



Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China

Jinbiao Zhou

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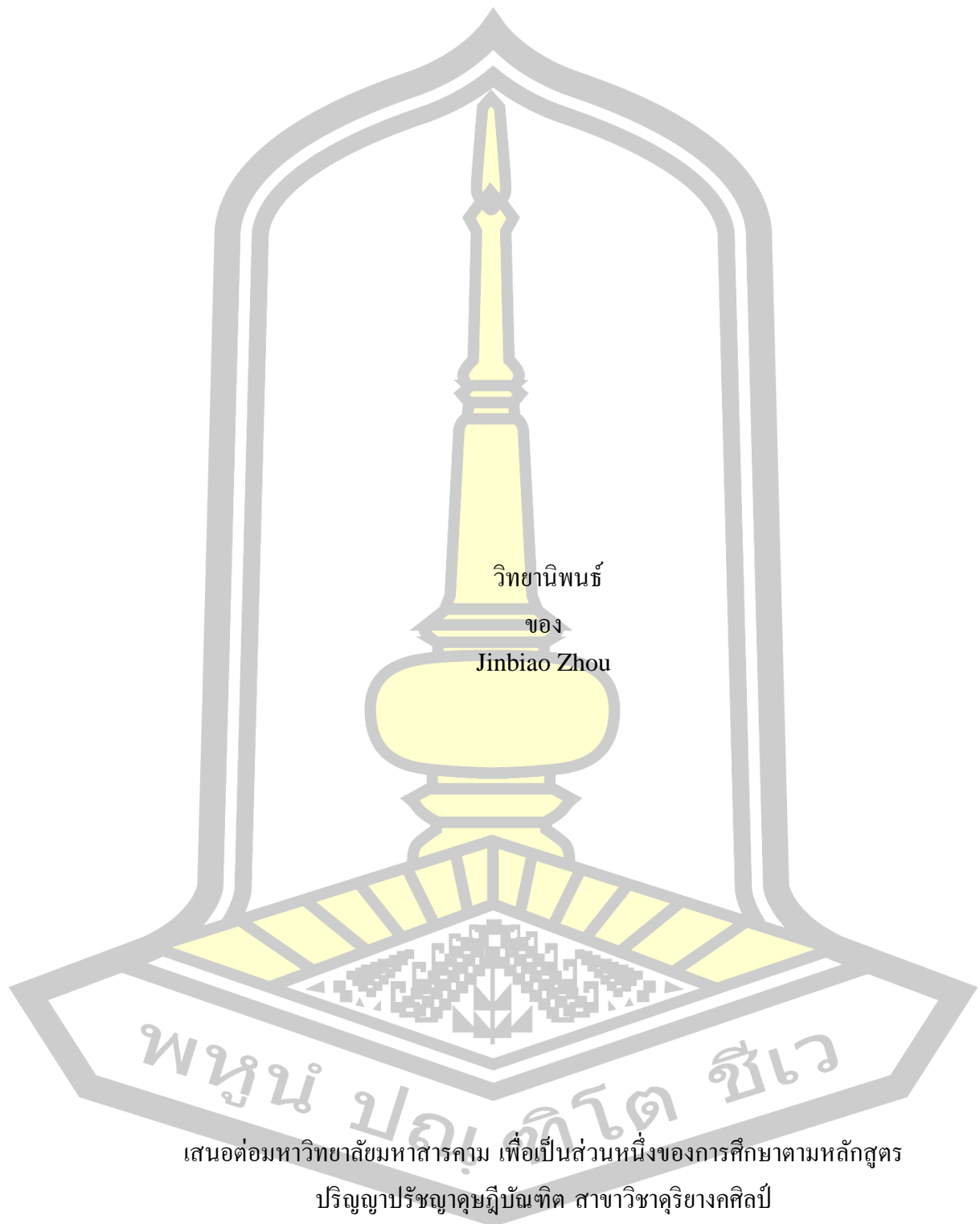
A Thesis Submitted in Partial Fulfillment of Requirements for

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วิทยานิพนธ์

ของ

Jinbiao Zhou

พูน ปอ-จิต ชีเว

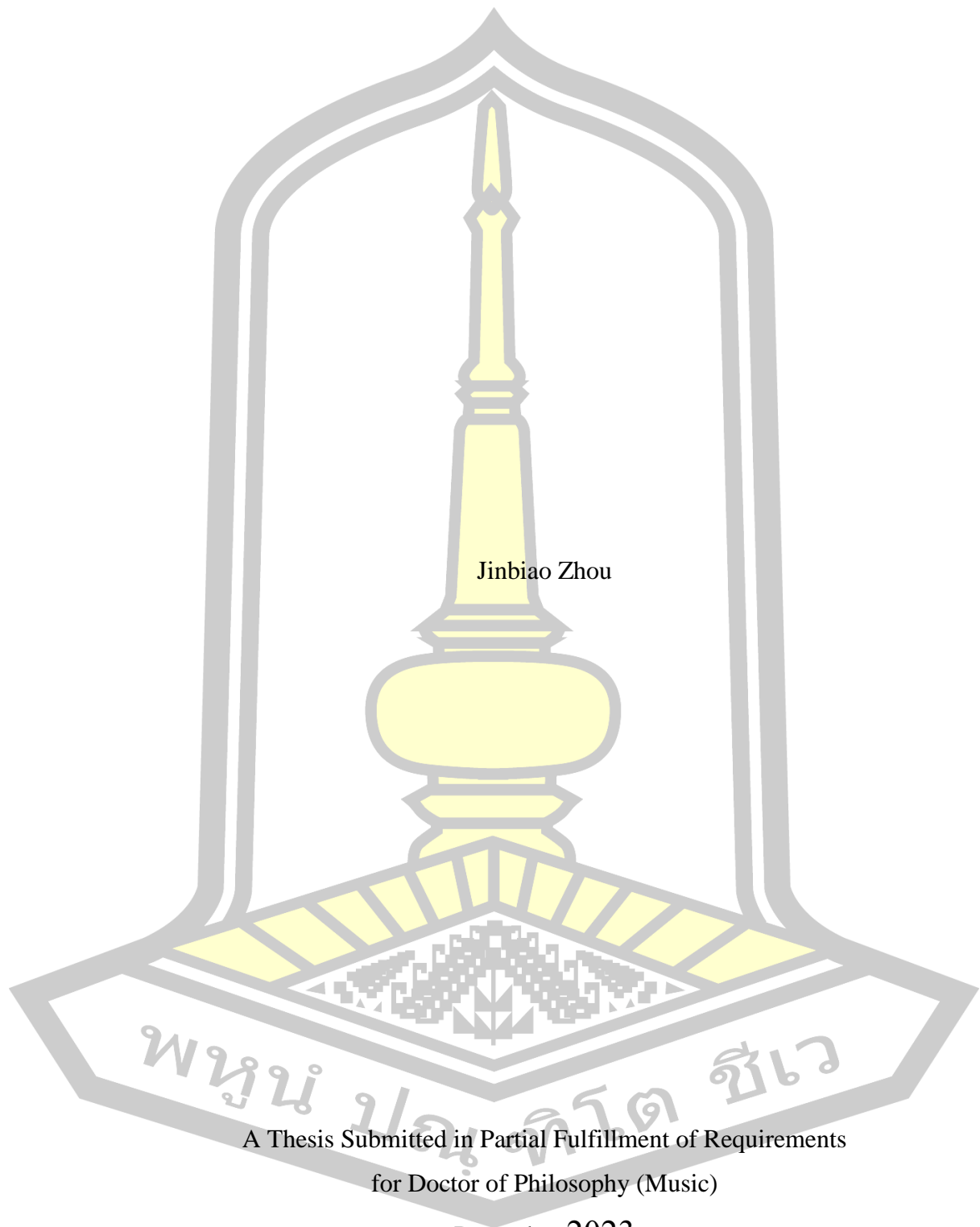
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The examining committee has unanimously approved this Thesis, submitted by Mr. Jinbiao Zhou , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun ,
Ph.D.)

Advisor

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Committee

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Narongruch
Woramitmaitree , Ph.D.)

Committee

(Thanaporn Bhengsri , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)
Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุบัณฑิตวิทยา

TITLE	Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China		
AUTHOR	Jinbiao Zhou		
ADVISORS	Assistant Professor Sayam Chuangprakhon , Ph.D.		
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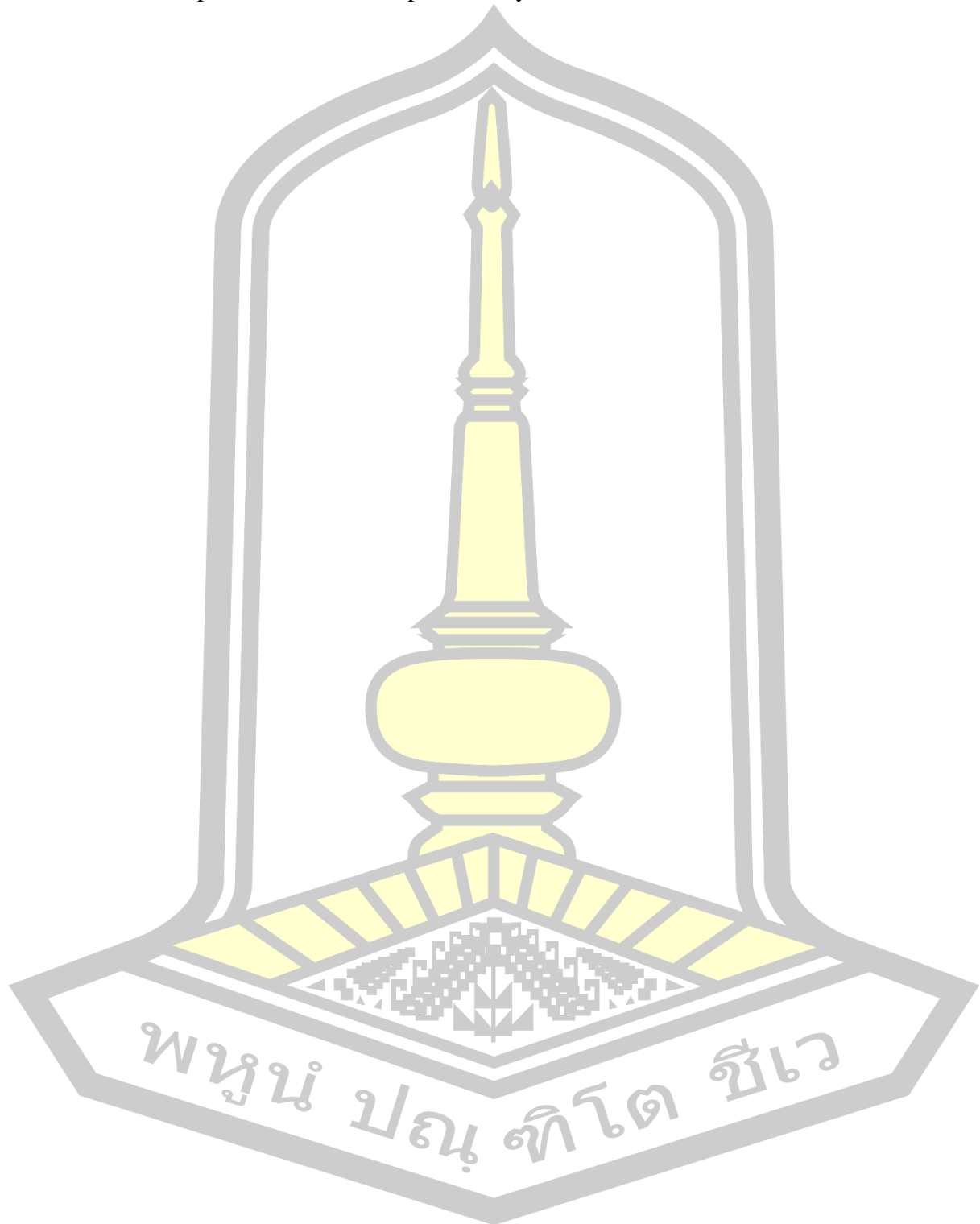
ABSTRACT

The objectives of this research were to 1) investigate the role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China. 2) Analyze the characteristics of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China, and 3) develop guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China. The data collection and research were conducted through field investigations, involving two key informants of the Chao Bai Nanyue worship ritual songs in Longhui County and three groups of respondents, including three representative performers of the worship songs and four vocalists. The research tools included observation sheets and interview questionnaires. The research findings are as follows:

1. Chao Bai Nanyue Ritual Songs are significant cultural practices in Longhui County, serving as a spiritual connection between the community and Mount Heng, reflecting the region's history, beliefs, and social unity. They promote unity, ancestral worship, and spiritual communication, preserving intangible cultural heritage.
2. The analysis reveals the distinctive features of Chao Bai Nanyue Ritual Songs, which are performed without musical accompaniment, utilizing vocal expression and four distinct melodic patterns, known as quail, to evoke powerful emotions.
3. The guidelines for the preservation and transmission of ritual songs, including creating a comprehensive documentation system, organizing cultural revitalization programs, and collaborating with various stakeholders to develop sustainable strategies for preservation and promotion, while also ensuring the continuity of the tradition among the younger generation.

This research highlights the cultural significance, unique characteristics, and preservation requirements of Chao Bai Nanyue Ritual Songs in Longhui County, recommending the implementation of suggested guidelines for future generations' preservation.

Keyword : Longhui County, Chao Bai Nanyue Ritual Songs, religious function, social function, preservation, worship ceremony, musical traditions



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At the end of the dissertation, I am filled with emotion. I still remember the first time I went to Thailand and entered the College of Music at Mahasarakham University in the city of Mahasarakham to start my doctoral studies in music. At that time, everything was so strange and so happy. First of all, I would like to thank my advisor, Assistant Professor Dr. Sayam Chuangprakhon, vice dean of the College of Music. He is rigorous in his work and kind, and he teaches me how to enjoy my studies and life.

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CHAPTER I

Introduction

1. Research Background

Longhui County is a small county located in the western part of Hunan Province, covering a land area of 2,868 square kilometers. To the northwest lies the tail of the Xuefeng Mountains, the second largest mountain range in Hunan Province. The county is also home to the main peak of the Xuefeng Mountains, Baima Mountain, which stands at 1780 meters above sea level. In the southeastern part of Longhui, there are typical hilly mountains with intersecting rivers and mountains. As of November 1, 2020, the permanent population of Longhui County was 1,009,778, consisting of 24 ethnic groups, including Han, Yao, and Hui. In ancient times, most areas of Longhui belonged to the "Meishan man," which was a unique regional culture that developed under special environmental conditions and played an important role in ancient Huxiang culture. The Meishan culture is mainly distributed in Longhui, Wugang, Dongkou, Xinshao, Lianyuan, Lengshuijiang, Anhua, and Xinhua counties of Hunan Province. It encompasses folk religion, folk literature, and folk culture. Witchcraft, a form of folk religion deeply rooted in the area, and the unique ballads are prominent aspects of the local culture. Longhui County was officially removed from the list of China's 832 poverty-stricken counties on February 29, 2020 (official website of Longhui County Government, 2020).

Introduction to the belief of the Nanyue gods and the worship of Nanyue ritual songs. The term "Yue" in the Modern Chinese Dictionary refers to tall mountains. During the Eastern Zhou Dynasty in Chinese history, "Yue" referred to the official position responsible for overseeing the mountains. The "Zhou Li · Dubo · Da Si ile" mentions the five mountains for the first time. These five prominent mountains located in the eastern, southern, western, northern, and central parts of the Central Plains are collectively known as the "five mountains." They include Mount Tai in the east, Mount Huashan in the west, Hengshan in the north, Songshan in the middle, and Hengshan in the south. Legend has it that these mountains were guarded by different gods to protect the people. Hengshan, the southern mountain located in Hengyang City, Hunan

Province, China, is associated with the fire deity Zhu Rong, and its highest peak is named "ZhuRong Feng." Since the Han Dynasty, the southern mountain, Hengshan, has also been referred to as "Shouyue" (meaning the mountain of longevity). According to the Star Classic, Hengshan, the southern mountain, corresponds to the 28 stars, with Zhen Xing presiding over human life. Therefore, Nanyue is also known as "Shou Yue." There is a Chinese saying that "longevity than nanshan," which expresses the wish for someone to have a long and eternal life like Nanshan (Gan Gong ., & Shi Shen., 1640).

Whether Chinese or people of other nationalities in the world, the extension of limited life is the same desire. It is precisely because the Nanyue symbolizes the extension of life that people in the cultural radiation area of the Nanyue Hengshan, especially in the era of poor material life. My hometown is in Hengbanqiao Town, Longhui County, Hunan Province, adjacent to Dongkou County and Wugang City. Before the founding of the People's Republic of China adjacent county people to anyue hengshan worship will into our area, we have a township name adjacent with named, called "nanyue temple" is because worship believers will rest in this area, so here also built a worship nHengshan god temple, over time here is called "nanyue temple". In fact, there are many local places influenced by the Nanyue culture that are also named "Nanyue". For example, there is a Nanyue village in Xinshao County(Liu Guowu, 2016).

On the way to Nanyue, believers will sing a beautiful and melancholy song, which we call "the ritual song of Nanyue". He Lvting, a famous Chinese musician, is also from my hometown. He mentioned his hometown song to Zhou Yang and Lin Mohan, the fourth volume of his essay, " In the rural areas of Hunan province, and the singing of the teacher (Wu man) and the Taoist priest. Music is very characteristic." It can be seen that the ceremony song of the worship of Nanyue left a deep impression on this famous mainstream musician in the history of modern Chinese music(He Lvting, 1999).

The Dilemma Faced by Longhui Chao Bai Nanyue Ritual Song

The The author also grew up on this land and is very familiar with Nanyue worship and Chao Bai Nanyue Ritual Songs. In the highly informationized modern Chinese society, media and electronic products have been popularized with every natural person, and people are receiving massive amounts of information every day.

Traditional culture is highly squeezed and marginalized. The cultural environment on which Chao Bai Nanyue Ritual Songs rely for survival has undergone profound changes. Today, there are very few young people in my hometown who are not afraid of the long distance and go hiking to Nanyue for pilgrimage, and very few young people can still sing Chao Bai Nanyue Ritual Songs. Chao Bai Nanyue Ritual Songs, like other traditional Chinese arts, are generally facing a survival crisis. The Chinese government has seen the crisis faced by traditional culture, and has issued the policy of "Intangible cultural heritage protection" to safeguard the traditional culture and traditional value system of the nation; However, due to the limited number of traditional cultural quotas released by cultural management institutions to enjoy this protection policy, after the approval of traditional cultural projects, the local government will allocate funds from the local finance to support the traditional cultural protection project. Local governments are more willing to invest limited financial expenditure into traditional cultural projects that can drive the local tourism economy, considering investment returns. Moreover, local governments are cautious in traditional cultural projects involving religious beliefs, and the "Chao Bai Nanyue Ritual Song" also involves religious beliefs. Therefore, the protection of the "Chao Bai Nanyue Ritual Song" has not received official attention so far. Dialectical Thinking on the Protection of Intangible Cultural Heritage (Chao Ziwei, 2022).

In conclusion, The county, known for its unique regional culture influenced by the Meishan culture and the worship of Nanyue Hengshan, has a rich heritage of Chao Bai Nanyue Ritual Songs. However, the modernization of Chinese society and the marginalization of traditional culture have posed challenges to the preservation of these folk songs. Despite the Chinese government's policy of "intangible cultural heritage protection," limited resources and a preference for projects that can boost local tourism have hindered the official attention and support for Chao Bai Nanyue Ritual Songs. Moreover, the Han ethnic group, the majority in China, has seen its traditional folk songs marginalized in favor of ethnic minority cultures. The Chao Bai Nanyue Ritual Songs, as a representative of Han folk songs, face a survival crisis. As a witness to the cultural heritage of Chao Bai Nanyue Ritual Songs, I lack the means to support their preservation economically or attract official attention. However, through my records and documentation, I hope to raise awareness and appreciation for these songs,

allowing people to recognize their significance and the need for their protection. Preserving the Chao Bai Nanyue Ritual Songs is not only crucial for the cultural heritage of my hometown but also for the broader recognition and appreciation of Han folk songs in China and beyond.

2. Research Objectives

2.1 To investigate the role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

2.2 To analyze the characteristics of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

2.3 To develop guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

3. Research Questions

3.1 What is the role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China?

3.2 What are the characteristics of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China?

3.3 How can effective guidelines be developed to ensure the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China?

4. Importance of Research

4.1 The research on the role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China is essential for the preservation of cultural heritage.

4.2 Analyzing the characteristics of Chao Bai Nanyue Ritual Songs allows for a deeper understanding of their artistic and cultural value.

4.3 Developing guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs is crucial for their long-term sustainability.

5. Definition of Terms

5.1 Chao Bai Nanyue Ritual Songs refers to a genre of ballads chanted by believers during their pilgrimage to "Mount Heng in Nanyue."

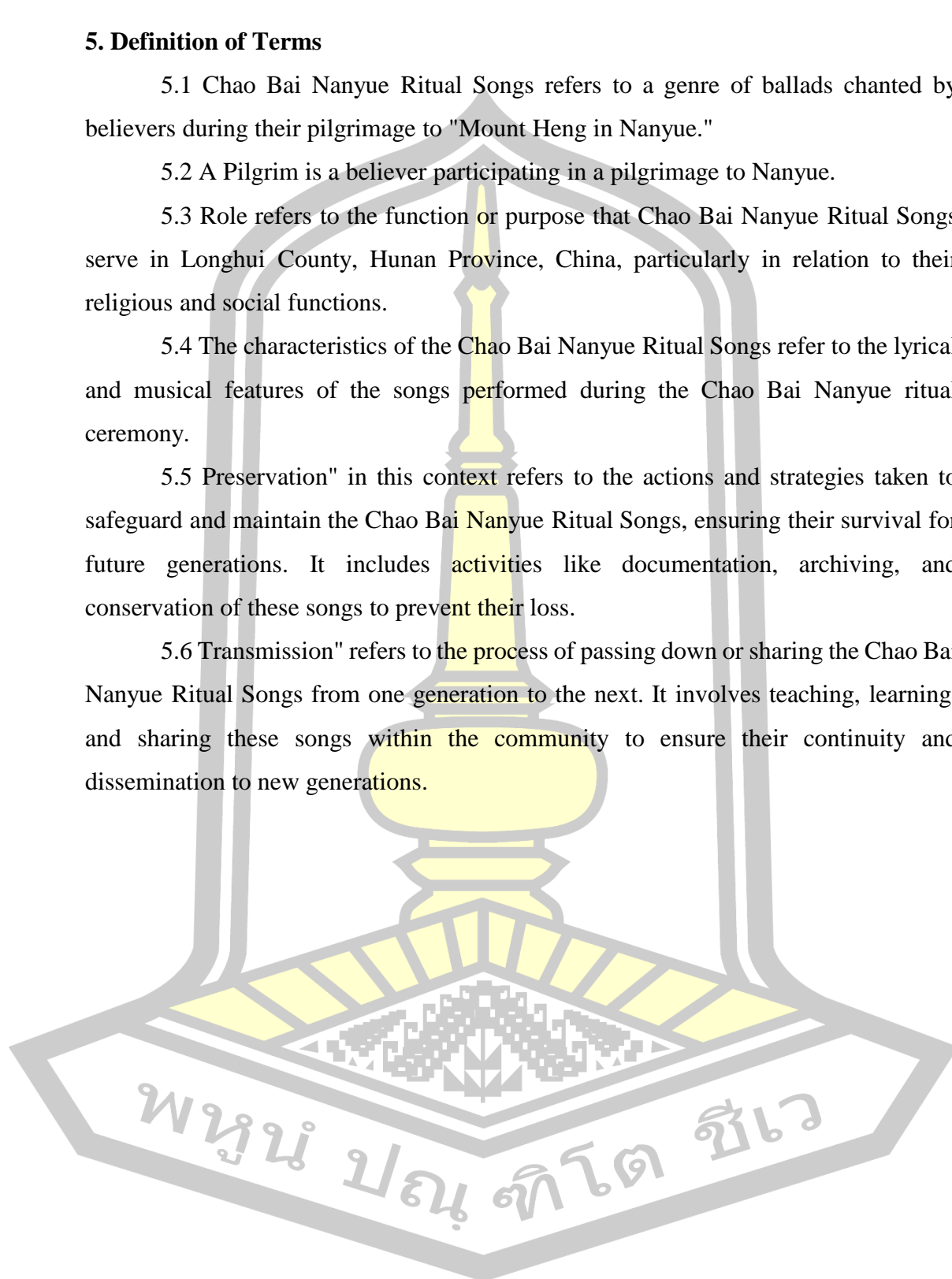
5.2 A Pilgrim is a believer participating in a pilgrimage to Nanyue.

5.3 Role refers to the function or purpose that Chao Bai Nanyue Ritual Songs serve in Longhui County, Hunan Province, China, particularly in relation to their religious and social functions.

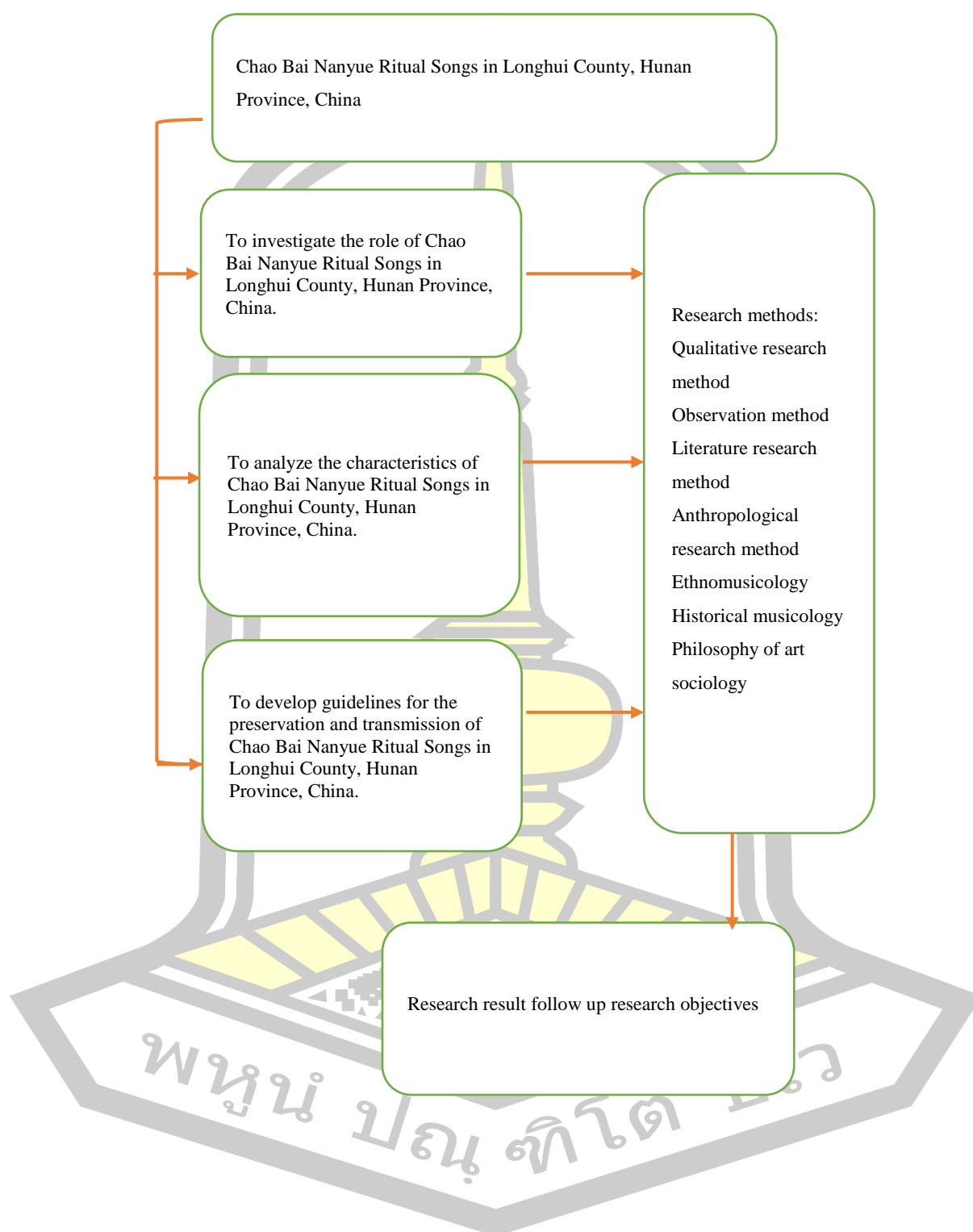
5.4 The characteristics of the Chao Bai Nanyue Ritual Songs refer to the lyrical and musical features of the songs performed during the Chao Bai Nanyue ritual ceremony.

5.5 Preservation" in this context refers to the actions and strategies taken to safeguard and maintain the Chao Bai Nanyue Ritual Songs, ensuring their survival for future generations. It includes activities like documentation, archiving, and conservation of these songs to prevent their loss.

5.6 Transmission" refers to the process of passing down or sharing the Chao Bai Nanyue Ritual Songs from one generation to the next. It involves teaching, learning, and sharing these songs within the community to ensure their continuity and dissemination to new generations.



6. Conceptual Framework



CHAPTER II

Literature Reviews

In this chapter, the researchers will systematically review issues related to Chao Bai Nanyue Ritual songs, which include:

1. The General Knowledge of Longhui County, Hunan Province, China.
2. The General Knowledge of Nanyue Ritual Songs in Longhui County, Hunan Province, China.
3. The theory used in this research.
4. Research related.

1. The General Knowledge of Longhui County, Hunan Province, China

There are 34 provincial-level administrative regions in China, with Hunan Province located in the southern part of central China. In the context of all of China, Hunan is positioned somewhere between the dynamic economies of coastal provinces and the more closed economies of inland provinces, placing it at a middle level of development. The northern part of Hunan features a convenient plain connecting to Hubei, while the southern part is connected to the economically prosperous Guangdong. However, the western area, where Longhui County is located, is mountainous and has inconvenient transportation, resulting in a less favorable economic situation. Nevertheless, this relatively closed geographical environment, caused by the challenging transportation, has objectively protected and preserved the local traditional culture. In Longhui County, traditional cultural resources are abundant, including the unique "flower yao" ethnic group and their "flower yao folk songs," a local Taoist mage music, a Longhui puppet show, local minor and flower drum play music, Qi opera music, and "worship Chao Bai Nanyue Ritual Songs" (Liang Jinping & Zhou Xianhua, 2006).

Geographic environment of Longhui County, Hunan Province, China

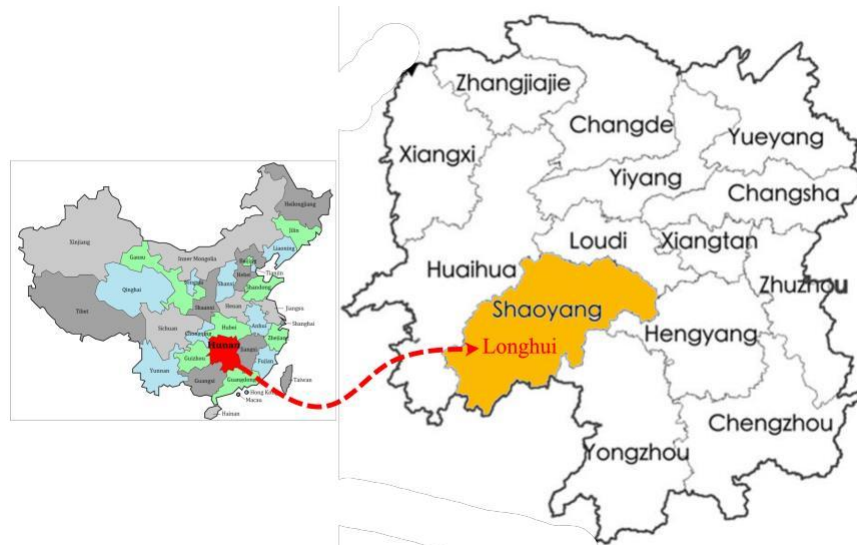


Figure 1. Geographic location of Longhui County

Source: Chinafolio (n.d.), Yuan et al., (2022)

Longhui County belongs to Shaoyang City in Hunan Province, located in the upper reaches of the Zijiang River in the southwest of central Hunan Province. It borders Xinshao County in the east, Dongkou County in the west, Shaoyang County in the south, and Xinhua County in the north. The geographic coordinates are between east longitude $110^{\circ}38'$ and $111^{\circ}15'$, and north latitude $27^{\circ}00'$ to $27^{\circ}40'$. The county falls under the subtropical monsoon climate. Longhui County has jurisdiction over 26 towns and townships. By the end of 2021, the total population of the county was 1.2879 million, with a permanent resident population of 1.00.08 million. The main ethnic groups in Longhui County are Han, including Yao, Miao, and Hui. There is a mountain boundary in Hui township and a tiger-shaped mountain in Yao township. The terrain of Longhui County is mostly mountainous, with the main peak of Baima Mountain reaching 1780 meters. The county's landscape rises from southeast to northwest, forming a ladder-like shape, with narrow width from east to west and long from north to south. The northern region is mountainous, while the southeast features hills, mountains, and intersecting rivers. The rivers in the area belong to the upper reaches of the Zijiang River and the Yuanjiang River, with a total of 341 rivers in the territory (Official Website of Longhui County Government, 2021).

1.1 The History of Longhui County, Hunan Province: Longhui County in the history of China during the Spring and Autumn Period belonged to the south of Chu (770 BC–476 BC), while in the Qin dynasty, it belonged to Changsha county (221 BC–207 BC). During the Western Han dynasty, it was part of Changsha zhaoling county (202 BC–8 AD), and in the Eastern Han dynasty, it was known as Liang county (25–220 AD). In the Jin dynasty, it was called Gaoping county (266–420 AD). The Tang Dynasty was under Wugang County (618–907 AD). During the Ming and Qing dynasties, it was under the jurisdiction of Baoqing Prefecture (1368–1912 AD). The name "Longhui County" was officially used in the 36th year of the Republic of China (AD 1947) (Longhui County Annals, June 2006).

1.2 Religious Beliefs in Longhui County: The Chinese people have always been very tolerant of religious beliefs, and there have never been wars within China due to religious beliefs. People often believe in Taoism and even Christianity alongside Buddhism. In Longhui County, Hunan Province, China, there are diverse beliefs. Local people believe in both Buddhism and Taoism. Additionally, there are beliefs close to witchcraft and the worship of ancestors. As a result, the local spiritual system is complex. For example, the Guanyin Bodhisattva is worshipped by both Buddhist temples and Taoist temples, and one of the Taoist gods is also worshipped by the local Meishan religion. Moreover, people in Longhui County generally believe in the gods of Nanyue. Hengshan Mountain is considered both a holy land of Taoism and a holy land of Buddhism (Liang Liping, 2004).

2. Introduction to Annual Rituals in Longhui County

Longhui County is home to four ethnic groups: Han, Miao, Hui, and Yao, with the Han population being the largest. The local religious beliefs are diverse, encompassing Buddhism, Taoism, and shamanism. The Hui people in the region practice Islam. The majority of local Han people hold beliefs in Buddhism, Taoism, and shamanism. Most of the ceremonial activities in the region revolve around these religious beliefs.

Throughout the year, the people of Longhui participate in several significant ritual activities. First is the Spring Festival, which falls on the first day of the first month of the Chinese lunar calendar, marking the beginning of the year. During this festival,

younger generations pay their respects to their elders by offering New Year's greetings. It is a traditional custom where people dress in their finest attire, exchange blessings, and wish each other good luck for the new year. Second is the Lantern Festival, which takes place on the 15th day of the first lunar month, concluding the Chinese New Year celebrations that last from the first day to the 15th. On this day, people hold the "shehuo" performances. As agriculture is a primary occupation in the region, these performances are meant to pray for favorable weather and a bountiful harvest in the coming year. Next is the Qingming Festival, a holiday related to ancestral veneration. On this day, people conduct rituals to honor their ancestors. Men from large families often gather to visit the graves of their forebears, seeking blessings for good health and successful work. Following that is the Dragon Boat Festival, celebrated on the fifth day of the fifth month in the Chinese lunar calendar. The number five is considered highly auspicious, symbolizing vitality. This day also commemorates the great Chinese poet Qu Yuan, and people hold elaborate ceremonies to celebrate the festival, pay tribute to Qu Yuan, and participate in dragon boat races. Then comes the Ghost Festival or Zhongyuan Festival, observed on the 15th day of the seventh month in the Chinese lunar calendar. It is believed that on this day, the gates of the underworld are opened, allowing spirits to return to the human realm. Families welcome the spirits of their ancestors into their homes, offering them food and drinks while conducting rituals to pay respects. Following that is the Mid-Autumn Festival, celebrated on the 15th day of the eighth month in the Chinese lunar calendar. Besides the Spring Festival, this is another important occasion for family reunions. People hold ceremonies, offering prayers for family happiness and well-being. Lastly, there is New Year's Eve, which marks the final day of the lunar calendar year. On this day, people hold ceremonies to worship the deities and the Kitchen God, who, it is believed, ascends to heaven to report on the family's behavior. By honoring the deities and the Kitchen God, people hope to leave a positive impression in the divine realm.

In Longhui County, the first and fifteenth days of each lunar month are highly regarded. Most festivals fall on either the first day or the fifteenth day of the lunar month. Devout believers conduct incense offerings to various deities during these days, including the Southern Yue Holy Emperor. These rituals share a common theme of seeking family happiness. The pilgrimage to Mount Heng in Southern Yue is also a

way to pray for the well-being of one's parents. During the first and fifteenth days of each lunar month, people pay respects to every deity they are aware of, including the Southern Yue Holy Emperor.

3. The General Knowledge of Nanyue Ritual Songs in Longhui County, Hunan Province, China.

3.1 Overview of Chao Bai Nanyue Ritual Songs:

In Longhui County, Hunan Province, China, the Nanyue ritual song is the general term for the local people's singing during the pilgrimage ceremony and on the way to Nanyue. However, the ritual song of worship to Nanyue is not a folk song spread in the Nanyue area, so it cannot be called the Chao Bai Nanyue ritual songs. The ritual song of worship to Nanyue exists in all areas of Nanyue. The history of the Nanyue ritual song's origin has no verified historical records, but the historical record of the belief in the Nanyue gods is clear. According to Xiao Pinghan's article "The Origin of the Southern Mountain Prosperity," published in *The World Religious Culture* in 2000, temples in Nanyue were established as early as the Sui Dynasty in Chinese history. In 746 AD, the emperor of Nanyue worshiped, and the Tang Dynasty officially certified it. The worship of gods in Hengshan Mountain continued well even after the establishment of the People's Republic of China's government. After the government's establishment, Nanyue worship activities experienced a low ebb due to restricted religious activities. However, folk worship continued, and with the Chinese government's relaxation of religious control after announcing reform and opening up, the Nanyue pilgrimage activities saw a resurgence. In the 2010s, with improved living standards due to industrialization and marketization, the Nanyue pilgrimage activity further prospered (Xiao Pinghan, 2000).

3.2 The History of the Chao Bai Nanyue Ritual Songs in Longhui County:

Since ancient times, the Chinese people have held deep respect for mountains and rivers, possibly because of their fear of various magical forces and unexplained events in nature, leading to their belief in nature. The awe-inspiring presence of mountains, lush vegetation, and wildlife provided resources and nourishment for humans, leading them to believe in the gods of the mountains. China has various creeds and rituals associated with mountains and mountain gods. Religion and politics are often intertwined, and

China is no exception. When a religion aligns with the interests of rulers, they support it; otherwise, they may suppress or even destroy it. Nanyue's worship can be divided into two stages: the "firewood worship" stage and the "temple worship" stage. In ancient times, Nanyue's god was worshiped outdoors with firewood sacrifices, and later, temples were built to worship the god of Nanyue, integrating the worship into the state sacrificial system. The worship of Nanyue gods by the central government helped maintain control over southern society. The temples of Nanyue received different treatments depending on the dynasty, with the Song Dynasty treating it as an "emperor"-treated temple, which was upgraded from the previous "king"-treated temple. The present Nanyue Temple, styled after the Imperial Palace in Beijing, was built in 1881 (Chen Tianfu, 1163).



Figure 2. On the stone walls of Mount Hengshan in the southern mountains

Source: Jinbiao Zhou (2021)

Nanyue, also known as "Shouyue" in Chinese characters, means the extension of life. According to the Southern Yue, it is believed that Shouyue has its origins in faraway times. Ancient books like "Zhou Li," "Fang Ji," "Shi Ji," "Tianguan Book," and "The Spring and Autumn" mention that the Nanyue Hengshan sky constellation has seven stars, with Zhen star in heaven regarded as the director of life and death, balancing and maintaining harmony, hence the name Hengshan. There is a small star named "Changsha Star" among the Zhen stars, and it is said that Changsha, the capital

of Hunan Province, derives its name from this star. According to the Star Classic, this star is responsible for managing human life and descendants' number. Thus, people believe that worshipping Nanyue can prolong their lives and their families'. In 1105, Zhao Ji, the emperor of the Song Dynasty and a great painter, wrote "Shouyue" in Jin Jianfeng of Nanyue Mountain, which was later engraved on the cliff's stone wall, reinforcing believers' belief in the power of worshipping Nanyue (Xie Li, 2005).

Throughout China's history, various theological thoughts have influenced people's lives, and they have been sensitive to beliefs in ghosts and gods. The worship of Nanyue was led by the central government of all dynasties, but the formation of the holy emperor of Nanyue cannot be separated from folk worship activities. Folk worship has been the driving force behind the belief in Nanyue. Historical records mainly highlight the government-organized worship activities, leaving the extensive folk worship activities absent from the official historical records. However, it is evident that folk worship activities were more extensive than the official sacrifices, as they garnered attention and use by the authorities. Each dynasty faced its own difficulties, and if people could not find solutions in reality, they sought salvation from the gods, leading to the long-lasting prosperity of folk Nanyue pilgrimage activities (Lv Daji, 2007).

According to historical records, during the Western Han Dynasty, there were accounts of Shun, one of the five most wise kings from ancient times, worshipping gods on Mount Hengshan. The ceremony of worshipping the Nanyue God can be divided into two stages: the "Chaiwang" stage and the "temple enjoyment" stage. The "Chaiwang" stage involved worshipping the Nanyue God by burning firewood, which was practiced before the Qin Dynasty. Dry firewood was set up in the field, and a big fire was burned as an offering to heaven. The "temple enjoyment" stage began during the Sui Dynasty, with the construction of a temple dedicated to worshipping the Nanyue gods. This stage involved personal involvement of the emperor. Religious activities in Nanyue were mainly concentrated in specific months of the Chinese calendar, and they flourished further since the Ming Dynasty (Liao Heping, 2006).



Figure 3. Scenes of people worshipping the gods of Nanyue during the Qing Dynasty
(<https://baijiahao.baidu.com/s?id=1669668126496160093&wfr=spider&for=pc>)

During the Qing Dynasty, Chen Yuguang (1849-1932) described the folk worship of the gods of the Southern Yue at that time in his writings: "The highest peak of Hengshan Mountain in Nanyue is Zhurongfeng, which is 30 li away from the county seat. The local people are accustomed to it and do not go there often. Tourists mostly come from other places to visit... In August, according to Hunan customs, husbands with their wives and children, wearing scarves and cloth shoes, holding small red tables, and burning incense from afar, kneel on the side of the road, and incense smoke and offerings fill the air, creating a lively atmosphere." The original text is written in ancient Chinese, making it difficult for modern people to understand its meaning. The above is a modern Chinese translation of its meaning. From Chen Yuguang's recorded scenes of folk worship, it is evident that the Nanyue pilgrimage during the Qing Dynasty was already similar to today's practices. Interestingly, during the Qing Dynasty, the renowned statesman and strategist Zeng Guofan and his younger brother Zeng Guoquan funded the construction of a 15-li stone road to facilitate their mother's visit to Nanyue (Nan Yuezhi, 1996).

In Chinese history during the Republic of China period, Yu Qian recorded in his works: "In the Hengshan area, people have the custom of gathering to worship

Nanyue... During August, each person kneels on the left side of the road with a lighted incense, singing songs to encourage filial piety and respect for elders, their voices reaching the clouds" (In the Republic of China period, Yu Qian, the fourth part of the New Monk biography, volume 48). According to Hu Xia's "Nanyue Temple Association," recorded during the Republic of China era, hundreds of thousands of people would worship Nanyue each year. During this period, Longhui believers generally took a boat from Baoqing Wharf in Shaoyang along the Zijiang River to Hengyang. The shortest round trip would take 15 days, while the longest could take up to a month, but generally, it would take more than 20 days. The trip was arranged by leading Taoist masters, and worship teams consisted of at least 50 people, with large worship teams having more than 200 people. Believers would provide all expenses, including travel, food, accommodation, and sacrifices, to the leading Taoist masters, who were responsible for making all the arrangements (Liu Guowu, 2016).

Since historical books and officially compiled local records primarily record the officially-led sacrificial activities and pay little attention to the worship activities organized by the common people, we can only find limited information about folk worship activities from travel notes written by historical literati. These pieces of information provide a glimpse of what Nanyue worship activities organized by the people in history were like, even though they may not be very detailed, they present a vivid picture of the past.

4. The theory used in this research

4.1 Ethnomusicology theory: The research of the music form of ritual songs in Longhui County, Hunan Province, falls under the category of folk musicology. Folk musicology emerged in the late 19th century to investigate and research folk music from various social systems and developmental levels worldwide and to identify music-related patterns. It is also referred to as musical anthropology or musical ethnography. Ethnomusicology is a branch of ethnology and musicology, constituting an interdisciplinary discipline. It commonly employs anthropological methods to explore the music of non-Western ethnic groups and regions. Ethnomusicology emphasizes the relationship between folk music and culture as a whole, viewing folk music as an integral part of the overall culture of the ethnic group. The ritual songs of Nanyue are

studied in a "micro" research approach, while exploring the influence of these songs on local moral construction entails a "macro" research at the social level in the region. Although current trends in ethnomusicological research favor micro-level studies, it is essential to recognize the internal coherence and inclusiveness of both macro and micro perspectives in the research vision (Wu Guodong, 2012).

4.2 Aesthetic theory: Aesthetics is a philosophical branch that contemplates art and its essence, also known as the philosophy of art. The ritual song, as a form of folk music and folk art, embodies the wisdom of the local people's lives and their philosophy of life. It encompasses various philosophical reflections, including ethics, morality, interpersonal communication, education of the next generation, human-nature relations, and other aspects, making it possess high aesthetic value. The research of Nanyue's ritual songs cannot be divorced from the guidance of philosophy and aesthetic theory. Western aesthetics originated in the 6th century BC, with Baumgarten being one of the first to formally use the term "Aesthetica" in 1750 for a monograph on perceptual knowledge, leading to the establishment of aesthetics as an independent science. Chinese aesthetics, which has been intertwined with morality, ethics, and politics since its inception, has a long history and is deeply rooted in Oriental wisdom. The musical aesthetic thought in China has been closely related to politics, with the establishment of a "etiquette-music" system during the Zhou Dynasty, which became the standard court ceremony and sacrificial regulation stipulated by the rulers (Zeng Zuyin, 2008).

4.3 Sociological Theory: In the context of researching the ritual songs of Nanyue and their impact on local moral construction, sociological theory plays a pivotal role in understanding the broader social dynamics at play. Sociology is the study of society, human behavior, and social interactions. It provides a lens through which we can analyze how ritual songs function as a social phenomenon within Longhui County and their influence on the community's ethical values and behaviors (Yang Lu, 2022).

Emile Durkheim, one of the founding figures of sociology, introduced the concept of "collective conscience," which refers to the shared beliefs, values, and norms that hold a society together. In the case of Nanyue's ritual songs, sociological theory can help us explore how these songs contribute to the formation and reinforcement of the collective conscience within the local community. Through rituals and music, communities often express their shared identity, history, and moral codes. Furthermore,

sociological theories related to symbolism and cultural expression are relevant. Symbolic interactionism, for instance, focuses on how symbols and symbolic acts, such as music and rituals, shape human behavior and social interactions. It can provide insights into how the performance of ritual songs during ceremonies influences the participants' perceptions and actions. Additionally, the social function of music within a community can be analyzed through the lens of functionalism, a sociological perspective that examines how different aspects of society contribute to its overall stability and functioning. Research can delve into how ritual songs maintain social cohesion, reinforce ethical norms, and serve as a means of social integration within Longhui County (Wu Beini, 2010).

4.4 Chinese Ethnomusicology: Chinese ethnomusicology plays a significant role in the study of the ritual songs of Nanyue. It represents the theoretical framework of traditional Chinese music, carrying the rich heritage of Chinese music culture developed over millennia. Understanding Chinese ethnomusicology is crucial for unraveling the musical characteristics, cultural significance, and societal role of the ritual songs in the context of the Nanyue region. Chinese ethnomusicology emphasizes the close connection between music and culture, highlighting the pivotal role of music in Chinese society. It encompasses essential concepts such as the five tones, the six musical modes, the seven musical notes, and musical patterns. These concepts have influenced the performance and composition of music in China. When researching the ritual songs of Nanyue, applying Chinese ethnomusicological theory can help analyze elements such as the music structure, melodies, rhythms, and how they reflect the unique traits of Chinese musical traditions. Furthermore, Chinese ethnomusicology also addresses the relationship between music, culture, religion, and philosophy. In exploring the cultural significance of the ritual songs, one can utilize the perspective of Chinese ethnomusicology to delve into how these songs embody the values, religious beliefs, and philosophical reflections within Chinese culture. This will aid in gaining a comprehensive understanding of the role and significance of these songs within the local community. In summary, Chinese ethnomusicology provides a rich theoretical framework for studying the ritual songs of Nanyue. It helps in comprehensively understanding the musical features, cultural connotations, and societal impact of these songs. By integrating the perspectives of ethnomusicology, aesthetics, music aesthetics

psychology, music education theory, cultural philosophy, and Chinese ethnomusicology, we can thoroughly examine and analyze this unique musical and cultural phenomenon, offering a solid theoretical foundation for research. Moreover, it contributes to a deeper appreciation of Chinese music traditions and culture and provides valuable insights for cross-cultural music studies and cultural exchange (Qin Xu, 1989).

The research on the ritual songs of Nanyue encompasses various theories, including Ethnomusicology, Aesthetic Theory, Sociological Theory, and Chinese Ethnomusicology. These theories provide a holistic approach to understanding the ritual songs' musical attributes, cultural significance, and social impact within the Nanyue region. Ethnomusicology offers insights into the micro and macro aspects of studying ritual songs, emphasizing the relationship between folk music and culture. Aesthetic Theory delves into the profound philosophical and moral reflections embedded in the songs, highlighting their aesthetic value. Sociological Theory helps unravel the social dynamics and collective conscience shaped by these songs within the local community. Lastly, Chinese Ethnomusicology, deeply rooted in Chinese music culture, contributes to a comprehensive understanding of the songs' musical traits and cultural importance. The integration of these theories forms a solid foundation for a multifaceted exploration of this unique cultural and musical phenomenon, enriching our appreciation of Chinese music traditions and fostering cross-cultural understanding (Wei Tingge, 1987).

5. Literature and research related

Research on Nanyue Religion

Niu Jingfei (2013) conducted a research on the evolution of the Five Sacred Mountains worship. The research explored the significance of the Five Sacred Mountains worship in ancient ritual systems and its relationship with Confucian classics, while also focusing on its local and historical political and cultural characteristics. The research analyzed the close relationship between the Five Sacred Mountains and the rulers of vassal states, with the Five Sacred Mountains often regarded as important landmarks for these states. During the Qin and Han dynasties, although the Five Sacred Mountains received top-tier ceremonial treatment, they were

still considered on par with other famous mountains. It was not until the beginning of the Western Han dynasty that the Five Sacred Mountains were exclusively honored above other mountains following the court's adherence to classical texts for ritual practices. The research delved into the Medieval period when the north and south of China were divided politically but still placed importance on mountain worship, with the Five Sacred Mountains closely linked to the region's geographic and political-military features. The Sui dynasty inherited the Northern Zhou's characteristics in ritual practices and emphasized the Five Sacred Mountains. The Tang and Song dynasties introduced two major features to the worship of the Five Sacred Mountains: the integration of ennoblement and worship rites, and the involvement of Taoism in the worship. The research also examined two significant changes in the history of the Five Sacred Mountains: the shift of the southern sacred mountain from Hengshan to Huoshan during the Sui and Tang periods, and the relocation of the worship of the northern sacred mountain to Hunyuan during the Ming and Qing periods. These changes were closely related to the triumph of ideological thought and political power. The research concludes that local beliefs in the Five Sacred Mountains also influence their geographical identities, as exemplified by the relocation of the worship of the northern sacred mountain, which led to the establishment of numerous temples in the Yanbei region of Shanxi due to the military beliefs at the border, becoming a factor in the contest for the cultural significance of the northern sacred mountain in Shanxi.

Zhou Yufei (2008) conducted research on the ritual culture of Hengshan, the southern sacred mountain. The research explored the established customs and rituals of worshipping the southern sacred mountain, which originated from the ancient worship of mountains and rivers, dating back to the time of Emperor Shun. It is one of the earliest forms of ritual activities. The research analyzed how the ritual culture of the southern sacred mountain reflects the traditional Chinese practice of combining religion with politics, making it not only an essential component of the local culture but also a significant force in strengthening the cohesion of the Chinese nation. The research concludes that the ritual culture of Hengshan has a long history, combining the ancient worship of mountains and rivers with the religious and political traditions of ancient China. This cultural heritage is not only of great significance for the inheritance of local

culture but also has far-reaching effects at the national level, enhancing the unity and cultural identity of the Chinese nation.

Zhang Qizheng (1997) studied the connection between primitive religion and the worship of the southern sacred mountain. The research explored how the worship of the southern sacred mountain originated from the veneration of mountains and exhibited common elements of religious belief while also being influenced by its unique geographical and environmental conditions. The research analyzed the worship of the southern sacred mountain as a representation of primitive religion, tracing its origins back to ancient times when mountains were revered. The research thoroughly investigated how the worship of the southern sacred mountain gradually formed a unique religious belief system, which is of significant importance for researching Chinese religious culture and the historical evolution of the Nanyue region. The research also examined the archaeological excavations in the Nanyue region and nearby areas during the more than forty years after liberation, providing important data for researching the historical formation of the worship of the southern sacred mountain.

Dai Hong (2013) researched the music of the "Lucky Incense Ceremony" at Nanyue in Hunan. The research explored the main cultural and artistic features of the music used in the ceremony and its application during the event. The research analyzed the coexistence of Buddhist and Taoist music in the "Lucky Incense Ceremony" music at Nanyue in Hunan, as well as the integration of Confucian, Buddhist, and Taoist ideologies. The research delved into the characteristics and application of the music used in the "Lucky Incense Ceremony" at Nanyue in Hunan. The research also studied the coexistence and integration of different musical cultures in religious rituals.

Li Lin (2015) conducted research on the pilgrimages to Nanyue and contemporary women's religious beliefs. The research explored the various factors influencing the faith motivations and the degree of belief in the divine among female believers, such as social experiences, education, and age. Nanyue, as the most flourishing religious site in the Hunan region, especially for female pilgrims, was the focus of the research. The research also pointed out that female pilgrims tend to adopt personalized approaches in their frequency of pilgrimage and practices. The research delved into how the diversification of societal values led to an increase in educated and young women participating in pilgrimages, choosing to believe in deities without

formally converting to a religion, which provided them with more personal freedom. The research concludes that the individualization and personalization trends in religious beliefs are reflected in women, indicating the development of society and cultural diversity. This has significant academic value for exploring the issues of religion, gender, and individual freedom.

Zhang Saibin (2009) studied the accumulation of "harmony" in Nanyue culture, examining the inheritance and reinterpretation of the "harmony" culture in Nanyue culture from multiple perspectives. The research elaborated on the profound connotations of "harmony" in Nanyue culture through ancient legends, longevity culture, religious inheritance, national unity, and cultural landscapes. The research analyzed how Nanyue culture is characterized by its unique combination of cultural connotations and natural landscapes, with the idea of "harmony" deeply embedded in it throughout its long history and development. The research concludes that the culture of "harmony" is the central axis of Nanyue culture and represents its unique characteristic.

Zhang Qizheng (2000) conducted research on the relationship between Nanyue temples and the local social order. The research explored the close connection between Nanyue temples and the local social order. The research analyzed how the political ideology reflected in Nanyue temples played a decisive role in shaping the local social order. Temples played a crucial role in local politics, being closely linked with the local authorities. The religious and Taoist ideologies inherited by the temples merged with the local ethical beliefs, forming a distinctive social moral system. The research delved into the complex and intimate relationship between Nanyue temples and the local social order. As religious and social institutions, Nanyue temples played a significant role in maintaining political, ethical, and social stability in the region, a common characteristic present throughout ancient Chinese history. The research concludes that Nanyue temples played a crucial role in maintaining local social order and stability. The close intertwining of religion and politics mutually influenced each other, contributing to the preservation of social order and stability.

Cao Luning (1992) conducted research on the dissemination and development of ancient Buddhism in Hunan. This research explored the time and route of Buddhism's introduction to ancient Hunan, which is a key issue in researching the development of Buddhism in the region. It also analyzed Buddhism as a foreign religion, introduced to

China around the Han Dynasty. In the past, it was commonly believed that Buddhism entered China mainly through land routes, indirectly through the Western Regions. The research further examined the diverse and complex pathways and timing of Buddhism's propagation in ancient Hunan, with the Southward Transmission having a significant impact on the development of Buddhism in the region.

Yue Shi's "Taiping Huan Yu Ji" (979) researched the known geography of China at that time. The book consists of 200 volumes, about 2 million words, and covers the administrative divisions of the Song Dynasty, Tang and Five Dynasties, and the early Song period. It provides detailed descriptions of the changes in administrative divisions, particularly focusing on the establishment of new provinces and counties during the late Tang and Five Dynasties. The book records that Nanyue Hengshan was officially conferred during the Sui Dynasty under Emperor Wen of Sui (589 AD), becoming a sacred mountain worshipped by the dynasty's rulers.

Li Yuandu's "Nanyue Zhi" was compiled during the period of the Republic of China. The book researched various aspects of the belief in Nanyue deities, such as their stars, depictions, temples, ceremonies, offerings, immortals, academies, monasteries, historical sites, products, inscriptions, arts, and miscellaneous knowledge. It elaborated on the specific locations and history of Buddhist and Taoist temples in Nanyue Hengshan and provided an introduction to the religious sects, economy, politics, literature, and arts of Buddhism and Taoism. Though the book did not primarily focus on the ritual songs of worshipping Nanyue, it also examined these songs.

"Worldly Nanyue," compiled by Liao Heping and others, researched the Buddhist and Taoist temples in the scope of Nanyue Hengshan. The book introduced the distinct features of each temple and provided information about prominent figures from various cultural and political domains who visited Nanyue Hengshan throughout history. It detailed the rules of the worship ceremony for Nanyue and especially explained some historically controversial points, which are beneficial for our research of the belief in Nanyue deities. (Liao Heping, Peng Tingyu, Zeng Jin; published by Hainan Press, December 2006)

Zhang Weiran's academic paper "Geographical Distribution of Buddhism in Hunan during the Sui and Tang Periods" (1995) was published in "Buddhist Studies."

The paper researched the distribution of Buddhism in Hunan Province during the Sui and Tang periods, exploring its spread and development in the region. It analyzed the social, political, and geographical factors influencing the distribution of Buddhism in Hunan. The research extensively examined the geopolitical relationships resulting from the geographical distribution of Buddhism in Hunan. Nanyue Hengshan, as an essential Buddhist activity area within Hunan Province, is extensively covered in the paper, making it highly relevant to our understanding of the historical belief in Nanyue Hengshan. (Zhang Weiran, 1995)

Xiao Pinghan's academic paper "The Origin of the Prosperity of Nanyue's Incense Burning" (2000), published in "World Religious Culture," researched the origin of Nanyue's religious phenomenon. It explored the formation process of the religious worship phenomenon in Nanyue Hengshan and analyzed the societal and political factors contributing to the increasing fervor in the belief of Nanyue deities. The research deeply examined the historical processes leading to the prosperity of Nanyue's incense burning. The author pointed out that Nanyue Hengshan's incense pilgrims mainly come from the areas within 500 kilometers centered on Nanyue Hengshan, including Hunan, Hubei, Jiangxi, Guangdong, and Guangxi. An article describing the overview of religious tourism in Nanyue portrays incense pilgrims heading to Nanyue, "All the pilgrims wear red headscarves... On the pilgrimage, everyone holds incense, and one or two lead the chanting of 'Incense Burning Song,' and the crowd responds." Hence, it is evident that believers from different regions sing folk songs when going on pilgrimage to Nanyue. The research also observed that since most pilgrims from various regions gather here during the lunar months of July and August, they influence each other in the culture of pilgrimage, leading to the formation of rich and standardized prayer chants.

Liu Guowu and Shen Xiuying (2018) conducted research on the tourism culture of Nanyue region. This research explores the historical and cultural characteristics of Nanyue as a tourist destination and analyzes its advantages and disadvantages in terms of history, culture, and natural environment. It delves into the religious history of Nanyue Hengshan, provides an overview of the various peaks, scenic spots within Nanyue Hengshan, the "fire" culture, the culture of praying for a longer life, and the humanistic landscape of Nanyue Hengshan. In the chapter on "Folk Culture," the book

introduces the rituals and ritual music of folk worship of Nanyue deities. As this book aims to introduce Nanyue's tourism culture to the public, the description of folk worship of Nanyue deities and the ritual songs of worshipping Nanyue is not detailed.

Hu Jiansheng (1999), in "An Introduction to Nanyue Tourism Culture," researched Nanyue's tourism culture, particularly focusing on its religious elements. This research explores the historical formation, manifestations, and development trends of Nanyue's tourism culture and analyzes the different ritual processes of various temples in Nanyue and the consumer experience of different tourists during their visit to Nanyue. The research deeply delves into the religious and cultural phenomena in Nanyue's tourism culture, examining the processes of the worship ceremony in Nanyue and the cultural phenomena of Nanyue's religious beliefs, as well as the formation of small social groups through the gathering of believers. The research also investigates the ritual songs of pilgrimage to Nanyue.

Li Yingchun and Li Rong's "A research on the Value of Building a Repository of Religious Music Scores in Nanyue Hengshan" researched the value of constructing a repository of religious music scores in Nanyue Hengshan. This research explores the types, forms, and characteristics of religious music centered around Nanyue Hengshan and analyzes the existing forms of religious music influenced by Nanyue culture, including the ritual songs of worshipping Nanyue, within the repository. The research delves deeply into the value and significance of building a repository of religious music in Nanyue Hengshan, encompassing Buddhist music in Nanyue temples, Taoist music in Nanyue Taoist temples, and a repository of music scores for the worship music of Nanyue's folk pilgrimage. It summarizes the importance and significance of building a repository of religious music in Nanyue Hengshan and the value it brings to the preservation, inheritance, and research of Nanyue's culture and religious music.

Research Results on the Social Functions of Folk Songs

Zou Wanhua (2009) researched the functions of Tujia folk songs. This research explores the musical characteristics of Tujia folk songs and analyzes how these songs record the production, life stories, and inner journeys of the Tujia people. It reflects the history and folk customs of the Tujia ethnic group through a high degree of integration of the Tujia language and music. The research deeply investigates the rich functional advantages of Tujia folk songs within Tujia society, believing that Tujia folk songs are

not just artistic expressions but also manifestations of cultural heritage and social cohesion. They are not only representations of musical art but also crucial components of the Tujia spirit and culture.

Teng Zhipeng, Liu Kaie, and Mo Qiu conducted research on the types, functions, and significance of Mulao folk songs. The article explores the types and functions of Mulao folk songs in Guangxi and their significance in contemporary times. It analyzes how Mulao folk songs not only nurture and strengthen ethnic identity but also facilitate interpersonal communication, pass on experiences, express emotions, showcase intelligence, and provide entertainment and other folk functions. The research deeply analyzes the three levels of contemporary significance of Mulao songs: firstly, they comprehensively reflect and demonstrate the lives of the Mulao people, enhancing ethnic cohesion; secondly, these songs exemplify communication and unity among different ethnic groups; thirdly, Mulao folk songs share elements with other ethnic cultures, indicating the harmony of the entire Chinese nation since ancient times.

Tang Tingting (2010) conducted research on the cultural functions and inheritance of traditional Naxi folk songs. This research explores the importance of traditional Naxi folk songs in the lives of the Naxi people and their cultural and social functions. The research analyzes how these songs play a significant role in preserving and promoting Naxi culture, strengthening social cohesion, and conveying history and ethnic memories. The research deeply explores how traditional Naxi folk songs are undergoing significant changes in cultural and social functions in the new cultural context. These changes not only manifest in the musical characteristics of traditional folk songs but also affect the inheritance models of these songs. This interactive relationship presents both advantages and challenges for the inheritance and protection of traditional Naxi folk songs in the face of modernization and globalization.

Chen Xi (2008) conducted research on the performance context and cultural functions of Dong ethnic folk songs from the perspective of performance anthropology. This research explores the widespread presence and significance of Dong ethnic folk songs in the real-life of the Dong people. It analyzes how Dong ethnic folk songs are not only an artistic form but also a fundamental means of aesthetic communication. People express emotions, convey information, and showcase aesthetic customs through singing Dong songs. The research delves deeply into the important role these songs

play in the lives of the Dong people, acting as a vital medium for social interaction and cultural inheritance. However, with the spread of external cultures and changes in the cultural psychology of tourists, the performance mechanism and cultural functions of Dong ethnic folk song culture are undergoing unprecedented historical changes. The research also examines how these changes have led to a comprehensive transformation of the cultural functions of Dong songs. Folk song performances are no longer merely a traditional means of aesthetic communication but have started encompassing more cultural functions, such as showcasing Dong culture to the outside world, attracting tourists, and promoting Dong ethnic folk songs. However, this transformation also brings challenges, such as how to maintain the authenticity and originality of Dong ethnic folk songs and avoid excessive commercialization and cultural alienation.

Yan Ruowan (2020) conducted research on the cultural attributes and educational functions of folk songs. This research explores how folk songs, as the most authentic form of ethnic music, embody the culture and humanity of ethnic groups, which is of great significance for the formation of the Chinese nation's collective consciousness and the construction of a human community. It analyzes the temporal dimension, spatial dimension, and typological characteristics of folk songs, providing an in-depth interpretation of the cultural connotations of folk song culture. The research further explores the educational functions of folk songs, including their cultural infusion in education, providing cultural nourishment and enlightenment for students. It covers the nurturing of moral character, illustrating how folk songs, as representatives of traditional culture, can cultivate virtues and shape a wholesome personality. Additionally, folk songs serve as a medium for cultural inheritance, helping people preserve and inherit traditional culture and promote the excellence of Chinese traditions. Folk songs also contribute to cultural consciousness, stimulating people's awareness of cultural identity and a strong sense of cultural belonging. Finally, the research emphasizes the educational appeal of folk songs for national identity, expressing love for the country and the nation, and emphasizing the importance of national identity.

Zhao Min (2015) conducted research on the traditional social functions and changes in Wanzhou folk songs. This research explores the significant role played by traditional Wanzhou folk songs in the production and life of the people. It analyzes the

various functions of traditional folk songs in the Wanzhou region, including assisting in productive labor by coordinating the rhythm and lyrics of the songs with rural labor to improve work efficiency. Additionally, folk songs contribute to knowledge transmission and aesthetic education by conveying historical stories, moral principles, and cultural knowledge while cultivating aesthetic tastes. Folk songs also serve as a means of interpersonal communication and expression, assisting people in conveying emotions and exchanging ideas. Moreover, they express religious beliefs and customary norms by using songs to worship deities and participate in religious ceremonies. Furthermore, folk songs promote social harmony, stability, and development by transmitting social norms and advocating harmonious social relationships. The research deeply analyzes how traditional Wanzhou folk songs may face the risk of extinction due to changes in the times. The research emphasizes that traditional folk songs, while carrying rich culture and history, can only maintain their vitality and continue to be inherited by continuously adapting to the demands of the times and developing new functions.

Xiang Min (2017) conducted research on the educational functions of Qiang ethnic folk songs. This research explores the educational functions of Qiang ethnic folk songs in moral education, intellectual education, and aesthetic education. It offers suggestions for the preservation of Qiang ethnic folk songs in schools located in Qiang regions. The research analyzes the role of Qiang ethnic folk songs in moral education, including their political, economic, cultural, social, natural, and self-enjoyment aspects. It further discusses how Qiang ethnic songs promote intellectual education by providing knowledge in humanities, social sciences, and natural sciences. In terms of aesthetic education, the article explores Qiang ethnic songs' influence on the understanding, appreciation, and creativity of beauty. By analyzing the melody, rhythm, and poetic imagery of Qiang songs, it showcases the Qiang people's pursuit and yearning for beauty. The article suggests that the preservation of Qiang ethnic songs in schools in Qiang regions helps guide students in inheriting Qiang culture, promoting their comprehensive development, and enriching campus life. The article recommends focusing on inclusiveness, adaptability, contemporaneity, and scientific selection of content and utilizing extracurricular activities, school-based curricula, and campus culture as approaches for preserving Qiang ethnic folk songs.

Yu Sirui and Li Hua (2013) conducted research on the Changli folk yangge dance and explored its role in improving the overall moral demeanor of rural areas. The article focuses on the moral education function of Changli folk yangge dance, including its wide range of themes covering various moral education contents. The researchers believe that Changli folk yangge dance can use a popular approach to impart moral education to farmers, thereby enhancing the overall moral demeanor of rural areas. The article emphasizes the importance of traditional folk culture, especially traditional folk songs, in shaping moral values. Despite the continuous enrichment of material life, there is not necessarily a connection with people's spiritual realm and moral cultivation. Changli folk yangge dance and other traditional cultural forms, such as the ceremonial songs of the Mount Heng Worship Ceremony in Longhui County, Hunan Province, may help compensate for this deficiency and improve the rural moral values.

Nong Jumei (2015) conducted research on the moral education value of Guangxi Zhuang folk mountain songs. The article focuses on the moral education methods in Guangxi Zhuang folk mountain songs, including the moral education elements and characteristics contained in Zhuang folk mountain songs. The researchers believe that the moral education methods in Guangxi Zhuang folk mountain songs have significant reference value for the moral education in Guangxi ethnic areas. This research delves deep into the unique moral education value of Guangxi Zhuang folk mountain songs, contributing to the construction of the spiritual home for the people of Guangxi Zhuang. The research argues that Guangxi Zhuang folk mountain songs possess unique moral education value, which holds vital significance in Guangxi ethnic areas and offers beneficial influences on the construction of the spiritual home for the Zhuang people.

Su Riguo (2019) explored the significance of the Mongolian obo worship culture under the perspective of rural civilization construction. This research focuses on the impact of traditional Mongolian obo worship culture on rural moral education. It states that Mongolian obo worship activities play a role in creating a favorable natural and ecological environment in rural pastoral areas during rural civilization construction. The research examines the transmission and inheritance of Mongolian obo worship culture, the integration of social relationships among village groups, and the promotion of traditional cultural virtues. The Mongolian obo worship culture bears essential

significance in rural civilization construction, positively promoting rural moral education, and facilitating the preservation and inheritance of excellent folk cultural traditions, promoting harmonious social development.

Wang Lei (2017) conducted a preliminary exploration of the moral education function of traditional Chinese opera, Beijing opera. This research discusses the moral education function that Beijing opera possesses as a traditional Chinese opera. The research analyzes Beijing opera's influence on moral values in traditional folk songs and its role in rural moral education. The research contends that Beijing opera, as a traditional Chinese opera, plays a significant moral education function in rural civilization construction. Through the portrayal of characters and plots, Beijing opera can convey moral education messages to the audience, inspiring them to contemplate moral values and contributing to the overall moral level of rural areas. The research perspective and method provide valuable insight for researching the impact of traditional folk songs on moral values, offering valuable guidance and reference for the research and inheritance of Beijing opera.

Anthony Seeger (2012) conducted anthropological research on the music of indigenous people in the Amazon River basin. This research explored the occurrence and evolution of music among indigenous communities in the South American region through their singing activities and other cultural expressions. The author explained the role and significance of music in local society, discussing its influence on cultural activities. Using ethnographic writing methods, the research studied society from the perspective of performance music, applying anthropological research methods to the field of music and providing a new research perspective on ritual music. The research argues that music plays a significant role among indigenous communities in the Amazon River basin, revealing the value and meaning of music in local culture and society through the research of its performance forms and origins. The author's anthropological research methods offer a new approach and perspective for Western scholars to focus on the social function of music under the influence of anthropology.

Xu Yulan, Song Yan, and Wang Caicai (2022) provided a detailed introduction and explanatory analysis of the original ecological folk songs in Hunan. The research explores the unique cultural elements of language, melody, vocal techniques, magical tones, and diverse performance styles found in the original ecological folk songs in

Hunan. This research adopts various methods, including literary analysis and field investigations, to examine the origin, development, and artistic features of the original ecological folk songs in Hunan. The research draws on a vast amount of professional, forward-looking, and academic research results, as well as references from a wide range of literature and video materials, and incorporates suggestions and opinions from numerous minority song teachers and folk artists to explore the cultural heritage and ethnic spirit of the original ecological folk songs in Hunan. The research found that the original ecological folk songs in Hunan possess unique elements of language, melody, vocal techniques, magical tones, and diverse performance styles, providing an effective path for their development and inheritance. The research argues that the original ecological folk songs in Hunan possess rich cultural heritage and ethnic spirit, and their unique artistic characteristics and performance styles hold significant academic value. Through the use of multiple research methods and extensive surveys, this research provides valuable references and guidance for the research and inheritance of the original ecological folk songs in Hunan.

Liang Jinping and Zhou Xianhua (2006) conducted research on folk songs in the central region of Hunan Province, exploring their origin, transmission, development, and their relationship with the human environment, folk customs, and geographical environment. The work deeply investigates the historical depth and regional extension of folk songs in the central region of Hunan Province through a combination of chronological order and comparative analysis of different songs in the same region. The research conducts in-depth analysis and summarization of the morphological characteristics, conceptual features, cultural characteristics, and aesthetic characteristics of folk songs in the central region of Hunan Province, revealing the cultural structural characteristics and cultural significance of these songs. The work comprehensively examines and analyzes the relationship between folk songs and ethnic origins, social forms, folk customs, and the human environment and geographical environment. It argues that folk songs in the central region of Hunan Province possess a unique overall profile and deep cultural structure, which holds profound disciplinary significance for human cultural ecological balance and the construction of Chinese ethnic music. The analytical perspective and conclusions are helpful for better understanding the development laws and regional characteristics of folk songs in the

central region of Hunan Province and offer essential academic viewpoints and inspirations for the research of the ceremonial songs of the Mount Heng Worship Ceremony.

Research on the Worship of Mount Heng and the Ritual Songs of Worshipping Mount Heng

Yang Dan and Liu Yu (2014) conducted an analysis of the pilgrimage music to Mount Heng in Hunan, using the example of Shuangwu Village in Laoliangcang Town, Ningxiang, to understand the characteristics and significance of the pilgrimage music to Mount Heng. The research aimed to provide a foundation for the research on the religious and tourism culture of Mount Heng. The research first outlined the basic situation of the pilgrimage activities to Mount Heng and introduced the pilgrimage music of Shuangwu Village in Laoliangcang Town, Ningxiang. It conducted an in-depth analysis of the pilgrimage music from two aspects: lyrics and singing characteristics, and tonal structure and rhythmic analysis, exploring the relationship between the dialect intonation, rhythmic patterns, and melodic lines in the singing of the pilgrimage music. The research suggests that by researching the general overview and specific characteristics of the pilgrimage music to Mount Heng, it can provide a foundation for further research on the pilgrimage music of Mount Heng and offer valuable insights into the research on the main aspects of Mount Heng's culture, focusing on religious and tourism culture. This research provides important academic references for understanding the inheritance and development of the pilgrimage music to Mount Heng, which can be beneficial for the research on the ritual songs of worshipping Mount Heng in Longhui County.

Li Gang (2015) researched the current status and trends of the religious music of Mount Heng, providing an outlook on the research status and trends of the religious music of Mount Heng. The research reviewed and summarized the research related to the worship of the deities of Mount Heng, including the ritual music of various temples, religious prayer music, and the worship songs sung by believers from various regions. It comprehensively reviewed and summarized the religious music of Mount Heng, covering the ritual music and religious prayer music of various temples. The research also included the worship songs sung by believers from different regions, showcasing the diversity of the worship music to Mount Heng as the believers come from Hunan

Province and surrounding provinces, with different living environments, customs, and local languages and dialects. However, as Mount Heng is an important religious site, believers from different regions exchange ideas in terms of the singing content and melody. By describing the general overview of the religious music of Mount Heng, this research provides an important reference for understanding the diversity and exchange of the worship music of the deities of Mount Heng. For the research on the ritual songs of worshipping Mount Heng in Longhui County, this paper's research methods and viewpoints can be adopted to deeply explore the regional characteristics and significance of the worship music of Mount Heng from the perspectives of believers from different regions, contributing to a better understanding of the religious music of Mount Heng.

Luo Can (2010) researched the formation process of the deity worship at Mount Heng, combing the historical events, myths, and field survey data to comprehensively sort out the historical evolution of the deity worship at Mount Heng. The research revealed the origin and early formation of the deity worship at Mount Heng through the investigation of historical events, and it analyzed the influence of myth stories on shaping and developing the deity worship at Mount Heng. Through the collection and analysis of field survey data, the research gained a deeper understanding of the embodiment and impact of the deity worship at Mount Heng in real life. The research suggests that the deity worship at Mount Heng, as part of the deity worship at Mount Heng, is closely related to the ritual songs of worshipping Mount Heng. A thorough understanding of the deity worship at Mount Heng provides important insights and significance for the research on the formation process and cultural significance behind the ritual songs of worshipping Mount Heng.

Tian Yan (2012) conducted an investigation and research on the pilgrimage activities to Mount Heng in Meishan region, providing a detailed record of the worship activity to Mount Heng organized in Requan Village, Jinshiqiao Town, Longhui County, in 2012. The research aimed to understand the entire process of the worship ceremony to Mount Heng and its impact on the psychology of the believers. The article extensively recorded the organization process of the worship activity to Mount Heng in Requan Village, including the organization and participation of the worship teams. It conducted a comprehensive investigation and observation of the worship ceremony to

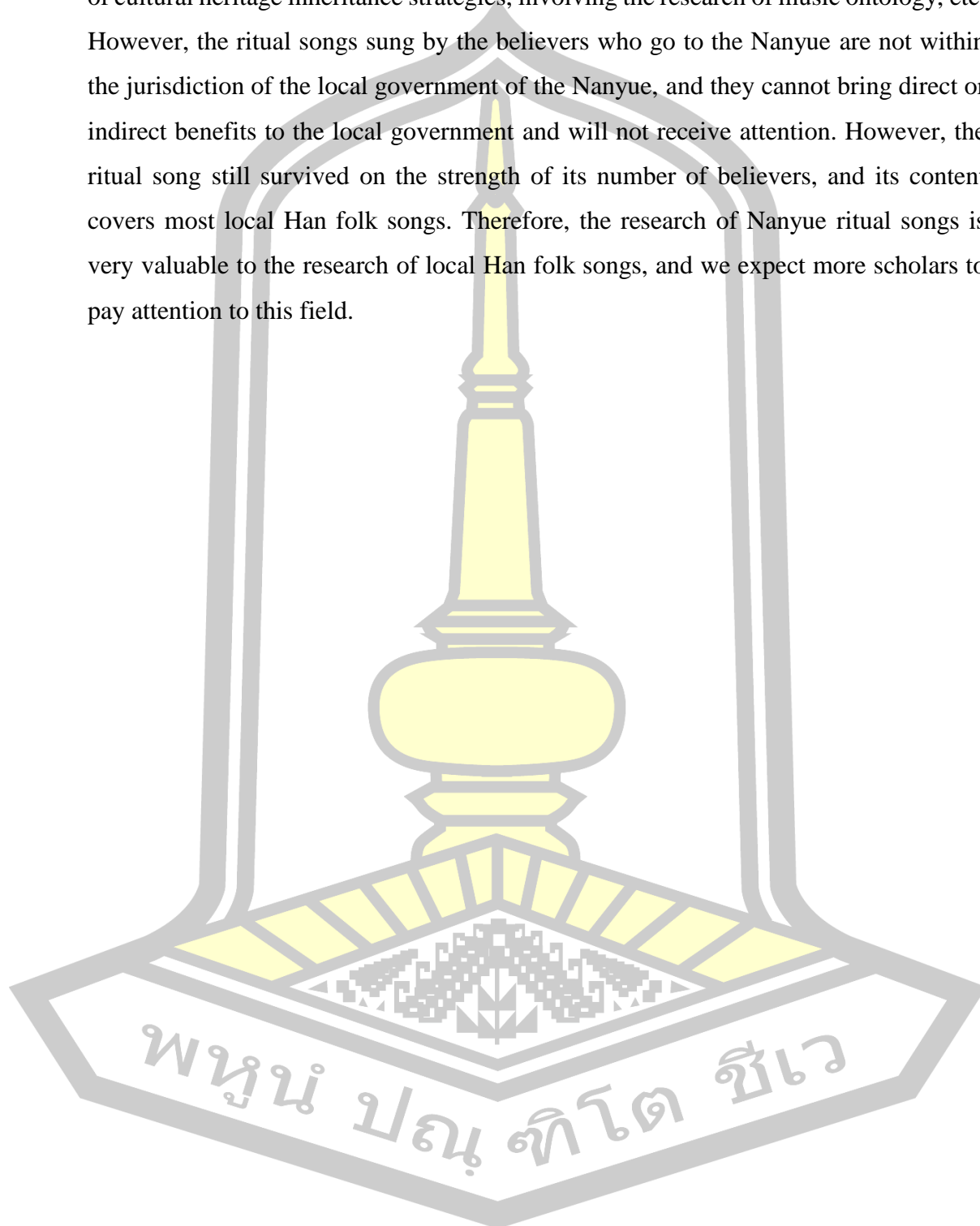
Mount Heng, exploring the specific content, procedures, and roles of the ceremony's participants. The research also researched the psychological experiences of the believers after participating in the worship ceremony, paying special attention to the impact of the mystical experiences of the pilgrimage on the psychology of the believers. The research suggests that the worship ceremony to Mount Heng has a significant impact on the psychology of the believers, as the mystical experiences of the pilgrimage provide psychological support and spiritual comfort to the believers, leading to a profound influence of the deity worship at Mount Heng among the population. This research provides valuable information and insights for understanding the significance of the worship activities to Mount Heng and the attitudes of the people towards the deity worship at Mount Heng.

My two articles are titled "An Initial Exploration of the Ritual Songs of Worshipping Mount Heng in Meishan Region - A Case research of the Nanyue Pilgrimage Chants in Nanshi Village, Hengbanqiao Town, Longhui County, Hunan Province" and "Classification and Educational Function of 'Ritual Songs of Worshipping Mount Heng' in Southwestern Hunan Province." These studies conducted research on the musical forms, songbooks, and social functions of the ritual songs of worshipping Mount Heng in the southwestern region of Hunan Province. In my research, I analyzed the musical characteristics of the ritual songs of worshipping Mount Heng and conducted an in-depth classification of these songs based on their musical forms, literary features, and social functions. Furthermore, the research also examined the moral educational function of the ritual songs of worshipping Mount Heng. It is important to note that the term "pilgrimage music" used by Yang Dan and Liu Yu in their research and the term "ritual songs of worshipping Mount Heng" used by me essentially refer to the same concept. The difference lies only in the regional variations of terminologies for this particular musical tradition.

Summary

To sum up, the ritual song in Longhui County, Hunan Province, China, is an important branch of local traditional music. To some extent, it is the existence mode of local Han folk songs and has high research value. However, the current research on Nanyue religious belief mainly focuses on the anthropology investigation of worship ceremonies; most of the research on the belief music of Nanyue gods focuses on the

ritual music of local temples. Moreover, such research is limited to the research level of cultural heritage inheritance strategies, involving the research of music ontology, etc. However, the ritual songs sung by the believers who go to the Nanyue are not within the jurisdiction of the local government of the Nanyue, and they cannot bring direct or indirect benefits to the local government and will not receive attention. However, the ritual song still survived on the strength of its number of believers, and its content covers most local Han folk songs. Therefore, the research of Nanyue ritual songs is very valuable to the research of local Han folk songs, and we expect more scholars to pay attention to this field.



CHAPTER III

Research Methodology

This chapter mainly introduces the research methods used in the study of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China. It includes the regional scope of the research, the classification of the research objects, the selection of the research information providers, and the design process of the consultation questions. The research structure of this chapter is as follows:

1 Research Scope

1.1 Scope of content

1.2 Scope of sites

1.3 Scope of time

2 Research process

2.1 Selected research sites and information

2.2 Research tools

2.3 Data Collecting

2.4 Management data

2.5 Data analysis

2.6 Research results

1. Research scope

1.1 Scope of content

1.1.1 The role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province.

1.1.2 Analyze the characteristics and elements of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

1.1.3 Develop guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

1.2 Scope of sites

The research site was located in Longhui County, Hunan Province. Due to its special geographical location and profound historical and cultural background, the

Chao Bai Nanyue ritual songs of Longhui County became the ideal subject of our research. Additionally, the Chao Bai Nanyue Ritual Songs in Longhui County had a significant influence on the local area, making it a suitable location for our research.

1.3 Scope of time

The research is planned to span two years, from Month 1, 2020, to Month 31, 2023. In the first year, the main focus will be on conducting on-site field investigations and data collection, specifically recording and researching the ritual songs of Longhui County in detail. In the second year, the emphasis will be on data analysis, conducting in-depth interpretation and research of the collected data to address our research questions.

2. Research process

2.1 Selected research sites and information.

2.1.1 Selection criteria for the research sites:

Based on the function of the Nanyue ritual songs, the songs used in the formal Nanyue spirit worship ceremony are referred to as "ritual songs," while the songs not used in the formal ceremony are termed "non-ritual songs." For instance, songs sung during the journey to the Southern Mountain and while climbing within the Nanyue range.

2.1.2 Classification criteria for worship ceremony songs

The criteria for selecting songs in this research are: songs sung at key moments during the ceremony of worshipping the gods of the Southern Mountains and songs with typical social functions used in the ceremony of worshipping the Southern Mountains.

2.1.3 Criteria for selecting key informants

The key informants chosen for this research are participants in the worship activities of Nanyue and singers of the songs used in the worship ceremony of Nanyue. They possess the ability to sing songs from the worship ceremony of Nanyue deities and are proficient in most of the songs performed during the pilgrimage journey. Additionally, they may have conducted in-depth research on the cultural connotations of the songs used in the worship ceremony of Nanyue.

Informers:

Figure 4. Li Yunguang

Source: Jinbiao Zhou (2021)

Li Yunguang is a 67-year-old male with a junior high school degree. He is a Buddhist master, organizer, and participant of the Nanyue worship event, and also serves as a singer during the Nanyue worship ceremony.



Figure 5. Liao Yudou

Source: Jinbiao Zhou (2021)

Liao Yudou is a 72-year-old male with a technical secondary school degree. He is a retired teacher from Hengbanqiao Town, Longhui County, and currently volunteers for the town's service team. He is actively involved in moral propaganda, conducting worship activities in Hengbanqiao Town for five days regularly.



Figure 6 Zhou Jianhua

Source: Jinbiao Zhou (2021)

Zhou Jianhua is a 40-year-old male Taoist master and the singer of the Nanyue ritual song.



Figure 7 Zhou Leping

Source: Jinbiao Zhou (2021)

Zhou Leping is a 50-year-old male teacher from Huang Village, Nanyue Temple Town, with a middle school education.

2.2 Research Tools

This paper employs qualitative research methods, primarily utilizing interviews, questionnaires, and observations to obtain research data. Questionnaires were designed according to different research subjects, along with corresponding interview and observation tables.

Process of making the questionnaire (based on research objective):

- 1) The questionnaire is presented to the advisor for examination.
- 2) The questionnaire is modified based on the advisor's edits.
- 3) The questionnaire is sent to an expert for inspection before use.
- 4) The questionnaire is further modified according to specialist advice before fieldwork.

Common research methods in ethnomusicology encompass qualitative and quantitative studies.

Qualitative research** involves objectively observing the behavior and thought state of the information provider through investigation and visits. Researchers rely on subjective intuition and knowledge of the research subject to interpret the meaning of the behavior and thought state of the information provider.

In Longhui County, Hunan Province, China, the research of ritual songs encompasses various fields, requiring knowledge of ethnomusicology, musical aesthetics, sociology, and performance. The singers of the ritual songs are not professional musicians, and there are no existing scores for the songs, only lyrics. Therefore, the research will be conducted in the following ways:

Collect and sort information on the ceremony songs in Longhui County, conducting systematic field surveys in the townships to obtain first-hand information.

Follow and interview the annual Nanyue worship activities.

Classify and conduct interdisciplinary research to summarize the essential connotation of the Nanyue ritual songs and explore their objective truth and internal laws.

2.3 Data Collection

Data will be collected through fieldwork, in-depth interviews, and literature studies. To understand the ceremony songs in-depth, documents and books from local government cultural authorities will be consulted, as well as authoritative literature databases like "CNKI" in China.

Field surveys will be conducted in the towns and villages of Longhui to record the worship ceremonies and singing process during the pilgrimage journey. In-depth interviews, observation, and video collection will be conducted to understand the singing status of the Chao Bai Nanyue Ritual Songs.

2.4 Data Management

After each interview, the recorded data will be stored on the computer's hard disk and backed up on a web disk. The interview content will be converted into written records for search and adoption to provide clearer interview details and prevent loss of experienced information.

The collected data on the history, musical form, artistic characteristics, and lyrics of the ritual songs in Longhui County, Hunan Province, China, will be analyzed to understand their musical attributes and classify key components for subsequent analysis and research.

2.5 Data Analysis

The researchers utilized theories from ethnomusicology, aesthetic theory, and sociology to analyze the collected data and categorized it according to three distinct research objectives.

For the first research objective, quantitative analysis was employed to examine the data obtained from fieldwork. Researchers conducted interviews and recorded materials from the performers of the Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province. They also actively participated in Nanyue worship activities, meticulously documenting the entire worship process.

In the second research objective, the researchers employed literature research and music analysis techniques to explore the musical properties and singing techniques of the Chao Bai Nanyue Ritual Songs in Longhui County.

Regarding the third research objective, a literature research approach was used to collect and organize data. Data analysis focused on the dissemination and development of music culture, with descriptive analysis methods being employed in this section of the research.

2.6 research results presentation

Chapter I: Introduction

Chapter II: Literature Reviews

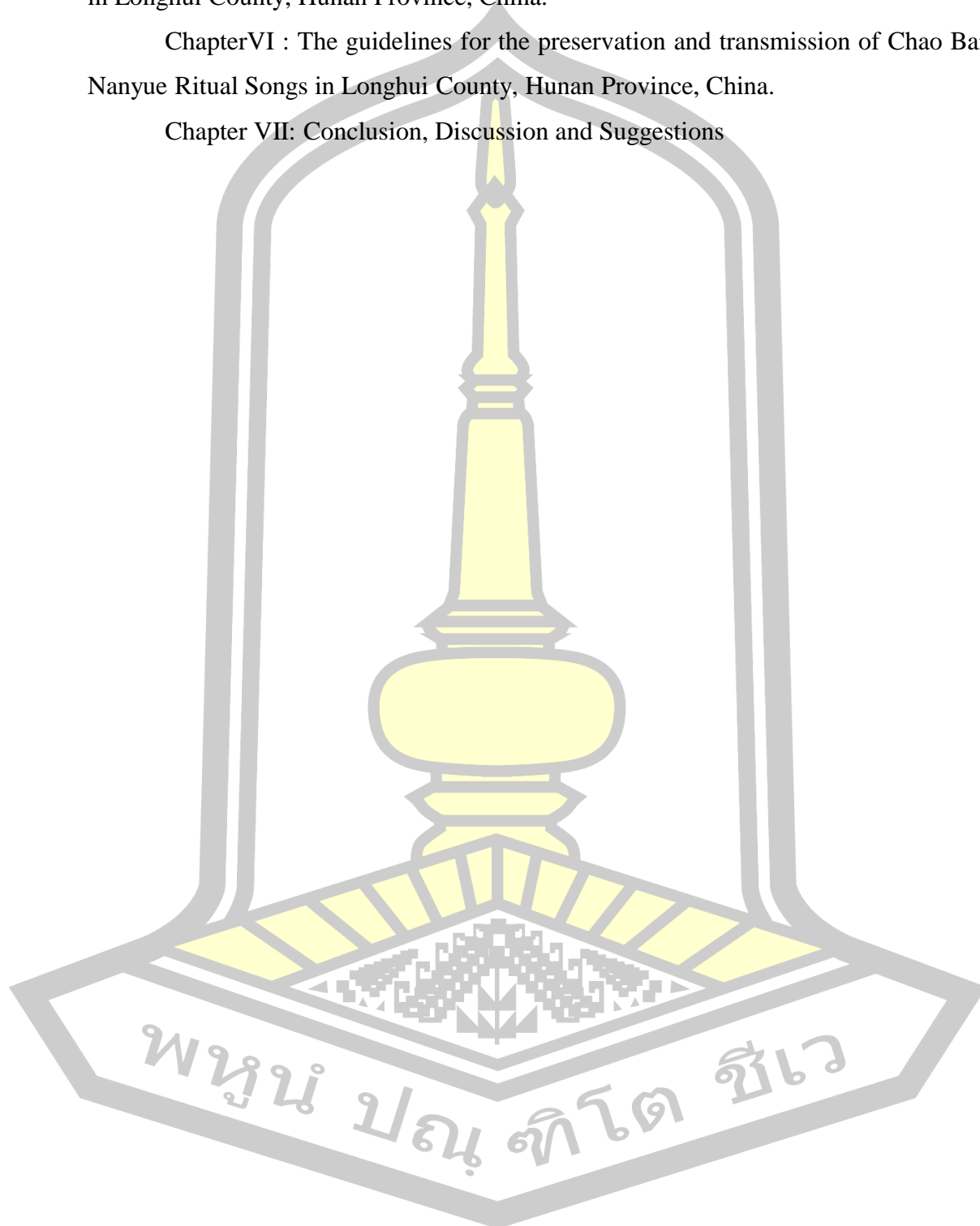
Chapter III: Research Methodology

Chapter IV: The role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

Chapter V: The characteristics and elements of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

Chapter VI : The guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

Chapter VII: Conclusion, Discussion and Suggestions



CHAPTER IV

The role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China

This chapter focuses on the role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China, and presents the following topics:

1. The Record of the Ritual Process of Worshipping the Deities of Mount Nanyue
2. The Religious Function of the Chao Bai Nanyue Ritual Song.
3. The Social Function of the Chao Bai Nanyue Ritual Song.
4. The Development of the Chao Bai Nanyue Ritual Songs in Longhui County

The ritual songs of worshipping Nanyue are a folk art that originates from ordinary people, and since its inception, it has been closely associated with the religious phenomenon of Nanyue deity worship. However, when examining this folk art, we should not confine our focus solely to the ritual songs themselves; instead, we should place them within the context of the folk religious beliefs from which they originated and the social environment in which they exist. These songs have developed against the backdrop of Nanyue deity worship and have become an indispensable part of religious ceremonies. They serve as a medium for prayers, praises, and offerings to the deities and provide a way for the common people to express their respect and piety. Through their beautiful melodies and moving lyrics, these songs engage the participants more deeply in the rituals, strengthening their faith and reverence towards the deities. Simultaneously, the ritual songs of worshipping Nanyue are deeply influenced by the social environment. Over the course of history, these songs have evolved and adapted alongside societal changes. In the past, when it took several days to hike to Nanyue for worship, the songs served different functions compared to today, when modern transportation has significantly shortened the travel time.

Therefore, in researching the ritual songs of worshipping Nanyue, we need to broaden our perspective and understand their deep connection to folk religious beliefs and their significant role in carrying societal culture. Additionally, we should pay attention to their transmission and development in modern society, exploring how to

inherit and promote this precious musical heritage in the context of contemporary times. Only with a comprehensive understanding of their religious significance and social importance, and by adapting to the needs of modern society, can these ritual songs of worshipping Nanyue continue to be passed down and shine brightly in the river of history.

1. The Record of the Ritual Process of Worshipping the Deities of Mount Nanyue

The ritual song was performed during the worship activities of the Nanyue gods. To provide readers with a more intuitive understanding of the current situation of the ritual song in Longhui County, the researchers present the investigation report of a team in Liugang Village, Hengbanqiao Town, Longhui County in 2020. Liugang Village is a small mountain village in the west of Longhui County, near Dongkou County, located 40 kilometers away from Longhui County. The location of Lushan Village was originally the residence of a township government, named Lushan Township. In 1995, the Chinese government reformed the grassroots administrative region and abolished the township's establishment. The original Lushan Village, along with Jinpan Village, Gaoshan Village, Fuxing Village, and Shantang Village under the township's jurisdiction, were all placed under the jurisdiction of Hengbanqiao Town. The villagers of this village are predominantly Han Chinese and have a long history of worshipping the Nanyue gods. The participants in the Nanyue pilgrimage are not only members of Lushan Village but also from surrounding villages. As they set out from Lushan Village, I refer to it as the Nanyue pilgrimage activity of Lushan Village. The following is the entire process of their Nanyue pilgrimage:

1.1 Organization of the Nanyue Worship Team: The Xiangtou, the organizer of the Nanyue pilgrimage, is usually a local Taoist master or a respected elder. In this case, Zhou Yunsheng, born in 1950 in Jinpan Village, Hengbanqiao Town, Longhui County, serves as the incense head. His ancestors were engaged in the Taoist profession, and he has been involved in Taoism and Meishan religion since childhood. In 1986, he became an officially recognized Taoist mage. Since 1990, he has been organizing the Nanyue worship activities.



Figure 8. On the morning of departure, at 4 o'clock, a ritual of lighting incense is held, with the Xiangtou offering blessings for each participant, and the names of every pilgrim written on yellow paper.

Source: Jinbiao Zhou (2021)

The participants of the Nanyue pilgrimage come from several villages within the original Lushan Township, including Lushan Village, Jinpan Village, Gaoshan Village, Douche Village, and others. Among them, Jinpan Village and Gaoshan Village have the largest number of villagers, totaling more than 40 pilgrims, including children, elderly people in their 80s, newborn babies, long-term pilgrims with over 30 years of experience, and newcomers participating in the Nanyue pilgrimage for the first time. The participants also include students, migrant workers returning from coastal areas, retired workers, teachers from public institutions, villagers running shops, village doctors, and local farmers. They all participate in the worship as family units.

Xiangtou makes preparations one month in advance, selecting auspicious days for religious activities, as Chinese people believe that each day has its own attributes and appropriate activities. Xiangtou determines the number of rental tourist buses based on the number of participants and prepares sachets, Yin money (offering money), and calculates the overall trip cost, which was 618 Chinese yuan for that year.

1.2 Start Incense, Worship Incense, Reply Incense:

June 15th, 3:00 PM, Chinese calendar

"Initiate Incense" Ceremony

On the afternoon of June 15th in the Chinese calendar, the "Start Incense" ceremony is held. At 14:00, all pilgrims gather at Xiangtou's home in preparation for the pilgrimage, and a meal called Suhur is served at 14:30. Suhur signifies the beginning of a period during which pilgrims must abstain from eating meat until the end of the pilgrimage. Some devout believers observe fasting for three days prior to the pilgrimage. At 16:00, the "Start Incense" ceremony commences with the arrangement of the altar in the square outside Xiangtou's residence. Before the incense ceremony begins, Xiangtou emphasizes certain precautions to the pilgrims, urging them to follow the schedule, obey arrangements, and avoid speaking recklessly. According to Chinese beliefs, careless words might bring bad luck, so speaking less during the Chinese New Year or happy events is advisable to avoid potential negative outcomes. The ceremony lasts approximately 90 minutes and is divided into three parts:

First, incense is burned, and the gods are worshipped, with explanations about the significance and purposes of the Southern Mountains in the Ming Dynasty. Incense stools, used as incense tables in ancient times but now called incense stools due to their smaller size, are invited for use during the worship. These stools symbolize the presence of noble elders and are essential for the following worship activities.

Second, the pilgrims sing the ritual song "Qixiang Baogao" as an offering to Nanyue during the worship.



Figure 9. The divination tool, named Gua.

Source: Jinbiao Zhou (2021)

Third, a "divination" practice is performed. It involves throwing two wooden boards onto the ground for divination. The itinerary of the entire team is divined first, followed by the divination for each individual pilgrim. Each pilgrim holds a stick of incense and follows Xiangtou's lead, either bowing or kneeling towards the deity. The arrangements for bus travel are made after the "Start Incense" ceremony, with one large bus and two small buses for transportation. Additionally, two smaller groups depart from Changsha and Guangzhou, converging at Nanyue. The group arrives at Nanyue at 23:00 in the evening, and the hotel welcomes the pilgrims by setting off firecrackers.

June 16th, Chinese Calendar

On the morning of June 16th in the Chinese calendar, the "Worship Incense" ceremony is held. All pilgrims wake up at 3:00 a.m., have breakfast at 3:30 a.m., and proceed with the incense offering ceremony, which is relatively simple and lasts about 20 minutes. It includes prayers and the singing of Chao Bai Nanyue ritual songs, particularly the "Incense Offering Song." The hotel owner accompanies the head pilgrim to purchase group tickets and transportation passes for the ascent to Nanyue. The head pilgrim then distributes the tickets to each pilgrim. The hotel owner also presents each individual with a red wish ribbon, which is tied around the arm, symbolizing blessings and protection.



Figure 10. The worshippers climb the mountain singing non-ritual songs.

Source: Jinbiao Zhou (2021)

Together, they take the cable car to reach the South Heaven Gate, which is a 5-kilometer walk to Chongrong Peak, the sacred abode of the Nanyue Holy Emperor. During this journey, the pilgrims continuously sing Chao Bai Nanyue ritual songs. Some devout pilgrims may perform the ritual of kneeling and bowing towards the direction of the Nanyue Holy Emperor's temple every five or seven steps while holding an incense burner in their hands. Various Chao Bai Nanyue ritual songs are sung during this part of the journey.



Figure 11. The pilgrims conducted a worship ceremony outdoors before entering the temple.

Source: Jinbiao Zhou (2021)

Once at the Chongrong Peak's Nanyue Holy Emperor Hall, they perform the "Three Kneeling and Nine Bowing Ceremony," which involves kneeling to the ground and touching their foreheads to the ground three times, repeated three times for a total of nine forehead touches, to pay respects to the Nanyue Holy Emperor. After the formal worship, they perform divination to communicate with the deity and ascertain whether their requests have been granted. If the deity's response is not favorable, they continue to perform divinations until they receive a positive outcome, symbolized by the "Victory Hexagram." The pilgrims then exit the temple and burn the incense bags they

brought with them in the two large incense burners outside the temple, marking the completion of the main ritual of the pilgrimage. By this time, it is approximately 9:00 a.m., and they can begin their descent. Upon descending the mountain, they can rest at the hotel or visit the market in Nanyue to explore and purchase souvenirs. The Nanyue market offers many items that appeal to children, which is why children often express a desire to visit Nanyue with their parents each year. After having lunch at 1:00 p.m., they prepare to return home by car. Before departing, there is a farewell ceremony called "Ci Xiang" (Bidding Farewell to Incense), signifying the completion of the main ritual of the Nanyue pilgrimage and the pilgrims' readiness to return home.



Figure 12. "The temple space within Mount Zhurong is small, accommodating only a limited number of people at a time. Therefore, the devotees line up to enter, and there are no large ceremonies. Instead, they engage in quiet divination and prayers in family groups."

Source: Jinbiao Zhou (2021)

June 17th, Chinese calendar,

The "Returning Incense" ceremony is held on the morning of June 17th according to the Chinese calendar. The ceremony takes place at 9 a.m. and consists of three main components:

Incense is burned to show reverence to the deities and express gratitude for their protection throughout the pilgrimage to Nanyue, while also seeking blessings for a smooth return to their hometowns.

The Chao Bai Nanyue ritual song "Bao Gao of Returning Incense" is sung. A divination practice called "Bao Gua" is conducted to divine the fortunes of each pilgrim and their family members listed in the pilgrim register. After the divination process, each person is given four candies, symbolizing peace in all four seasons. Following the singing of the Bao Gao, the pilgrims gather and rush to consume the offerings, and some scoop water from buckets to drink, believing it brings blessings from the Bodhisattva. After the divination for the names in the pilgrim register is completed, divinations are performed for those who made Yin money (a traditional offering), and finally, blessings are offered to the individuals listed in the register. The returning incense bags, yellow money, clothes for the deity, sacred robes, the deity's seat, and the square box are piled up at the entrance. A male chicken is sacrificed as an offering to the deities, and its blood is sprinkled on the incense bags and paper before being incinerated. The entire ceremony lasts for nearly three hours. At 9:30 a.m., the meal called "Kai Hun" is served, signifying the resumption of eating meat. After the meal, the pilgrims return to their respective homes, officially concluding the Nanyue pilgrimage.

1.3 The Ceremony and Procedure of the Nanyue Gods

Arrangement of the Altar: At the entrance of the main hall, there is a table with an incense burner. In the middle of the table, there are three plates, each containing a whole cooked chicken, a piece of cooked pork, and a cooked grass carp. On the innermost side of the table, there are three wine glasses. On the table, there are two red candles inserted into a liter of rice, a bundle of Yin money, a large bowl of rice with the deity's sleeve, two command flags, two large incense sticks, and several small incense sticks. On the stool in front of the table, there are two buckets of spring water with several incense sticks crisscrossed on top, and the small incense sticks are lit. The deity's seat, written on yellow paper, has the words "Offering to the Supreme Deity of Nanyue, Guardian of the Nation, Full of Divine Presence." On the left and right sides, it reads "Generals Jin and Wu, Striking Evil and Upholding Justice," followed by "Devoted men and faithful women sincerely observe fasting, men, women, the elderly,

and the young, enjoying peace and tranquility." On the upper middle wall inside the house, there is a hanging scroll of the deity of Nanyue (commonly known as Gongde) and the deity's sacred robe, with a paper burning basin placed outside the door.



Figure 13. altar

Source: Jinbiao Zhou (2021)

2. The Religious Function of the Chao Bai Nanyue Ritual Song

2.1 Ceremonial Function: In the development process of the folk worship ceremony of Nanyue deities, a detailed and standardized worship procedure has been formed. For example, before setting off to worship in Nanyue, one must take a bath and fast three days in advance. The so-called bath refers to washing one's body thoroughly, while fasting refers to eating only vegetarian food and water, and not meat for these three days. On the first day of bathing and fasting, there is a "fasting" ceremony; before departure, a "beginning incense" ceremony should be held. Incense is a sacrificial offering used in religious ceremonies to worship the gods. When spices are made into thin strips, a fragrance is produced during the burning process. It is said that incense can be burned to communicate with the souls of another world. The meaning of 'beginning incense' is to tell the gods that believers will come to Nanyue from today to worship the Nanyue Holy Emperor. We hope that the souls of our ancestors, the Nanyue Holy Emperor, and the gods in charge of the believers' location can bless the pilgrims'

safe journey. Next, there will be the ceremony of "worshipping the mountain gate," the formal ceremony of worshipping the gods of Nanyue, the ceremony of "bidding farewell to the Holy Emperor of Nanyue," and the ceremony of "returning incense." The songs for the worship ceremony of Nanyue deities appear in almost every program of the worship ceremony.

In the worship ceremony of Nanyue, not only the person responsible for the sacrifice must sing the song of the worship ceremony, but all believers must also sing it. The content of singing is thanking the gods, and thanking the gods can actually be expressed. Why do we have to sing it in the form of a song for worshipping Nanyue? In fact, this is the ritual function of the song for worshipping Nanyue. What is a ceremonial function? The significance of rituals lies in allowing the participants to complete a transformation of identity, from an ordinary person to a worshiper, and from an ordinary person to a person who can communicate with the gods. If believers still express themselves in their usual way, they cannot achieve an identity transformation in form. So, in terms of the way of speaking, it is transformed from the usual way of language expression to the way of singing. From the beginning of the fasting ceremony, worshippers are preparing for this transformation of identity, and after the completion of the "Incense Beginning" ceremony, worshippers have completed this transformation of identity. Therefore, the first function of the ritual song of the Longhui Worship to Nanyue is the ritual function.

2.2 The Role of Communication with Gods: People believe that gods are noble, and their language is higher than human language, and their voices are more beautiful than human voices. To approach and communicate with gods, humans need to use the most beautiful sound they can produce. And the most beautiful sound of humans is singing, so they choose to use singing to communicate with the gods. Although there are melodic ups and downs in the ritual songs of Longhui Worship to Nanyue, this change in pitch is not disconnected from the actual language but developed based on the fluctuations in local pronunciation, intonation, and language momentum. Moreover, expressing prayers through singing can increase the frequency and volume of the voice, making it more penetrating. The local Taoist mage believes that this method can transmit the voice to the immortals in the sky, allowing them to hear the believers' requests more clearly and clearly. Their behavioral logic is a bit like talking to elderly

people with poor hearing, who need to speak their language louder. On the one hand, they believe that the gods are omnipotent, and on the other hand, they are afraid that the gods may not have good hearing, and they are afraid that their prayer voice may be too low to make the gods unable to hear clearly. This is also a manifestation of the serious attitude of Chinese people in doing things. They always try not to make mistakes in any aspect of their work, hoping to achieve the expected results.

2.3 Praise the Role of Gods: Chinese people speak very implicitly and have a good understanding of language skills. They do not directly make their own requests, but rather praise the other party first and then make their own requests when others are in a happy mood. The ritual song of Longhui County's worship of Nanyue Mountain often sings a large section of lyrics praising the gods before formally making a request to the gods. The lyrics include praising the gods' miracles in the world, praising the good they have done for the people, and praising how the gods can save the suffering of ordinary people. After a series of praise words, believers will make their own demands, such as praying for the extension of their parents' lives, praying for the health of their family, or praying for good luck.

2.4 The Role of Pleasure Gods: In the logic of Chinese belief, gods, like humans, have emotional changes such as joy, anger, sorrow, and joy. It can be said that God is human, and humans are also gods. Because many of the gods believed in by Chinese people are held by historical heroes or scholars. Since gods are like humans, they also need entertainment, games, singing, and even watching performances. In the sacrificial ceremony, the singing of songs by believers for the worship of Nanyue is also a form of performance, performed for the gods. Here, God is the audience, while believers are actors. Believers hope that through their performances and singing, they can make the gods happy .

2.5 The Role of Strengthening Belief: The straight-line distance from Longhui County to Hengshan Mountain in Nanyue is more than 200 kilometers. Today, people drive from Longhui County to Nanyue via an expressway for about 3 hours. If transportation was inconvenient in ancient times, it would take more than 15 days to hike from Longhui to Nanyue Hengshan through the post road. On the road, various situations may distract believers, and they sing the Chao Bai Nanyue Ritual Song to prevent themselves from being disturbed by the external world and maintain their

devout faith in the Nanyue Holy Emperor at all times. After the beginning of the incense ceremony, the believers completed their identity transformation and also entered a realm belonging to the gods. Believers strengthen their subjective cognition of entering the realm of gods through the singing of the Chao Bai Nanyue Ritual Song.

2.6 The Role of Enchantment: The concept of 'charm' was proposed by Max Weber in a speech in 1919. Before modern science could explain many mysterious phenomena, people lived in a world full of charm. In the face of nature, people often use spirits and ghosts to explain things they cannot understand and use mysticism-colored rituals to give things a layer of "charm." People abandoning normal expressions and using singing to communicate with gods is also a form of enchantment. This approach adds a sense of mystery to the ritual, making people more convinced that there is a world of souls above the real world and convincing believers that their worship of gods and prayers for them are correct .

3. The Social Function of the Chao Bai Nanyue Ritual Song

3.1 The Role of Inheritance Education: The worship activities in Nanyue are often based on families, with multiple families acting together. Participants include the elderly and children. The elderly are often singers of the songs for the worship of Nanyue, while children are loyal listeners of the songs for the worship of Nanyue. So, many of the songs for the worship ceremony of Nanyue are themed around historical stories, agricultural production knowledge, daily life knowledge, and interpersonal communication knowledge. This type of song is the best enlightenment education for children participating in worship. They will hear interesting life knowledge and interpersonal communication knowledge in the songs, especially children can hear their favorite historical stories in the songs for the worship ceremony of Nanyue, such as "Radish Saves Mom" and "White Ape Guide the Way". While children acquire this knowledge, it is also a kind of inheritance of the ritual songs of Longhui County's worship of Nanyue. Children unconsciously learn to sing the ritual songs of worship of Nanyue when listening to them.

3.2 The Role of Entertainment: In ancient times, the journey from Longhui County to Nanyue was long, requiring more than 10 days of hiking. Even in modern times, where passenger transport is highly developed, it took more than 3 hours. There

were no other recreational activities during the journey. There were many historical stories and mythological stories in the ritual songs of worship to Nanyue, as well as some songs that can be used for interaction. These songs can just make the boring journey more entertaining and relieve the fatigue of the journey.

3.3 The Role of Socialization: There are many songs used for interpersonal communication in the worship ceremony of Nanyue, such as "Seeking Water," which is a song that asks local people for a bowl of water to quench their thirst during a journey; And 'Entering the Hotel' was a song sung during a few hotel stays during a hiking trip to Nanyue for worship before transportation was inconvenient; 'Brothers Meet' is a song sung by pilgrims from other places who met during the Nanyue pilgrimage and became friends with each other when they met at a hotel; And 'He Comes to Me' is a farewell song sung by pilgrim friends from other places who have already finished their pilgrimage and are preparing to return home when pilgrims go to worship. In addition, songs such as 'He Comes and I Come Back,' 'Cross the Street,' and 'Brothers Live Together' are all sung in social interactions. Therefore, the songs for the worship ceremony of Nanyue also have social interaction functions.

4. The Development of the Chao Bai Nanyue Ritual Songs in Longhui County

With the continuous changes in society, the ritual songs of worship to Nanyue in Longhui County, Hunan Province, have also experienced a series of developments and changes. These changes not only affect the form but also have a deeper impact on the quantity of repertoire and the content of ceremonies.

Firstly, due to changes in travel methods, people's travel time to Nanyue for worship has significantly shortened. In the past, people went hiking to Nanyue for worship, and the travel time could be as long as 15 days. In modern society, people usually choose to take a car to worship, and they can go back and forth in a day. The impact of this time compression is obvious. Previously, during the 15-day hike, the worshippers had enough time to sing a large number of songs for the worship ceremony of Nanyue. However, the significant reduction in travel time now has resulted in a corresponding reduction in the number of tracks previously performed. For example, the songs of "Entering the Store," as well as the songs of "Crossing the Street" and "Worshipping the Temple." As it is not a hiking trip, these scenes will no longer appear,

and the corresponding songs for the worship ceremony of Nanyue will no longer be sung. During the short journey of a day, people often only choose the most representative and expressive songs to sing, while some minor songs are omitted.



Figure 14. The scene of worshippers crossing the street singing the song of Nanyue worship.

Source: Jinbiao Zhou (2021)

Secondly, the changes in travel methods have also led to the simplification of the original rituals. In the past, during the process of hiking and worship, there were many supporting ritual activities, which often revolved around the songs of the worship ceremony of Nanyue. They were the carrier of the songs and an important way for people to express their admiration for the gods of Nanyue. However, due to the fact that current worshippers no longer hike to Nanyue for worship, many of these original ritual activities have been streamlined. For example, in the past, during resting moments on the road, people would gather together to sing and pray, but now pilgrims often do not have such time and space in their cars .



Figure 15. Nanyue pilgrims with complete clothing.

Source: Jinbiao Zhou (2021)



Figure 16. Nowadays, with the acceleration of the pace of life, many pilgrims no longer strictly wear the clothing of Nanyue worship.

Source: Jinbiao Zhou (2021)

Thirdly, the fast pace of modern life and pragmatism also had an impact on the ritual songs of the worship of Nanyue. Some less critical ceremonies, such as the fasting ceremony, are often omitted by people, and the ritual songs that should be sung in these omitted ceremonies, such as "Wishing the Ribbon," also lose their original singing significance. These songs were transferred to be sung on the way to worship, but they largely lost their original profound meaning .

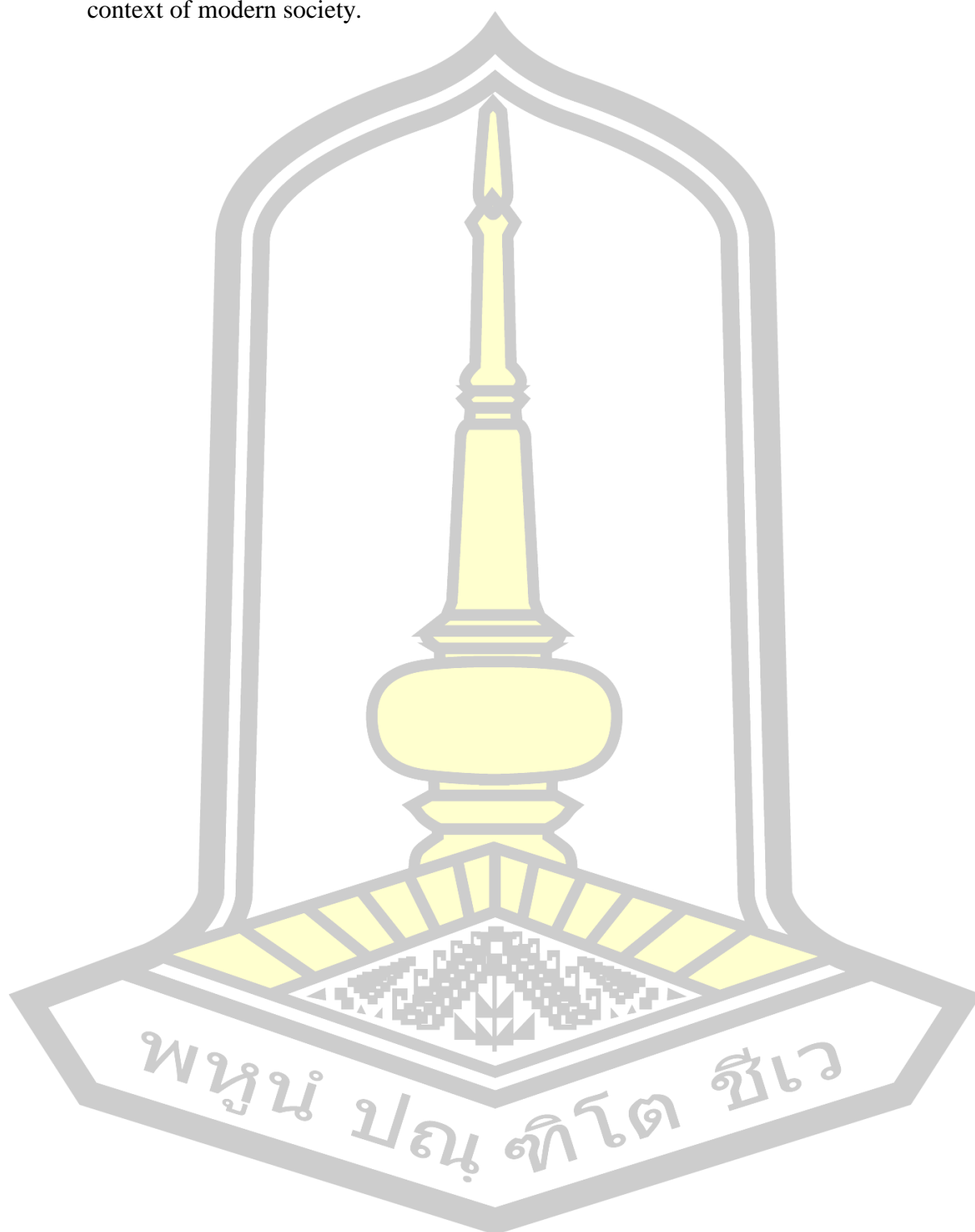
Although the changes in travel methods have led to the compression of the songs and simplification of the worship ceremony for Nanyue, this does not mean the extinction of such ritual songs. On the contrary, it has found a new way of survival in the new social environment. Nowadays, pilgrims pay more attention to the spiritual connotation of songs and the spiritual meaning of rituals in limited time and space. They seek admiration for gods and the sublimation of their own spirit in their singing, as well as the inheritance of traditional culture and the enhancement of community cohesion in their rituals .

In general, the ritual song of worship to Nanyue in Longhui County of Hunan Province, despite facing many challenges in the development of modern society, has survived tenaciously and become one of the rich and colorful cultural heritages of Longhui County and even Hunan Province. At the same time, it also reminds us that in order to protect and inherit this unique music culture, it is necessary to deeply understand and respect its development and changes to find the most suitable inheritance method for modern society.

Summary

The development of the Nanyue ritual songs in Longhui County, Hunan Province, has undergone significant changes due to societal transformations. Modern transportation has shortened the travel time for worshippers, resulting in fewer songs being performed during the ceremonies. Additionally, the simplification of rituals and the fast pace of modern life have impacted the traditional worship practices. However, despite these challenges, the ritual songs continue to survive and evolve. Today, pilgrims focus on the spiritual essence of the songs and the rituals, seeking admiration for gods and maintaining the heritage of their culture. The Nanyue ritual songs remain a vibrant cultural heritage, reminding us to respect and understand their evolution as we

seek appropriate methods to preserve and inherit this unique musical tradition in the context of modern society.



CHAPTER V

The characteristics of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.

This chapter focuses on the characteristics of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China, and presents the following topics:

1. The lyrical characteristics of the Chao Bai Nanyue Ritual songs.
2. The Musical Characteristics of Chao Bai Nanyue Ritual Songs.
3. The Aesthetic Implications of Chao Bai Nanyue Ritual Songs.

1. The lyrical characteristics of the Chao Bai Nanyue Ritual songs

The lyrics of the Nanyue ritual songs for worship exhibit a unique and diverse character, encompassing both the verses used during the ceremony and distinct features for various occasions. These lyrics not only express beliefs and prayers to the Nanyue deities but also carry a wealth of historical, cultural, and life wisdom. During the ceremony, the lyrics are often delivered with a devout and solemn tone, conveying reverence and praise for the Nanyue deities. They extol the great miracles of the gods, their benevolence towards the people, and how they alleviate the hardships of ordinary folks. Through these eloquent phrases, the worshippers express their admiration and sincere wishes to the deities, offering their heartfelt blessings through song. The lyrics of the Nanyue ritual songs for worship serve as a rich tapestry of emotions, reflecting profound beliefs and cultural values. They are a sincere expression of devotion to the Nanyue deities while also offering insights into the historical traditions and social life of the people. Like a mirror, these lyrics reflect the inner world of the worshippers, preserving the ancient folk wisdom and cultural heritage.

1.1 Lyrics Record of the Songs Sung in the Nanyue Worship Ceremony: Every Nanyue gods' ceremony is accompanied by ritual songs, each carrying profound meanings and reflecting the devotion and reverence of the worshippers towards the deities. These songs play a central role in guiding the worshippers through the intricate process of the ritual.

The lyrics of these songs are meticulously recorded to preserve their cultural and religious significance. They not only express prayers and blessings to the Nanyue deities but also recount ancient stories, myths, and historical events related to the sacred mountain. The verses are filled with poetic and emotive language, capturing the heartfelt emotions and spiritual devotion of the worshippers. Furthermore, the lyrics serve as instructional guides, outlining the proper rituals and steps to be followed during the ceremony. They act as a connection between the earthly realm and the divine, bridging the gap between the worshippers and the Nanyue deities.

In each worship ceremony, at least one ritual song is sung, and sometimes even multiple ritual songs of the Nanyue tradition are performed. The author has tabulated the chronological order of the ritual songs performed during the worship activities, providing readers with a more direct understanding of the significance and evolution of the Nanyue ritual songs.

Table 1. The Process of Worshipping the Spirits of Mount Nanyue and the Sung Ritual Songs During the Worshipping Ceremony of Mount Nanyue:

Time	Ceremony Name	Ceremony Song Name	Singer	Duration
June 14th	Ramadan	The Mantra to Clean the Mouth (Clean God Mantra)	The main sacrificial incense guest	
		The Advice of the gods of the Southern Mountain		
		"The advice of the gods" in the emperor treasure patent		
		The advice of Guanyin Bodhisattva		
June 15th	Start the ceremony	Kneeling to the gods in five directions, behind to sing the lotus fragrant praise.		
		Qi Xiang Feng Zhai song		
		Blessing to Baotou, blessing to the ribbon, blessing to hold the belly, blessing to the incense cone, blessing to the letter incense, blessing to the incense stool		
		Knock three times		

		Xie Sanguang		
		Bye ancestors		
		Worship the land		
		Worship the kitchen king		
		Blessed mother		
		Dragon god		
		Bye door		
		Bye groove door		
		Pray for the sun and the moon		
		Pray for the void		
		set out		
journey		City God temple, land temple, cast shop, enter the shop, leave the shop, worship god in the morning and evening, cross the bridge, boat, archway, stage, pavilion, bell, drum, cross the street, brothers live together, brothers meet, answer, he will I go, he go to me back,		
The worship process		Enter the main hall, light the incense, present Emperor Kangxi's poem, worship the Heavenly Emperor, Confucius Temple, Report-Message Ridge, Half-Mountain Pavilion, Arhat Cave, Wash Hands Well, Zhurong Peak, Founder of the Sect, Longevity Buddha, Hall of the Five Peaks, Twenty-Four Filial Exemplars, Ten Duties, River Diagram lyrics, Luo Book lyrics.		
homeward journey		Back to the song		

Early Nanyue pilgrimage rituals were divided into three types: "Hungry Incense," "Bowing Incense," and "Walking Incense." "Hungry Incense" referred to abstaining from eating anything other than fruits and drinking water during the pilgrimage. Burning "Hungry Incense" was somewhat similar to the ascetic practices of Hinduism, a way of praying to the deities. Burning "Bowing Incense" meant that during the pilgrimage, devotees would take three steps and then perform a kneeling bow, or take five steps and then perform a kneeling bow, continuing this action until

they reached the temple of the Nanyue deities. Whether it was three steps or five steps depended on the start of the devotee's annual pilgrimage. If it was the first year of making a vow to the deities and going on the pilgrimage, they would take three steps and perform a kneeling bow. If it was the second year and subsequent years, they would take five steps and perform a kneeling bow. Burning "Walking Incense" meant walking to worship the Nanyue deities.



Figure 17. The worshippers who burn incense, some of them take three steps and kneel once, while others take five steps and kneel once.

Source: Jinbiao Zhou (2021)

Today, very few believers resort to fasting in the literal sense as a way of praying to the deities. However, on the journey to Nanyue, you can still see followers burning "Bai Xiang" (worship incense), most of whom are burning "Xing Xiang" (travel incense). The individuals I interviewed were followers burning "Xing Xiang." Although there are few believers burning "Hunger Incense" and "Bai Xiang" nowadays, devout believers will hold a fasting ceremony three days before the start of the worship. Ordinary believers usually choose to hold the fasting ceremony at their homes one day before departure. The fasting ceremony means that from this day onwards, believers abstain from consuming meat and foods seasoned with animal fats, only consuming vegetarian food and plant-based fats.

Fasting Ceremony Songs: During the fasting ceremony, the main officiant starts by offering incense and lighting candles, then proceeds to address the deities, stating

the time of the pilgrimage and the wishes that require the deities' assistance. From today onwards, the devotees will cease eating meat and animal fats. Then, they begin singing four ritual songs: "Mantra for Purifying the Mouth," "Nanyue Bao Gao," "Zhonghuang Bao Gao," and "Guanyin Bao Gao." Since each subsequent ceremony will have its own set of songs, we will only introduce the main song from the fasting ceremony, which is the "Mantra for Purifying the Mouth." Below are the lyrics for the "Mantra for Purifying the Mouth":

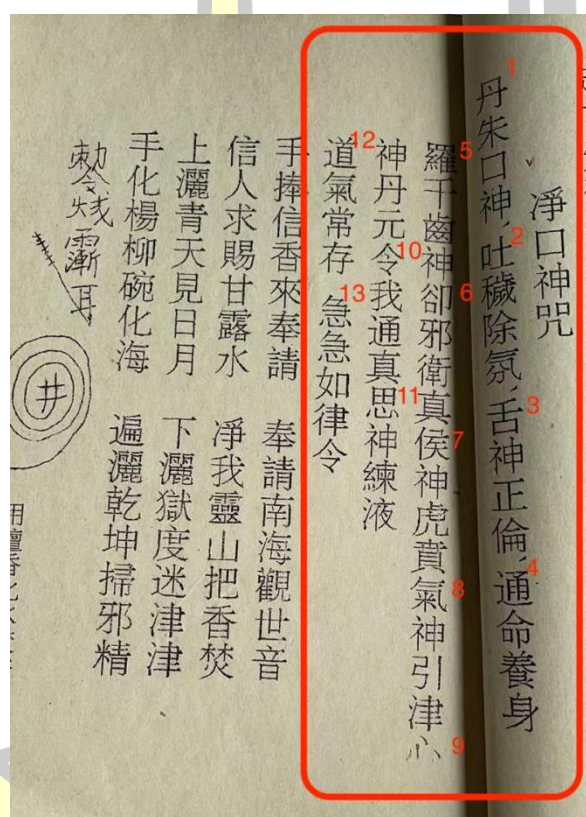


Figure 18. The lyrics of the Purifying Mouth Mantra

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Jìngkǒu shénzhòu

(Using embellished vocal techniques, sing with melodic ornamentation.)

(The Purification Mantra for Speech.)

1、Pin yin:Dān zhū kǒu shén, 2、tǔ hū chū qì.

English:Red vermilion mouth deity, expel impurities and remove turbid qi.

3、Pin yin:Shé shén zhèng lún, 4、tōng mìng yǎng shēn.

English:Tongue deity in proper order, harmonize life and nurture the body.

5、Pin yin:Luó qiān chǐ shén, 6、què xié wèi zhēn.

English:Thousand-tooth deity, repel evil and protect the true.

7、Pin yin:Hóu shén hǔ bēn, 8、qì shén yǐn jīn.

English:Marquis deity's tiger spirit, guide qi and draw in the essence.

9、Pin yin:Xīn shén dān yuán, 10、lìng wǒ tōng zhēn.

English:Heart deity's elixir, allow me to attain enlightenment.

11、Pin yin:Sī shén liàn yè, 12、dào qì cháng cún.

English:Contemplation deity refines elixir, Daoist qi constantly abides.

13、Pin yin:Jí jí rú lǚ lìng.

English:Urgently, urgently, follow the instructions diligently.

This song is written in classical Chinese rhyme and is sung with ornate vocal embellishments. Rhyme in this context refers to the consistency of the final syllable vowel sound in most lyrics, known as the rhyme foot, and in this case, the rhyme foot is "en." Modern Mandarin Chinese has undergone significant grammatical changes compared to classical Chinese, making the understanding of this song a challenge for contemporary Chinese speakers. The original lyrics rhyme, but due to my limited proficiency in English, the translation doesn't maintain the rhyme scheme. The general meaning of the lyrics is as follows: The mouth emits impure breath, the tongue nourishes the body's vital energy, and the teeth ward off evil to protect the body. The throat, resembling a tiger's mouth, facilitates the flow of breath and guides vital fluids. A sincere heart enables direct communication with the divine. By cultivating the essence of gold and jade liquid, one can reach the highest realm in Daoism. The phrase

"急急如律令" is commonly used in Daoist incantations, typically appearing at the end to emphasize the immediate execution of the incantation, akin to a legal command. This incantation is one of the eight major Daoist incantations. After the performance of the Purifying Mouth Spell, the presiding elder prays to the Holy Emperor of Mount Heng, the Jade Emperor, and Avalokitesvara, asking them to protect the safety of the worshippers and their families. Following the prayer, three songs, "Bao Gao" (Declaration) for Mount Heng, the Middle Emperor, and Avalokitesvara, are sung. "Bao Gao" means an advisory or declaration, and when prefixed with the name of a deity, it signifies their advice to believers. For example, "观音宝诰" translates to the advice of Avalokitesvara to believers.

This segment of the incantation originates from Daoism and is one of the eight major Daoist incantations. After the recitation of the Purification Incantation, the presiding elder prays to the Nanyue Sacred Emperor, the Jade Emperor, and Guanyin Bodhisattva, asking for their protection and blessings for the safety of the pilgrims and their families along the journey. Following the prayer, three songs are sung: "Nanyue Precious Decree," "Zhonghuang Precious Decree," and "Guanyin Precious Decree." The term "宝诰" (Precious Decree) implies guidance or advice, and when prefixed with the name of a deity, it refers to that deity's guidance for the faithful.

In summary, this passage uses precise and mysterious terminology related to religious and mystical beliefs. It employs repetition, although this is not maintained in the translated version. The lyrics' themes revolve around concepts of purification, enlightenment, and the cultivation of spiritual energy, which are closely tied to religious rituals and practices, lending them a distinctly religious and artistic character. Additionally, specific terms like "丹" (red, often associated with the sacred) and "虎贲" (possibly referring to guardian or protector spirits) may carry symbolic meanings within the context of religious and mystical beliefs. Overall, this passage conveys a sense of mystique and solemnity, enriched by its use of precise language, repetition, and deep religious themes.

Start the ritual song:

When you leave the next day, the opening ceremony was the most complicated, so the professional Taoist masters presided over the sacrifice and sang the ritual songs the most. Before the formal ceremony, we should first sing "worship to the five parties" (the five parties mean the gods of the five directions), with a total of five songs, which are "worship to the East," "worship to the South," "worship to the West," "worship to the North," and "worship to the Central." After each song, they would sing a song "eye Lian Xiang Zan," "eye Lian Xiang Zan" is a song praising a monk named Mu Lian for going to hell to save his mother. Due to the long length of "Boring the Five Square," only "Boring the East" is recorded here. The following are the lyrics of worshipping the East:

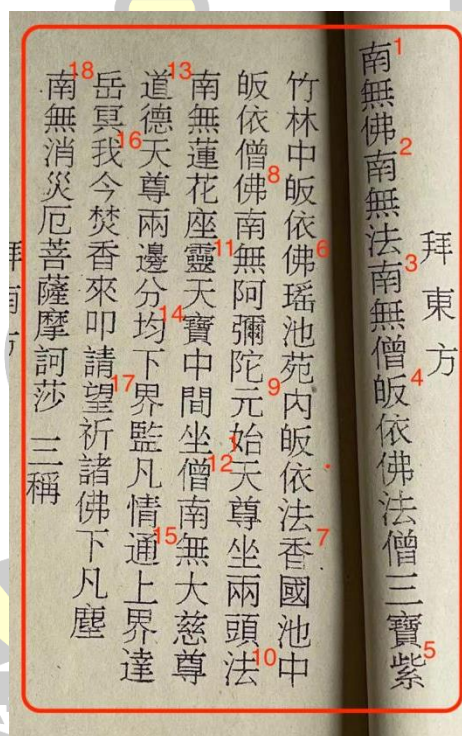


Figure 19. This is the lyrics for an Eastern worship song, performed with the rhythmic beats of "shu ban" singing style.

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Bài Dōngfāng (Worshipping the East)

(Sing with the 'shuban' style melody.)

Pin yin: 1、 Nán wú fó, 2、 nán wú fǎ, 3、 nán wú sēng, 4、 guī yī fó fǎ sēng
sān bǎo.

English: Namo Buddha, Namo Dharma, Namo Sangha, I take refuge in the
Three Jewels of Buddha, Dharma, and Sangha.

5、 Pin yin: Zǐzhú lín zhōng guīyī fó,

English: In the purple bamboo grove, I take refuge in the Buddha,

6、 Pin yin: yáochí yuàn nài guīyī fǎ,

English: In the fragrant lake country, I take refuge in the Sangha.

7、 Pin yin: xiāngguó chí zhōng guīyī sēng.

English: In the jade pond garden, I take refuge in the Dharma,

Pin yin: 8、 Fó nán wú ēmítuó, 9、 yuánshǐ tiānzūn zuò liǎngtóu.

English: Namo Amitabha Buddha, seated between Lord Primordial Beginning.

Pin yin: 10、 Fǎ nán wú liánhuā zuò, 11、 língtiān bǎo zhōngjiān zuò.

English: Namo Lotus Seat of Dharma, seated in the middle of the Divine
Treasure Heaven.

Pin yin: 12、 Sēng nán wú dàcí zūn, 13、 dàodé tiānzūn liǎngbiān fēn.

English: Namo Great Compassionate One of the Sangha, flanked by Lord
Moral Heavenly Being.

Pin yin: 14、 Jūn xià jiè jiān fān qíng, 15、 tōng shàng jiè dá yuè míng.

English: All realms are observed, understanding the ordinary beings' emotions;
all realms are reached, reaching the profound mystery.

Pin yin: 15、 Wǒ jīn fēnxiāng lái kòu qǐng, 17、 wàngqí zhū fó xià fān chén.

English: Now, I offer incense and come to beseech, hoping to pray to all
Buddhas to descend to the mortal realm.

Pin yin: 18、Nán wú xiāo zāi è pú sà mó hē shā, nán wú xiāo zāi è pú sà mó hē shā, nán wú xiāo zāi è pú sà mó hē shā.

English: Namó Mahasattva Mahasattva Mahasattva, Namó Mahasattva Mahasattva Mahasattva, Namó Mahasattva Mahasattva Mahasattva.

Religious Nature: These lyrics possess a distinct religious nature, evident in the repeated references to Buddha, Dharma, Sangha, and the act of taking refuge in the Three Jewels of Buddhism. They clearly reflect the core elements of Buddhist faith and begin with the homage "Homage to the Buddha, Dharma, and Sangha" (南无佛、南无法、南无僧), signifying reverence and refuge in the Triple Gem. This religious expression imparts a sense of reverence and solemnity to the lyrics.

Rhyming: These lyrics employ a rhyme scheme, for instance, the words "佛" (fo), "陀" (to), "头" (tou) rhyme together, following the "Po-Suo Tone" rhyme scheme in Chinese poetry and literature. In the latter part of the lyrics, a different rhyme scheme, the "Zhong-dong Tone" is used, with words like "分" (divide), "情" (qing), "冥" (ming), "请" (qing), and "尘" (chen) all rhyming with each other. Rhyming not only imparts a musical quality to the lyrics but also aids in memorization and enhances their expressive power.

Repetition and Rhythm: The lyrics contain a substantial amount of repetition, such as the repeated invocation of "Homage to the Bodhisattva of Disaster Eradication, Mahasattva Maha Pratya-samutpada" (南无消灭厄菩萨摩诃沙). This repetition serves to emphasize key concepts within the lyrics and introduces a rhythmic quality, making it easier to remember and chant. Repetition is common in religious rituals and facilitates collective participation and prayer.

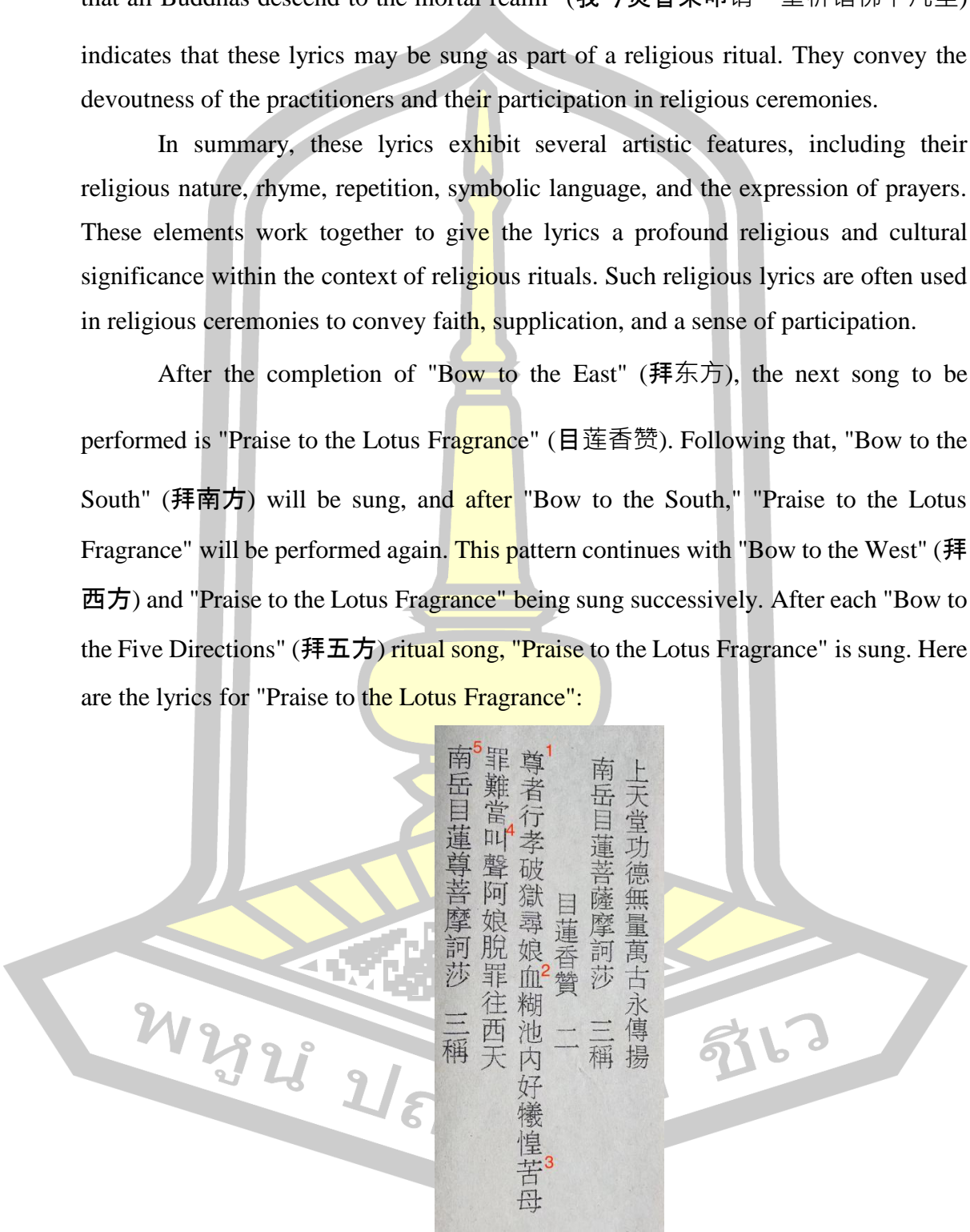
Symbolic Language: Symbolic language is employed throughout the lyrics, with references to places like "Purple Bamboo Grove" (紫竹林), "Jade Pond Garden" (瑶池苑), and "Fragrant Land Pool" (香国池). These terms likely represent sacred places or abstract concepts within the religious context. This symbolic language enriches the meaning of the lyrics, adding depth and nuance.

Prayers to Deities: The lyrics express prayers to various deities, including Amitabha Buddha, Yuanshi Tianzun (Primordial Heavenly Worthy), and others. These prayers demonstrate the religious nature of the lyrics, as individuals use them to convey respect and seek blessings from these deities for protection and well-being.

Ritualistic Nature: The line "I now burn incense and come to implore, hoping that all Buddhas descend to the mortal realm" (我今焚香来叩请·望祈诸佛下凡尘) indicates that these lyrics may be sung as part of a religious ritual. They convey the devoutness of the practitioners and their participation in religious ceremonies.

In summary, these lyrics exhibit several artistic features, including their religious nature, rhyme, repetition, symbolic language, and the expression of prayers. These elements work together to give the lyrics a profound religious and cultural significance within the context of religious rituals. Such religious lyrics are often used in religious ceremonies to convey faith, supplication, and a sense of participation.

After the completion of "Bow to the East" (拜东方), the next song to be performed is "Praise to the Lotus Fragrance" (目莲香赞). Following that, "Bow to the South" (拜南方) will be sung, and after "Bow to the South," "Praise to the Lotus Fragrance" will be performed again. This pattern continues with "Bow to the West" (拜西方) and "Praise to the Lotus Fragrance" being sung successively. After each "Bow to the Five Directions" (拜五方) ritual song, "Praise to the Lotus Fragrance" is sung. Here are the lyrics for "Praise to the Lotus Fragrance":



上天堂功德無量萬古永傳揚
南岳目蓮菩薩摩訶莎 三稱
目蓮香贊 二
尊者行孝破獄尋娘血糊池內好懺惶苦母³
罪難當⁴叫聲阿娘脫罪往西天
南岳目蓮尊菩薩摩訶莎 三稱⁵

Figure 20. The lyrics of Mu Lianxiang Zan

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Mù Lián Xiāng Zàn (Mù Lián Fragrance Praise)

(Sing with 'huaqiang' style embellished vocal ornamentation.)

1、Pin yin: Zūn zhě xíng xiào pò yù xún niáng,

English: The venerable one practices filial piety, breaks into hell to find his mother,

2、Pin yin: xuè hú chí nèi hǎo xī huáng,

English: In the blood-stained pond, offering sacrifices with deep sorrow,

3、Pin yin: kǔ mǔ zuì nán dāng,

English: The suffering mother's sins are hard to bear,

4、Pin yin: jiào shēng ā niáng tuō zuì wǎng xī tiān.

English: Calling out "Mother" to absolve her from guilt and go to the Western Heaven.

5、Pin yin: Nán Yuè Mù Lián Zūn Pú Mó Hē Shā, Nán Yuè Mù Lián Zūn Pú Mó Hē Shā, Nán Yuè Mù Lián Zūn Pú Mó Hē Shā.

English: Namo Maitreya Bodhisattva Mahasattva of Mount Nanyue, Namo Maitreya Bodhisattva Mahasattva of Mount Nanyue, Namo Maitreya Bodhisattva Mahasattva of Mount Nanyue.

"The Praise of Pure Lotus" has very short lyrics, and the last three lines, just like in "Bai Dongfang," consist of three consecutive invocations, signifying multiple calls to the divine. Although "The Praise of Pure Lotus" has concise lyrics, it is sung after each bow to a different direction. The meaning of "The Praise of Pure Lotus" is a song of praise for Pure Lotus. According to legend, Pure Lotus was one of the ten renowned disciples of Shakyamuni, known as Monk Maudgalyayana. After obtaining supernatural powers, he desired to repay his parents' kindness. Using his divine vision, he observed his deceased mother suffering in hell, emaciated and hardly recognizable. Pure Lotus was deeply saddened, so he attempted to feed his mother with a bowl of rice

using his divine power. However, the food turned to ashes as soon as it touched his mother's lips. Pure Lotus felt helpless and implored Buddha for assistance. Buddha said, "Your mother has committed grave sins, and you alone cannot save her. You need the collective power of monks from ten directions. Organize a grand Ullambana offering on the fifteenth day of the seventh month, with a variety of food and drinks to offer to monks from ten directions. Rely on the monks' strength to rescue your mother." Following Buddha's guidance, Pure Lotus succeeded in freeing his mother from hell. Buddha also said, "From now on, anyone who believes in Buddha can, on the fifteenth day of the seventh month, a day favored by Buddha, prepare a variety of food and drinks and hold an Ullambana offering to feed the monks. By doing this, you can pray for blessings and long life for your living parents and offer salvation to your deceased parents, bringing them happiness to repay their kindness." Therefore, in the folk tradition, "The Praise of Pure Lotus" serves as a prayer for parents, aligning perfectly with the original purpose of Southern Yue worship. Consequently, although "Bai Wu Fang" (Bow to Five Directions) is lengthy, it is not the true theme; the real essence lies in "The Praise of Pure Lotus," a prayer for parents.

In terms of vocabulary and rhetorical devices, the lyrics employ some symbolic words, such as "bloody pool" (血糊池) and "suffering mother" (苦母), to emphasize the sacrifice and suffering of the revered figure. Rhyme and rhythm may not be prominent features in these lyrics. The rhyme scheme in this section follows the Chinese phonological rule of "Jiang-Yang Tone", which includes the rhyme "ang." Words like "娘" (niang), "惶" (huang), and "当" (dang) all share the vowel "ang." Concerning the cultural and historical background, the lyrics are entwined with religious beliefs, possibly connected to Buddhism. It's essential to consider how this background influences the lyrics. The artist's intent likely aims to convey reverence and religious sentiments towards Pure Lotus while highlighting themes of suffering and sacrifice. To understand the interplay between the lyrics and the melody, further analysis of the musical component is required. Audience reactions may vary based on their faith and cultural background. Some may feel devout and reverent, while others might require additional background information to comprehend the lyrics' meaning.

After singing "Bai Wu Fang," there is a performance of "Bai Shi Dian" (Bow to Ten Courts). The full name of "Bai Shi Dian" should be "Bow to Ten Courts of the

King of Hell." The King of Hell is a prominent figure in the Chinese spiritual hierarchy, responsible for overseeing the world of the deceased. Chinese beliefs dictate that upon death, individuals undergo judgment based on their conduct in life, determining whether they will proceed to heavenly bliss or suffer in hell. Those who have been virtuous in life are sent to the Western Pure Land to enjoy happiness, while those with a history of misdeeds face judgment in hell. The Ten Courts of the King of Hell serve as the judges of the deceased. The lyrics of "Bai Shi Dian" are as follows:

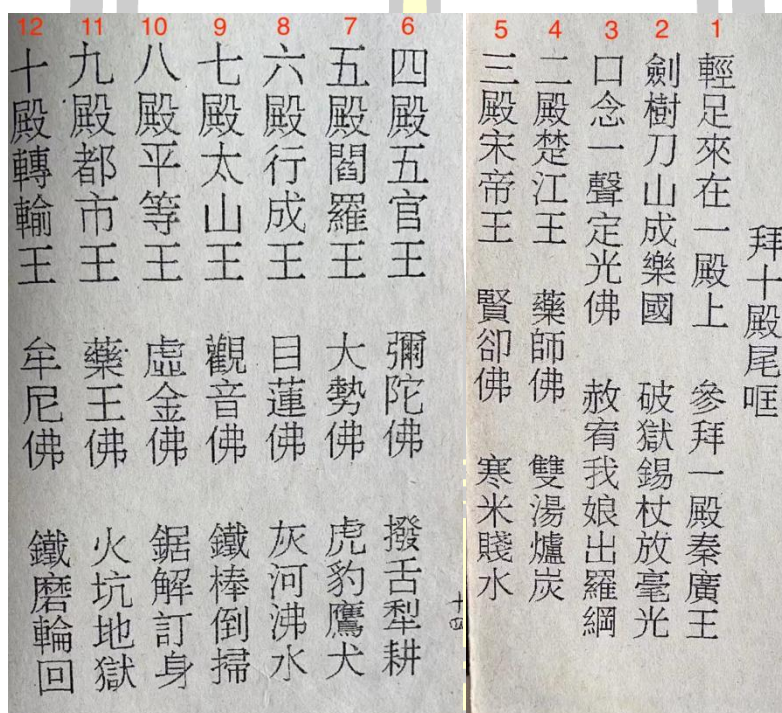


Figure 21. Lyrics for Bai shi dian

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Bài Shí Diàn (Pay Homage to the Ten Yama Kings)

(Sing with the 'qixing' style melody.)

1. Pin yin: qīng zú lái zài yī diàn shàng, cān bài yī diàn Qín Guǎng Wáng.

English: Lightly stepping, I arrive at the first hall, paying respects to King Qin Guang, the ruler of the first hall.

2. Pin yin: Jiàn shù dāo shān chéng yuè guó, pò yù xī zhàng fàng háo guāng.

English: Sword trees and knife mountains form a blissful realm, breaking into hell with a staff emitting faint light.

3. Pin yin: Kǒu niàn yī shēng Dìng Guāng Fó, shè yǒu wǒ niáng chū luó wǎng.

English: Chanting the name of Buddha Dingguang with my mouth, granting pardon for my mother to be freed from the entanglement of nets.

4. Pin yin: qīng zú lái zài èr diàn shàng, cān bài èr diàn Chū Jiāng Wáng.

English: Shuāng tāng lú huī chéng yuè guó, pò yù xī zhàng fāng háo guāng.

Kǒu niàn yī shēng Yào Shī Fó, shè yǒu wǒ niáng chū luó wǎng.

Lightly stepping, I arrive at the second hall, paying respects to King Chu Jiang, the ruler of the second hall. Dual soup stoves' ashes create a blissful realm, breaking into hell with a staff emitting faint light. Chanting the name of Buddha Yao Shi with my mouth, granting pardon for my mother to be freed from the entanglement of nets.

5. Pin yin: qīng zú lái zài shí diàn shàng, cān bài shí diàn Zhuǎn Lún Wáng.

Tiě mó lún huī chéng yuè guó, pò yù xī zhàng fāng háo guāng.

Kǒu niàn yī shēng móu ní fō, shè yǒu wǒ niáng chū luó wǎng.

English: Lightly stepping, I arrive at the tenth hall, paying respects to King Zhuanlun, the ruler of the tenth hall. The iron grinding wheel of reincarnation creates a blissful realm, breaking into hell with a staff emitting faint light. Chanting the name of Buddha Muni with my mouth, granting pardon for my mother to be freed from the entanglement of nets.

In Chinese mythology, the judge in charge of the fate of the deceased is the Yama, and there are ten palaces in total. Each palace is presided over by a different Yama, and these Yamas are figures from Chinese historical legends. The lyrics depict devout believers coming to each palace to pray to the respective presiding Yama. Each palace has different instruments of torture to punish the guilty souls. For example, the first palace, governed by King Qin Guang, has a mountain made of sharp swords and piles of knives, and the souls have to walk across it. The second palace, presided over by Emperor Song, has grains of ice and highly corrosive water, and souls must swim across it. The third palace, under the jurisdiction of King Five Senses, is inhabited by tigers, leopards, eagles, and fierce dogs that bite the souls. The sixth palace, governed by King Xing Cheng, features a river of boiling water, and souls have to cross it. The seventh palace, ruled by King Tai Shan, has brooms made of iron spikes planted upside

down, and souls must walk on them. The eighth palace, under the command of King Equality, punishes souls by sawing them in half and nailing them to the wall. The ninth palace, managed by King Du Shi, requires souls to walk through a pit of fire. The tenth palace, presided over by King Zhuan Lun, grinds souls into powder using an iron mill. These punishments are increasingly cruel.

Believers in the song pray that the presiding rulers of these palaces will show mercy to the souls of their parents. The song has a clear structure, with each section describing the journey to one of the ten palaces and the corresponding Yama. This segmented structure helps the audience understand the progression of the entire ritual. The lyrics employ vivid vocabulary and metaphors, such as "pulling out tongues and plowing" and "tigers, leopards, eagles, and fierce dogs," to vividly depict the scenes at each palace. Additionally, the repetition of different Buddha names demonstrates the devoutness of the religious ritual. Rhyme and rhythm: This song follows a typical pattern found in Chinese folk songs, where each verse begins with the arrival at a specific palace, its presiding king, and the aspiration to enter a joyful kingdom. The last three lines are identical. The first, second, fourth, and sixth lines of each verse rhyme with the sound "ang," following the "Jiang-Yang Tone" in Chinese phonology. This pattern adheres to a rule in Chinese phonological aesthetics, which states that "the first, third, and fifth lines may not rhyme, but the second, fourth, and sixth lines must rhyme." The song's rhythm may vary during performance to enhance its expressiveness. The lyrics touch upon the concepts of the Yama Palace and the underworld prevalent in Chinese folk religious beliefs, which are connected to traditional Chinese religion and folk beliefs. It's important to consider this cultural background when interpreting the lyrics.

After the songs mentioned above are sung, the formal commencement of the ritual begins. The first to be performed is the 'Incense Lighting and Fasting Sealing Song.'

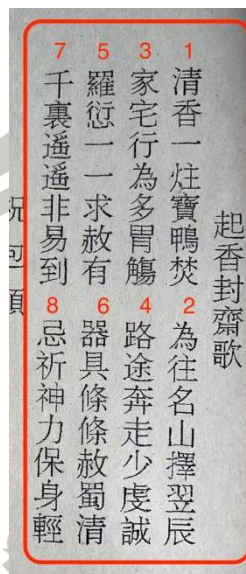


Figure 22. The lyrics of Qixiang Fengzhai Song

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Qǐ xiāng fēng zhāi gē (Incense Offering and Fasting Song)

(Sing with the 'shuban' style melody.)

Pin yin: 1、qīng xiāng yī zhù bǎo yā fén, 2、wèi wǎng míng shān zé yì chén.

English: Burning a fragrant incense in the golden duck-shaped censer, I choose the following day to set off for the famous mountain.

Pin yin: 3、jiā zhái xíng wéi duō wèi shāng, 4、lù tú bēn zǒu shǎo qián chéng.

English: At home, there are many banquets and festivities, but on the journey, there is little sincerity and devotion.

Pin yin: 5、luó yǎn yī yī qiú shè yù, 6、qì jù tiáo tiáo shè shǔ qīng.

English: Every item and vessel being carefully selected to seek absolution and purity.

Pin yin: 7、qiān lǐ yáo yáo fēi yì dào, 8、jì qí shén lì bǎo shēn qīng.

English: The journey of a thousand miles is not easy to undertake, so I pray for the divine protection to keep me safe and sound.

The lyrics are in a structured form with seven characters per line, and translating them into English might not maintain this structure. The general meaning of the lyrics is as follows: I have lit a column of fragrant incense and chosen an auspicious time to visit Mount Nanyue for worship. I hope those who stay at home will refrain from eating meat to ensure the sincerity of the pilgrims on their journey. We, the worshippers, pray for the forgiveness of our sins, and those at home are expected to clean the house thoroughly and organize everything meticulously. The journey to worship is long, and we hope the deities will bless us to complete it easily.

The lyrics follow a rhyme scheme with words like "burn," "auspicious," "sincere," "clean," and "light," all of which rhyme with "ing," following the rules of Chinese phonetics, specifically the "ren-chen Tone" category. These rhyme elements create a sense of musicality and rhythm in the lyrics. The lyrics also employ metaphors, such as "a column of fragrant incense burning like a precious duck," which adds vividness and expressiveness to the song. Additionally, specific terms like "胃觴" (wei shang) and "器具条条" (qi ju tiao tiao) convey the special nature of the worship ritual. The song is divided into six paragraphs, each describing different aspects of the preparation, including the fragrance, choosing an auspicious day, dietary restrictions, the arduous journey, prayers, and the organization of instruments. This segmented structure aids in understanding the organization and presentation of the lyrics' themes.

The lyrics touch upon the cultural background of worshipping Mount Nanyue, conveying the devoutness and faith of the worshippers. Furthermore, references to home and household items reflect the role of the family in the worship ceremony.

Although there is no specific melody provided, the rhyme and rhythmic elements in the lyrics may play an important role in the musical performance, enhancing the song's musicality.

In summary, this song's lyrics depict the preparation of worshippers before their pilgrimage to Mount Nanyue, showcasing their sincerity and faith. The use of rhyme and rhetorical devices adds to the song's expressiveness.

The following is the performance of "Blessing Bao Tou." Bao Tou refers to the headscarf wrapped around the head of those who worship Mount Heng in the south. The meaning of "Blessing Bao Tou" is to seek blessings for the Bao Tou, so that it

receives the blessings of the divine. After being blessed by the gods, Bao Tou gains divinity and possesses mysterious powers. The subsequent performances, such as "Blessing Silk Ribbon," "Blessing Belly," "Blessing Incense Tube," "Blessing Scented Incense," "Blessing Incense Stool," and so on, all carry the same meaning. Bao Tou, silk ribbon, belly, incense tube, scented incense, and incense stool are all attire or ritual implements used in the worship of Mount Heng in the south.

Please note that the original paragraph structure has been maintained.



Figure 23. The black scarf wrapped in the pilgrims's head is "Baotou", and the red band is "ribbon"

Source: Jinbiao Zhou (2021)



Figure 24. The red part of the pilgrims wearing is "holding the belly"

Source: Jinbiao Zhou (2021)



Figure 25. The small stool that the pilgrims hold is the "incense stool", and the bamboo tube used to insert the incense on the incense stool is called the "incense drum"

Source: Jinbiao Zhou (2021)

After blessing the attire and ceremonial utensils, we will kneel and pay respects to our ancestors while singing the ritual song "Bai Zu Xian" (Worshiping Ancestors). Following that, we will perform the song "Bai Tu Di" (Worshiping the Land), where "land" refers to the spiritual official overseeing the region. Next, we will sing "Bai Zao Wang" (Worshiping the Kitchen God). In Chinese culture, people burn fire and cook food on the kitchen stove, which is an essential part of their daily lives. Therefore, the Kitchen God holds a significant role in the Chinese pantheon. After completing these songs, we will finally sing the last song of the initiation ceremony, "Qi Cheng Ge" (Song of Departure). The lyrics of "Qi Cheng Ge" are as follows:

พหูนัน ปณ จิตโต ชีเว

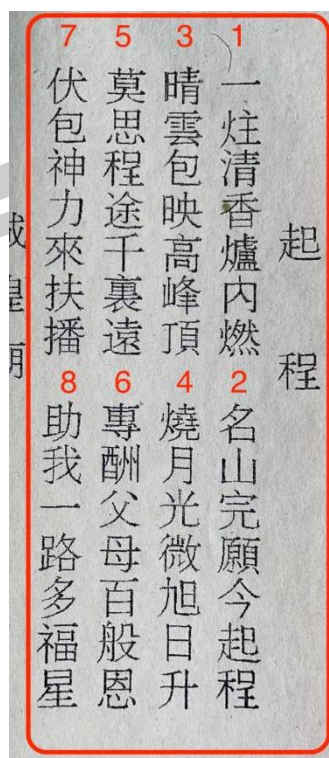


Figure 26. The lyrics of Qi Cheng Ge

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Qǐ Chéng Gē (Song of Setting Out)

(Sing with the 'huaqiang' style melody.)

Pin yin: 1、yī zhù qīng xiāng lú nèi rán, 2、míng shān wán yuàn jīn qǐ chéng.

English: A stick of incense burns inside the censer, and now I set off for the famous mountain to fulfill my vow.

Pin yin: 3、qíng yún bāo yìng gāo fēng dǐng, 4、shāo yuè guāng wēi xù rì shēng.

English: Clear clouds envelop the mountaintop, and the faint light of the rising sun burns like a glowing moon.

Pin yin: 5、mò sī chéng tú qiān lǐ yuǎn, 6、zhuān chóu fù mǔ bǎi bān ēn.

English: Don't think the journey of a thousand miles is far, I want to repay my parents for their countless kindnesses.

Pin yin: 7、fú bǎo shén lì lái fú bō, 8、zhù wǒ yī lù duō fú xīng.

English: May the divine power assist and guide me, granting me blessings throughout the journey.

The lyrics convey that today I lit a stick of incense and set off to worship Mount Hengshan, also known as Nan Yue. It signifies the clear sky with clouds drifting above the mountain's peak. The moon was still visible as the sun began to rise with its faint light. There's no need to fear the long journey, as it is all to repay the kindness of our parents. I hope that the spirits will protect me on this journey and bring good luck along the way. After singing this song, we set off.

Vocabulary and Rhetorical Devices: The lyrics employ vivid imagery and rhetorical devices such as "clear clouds envelop" (晴雲包映) and "the morning moonlight faintly as the sun rises" (曉月光微旭日升). These expressions enrich the emotional depth and meaning of the lyrics. The lyrics are divided into four paragraphs, each depicting different scenes and emotions, ranging from lighting incense to appreciating the beauty of the morning, and then encouraging a focused mindset, emphasizing repaying the kindness of parents. This segmented structure aids in understanding the organization of the lyrics and the presentation of the theme. The lyrics touch upon the theme of journeying to famous mountains, which may be related to Chinese religious beliefs and cultural traditions. The expression of repaying the kindness of parents in the lyrics also reflects the emphasis on family and filial piety in Chinese culture. Although there is no specific melody mentioned, the rhyme and rhythmic elements in the lyrics may play a significant role in musical performance, enhancing the musicality of the song.

Cultural and historical background: The lyrics touch upon the theme of visiting a famous mountain, which may be related to Chinese religious beliefs and cultural traditions. The emphasis on repaying parents' kindness reflects the importance of family and filial piety in Chinese culture. **Integration with music:** While lacking a specific

melody, the rhyming and rhythmic elements in the lyrics could play a crucial role in musical performance, enhancing the song's musicality.

In summary, this song's lyrics depict the scene and emotions before the journey, emphasizing gratitude towards family and determination to visit the famous mountain. Rhymes and rhetorical devices enrich the song's expressiveness.

Ceremonial Worship Songs

The ceremonial worship is the central ritual of the Nan Yue pilgrimage. The songs performed during this ceremony mainly convey the purpose of the pilgrims' visit to the deity. The ceremonial worship consists of three primary songs: "Emperor of Heaven," "Twenty-Four Filial Exemplars," and "Ten Commandments."

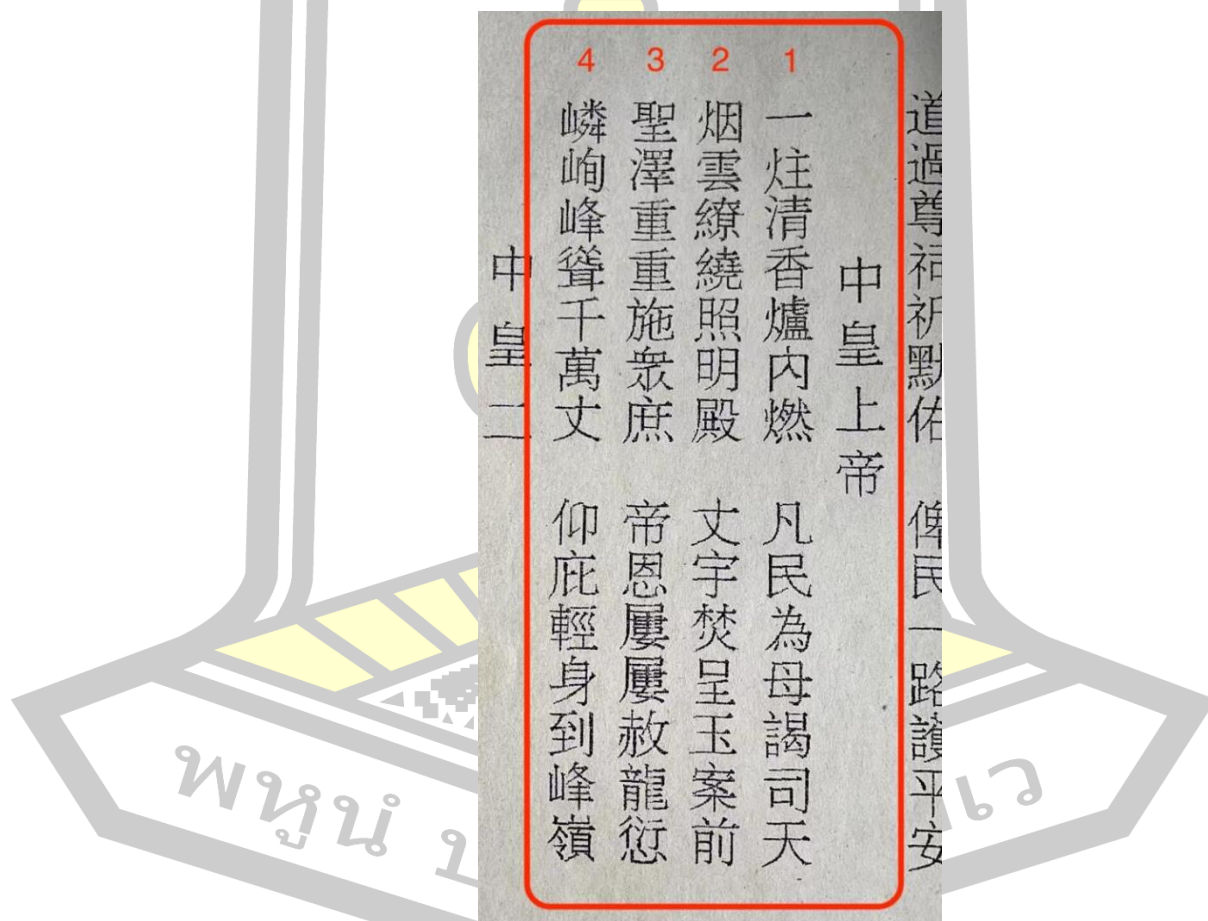


Figure 27. The lyrics of Emperor Zhonghuang

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Zhōng Huáng Shàng Dì (Emperor of the Middle Heavens)

"Sing with the 'qixing' style melody."

1、Pin yin:yī zhù qīng xiāng lú nèi rán, fán mǐn wèi mǔ yè sī tiān.

English:A stick of incense burns inside the censer, and ordinary people pay respects to the heavenly court for their mothers.

2、Pin yin:yān yún liáo rǎo zhào míng diàn, zhàng yǔ fén chéng yù àn qián.

English:Smoke and clouds linger, illuminating the temple, and the offerings are presented in front of the jade case.

3、Pin yin:shèng zé chóng chóng shī zhòng shù, dì ēn lǚ lǚ shè lóng qián.

English:The sacred blessings are bestowed upon the people, and the emperor's grace repeatedly pardons their faults.

4、Pin yin:lín xūn fēng sǒng qiān wàn zhàng, yǎng bì qīng shēn dào fēng lǐng.

English:The towering peaks reach tens of thousands of feet, providing shelter as I ascend the mountain ridge.

The lyrics depict the scene of lighting a single stick of pure incense, burning it in a sacred censer, and ordinary people coming to pay their respects to the Heavenly Emperor. The atmosphere is filled with smoke and clouds, illuminating the hall, and worshippers offer incense in front of a jade altar. The lyrics also mention the Heavenly Emperor's frequent pardons for the faults of the people. Towering peaks rise to tens of thousands of feet, and believers look up to seek protection and blessings as they ascend the summit. Rhyme Analysis: The lyrics contain multiple rhymes, such as "燃" (rán) with "天" (tiān), "前" (qián) with "愆" (qiān), "文字" (wénzì) with "峰嶺" (fēng lǐng), enhancing the rhythmic and musical qualities of the song.

Vocabulary and Literary Devices: The lyrics employ vivid vocabulary and literary devices, such as "烟雲繚繞" (yānyún liáorào), "帝恩屢屢" (dì ēn lǚ lǚ), and "仰底輕身" (yǎng bì qīng shēn), enriching the emotional and meaningful aspects of the lyrics. The song is divided into four sections, each describing different scenes and emotions, from lighting the censer to the smoky illuminated hall, the Heavenly Emperor's pardons, and the towering mountain peaks. This segmented structure aids in

understanding the organization of the lyrics and the presentation of its themes. Cultural and Historical Background: The lyrics involve the worship of the Heavenly Emperor, reflecting a part of Chinese folk religious beliefs. Additionally, the mention of the Heavenly Emperor's frequent pardons may reflect believers' faith in divine grace and tolerance. Harmony with Music: While there is no specific melody provided, the rhymes and rhythmic elements in the lyrics could play an important role in the musical performance, enhancing the song's musicality.

Overall, this song lyrics vividly portray the scene of worshipping the Heavenly Emperor, emphasizing the devotion of the believers and their faith in divine grace. The rhymes and literary devices enrich the song's expressiveness.

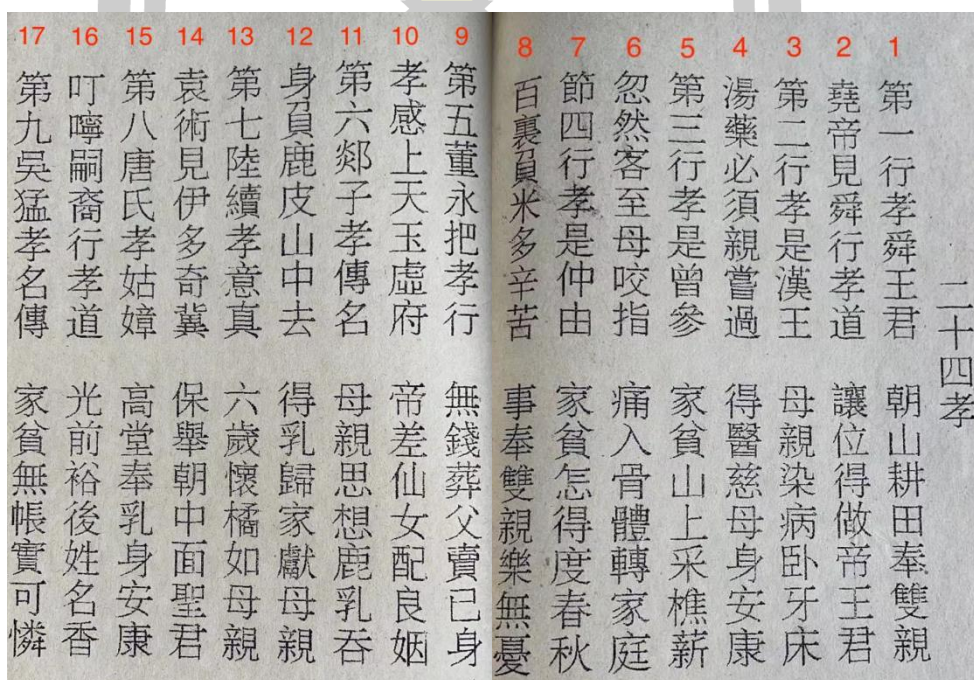


Figure 28. The lyrics of Er Shi Si Xiao (1)

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

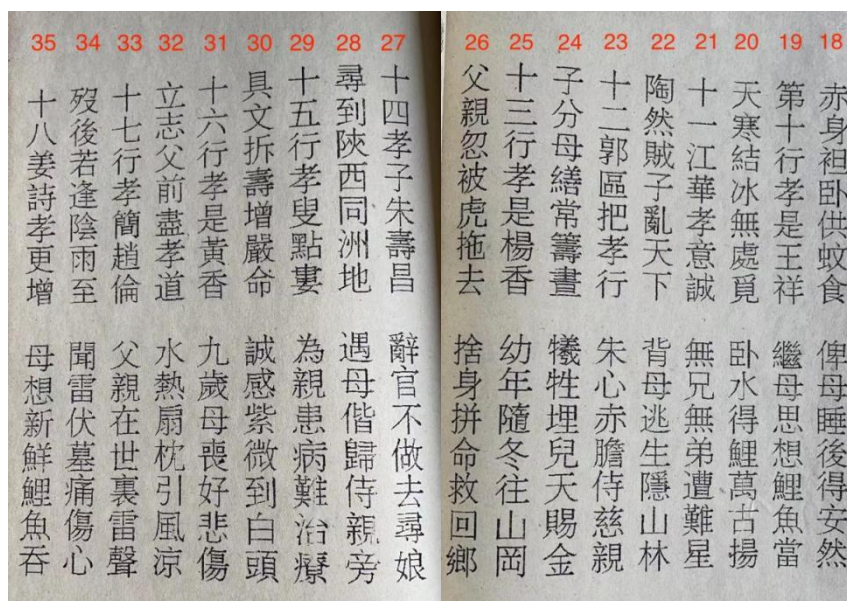


Figure 29. The lyrics of Er Shi Si Xiao (2)

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

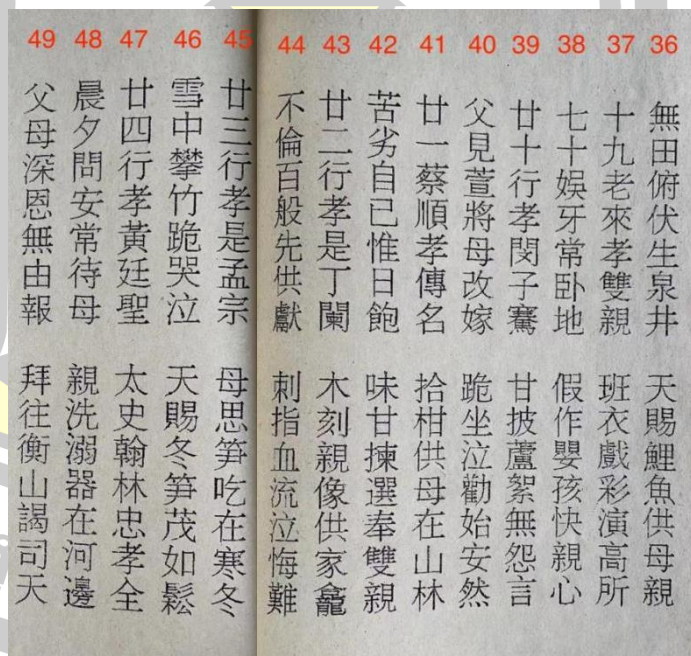


Figure 30. The lyrics of Er Shi Si Xiao (3)

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Er Shi Si Xiao (Twenty-Four Filial Exemplars)

(Sing with the 'banqixing' style melody.)

1、 Pin yin:dì yī háng xiào shùn wáng jūn, cháo shān gēng tián fèng shuāng qīn.

English:The first line, King Xiaoshun, respectfully tended to his parents and cultivated the fields in the morning on the mountain.

2、 Pin yin:yáo dì jiàn shùn xíng xiào dào, ràng wèi dé zuò dì wáng jūn.

English:Emperor Yao recognized Xiaoshun's filial piety and abdicated the throne, allowing Xiaoshun to become the king.

3、 Pin yin:dì èr háng xiào shì hàn wáng, mǔ qīn rǎn bìng wò yá chuáng.

English:The second line, King Xiaoshun of Han, saw his mother fall ill and lie in bed with toothache.

4、 Pin yin:tāng yào bìxū qīn cháng guò, dé yī cí mǔ shēn ān kāng.

English:He personally tasted the medicinal soup to ensure his mother's well-being and health.

... ..

45、 Pin yin:nǎn shí sān háng xiào shī zōng, mǔ sī sǔn chī zài hán dōng.

English:The twenty-third line, Meng Zong, thought of his mother craving bamboo shoots in the cold winter.

46、 Pin yin: xuě zhōng pān zhú guì kū qì, tiān cì dōng sǔn mào rú sōng.

English:Climbing the bamboo in the snow, he knelt and wept, and heaven blessed them with abundant winter bamboo shoots, lush as pine trees.

47、 Pin yin:nǎn shí sì háng xiào huáng tíng, tài shǐ hàn lín zhōng xiào quán.

English:The twenty-fourth line, Huang Tingsheng, was a loyal and filial scholar in the Imperial Academy. Every morning,

48、 Pin yin:chén tā wén ān cháng dǎi mǔ, qīn xǐ nì qì zài hé biān.

English:he respectfully greeted his mother and washed her chamber pot by the riverside.

49、 Pin yin:fù mǔ shēn ēn wú yóu bào, bài wǎng héng shān yè sī tiān.

English:Unable to repay his parents' deep kindness, he went to Mount Heng to pay respects to the heavenly court.

This song revolves around the deeds of twenty-four filial sons and daughters, celebrating their acts of filial piety in different circumstances. Each verse introduces a story of one filial child, expressing gratitude and devotion to their parents. The lyrics reflect the Chinese cultural values of respecting family and filial piety.

Rhyme Analysis: The lyrics feature several instances of rhyme, such as "君" (jun) and "親" (qin), "康" (kang) and "嬰" (ying), enhancing the rhythmic and musical qualities of the song. **Vocabulary and Literary Devices:** The lyrics employ a rich vocabulary and literary devices, including phrases like "身安康" (shen an kang) meaning "well-being of the body," "母改嫁" (mu gai jia) referring to a mother's remarriage, and "天賜冬笋" (tian ci dong sun) signifying "heaven-bestowed winter bamboo shoots." These words and expressions enrich the emotional depth and meaning of the lyrics. Each verse presents a different scenario and narrative style, making the lyrics more vivid and touching. **Structural Analysis:** The lyrics are divided into twenty-four segments, each describing a story of a filial son or daughter. This segmented structure helps in understanding the organization of the lyrics and the presentation of the main theme. **Cultural and Historical Background:** The lyrics reflect the traditional Chinese values of honoring parents and practicing filial piety, which are deeply rooted in Chinese culture and society. Although there is no specific melody provided, the rhyme and rhythmic elements in the lyrics may play an essential role in enhancing the musicality of the song.

In summary, this song conveys the importance of filial piety and the gratitude towards parents through the stories of twenty-four filial sons and daughters. The use of rhyme and literary devices enriches the expressive power of the song.



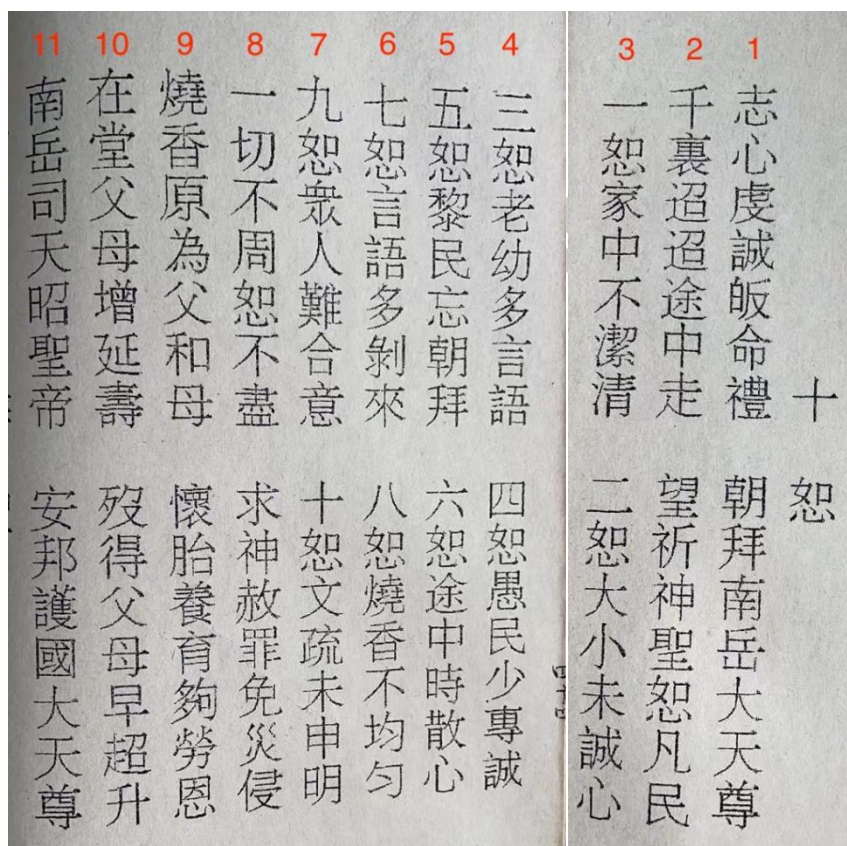


Figure 31. The lyrics of Shí Shù

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Shí Shù (Ten Forgivenesses)

(Sing with the 'qixing' style melody.)

1、Pin yin: zhì xīn qián chéng guī mìng lǐ, zhāo bài Nányuè Dà Tiānzūn.

English: With a devoted and sincere heart, I offer my homage to the Great Celestial Lord of Mount Hengnan.

2、Pin yin: qiān lǐ tiáo tiáo tú zhōng zǒu, wàng qí shén shèng shù fǎnmín.

English: Embarking on a long journey of a thousand miles, I pray and beseech the divine for forgiveness and blessings upon the common people.

3、Pin yin: yī shù jiā zhōng bù jié qīng, èr shù dà xiǎo wèi chéng xīn.

English: First, I seek forgiveness for any impurities in my home; second, I seek forgiveness for insincerity in both big and small matters.

4、Pin yin: sān shù lǎo yòu duō yán yǔ, sì shù yú mín shǎo zhuān chéng.

English:Third, I seek forgiveness for any excessive words spoken to the young and old; fourth, I seek forgiveness for lacking dedication among the simple-minded.

5、 Pin yin:wǔ shù lí mín wàng zhāo bài, liù shù tú zhōng shí sàn xīn.

English:Fifth, I seek forgiveness for the people's forgetfulness in worshipping; sixth, I seek forgiveness for moments of distraction during the journey.

6、 Pin yin:qī shù yán yǔ duō bō lái, bā shù shāo xiāng bù jūn yún.

English:Seventh, I seek forgiveness for any disrespectful words spoken; eighth, I seek forgiveness for unevenly burning incense.

7、 Pin yin:jiǔ shù zhòng rén nán hé yì, shí shù wén shū wèi zhōng míng.

English:Ninth, I seek forgiveness for disagreements among the crowd; tenth, I seek forgiveness for not fully comprehending the scriptures.

8、 Pin yin:yīqiè bù zhōu shù bù jìn, qiú shén shè zuì miǎn yán qīn.

English:For all imperfections and incompleteness, I pray for divine forgiveness to avoid calamities.

9、 Pin yin:shāo xiāng yuán wéi fù hé mǔ, huái tāi yǎngyù gòu lǎo ēn.

English:Originally, burning incense is to show gratitude to one's parents, who bore and raised them, repaying their kindness.

10、 Pin yin:zài táng fùmǔ zēng yán shòu, mò dé fùmǔ zǎo chāo shēng.
May the parents' life be prolonged in the home, and may they ascend early after passing away.

11、 Pin yin:Nányuè Sītīān zhāo shèng dì, ān bāng hùguó Dà Tiānzūn.

English:Mount Hengnan, the celestial court, reveals the sacred Emperor, safeguarding the nation, the Great Celestial Lord.

The lyrics of "Ten Forgiveness" emphasize the concept of forgiveness, which involves worshipping the South Yue Grand Heavenly Deity with devout hearts. The lyrics convey the significance of the pilgrimage, emphasizing the importance of sincerity and forgiveness. Each verse explores different aspects of forgiveness, such as maintaining cleanliness at home, having a genuine heart, avoiding bias towards the old and young, refraining from excessive speech, not forgetting the act of worship, staying focused, avoiding hurting others with words, evenly burning incense, respecting the opinions of others, and making the meaning clear. These rules constitute the

fundamental principles of the pilgrimage ceremony, aiming to encourage people to approach the divine with sincere hearts, seeking forgiveness for their sins, and avoiding the torment of punishment by fire.

The lyrics feature rhyming elements, such as "禮" (lǐ) and "尊" (zūn), "心" (xīn) and "明" (míng), enhancing the song's rhythmic qualities. Additionally, the lyrics employ clear vocabulary and rhetorical devices to convey thoughts and emotions related to forgiveness.

In summary, this song, "Ten Forgiveness," through its exploration of various aspects of forgiveness, conveys the essence and significance of sincere worship. It calls upon people to approach the South Yue Grand Heavenly Deity with heartfelt sincerity, seeking forgiveness and blessings, ultimately symbolizing the stability and protection of the nation through the depiction of the South Yue Grand Heavenly Deity as a wise and holy ruler.

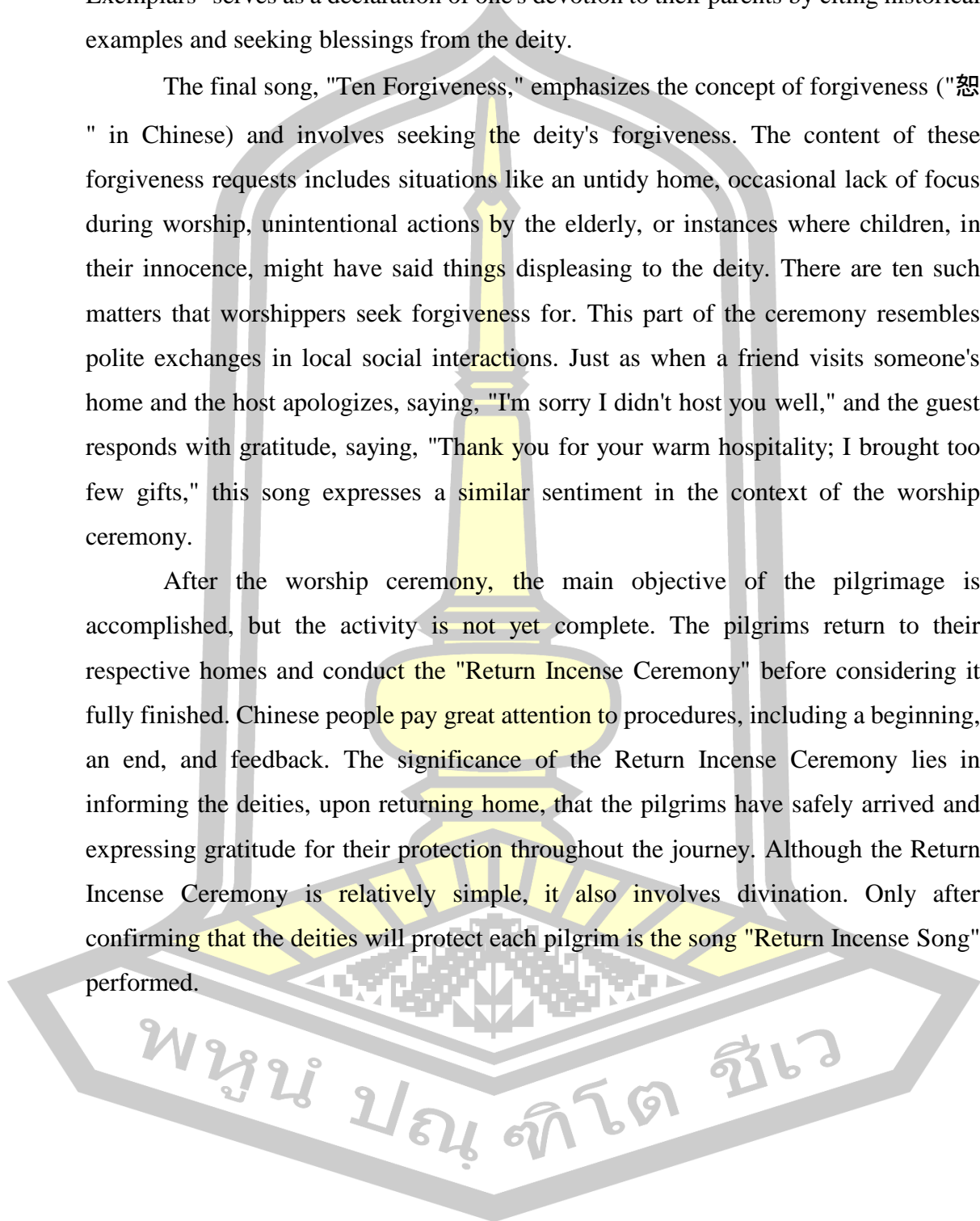
Upon arriving at the square in front of the temple's main gate, the worship ceremony no longer proceeds as a unified group but is rather carried out separately by each individual family. During these South Yue Grand Heavenly Deity worship rituals, the family's main officiant presents their appeals to the deity. After consulting divination for each family member, they commence singing the ritual songs only after burning the offerings like incense packets brought from home in the temple's fire pit. Among these songs, "Emperor of the Middle Heaven" serves as a prelude. The lyrics convey the message that the officiant has brought humble offerings to be burned in the fire pit as a sincere expression of their devotion. They pray for the health and longevity of their mother and seek the blessings of the South Yue Divine Emperor. This prayer aims to ensure the happiness and safety of their mother.

As for "Twenty-Four Filial Exemplars," it recounts the stories of 24 individuals from Chinese history renowned for their filial piety and their touching deeds. Each person mentioned in the lyrics has a complete narrative. This song is also sung during the journey, with the elderly taking the opportunity to narrate each story to the younger travelers. For example, there's the tale of Dong Yong, who sold himself into slavery to afford a proper burial for his deceased father. His deeds moved the heavens, and the deity rewarded him by giving him their daughter in marriage. Another story features Wang Xiang, whose mother desired to eat carp during winter. Wang Xiang laid down

on a frozen river, using his body to melt the ice and catch the fish. "Twenty-Four Filial Exemplars" serves as a declaration of one's devotion to their parents by citing historical examples and seeking blessings from the deity.

The final song, "Ten Forgiveness," emphasizes the concept of forgiveness ("恕" in Chinese) and involves seeking the deity's forgiveness. The content of these forgiveness requests includes situations like an untidy home, occasional lack of focus during worship, unintentional actions by the elderly, or instances where children, in their innocence, might have said things displeasing to the deity. There are ten such matters that worshippers seek forgiveness for. This part of the ceremony resembles polite exchanges in local social interactions. Just as when a friend visits someone's home and the host apologizes, saying, "I'm sorry I didn't host you well," and the guest responds with gratitude, saying, "Thank you for your warm hospitality; I brought too few gifts," this song expresses a similar sentiment in the context of the worship ceremony.

After the worship ceremony, the main objective of the pilgrimage is accomplished, but the activity is not yet complete. The pilgrims return to their respective homes and conduct the "Return Incense Ceremony" before considering it fully finished. Chinese people pay great attention to procedures, including a beginning, an end, and feedback. The significance of the Return Incense Ceremony lies in informing the deities, upon returning home, that the pilgrims have safely arrived and expressing gratitude for their protection throughout the journey. Although the Return Incense Ceremony is relatively simple, it also involves divination. Only after confirming that the deities will protect each pilgrim is the song "Return Incense Song" performed.



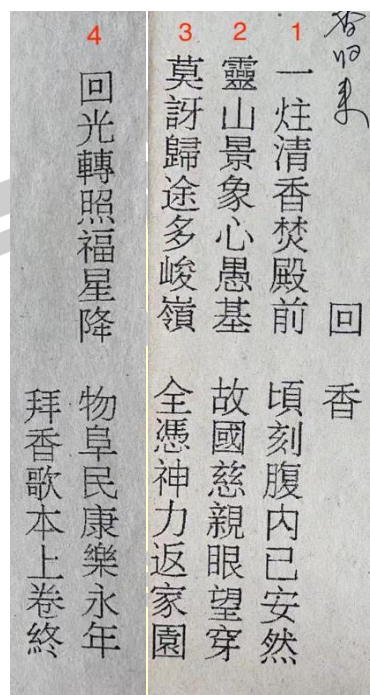


Figure 32. The lyrics of Return Incense Song

The content in the picture is from the "Chao Bai Nanyue Ritual Songs Complete Book."

Source: Jinbiao Zhou (2021)

Huí Xiāng Gē (Return of Fragrance Song)

(Sing with the 'qixing' style melody.)

1、Pin yin: yī zhù qīngxiāng fén diàn qián, qǐngkè fù nèi yǐ ān rán.

English: With a single stick of incense burning before the hall, in an instant, my mind is already at peace.

2、Pin yin: Língshān jǐngxiàng xīn yú jī, gù guó cíqīn yǎn wàng chuān.

English: The majestic scenery of Mount Ling, a foolish person's foundation, reminds me of my beloved homeland where my kind parents are eagerly waiting.

3、Pin yin: Mò yù guī tú duō jùn lǐng, quán píng shén lì fǎn jiā yuán.

English: Do not be surprised by the many steep mountains on the journey back; I rely entirely on the divine power to return home.

4、Pin yin: Huí guāng zhuǎn zhào fú xīng jiàng, wù fù mǐn kāng lè yǒu

ngnián.

English: As the light turns, blessings descend, and abundance and happiness will be everlasting for the people in the prosperous and peaceful years.

The lyrics convey the following meaning: After I finish burning incense at the shrine of the deities, my heart immediately calms down. While the sacred place of the deities is beautiful, my thoughts are always with my mother. There were many challenges and obstacles along the way, and I was able to return home smoothly solely due to the protection of the deities. Upon returning home, I hope for good luck, wealth, a healthy body, and everlasting happiness. After this song is sung, the entire pilgrimage is considered complete, and the pilgrims can return to their normal lives, eat meat, and engage in regular work.

This song's theme revolves around devout religious worship and prayers and blessings for the country and loved ones. The lyrics call upon people to seek divine blessings through the pure fragrance of offerings while expressing deep blessings for their hometown and loved ones. The song employs various imageries and metaphors. For instance, in the line "A stick of incense burns in front of the hall" (一炷清香焚殿前), the pure fragrance symbolizes a devout heart, and the scene of ignition represents the beginning of a religious ritual. Additionally, in the line "Returning light shines, bringing the lucky star down" (回光转照福星降), both "returning light" and the "lucky star" symbolize auspiciousness and happiness. The lyrics convey a sense of tranquility and peace during sincere worship while also revealing deep emotions for the homeland and loved ones. This emotional expression gives the lyrics warmth and poignancy. The use of rhyme in the lyrics, such as "安然" (peacefully) and "眼望穿" (looking through one's eyes), or "家園" (hometown) and "乐永年" (eternal happiness), enhances the song's rhythmic quality and musicality. References to the "故國" (homeland) and "民康" (prosperity of the people) reflect the traditional Chinese values of yearning for the prosperity of the country and society, as well as the importance placed on family ties. This reflects the core values in Chinese culture, emphasizing respect for ancestors, promoting filial piety, and aspiring to peace and prosperity.

In summary, this song uses profound emotions, symbols, and imagery to express devout worship and prayers and blessings for the country and loved ones. It embodies the core values in traditional Chinese culture related to faith, family, and the nation.

1.2 The lyrical characteristics of the Nanyue ritual songs for worship.

(1) Language Artistic Features: The lyrics exhibit a smooth and rhythmic language, showcasing the artistic characteristics of poetry. The language selection is precise and profound, retaining the distinctiveness of classical Chinese to a significant extent. It not only embodies an elegant artistic flavor but also reflects a distinct national identity. The use of language rhythm and rhyme enhances the song's singability and emotional appeal.

(2) Thematic Content Features: The lyrics consist of four parts: "Jingkou Shen Zhou" (Purification Mantra), "Ershi Si Xiao" (Twenty-Four Filial Exemplars), "Shi Shu" (Ten Virtuous Deeds), and "Hui Xiang Ge" (Song of Returning Fragrance), providing rich thematic content. In particular, the "Ershi Si Xiao" part extensively enumerates the filial deeds of twenty-four exemplary individuals, highlighting the profound connotation of filial piety culture and showcasing the influence of traditional Chinese filial piety culture. Additionally, the "Shi Shu" section demonstrates the devotees' devout reverence and plea for forgiveness from the deities, emphasizing the theme of divine worship.

(3) Cultural Connotation Features: The lyrics reflect traditional Chinese culture, encompassing elements such as filial piety, ancestral worship, and divine reverence. In the "Jingkou Shen Zhou" section, the lyrics express the pursuit of divine forgiveness and blessings through repentance and self-purification, representing an artistic representation of ancient sacrificial culture. The "Ershi Si Xiao" part serves as a concentrated embodiment of traditional Chinese filial piety culture, highlighting the significant position of filial piety in Chinese culture. Meanwhile, the "Shi Shu" and "Hui Xiang Ge" sections reveal the devout worship and reverence of the people towards the deities, unveiling the profound influence of religious beliefs in people's hearts.

(4) Overall Form Features: The Chao Bai Nanyue Ritual Songs take the form of poetry, blending themes of worship, gratitude, filial piety, and blessings, creating a unique cultural expression of religious rituals. The lyrics align closely with the themes, progressing layer by layer, encompassing grand religious themes as well as deeply

resonating filial piety stories. Together, they construct a three-dimensional and rich portrayal of religious and cultural tapestry.

In summary, the characteristics of the Chao Bai Nanyue Ritual Songs can be summarized as exquisite language artistry, rich thematic content, profound cultural connotations, and distinctive form, showcasing their unique artistic value and far-reaching cultural influence.

2. Musical Characteristics of Chao Bai Nanyue Ritual Songs

Ritual Songs of the Worship Ceremony at Mount Heng are typically orchestrated by the leader of the incense-bearing pilgrims, known as the Xiang Tou. The Xiang Tou is usually a local folk Buddhist monk. The ceremonial songs they perform are classified into four melodic patterns based on different functions and occasions: Qi Xing、Ban Qi Xing、Hua Qiang and Shu Ban. In Chinese music, these melodic patterns, adaptable to different lyrics, are known as Qu Pai. Below, I will illustrate these four Qu Pai through examples.

2.1 The name of this musical form contains the number "7" because the ritual songs of the Chao Bai Nanyue ceremony consist of seven characters forming a musical phrase. In Chinese tradition, there is a connection between the number seven and the "Big Dipper," which is used as a guide for directions. Moreover, China has many legends related to the number seven, such as the legend of the Seven Fairies, which associates the seven daughters of the heavenly emperor with the seven stars of the Big Dipper. These fairies are skilled in weaving and can produce the most beautiful silk in the world. Additionally, there is a belief in the existence of seven wise immortals in the sky, known as the Wenqu stars, renowned for their exceptional writing skills. The Chinese people hold a strong affinity for the number seven.

I once specifically asked Mr. Li Yunguang, the head of Xiangtou, about the name of the "Seven Stars" singing style. Mr. Li Yunguang's response was that the "Seven Stars" singing style originates from the music used in folk Buddhist rituals. He also didn't know why it was called "Seven Stars," and his master did not provide an explanation when teaching it to him. I speculate that the name of the "Seven Stars" singing style may be derived from the fact that each line of lyrics consists of seven Chinese characters (Li Yunguang, interview, March 21, 2022).

bài shí diàn
(Worshipping the Ten Palaces)
qī xīng (Seven Stars Melody)

Score production: Zhou Jinbiao

♩ = 60



English meaning: Bodhisattva's name,

light feet come to the first hall.



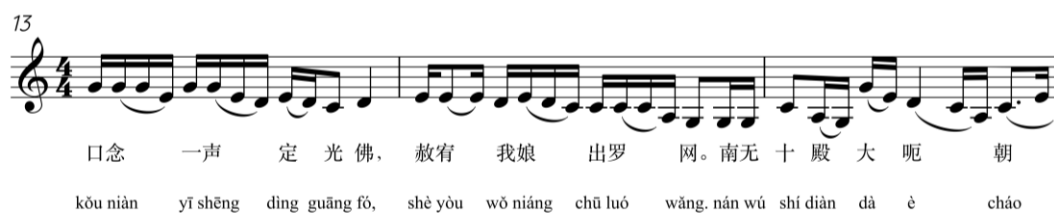
English meaning: Worshipping at the First Palace, King Qin Guang.



English meaning: The sword tree and knife mountain become a joyous land, breaking the prison, the extinguished incense staff radiates a brilliant light.



English meaning: Bodhisattva's name,



English meaning: Recite the name of the Buddha of Boundless Light, and pardon my mother to escape from the net of judgment.



English meaning: Bodhisattva's name,

sung by Li Yunguang.

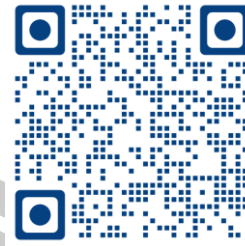


Figure 33. Qi Xing (Seven Stars) Qupai

This is a song sung during the "Return of Fragrance" ritual, expressing the singer's sorrow for their suffering mother in hell and praying for forgiveness from the authorities in the underworld.

Source: Zhou Jinbiao (2021)

The melodic structure known as "Qi Xing" (Seven Stars) in the context of the Chinese music system typically concludes on the note "sol," which is referred to as "zhi(徵)", in the Chinese musical system. This "zhi" corresponds to the "zhi" mode in Chinese music. In terms of melodic development, The primary lyrical motifs in this melodic structure are relatively dense, with moments of expansion occurring mainly at connecting points. Typically sung around the pitch of C (1=C), the vocal range falls between g1 and g2. This octave span comfortably aligns with the natural vocal range of an ordinary person, avoiding excessively low or high pitches, resulting in a natural and resonant singing experience. This type of melody is particularly suitable for singing during prayers, with its 4-beat followed by a 3-beat structure allowing for a deliberate and devout delivery. It maintains a steady and ordered pace, suitable for conveying reverence and piety, especially during worship and prayer rituals. The songs 'Worship the Ten Temples,' 'Ten Forgiveness,' 'Emperor of the Middle,' 'Returning Fragrance,' and others are performed with a melody called 'Qixing.'

2.2 The "Ban Qi xing" tune, also known as "Little Qi xing" shares the element of "7" with the "Qi Xing" tune. The musical phrases of the Ban Qi Xing tune also involve rhythmic variations, with both four-beat and three-beat measures. Combining the beats of the four-beat and three-beat measures results in a total of 7 beats. However, the musical phrases of the "Seven Stars" tune unfold with longer and more expansive durations, while the Ban Qi Xing has slightly shorter durations. The end of each musical

phrase is open-ended, lacking a sense of conclusion. The following poem, "Kangxi's Poem on Shangfeng," is performed using the "Ban Qi Xing" tune.

上峰康熙诗

Shàng Fēng Kāngxī Shī

(Kangxi's Poem at Shangfeng)

Ban Qi Xing Melodic Style

Score production: Zhou Jinbiao

♩ = 70

3 Shàng le yī fēng yòu yī fēng,
上 了 一 峰 又 一 峰,

5 qī shí èr fēng dào zhù róng.
七 十 二 峰 到 祝 融。

7 zhù róng fēng shàng
祝 融 峰 上

9 jǐ qiān qiū, shān shàng liú xī shuǐ
几 千 秋, 山 上 流 溪 水

11 sì liú.
似 流。

13 wàn lǐ huáng hé piāo yù dài,
万 里 黄 河 飘 玉 带,

15 yī lún hóng rì gǔn jīn qiú.
一 轮 红 日 滚 金 球。

yuǎn kàn jiāng nán
远 看 江 南

17
三 千 界, 近 看 湖 广 八
sān qiān jiè, jìn kàn Hú Guǎng bā

19
百 州。
bǎi zhōu.

21
美 景 一 时 观 不 尽,
Měi jǐng yī shí guān bù jìn,

23
天 皇 有 顺 再 来 游。
tiān huáng yǒu shùn zài lái yóu.

25
南 岳 司 天
Nán yuè Sī tiān

27
昭 圣 帝, 安 邦 护 国 大
zhāo shèng dì, ān bāng hù guó dà

29
天 尊。
tiān zūn.

sung by Li Yunguang.

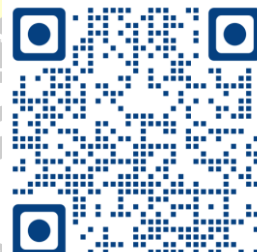


Figure 34. "Ban Qi Xing" (Half-Seven Stars) Qupai

This song is performed during formal worship ceremonies. The musical form of this song originates from folk Buddhist music, originally accompanied by percussion. Due

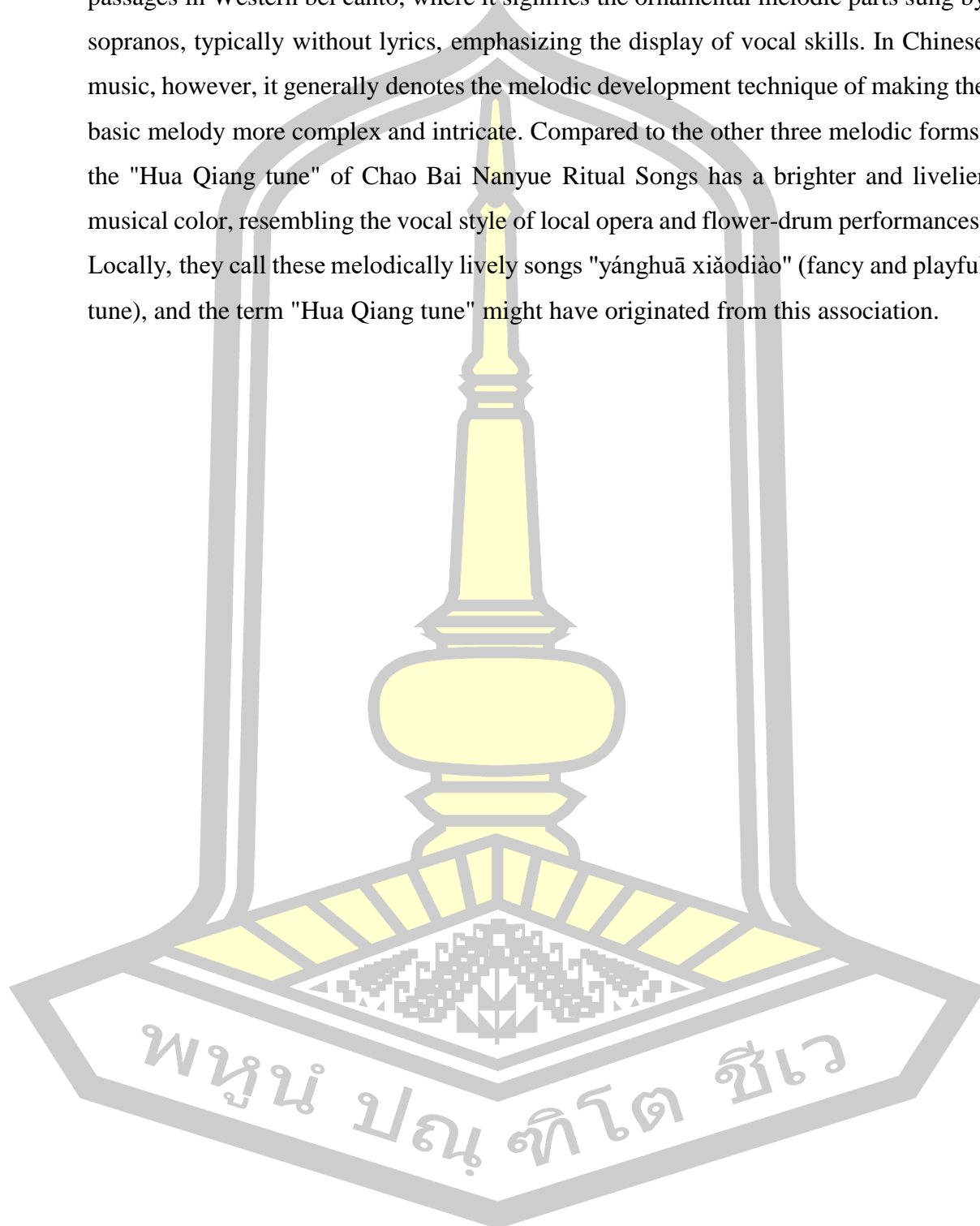
to the inconvenience of carrying percussion instruments during worship, the sound of striking the incense stool with the candlestick was used as a substitute.

Source: Zhou Jinbiao (2021)

The musical form called "Banqixing" concludes with the note "sol," belonging to the Chinese diatonic scale's Mixolydian mode. Li Yunguang sings it with F as the tonic, meaning the F note is sung as "do." Although the musical score doesn't explicitly feature a B flat (bB), to clarify the song's tonic position, it is customary in China to mark the F major key signature, allowing the singer to quickly recognize that the C note is sung as "sol." However, this is a habit among Chinese music learners, as folk singers typically don't use musical scores; in fact, they undergo no sight-singing training. The vocal range of this song spans from C1 to A1, with a range of only six degrees. The melodic progression follows the pattern of the "gong-jiao-gong-jiao" cyclic progression, repeatedly sung. This type of progression creates a bright and flowing musical movement.

In each phrase, there is a percussion interlude. However, during the worship process at Nanyue, carrying instruments is inconvenient, so the incense head uses the candlestick's rod to strike the incense stool instead of percussion. This musical form is generally used in songs expressing respect to deities or narrative songs because these songs usually have a longer duration. Using the same simple and low-pitched melody repeatedly ensures that the vocal cords are not overly fatigued and facilitates easy memorization. The lyrics of this song, "Shangfeng Kangxi Shi," roughly describe the beautiful scenery seen during the pilgrimage. However, the worshiper is not distracted by the external landscape, firmly advancing toward the residence of the Nanyue deity. The pilgrim won't stop until the deity is seen. "Ershi Sixiao" is also sung using the Banqixing musical form, narrating the stories of 24 historically filial individuals in Chinese history. Other songs like "Cai Long Ge" tell the mythological tale of Nezha, while "Wuyue Shenling De Gushi" recounts the stories of the deities on the five sacred mountains. "Guanyin Gushi" narrates the story of the Buddhist deity Guanyin Bodhisattva, and so on. These types of pieces are all sung using the "Banqixing" musical form.

2.3 "Hua Qiang" Qupai: The term "Hua Qiang" here does not refer to the florid passages in Western bel canto, where it signifies the ornamental melodic parts sung by sopranos, typically without lyrics, emphasizing the display of vocal skills. In Chinese music, however, it generally denotes the melodic development technique of making the basic melody more complex and intricate. Compared to the other three melodic forms, the "Hua Qiang tune" of Chao Bai Nanyue Ritual Songs has a brighter and livelier musical color, resembling the vocal style of local opera and flower-drum performances. Locally, they call these melodically lively songs "yánghuā xiǎodiào" (fancy and playful tune), and the term "Hua Qiang tune" might have originated from this association.



Jìn zhèngdiàn xiāng
(Entering the main hall, burning incense,)

Hua qiang Melody

Score production: Zhou Jinbiao

♩ = 70



1-7: 志 心 朝 礼。
Zhì xīn cháo lì

3



- 1、南岳 司天 昭圣帝, 安邦 护国 大天尊。
Nán yuè Sī tiān zhāo shèng dì, ān bāng hù guó dà tiān zūn.
- 2、圣帝 感应 如旱雨, 万民 同沾 乐升平。
Shèngdì gǎnyìng rú hàn yǔ, wàn mín tóng zhān lè shēng píng.
- 3、列位 三公 隆祀典, 全司 火德 离宫镇。
Liè wèi sān gōng lóng sì diǎn, quán sī huǒ dé lí gōng zhèn.
- 4、先朝 崇祀 加封帝, 鼎鼎 调和 佑万民。
Xiān cháo chóng sì jiā fēng dì, dǐng dǐng tiáo hé yòu wàn mín.
- 5、天子 五月 南巡狩, 黎民 四季 把香焚。
Tiān zǐ wǔ yuè nán xún shòu, lí mín sì jì bǎ xiāng fén.
- 6、护国 佑民 真圣主, 降福 降祥 显威灵。
Hù guó yòu mín zhēn shèng zhǔ, jiàng fú jiàng xiáng xiǎn wēi líng.
- 7、帝产 五龙 大雄殿, 足踏 白云 显祥云。
Dì chǎn wǔ lóng dà xióng diàn, zú tà bái yún xiǎn xiáng yún.

5



1-7: 昭圣帝 黎民朝
Zhāo shèng dì lí mín cháo

7



礼。
lì。

sung by Li Yunguang.

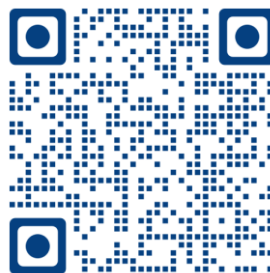


Figure 35. "Hua Qiang" Qupai

This song is performed during formal worship ceremonies.

Source: Zhou Jinbiao (2021)

The title of this piece is "Hua Qiang tune" (花腔), and its melody is sung using the F major scale. When sung using the solfège naming method, the final note is "sol," which in the Chinese pentatonic scale is called "Zhi" ((徵), making it belong to the "Zhi" mode in the Chinese tonal system. This ceremonial song's melody perfectly conforms to the "do-re-mi-sol-la" scale of the "Zhi" mode. The vocal range of this piece spans from c1 to c2, and while the pitch range is not large, it remains in the high vocal register. The melody of this song, like that of "Ban Qi Xing", also lacks the note bB. However, for the sake of ease in sheet music notation, it is marked with the key signature of F major.

The song has a relatively short length but a well-structured form, including an introduction and a coda. The beginning of the song starts with a low vocal range introducing the names of the deities, as if paying respect to them before proceeding with a rhythmically regular and measured narrative. This reflects the typical Chinese etiquette. After singing the seven lyrical segments, the song returns to the higher octave of the introduction, seemingly expressing both sorrow and pleading for forgiveness from the deities. This is why the "Hua Qiang tune" (花腔) genre is often used for expressing one's difficulties to the deities or praising their virtues, as in the case of this piece, "Entering the Main Hall with Incense" (进正殿香).

The Hua Qiang tune genre is a distinctive form of traditional Chinese music with unique characteristics in terms of its tonality, rhythm, pitch range, musical color, and melodic development. To summarize, the "Hua Qiang tune" (花腔) genre typically employs the five-tone C 徵 mode, showcasing a unique musical foundation within the Chinese tonal system. Its rhythm follows a regular 2/4 beat, with the introduction featuring short notes, resulting in a balanced and even auditory experience. The pitch range exhibits a distinctive feature, with smaller intervals in the first half of the musical phrases and larger intervals in the latter half, including both descending and leaping motions. The overall musical color of the Hua Qiang tune genre is bright, smooth, and optimistic, often used in joyful celebrations and conveying well wishes.

In conclusion, the Hua Qiang tune genre possesses a unique set of musical characteristics, from its chosen tonality and rhythmic structure to its pitch range, musical color, and melodic development. As a treasured form of traditional Chinese music, the Hua Qiang tune genre holds a significant place in Chinese musical culture and continues to captivate audiences with its distinctive allure.

2.4 "Shu Ban" Qupai: "Shu Ban" Melodic Form: A Simple Recitation with Rhythmic Elements. "Shu Ban" is also known as "song," a melodic form characterized by simple and rhythmic recitation. In Chinese, each beat is referred to as a "ban," and in "Shuban," the melody matches one beat with one syllable, resembling the act of counting beats, hence the name "Shuban." This melodic form is also employed in Chinese operas and traditional performing arts.

Typically, "Shuban" melodies are straightforward and accompanied by percussive instruments to maintain the rhythmic flow of the recitation. This melodic style is commonly used when pilgrims pray to the deity alone. The lyrics sung in this form are generally descriptive in nature, providing explanations or narrations of various subjects.

起香封斋歌

Qǐ xiāng fēng zhāi gē

(Incense Offering and Fasting Song)

Shu ban

Score production: Zhou Jinbiao



清 香 一 柱 宝 鸭 焚, 为 往 名 山 择 翌 辰。
qīng xiāng yī zhù bǎo yā fēn, wèi wǎng míng shān zé yì chén.

5
家 宅 行 为 多 胃 觞, 路 途 奔 走 少 虔 诚。
jiā zhái xíng wéi duō wèi shāng, lù tú bēn zǒu shǎo qián chéng.

9
罗 衍 一 一 求 赦 宥, 器 具 条 条 赦 蜀 清。
luó yǎn yī yī qiú shè yù, qì jù tiáo tiáo shè shǔ qīng.

13
千 里 遥 遥 非 易 到, 忌 祈 神 力 保 身 轻。
qiān lǐ yáo yáo fēi yì dào, jì qí shén lì bǎo shēn qīng.

sung by Li Yunguang.

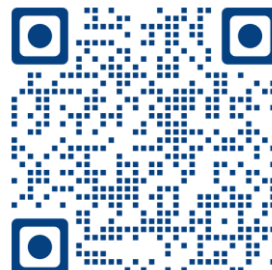


Figure 36. “Shu Ban”Qupai

The song was performed during the incense-lighting ceremony on the day of departure.

Source: Zhou Jinbiao (2021)

This section, "Qixiang Fengzhai Ge," is sung during the incense lighting ceremony. It is in the pentatonic G Zhi mode, 4/4 time signature, with a regular and even rhythm. The musical phrases mostly consist of four sixteenth notes, two eighth notes, the first two sixteenth notes followed by an eighth note, or the first eighth note followed by the next two sixteenth notes. There are no syncopated rhythms. The melody evolves around the sung lyrics, with each beat corresponding to a single character, regardless of the rhythm type. The melodic progression typically follows the tonal pronunciation of Chinese characters.

The song is sung in the local dialect, so the pronunciation differs slightly from standard Mandarin. In Mandarin, the rhymes "en" and "ing" do not rhyme, but in the local dialect, both are pronounced as "en." The entire song has a range of only six degrees, and the interval jumps do not exceed three degrees. Therefore, the musical tone appears low and not bright. It is generally sung when worshippers pray alone with the deities. The lyrics of the song are usually explanatory in nature. Other songs sung with the shu ban musical form include "Qixiang Fengzhai Ge," "Jin Putong Xiang Ge," and "Shi'er Yue Shao Xiang."

Table 2. The musical characteristics of four types of musical forms:

Melody Type	Qixing	Banqixing	Huaqiang	Shuban
Mode	Pentatonic G Zhi Mode	Pentatonic C Zhi Mode	Pentatonic C Zhi Mode	Pentatonic G Zhi Mode
Rhythmic beat	3/4、4/4 expansiveIrregular Meter, the rhythm is not uniform, the phrases are relatively long and even, starting with long notes but this	3/4 Irregular Meter, the rhythm is not uniform, the phrases are relatively short, each	2/4 Regular rhythm, although the introduction part uses a cut-time rhythm, the	4/4 Regular rhythm, even beats, the musical patterns consist mostly of four

	<p>descending pattern does not add musical dynamics, rather it seems melancholic. Adding dotted notes afterwards to increase the melodic dynamics.</p>	<p>phrase begins with a cut-time rhythm in the first half and the second half of the phrases have denser musical patterns.</p>	<p>overall perception is still very even. The music often uses short durations of cut-time rhythm. The ties across measures do not affect the musical momentum.</p>	<p>sixteenth notes, two eighth notes, either preceded by two sixteenth notes and an eighth note or a single eighth note followed by two sixteenth notes. There are no cut-time rhythms.</p>
Interval Range	<p>The beginning introduction section has jumps within a third, and the main part of the song has relatively small melodic intervals in the phrases, with intervals larger than a third only occurring in the connecting parts between phrases. The overall trend is</p>	<p>Generally, the first half of the phrase starts with adjacent notes in the scale and ends with small leaps of thirds or The first half of the phrases generally begin with adjacent</p>	<p>The first half of the phrase has a relatively small interval range, while the second half of the phrase has a larger The first half of the phrases have small melodic</p>	<p>The melody revolves around a central note, fluctuating up and down within intervals no larger than a third.</p>

	descending.	notes using cut-time rhythm, and the second half of the phrases also have relatively small melodic jumps. Intervals larger than a third are ornamental sixteenth notes, resulting in a smooth melodic line.	intervals, while the second half has larger intervals. The introduction starts from f1, descends, and then jumps up to c2 in the main part, and descends again in the main part. The coda then jumps up to c1. The whole song has a rhythmic flow in this descending to jumping pattern.	
Pitch Range	g1—g2	c1—a1	c1—c2	g1—e2
Tempo	Moderate Tempo	Fast Tempo	Fast Tempo	Reciting speed.

Music Coloration	The song presents an overall gloomy tone, with only a slight brightness in the connecting parts between phrases, especially when singing the name of the deity.	The overall music color is bright, smooth, and optimistic.	The entire song has a bright music color.	Stable, low-pitched, and not bright in color.
Lyric Characteristics	The lyrics are well-organized, mostly consisting of phrases that express one's own appeals.	The lyrics are well-organized, mainly narrative in nature.	Generally used to express one's devoutness to the divine.	The lyrics are well-organized, with seven characters per line, and most of them have rhymes.
Representative Repertoire	Worship the Ten Temples, New Ten Worship	Shangfeng Kangxi Poems, Twenty-Four Filial Exemplars, Trampling the Dragon Song, Stories of Guanyin	Enter the Main Hall Incense Song, Pregnancy in October	Start the Incense and Sealing Fasting Song, Enter the Ordinary Incense Song, Burn Incense in December
Usage Context	The prayer stage of the ritual.	The stage of praising the achievements of the deity in	Singing outside the Zhurong Hall on	Usually sung when the pilgrims pray to the deity

		the ritual.	Mount Heng, Nanyue.	alone. The lyrics of the song are generally explanatory in nature.
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In conclusion, the music characteristics of the worship songs during the Mount Heng ceremony in Longhui County are captivating. The Qi Xing tune, the Ban Qi Xing tune, the Hua Qiang tune, and the Shu Ban tune each exhibit their unique charm. These music features align perfectly with the prayerful nature of the Mount Heng worship, providing worshippers with a memorable worship experience.

The Ban Qi Xing melodic form, named after the number "7," symbolizes auspiciousness and mystery. Its phrases consist of seven characters, which align with the Chinese cultural preference and legends surrounding the number seven, infusing the melodic form with a sense of mystique. This melodic form follows the pattern of "Gong - Yu - Zheng - Jiao - Zheng - Jiao - Zheng," giving the melody a sense of flow, making it suitable for reporting the worship itinerary and praying to the deity. With its vocal range between g1 and g2 and limited pitch changes, the singing feels natural and resonant, evoking a sense of solemnity and devotion.

The Ban Qi Xing melodic form is concise yet powerful, suitable for expressing personal difficulties and praising the deity's virtues. Its rhythmic variations, consisting of four beats and three beats to form seven beats, result in a phrase ending that feels open and unresolved. This characteristic allows performers to express inner feelings to the deity while maintaining a smooth flow that prompts contemplation of the divine.

The Hua Qiang tune melodic form, with its embellished development technique, allows the music to fluctuate around a central pitch, resembling blooming flowers in spring and creating a rich and vibrant melody. Typically used for expressing personal challenges and seeking forgiveness from the deity, this form grants singers freedom in the timing and rhythm of the lyrics. When sung with higher pitches, it becomes emotional, as if conveying heartfelt thoughts to the divine.

The Shuban melodic form's simple melody and rhythmic recitation style make it effective for clearly conveying worshippers' prayers during the incense-lighting ceremony. With a limited vocal range and straightforward pitch changes, its music tone appears subdued, perfectly complementing the solemn ambiance when worshippers pray individually.

The worship songs' music characteristics in Longhui County for Mount Heng are diverse, with each melodic form showcasing its unique expression, offering worshippers different musical charms during the worship process. These cleverly designed music features are closely tied to the prayerful nature of the Mount Heng worship ceremony, adding vibrancy to the entire ritual. This research contributes to a deeper understanding of China's folk religious music traditions and provides valuable insights for cultural preservation and heritage. The research of the worship songs not only enriches the cultural essence of traditional Chinese music but also offers beneficial inspiration for recognizing, promoting, and passing down China's outstanding folk religious music culture.

3. The aesthetic implications of Chao Bai Nanyue Ritual Songs

3.1 Moral Beauty: The worship ceremony songs at Mount Heng are folk songs generated during the process of worshiping Mount Heng. The original motivation behind the worship activities in Longhui County, Hunan Province, was to pray for parental blessings. The cultural root of praying for parents lies in the Chinese nation's "孝" (filial piety) culture. While "孝" can be translated into English as "filial piety," this term falls short of encapsulating the full connotations of the Chinese character. For over 2000 years, Throughout Chinese history, successive dynasties have governed people using the rule of filial piety. "filial piety" is not a rule imposed on the Chinese but a spontaneous moral sentiment. Successive Chinese dynasties elevated "filial piety" from an intrinsic moral pursuit to a societal norm through legislation. This not only maintained social stability, order, and positive development but also provided legitimacy to the ruling dynasties.

Practicing filial piety is an excellent tradition of Chinese civilization, reflected in the ancient saying, "In a hundred good deeds, filial piety ranks first." The ritual songs of the worship ceremony at Mount Heng almost always revolve around the

theme of filial piety. During the incense-offering ceremony, five songs are sung to worship deities in different directions, and between each pair of songs, "Mu Lian Fragrance Praise" is performed. After singing "Worshiping the East," "Mu Lian Fragrance Praise" is sung, followed by "Worshiping the South," and then again "Mu Lian Fragrance Praise." This pattern is repeated for the songs dedicated to the deities in all five directions, resulting in the performance of "Mu Lian Fragrance Praise" four times in between. The songs performed to worship the deities in the five directions resemble the rondo form in Western music. The core theme of "Mu Lian Fragrance Praise" revolves around Mu Lian's filial piety, risking his life to rescue his mother from hell. The subsequent "Worshiping the Ten Courts" seeks forgiveness from the divine realm for one's parents.

If parent-child relationships are considered the smallest unit to maintain social stability, then marital relationships are crucial for maintaining stability within a family. The stability of marital relationships directly impacts an individual's happiness index. However, in contemporary China, due to societal transformations, traditional marital relationships have eroded. This is particularly evident in rural areas, where spousal separation has become commonplace. At least one spouse often works in a coastal city, and even if both spouses work in different locations, they may not be in the same place. This results in a family of three living in three different places, with the child in the hometown, the husband in one city, and the wife in another. The stability of marital relationships is weakened by the long periods without communication and the temptations each spouse faces in their respective cities. Mr. Liao Yudou, a retired teacher who composes lyrics to the melodies of worship songs for Mount Nanyue, expressed, "In today's rural families, both spouses work in different locations, leaving the children and the elderly at home, leading to some social issues. For instance, spouses who live apart for long periods may seek extramarital partners when their physiological desires are not satisfied within legal marriage." Therefore, Mr. Liao Yudou frequently performs songs at rural markets, advising people to cherish their partners. For example, the content of the non-ritual song "He Ge" emphasizes the theme of marital harmony. In China, mutual loyalty between spouses is not only a legal obligation but also a moral requirement (Liao Yudou, 2022).

According to Kant's "Critique of Practical Reason," the worship ceremony songs at Mount Heng establish a close connection between moral behavior and pure reason, stimulating people's intrinsic moral desires and guiding them to autonomously follow moral principles. Firstly, through lyrics and music, the worship ceremony songs at Mount Heng convey profound moral messages, emphasizing the importance of respecting and being filial to parents, ancestors, and deities. Kant argues that moral actions arise from autonomous, pure rational will, not external rewards or pressure. The worship ceremony songs at Mount Heng, through moving lyrics and poignant music, evoke awe and piety in people's hearts, encouraging them to willingly follow moral principles rather than through coercion. Secondly, the worship ceremony songs at Mount Heng cultivate the moral emotions and virtues of the worshippers during the ritual. Kant emphasizes that moral actions should be built on the unity of reason and sensibility. The worship ceremony songs at Mount Heng, through music and singing, combine worshippers' emotions with moral awareness, eliciting feelings of kindness, awe, and gratitude. This elevation of emotions helps strengthen worshippers' identification with moral principles, prompting them to actively practice moral behavior in daily life. Thirdly, the worship ceremony songs at Mount Heng provide a platform for moral communication and integration. Kant argues that people's moral actions should be based on universality and mutual respect. The worship ceremony songs at Mount Heng, as a shared expression of faith and culture, unite worshippers, forming a common value consensus. Through participating in worship ceremonies, worshippers share moral experiences and emotions, deepening mutual understanding and trust, and forming closer social connections. The worship ceremony songs at Mount Heng, by conveying profound moral messages, cultivating worshippers' moral emotions and virtues, and providing a platform for moral communication and integration, contribute to moral elevation. This moral elevation is not only an enhancement of individual intrinsic awareness but also contributes to the formation of shared societal values and the overall improvement of moral standards.

3.2 Social Beauty: Social beauty, with its multifaceted meanings, plays a significant role in shaping harmonious societies. It encompasses various dimensions, including individual beauty, the beauty of social interactions, and the beauty of labor

achievements. These aspects contribute to the overall aesthetic and moral fabric of a community.

Individual beauty, as an integral part of social beauty, encompasses the inner qualities and outward expressions of individuals. It includes the beauty of one's character, virtues, and ethical conduct. Within the context of Chao Bai Nanyue ritual songs, individual beauty is highlighted through the portrayal of filial piety, which is deeply rooted in Chinese culture. Filial piety, or "xiao" in Chinese, extends beyond mere obedience to parents. It embodies respect, gratitude, and a strong sense of familial duty. Chao Bai Nanyue ritual songs reinforce the importance of filial piety as a fundamental aspect of social beauty, emphasizing the bond between generations and the values that underpin harmonious relationships within families and communities.

The Chao Bai Nanyue ritual songs, such as "Liangting" (Pavilion), "Guojie" (Crossing the Street), "Tou Dian" (Entering a Shop), "Chu Dian" (Leaving a Shop), "Xiongdi Tongzhu" (Brothers Living Together), "Xiong Di Xiang Hui" (Brothers Reuniting), "Hui Da" (Reply), "Ta Hui Wo Qu" (He Returns, I Leave), and "Ta Qu Wo Hui" (He Leaves, I Return), are all songs sung during social interactions. Although these songs have lost their original function in the context of Nanyue worship activities due to the absence of the appropriate setting, as non-ritual songs, they can still serve as examples for children accompanying pilgrims on the journey to worship the deities. While these application scenarios may no longer exist in Nanyue worship, they are still present in daily life. Listening to these Chao Bai Nanyue ritual songs, children can learn about the etiquette of daily communication.

The beauty of social interactions within Chao Bai Nanyue ritual songs reflects the harmony, respect, and empathy between individuals. These songs depict scenes of communal gatherings, festive celebrations, and everyday encounters. Through the lyrics and melodies, they convey the significance of unity, cooperation, and mutual understanding. By promoting the ideals of kindness, generosity, and compassion, these songs inspire individuals to cultivate harmonious relationships and foster a sense of belonging within their communities. They serve as a reminder of the shared values and customs that contribute to social cohesion and the well-being of society as a whole.

The beauty of labor achievements portrayed in Chao Bai Nanyue ritual songs highlights the value of industriousness, dedication, and craftsmanship. These songs celebrate the fruits of labor and the transformative power of human creativity. Whether it is the labor of farming, craftsmanship, or other forms of productive work, the songs recognize the importance of these contributions to the well-being and prosperity of the community. They pay homage to the hard work and skills of individuals, fostering a sense of pride and appreciation for the diverse range of talents and professions within society. Through these songs, the beauty of labor achievements becomes a source of inspiration and motivation for individuals to contribute their best efforts to society.

In summary, social beauty encompasses individual beauty, the beauty of social interactions, and the beauty of labor achievements. Chao Bai Nanyue ritual songs, through their portrayal of filial piety, harmonious social interactions, and the celebration of labor achievements, promote the ideals and values that contribute to a harmonious and flourishing society. They serve as a cultural bridge, connecting individuals to their heritage, instilling moral values, and inspiring social cohesion. By appreciating and embracing the beauty within these songs, individuals can strive to cultivate a harmonious and morally upright society, where respect, empathy, and hard work are cherished and celebrated.

3.3 Ecological Beauty: The Advancement of Industrial Civilization has significantly increased people's productivity and enriched their material lives. However, it has also brought forth various social problems, such as environmental pollution. Especially since the global public health event in 2020, which continues to impact our lives today, there has been an increasing focus on improving the ecological environment. Initially applied in the field of biology, the term "ecology" referred to the state of organisms' survival and development within a specific natural environment. When applied to the field of social sciences, "ecology" should not be limited to just the natural environment; instead, it should encompass the social and cultural environments that humans inhabit. In this context, "ecology" refers to the interconnectedness of humans with both the natural and social environments.

Firstly, the ritual songs performed during the Nanyue worship ceremony are deeply intertwined with agricultural civilization and the natural ecology. Songs like "Worshipping the Land," "Blessing the Sun and Moon," "Blessing the Void," and

"Worshipping the Medicine King" contain elements of nature and mythology. In traditional Chinese beliefs, gods are entities transcending humans, and the deification of nature is, fundamentally, the humanization of nature. This concept differs from the Western anthropocentrism, where nature is treated as an object to be transformed and controlled by humans. The Chinese classical philosophy and aesthetics strive for "the unity of heaven and man," where humans are not dominators of nature but rather an integral part of it. The worship of the land, sun, moon, and void, as well as the song "White Ape Guides the Way," all reflect the simplistic ecological aesthetics of Chao Bai Nanyue Ritual Songs.

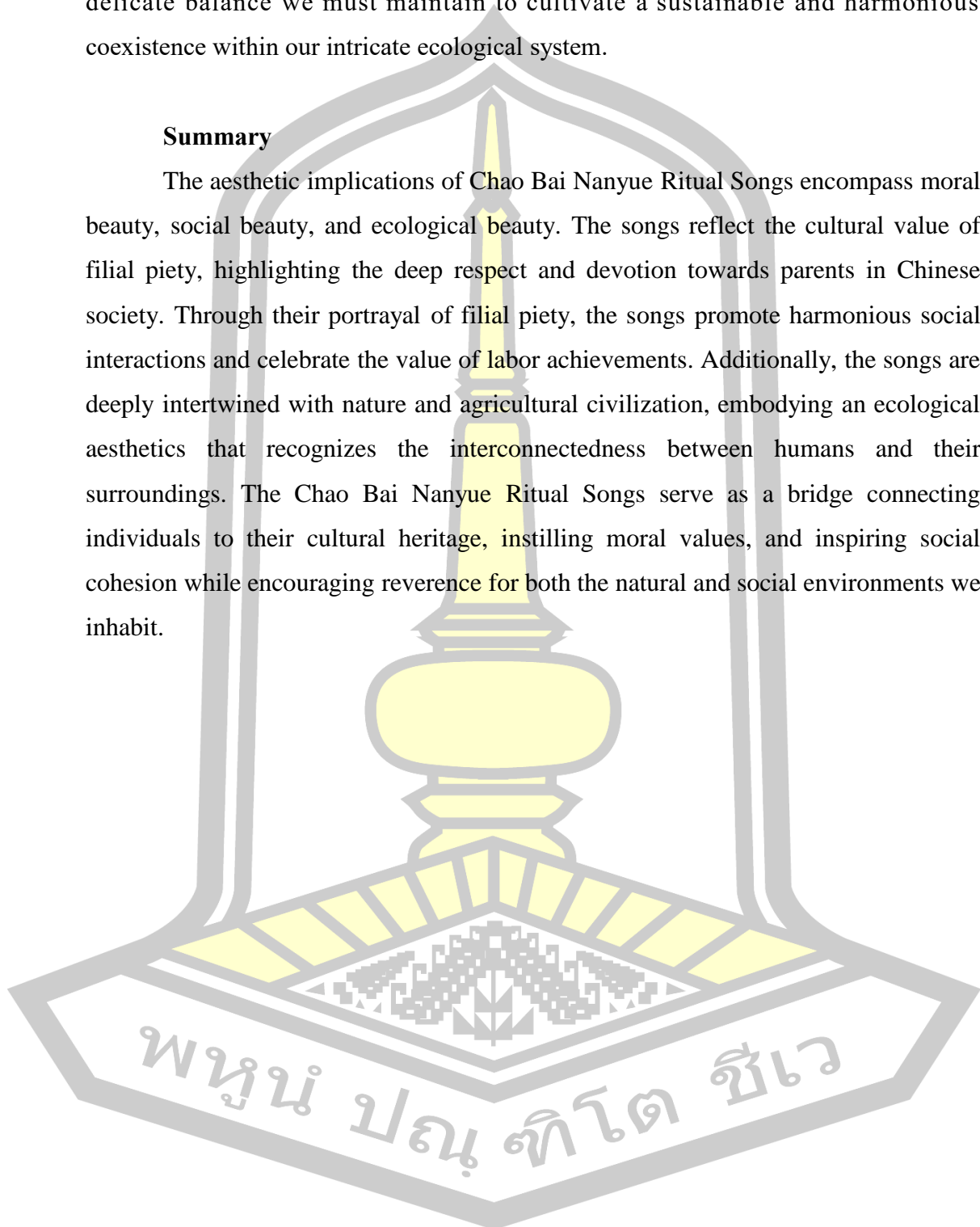
Secondly, songs like "Ten Months of Pregnancy," "Twenty-four Filial Exemplars," "Thanking for Tea," "Entering a Shop," "Brothers Reunited," and "Fu Saves His Wife" in the ritual songs convey Chinese family values. "Ten Months of Pregnancy" and "Twenty-four Filial Exemplars" exemplify the deeply-rooted culture of filial piety in China. On the other hand, "Fu Saves His Wife" tells a folk story about the affection between Fu Luobo (who later became a prime minister) and his wife. Family bonds and concepts have been crucial in maintaining social stability in Chinese society for an extended period. Moreover, songs like "Thanking for Tea," "Entering a Shop," and "Brothers Reunited" reflect the knowledge of interpersonal interactions. These songs hold educational significance for young children and highlight the importance of social relations and community ties.

Lastly, Chao Bai Nanyue Ritual Songs' vocal music follows the local dialect's phonetics, intonation, and rhythm of the Longhui area. This unique language environment contributes to the originality of their vocal performances. Notably, Nanyue folk singers are ordinary people without any formal vocal training. In today's world of homogenized singing, the recognizable and untrained voices of Nanyue folk singers align well with the non-standardized aesthetics of ecological authenticity. Chao Bai Nanyue ritual songs beautifully demonstrate the ecological aesthetics that connect humans with nature and society. Through their ritual and non-ritual songs, they convey the harmonious relationship between individuals and their surroundings, the family values that hold communities together, and the unaltered expressions of humanity through their vocal music. Embracing the essence of ecological aesthetics, these songs not only preserve cultural heritage but also inspire a sense of reverence for

both the natural and social environments we inhabit. They serve as a reminder of the delicate balance we must maintain to cultivate a sustainable and harmonious coexistence within our intricate ecological system.

Summary

The aesthetic implications of Chao Bai Nanyue Ritual Songs encompass moral beauty, social beauty, and ecological beauty. The songs reflect the cultural value of filial piety, highlighting the deep respect and devotion towards parents in Chinese society. Through their portrayal of filial piety, the songs promote harmonious social interactions and celebrate the value of labor achievements. Additionally, the songs are deeply intertwined with nature and agricultural civilization, embodying an ecological aesthetics that recognizes the interconnectedness between humans and their surroundings. The Chao Bai Nanyue Ritual Songs serve as a bridge connecting individuals to their cultural heritage, instilling moral values, and inspiring social cohesion while encouraging reverence for both the natural and social environments we inhabit.



CHAPTER VI

The Guidelines for the Preservation and Transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China

This chapter is dedicated to the guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China, and covers the following topics:

1. Guidelines for the Preservation of Chao Bai Nanyue Ritual Songs in Longhui County.
2. Guidelines for the Dissemination of Chao Bai Nanyue Ritual Songs in Longhui County.

The folk songs of the Chao Bai Nanyue Ritual Songs originated from the lives of local people and serve as authentic depictions of the people's lives in various historical stages in Longhui County, Hunan Province. They embody the cultural roots of the people of Longhui County, encapsulating the essence of their ethnic culture over thousands of years. As a precious heritage of Chinese ethnic music, it is our responsibility to inherit, protect, and promote the Chao Bai Nanyue Ritual Songs in Longhui County, making them a gem of Chinese national art and promoting the essence of Chinese traditional culture. In the contemporary society transitioning from industrialization to informatization, people's daily lives, aesthetic values, experiences, and identities are undergoing profound changes, and folk arts inevitably face the survival dilemma of "adherence" or "adaptation." Despite facing similar challenges, the Chao Bai Nanyue Ritual Songs remain vibrant and adaptable in their local transmission, and this phenomenon itself holds significant research value.

With economic development and the acceleration of modernization, our musical traditional culture has been impacted, with modern and popular music gaining popularity among young people, posing a threat to the status of traditional music. The Chao Bai Nanyue Ritual Songs in Longhui County, in particular, have suffered from the severe impact of modernization. As industrial civilization erodes local culture, the younger generation in the area has lost interest in the traditional Chao Bai Nanyue

Ritual Songs. Currently, there are fewer singers performing these ritual songs in Longhui County, and most of those who can sing them proficiently are elderly. Therefore, the preservation and development of the Chao Bai Nanyue Ritual Songs in Longhui County are of utmost importance.

1. Guidelines for the Preservation of Chao Bai Nanyue Ritual Songs in Longhui County

1.1 Establishing a Collaborative Preservation System Involving Government, the Public, and Researchers: The position of Chao Bai Nanyue Ritual Songs in Longhui County within China's official cultural preservation system is somewhat delicate. The Chinese government has historically maintained a distance from traditional cultural arts associated with religious domains, and during the early days of the People's Republic of China, there was opposition to theistic beliefs. Today, the government has adopted a more neutral stance, neither opposing nor actively supporting religious practices. However, it is crucial to recognize that Chao Bai Nanyue Ritual Songs, especially the non-ritual ones, cannot be solely regarded as religious music. Many of the non-ritual songs within Chao Bai Nanyue Ritual Songs are, in fact, traditional Han folk songs that are no longer widely circulated in society. Thus, preserving these traditional folk arts becomes the responsibility of the government, and it should treat them with the same care as other forms of ordinary folk arts.

The most effective approach to preserving these folk songs is to establish a protection system that involves collaboration between government institutions, local communities, and researchers. The formation of a favorable cultural environment is closely related to various factors, with one of the most critical elements being encouragement and support from governments at all levels. Local governments in regions where Chao Bai Nanyue Ritual Songs are practiced should allocate dedicated funds for their collection and protection, thus increasing the visibility of these songs in society. County-level cultural departments can form professional teams to establish the Chao Bai Nanyue Ritual Songs protection workgroup, based on townships and centered around township cultural stations. These teams can conduct comprehensive surveys, categorize and organize survey data, and archive them for preservation.

Additionally, including the preservation and transmission of Chao Bai Nanyue Ritual Songs in the performance evaluation and accountability system for cultural officials will ensure the implementation of performance-based and responsibility-based measures.

1.2 Creating a Database for Chao Bai Nanyue Ritual Songs in Longhui County:

Due to the ambiguous official stance towards religious activities, Chao Bai Nanyue Ritual Songs used in religious worship have existed in a semi-public state. Information and materials about these ritual songs are scarce, with most existing materials being unofficial songbooks printed by local enthusiasts. These songbooks often suffer from poor printing quality. Each region may have different versions of ritual songs, and non-ritual songs have even fewer printed materials. Although some non-ritual songs of Nanyue have been found in official publications, there are still valuable local Han folk songs waiting to be collected and organized. To achieve this, the cooperation of both government and private sectors is urgently needed. These precious folk songs should be collected and organized using various means, such as written documents, audio recordings, videos, and digital media, to create an authentic, systematic, and comprehensive record of Chao Bai Nanyue Ritual Songs. This record will serve as a basis for establishing archives and databases. In July 2022, the author visited the "Shaanbei Folk Song Museum" in northern Shaanxi Province, China. Cultural workers in Shaanbei have collected and organized Shaanbei folk songs, presenting them to visitors in various modern media forms.

1.3 Supporting and Nurturing Heirs of Chao Bai Nanyue Ritual Songs in Longhui County:

In Longhui County, Hunan Province, there are many singers who are passionate about performing and promoting Chao Bai Nanyue Ritual Songs. For instance, my contact, Mr. Liao Yudou, is particularly enthusiastic about using these songs for public service. He regularly performs Chao Bai Nanyue Ritual Songs in Hengbanqiao Town, where local markets are spontaneously organized on the 5th, 10th, 15th, 20th, and 25th days of each month. On market days, he drives his tricycle to the venue, where he sings Chao Bai Nanyue Ritual Songs and advises people against drug use, gambling, and prostitution. He emphasizes filial piety, learning, and maintaining harmonious relationships. In promoting public welfare, he also seeks to raise awareness, appreciation, and participation in Chao Bai Nanyue Ritual Songs,

allowing these songs to remain alive and vibrant in society rather than being confined to museums or songbooks. The government should provide strong support for such heirs of Chao Bai Nanyue Ritual Songs, offering them performance venues and financial assistance to encourage their dedication to preserving this tradition (Liao Yudou, Interviewed, 2022).



Figure 37. Retired teacher Liao Yudou performed a charitable concert on gathering days using modified "Chao Bai Nanyue Ritual Songs." During the performance, he incorporated a small drum for accompaniment.

Source: Jinbiao Zhou (2022)

1.4 Utilizing Government Cultural Promotion Policies: Although the Chinese government's attitude towards religious activities may be nuanced, its commitment to preserving local culture is clear and supportive. Therefore, we must not restrict our perspective on observing Chao Bai Nanyue Ritual Songs to religious music alone. In reality, these songs are primarily a form of traditional folk culture that conveys the values and aesthetics of the Chinese people. Their association with religious rituals, especially non-ritual songs in the Nanyue repertoire, makes them essentially local Han folk songs. To obtain official recognition and further support, carefully selected Chao Bai Nanyue Ritual Songs, particularly those that promote rural culture and community

values, can be integrated into the government's ongoing advocacy for rural cultural development. This initial recognition will pave the way for additional government support.

2. Guidelines for the Dissemination of Chao Bai Nanyue Ritual Songs in Longhui County

"The 21st century demands a diverse musical culture, and inheriting local music and promoting national culture has become an inevitable trend in the development of music worldwide." Therefore, establishing a scientifically effective mechanism for inheritance is essential for the successful preservation and substantial development of Chao Bai Nanyue Ritual Songs in Longhui County.

2.1 Create More Chao Bai Nanyue Ritual Songs that Suit Contemporary Demands: With the development of the economy and society, traditional Chao Bai Nanyue Ritual Songs have lost some of their original vitality, facing challenging transitions in the new era. We know that without innovation, there can be no development. Instead of clinging to fixed ideas, we should boldly innovate on the basis of inheriting traditional folk songs. In fact, much earlier, some traditional Chinese folk songs faced similar challenges as Chao Bai Nanyue Ritual Songs. Many traditional Han folk songs contained themes of love between men and women, which were initially rejected by the government. However, folk song singers transformed the content, replacing it with positive and contemporary themes that aligned with the prevailing values.

Compared to the period of Chao Bai Nanyue Ritual Songs' origins, modern society has acquired more industrial characteristics. Art originates from life, and the material conditions of society form the basis for the creation of traditional cultural expressions like Chao Bai Nanyue Ritual Songs. Thus, it is crucial for creators to closely follow the trends of the times and carefully analyze the structure and artistic style of Chao Bai Nanyue Ritual Songs. By incorporating contemporary cultural demands into their creations, creators can preserve the original artistic characteristics of Chao Bai Nanyue Ritual Songs while introducing modern elements, singing for the new era, and creating new folk songs.

2.2 Innovate the Means of Disseminating Chao Bai Nanyue Ritual Songs: In the continuous development of human civilization, the modernization of technology is irreversible. To protect and promote the traditional folk art of Chao Bai Nanyue Ritual Songs, we must adapt to the development and needs of the times. We need to let the Chao Bai Nanyue Ritual Songs progress with the changes of the era, keeping them vibrant and dynamic. Integrating the Chao Bai Nanyue Ritual Songs with modern communication methods is essential, utilizing scientific and new technological means to effectively disseminate them.



Figure 38. Some people have uploaded the Chao Bai Nanyue Ritual Songs to the popular Chinese mobile media platform "Kuaishou," gaining a large number of likes.

Nowadays, few people are willing to spend a long time sitting down to enjoy a TV show or a movie. Instead, they prefer to use fragmented time to watch short videos on "Kuaishou" and "Douyin."

Source: Jinbiao Zhou (2022)

In today's context, new media is rapidly evolving. Common mass communication mediums such as films, television, and online live streaming play

crucial roles in disseminating cultural knowledge and information in contemporary society. They have advantages of fast transmission, no limitations of time and space, and reaching a wide audience. The deep integration of Chao Bai Nanyue Ritual Songs with modern media becomes an important strategic choice for cultural inheritance and development. As the influence of new media expands, many emerging technologies are being applied to the communication and presentation of traditional culture. For example, in Anhui Haozhou, when promoting local intangible cultural heritage, they creatively used smartphones, video websites, and other new media to create microfilms to achieve effective dissemination and attract the attention of more young people. Similarly, the Anhui Huangmei Opera Theater introduced 3D versions of Huangmei opera performances like "Heavenly Match" and "Female Groom," expanding the expression space of intangible cultural heritage and achieving continuous innovation in the performing arts industry. The implementation of these examples provides valuable insights for the dissemination and development of Chao Bai Nanyue Ritual Songs. For instance, transforming the songs into captivating stories and creating micro-videos could enhance their visual appeal and amusement. Moreover, the growing popularity of live streaming on the internet offers real-time and flexible means for showcasing the songs during Nanyue worship ceremonies. By utilizing modern methods, Chao Bai Nanyue Ritual Songs can reach a wider audience and enjoy broader dissemination.

2.3 Innovative Approaches in the Composition of Chao Bai Nanyue Ritual Songs: In today's age of rampant pop culture, traditional folk songs seem to have been entirely squeezed out of people's lives. We often attribute this to the invasion of popular culture leading to the decline of traditional arts. Traditional folk art once prevailed in specific regions, and in the past, it was as popular as today's mainstream art. Tradition was once the mainstream, and it was trendy. However, as time changes, popular taste evolves, and if traditional art does not adapt to changing aesthetic demands, it will inevitably be abandoned. This is an inherent law that cannot be altered. Similarly, Chao Bai Nanyue Ritual Songs, during their most prosperous times, were once part of popular culture. However, with changes in the times, political, social, and cultural environments have transformed. If Chao Bai Nanyue Ritual Songs insist on clinging to their outdated forms of expression, they will inevitably be left behind. To ensure their continued existence, innovation is essential, such as incorporating current hot topics or

contemporary elements. For example, traditional Chinese instruments like the erhu and bamboo flute have adopted new, popular playing techniques. However, when integrating modern elements, it is crucial to adhere to a balanced principle and avoid transforming Chao Bai Nanyue Ritual Songs into something entirely different from their original essence(Liyunguang, Interviewed, 2022).

2.4 Utilize Educational Resources for the Dissemination of Chao Bai Nanyue Ritual Songs in Longhui County: Education plays an irreplaceable role in raising cultural literacy, shaping characters, broadening horizons, enhancing ideals, and promoting cultural innovation among the public. As a critical channel for the transmission of human history and culture, education offers tremendous advantages for the preservation and protection of Chao Bai Nanyue Ritual Songs. We must fully utilize the educational resources, mobilize the enthusiasm of cultural workers and arts educators across the county, leverage their professional expertise to deeply explore and organize the content, singing, forms, and meanings of Chao Bai Nanyue Ritual Songs. Through systematic analysis, research, and selection, we can create locally distinctive teaching materials inspired by national curricula and integrate Chao Bai Nanyue Ritual Songs into music lessons in all primary and secondary schools throughout the county. This approach not only allows students to understand and recognize their hometown better but also fosters a strong sense of love for their hometown by immersing them in the charm of the local dialect. Moreover, by combining education and teaching, we can discover and nurture children with singing interests and talents, thus cultivating more singers for local folk songs, ultimately realizing a vision of both fruitful music education and the preservation and protection of Chao Bai Nanyue Ritual Songs.

Summary

The folk songs of the Chao Bai Nanyue Ritual Songs have deep roots in the lives of local people in Longhui County, Hunan Province, serving as authentic depictions of their historical stages and ethnic culture over thousands of years. As a precious heritage of Chinese ethnic music, preserving and promoting these songs is crucial for safeguarding Chinese traditional culture. However, in the face of modernization and the popularity of contemporary music, traditional Chao Bai Nanyue Ritual Songs are at risk of decline. To address this, guidelines for their preservation and

dissemination are proposed. These guidelines include establishing a collaborative preservation system involving government, the public, and researchers, creating a comprehensive database, supporting and nurturing heirs of the songs, and utilizing educational resources for dissemination. Additionally, the composition and dissemination of Chao Bai Nanyue Ritual Songs need to embrace innovation while preserving their essence to remain relevant in the contemporary era.



CHAPTER VII

Conclusion, Discussion and Suggestions

This paper explores the Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China, through the lens of ethnomusicology and music anthropology. The songs hold great significance in the spiritual world of the local people due to their connection with ancient religious beliefs and the core value of "filial piety" in Chinese culture. The research objectives were to investigate their significance and role, analyze their characteristics and elements, and develop preservation and transmission guidelines.

1. Conclusion

1.1 Significance and Role: The research reveals that Chao Bai Nanyue Ritual Songs are culturally significant in Longhui County, serving as a spiritual bridge between the community and Mount Heng, an important sacred site. They embody the region's cultural identity, reflecting its history, beliefs, and social unity. These ritual songs foster a sense of unity, ancestral worship, and spiritual communication among community members, contributing to the preservation of intangible cultural heritage.

1.2 Characteristics and Elements: Analysis identifies the unique characteristics of Chao Bai Nanyue Ritual Songs, performed without musical accompaniment, relying solely on vocal expression. Four distinct melodic patterns, known as qupai, add depth and variety to the repertoire, evoking powerful emotions in performers and audiences.

1.3 Preservation and Transmission Guidelines: To ensure the preservation and transmission of these ritual songs, the paper proposes essential guidelines. Creating a comprehensive documentation and archiving system will record lyrics, melodies, and performance styles for educational and research purposes. Organizing cultural revitalization programs and workshops will encourage learning among the younger generation, securing the tradition's continuity. Community engagement and collaboration between various stakeholders will develop sustainable strategies for preservation and promotion.

In conclusion, this research sheds light on the cultural significance, unique characteristics, and preservation requirements of Chao Bai Nanyue Ritual Songs in Longhui County. Implementing the suggested guidelines will safeguard this treasured intangible cultural heritage for future generations to cherish.

2. Discussion

The discussion of this research will delve into the findings and implications of the research on the Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province. It will explore how the research aligns with existing literature and theoretical principles while also presenting any inconsistencies or gaps in understanding. Furthermore, the research methods employed in the research will be evaluated to assess their effectiveness in achieving the research objectives. Finally, the discussion will emphasize the significance of the research results in preserving and promoting this invaluable cultural heritage.

The introduction of the research paper aptly sets the context for the research, highlighting the cultural significance of the Chao Bai Nanyue Ritual Songs in Longhui County, China. The literature review effectively synthesizes existing knowledge on the subject, emphasizing the ritual songs' role as carriers of collective memory and reflecting local life perspectives and aesthetics. The cited works by Cai Jizhou (2007), Ming Yueling (2007), Zhu Qun (2012), and Li Xi (2016) provide a solid foundation for the research, showcasing the value of Chao Bai Nanyue Ritual Songs as an integral part of traditional Han folk songs and their vulnerability to the challenges posed by modernization.

The research methods section elucidates the approach taken to investigate the Chao Bai Nanyue Ritual Songs. Ethnomusicology and music anthropology are aptly chosen as theoretical frameworks, given their focus on the cultural context and socio-cultural elements of music. These methods allowed the research to delve into the spiritual significance and historical development of the ritual songs, providing a comprehensive analysis of their characteristics and elements.

The research findings underscore the cultural treasure represented by the Chao Bai Nanyue Ritual Songs. The research successfully demonstrated their deep connection with local production, life, and folk customs, reinforcing their role as a

reflection of the collective wisdom of the local people. The identification of specific melodic patterns and qupai, such as seven stars, half-seven stars, flower melodies, and number board, enriches our understanding of the songs' musical elements and emotional resonance.

The research results are consistent with the existing literature by Cai Jizhou, Ming Yueling, Zhu Qun, and Li Xi, affirming the cultural and historical significance of Chao Bai Nanyue Ritual Songs. The use of ethnomusicology and music anthropology as theoretical methods aligns well with the research objectives, providing a holistic examination of the ritual songs in their socio-cultural context. The findings corroborate the assertion that these ritual songs are not solely religious but also encompass elements of traditional Han folk songs, making their preservation crucial for safeguarding Chinese intangible cultural heritage.

While the research presents comprehensive insights into the Chao Bai Nanyue Ritual Songs, there are certain areas that could benefit from further exploration. The specific ways in which the ritual songs have adapted to modernization remain somewhat ambiguous, warranting further investigation. Additionally, a deeper analysis of the impact of modernization on the local community's perception and engagement with the ritual songs would provide a more nuanced understanding of the challenges faced in their preservation.

The research successfully accomplishes its objectives by shedding light on the cultural significance, characteristics, and preservation needs of Chao Bai Nanyue Ritual Songs. It aligns well with the existing literature and theoretical principles of ethnomusicology and music anthropology. The research's findings emphasize the importance of official recognition and government support for preserving this invaluable cultural heritage. By creating comprehensive databases, supporting passionate singers, embracing technology, and fostering community engagement, the tradition of Chao Bai Nanyue Ritual Songs can continue to thrive in the face of modernization.

3. Suggestions

1. Recommendations for Further Research

In the pursuit of advancing our understanding of the ritual songs of worshipping Nanyue in Longhui County, there are several avenues for further research that could contribute significantly to the field:

- Comparative Studies:** Conduct comparative studies between the ritual songs of worshipping Nanyue in Longhui County and those in other regions or among different ethnic groups in China. This can shed light on variations, commonalities, and the broader cultural significance of these songs ;
- Historical Context:** Explore the historical context of the ritual songs, delving deeper into their evolution over time. Investigate how external influences, such as political changes or cultural shifts, may have affected the content and form of these songs. ;
- Performance Analysis:** Conduct in-depth performance analyses to understand the nuances of how these songs are sung. This may involve collaborating with local performers and documenting the songs through audio and video recordings. ;
- Impact on Local Culture:** Investigate the social and cultural impact of the ritual songs on the local community. How have these songs shaped local identity, values, and traditions? This could involve ethnographic studies and interviews with community members.

2. Recommendations for the Application of Research Results

The findings of this research on the ritual songs of worshipping Nanyue in Longhui County can have practical applications that benefit both the academic community and the local culture:

- Cultural Preservation:** Collaborate with local cultural authorities and organizations to document and preserve these ritual songs. Create archives or digital repositories to ensure their accessibility for future generations ;
- Education:** Develop educational programs that incorporate these ritual songs into local school curricula. This can help pass down traditional knowledge and foster a sense of cultural pride among young generations ;
- Tourism and Cultural Promotion:** Work with local tourism boards to promote the ritual songs as cultural attractions. This can draw visitors interested in experiencing the rich cultural heritage of Longhui County.

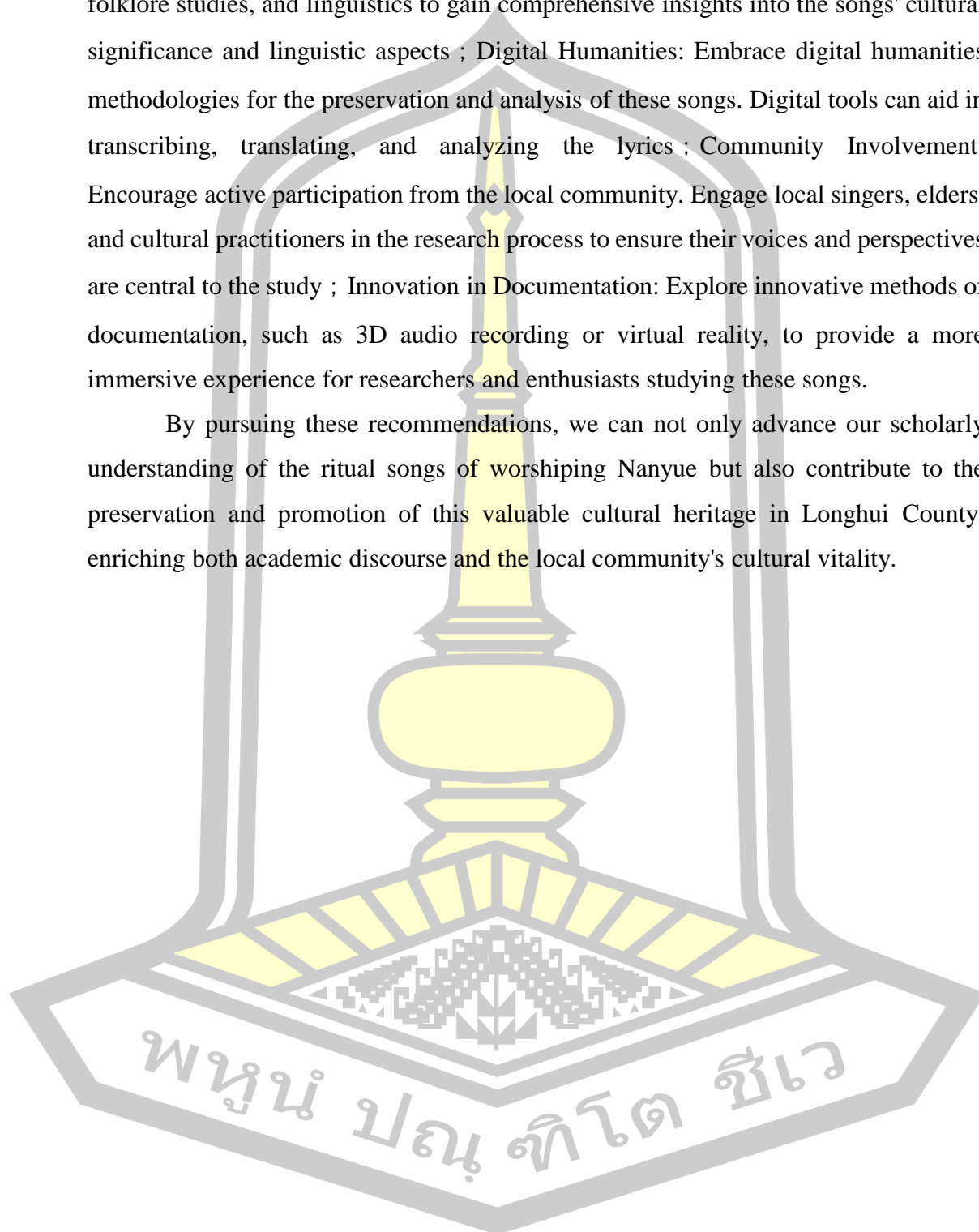
3. Recommendations for Further Development and Innovation

To further develop and innovate in the study of ritual songs of worshipping Nanyue in Longhui County, consider the following suggestions:

- Interdisciplinary**

Collaboration: Collaborate with scholars from diverse fields such as anthropology, folklore studies, and linguistics to gain comprehensive insights into the songs' cultural significance and linguistic aspects ; Digital Humanities: Embrace digital humanities methodologies for the preservation and analysis of these songs. Digital tools can aid in transcribing, translating, and analyzing the lyrics ; Community Involvement: Encourage active participation from the local community. Engage local singers, elders, and cultural practitioners in the research process to ensure their voices and perspectives are central to the study ; Innovation in Documentation: Explore innovative methods of documentation, such as 3D audio recording or virtual reality, to provide a more immersive experience for researchers and enthusiasts studying these songs.

By pursuing these recommendations, we can not only advance our scholarly understanding of the ritual songs of worshipping Nanyue but also contribute to the preservation and promotion of this valuable cultural heritage in Longhui County, enriching both academic discourse and the local community's cultural vitality.



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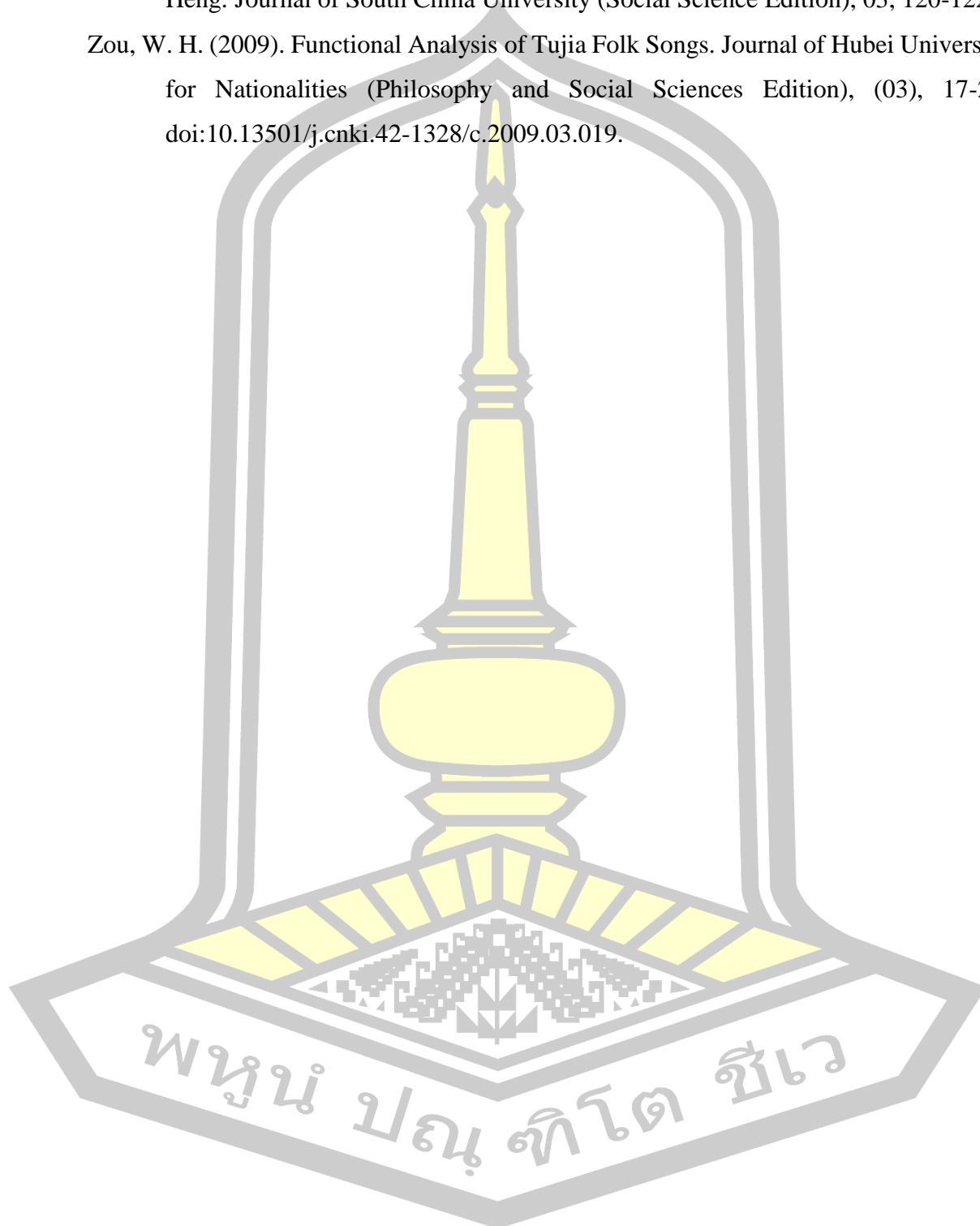
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APPENDIX

Appendix 1:

Interview Form:

Research Objectives 1:	To investigate the cultural significance and role of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.
Research Objectives 2:	To analyze the characteristics and elements of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.
Research Objectives 3:	To develop guidelines for the preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County, Hunan Province, China.
Interview Guidelines:	This interview aims to gain in-depth insights into the cultural background, performance traditions, and preservation and transmission of Chao Bai Nanyue Ritual Songs in Longhui County. Please provide your responses to the following questions, as your input will be valuable for our research. All personal information will be kept confidential and used solely for academic purposes.
Interview Questions:	<div>1. Please briefly introduce yourself, including your name, age, occupation, and any experiences related to Chao Bai Nanyue Ritual Songs.</div> <div>2. What do you know about Chao Bai Nanyue Ritual Songs? In your understanding, what is their cultural significance and role in Longhui County?</div> <div>3. In the Chao Bai Nanyue ritual, what important roles or functions do these songs play during the ceremony, in your opinion?</div> <div>4. Do you believe these songs reflect Longhui County's historical background, religious beliefs, or social traditions? Please provide specific examples.</div>

5. What are the distinctive features of these songs during their performance? How do you think their vocal styles, melodic structures, and other elements contribute to conveying emotions and meanings?
6. Based on your knowledge, are there specific methods or oral traditions for transmitting these Chao Bai Nanyue Ritual Songs? Have you personally witnessed or been involved in any of these transmission processes?
7. What are your thoughts on the preservation and transmission of Chao Bai Nanyue Ritual Songs? What measures do you think should be taken to ensure the preservation and continuity of this cultural heritage?
8. Do you believe that modern societal changes and technological advancements have impacted the transmission of Chao Bai Nanyue Ritual Songs? If so, please elaborate.
9. Would you be willing to participate in or support efforts to protect and transmit Chao Bai Nanyue Ritual Songs? If yes, please specify how you could contribute or provide support.
10. Are there any other related information about Chao Bai Nanyue Ritual Songs that you would like to share? Do you have any additional suggestions or opinions regarding our research?

Note: This interview aims to gain deeper insights into the cultural background and transmission of Chao Bai Nanyue Ritual Songs in Longhui County. We appreciate your sincere and genuine responses and thank you for your participation and support!

Appendix 2:

Observation Table for Chao Bai Nanyue Ritual Songs in Longhui County :

1. Date: _____

2. Location: _____

3. Observer: _____

****Observation Content:****

A. Chanting Song Content Observation:

1. Song Title: _____

2. Song Lyrics: _____

3. Song Melody: _____

4. Performers or Group: _____

5. Theme or Meaning of the Song: _____

B. Participants Observation:

1. Number of Participants: _____

2. Participants' Identity (Residents, Tourists, etc.): _____

3. Participants' Roles in the Ceremony: _____

4. Participants' Reactions to the Song (e.g., Singing along, Dancing):

C. Ceremony Background Observation:

1. Purpose of the Ceremony: _____

2. Historical and Traditional Significance of the Ceremony: _____

3. Role of the Ceremony in Local Culture: _____

D. Musical Performance Observation:

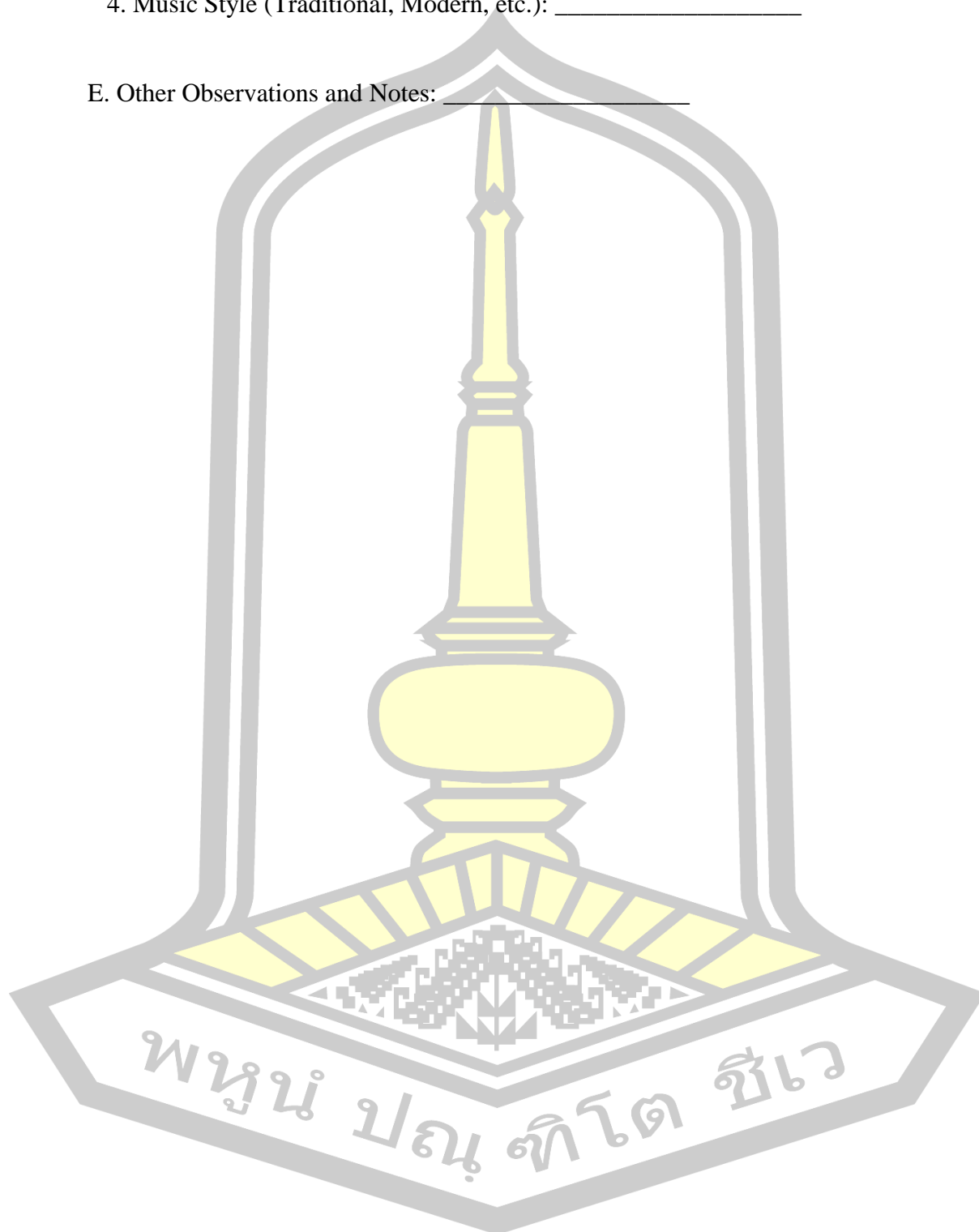
1. Instruments Used: _____

2. Rhythm and Beat of the Music: _____

3. Accompaniment: _____

4. Music Style (Traditional, Modern, etc.): _____

E. Other Observations and Notes: _____



Appendix 3:

Name: Li Yunguang

Date: October 6, 2021

The first interview with Li Yunguang.

Interviewee: Li Yunguang, a Farmer Engaged in Folk Religion

Location: Li Yunguang's Home

Interviewer: Zhou Jinbiao

(On the last day of the National Day holiday, the interviewer, Zhou Jinbiao, arrived at Li Yunguang's home with all the necessary interview equipment.)

Interviewer: Hello, Mr. Li Yunguang. Thank you so much for taking the time to be interviewed. It's an honor to have this opportunity to talk with you. I understand that you are a professional engaged in folk religion and organize local pilgrims to worship Mount Nanyue every year in the seventh month of the lunar calendar. We are very interested in the ritual songs sung during the worship of Mount Nanyue and their unique characteristics. Would you mind sharing some insights with us?

Li Yunguang: Hello, Mr. Zhou Jinbiao. I'm delighted to have you here for the interview. Sure, I'd be more than happy to share information about the ritual songs in worshipping Mount Nanyue.

Interviewer: Thank you very much. Firstly, let's understand your personal connection with Mount Nanyue. How did you become a professional engaged in folk religion? Also, what formed your belief and affection for Mount Nanyue?

Li Yunguang: I grew up in the countryside, and the tradition of worshipping Mount Nanyue has been passed down in my family for generations. My ancestors taught me that Mount Nanyue is a sacred place where the deities bless us. When I was young, I faced some difficulties and challenges, and I found solace and encouragement during the pilgrimage to Mount Nanyue. This experience strengthened my belief and affection for Mount Nanyue. Later, I decided to become a professional engaged in folk religion to continue the tradition of worshipping Mount Nanyue and promote its significance.

Interviewer: Your belief and affection for Mount Nanyue are truly inseparable from the act of pilgrimage. Regarding the ritual songs in worshipping Mount Nanyue, could you please tell us their significance and role during the ceremony?

Li Yunguang: The ritual songs play a significant role throughout the entire worshipping ceremony. They serve as expressions of our devoutness to the deities and

praises for nature and life. During the pilgrimage, these songs unite our sincere feelings and help us establish a closer connection with the deities. They create a mysterious and solemn atmosphere, enabling participants to immerse themselves more deeply into the ceremony and experience spiritual purification and tranquility.

Interviewer: It sounds like the ritual songs of Mount Nanyue not only serve as a form of expression but also act as a bridge connecting participants with the deities. Among these ritual songs, is there a particular one or a few that you especially favor, and if so, what is the reason?

Li Yunguang: Among the ritual songs of Mount Nanyue, there is one called "Paying Homage to the Land" that I particularly cherish. The lyrics of this song celebrate the greatness and sanctity of the land, expressing our gratitude towards it. In rural areas, the land is the foundation of our livelihood, nurturing generation after generation. Thus, whenever we sing "Paying Homage to the Land," I can't help but feel a deep sense of patriotism and admiration for the wisdom of our ancestors.

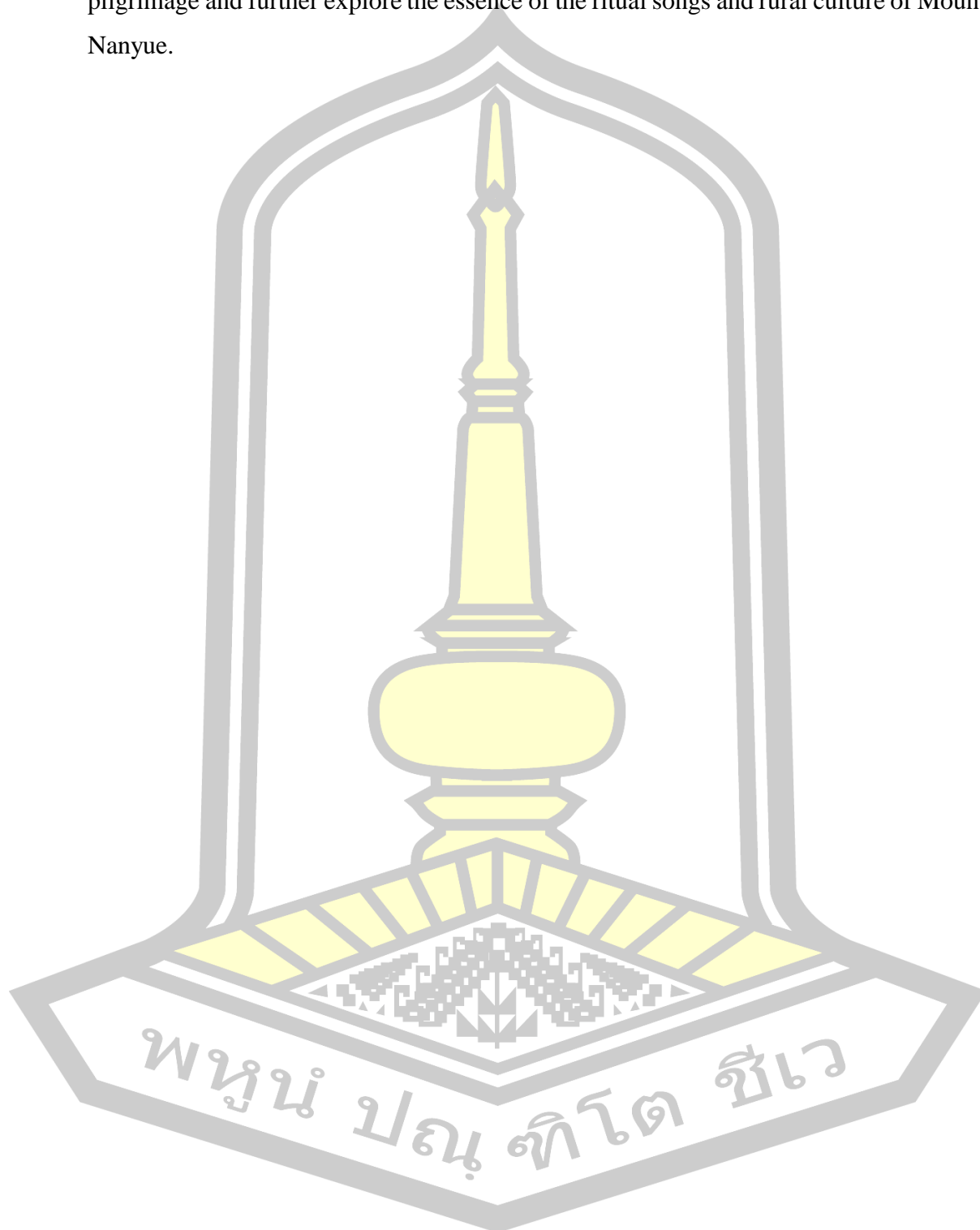
Interviewer: "Paying Homage to the Land" indeed embodies profound reverence for the land. In your rural community, how is the worship of Mount Nanyue celebrated and passed down?

Li Yunguang: The worship of Mount Nanyue holds great significance in our rural community as an essential traditional cultural event. Each year in the seventh month of the lunar calendar, we organize our fellow villagers to embark on the pilgrimage to Mount Nanyue, celebrating this sacred ceremony. During the pilgrimage, we carefully prepare various ritual items such as incense and offerings while donning traditional attire. As we sing the solemn ritual songs and carry the burning incense, the journey to Mount Nanyue unites us, reflecting the cohesion of our community and our collective appreciation of traditional culture.

Interviewer: Indeed, the worship of Mount Nanyue serves as a means of cultural heritage and community cohesion. Thank you very much, Mr. Li Yunguang, for sharing your insights.

Li Yunguang: You're welcome. I'm glad to be able to share our traditions and culture. I hope more people can understand and cherish the cultural heritage of our rural community. If you have the chance, you are welcome to join us for the pilgrimage to Mount Nanyue and experience the unique charm of its ritual songs.

Interviewer: Thank you for your invitation. We will consider joining the pilgrimage and further explore the essence of the ritual songs and rural culture of Mount Nanyue.



Appendix 4:

Name: Li Yunguang

Date: December 9, 2021

Second Interview with Li Yunguang

Location: Farmer's residence, during a break in the prayer ritual

Interviewer: Zhou Jinbiao

Interviewer: Mr. Li Yunguang, it's a pleasure to have another conversation with you. Currently, it's the break time during the prayer ritual. I'd like to know, do you use Nan Yue songs as an accompaniment during your prayer ceremonies?

Li Yunguang: Hello, Mr. Zhou Jinbiao. I'm glad to be interviewed by you once again. No, we did not use Nan Yue songs during this particular prayer ritual. This event focuses on family prayers and is unrelated to the Nan Yue worship ceremonies.

Interviewer: I understand. The theme of this prayer ritual is different from the Nan Yue worship ceremonies. So, how do you usually incorporate Nan Yue songs into your worship ceremonies on other occasions?

Li Yunguang: On other occasions, such as the Nan Yue worship event we organize every year in the seventh lunar month, Nan Yue songs play a crucial role. We choose appropriate Nan Yue songs based on different segments of the ceremony. As an ancient cultural heritage, Nan Yue songs add solemnity and harmony to the rituals.

Interviewer: It sounds like Nan Yue songs play an important role in the worship ceremonies. Could you give us an example of a Nan Yue song that you would use during such a worship ceremony?

Li Yunguang: Of course. During the Nan Yue worship, we often sing songs like "Bai Tu Di" (Worshipping the Earth), "Zhu Ri Yue" (Blessing the Sun and Moon), "Zhu Xu Kong" (Blessing the Void), and "Bai Yao Wang" (Worshipping the King of Medicine). These songs express reverence for nature and deities, as well as prayers for a bountiful harvest and a prosperous life.

Interviewer: Nan Yue songs indeed encompass rich content, reflecting people's respect and admiration for nature and deities. In your rural community, how do Nan Yue songs impact the local culture and society?

Li Yunguang: Nan Yue songs hold great significance in our rural community's culture. These songs embody our gratitude towards the land and nature while preserving

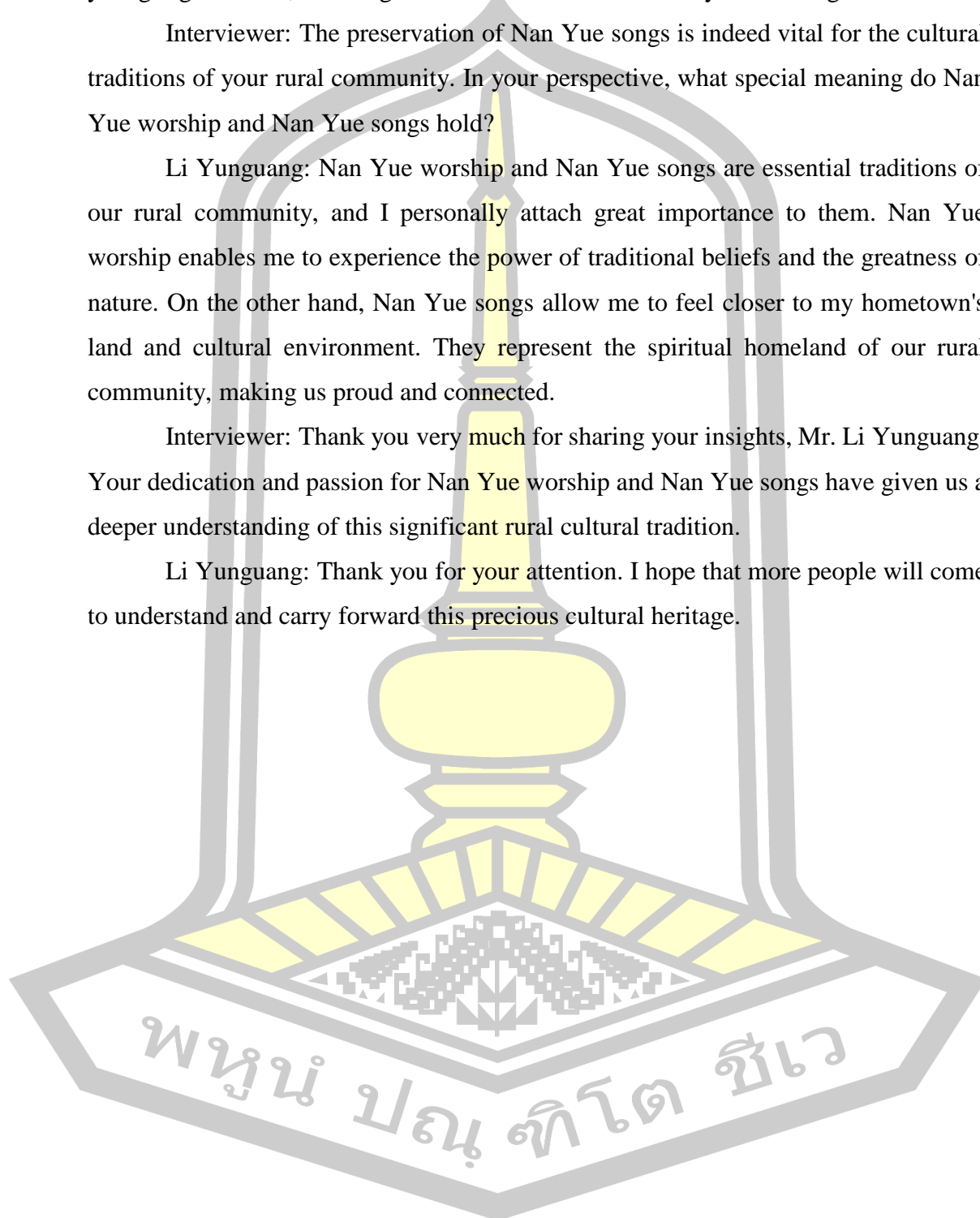
our beliefs and traditions. Through Nan Yue songs, we pass down ancient culture to the younger generation, allowing them to understand our history and heritage.

Interviewer: The preservation of Nan Yue songs is indeed vital for the cultural traditions of your rural community. In your perspective, what special meaning do Nan Yue worship and Nan Yue songs hold?

Li Yunguang: Nan Yue worship and Nan Yue songs are essential traditions of our rural community, and I personally attach great importance to them. Nan Yue worship enables me to experience the power of traditional beliefs and the greatness of nature. On the other hand, Nan Yue songs allow me to feel closer to my hometown's land and cultural environment. They represent the spiritual homeland of our rural community, making us proud and connected.

Interviewer: Thank you very much for sharing your insights, Mr. Li Yunguang. Your dedication and passion for Nan Yue worship and Nan Yue songs have given us a deeper understanding of this significant rural cultural tradition.

Li Yunguang: Thank you for your attention. I hope that more people will come to understand and carry forward this precious cultural heritage.



Appendix 5:

Name: Li Yunguang

Date: March 21, 2022

The Third Interview with Li Yunguang

Location: Li Yunguang's Home

Interviewer: Zhou Jinbiao

Interviewer: Mr. Li Yunguang, it's a pleasure to meet you again. Several months have passed since our last interview. I would like to know if you have encountered any new developments or insights regarding Nan Yue worship and the inheritance of Nan Yue songs?

Li Yunguang: Hello, Mr. Zhou Jinbiao. I'm glad to be interviewed by you again. During these past few months, we held a significant Nan Yue worship event, which provided me with a deeper understanding of the inheritance of Nan Yue songs.

Interviewer: I'm pleased to hear about the meaningful Nan Yue worship event. Could you please share more details about this event?

Li Yunguang: This Nan Yue worship event took place during an important festival in my hometown. We invited fellow villagers from surrounding villages to participate, aiming to promote communication and friendship among rural communities. During the worship, we arranged a special performance to inherit Nan Yue songs, allowing the younger generation to personally engage in singing and experience the charm of this ancient culture.

Interviewer: It sounds like a very meaningful worship event, especially emphasizing the inheritance performance of Nan Yue songs. What was the response of the younger generation to this performance?

Li Yunguang: The younger generation showed great interest and enthusiasm in the performance. Although they were not very familiar with Nan Yue songs, this event allowed them to understand and develop a strong interest in Nan Yue songs. I am delighted to see their response, which has strengthened my confidence in preserving the inheritance of Nan Yue songs.

Interviewer: That is indeed encouraging news. The interest and participation of the younger generation are crucial for the inheritance of Nan Yue songs. During this worship event, did you notice any new understandings or reflections from the younger generation regarding Nan Yue worship and Nan Yue songs?

Li Yunguang: During the event, I had some conversations with the young participants and found that they had gained new understandings of Nan Yue worship and Nan Yue songs. Some of them view Nan Yue worship and Nan Yue songs not only as beliefs and traditions but also as cultural heritage and spiritual symbols, representing the unique culture of our rural community. They hope to learn Nan Yue songs better, so they can contribute to preserving and promoting our local culture.

Interviewer: These new insights and reflections indeed demonstrate the profound impact of Nan Yue songs. In your view, what is the future direction for the development and inheritance of Nan Yue worship and Nan Yue songs?

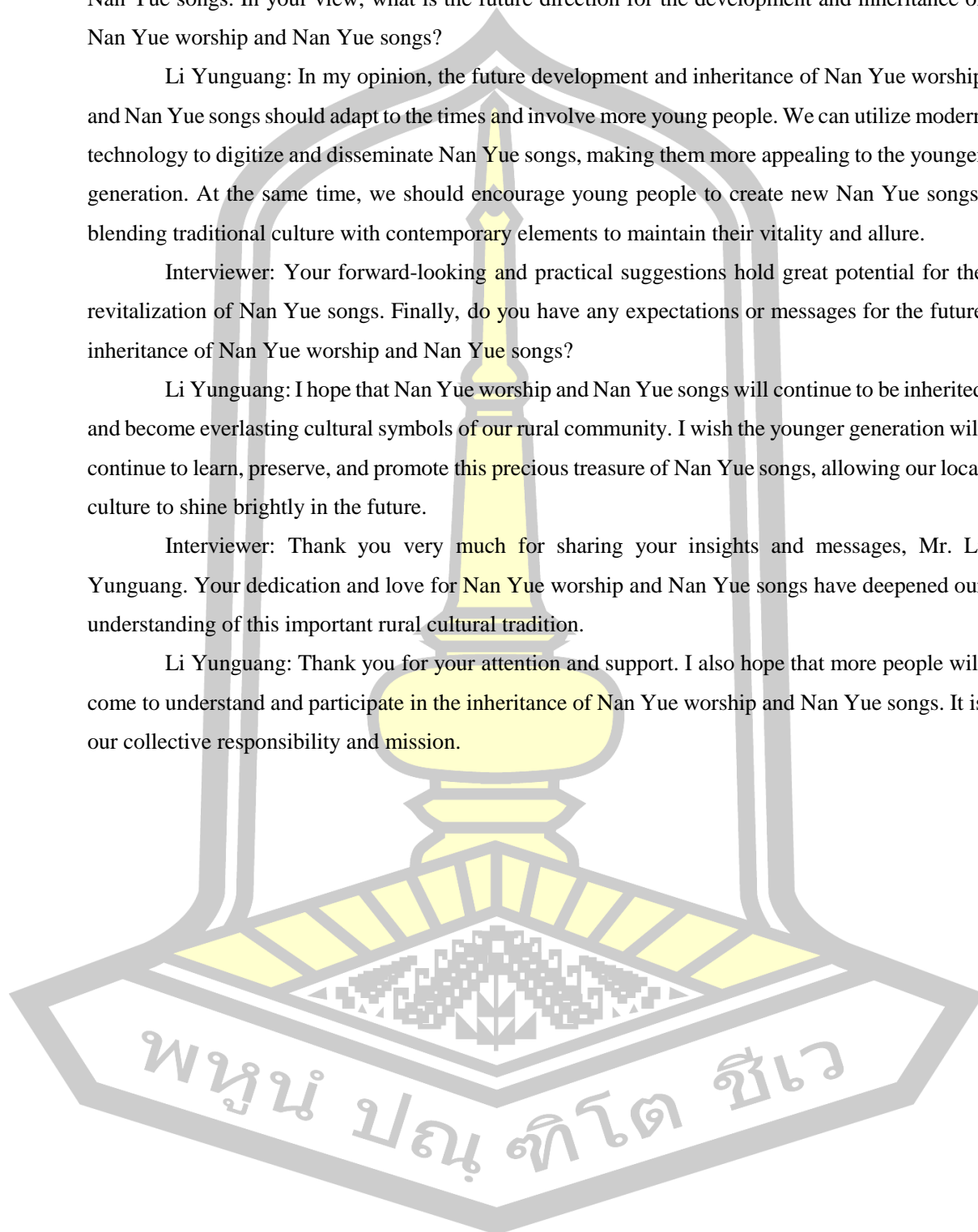
Li Yunguang: In my opinion, the future development and inheritance of Nan Yue worship and Nan Yue songs should adapt to the times and involve more young people. We can utilize modern technology to digitize and disseminate Nan Yue songs, making them more appealing to the younger generation. At the same time, we should encourage young people to create new Nan Yue songs, blending traditional culture with contemporary elements to maintain their vitality and allure.

Interviewer: Your forward-looking and practical suggestions hold great potential for the revitalization of Nan Yue songs. Finally, do you have any expectations or messages for the future inheritance of Nan Yue worship and Nan Yue songs?

Li Yunguang: I hope that Nan Yue worship and Nan Yue songs will continue to be inherited and become everlasting cultural symbols of our rural community. I wish the younger generation will continue to learn, preserve, and promote this precious treasure of Nan Yue songs, allowing our local culture to shine brightly in the future.

Interviewer: Thank you very much for sharing your insights and messages, Mr. Li Yunguang. Your dedication and love for Nan Yue worship and Nan Yue songs have deepened our understanding of this important rural cultural tradition.

Li Yunguang: Thank you for your attention and support. I also hope that more people will come to understand and participate in the inheritance of Nan Yue worship and Nan Yue songs. It is our collective responsibility and mission.



Appendix 6:

Name: Liao Yudou

Date: December 16, 2022

Interview with Liao Yudou - First Interview

Location: Liao Yudou's Residence

Host: Zhou Jinbiao

Host: Mr. Liao Yudou, thank you for agreeing to this interview. I understand that you are a retired teacher who is currently engaged in public welfare promotion at the local market using Nan Yue songs. I'm very interested to know how you use Nan Yue songs for your public welfare activities.

Liao Yudou: Hello, Mr. Zhou Jinbiao. It's my pleasure to be interviewed by you. Yes, after my retirement, I have been committed to public welfare. Through Nan Yue songs, a traditional cultural form, I hope to spread positive energy to more people.

Host: It sounds very meaningful. Could you please elaborate on how you use Nan Yue songs for public welfare promotion at the local market, including the content of your activities?

Liao Yudou: Of course. Every weekend, I come to the market and use melodious Nan Yue songs to attract the attention of passersby. Then, I select some touching songs that praise themes such as love, family, and hometown, to evoke warmth and emotions among the audience. I also choreograph some simple and easy-to-learn dances to encourage the participation of people and make the public welfare promotion more appealing.

Host: Such a unique way of promotion can indeed catch people's attention amidst the hustle and bustle of the market. Do you think using Nan Yue songs for public welfare promotion has any distinctive effects?

Liao Yudou: Nan Yue songs, as an ancient cultural form, carry a profound historical background and unique artistic charm. They embody people's gratitude towards nature and land and pass down their thoughts and blessings for their homes, families, and friendships. Through these songs, I hope to awaken people's yearning for a better life and inspire their enthusiasm and participation in social welfare activities.

Host: Nan Yue songs indeed have a far-reaching impact. Have you encountered any challenges or difficulties during your public welfare promotion?

Liao Yudou: Yes, during the promotion, I did encounter some challenges. Sometimes, the crowded and noisy market environment may affect people's listening and participation. Additionally, some young people may not be very interested in this traditional cultural form, so I need to tailor my promotion to cater to their preferences.

Host: How did you cope with these challenges?

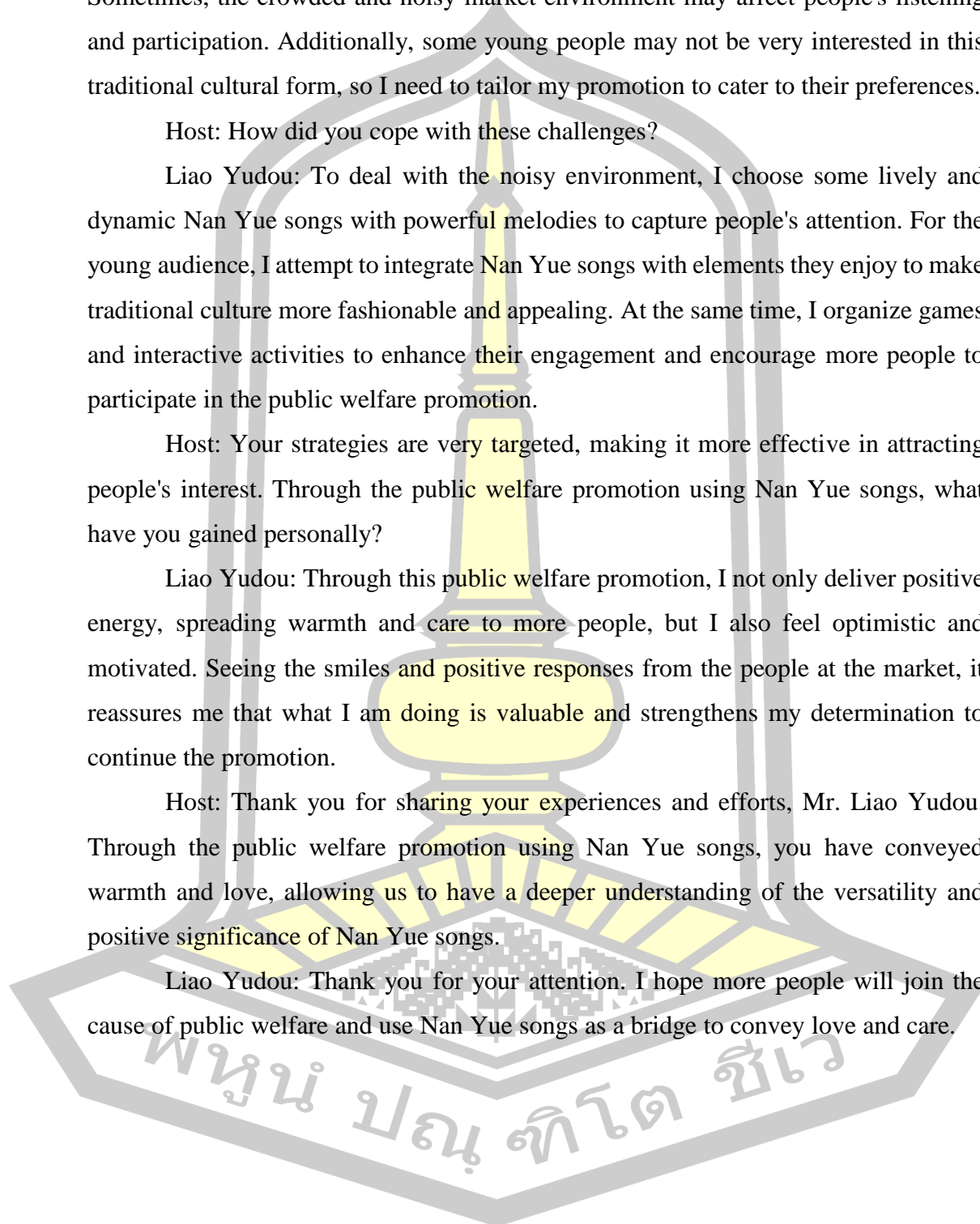
Liao Yudou: To deal with the noisy environment, I choose some lively and dynamic Nan Yue songs with powerful melodies to capture people's attention. For the young audience, I attempt to integrate Nan Yue songs with elements they enjoy to make traditional culture more fashionable and appealing. At the same time, I organize games and interactive activities to enhance their engagement and encourage more people to participate in the public welfare promotion.

Host: Your strategies are very targeted, making it more effective in attracting people's interest. Through the public welfare promotion using Nan Yue songs, what have you gained personally?

Liao Yudou: Through this public welfare promotion, I not only deliver positive energy, spreading warmth and care to more people, but I also feel optimistic and motivated. Seeing the smiles and positive responses from the people at the market, it reassures me that what I am doing is valuable and strengthens my determination to continue the promotion.

Host: Thank you for sharing your experiences and efforts, Mr. Liao Yudou. Through the public welfare promotion using Nan Yue songs, you have conveyed warmth and love, allowing us to have a deeper understanding of the versatility and positive significance of Nan Yue songs.

Liao Yudou: Thank you for your attention. I hope more people will join the cause of public welfare and use Nan Yue songs as a bridge to convey love and care.



Appendix 7:

Name: Liao Yudou

Date: March 17, 2023

Interview with Liao Yudou - Part 2

Location: Publicity Market where Liao Yudou uses Nan Yue songs for promotion

Host: Zhou Jinbiao

Zhou Jinbiao: Hello everyone! Today, we are back at the publicizing event of Mr. Liao Yudou. Mr. Liao, it's great to have another interview with you. As you can see, the market is bustling with people. How do you manage to carry out your publicizing activities amidst all this noise?

Liao Yudou: Haha, Mr. Zhou, glad to see you again! Indeed, the market is lively, and that's exactly why I take advantage of this hustle and bustle to attract people's attention. I sing Nan Yue songs loudly and accompany them with some cheerful dances, which captivate passersby and make them stop to experience the charm of Nan Yue songs.

Zhou Jinbiao: That's true. Your singing and dancing always manage to capture people's attention. However, I noticed that your publicity content seems to have evolved. Besides Nan Yue songs, are there any other elements included?

Liao Yudou: Absolutely! I want the publicity to be more interactive and enjoyable. Apart from singing Nan Yue songs, I incorporate some small games to make it fun and educational. For instance, I teach simple hand gestures for people to follow while singing, or I come up with amusing riddles for them to solve, to increase their engagement.

Zhou Jinbiao: That's a clever way to get more people involved and easily convey the concept of public welfare. Over the past few months, have you gained any new achievements or insights from your publicizing efforts?

Liao Yudou: Yes! In these past months, I've encountered many interesting people from various places and backgrounds. They have all shown great interest and curiosity about Nan Yue songs. Some of them expressed their wish to visit Nan Yue for worship, while others developed a deep fascination with Nan Yue culture. Such positive feedback reassures me that my promotion is indeed making an impact, and it strengthens my determination to carry on the legacy of Nan Yue songs.

Zhou Jinbiao: That's wonderful progress! Your efforts have managed to spark more interest in Nan Yue culture and contribute to the preservation of traditional arts. Apart from promoting at the market, do you have any other plans to promote Nan Yue songs?

Liao Yudou: Of course! I hope to diversify the promotion of Nan Yue songs, so more people get exposed to and fall in love with them. In the future, I plan to utilize online platforms and create interesting Nan Yue song videos to share on social media. Additionally, I'm organizing more performances and exchange events for Nan Yue songs, aiming to introduce this ancient art to a wider audience.

Zhou Jinbiao: Those plans sound fantastic! Utilizing online platforms and holding performances can help spread Nan Yue songs to a broader audience and attract more attention. Mr. Liao, what do you think of the public's acceptance of traditional culture?

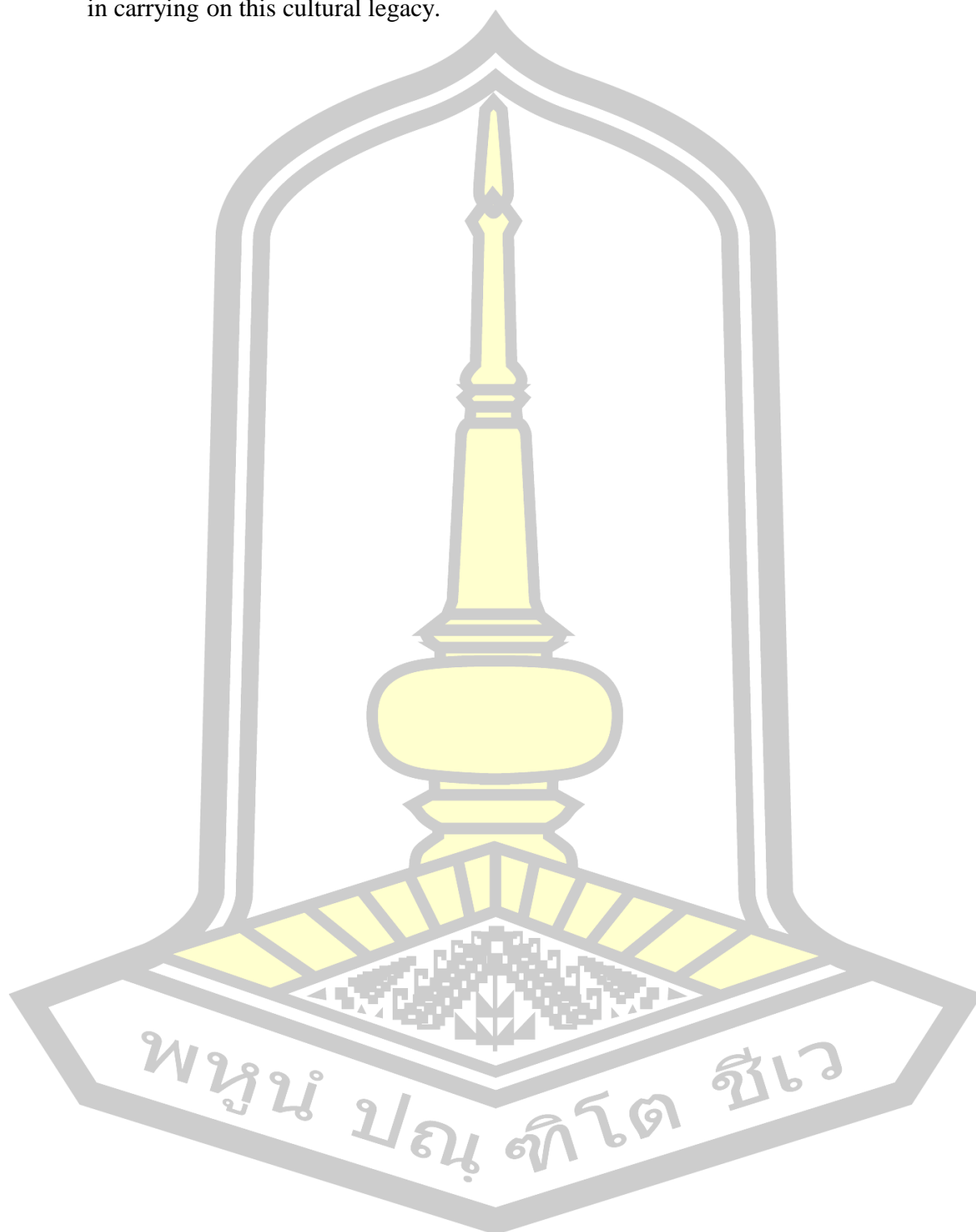
Liao Yudou: With the advancement of time, modern culture keeps emerging, and it is true that some young people know little about traditional culture. However, I believe that as long as we promote traditional culture in suitable ways, integrating it into modern life, more people will embrace and accept it. Among the young people I've met, many are genuinely interested in traditional culture, they just need some guidance and inheritance from us.

Zhou Jinbiao: You are absolutely right! Traditional culture holds profound heritage and endless charm. As long as we find appropriate ways to carry on and promote it, more people will come to appreciate and love it. Lastly, Mr. Liao, is there anything you'd like to say to our audience who follows your public welfare promotion?

Liao Yudou: I would like to express my gratitude for your attention and support! Nan Yue songs are our precious cultural heritage, and I hope everyone can join hands to carry on and promote this cultural treasure. Through our efforts, I hope more people can experience the beauty and allure of Nan Yue songs, allowing traditional culture to flourish in the modern world.

Zhou Jinbiao: Thank you very much for sharing your insights and valuable efforts, Mr. Liao. Your public welfare promotion brings Nan Yue songs closer to the lives of many and contributes to the continuation of traditional culture.

Liao Yudou: Thank you for your support, and I hope more people will join us in carrying on this cultural legacy.



Appendix 8:
Fieldwork Picture



Figure 1. Mr. Li Yunguang (the first on the left is Li Yunguang)

Source: Zhou Jinbiao (2022)



Figure 2. "Conducted an interview with Mr. Li Yunguang at his home." ("The first person on the right is Mr. Li Yunguang.")

Source: Zhou Jinbiao (2022)



Figure3. Conducted an interview with Mr. Li Yunguang at his home.(The first person on the right is Mr. Li Yunguang.)

Source:Zhou Jinbiao (2022)



Figure 4. Mr. Liao Yudou sings lyrics set to the melodies of non-ritual Chao Bai Chao Bai Nanyue Ritual Songs in the marketplace for public awareness campaigns.

Source:Zhou Jinbiao (2021)



Figure 5. Mr. Liao Yudou sings lyrics set to the melodies of non-ritual Chao Bai Chao Bai Nanyue Ritual Songs in the marketplace for public awareness campaigns.

Source: Zhou Jinbiao (2021)



Figure 6. Every year in the Chinese lunar calendar's seventh month, pilgrims come to Mount Hengshan in Nanyue for worship. This is how a large group of pilgrims conducts a worship ceremony in front of the temple.

Source: Zhou Jinbiao (2021)

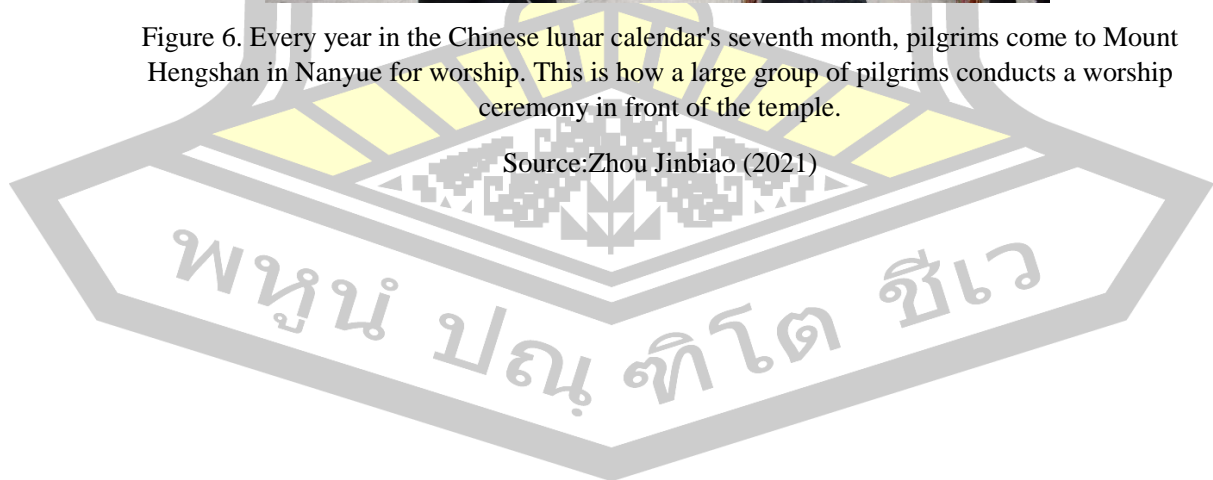




Figure 7. The sight of worshipers burning incense bundles outside the temple.

Source:Zhou Jinbiao (2021)

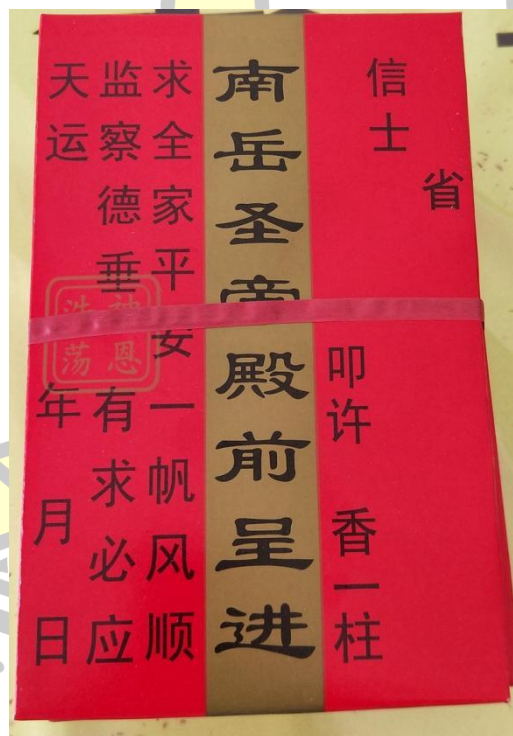


Figure 8. The incense bags used by worshipers at Mount Nanyue contain fragrant herbs and paper money intended for the spirits. On the cover, it is inscribed which deity the incense bag is dedicated to, the purpose of the dedication, and the donor's identity.

Source:Zhou Jinbiao (2021)

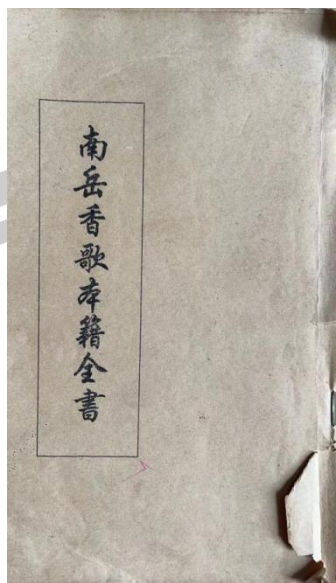


Figure 9. Chao Bai Nanyue Ritual Songs Complete Book.

All the lyrics of the worship songs for the Nanyue ceremony in this study are sourced from this book.

Source: Zhou Jinbiao (2021)



Figure 10. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (1)

Source: Zhou Jinbiao (2021)

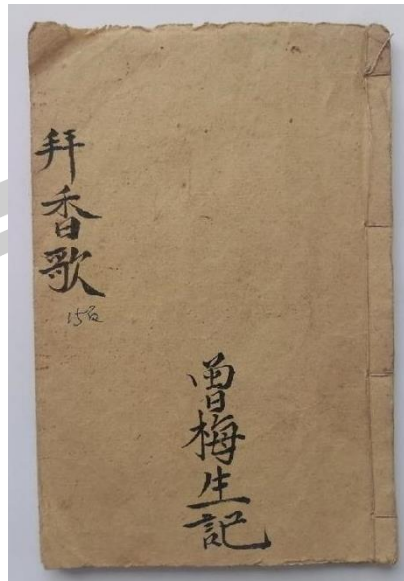


Figure 11. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (2)

Source: Zhou Jinbiao (2021)

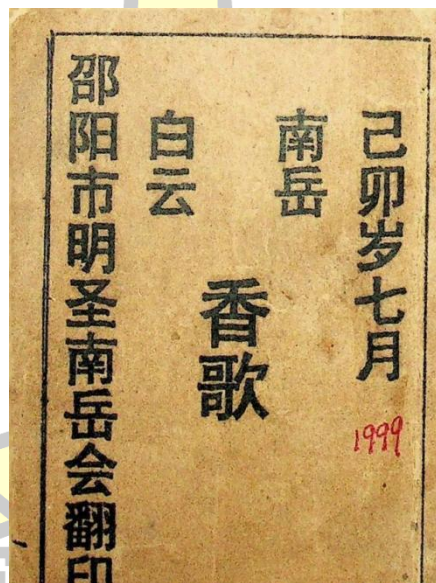


Figure 12. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (3)

Source: Zhou Jinbiao (2021)

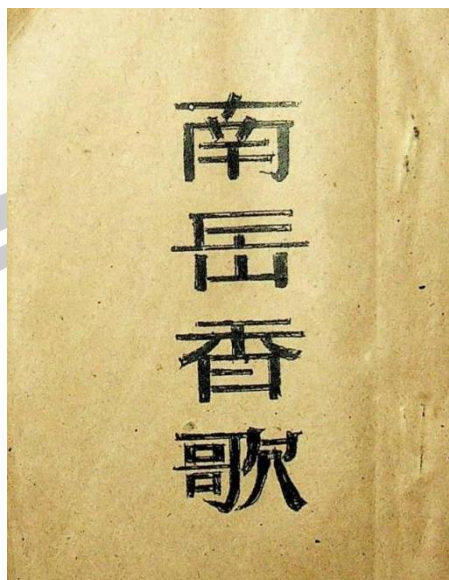


Figure 13. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (4)

Source: Zhou Jinbiao (2021)

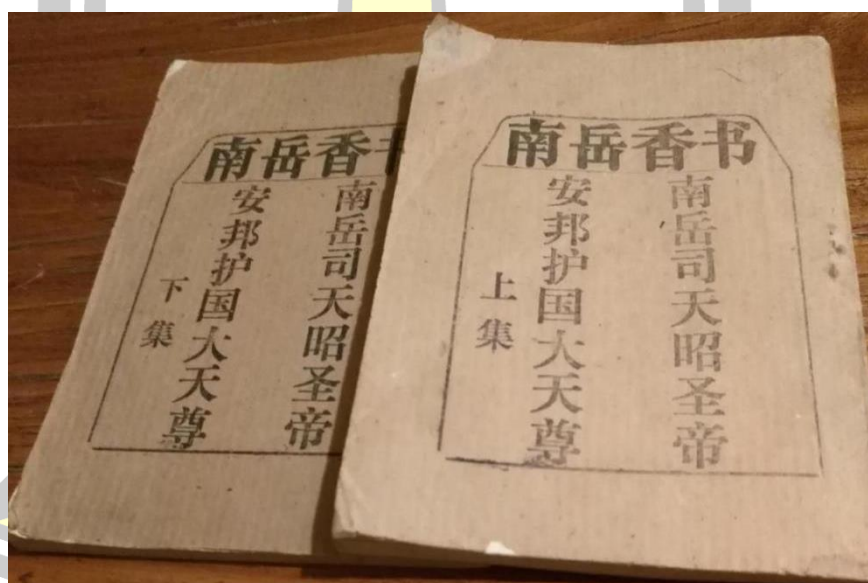


Figure 14. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (5)

Source: Zhou Jinbiao (2021)

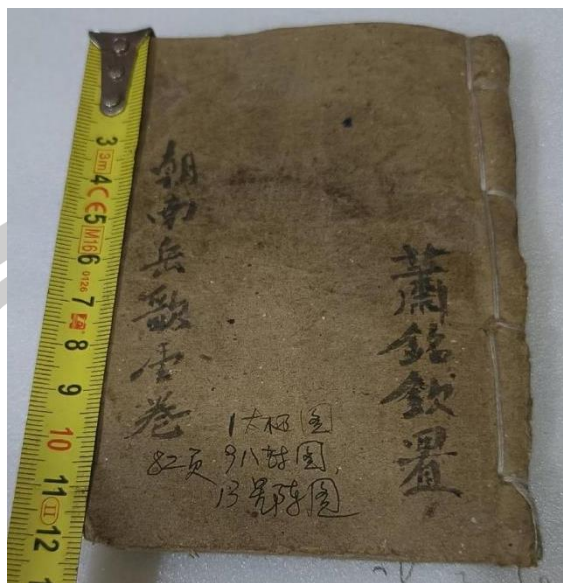
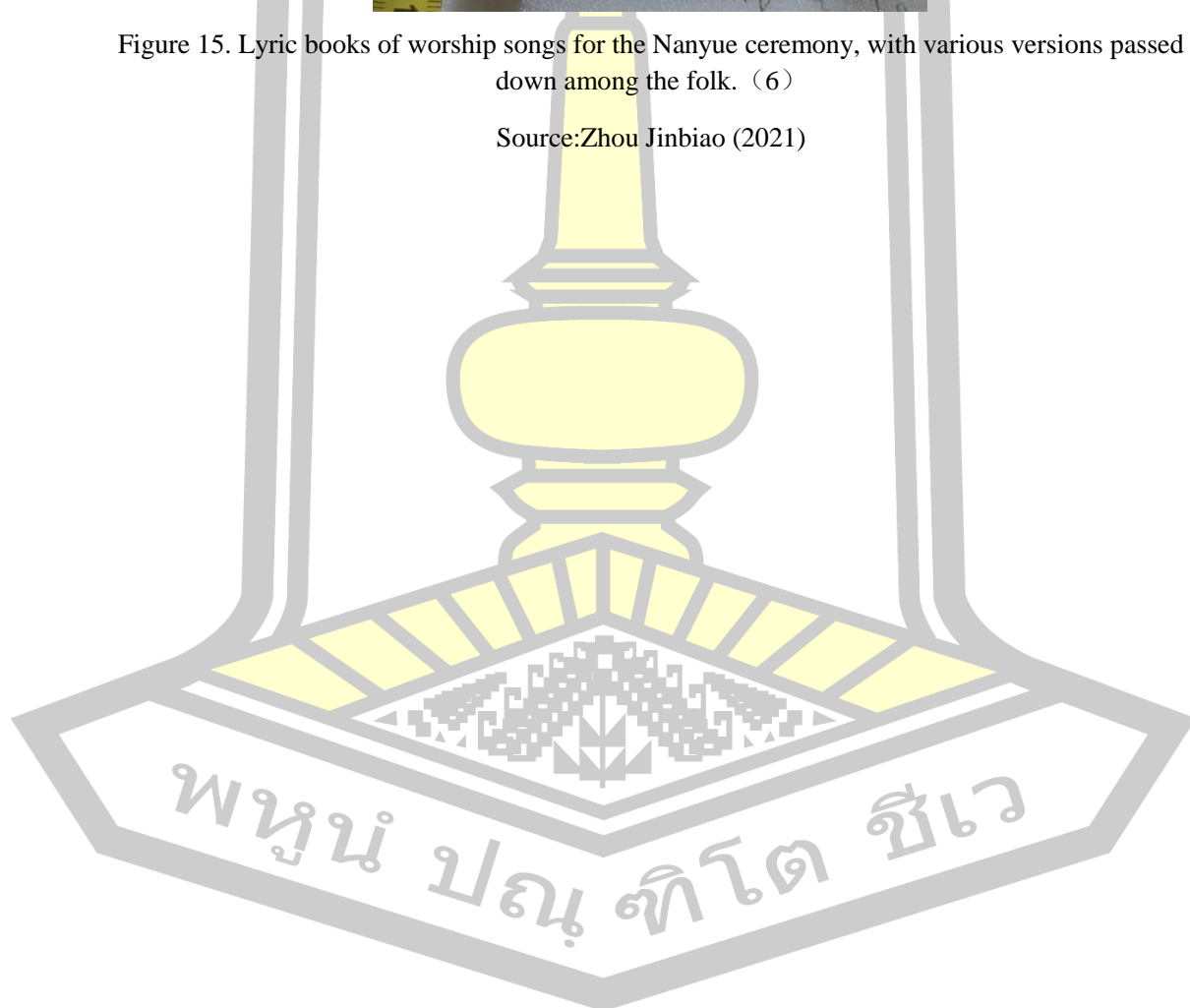


Figure 15. Lyric books of worship songs for the Nanyue ceremony, with various versions passed down among the folk. (6)

Source: Zhou Jinbiao (2021)



BIOGRAPHY

NAME	Jinbiao Zhou
DATE OF BIRTH	04/02/1979
PLACE OF BIRTH	Shaoyang,Hunan Province,China
ADDRESS	Shaoyang,Hunan Province,China
POSITION	University Vocal Teacher
PLACE OF WORK	The Music and Dance College of Shaoyang University in China
EDUCATION	2002-2006 Xinghai Conservatory of Music, Bachelor degree, China 2015-2018 Sichuan Conservatory of Music, Master degree, China 2020-2023 (Ph.D.) Mahasarakham University in Thailand

