Yu" is the fifth level of the five sounds, and the second of "Zheng". It is usually equivalent to the la sound in the title of the first tune. The ancients thought that "feather belongs to water, the image of things". There is a tone (style) with the feather sound as the main tone and the knot sound. Such as Tang Duan Jie's "Yuefu Zailu · Other music knowledge five tone wheel 28 tone map" in the "flat sound plume seven tone".

In the pentatonic scale, when different notes are used as the tonic, different modes can be formed. The mode name is named after the order name. For example, when the first level sound "Pigu" is used as the tonic, it is called Pigu mode, when the second level sound "Shang" is used as the tonic, it is called Shang mode, when the third level sound "Jue" is used as the tonic, it is called Angle mode, and so on. (Liu,Z.W.2009)

#### **4. Theories used in this research.**

##### **4.1 Ethnomusicological theory**

Musicology is the general term for all theoretical disciplines dealing with music. Its general task is to clarify the nature and law of music through various phenomena related to music, and to research the characteristics of the material materials of music. The research covered by musicology is very broad. Basically, wherever music appears, musicology covers the research scope. In addition to the analysis and research of musical works, musicology is often cross-disciplinary, especially combined with other humanities, such as music sociology, feminism in music, music and literature research, etc. In recent years, however, musicology has branched out into the realm of natural science. Musicology should also research all historical and modern musical behaviors of individuals and nations, namely physiological behavior, creative behavior, ensemble behavior, musical behavior, aesthetic behavior, acceptance behavior, learning behavior. The research of musical behavior is as much a research of people as it is of actors. Especially in today's changing and developing world, the investigation, analysis and research of creators, ensemblers, singers, producers, disseminators and people who appreciate music will also have an impact on social music life. It's a research of the human race to explain why all kinds of music are produced and spread. (Qiu,G.X. 2021)

Ethnomusicology is a part of musicological theory, including the investigation and research of musical characteristics of different nationalities, countries and regions. Explore the relationships between these music and geography, history, and other cultures; Compiling ethnomusicology or regional music and drawing some music-related conclusions from it. It belongs to a category of musicology, closely related to ethnology and folklore. It is a science that investigates and studies the folk



music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. (Wang Da, 2022)

#### 4.2 Music morphological analysis theory

Morphological analysis theory of music is a subject that studies the relationship between form and content of music according to the form of music, namely the style, structure and logic of specific music works. Combining with the structural analysis theory of traditional Chinese music, this research describes and analyzes the musical characteristics of suona Qupai and percussion music in Fengning Manchu's "Chaozihui". As for the principles of description and analysis of minority music, this research refers to the research Exploring the Basis of Music Seeking the Equality of Dialogue -- On the Construction of the Theoretical Discourse of "Describing the Morphology of Music", which points out that: The analysis of the form of traditional music of Chinese ethnic minorities is completely borrowed from the ethnic mode of traditional music of Han nationality and the analysis method of western classical music, so it will inevitably fall into the situation of "Han culture center theory" and "European culture center theory". For example, when conducting morphological analysis of minority music, it often reveals traces of being influenced by the traditional music concept of Han nationality and the theory of "European culture center". The specific expression is in the definition of minority musical mode, which still uses the traditional Han pentatonic mode (do, re, mi, sol, la) concept to classify them. Some scholars like to apply the concept of western classical music to analyze ethnic minority music. For example, the mode of ethnic folk songs is defined as "sol mode with characteristic tone", "double mode" and "alternate mode". As we know, there are more neutral tone phenomena in the vocal characteristics of Chinese minority music (especially the southwest minority music with a low degree of Sinicization, such as "Zanha tone" of Dai nationality), which is different from the traditional pentatonic mode concept of Han nationality, and the vocal characteristics of traditional minority music are no exception. For such problems, we can refer to the following viewpoints put forward by scholars: "In view of the reality of Chinese traditional music research, the biggest problem is how to avoid applying the Han nationality music theory concept to describe the musical forms of ethnic minorities, or

applying some established music theory concept to describe the local music styles." (Sun,X.J. 2021)

The Review and Reflection on the Research on the Traditional Music Culture of the Yao Ethnic Group in China states that when analyzing the form of traditional music of ethnic minorities in China, specific analysis should be made according to specific circumstances. The traditional music of ethnic groups with better preserved original form can be analyzed and described according to the above views. However, if traditional music of other ethnic groups with more serious Sinicization is encountered, The author thinks that we should insist on using the structural analysis method of Han traditional music to analyze and describe. For example, the music of Shijia, Manchu, Hui and other ethnic minorities, because the traditional music of these ethnic groups has a lot in common with the structural characteristics of Han traditional music in terms of instrument composition, melody structure form, mode characteristics, traditional music composition and many other factors. Therefore, we should learn from the methods and means of Han traditional music. (Zhao,S.F. 2015)

#### 4.3 Music analysis theory

Music analysis, as a method and means of understanding music, is of great significance in human music activities. The definition of analysis is to divide a thing, a phenomenon, and a 24 concept into relatively simple components, and find out the essential attributes of these parts and the relationship between them. Music analysis is the research of decomposing a kind of music structure into a relatively reduced component and the function of certain factors in the structure." Music analysis takes music as its research object. As an independent subject, music analysis must have its own distinctive characteristics. First of all, the research object is a clear musical work.

All analysis and research are based on music scores and music scores. Secondly, the purpose of music analysis is to promote music creation and understanding of music works, and to research the formation rules of musical works themselves. It is a kind of rationality. Musical behavior with strong characteristics Finally, the basic function of music analysis is based on empirical practice. It is a highly practical technical analysis. Its starting point is the technical phenomenon in music, rather than those peripheral and extended events. Music analysis always tends to move closer to the essence of science. (Xie& W. C, 2014)

In my research, I will analyze the music collected by the method of music analysis, and analyze the background, source, melody, music structure, singing skills and music characteristics of the music to better research the style characteristics of the “Chaozihui”.

#### 4.4 The literature research method

The literature research method is a method to obtain information through investigating the literature according to a certain research purpose or subject, so as to fully and correctly understand and master the research problem. The literature research method is widely used in the research of various disciplines. Its functions are as follows: (1) Be able to understand the history and current situation of related issues and help determine research topics. (2) It can form a general impression about the research object, which is helpful for observation and visit. (3) Comparative data can be obtained from actual data. (4) Help to understand the whole picture of things. (Yao, J. H, 2017)

In my research, I will apply the theory of literature research, according to the two objectives of my research on “Chaozihui”, and obtain information through the method of literature investigation, so as to fully and correctly understand and master the research problem.

#### 4.5 Research Methods of music and ensemble Theory

Music and ensemble analysis is aimed at the analysis of the audio manipulation of the players. In the context of today's information age, the means of music ensemble analysis can also be manifested as the analysis of audio, video and live ensemble history. With the development of musicology research thinking, it emphasizes that the characteristics of solving problems can be used for reference by the research of music ensemble. Finally, through the analysis of the interpretation of the text by the ensembleers, the appropriateness and rationality of the ensemble personality are examined, and the core stability of the ensemble commonness is sought. The resulting "music ensemble analysis" should be regarded as a specific research method, like "music analysis" and "musicological analysis", in order to better promote the progress of music ensemble activities and the development of music ensemble research. (Zhang, Jie 2022)

## 5. Relevant literature and research

### 5.1 Research status in China

In the research *Moving Border, Chameleon of Identity -- A Historical Anthropological research on the Identity Change of Manchu "Chaozihui" Music in Fengning, Northern Hebei Province*, it is stated that the ethnic change of Manchu "Chaozihui" music in Fengning was not only caused by the military family immigration culture of the Wei institution in Ming Dynasty, but also the cultural product under the background of "structural amnesia" of Han traditional music culture since the Qing Dynasty. Secondly, the population composition of Fengning Manchu Autonomous County is the historical product under the background of "land enclosure" movement of the Eight Banner Army and the nobles of the Qing Court, as well as "reclamation" by immigrants from Shandong and Henan after the Qing army entered the customs. Secondly, the change process of Manchu ethnic identity in Fengning County was also the product of the political strategy of Manchu and Han intermarriage promoted by the Qing Court since the Qing Dynasty (subjective identification of Manchu culture), the political slogan of "expelling Manchus and restoring China" advocated by the Revolution of 1911 (subjective identification of Han culture), and the background of the establishment of Manchu Autonomous County in Fengning County in the 1980s (in order to obtain more The three historical dimensions led to the movement and maintenance of the boundary of Fengning "Chaozihui" musical groups, and thus led to the phased and dynamic change of their social, historical and cultural identity in different historical stages above. (Zhao,S.F.2018)

In the article on *Folk Percussion Music under Traditional Folk Culture*, Minwen percussion music is an ensemble form of folk percussion and wind instruments. It is widely played in rural areas all over the country and is active in folk cultural activities such as weddings, funerals and festivals. The development of folk percussion music is closely related to local traditional folk culture. Taking Zuoquan County, the hometown of Chinese folk art, as an example, the research describes that folk percussion music is an art form created by grassroots working people to meet the needs of spiritual life and applied and spread in the region. Folk percussion music is presented along with traditional folk culture activities. The two influence each other

and penetrate each other. The region of folk culture determines the art form of folk folk blowing music, and the change of folk culture affects the evolution of folk blowing music. (An Y. W, 2019)

The article "About the exploration and form cognition of ba jian fang " Chaozihui " makes a thorough research on the musical instrument combinations and playing forms of ba jian fang" Chaozihui ", and the music culture of ba jian fang "Chaozihui" can be interpreted and interpreted helpful. The article also mentioned that blowing music is quite popular in our country folk, especially in the vast countryside. Bajianfang Village is a small village on the south bank of Chaohe River in Fengning County, Hebei Province. It has strong local flavor and cultural characteristics of Manchu music. The "Chaozihui" of Bajianfang Village is representative of Manchu music in China. (Xu&L.Y, 2016)

From Exchange, Sharing to Integration: A Historical Investigation into the Cultural Integration of Manchu and Han Dynasties in Qing Dynasty, it is said that the ancestors of Manchu had been closely connected with the Central Plains since the Sushen people in the pre-Qin period presented the "Shayashi" to the Central Plains. Mohe's Balhae regime mimics the Tang Dynasty, and Jurchen characters created by Jurchen refer to Chinese. In the Qing Dynasty, the multi-ethnic unified country was established, and the Manchu and Han cultures further communicated, communicated and integrated. From language to drama, clothing, food and other cultures, there was a mutual relationship between each other and each other, from sharing to integration. The Qing Dynasty comprehensively developed the quintessence of traditional Chinese culture, including Tang poetry, Song Ci, Yuan Qu, Confucius Confucianism and Neo-Confucianism, which enabled the continuation of the 5,000-year Chinese civilization. (Lu Ping, 2022)

The research "The Similarities and Differences between ethnomusicology and Music Anthropology" says that the research angles, research methods and research purposes of "ethnomusicology" and "music anthropology" have different emphasis and differences, but there are also some interrelated points. The research of music anthropology contains relatively more contents, but also relatively broad, from the occurrence, development, composition and other factors of music culture to find, more is to explore how different ethnic people create music. Musical anthropology

should not only be familiar with the relevant theories of cultural anthropology, but also have certain music theories. For the investigation of foreign cultures, it is often necessary to have a keen insight into musical behavior, and do not blindly draw conclusions for other musical phenomena. Ethnomusicology focuses on the exploration of traditional Chinese music, from the internal factors of music ontology to research the relationship with various factors of national culture, and pay attention to the research of music composition factors and related changes. In terms of the object and scope of the research, it shows a relatively broad consciousness. The research of ethnomusicology knows no nationality and no national boundaries. All types of music can come from different countries and different nationalities, and can be included in the research scope of ethnomusicology. Ethnomusicology is a branch of musicology. It explores music from the perspective of ethnology, focuses on the exploration of traditional Chinese music, studies the relationship with various factors of national culture from the internal factors of music ontology, and pays attention to the research of the composition factors of music and related changes. Music anthropology is a branch of anthropology, through music culture to understand human behavior, contains relatively more content, but also relatively broad, from the occurrence, development, composition and other factors of music, more is to explore how different ethnic people create music. (Wang,X.F. 2020)

"The Investigation and Research of Qujiaying's" Concert "said: Qujiaying is a village in Gu'an County, Langfang area, Hebei Province, with a population of two thousand, is an agricultural village with a mixed family name. The village is located in the Jizhong Plain, about 90 kilometers due south of Beijing, 90 kilometers east to Tianjin, 90 kilometers west to Baoding. In the middle of these three cities, there is an unexplored traditional folk music - Qujiaying "concert". Since the spring of 1986, the Music Research Institute of the Chinese National Academy of Arts has sent several people to the association for investigation, interview, audio recording and video recording, obtaining valuable first-hand information. After desk work such as notation, sorting and research, Qu Jiaying music originated in the Yuan and Ming dynasties. It is a kind of blowing and percussion music that both elegance and folk enjoy. It originated from Buddhist temple music, and is the product of music exchange between the north and the south since Song and Yuan Dynasties. It has both

the primitive and rough northern music and the gentle and quiet southern music. According to the research of experts from the Music Research Institute of the Chinese Academy of Arts, Qujiaying music has high artistic value and precious cultural value. Together with the imitation Tang dance of Xi 'an, the chime bell music of Hubei and the music of Zihua Temple in Beijing, Qujiaying music is known as the "living fossil of music" and the "treasure of Chinese culture". In 2000, Kujiaying Concert won the Grand prize of Hebei Province Music Competition to celebrate the 50th anniversary of the founding of the People's Republic of China and the Silver Prize of the National Stars Competition. In 2006, the Qujiaying Concert was listed as a national intangible cultural heritage protection project. (Xue &W.B, 2010)

Extraction and Development of Elements of Folk Music -- Music Analysis of Gao Weijie's Impression on a White Horse, extracts the material characteristics and mixed mode factors of tone of a musical suite with a genre and concerto nature, integrates the composer's unique understanding, and develops a new theme motive. The composer incorporates atonality into the traditional tonal environment, which reflects an interesting new modality development technique. The work finds traditional support, selects short material with great potential for development, and adds modern composing techniques to outline a picture of the original ecological life of the Baima Tibetan people in a unique way and from a modern aesthetic perspective. (Zuo Jia, 2007)

"A research on the Music Culture of" Chaozihui "in Folk Festival Ceremonies" describes that "Chaozihui", as a folk festival ceremony, consists of two musical forms, namely "blow and beat music" and "miscellaneous music", with suona and percussion instruments as the main forms of expression. Chaozihui folk festival transmits the cultural roots in integration; And in the music ensemble, "Qigu", "Fengyang song", "Liuxinnian", "Guchazi", "Douyuanyang", "jichang", "Saodifeng", "Jiewei" and so on as the core components. In the creation of Qupai, most of the songs can be ensembled alone, or in the accompaniment of folk Huahui, weddings and funerals to highlight its cultural charm. Fengning "Chaozihui" is distributed in more than ten villages in Fengning Manchu Autonomous County, Chengde, Hebei Province. It is an ancient form of folk instrumental music ensemble and has been transmitter to this day. Excavating the noisy will serve as a cultural metaphor for

music of folk festival ceremony, absorbing the context of Chinese folk music, and forming a unique music style in the inheritance of culture. (Zhao,S.X. 2022)

### 5.2 Research status in foreign

Anthropological and Psychological Approaches to the research of Music Theory and Musical Cognition states that in the past decade. In the last decade some of the most significant research in ethnomusicology has resulted from anthropologically orientated inquiries into the nature of musical cognition. We have witnessed the development of a “cognitive ethnomusicology”; based on the exploration of emic notions about music. Some studies have been directed specifically to explore these cognitive representations, for example: Zemp (1979) on the panpipe ensembles of the ‘Are’ are; Feld (1981) on descriptions of melodic contour amongst the Kaluli of New Guinea, and Sakata (1983) on musical ethnosemantics amongst Persian speakers in Afghanistan. Others have tackled these issues as part of wider ranging studies, such as Blacking (1967:20-1) on the naming of pipes in the end-blown reed-pipe ensembles of the Venda, and Berliner (1978:2-7, 54-9) on the system of note names for the keys on the Shona mbira. (Baily, J, 2019)

Mystical Numbers and Manchu Traditional Music: A Consideration of the Relationship between Shamanic Thought and Musical Ideas article said Manchu is one of the largest ethnic minorities in China. They were the last dynasty of China, the Qing Dynasty (1644-1911). The Manchu people originated in Manchuria and now live in many parts of China, especially in the north. Chinese began to be widely used by the Manchu people only from the beginning of this century. Manchu folk songs currently collected in languages can be divided into three categories :1. Manchu language; 2. Chinese; 3. A hybrid of Manchu and Chinese The musical differences are considerable. Some songs are sung in Chinese and the lyrics are very similar to Chinese folk songs. Manchu music and musical ensemble are related to shamanism and play an important role in constructing musical patterns and music ensemble corresponding to cultural patterns and behaviors. Shamanistic ideas of music about creation and ensemble are permeated with shamanistic ideas of music, but these ideas also relate to the individual's personal and social background. (Li,S.1993)



Examining Cultural Production and the Development of Zhuang Cultural ensembles in Guangxi Province, China as mentioned in the article : The Zhuang people, the most populous ethnic minority group in China, have a rich ensemble identity that is in danger of assimilation by mainstream Han culture. Over time, the method of preservation and dissemination of indigenous aesthetics has become a severe problem faced by the Zhuang people. The survival of their intangible cultural heritage has come to depend on the government commitment and guidance. This article is a qualitative investigation combining documentary and field research of the Zhuang Opera to identify a more suitable path for the continuous transmission and development of Zhuang culture. Results show that, although Zhuang intangible heritage has a long, well-developed history, globalization has contributed to an existential crisis that has left the culture in jeopardy. It is hoped that this investigation goes some way toward documenting this fading culture. (Jian et al., 2022)

A research on Baiyun Temple Taoist Music in Jia County, Shaanxi Province, China as mentioned in the article : As a Chinese religion, Taoism has developed for more than 2000 years in China. The culture of Taoism is closely related to the life and customs of Chinese people. Baiyun temple in Jia county is one of the famous Taoist temples in Shaanxi Province of China, with a history of more than 400 years. Based on the field investigation of the music of Baiyun temple in Jia County, this research firstly sorts out its history and origin; secondly, it records and analyzes the music in the Taoist music ceremony of Jia County, Baiyun temple; finally, it analyzes the characteristics of instrumental music and vocal music of Baiyun temple Taoist music. The purpose is to make contributions to the transmission and development of the Taoist music of Baiyun temple in Jia county through field investigation, and to provide field materials for scholars who research the Taoist music of Baiyun temple in Jia County in the future. (Jiang et al., 2021)

Huangmei Opera in Anqing City, Anhui Province, China as mentioned in the article : This dissertation is a research of Huangmei opera in Anqing City, Anhui Province, China. It describes the characteristics of its music, its history, and its preservation, promotion and transmission in the context of contemporary times. Huangmei opera has a history of more than 200 years from the Qianlong period of the

Qing Dynasty to the present. Its history is divided into four periods, during which the ensemble practices have changed from simple to complex, the singing style has drawn from folk songs to other opera styles, the repertoire has significantly expanded, the musical ensemble accompaniment has evolved from single to multiple forms, and its popularity has spread from around Anqing areas to all over the country. This research also deals with the opera's music structure, scales and modes, and melodic and phrase structure. Huangmei opera music uses both the qupai system and banqiang system as known in Chinese music. The melodies are sung mainly in the Pigu mode and zhi mode. The preservation, promotion and transmission of Huangmei opera has undergone through a development crisis in the contemporary times impacting the ensemble, audience and the troupe. To attract more audiences to appreciate Huangmei opera, the troupes and ensembleers have made a series of reforms, adaptations and innovations, which brought about its effective preservation and transmission. Huangmei opera is not only a kind of opera but an essential part of traditional Chinese music as well. The Anqing area is the centre for the development of Huangmei opera, and its highest ensemble level in China. researching Huangmei opera in Anqing. (Meng et al., 2021)

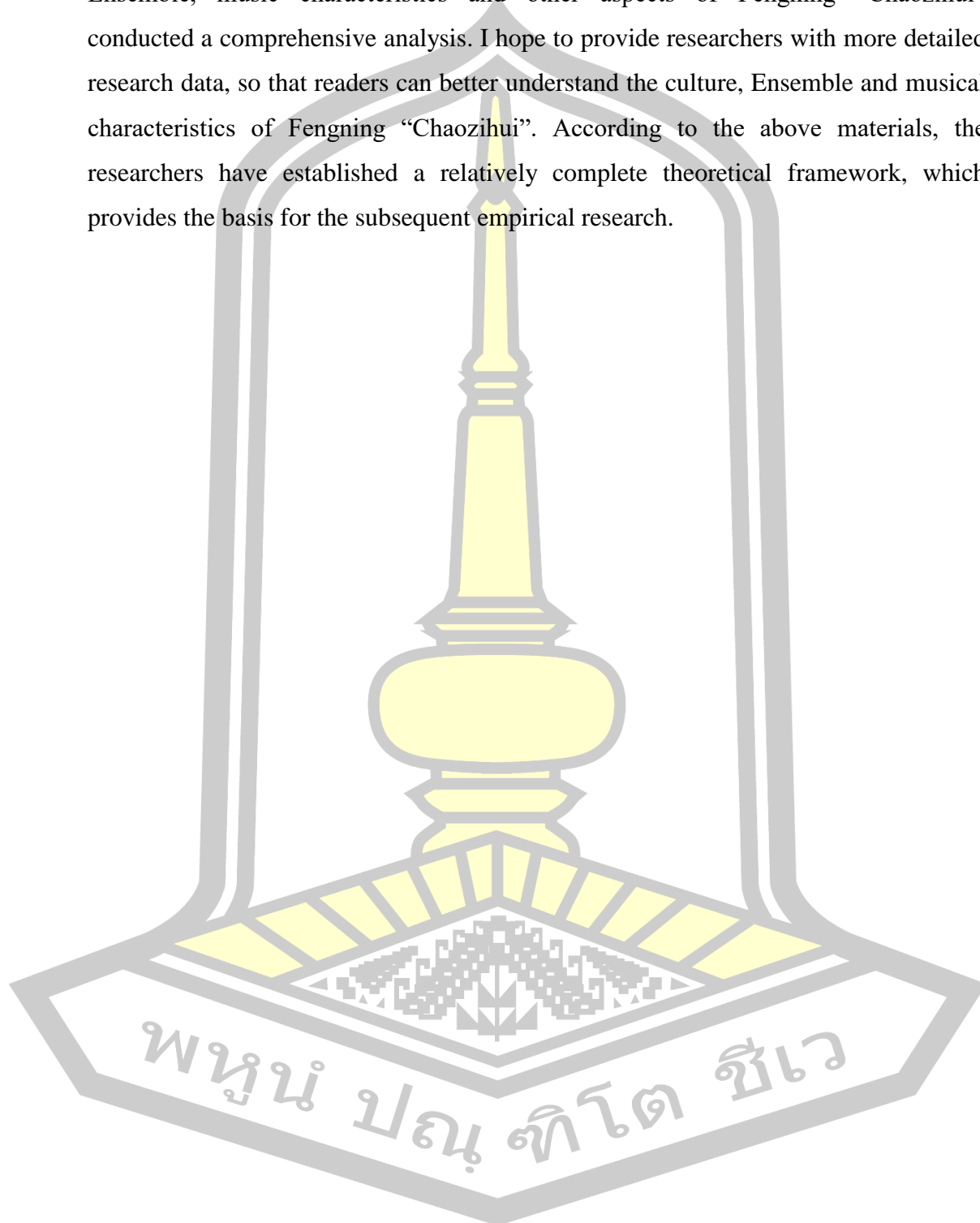
The Musical Characteristic of Huangmei opera in anqingcity, Anhui province, China as mentioned in the article : This is a qualitative investigation with the objective to research The Characteristic of Huangmei Opera in AnqingCity, AnhuiProvince, China. The musical characteristics of Huangmei Opera from this analysis the result as follow: Three Types of Huangmei Opera Vocal Music are 1) Zhuqiang that Zhuqiang of Huangmei opera comes from the Qingyang melody. 2) HuaqiangisThemelodys of Huaqiang come from folk songs and dances, 3) Caiqiang The caiqiang was a straightforward introduction, it can express life more deeply in the opera. The Melody have 3 form as 1) The five-tone interval conjunct The five-tone interval conjunct is the main form of melody in Huangmei opera. The way of conjunct is from the upward and downward directions to the mode main tone, 2) The fourth and fifth interval disjunct between the tone make the movement of the music richer in the change of the interval, the melody is further developed. (Liu et al., 2021)

### Guidelines for the Development of Silp-Isan Klong Yao Band ensemble.

This research aims to (1) research the style and development of the Silp-Isan Klong Yao drum band; and (2) present the guidelines to developing and creating the Klong Yao ensemble, which is an integration to teach the Klong Yao ensemble course including of students majoring in folk music, College of Music, Mahasarakham University. The researchers studied preliminary studies based on research and collect academic researchs, textbooks, and reports. In addition, the researchers conducted studies based on field data collection from knowledge groups, practitioners, and individual groups. The results showed that. (1) The style and development of the Silp-Isan Klong Yao Band in terms of the form consists of musical instruments used in the Silp-Isan Klong Yao bands, long drum calibration how to play the desired sound, putting a bran drummer on tambourine, a ceremony to pay respects to teachers, costumesing, and Isan long drumming patterns and techniques; (2) Guidelines for developing and creating a Klong Yao band ensemble can be divided into two styles: 1) Long drum band ensemble: ancient drum beats before the Isan long drum show use the band's opening song with the New Sutsanan melody and Lai Mak Gab Gab Lam Plearn melody. The tempo of 2/4 is mixed with the tempo of 4/4 and followed by an ancient drum rhythm based on the rhythm of a creative Isan long drum; 2) Klong Yao band ensemble applied rhythm consists of Soy Tang Ubon pattern, Tang-Wai-Aok-Sing pattern, Sutsanan pattern is mixed with Tong-Wai pattern, and Lam-sing keyboard with using the structure of Lam Plearn pattern. The bass keyboard uses the Cm scale and uses popular classical songs to the rhythm to be consistent with the row deployment and concatenation show. (Rukbancha et al., 2022)

**Summary:** This chapter summarizes the folk customs of Fengning County and the introduction of “Chaozihui”, and introduces the theories used in this research, including ethnomusicology theory, music morphological analysis theory, music analysis theory and music and ensemble theory research theory. In addition, the researchers selected 15 research researchs on this topic, including 8 domestic studies and 7 foreign studies. These articles can be divided into three parts: there are five about the music culture of “Chaozihui”, three about the analysis and research of folk music, and two about the theoretical research of musicology. My research from the

historical background and development, formation reasons, representative figures, Ensemble, music characteristics and other aspects of Fengning “Chaozihui” conducted a comprehensive analysis. I hope to provide researchers with more detailed research data, so that readers can better understand the culture, Ensemble and musical characteristics of Fengning “Chaozihui”. According to the above materials, the researchers have established a relatively complete theoretical framework, which provides the basis for the subsequent empirical research.



## **CHAPTER III**

### **Research Methods**

The qualitative research method was adopted in this research. Researchers visited Fengning County, Hebei Province to interview key informants and collect relevant data. The contents are as follows:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of research site
  - 1.3 Scope of time
2. Research Process
  - 2.1 Selected site and key informant.
  - 2.2 Tools used in the research
  - 2.3 Data processing and analysis
  - 2.4 Data Management and Data analysis
  - 2.5 Data Presenting
  - 2.6 Research Program

#### **1. Research scope**

##### 1.1 Research content

To research the “Chaozihui” ensemble in Fengning, Hebei Province, China and to analyze the music characteristics of “Chaozihui”.

##### 1.2 Scope of research site

The researchers chose Fengning County, Hebei Province, China as the research site. It is located in the northern part of Hebei Province, bordering Beijing City in the southwest and Inner Mongolia Autonomous Region in the north.



Figure 4. Red shows the location of Hebei Province

Source: [http://www.kingwong.com/Maps/map\\_hebei.htm](http://www.kingwong.com/Maps/map_hebei.htm) (2022)



Figure 5. Red is the location of Fengning County

Source: [https://d-maps.com/carte.php?num\\_car=17950&lang=zh](https://d-maps.com/carte.php?num_car=17950&lang=zh) (2022)

### 1.3 Scope of time

The researchers conducted a field survey from July 2022 to July 2023, interviewed, recorded, and videotaped key people, and completed the writing and revision of the research during this period.

## 2. Research Process

### 2.1 Selected site and key informant.

Based on the ensemble of Fengning Bajianfang village “Chaozihui” in Hebei Province, China, the researcher analyzed the music characteristics of the band of Fengning Bajianfang village “Chaozihui” as the research direction, studied the ensemble of the most influential and representative “Chaozihui”s in Fengning region, selected 6 classic “Chaozihui” tracks for analysis, and at the same time, Mr. Chen Anliang, the 12th generation non-hereditary descendant of the “Chaozihui”, Ms. Zhang Yanling, who is in charge of intangible cultural heritage protection in Fengning County, was found for field interview.

Reasons:

1. “Chaozihui” is widely distributed in Hebei Province. However, Fengning County is a gathering area of Manchu, and “Chaozihui” has a history of nearly 300 years, with a deep mass base. Where there is a temple, there is a stage (opera theatre). It is a folk ritual culture shared by people and gods. It is an important area for the inheritance and development of “Chaozihui”.

2. Through literature research and multiple field investigations, researchers have found that “Chaozihui” ensemble during major festivals and has become an indispensable part of the local folk cultural life. However, there is a decline in the number of people actively engaging in “Chaozihui” nowadays.

3. Through research and field interviews, researchers found that Fengning “Chaozihui” music was spread in various villages of Fengning and passed down by people's mouth. Part of the repertoire still lacks a specific score or transcript. Through this research, the researchers also intend to add the music to the textual data through notation.

4. Fengning “Chaozihui” was included in the national Intangible Cultural Heritage list in 2008. The research of “Chaozihui” plays an important role in the

formation and development of the folk music of northern China, especially the blowing and percussion music.

5. The previous research on Fengning's "Chaozihui" ensemble and music analysis has a long time ago, and new research is needed.

6. The researcher of this research is familiar with the distribution of "Chaozihui" music culture in Fengning area and some transmitters.

#### 2.1.1 Band Selection Criteria

The researchers selected bands based on the following criteria: (1) the most popular and professional "Chaozihui" in Fengning area, and (2) the band members must include "Chaozihui" intangible cultural heritage transmitter or local senior ensembling artists. (3) Fengning "Chaozihui" originated from the country band.

I chose the Bajianfang Village "Chaozihui": Bajiufang Village "Chaozihui" is the origin of Fengning "Chaozihui", other villages in Fengning area "Chaozihui" are learned from Bajiufang Village, Bajiufang Village "Chaozihui" is currently the most popular and the most professional "Chaozihui" in Fengning area, its band member Mr. Chen Anliang is also the "Chaozihui" intangible cultural heritage inheriting.



Figure 6. Fengning Bajianfang village "Chaozihui"

Source: ruidong Ma (2022)



### 2.1.2 Selection of tracks Criteria

The criteria for the selection of “Chaozihui” repertoire by the researchers were: (1) the most representative and typical repertoire of “Chaozihui”. (2) The most popular and professional “Chaozihui” in Fengning area often plays songs.

I chose the Bajianfang “Chaozihui” often play the songs: "Fengyang song", "Liuxinnian", "Guzhazi", "xiaomofang", "Dou an chun", "Laochaozi" six tracks for analysis.

### 2.1.3 Key Informant Criteria

The criteria for researchers to select informants are:

(1) transmitters of the intangible cultural heritage of Fengning “Chaozihui” or senior local ensembleing artists; I chose :

Mr. Chan Anliang



Figure 7. Mr. Chan Anliang

Source : Ruidong Ma

Chen Anliang, an ethnic Manchu, is the 12th generation inheritor of the provincial intangible cultural heritage Fengning “Chaozihui”. Chen Anliang has been fond of literature and art since he was a child. At the age of 5, he learned Piro ensemble under the guidance of his grandfather Chen Zhifa and artist Chen Guowang. Because of his intelligence and eagerness to learn, courage and delicacy, he soon mastered various playing skills. Over the past 50 years, he has transmitter the artistic tradition of his father's generation and devoted himself to research and learning. Later, under the instruction of the veteran artist Liu Fang, he has made pioneering innovations and perfected some traditional pieces. Chen Anliang, as the main inheritor

of the Manchu “Chaozihui” in Fengning Bajianfang Village, played the role of connecting the past and the future.

Chen Anliang has comprehensive skills, integrating blowing, playing and other skills. He can conduct as well as play. He is a comprehensive artist. As a conductor, he can accurately grasp the rhythm and concentrate the minds of the ensemblers. Every ensemble is well received by the insiders. In June 2008, Chen Anliang was named the first representative transmitter of provincial intangible cultural heritage projects by Hebei Provincial Department of Culture.

(2) senior researchers of Fengning “Chaozihui” or local staff engaged in the dissemination and protection of “Chaozihui”. I chose :

Ms. Zhang Yanling



Figure 8. Ms.Zhang Yanling

Source : Ruidong Ma

Zhang Yanling, deputy Director of the Tourism and Cultural Radio and Television Bureau of Fengning Manuo Autonomous County, is in charge of the protection of the intangible cultural heritage of Fengning County, drafting the Management Measures for Intangible Cultural Heritage transmitters of Fengning Manuo Autonomous County and the Implementation Rules for Annual Review and Certification of Representative transmitters of Intangible Cultural Heritage Projects of Fengning Manuo Autonomous County, etc. Responsible for the training of the publicity and protection of intangible cultural heritage, and made important

contributions to the promotion and dissemination of the Manchu “Chaozihui” in Fengning.

## 2.2 Tools used in the research

I used expert interviews, data collection, observe and search literature

The process of making the interview form:

- (1) Ask questions according to the research objectives.
- (2) Bring it to the consultant for examination.
- (3) Modify according to the consultant's editing method.
- (4) Send to experts for inspection before use.
- (5) Modifications shall be made according to expert advice before site

work.

In addition, other tools are needed. Equipment: Camcorder, camera, recorder, notebook, pen. Accessories: Tripod, lens, Memory card, phone, flash, lights, wi-fi ready, battery, umbrella, etc.

## 2.3 Data Collection:

1. Researchers collected and sorted out existing literature and books to find the audio-visual data, notation, text and other research data of Fengning “Chaozihui” music, highlighting the diachronic perspective and comparative analysis. At the same time, through the network database, library and other channels, related concepts were tracked and backtracked.

2. In view of the lack of existing research, the researcher collects data such as photos, videos and interview materials through qualitative research and field investigation, and interviews representative ensembleers, artists and related personnel from ba jian fang.

3. Data management: After data collection, classify and improve the data, manage the data and use it systematically, for example, encode research documents and classify videos. Check the accuracy of the collected data.

## 2.4 Data Management and Data analysis

Based on the data collected, the researchers found the following results:

1. Through preliminary collection and arrangement of existing data, the musical ensemble elements of Fengning “Chaozihui” and preliminary research results are sorted out.

2. Summarize and analyze the musical characteristics of Fengning “Chaozihui” by interviewing experts and collecting music scores and audio.

### 2.5 Data Presenting

Through the above analysis, I clearly understand the ensemble, music characteristics of Fengning “Chaozihui”, and help me to complete the research project.

### 2.6 Research Program

I presented on six chapters

Chapter I Introduction

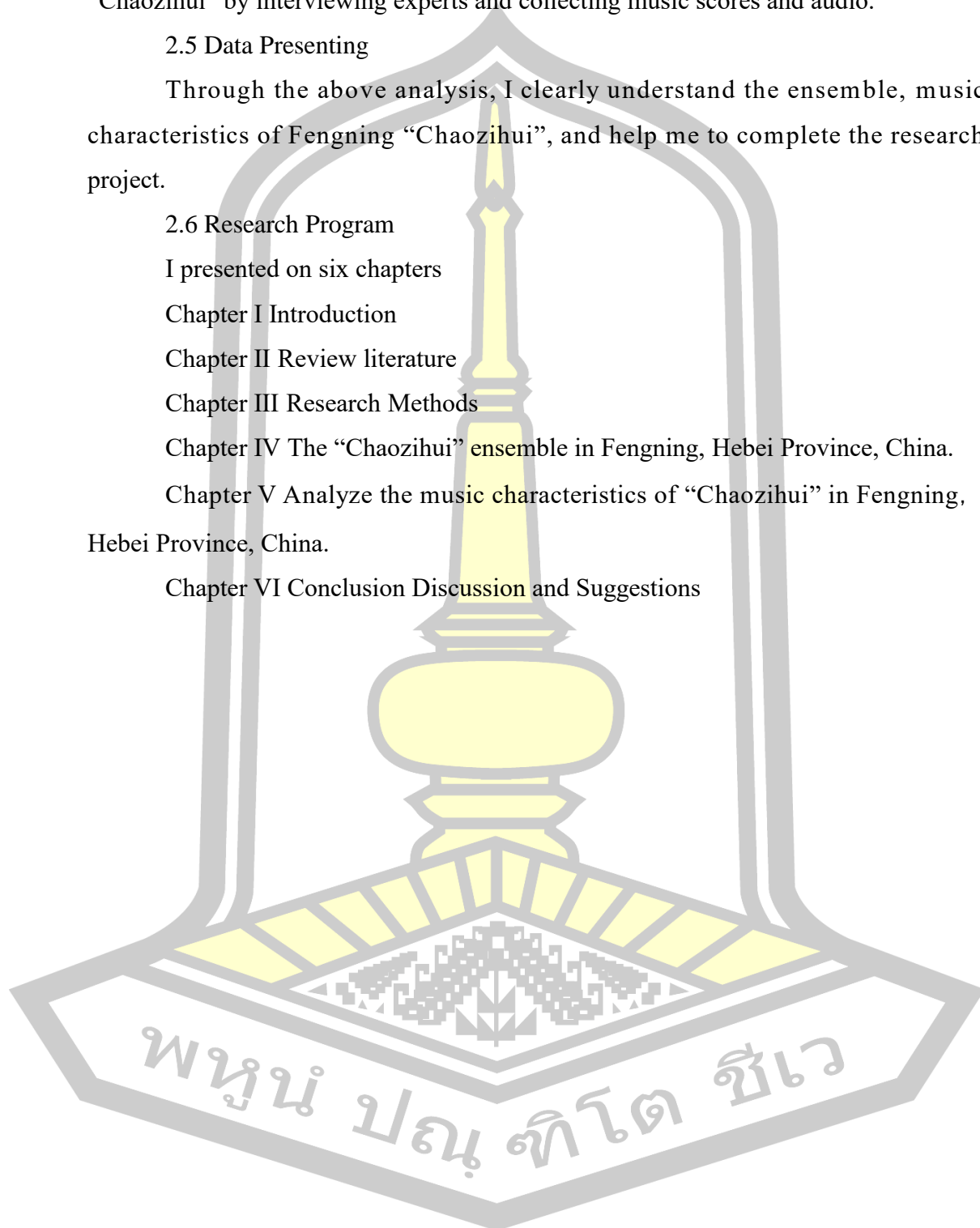
Chapter II Review literature

Chapter III Research Methods

Chapter IV The “Chaozihui” ensemble in Fengning, Hebei Province, China.

Chapter V Analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China.

Chapter VI Conclusion Discussion and Suggestions



## CHAPTER IV

### The “Chaozihui”ensemble in Fengning, Hebei province, China

In this chapter, the researcher firstly provides a description of the musical instruments used by the band members of “Chaozihui” in Fengning Bajianfang Village, in order to give readers a preliminary understanding. Secondly, the researcher will give a detailed introduction to the ensemble of "Chaozihui," aiming to provide readers with a deeper understanding of the band ensemble. Finally, the researcher presents an overview of the social functions of the “Chaozihui” ensemble. This chapter is divided into the following points :

#### 1. Musical Instruments

- 1.1 Pigu
- 1.2 Suona
- 1.3 Cha
- 1.4 Zhongguo dagu
- 1.5 Luo

#### 2. Ensemble

- 2.1 Formation
- 2.2 Costumes

#### 3. The social function of “Chaozihui” ensemble

- 3.1 “Events and festival ” ensemble function
- 3.2 “Religion” cultural function
- 3.3 Functions of rituals rites

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## 1. Musical Instruments

The musical instruments used by the members of the “Chaozihui” band include Pigu, Suona, Cha (Dacha and Xiaocho), Zhongguo dagu, and Luo.

### 1.1 Pigu

Instrument one: Pigu is a kind of Chinese traditional percussion instrument. Divided into : Wooden Pigu, sieve Pigu, earth Pigu. Pigu are made of copper, and their structure is relatively simple. The body of the Pigu is a circular arc, and the surrounding is fixed by the frame of the Pigu body. The player knocks the central part of the front of the Pigu body with the wooden hammer to produce vibration and sound.

Pigu as a circular curved surface, mostly copper structure, its surrounding with its own frame fixed; Pigu chui is a wooden chui. There are various sizes of Pigu. When playing small Pigu, the left hand is used to lift the body, and the right hand is used to strike the Pigu. Large Pigu should be hung on a Pigu stand to play.

Pigu are metal instruments with no fixed pitch. Its sound is deep, loud and strong, and its aftersound is long and lasting. Usually, Pigu sound is used to express a tense atmosphere and an ominous omen, which has a very unique artistic effect.

In the ensemble ensemble, the Pigu plays a basic rhythm and plays a leading role in the entire “Chaozihui” band. (See figure 9)

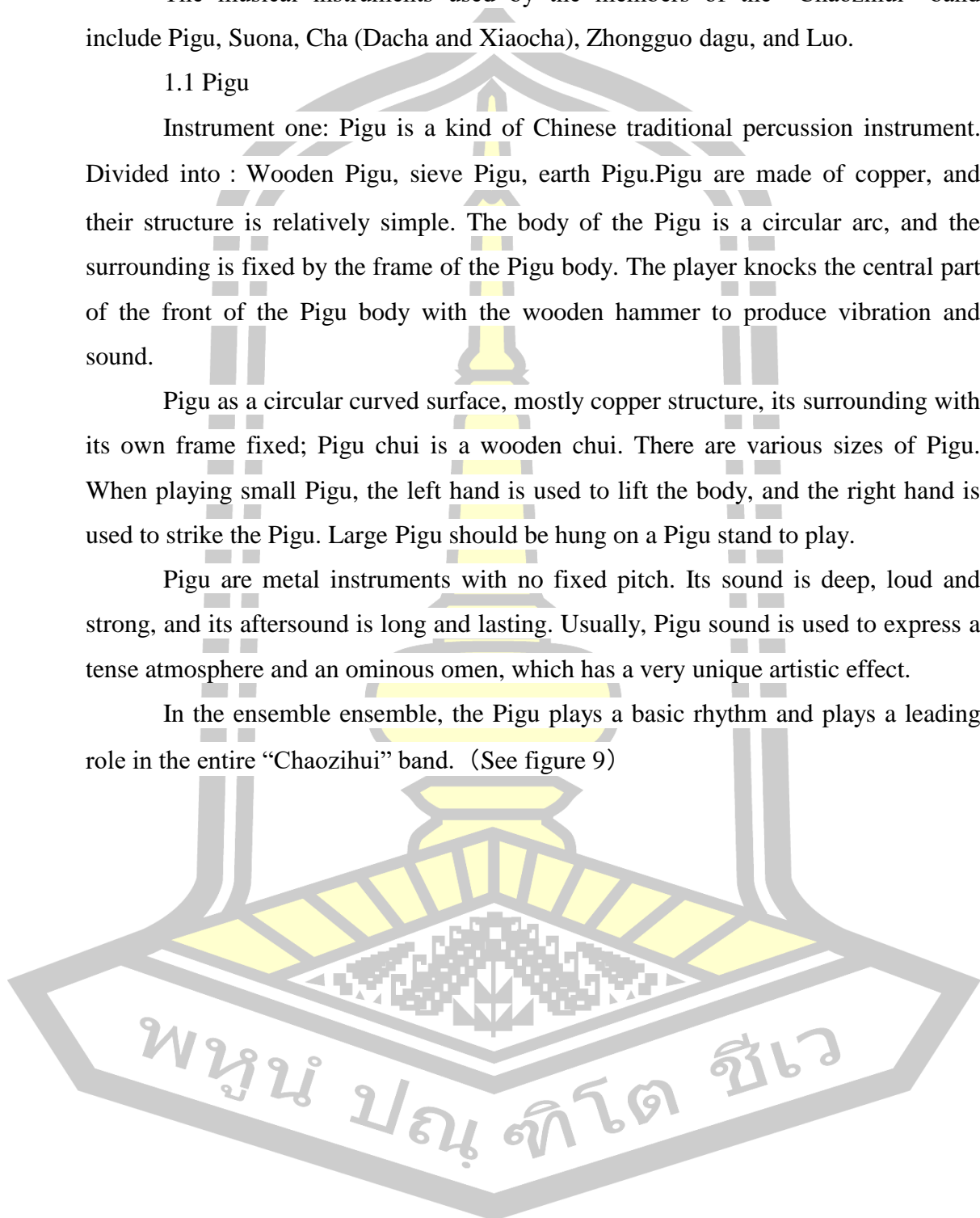




Figure 9. Pigu

Source: Ruidong Ma (2022)

## 1.2 Suona

Instrument two: "Suona". In ancient times, it was called Shuo Liao, Surnai, or sea flute. It was originally a Persian musical instrument. It resembled a trumpet flower, and its front mouth was round and like a bowl, so it was also known as "Sou ba". As a Persian musical instrument, Suona should be imported from the western regions. According to historical records, before the Ming Dynasty, it was introduced to China as "military music" at first, and then spread to the people, and has continued to this day. In our country, the sound body of most blowing instruments is made of bamboo and wood.

The blowing of suona is based on the sound produced by the air flow through the whistle, which makes the pipe vibrate. The player needs to blow the sound with "whisk" and "strong blow" to get the sound. It is difficult to blow the suona only with "the strength of blowing dust". Good blowing, sound high and bright, Qin people heart. A person playing suona, ten miles and bajianfang village villages can hear.

As far as the author knows, suona is one of the most widely used folk Musical Instruments in our country, and its application area and scope are also very extensive. From its pronunciation form, its volume is grand, the sound is rough, and often with

percussion instruments, and used in rural folk festivals, weddings and funerals and drama scenes. (See figure 10)



Figure 10. suona

Source: Ruidong Ma (2022)

### 1.3 Cha

Instrument three: "cha", is a kind of percussion instrument, the most commonly used mainly have "dacha" and "xiaocha". The dacha have a large and thin surface, and the xiaocha have a small and thick surface.

"Xiaocha", also known as small irons. Ring copper, bowl shape, bowl top drilling system with silk, two sides as a pair. cha originated in West Asia and were popular in the Northern Wei Dynasty. After the Ming and Qing Dynasties, it became an important accompaniment instrument for traditional Chinese opera.

cha are metal instruments with no fixed pitch. When playing, the two hands hold one side, took the silk cloth tied at the top of the took took wrapped around the fingers or with the palm of the hand to hold the cap. The two took took each other to strike and pronounce, the tone was low and loud, the volume was large and the remaining sound was long, the most suitable ensemble was warm and cheerful scene.

(See figure 11)





Figure 11. Cha

Source: Ruidong Ma (2022)

#### 1.4 Zhongguo dagu

Musical instrument four: “Zhongguo dagu”, is our country traditional percussion instrument. According to the records of "Li Ji · Ming Tang Bit", in the early legend, "Yi Qi Shi" had "Tu Gu", that is, the drum made of clay. From the point of view of the types of drum, although a variety of, but its resonance ensemble, majestic sound transmission, is very prominent, therefore, drum, as the festival of the indispensable percussion instrument, favored. The Zhongguo dagu, like the rumbling of artillery, like the rolling thunder, double hammering up, like the Qiantang tidal surge, stirring the sky. In ancient times, there was often a saying of "war drum", in which the two armies fought against each other and the drums were used to strengthen the army. Therefore, the “Zhongguo dagu” was used as a cheering instrument by the Chinese ancestors. (See figure 12)

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Figure 12. Zhongguo dagu  
Source: Ruidong Ma (2022)

#### 1.5 Luo

Instrument five: The Luo belongs to the category of metal percussion instruments. It is made of forged copper and has a relatively simple structure. The Luo has a circular curved surface, with its edges fixed by a frame. The ensemble member strikes the central part of the front surface of the gong with a wooden mallet to create vibration and sound.

The Luo does not have a fixed pitch. Its sound is deep, resonant, and powerful, with a long and sustained resonance. Typically, the sound of the gong is used to express a tense atmosphere and an ominous omen, creating a unique artistic effect.

(See figure 13)

พหุ ประถมศึกษา



Figure 13. Luo

Source: Ruidong Ma (2022)

## 2. Ensemble

### 2.1 Formation

#### 2.1.1 Personnel composition

“Chaozihui” is an artistic form that combines the entertainment and musical ensemble of village residents. The ensemble members are predominantly farmers with limited education, most of whom have self-taught themselves to play musical instruments since their elementary school years. They gather together during agricultural leisure time to play music and enjoy joyful moments.

The “Chaozihui” ensemble in Bajianfang village consists of a fixed group of members, including three suona players and ten percussionists (one Pigu, two Zhongguo dagu, two xiaocha, four dacha, and one luo). The composition of the “Chaozihui” ensemble is voluntarily participated by the villagers in the village, and only members of the village's “Chaozihui” ensemble are eligible to be elected as village cadres. The members of the village's “Chaozihui” ensemble are highly cherished and beloved by the villagers.

Fengning County bajianfang village “Chaozihui” band information				
name	age	education background	musical instrument	comment
Mr.Chen Anliang	64	middle school	suona、pigu	conductor
Mr.Zhang Zheng	24	high school	zhongguodagu、cha	
Mr.Wu Zhenfang	70	Elementary school	suona	
Mr.Yao Shibo	56	middle school	xiaocha	
Mr.Wang Wenjie	40	high school	dacha	
Mr.Wang xingmin	61	middle school	zhongguodagu、cha	
Mr.Li Baolin	69	middle school,	luo	
Mr.Li Haifeng	34	high school	cha、luo	Village secretary
Mr.Li Haining	32	middle school	cha、luo	
Mr.Hualong Ding	35	middle school	suona	work outside
Mr.Guochen Wang	62	primary school	cha	
Mr.Yingkuo Yin	34	high school	cha、zhongguodagu	
Mr.Zhang Yanchun	58	middle school	xiaocha	

Figure 14. bajianfang village “Chaozihui” band information

Source : Ruidong Ma (2022)

Within the “Chaozihui” ensemble, some members have the ability to play multiple instruments. This means that in ensembles, if there is a shortage of personnel, the ensemble can make temporary adjustments, allowing these versatile members to take on additional instrument-playing responsibilities. Their flexibility and adaptability enable the ensemble to cope with various situations, ensuring a smooth ensemble. This spirit of collaboration and mutual support is fully demonstrated within the “Chaozihui” ensemble, showcasing their professionalism and team spirit.

### 2.1.2 Ensemble formation

In the ensemble of ethnic wind and percussion music, Its ensemble form occupies an important position. A well-established ensemble form is of great importance in expressing the musical content, interpreting the artistic connotation, and creating the overall atmosphere.

The ensemble of “Chaozihui” transmitter the traditional folk instrumental ensemble form of combining wind instruments and percussion instruments in China. The instrumentation is compact and concise, and the ensemble is divided into two

types: “big ensemble” (Multiple percussion ensemble) and “small ensemble” (Suona and percussion ensemble). “big ensemble” refers to percussion instruments such as zhongguo dagu, cha, and luo. It usually consists of 15 or more ensembleers, produces a loud volume, and generates strong rhythmic and percussive effects. It is suitable for lively scenes such as wedding ceremonies and processions. “small ensemble” refers to the ensemble with suona. It usually consists of 10-15 ensembleers, produces a softer volume, and produces melodies and tonalities. It is suitable for celebratory occasions, such as cheering on a newlywed couple, bridal chamber teasing, and serving dishes at banquets.

“Chaozihui” ensemble Use and Form		
Form	big ensemble	small ensemble
musical instruments	zhongguo dagu、 dacha、 xiaocha、 luo ;	suona、 dacha、 xiaocha、 luo ;
Use	Rituals、 parade、 Big holidays、 government events ;	New house cheers、 banquet、 funeral、 marry、 Big holidays、 government events ;
Plays	More than 15 people	10-15 people
Characteristic	The main emphasis on rhythm, high volume, can produce a strong sense of rhythm and impact	Including melodic instruments, more diverse forms of musical expression, rich melody and rhythm changes, with high artistic and expressive force.

Figure 15. “Chaozihui” ensemble Use and Form

Source : Ruidong Ma (2022)

The “Chaozihui” ensemble commonly adopts two formations for their positioning. The Pigu player stands in front of the ensemble, serving as the conductor, while the percussion and suona players are positioned at the back, providing musical accompaniment. The overall arrangement of the members forms a letter "U" shape, creating effective coordination and visual unity among all the members. This formation enhances the visual appeal and harmony of the “Chaozihui” ensemble on stage. (small ensemble see figure 16-18, big ensemble see figure 19)



Figure 16. “Chaozihui” 13 players formation (small ensemble)

Source: Ruidong Ma (2022)



Figure 17. “Chaozihui” 11 players formation (small ensemble)

Source: Ruidong Ma (2022)

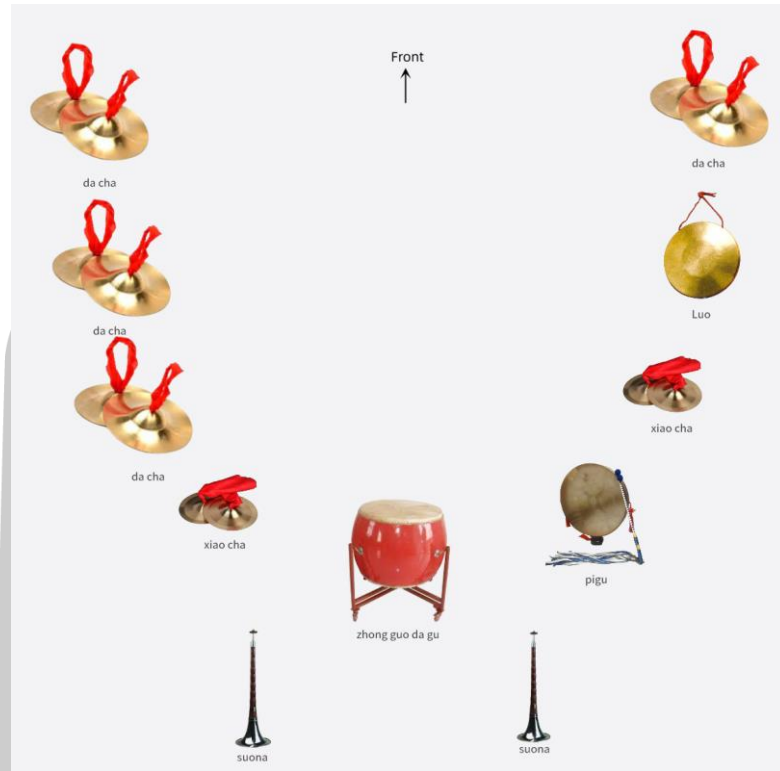


Figure 18. “Chaozihui” 11 players formation (rarely used small ensemble)

Source: Ruidong Ma (2022)

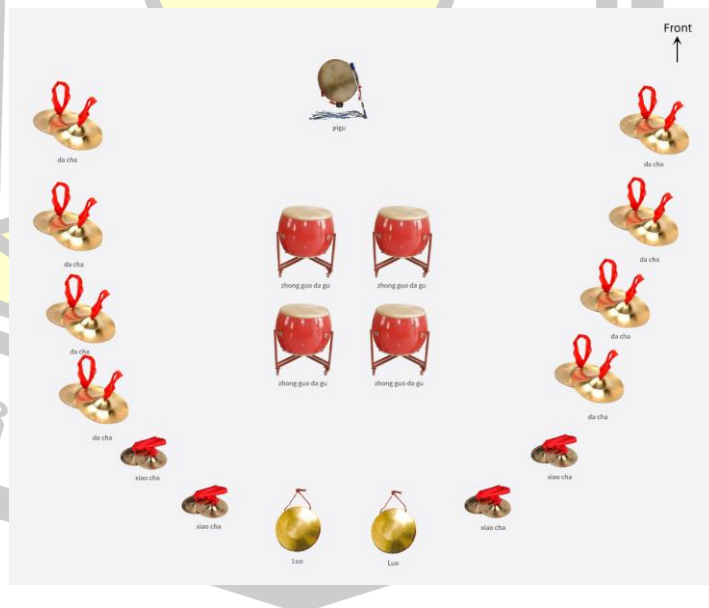


Figure 19. “Chaozihui” 19 players formation (big ensemble)

Source: Ruidong Ma (2022)

The “Chaozihui” ensemble in Bajianfang Village utilizes a mixed ensemble style with 13 players , combining elements of both big ensemble and small ensemble. The formation is shown in Figure 16.

## 2.2 Costumes

The costumes of “Chaozihui” are diverse, mainly featuring traditional ethnic attire. During large-scale government-organized ensembles or traditional festivals (such as the 15th day of the lunar calendar), the members of the “Chaozihui” ensemble costumes up in traditional "Manchu" costumes, showcasing cultural characteristics. However, during their everyday recreational activities, they predominantly wear casual attire for convenience.(See figure 20-24)



Figure 20. Traditional costumes rehearsal in “Manchu costumes”

Source : Ruidong Ma (2022)





Figure 21. Wearing traditional “Manchu costumes” at large government ensemble events

Source: Ruidong Ma (2022)



Figure 22. “Chaozihui” wearing traditional “Manchu costumes” during a ensemble at a cultural festival in Beijing

Source : Ruidong Ma (2022)



Figure 23. Members of the “Chaozihui” ensemble in traditional Chinese costumes during the Lantern Festival on the 15th day of the first lunar month

Source: Ruidong Ma (2022)



Figure 24. During Chinese New Year, for their own entertainment, the members of the “Chaozihui” band wear daily life clothes

Source : Ruidong Ma (2022)

### 3. The social function of “Chaozihui” ensemble

#### 3.1 “Events and festival ” ensemble function

The “Chaozihui” ensemble plays an important role in events and festivals. As part of Events and festival, the “Chaozihui” providing musical ensembles to praise the deities and entertain the people. Additionally, the “Chaozihui” is frequently invited to participate in government-sponsored events and important festival celebrations, such as the Spring Festival and the 15th day of the first lunar month. In these special occasions, the ensemble music of “Chaozihui” becomes an integral part of the festive activities. With lively rhythms, unique playing techniques, and a rich arrangement of instruments, the “Chaozihui” creates a joyful and sacred atmosphere, adding to the celebration and cultural significance of the events and festivals.

The ensemble music of “Chaozihui” carries people's reverence and prayers to the deities and serves as an important expression in celebration events and government-sponsored festival ceremonies. Whether it is during temple fairs, government events, or traditional festival celebrations, the “Chaozihui” provides entertainment and enjoyment to participants through its distinctive musical ensembles, becoming a significant cultural expression in the events and festivals.



Figure 25. “Chaozihui” ensemble participates in the 2023 Fengning Mountain Flower Festival organized by the government

Source: [http://www.fengning.gov.cn/art/2023/4/24/art\\_3210\\_926857.html](http://www.fengning.gov.cn/art/2023/4/24/art_3210_926857.html) (2023)

### 3.2 “Religion” cultural function

The ensemble music of “Chaozihui” plays a significant role in the temple incense gatherings. It serves as a means of expressing reverence during ritual ceremonies and acts as a language and medium for spiritual communication between people and deities. The music of “Chaozihui” creates a sacred and solemn atmosphere through its lively rhythms, unique ensemble styles, and rich instrument arrangements. Furthermore, “Chaozihui” is frequently invited to participate in incense gatherings and other important religious festival celebrations. Its ensemble music becomes an integral part of the festivities, adding joyous and divine ambiance to the celebrations. The music of “Chaozihui” not only conveys people's reverence and prayers to the deities but also provides entertainment and enjoyment for the participants.



Figure 26. “Chaozihui”ensemble Attend the temple fair invite God activities

Source: Ruidong Ma (2022)

### 3.3 Functions of rituals rites

The rituals function of “Chaozihui” is consistent with the rituals function of the old worship of the gods and the earth. Both of them are the expression and vent of "music" in the ritual of sacrifice to the folk etiquette, and they try to pray and obtain the protection of the gods in the form of "music". The information and the program

and content contained in the music act as the language and medium for the soul communication between gods and humans. From the perspective of insiders, music plays a special role. Therefore, from the analysis of the music function of the “Chaozihui” in the sacrificial ceremony, Find that it has not only the religious function of worshiping the gods, sending the gods and entertaining the gods, but also the secular function of entertaining people. In the process of the ceremony, in addition to the superficial features of the ensemble and the melody, the music is endowed with deep meanings such as the sanctity and sociality. Zhang Yue, in the article "The Analysis of the Cultural Connotation of Music in Folk Rites and Customs -- A Case research of Gaobeidian “Chaozihui”, stated that "the ensemble of “Chaozihui” is almost all related to sacrifice and folk rituals, and these rituals may be supported by faith; In terms of function, the “Chaozihui” is obligated to carry the music for the ceremony of meeting the god in major seasons in the village, which has the significance of playing music for the god, and its social function and practical function are more prominent.



Figure 27. “Chaozihui”ensemble participate in the God activities of the villagers of Bajianfang

Source: Ruidong Ma (2022)

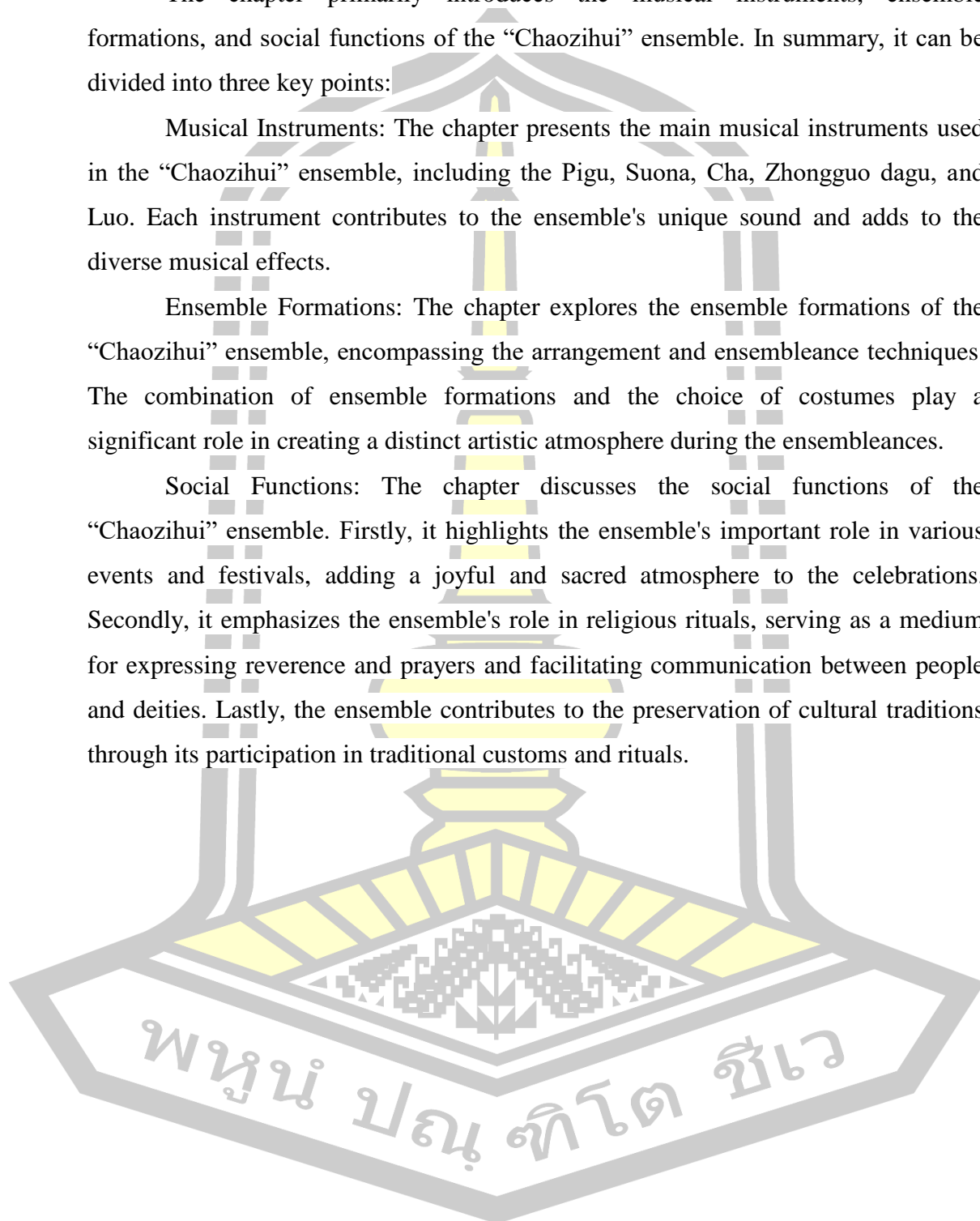
**Summary of this chapter:**

The chapter primarily introduces the musical instruments, ensemble formations, and social functions of the “Chaozihui” ensemble. In summary, it can be divided into three key points:

**Musical Instruments:** The chapter presents the main musical instruments used in the “Chaozihui” ensemble, including the Pigu, Suona, Cha, Zhongguo dagu, and Luo. Each instrument contributes to the ensemble's unique sound and adds to the diverse musical effects.

**Ensemble Formations:** The chapter explores the ensemble formations of the “Chaozihui” ensemble, encompassing the arrangement and ensemble techniques. The combination of ensemble formations and the choice of costumes play a significant role in creating a distinct artistic atmosphere during the ensembles.

**Social Functions:** The chapter discusses the social functions of the “Chaozihui” ensemble. Firstly, it highlights the ensemble's important role in various events and festivals, adding a joyful and sacred atmosphere to the celebrations. Secondly, it emphasizes the ensemble's role in religious rituals, serving as a medium for expressing reverence and prayers and facilitating communication between people and deities. Lastly, the ensemble contributes to the preservation of cultural traditions through its participation in traditional customs and rituals.



## CHAPTER V

### Analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China

“Chaozihui” consists of percussion qupai and suona qupai. The percussion instruments include the pigu, zhongguo dagu, cha, and luo, which play a significant role in the ensemble. This chapter will divide “Chaozihui” into two parts, analyzing the characteristics of the percussion qupai and suona qupai, with a focus on the features of percussion, suona melodies, and overall musical characteristics. The researcher will investigate the following aspects in this chapter:

1. Analysis of the percussion characteristics;
  - 1.1 Analysis of percussion Qupai of “Chaozihui”
  - 1.2 Descriptive notation
2. Analysis of the Suona Qupai characteristics;
3. Summary of Analyze the music characteristics
  - 3.1 Characteristics of percussion
  - 3.2 Scale and mode characteristics of Suona Qupai
  - 3.3 Characteristics of melodic form and style

#### **1. Analysis of the percussion characteristics;**

##### **1.1 Analysis of percussion Qupai of “Chaozihui”**

“Chaozihui” percussion music is a unique traditional musical form characterized by its dense and compact rhythms, using instruments such as Pigu, Zhongguo Daggu, Xiaocha, and Dacha to interact and imitate each other. In this research, we selected three percussion pieces, namely "Dou An Chun (Single)", "Dou An Chun (Dual)" and "Lao Chao Zi" to analyze their characteristics. These pieces share the common feature of compact rhythms, with "Dou An Chun (Single)" and "Dou An Chun (Dual)" being variations of the same qupai. In "Dou An Chun (Dual)," the rhythm of the Zhongguo Daggu is intensified through doubling. Throughout the research, it was observed that the accompaniment rhythm of the suona

qupai usually corresponds and complements the rhythms of "Dou An Chun (Single)," "Dou An Chun (Dual)," or "Lao Chao Zi," creating a diverse and harmonious rhythmic combination.

### 1.1.1 Dou an chun

It is the caddy part of the percussion. Mainly divided into [single ] [dual ]. Its rhythm is dense and compact. This is a traditional pure percussion music, without the addition of suona in the middle, mainly relying on the mutual echo and imitation between the two kinds of percussion music formed two parts, with a cultural metaphor of dialogue. Mainly is the Pigu, zhongguo dagu, xiaocha and dacha between the mutual echo and imitation. Generally, the imitation is based on a subsection. The Pigu, Zhongguo dagu, dacha, xiaocha and other instruments form four imitating voices that chase and escape each other, so that the whole percussion atmosphere forms a climax. At the same time, it confirms the sound field of "noisy" in the music of "Chaozihui" Scene (Two xiao cha and big cha as a supplement, and form two voice imitation between the xiao cha and big cha, the rhythm of Zhongguo dagu is more complex. Add "changtang" before and after "single" as a transition. Provide preparation for the suona to enter. Generally, the single and double dipper parts are opportunities to show percussion skills, and there is no suona music at this time.

## Dou an chun(single)

斗鹤鹑 (单)

Transcription by Ruidong Ma

The musical score for "Dou an chun (single)" is presented in a four-staff format. The instruments are Pigu, zhongguo dagu, Xiaocha, and Dacha. The time signature is 2/4, and the tempo is marked as J = 98. The score consists of six measures. The first measure is a common starting point for all instruments. The second measure is a subsection where the Pigu and zhongguo dagu play a rhythmic pattern, while Xiaocha and Dacha are silent. This subsection is labeled 'c'. The third measure shows the Pigu and zhongguo dagu playing a pattern, with Xiaocha and Dacha playing a different pattern. The fourth measure is a transition where the Pigu and zhongguo dagu play a pattern, and Xiaocha and Dacha play a pattern. The fifth measure shows the Pigu and zhongguo dagu playing a pattern, with Xiaocha and Dacha playing a pattern. The sixth measure is the final measure where all instruments play a pattern. The score includes labels 'a' and 'b' for imitations and 'c' for a subsection.

Figure 28. Dou an chun (single)

Source: Ruidong Ma (2022)

dou an chun (single) percussion characteristics: a and b echo and imitate each other, c and a chase each other in subsection.



The percussion Qupai of [dual] has more artistic expression than the percussion of the single dipper part, and the rhythm is more intensive. Is generally by the [single] QuPai do lead, and then in the climax of the part of the lead [dual], and then with the [single] QuPai end. It forms a relatively constrictive three-segment structure, and a sharp contrast is formed between each segment. The Pigu, cha and zhongguo dagu, xiaocha form an imitation of cannon voice. Of course, this is a kind of logical structural thinking gradually formed by the traditional Chinese instrumental music Qupai itself in the long-term social and historical accumulation, and it is also a kind of "drum language" communicated between the traditional percussion music. Douanchun (dual) reaches the climax of the whole song, and then ends the whole song with Laochaozi.

### Dou an chun (dual)

斗鹤鹑 (双)

Transcription by Ruidong Ma

The musical score is presented in a four-staff format. The top staff is for Pigu, the second for Zhongguo dagu, the third for Xiaocha, and the fourth for Dacha. The time signature is 2/4, and the tempo is marked as quarter note = 98. The score is divided into two systems. The first system includes measures 1-4, with a first ending bracket labeled 'a' over measures 1-2 and a second ending bracket labeled 'b' over measures 3-4. The second system starts at measure 5 and continues to measure 8, with a bracket labeled 'c' under measures 5-8. The notation includes various rhythmic values, rests, and dynamic markings.

Figure 29. Dou an chun (dual)

Source: Ruidong Ma (2022)

dou an chun (dual) percussion characteristics : There is a sharp contrast between the bars, forming an imitative Canon between a and c, and zhongguo dagu (b) doubling in rhythm, making the whole percussion atmosphere a climax.

### 1.1.2 Lao chao zi

It is a percussion song at the end of “Chaozihui”, which absorbs the rhythm characteristics of Chinese traditional opera music with plate and no eyes. The rhythmic characteristics of the music are rapid and hot, especially the rhythm of the Zhongguo dagu forms a strong rhythmic power, which makes the whole “Chaozihui” percussion music form a rhythm combination that both echoes and matches, and makes the whole “Chaozihui” music push to the final climax.

## Lao chao zi

老吵子

Transcription by Ruidong Ma

$\text{♩} = 98$

Pigu

zhongguo dagu

Dachua

Xiaocha

LUO

7

Figure 30. Lao chao zi

Source: Ruidong Ma (2022)

## 1.2 Descriptive notation

The rhythm of the Zhongguo dudu in percussion instruments is more complex. When the suona is played, it is usually set off by the Zhongguo dudu and xiaocha, while the big cha and cha are rarely used. The main reason is to emphasize the sound of melodic instruments. It usually uses the appings of "Qigu", "single qi san", "qi wu", "jia five", "jia san", "Lao chao zi", "chang tang", "sha gu" and so on, which is the abbreviation of the rhythm drum in the process of self-succession of "Chaozihui" musicians, that is, there are several drums called "several". For example, the so-called "qi wu three" is the end of the percussion seven, five, three. Of course, it is usually a rhythm type with odd points as the drum. From the notation form of "Chaozihui" Look, it also has the characteristics of a typical "descriptive notation". The record of the drums only states that there are a few drums and does not mention the requirement of "descriptive notation" in detail. (See figure 31)

### Fengning "Chaozihui" Music Percussion

$\text{♩} = 98$  Transcription by Ruidong Ma

Common rhythm

5

9

13

Figure 31. "Chaozihui" descriptive notation for percussion

Source: Ruidong Ma (2022)

In percussion score, [single] corresponds to one, [san] corresponds to three, [wu] corresponds to five, and [qi] corresponds to seven, and these are drumbeats.

### **Summary analysis of percussion Qupai of “Chaozihui”:**

“Dou an chun” and “Lao chao zi” are the two most representative percussion Qupai in “Chaozihui”. They feature intense and compact rhythms, rich layers of sound, and imitation dialogues. Moving forward, we will analyze the music of four other suona Qupai, where the percussion section resembles “Dou an chun” and “Lao chao zi”. The researchers will employ the notation system of “Chaozihui” to conduct musical notation analysis.

## **2. Analysis of Suona Qupai of “Chaozihui”**

The researchers selected four classic suona qupai from “Chaozihui,” namely “Fengyang Song”, “Liu xin nian”, “Gu cha zi,” and “Xiao mo fang,” and conducted a detailed analysis of their scales, modes, rhythms, and melodic characteristics.

### **2.1 Feng yang Song**

Feng yang Song is a typical traditional Qupai of the Han nationality. It is the most frequently used and most widely used suona Qupai in “Chaozihui”. The melody development technique of Fengyang song is basically to use the last two sentences as the means of music development to constantly change and repeat. The whole Qupai is basically composed of five phrases, and the first four phrases have the characteristics of beginning, continuing and closing. However, new elements are constantly added in the process of melody development, which leads to the repeated variation of the ending note gradually changing in the process of melody development. The melody of Qupai is mostly seven-tone sexual quotient mode. Use percussion at the end of each phrase as a bridging transition. Pigu with small

The rhythm of the cha is basically the same as that of the suona. The rhythm of the Zhongguo dagu is mostly variable and floral. After the suona melody is finished, it is basically supplemented by percussion music as a transition. The Fengyang song in the music of “Chaozihui” is tacitly coordinated with the percussion. Finally, percussion as a whole

The end of the end of the Qupai. In Fengyang song, the rhythm of xiaocha and suona is basically the same, and the rhythm of dacha and xiaocha is basically the same throughout the music, and the rhythm of xiaocha, Zhongguo dagu and suona is the same. The suona qupai Fengyang song in Fengning's "Chaozihui" is very different from the Fengyang song from the south, which belongs to the "Fengyang song family" series of tunes. Sometimes they are just the same name, but sometimes the music rotation method is very different.

Feng yang song  
凤阳歌

Transcription by Ruidong Ma

The musical score is presented in two systems. The first system (measures 1-8) includes a Suona part (treble clef, 2/4 time) and a Percussion part (bass clef, 2/4 time). The Suona part is divided into four phrases: 'a' (measures 1-2), 'b' (measures 3-4), 'c' (measures 5-6), and 'd' (measures 7-8). The Percussion part provides a steady accompaniment. The second system (measures 9-16) continues the Suona and Percussion parts, with phrases 'b1' (measures 10-11) and 'd1' (measures 12-13). The third system (measures 17-24) concludes the piece with phrase 'e' (measures 18-19) and a final Percussion accompaniment.

Figure 32. Feng yang song

Source: Ruidong Ma (2022)

## 2.2 Liu xin nian

It is a common tune in the music of the Bajianfang "Chaozihui". In some places it is called Liuqingniang, which is also a traditional song of the Han nationality. Liu xin nian Qupai is composed of four phrases, supplemented by percussion in the middle, which belongs to the Shang mode of pentatonic nature, and 4 and 7 belong to the partial tone. The tune is a suona tune in "Chaozihui", which is

composed of a four-phrase melody. Its body structure is based on the variable repetition of the four-sentence body. This four-sentence structure is usually connected and complemented by percussion.

Lin xin nian  
柳新年

Transcription by Ruidong Ma

♩ = 98

Suona

Percussion

a b

9

c d

17

a1

Figure 33. Liu xin nian

Source : Ruidong Ma (2022)

### 2.3 Gu cha zi

It is Fengning Bajianfang "Chaozihui" music a traditional song. It consists of three phrases with a 5-note drop. Pentatonic characteristic mode music. The body structure is the continuous repetition of four sentences. Immediately after the "Gu cha zi" Qupai the "xiaomofang" with light and lively tunes was added, which formed a sharp contrast with the previous percussion mood. After that, the musicians can choose the music according to the specific ceremony scene.

## Gu cha zi 鼓柷子

Transcription by Ruidong Ma

Figure 34 shows the musical score for "Gu cha zi" (鼓柷子), transcribed by Ruidong Ma. The score is in 2/4 time with a tempo of quarter note = 98. It consists of three systems of music. The first system (measures 1-8) has a Suona line and a Percussion line. The second system (measures 9-16) has a Suona line and a Percussion line. The third system (measures 17-20) has a Suona line and a Percussion line. Brackets 'a', 'b', and 'c' are used to group measures in the percussion part.

Figure 34. Gu cha zi

Source: Ruidong Ma (2022)

### 2.4 Xiao mo fang

It belongs to one of the traditional Han music Qupai, spread in northern Han folk areas. It belongs to pentatonic feather mode structure. The beginning of a melody is usually composed of the same repetitive melody with the double nature of a sentence. It consists of five phrases. The whole melody is mostly la, do, mi as the backbone. According to the Chinese Music Dictionary, it was originally an accompaniment to Peking Opera. Mainly from wooden clappers cut scene music. It is used for traveling, cleaning, going to court, returning to the house and other scenes. Therefore, through the analysis and description of the music of Fengning's "Chaozihui", it can be seen that the ethnic characteristics of the Qupai are by no means original, and are basically composed of the traditional music elements of the Han nationality. According to Ms. Zhang Yanling of the county Cultural Center that first recorded Fengning's "Chaozihui" music, many of the Bajianfang "Chaozihui"

Qupai are from the opera Qupai, many Qupai are errors in the process of inheritance, and many Qupai called by later generations are homophones. For example, the “Chaozihui” percussion Qupai in Nanyingzi Village of Fengshan Town was also influenced by the music of Han Chinese opera. "On the basis of the 24 percussion pieces, the traditional Chinese opera and other ethnic percussion elements were integrated to make it more perfect, forming a relatively complete set of folk percussion instrumental music today." After that, the song added [shui lian yin] [Tianqin song] to push the music to a small climax, leading to the wonderful percussion [dou an chun] (single).

### Xiao mo fang 小磨坊

Transcription by Ruidong Ma

The musical score for "Xiao mo fang" is presented in two systems. The first system (measures 1-8) shows the Suona melody in the upper staff and the Percussion accompaniment in the lower staff. The tempo is marked as quarter note = 98. The Percussion part includes rhythmic patterns labeled 'a', 'b', and 'c'. The second system (measures 9-16) continues the melody and accompaniment, with the Percussion part including a pattern labeled 'a1'.

Figure 35. xiao mo fang

Source: Ruidong Ma (2022)

The researchers selected four classic suona repertoire pieces from "Chaozihui," namely "Fengyang Song," "Liu Xin Nian," "Gu Cha Zi," and "Xiao Mo Fang," and conducted a detailed analysis of their scales, modes, rhythms, and melodic characteristics. The findings are presented in the following table:



Study on characteristics of classical suona Qupai in “Chaozihui”				
Repertoire	Scales	Modes	Rhythms	Melodic Characteristics
Fengyang Song	Seven-tone	Gong mode	Varied and floral	Music development with changing and repeating phrases
Liu Xin Nian	Five-tone	Shang mode	Variable repetition	Four-phrase structure with complemented percussion
Gu Cha Zi	Five-tone	Zhi mode	imitation, dialogue, and response	5-note drop, pentatonic mode
Xiao Mo Fang	Five-tone	Yu mode	Variable repetition	Repetitive backbone of la, do, mi

Figure 35. Study on characteristics of classical suona Qupai in “Chaozihui”

Source: Ruidong Ma (2022)

This table provides a comprehensive overview of the scales, modes, rhythms, and melodic characteristics of each repertoire piece, allowing readers to gain a clear understanding of the unique musical aspects of “Chaozihui” suona music.

### 3. Summary of Analyze the music characteristics

#### 3.1 Characteristics of percussion

In the percussion music of “Chaozihui”, there are distinctive characteristics. The rhythm carries a strong sense of power, and the different percussion instruments communicate with each other through imitation, dialogue, and response. For example, the Zhongguo dagu, Luo, Xiaocha, and Dacha create a sonic effect of chasing, confronting, and evading, culminating in a climactic percussion atmosphere.

#### 3.2 Scale and mode characteristics of Suona Qupai

Firstly, the scales of music are mainly five and seven sound scales, and the modes are mostly Shang mode, Zhi mode and Yu mode. Second, the rhythm of the melody is mostly composed of four two changes in time.

#### 3.3 Characteristics of melodic form and style

Firstly, the melody of the suona Qupai of “Chaozihui” is basically composed of four or five sections, which are basically composed of the same (or slightly

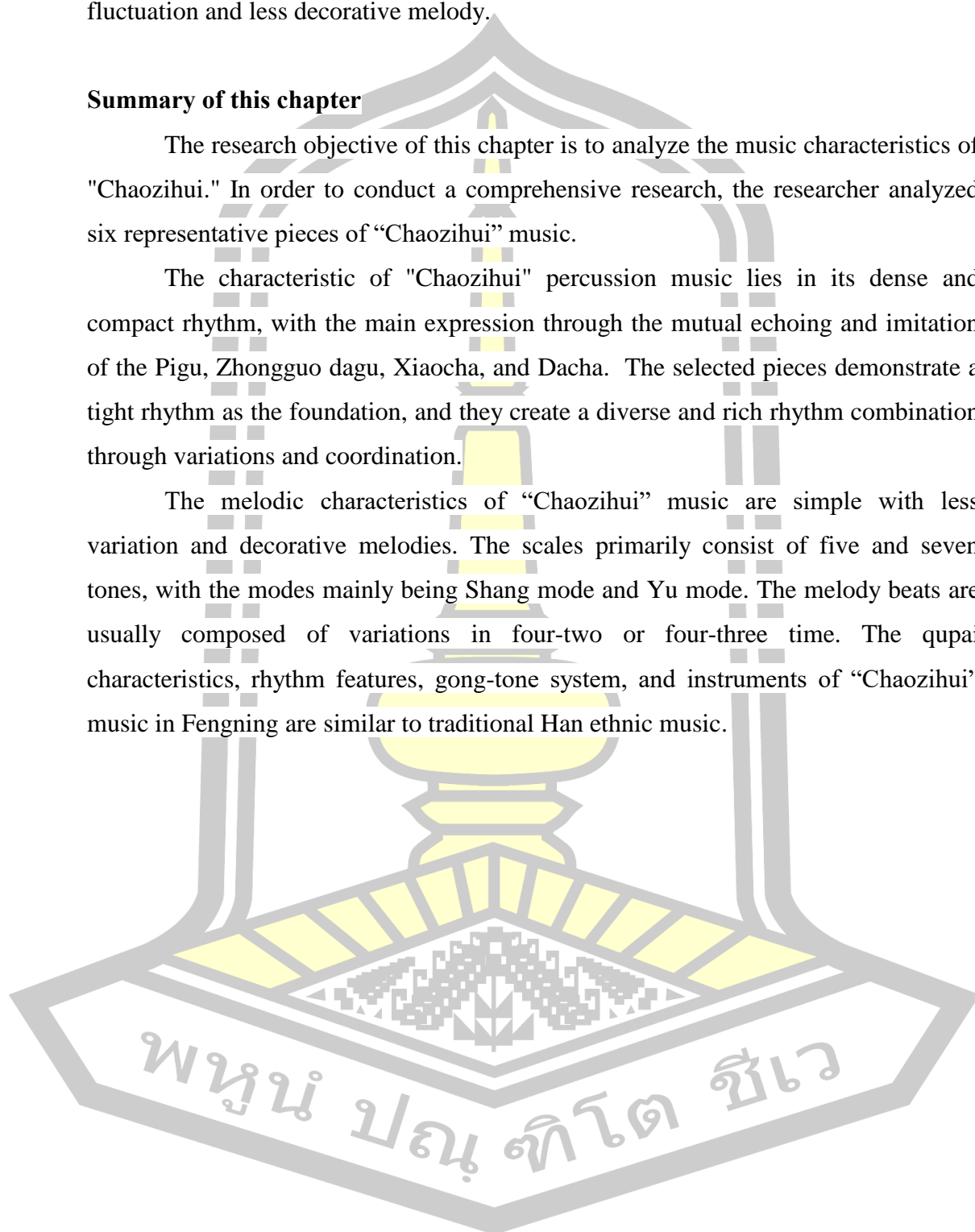
changed) repetition. Second, the melody of “Chaozihui” music is simple, with less fluctuation and less decorative melody.

### **Summary of this chapter**

The research objective of this chapter is to analyze the music characteristics of "Chaozihui." In order to conduct a comprehensive research, the researcher analyzed six representative pieces of “Chaozihui” music.

The characteristic of "Chaozihui" percussion music lies in its dense and compact rhythm, with the main expression through the mutual echoing and imitation of the Pigu, Zhongguo dagu, Xiaocha, and Dacha. The selected pieces demonstrate a tight rhythm as the foundation, and they create a diverse and rich rhythm combination through variations and coordination.

The melodic characteristics of “Chaozihui” music are simple with less variation and decorative melodies. The scales primarily consist of five and seven tones, with the modes mainly being Shang mode and Yu mode. The melody beats are usually composed of variations in four-two or four-three time. The qupai characteristics, rhythm features, gong-tone system, and instruments of “Chaozihui” music in Fengning are similar to traditional Han ethnic music.



## CHAPTER VI

### Conclusion, Discussion and Suggestions

In this research, there are two objectives:

1. To study the “Chaozihui” ensemble in Fengning, Hebei Province, China.
2. To analyze the music characteristics of “Chaozihui” in Fengning, Hebei Province, China.

#### 1. Conclusion

1.1 For the object 1, the result is:

The ensemble of “Chaozihui” is a distinctive folk instrumental music form specific to Bajianfang Village, Fengning County, Hebei Province. It can be categorized into two types: “big ensemble” and “small ensemble”. The instruments used in the ensemble include suona, pigu, Zhongguo dagu, cha, and luo. By describing the members of the ensemble and the instruments involved, readers gain an understanding of the composition and ensemble style of the Chaozihui ensemble.

The Chaozihui ensemble showcases a distinct sense of rhythm and rich musical elements, with the suona playing a vital role in guiding the ensemble. The ensemble holds significant importance in social activities and ceremonies, providing both musical entertainment and conveying prayers and sacrificial meanings. In-depth research into the Chaozihui ensemble contributes to a deeper understanding of its musical characteristics and social functions. These research findings help promote the exchange and development of Chaozihui in contemporary society.

1.2 For the object 2, the result is:

The music of “Chaozihui” possesses unique musical characteristics and artistic style. Through the analysis of the characteristics of the percussion and suona qupai, we understand that its scales, modes, melodic forms, and rhythmic features are influenced by the traditional music culture of the Han ethnicity. The suona qupai typically consists of four or five musical phrases, featuring a structure of repetition and variation. The music of “Chaozihui” is characterized by simple melodies with minimal fluctuations and decorative elements. Percussion plays a significant role in

"Chaozihui," with a strong sense of rhythm. The musical expression involves imitation, dialogue, and response among different percussion instruments.

The music of "Chaozihui" is distinctive and passionate, and through the analysis of its musical characteristics, we can better understand its unique qualities. These research findings provide valuable insights for the research of "Chaozihui" music.

## 2. Discussion

### 2.1 The relationship between Fengning's "Chaozihui" ensemble and folk belief

The researchers consulted the literature on "Chaozihui." In Zhang Yue's article "Analysis of the Cultural Connotation of 'Chaozihui' in Gaobeidian," it is pointed out that "the ensembles of 'Chaozihui' are almost always related to rituals and folk ceremonies, which may be supported by beliefs. From a functional perspective, 'Chaozihui' is the musical obligation carried by the village for the ritual worship of gods during important occasions. It signifies playing music for the gods, with more prominent social and practical functions." Therefore, as a unique form of folk music, "Chaozihui" primarily serves the functions of rituals and customs, aiming to serve society and people through music.

Through the Fieldwork method investigation and research of folk customs and festival ceremonies (such as lantern festivals and temple fairs) in Fengning County, the author discovered that the ensemble of "Chaozihui" is closely intertwined with folk beliefs, temple fairs, and other cultural activities. The procession of wandering deities not only represents the cultural function of praying for blessings during folk festival ceremonies but also embodies the contemporary transformation of the official ritual and music system. These findings align with the research conclusions from Zhang Yue's previous work on "Chaozihui" in other regions. As a folk festival ceremony, "Chaozihui" exemplifies the characteristic of "the combination of rituals and music," highlighting its social and practical functions.

### 2.2 The relationship between the music characteristics of Fengning "Chaozihui" and the blowing music of the Han Nationality.

The researcher Zhao, S.X.'s (2022) in his research titled "Research on the Music Culture of 'Chaozihui' in Folk Festivals and Ceremonies," argues that

“Chaozihui” exhibits Manchu music characteristics. This finding differs from the research findings presented in this research. Through analysis methods, The present research suggests that the scales, modes, and rhythms of “Chaozihui” align with those of ancient Chinese traditional music, indicating influences from Han Chinese traditional music culture. In fact, the musical characteristics of “Chaozihui” are consistent with those of ancient Chinese traditional music. The scales, modes, melodic forms and features of the suona qupai, as well as the rhythmic characteristics of the percussion instruments, resemble those of Han Chinese wind and percussion music. It can be considered as a faithful representation of Han Chinese wind and percussion music.

### **3. Suggestions**

#### **3.1 Suggestions for further research**

This research focuses on the ensemble and musical characteristics of “Chaozihui” in Fengning. It is hoped that future researchers can continue to compare different ensembles of “Chaozihui” and explore their artistic features. In order to allow “Chaozihui” to exert its unique cultural and artistic value in the new era, it is important to inherit and develop it, and to attract more people to appreciate traditional ethnic music and truly enjoy “Chaozihui”.

3.1.1 Comparative studies between different “Chaozihui” ensembles should be conducted.

3.1.2 Efforts should be made to promote the integration of artistic features with “Chaozihui” and ensure its relevance in contemporary context.

#### **3.2 Suggestions for applying the results of the research**

3.2.1 This research should be utilized to enhance traditional music appreciation courses in schools. Alongside preserving the learning of traditional ethnic music, "Chaozihui in Schools" activities can be organized to elevate students' aesthetic appreciation of “Chaozihui” music.

3.2.2 This research should be utilized to strengthen the integration of “Chaozihui” with other art forms. To align “Chaozihui” with the development of the times, should be employ its artistic characteristics in combination with diverse forms as a means of inheritance, aiming for its continued development.

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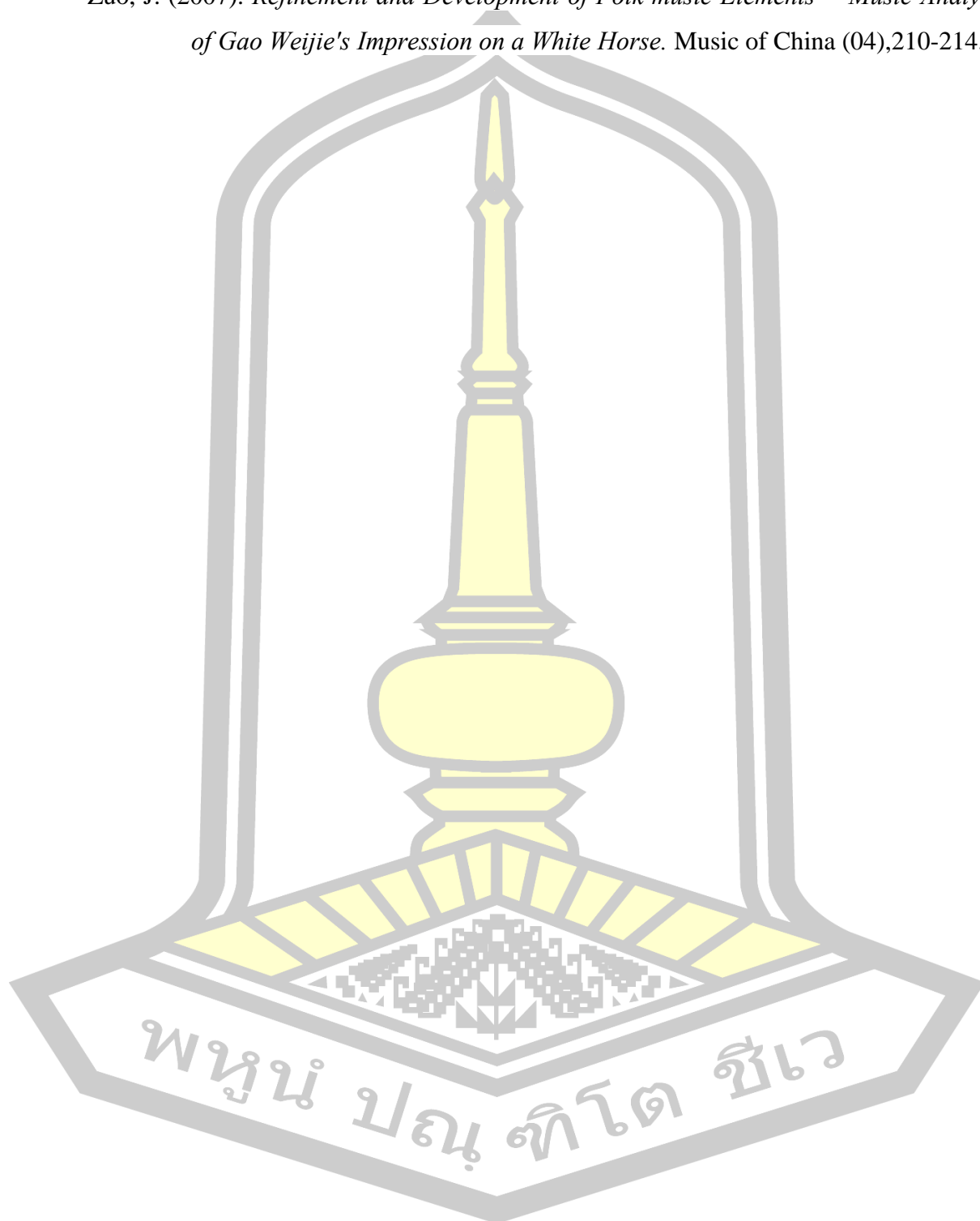
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## APPENDIX

Interview notes of field work.

1. From July 2022 to July 2023

2. Location: Fengning County, Hebei Province, China

3. Interviewees

(1) Mr. Chen Anliang. The 12th generation transmitters of the Fengning “Chaozihui”, a provincial intangible cultural heritage.

(2) Ms. Zhang Yanling, Deputy Director of Fengning Manchu Autonomous County Tourism and Culture Radio and Television Bureau, is in charge of intangible cultural heritage protection in Fengning County.



The author interviewed Fengning “Chaozihui” the 12th generation of transmitter: Mr.

Chen Anliang

Source: Ruidong Ma (2022)

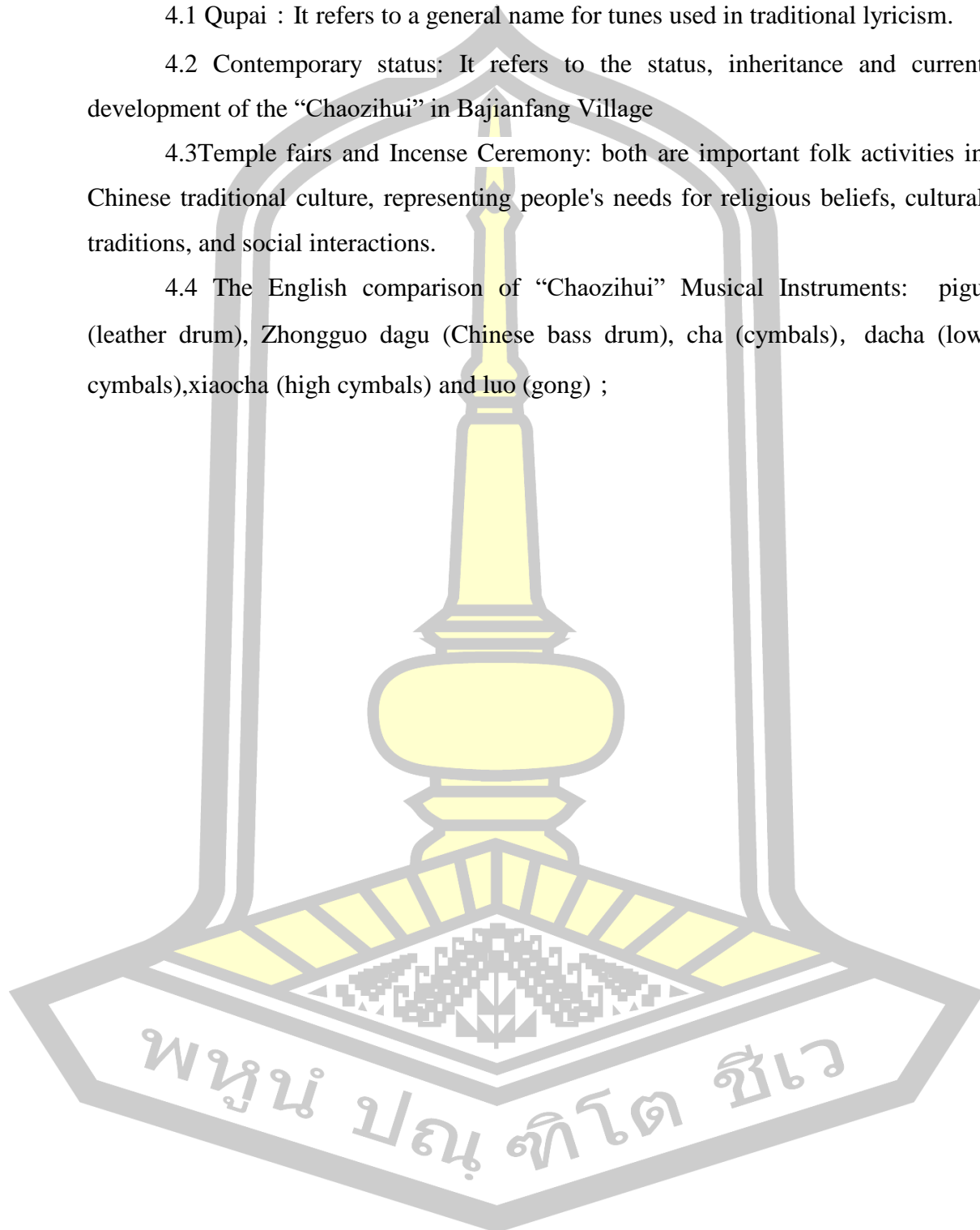
#### 4. Glossary

4.1 Qupai : It refers to a general name for tunes used in traditional lyricism.

4.2 Contemporary status: It refers to the status, inheritance and current development of the “Chaozihui” in Bajianfang Village

4.3 Temple fairs and Incense Ceremony: both are important folk activities in Chinese traditional culture, representing people's needs for religious beliefs, cultural traditions, and social interactions.

4.4 The English comparison of “Chaozihui” Musical Instruments: pigu (leather drum), Zhongguo dagu (Chinese bass drum), cha (cymbals), dacha (low cymbals), xiaocha (high cymbals) and luo (gong) ;



## 4. Interview record:

## A question about the “Chaozihui”ensemble

A question about the ensemble of "Chaozihui" band	
Question	Answer
1. How to choose music for Chao Zihui's ensemble ?	Both are suona Qupai, sometimes with modern pop songs
2. What are the differences or similarities between the "Chao Zihui" ensemble in Fengning villages?	Roughly the same, there will be some differences in the choice of music
3. When does "Chao Zihui" usually perform?	There are lantern fairs and temple fairs at festivals and festivals
4. How many people are there in the "Chao Zihui" band?	About 10 people, up to 100 people
5. Which village is the most popular "Chao Zihui" ?	Bajianfang Village, other villages learned from us, we applied for intangible cultural heritage
6. What is the arrangement of the "Chao Zihui" band?	If the arrangement is fixed, in the temple can stand into eight characters, can also be a semicircle
7. How many artists are currently performing at "Chao Zihui" ?	Fifty to sixty people
8. What Musical Instruments are included in the "Chao Zihui" ?	zhongguodagu, cha (xiaocha, bigcha), luo, pigu, suona
9. Where did these Musical Instruments come from?	I bought it myself. The government gave it to me.
10. What do the "Chao Zihui" usually wear when they perform?	They wear traditional Manchu clothes and sometimes modern clothes
11. Does the "Chao Zihui" need a conductor to perform?	Yes, sometimes without a command
12. What is the difference between northern and southern "Chao Zihui" performances in Hebei Province?	The Chao Zihui in the South are more showy
13. What is the musical instrument combination characteristic of "Chao Zihui"?	The combination of wind instruments and percussion instruments forms a large blown music structure in the form of qupai.
14. What instruments are usually used for the main ensemble of Fengning Manchu "Chao Zihui"?	Suona
15. What is the conducting instrument of the Chao Zihui?	Some villages use leather drums, we use large drums to conduct

### A question about the music characteristics of the“Chaozihui”

A question about the music characteristics of the "Chaozihui" band	
Question	Answer
1. What kind of music does the "Chao zihui" usually play?	There are more than 20 kinds, 《bei ma ling》 and 《jiang jun ling》
2. What are the typical songs of "chaozihui"?	《fengyang song》 《liu xin nian》 《gu cha zi》 《xiao mo fang》 《dou an chun》 《lao chao zi》
3. What are the characteristics of scales and modes of Suona Qupai?	The musical scales are mainly pentatonic and seven-tone, and the modes are mostly Shang mode and Yu mode.
4. Do you still use the traditional "Gongchipu"?	No, I don't. It's just "jian pu" now
5. What is the rhythm characteristic of "Chao Zihui"?	Mostly in 1/4, 2/4, 3/4
6. What is the musical style of "ChaoZihui"?	Suona Qupai, mainly "Fengyang Song", "Liu xinnian", "da kai men", "xiao kai men", "chao tian zi", "yu fu rong" and so on
7. How many types of music are used in "ChaoZihui"?	From "Fengyang Song" to "lao chao zi" end
8. What is the Qupai of "ChaoZihui"percussion?	The main "dou yuan yang" (single , double) , "gu cha zi ", "lao chao zi"
9. What kind of notation does "Chao Zihui" use	The first use of the ruler spectrum, now no, are using simple spectru
10. What is the song "Chaozihui"?	Percussion and suona Qupai cooperate with each other
11. Is there a song text?	Yes, it has been included in the Compilation of Chinese National and Folk Instrumental Music, Hebei Volume.
12. What is the rhythm characteristic of "Chaozihui" percussion music?	Usually "Qigu", "single qi san", "qi wu", "jia wu", "jia san", "Lao chao Zi" and so on
13. What is the musical style of "Chaozihui"?	The music structure and style of the ensemble of suona and percussion are relatively regular and stable, and the pure percussion part mainly uses imitative rhythm for interactive dialogue.
14. Is the source of "Chaozihui" related to Han traditional music?	I don't know. The cards we play are handed down

## BIOGRAPHY

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