



The Folk Song in Nadun Festival in Minhe County, Haidong City, Qinghai Province,  
China

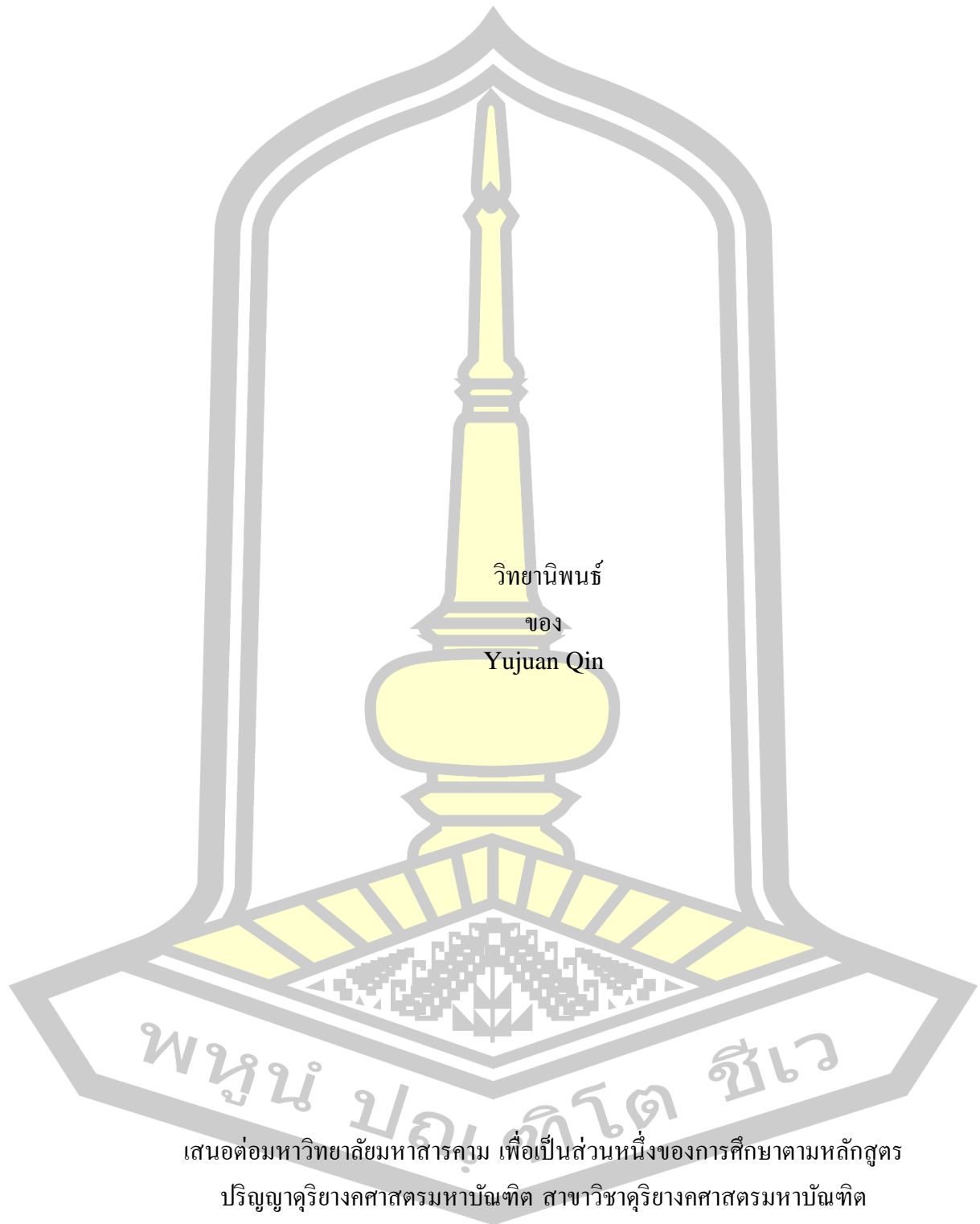
Yujuan Qin

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

April 2024

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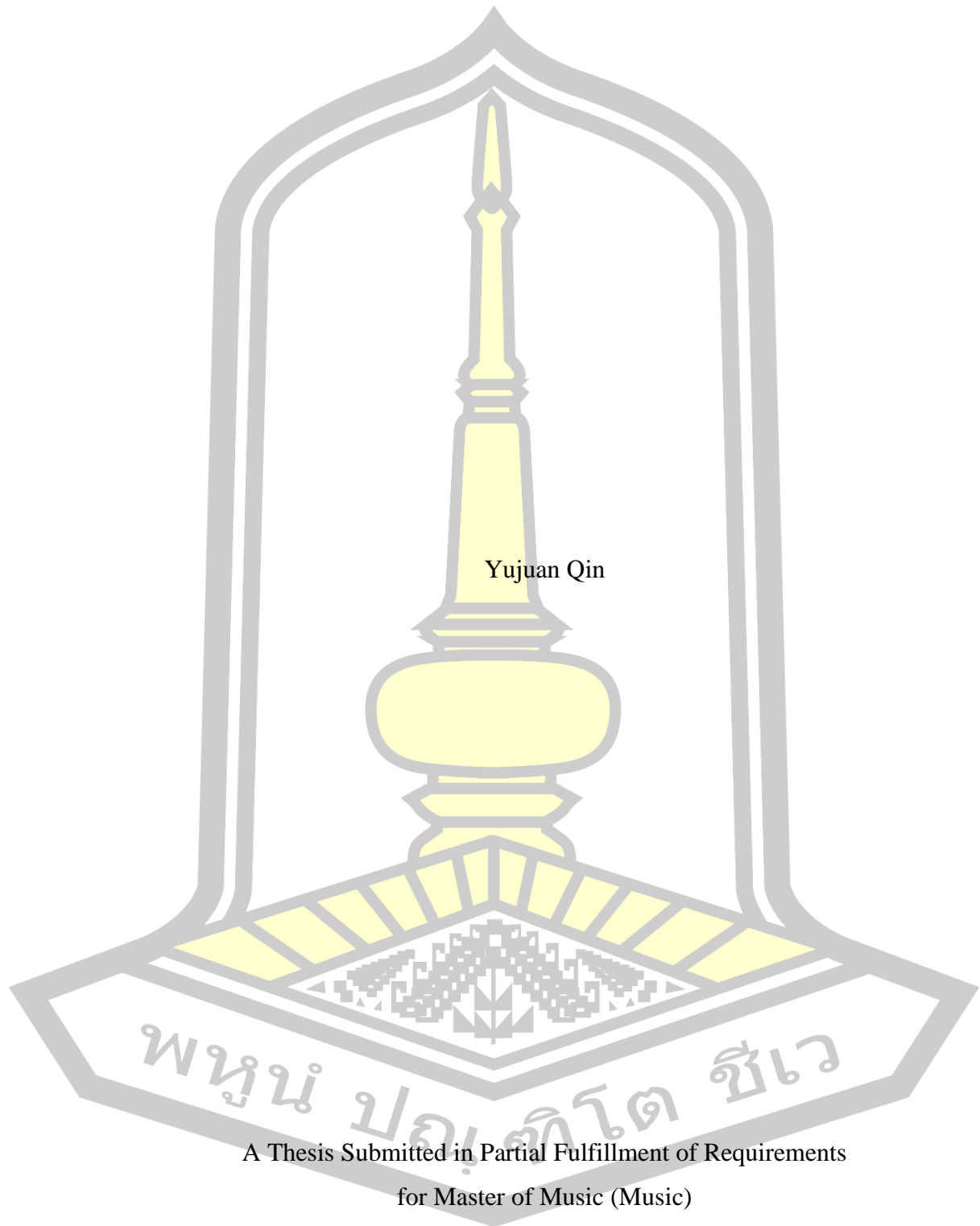


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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April 2024

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### ABSTRACT

This research focuses on the folk song at the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China. The research objectives were: 1) to study the context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China. and 2) to analyze the musical characteristics of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China. Using qualitative research methods such as interviews and observations of five key informants, the results are as follows:

The Nadun Festival of the Tu ethnic group in Minhe County, Haidong City, Qinghai Province, China, holds significant cultural and historical importance, serving as a cornerstone of the Tu people's cultural identity and heritage. This research delves into the extensive historical background of Nadun folk songs through field collection and interviews, revealing their integral role in Tu culture and their reflection on traditional practices and values. The festival's organizing method, encompassing planning, rehearsal, and performance stages, highlights community members' collective involvement and collaboration. Diverse activities such as singing, dancing, and Nuo dance performances showcase the musical prowess and artistic ingenuity of the Tu ethnic group while conveying fundamental cultural principles and spiritual significance.

Music characteristics unique to Nadun, including traditional melodies based on pentatonic scales and skipping tones, glissando techniques, and rhythmic regularity, distinguish it from other folk music traditions. Using supplementary words in lyrical content adds depth and emotion, expressing the Tu people's connection to nature, longing for home, and appreciation for their cultural heritage. This study sheds light on the rich cultural tapestry of the Tu ethnic group and underscores the importance of Nadun music in preserving their identity and traditions.

Keyword : Tu ethnic group, Nadun festival, Nadun music

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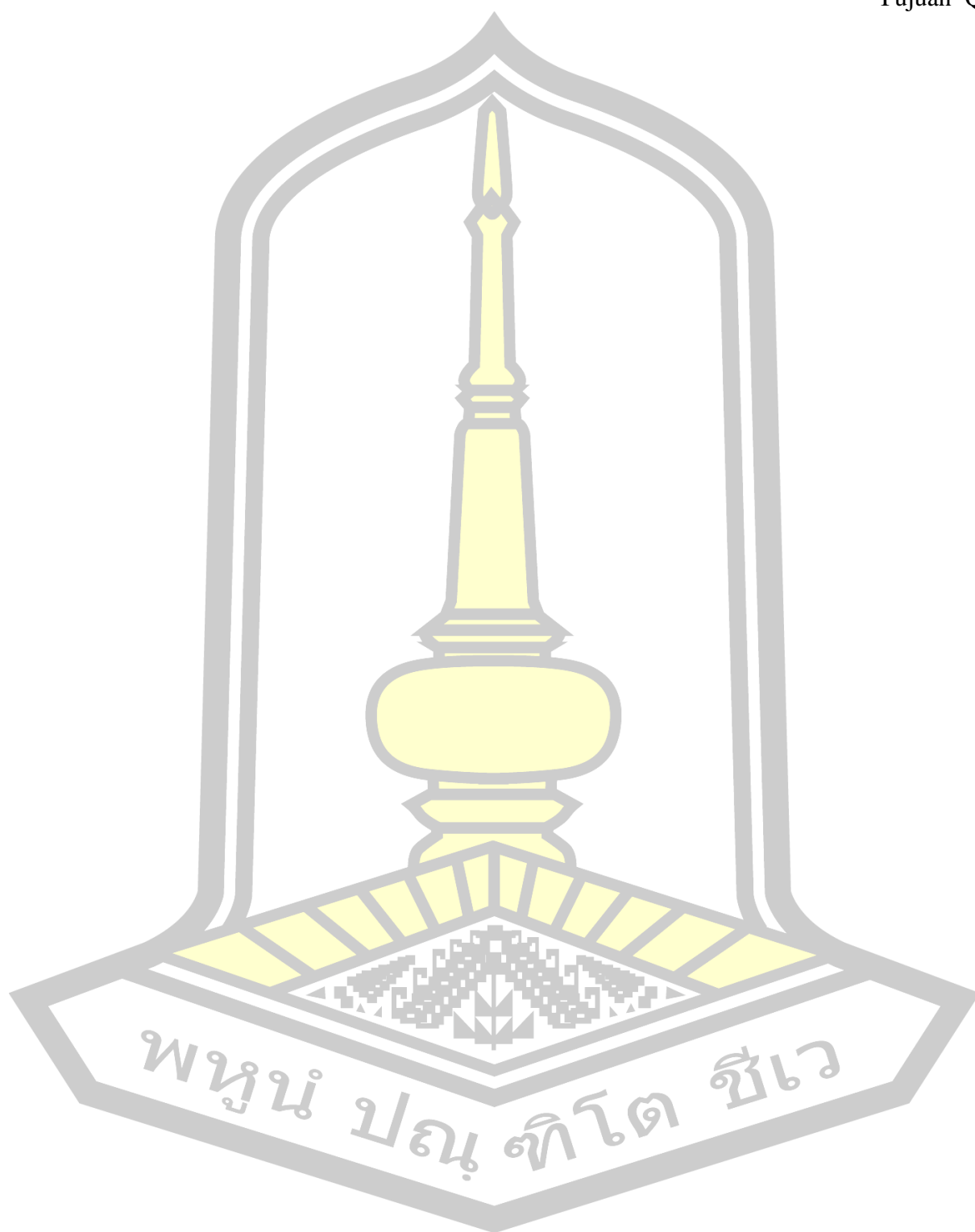
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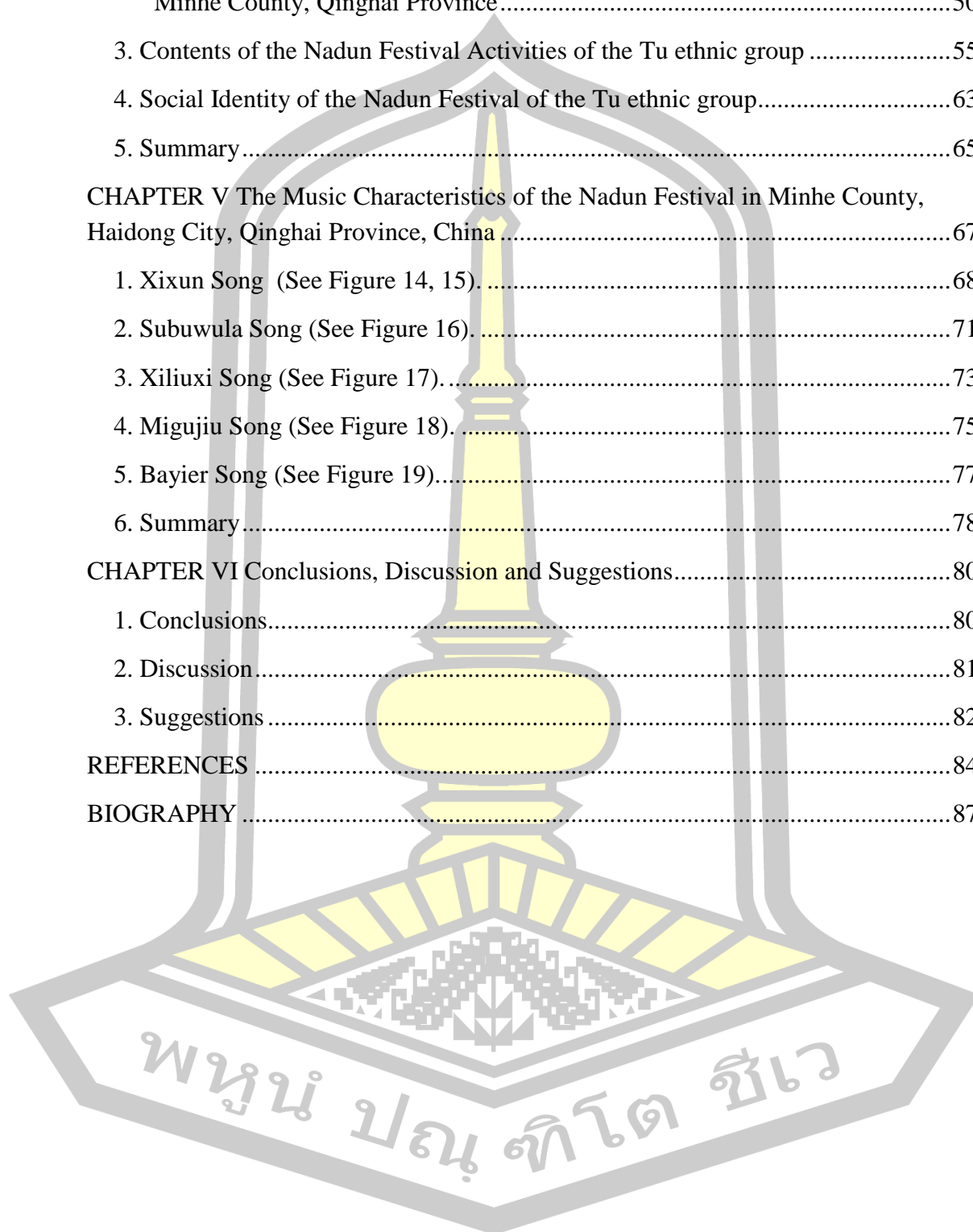


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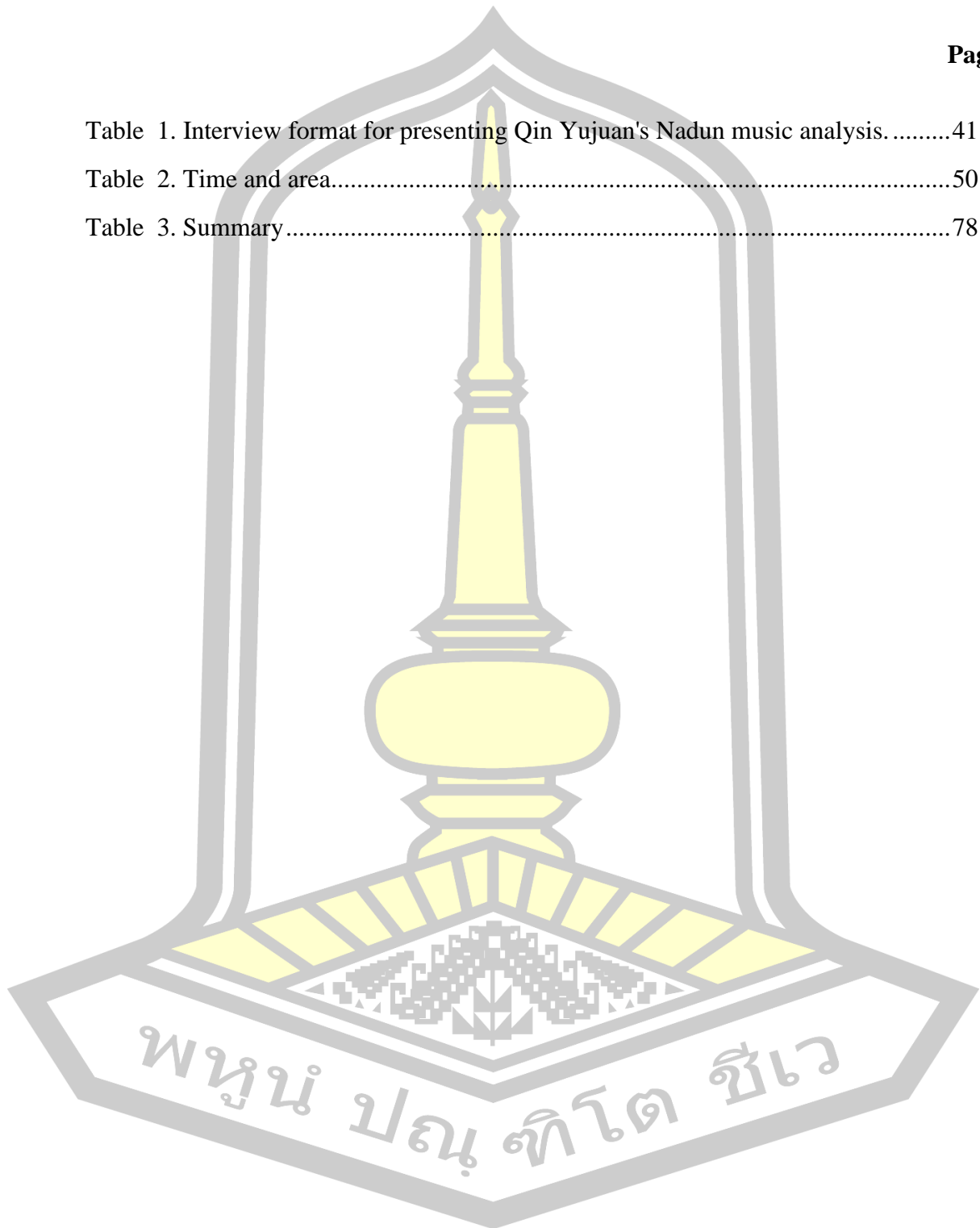


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# CHAPTER I

## Introduction

### 1. Research Background

The Nadun Festival of the Tu ethnic group is an important part of traditional Chinese culture, with a strong historical and cultural background. Generally, according to the rituals and procedures of the Nadun, many dances and music are connected, but they are relatively independent of each other. Nadun music is often sung in the language of the Tu ethnic group, and the lyrics are rich in content, involving the history, legends, living customs, and other aspects of the Tu ethnic group. In terms of artistic style, it is presented to the world in an original appearance, which is pure and natural, and is a splendid treasure in the treasure house of Chinese traditional music culture (Na Li, 2015).

The Tu ethnic group has its language but no writing system. Therefore, the traditional culture of the Tu ethnic group, especially their rich and ancient musical heritage, is facing a major crisis. The traditional folk songs of the Tu ethnic group have developed through oral transmission. From the time of the ancient nomads, the Tu ethnic group began to express in song their joys and sorrows about the grasslands, pastoralism, their homes, and their lives. With the gradual transformation of nomadic life into an agrarian society, some of the traditional music forms have gradually disappeared or changed. However, they are still preserved and passed on in celebratory ceremonies, weddings, festivals, and other occasions. The development of agricultural production methods has led to the emergence of many folk songs about labor, and these labor songs contain a lot of labor knowledge, which plays a role in teaching and education. Since the 1950s, the China Ethnic Minority Survey Group has been traveling to Mutual Aid County in Qinghai Province to investigate the language traditional culture, and art of the Tu ethnic group. They recorded the folk songs of the Tu ethnic group in Mutual Aid County with Chinese characters. Since then, the lyrics of Tu songs (Tu songs) have been recorded using Chinese characters with phonetic notation. At the same time, in Minhe County of Qinghai Province, where the Tu ethnic group gathered, folk literati like Cunlu Zhao, Xiufu Xu, and Zhengrong Yang

appeared, and there are literary works written by about the Minhe ethnic folk culture in such books as *Selected Songs of Qinghai Flowers*, *Selected Ballads of Various Places in China - Songs of Qinghai*, *Selected Folk Songs of Qinghai* and *Qinghai Ethnic Folk Literature Materials*. It was not until the 1970s when the National Editorial Committee carried out the work of integrating Chinese folk songs that the well-known authoritative experts and scholars in the music industry, Ma Zhanshan and Li Youlou (deceased), after more than ten years of arduous field work, excavated and organized all kinds of folk songs of the Tu ethnic group, which made the Tu folk songs, which had been self-generated and self-extinguished since the ancient times, enter into the era of sheet music records. This has played a role in promoting the development of Tu music(Genga Caidan, 2007).

In the 20th century, the form of Tu music entered into diversification. In the musical environment of multi-ethnic fusion of the Tu, Han, and Tibetan peoples, the Tu folk songs have retained the characteristics of the "mother song" based on adding new factors and fused with the characteristics of other ethnic groups, from the singing language to analyze the Tu folk songs can be categorized into three types, native, fusion, and hybrid. In the continuous development, the music of the Tu ethnic group has formed a music form with individuality and commonality. Nadun music is one of the products of the continuous change of Tu music in the Sanchuan area, Haidong City, Qinghai Province. Nadun Festival is a unique festival for the Tu ethnic group in the Sanchuan area, Minhe County, Haidong City, and Qinghai Province. In 2006, the Nadun Festival was included in the first batch of the national intangible cultural heritage list of the State Council. This laid the foundation for the inheritance and preservation of the music of the Tu ethnic group (Jingjing Zhong, 2014).

Nadun music has research value as part of China's intangible cultural heritage. Nadun music is an important part of the culture of the Tu ethnic group; it is an important way for the Tu ethnic group to pass on, develop, and promote their national culture. As culture becomes more and more diversified, old artists are dying one after another, there is a serious break in the inheritance, and many young people are gradually ceasing to use the Tu language and losing their knowledge of and ability to sing traditional music of the Tu ethnic group. In this context, how to systematically and completely sort out and study the current situation of Tu Nadun and Nadun songs

and deeply excavate their characteristics so that the ancient music culture can be inherited and protected is an important research topic facing Nadun music.

Through investigation and research, it can be found that the ethnic Nadun songs have not only not been well protected and inherited but have even weakened and died out. In the past decades, researchers have extensively explored and studied the humanistic form of the Nadun festival. However, the analysis of Nadun's musical works is still relatively limited. In view of the above, the fieldwork practice base takes the ceremonial and song music of the Folk Song in Nadun Festival in Minhe County, Haidong City, Qinghai Province, China, as the entry point, adopts the theory and analysis method of ethnomusicology, and draws on the research results of ethnology, history, and cultural anthropology to carry out the music analysis to study the overall appearance of the music culture and the unique folk music and cultural characteristics of the Nadun in Qinghai Province.

## **2. Research objectives**

2.1 To study the context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China.

2.2 To analyze the music characteristics of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China.

## **3. Research Questions**

3.1 What is the history, cultural, and social context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China?

3.2 How do the music characteristics, including instruments, melodies, rhythms, and performances, contribute to the cultural significance and expressions during the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China?

## **4. Research Benefit**

4.1 The research aids in the cultural documentation and preservation of the Nadun Festival, fostering community empowerment and identity by capturing its history, social, and cultural aspects.

4.2 The Nadun Festival's analysis aids in music preservation and revival, identifying lost elements and promoting cross-cultural understanding through music's role in conveying cultural values and heritage.

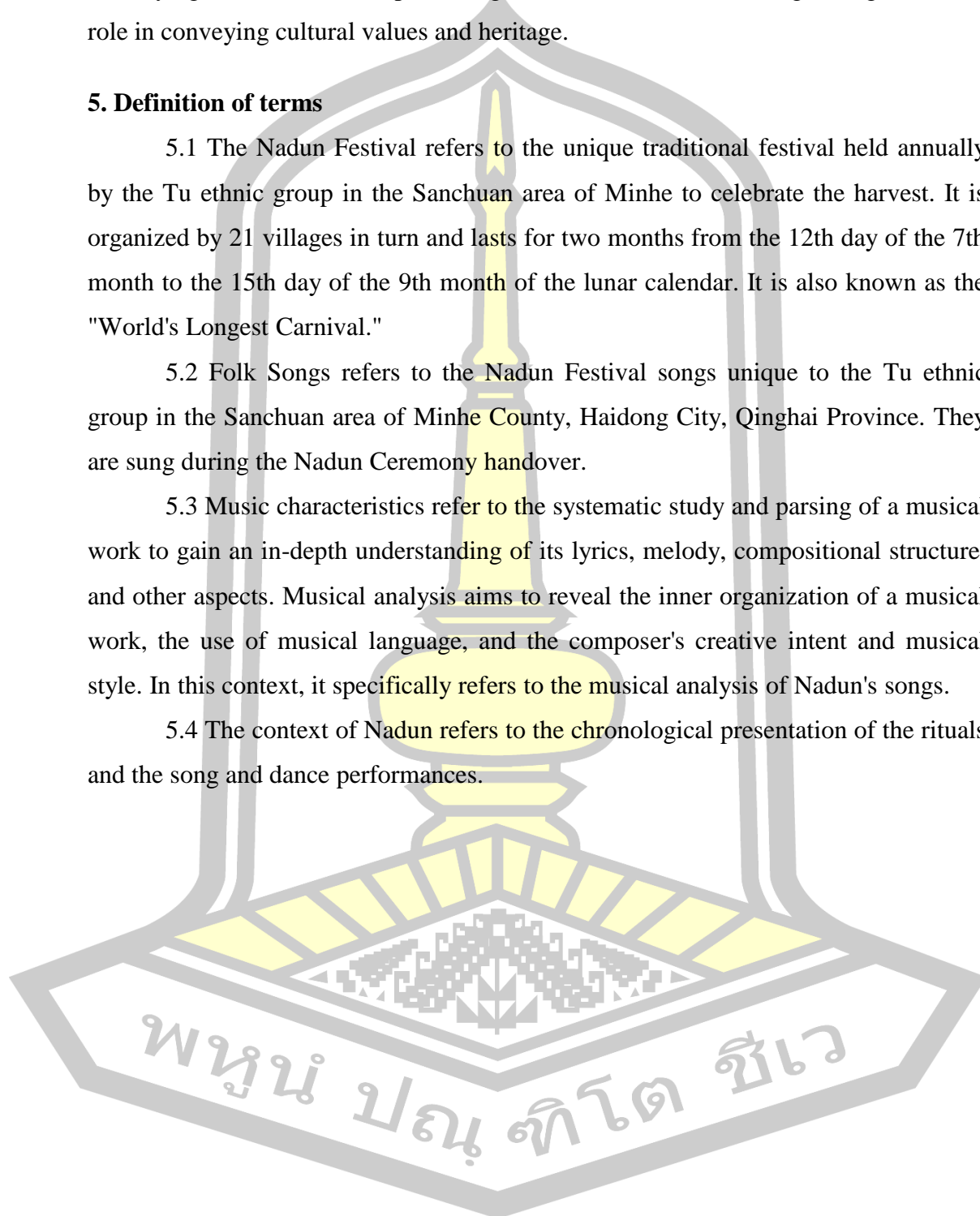
## **5. Definition of terms**

5.1 The Nadun Festival refers to the unique traditional festival held annually by the Tu ethnic group in the Sanchuan area of Minhe to celebrate the harvest. It is organized by 21 villages in turn and lasts for two months from the 12th day of the 7th month to the 15th day of the 9th month of the lunar calendar. It is also known as the "World's Longest Carnival."

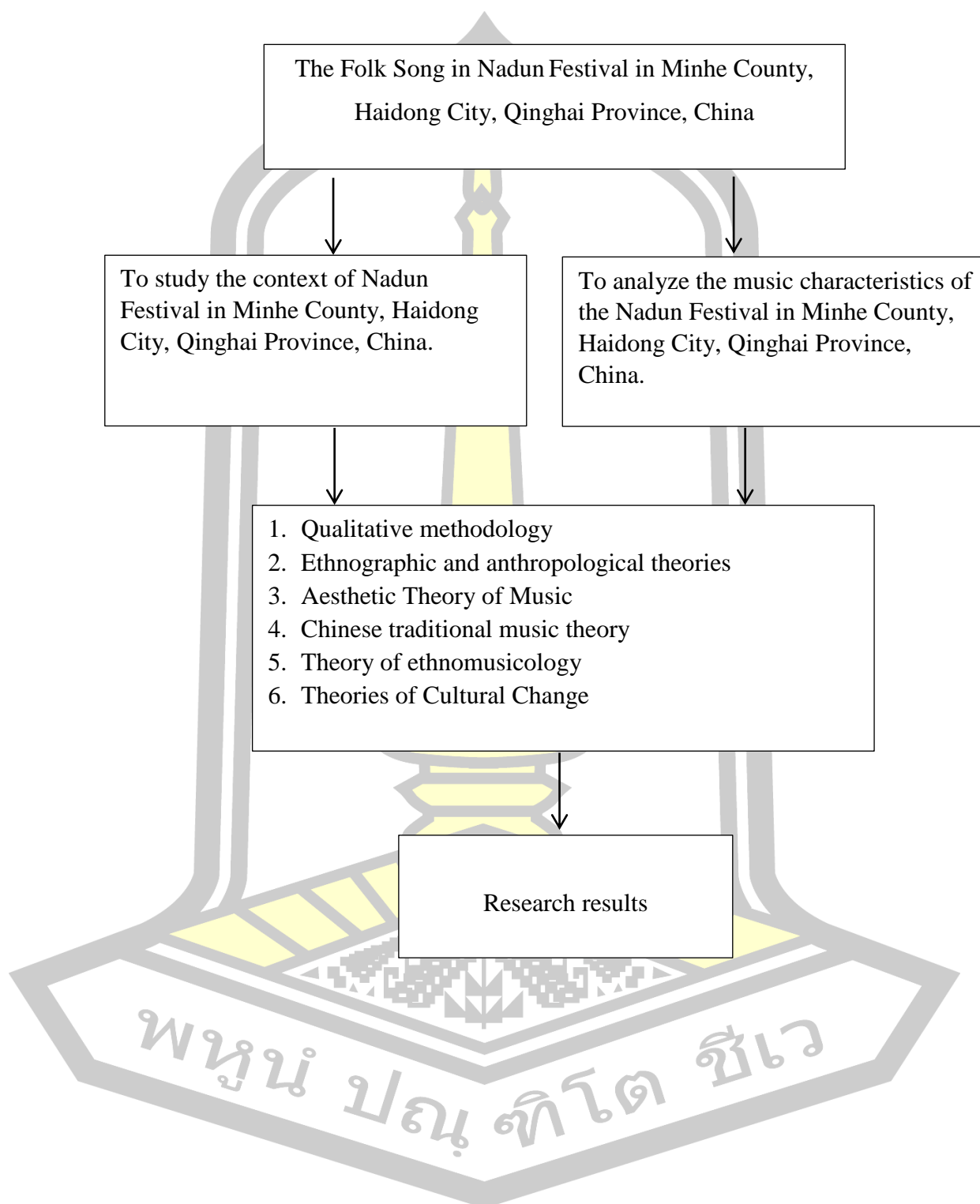
5.2 Folk Songs refers to the Nadun Festival songs unique to the Tu ethnic group in the Sanchuan area of Minhe County, Haidong City, Qinghai Province. They are sung during the Nadun Ceremony handover.

5.3 Music characteristics refer to the systematic study and parsing of a musical work to gain an in-depth understanding of its lyrics, melody, compositional structure, and other aspects. Musical analysis aims to reveal the inner organization of a musical work, the use of musical language, and the composer's creative intent and musical style. In this context, it specifically refers to the musical analysis of Nadun's songs.

5.4 The context of Nadun refers to the chronological presentation of the rituals and the song and dance performances.



## 6. Conceptual Framework





## **CHAPTER II**

### **Literature review**

In this chapter, the researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General knowledge about the Tu ethnic group.
2. General knowledge about the music of the Tu ethnic group.
3. History of the Nadun Festival.
4. The festival in Qinghai province.
5. The theory used in this research.
6. Document

#### **1. General knowledge about the Tu ethnic group.**

##### **1.1 History of the Tu**

The origins of the Tu ethnic group are a subject of much debate, with three main theories vying for prominence: the Mongols and the descendants of the "Khor," the Tugukhun, and the Mongols. Compelling arguments support each theory and have their share of detractors, underscoring the complexity and depth of the question of Tu's origin.

**Mongolian and "Khor" Descendants:** Proponents believe that the Tu are related to the Mongols, as evidenced by the fact that they call themselves Mongghul or Qighaan Mongghul. Some spoken Tu vocabulary is similar to that of the Mongolian Karakhola dialect, and some Mongolian words have been preserved in the spoken language. This theory suggests that the ancestors of the Tu are related to the Mongols and the "Khors", but it is not clear which historical people the "Khors" are.

**Tugukhun theory:** Supporters believe that the Tu is related to the Tugukhun, as the name "Khor" can be found in some places' names and historical records, as well as in Tugukhun. The term "Tugu Hun" was used by the early Tibetans as a collective name for the nomadic people north of the Yellow River in Qinghai. In contrast, the

term "Huoer" later came to refer exclusively to the Tugu Huns. Those who hold this view

believe that the Tu originated from the Tugukhun, and have historically fought and merged with the Tubo.

**Mongolians:** The main supporter of this view is Mr. Li Keyu, an ethnology scholar. He analyzed the society and history of the Tu through a large number of facts, canonical books, logical reasoning, and social investigation. According to him, the main components of the Tu ethnic group include the Mongols, the Huihe race, the Xianbei people, etc., who came from different historical periods and absorbed a variety of ethnic components and cultural factors to form today's ethnic community of the Tu ethnic group.

In general, the origin of the Tu ethnic group is controversial and inconclusive in the academic world. Among the three doctrines, the third one, the Mongols, is more widely recognized and has sufficient arguments. However, the historical development of the Tu ethnic group has been jointly influenced by many ethnic groups from Han, Tibet, Mongolia, Qiang, Tugukhun, Xianbei, and other ethnic groups, resulting in the formation of a complex and diverse ethnic culture (Huimin Qi, 2003).

### 1.2 Population distribution

The Tu in Qinghai is mainly distributed in Mutual Aid, Minhe, and Datong counties, with several others in Ledu, Menyuan, Dulan, Guide, Republic of China, and Xining. In Gansu Province, they are mainly in Tianzhu, Yongdeng, and Zhuoni.



Figure 1. Map of Qinghai

Source: <https://chinafolio.com/>

### 1.3 Tuculture

#### 1.3.1 Language

In folk songs, the sung words have a special status, which directly affects the accurate transmission of the communicated message and has a restraining effect on the pitch and rhythm of the music. The rhythmic and accentual characteristics of the Tu language impact the musical form of Tu folk songs. In the Tu language, the word stress or main stress of most two-syllable words is usually at the back, and this feature is reflected in the extensive use of the reverse fractal or iambic rhythm in the Tu folk songs, which is short in the front and long in the back.

The lyrics of the Tu folk songs also reflect the influence of the neighboring Han Chinese and Tibetans on the Tu folk songs. In the neighboring Tibetan-dominated "Mutual Area" Tu folk songs, in addition to the Tu liner notes, Tibetan liner notes are often used; while in the neighboring Han-dominated "Min Area" Tu folk songs, in addition to a small number of Tu liner notes, more Chinese liner notes are used. This phenomenon is related to the assimilation of the Tu language in the region, and as inter-ethnic interactions increase, linguistic assimilation and generalization will lead to more correlations between folk music. In addition, the word "Mani" in the ritual song "Mani Tune" is derived from the six words of Tibetan Buddhism, "Mani, Mani, Ba, Mimi, Moo". This also shows the influence of Tibetan religious beliefs on the language of Tu folk songs. In general, language and folk songs play an important role in interethnic cultural integration, not only reflecting the interactions and influences between ethnic groups but also promoting the diversity and richness of ethnic cultures (Zhengjun Yang, 2008).

#### 1.3.2 Writing

The Tu ethnic group currently does not have a traditional writing system and has traditionally used oral transmission and folk art, among other means, to transmit culture and knowledge. However, in recent years, some scholars and local communities have begun to explore the innovation and promotion of Tu writing. In the late 1980s and early 1990s, Keyu Li, a scholar of the Tu, and Kevin Stuart, an American anthropologist and folklorist, collaborated to create a Tu script based on a phonetic alphabet system based on the pronunciation of the Mutual Tu language. This script, based on the Latin alphabet and written in the Chinese phonetic alphabet, is

called "Huzhu Tuwen". The main purpose of this attempt to create a Tu script was to record the language and culture of the Tu ethnic group and to prepare for national education.

However, Huzhu Tuwen has not yet been widely used, and the Tu ethnic group still mainly uses Chinese characters for writing and communication. The writing system remains an issue of concern for the cultural heritage and development of the Tu ethnic group.

### 1.3.3 Costumes

The costume culture of the Tu ethnic group is rich and colorful, and women's costumes have received special attention. They are famous for their superb embroidery skills, learning embroidery from childhood and continuing to pass on and innovate this skill. As a result, the costumes of the Tu women are superb, with the right color combinations, showing dexterity, cleverness, and wisdom.

The costume culture of the Tu ethnic group is also changing and evolving, with some of the old costumes gradually disappearing and new ones emerging. Some traditional costumes have been improved over time, making them more in line with the needs of modern fashion. At the same time, the young Tu ethnic group also likes to combine their costumes with fashion, which makes the tradition and modernity blend and enriches the costume culture of the Tu ethnic group. In the customs of the Tu ethnic group, women like to wear earrings and collars. Earrings are their common ornaments for celebrating festivals or important occasions. At the same time, collars are made of hyacinth grass tied into rings and decorated with conch pieces, etc., which are important decorations on women's necks (Jinxia Wang, 2009).

## **2. General knowledge about the music of the Tu ethnic group.**

### 2.1 The History of Tu Music

The ancient ancestors of the Tu ethnic group flourished and lived in the Huanghe Valley on the Qinghai-Tibet Plateau in western China, and the history of their music culture can be traced back to more than 1,700 years ago. As early as around 289 A.D., the Song of A Chien was circulated among the Tugu Hunn of the Tu ancestors, which reflected the fact that Murong Yilogan's concubine Tugu Hunn and his first son, Ruo Luomo, were injured in a horse fight. Tugu Hunn led his troops

west to the Yinshan Mountain and eventually settled in the present northwestern region of China.

The ancestors of the Tu ethnic group lived by water and grass, and used meat and moat as food. The long history of nomadic herding and the interaction with the Western region made the music of the Tu ethnic group and the music culture of the Western region have a profound influence and exchange. In the long course of history, the music of the Tu ethnic group has been enriched by the variety of music and instruments, and the scale of music has been growing. The music of the Tu ethnic group contains various forms of expression, such as horse music, military music, banquet music, etc. Meanwhile, it also preserves a long narrative song "Larenbu and Jimensuo", which reflects the emotions and life of the Tu ethnic group.

The Tu ethnic group in the Minhe Sanchuan area sang an ancient song "Chaos Weekend", which was divided into five parts, namely, "The Beginning of Singing", "Chaos", "The Opening of Heaven and Earth", "The Origin of Mankind", "The Origin of Humanity", "The Creation of Heaven and Earth". The song is divided into five parts, namely, "Starting", "Chaos", "Opening of Heaven and Earth", "Origin of Humanity" and "Weekend". The tunes are unique in style, reflecting the stories of the birth of Pangu and Nuwa, who "cut out the tongue of a golden toad and patched up a mountain of gold so that the river of heaven has not slowed down since then" and "the thirty-three heavens are only complete," etc. Although these stories are not those of the ancestors of the Tu ethnic group, they can be found in the long history of human culture, in which each has a distinctive character. In the long river of human cultural history, the cultures of various ethnic groups have infiltrated each other and jointly created the splendid culture of the Chinese nation (Xinhua Huang, 2007).

## 2.2 Classification

Under the influence of feudalism, Tu folk songs are divided into "family songs" and "wild songs", which have their own characteristics and audience groups. The "family songs" are the folk songs of the Tu ethnic group accepted by the "orthodox" culture, characterized by regular rhythms, balanced structures, smooth melodies, and elegant and fixed lyrics. However, due to the restrictions of feudal rites, these songs have strict norms and restrictions on the gender and age of the singers and the occasions of singing. For example, religious and wedding ceremonial songs can

only be sung by a few people on specific ceremonial occasions, and most of the singers are male and relatively old. This makes it difficult for Tu youth to find suitable folk songs and environments to sing. There is also obvious gender discrimination in feudal rites, which results in fewer opportunities for Tu women to sing, except for mourning ceremonies, when women sing the mourning song.

In contrast to the "family songs" are the "wild songs" that are rejected by the "orthodox" culture, mainly love songs. These songs do not have strict rules or restrictions on the gender, age, or occasion of the singer (only avoiding the elderly, elders, and members of the opposite sex). Therefore, love songs, especially the "wild songs" mainly based on "flower children", are favored by most young men and women of the Tu ethnic group and have been greatly developed. Love songs can express resentment, rebellion, and dissatisfaction, such as the long narrative poem "La Renbu and Jimenso." In the singing activities, love songs must be restrained and limited within a "limited" scope to avoid violating traditional rituals. The young people of the Tujia ethnic group will sing "Huaer" on occasions such as the "Huaer Hui", which has become an important way to meet people of the opposite sex and to fall in love freely. In the "Hua'er" meetings, men and women would invite each other to sing in duets, and this led to the creation of the "Hua'er" duet form of singing, which is naturally balanced between male and female singers.

There is a contradiction between the openness and closeness of the "family songs" and the "wild songs". Although the content of the "family songs" is widely accepted, the frequency of singing is low because of the restrictions on the singers and the occasions for singing; on the other hand, the "wild songs" have been given more freedom and opportunities to develop and sing, and the frequency of singing is higher, despite the opposition and restrictions (Lei Wang, 2007).

### 2.3 Singing Language of Sanchuan Tu Folk Songs

Marx's view is that music is the second language of mankind, and from a linguistic point of view, language and music have many commonalities. American linguists Victoria and Robert have also argued that there are similarities between language and music. Therefore, studying folk song lyrics is equally important for accurately grasping and recognizing their music.



The language of the lyrics of the folk songs of the Tu ethnic group in the Minhe-Sanchuan area has gradually changed in the course of history. In the 1970s and 1980s, when a large number of Tu folk songs were collected, the language of their lyrics was mainly in three forms: firstly, only in the Tu language; secondly, only in Chinese; and thirdly, bilingual singing in both the Tu language and Chinese. In the case of bilingual singing, there are two phenomena: one is that the same tune, depending on the occasion, can be sung either in the Tu language or in the Chinese language with the same content; and the other is that the Tu-Chinese bilingualism is used interchangeably in the singing process.

In addition, besides the actual words that express emotions, the liner notes are also an important part of the lyrics of folk songs. The use of liner notes reflects the characteristics of the folk songs of the ethnic group, and at the same time, they can also reflect the regional characteristics of the folk songs from another side. In the folk songs of the Tu people in the Minhe Sanchuan area, the liner notes in the Tu language are retained in the individual wedding ceremony songs, such as "Yidao La", but many wedding ceremony songs and other kinds of folk songs of the Tu people use the liner notes commonly used in the local Han Chinese folk songs, such as "zhe, li, ha, ma, sha". and so on. Some tunes are sung with no obvious Tu liner notes to be found ( Zongshou Zhang,2006).

### **3. History of the Nadun Festival**

#### **3.1 Origin of the Nadun Festival.**

The Tu ethnic group was recorded around the end of the Yuan and the beginning of the Ming Dynasty, and it has a history of about 600-700 years. The origin of "Nadun" has been shrouded in mystery since ancient times. The Tu folk also circulated such an interesting legend: a long time ago there was a Tu carpenter who, because of skill, reputation and was called by the emperor to build the palace, the magnificent palace was completed, by the emperor to enjoy all the beautiful things in the world, but also ordered the death of the carpenter, including the carpenter, including the carpenters of the Tu ethnic group. The carpenters managed to escape back to their hometown and gathered a crowd to rise. The emperor sent an army to suppress, was surrounded by the soldiers of the townspeople, look to be plunged into

disaster, in this crisis, the carpenter suddenly planned on the mind, instructed everyone not to panic, banging gongs and drums, falsely claiming to be celebrating the activities of the harvest, carrying the war flag and coated with dyes on the weapons to the village temple, the soldiers see the people from the calm and collected, there is no sign of revolt, they withdrew their troops back to the dynasty. To commemorate the wisdom and courage of the carpenter, since then, will be held every year similar activities, and following the custom, the development of today's "Nadun."

Qinghai Minhe Sanchuan area Jishi Mountain is steep, the Yellow River water near the danger, is a place of war, so, traditionally close relations with the central court of the Tu ancestors, it is "gathered for the soldiers, according to the trap to guard the fortress, dispersed for the farmers, practice martial arts and agriculture." The code of their destiny is deeply imprinted with "Tuntian Rongbing, loyalty to the country," eight children, in today's Sanchuan Tu ethnic group's "Nadun" festival, the Tu ancestors that the robust figure will still be in front of our eyes vaguely leaping. Nadun festival still preserves an ancient military tribal period of military rituals. It is said that during the Yuan Dynasty, in the middle of the jump, "Nadun" Genghis Khan's army through the Sanchuan arrived in Xining; Sanchuan Tu is a part of the Mongols and the local "Hall people" in the process of long-term coexistence and the gradual development of the. The "Nadun" is an ancient army that won a battle to celebrate victory or harvest festivities. The head of the team held a Xiao tube for the civil officials with the army holding a triangular flag for the army commander; and weapons for the commander-in-chief, and then arranged according to the rank of the army, the gongs and drums for the army order apparatus, have struck the ring forward, sound the gong to close the army, the whole team is like an army.

Tu a nomadic people gradually turned into a farming nation, about the end of the Yuan and the beginning of the Ming Dynasty, Tu forefathers came to this piece of beautiful fertile land, with their wisdom and sweat to get a rich life, the forefathers in the labor, rely on the sky to eat, and gradually produced a psychological needs, is the Lord in the manipulation of everything, to respect the sky and thank the God, to thank God in the harvest, in encountering disasters when the prayers to the God, and seek to get the next year! When there is a good harvest, one has to thank the gods, and when there is a disaster, one has to pray to the gods for a good weather in the coming year.



The activity of "Nadun" has become a way for people to connect with the gods, and in the course of time, it has formed the worship of the collective unconscious(Xiyan He, 2005).

### 3.2 The spread and change of Nadun

Academics have not yet reached a consensus on the origin of the Tu Nadun Festival. However, most studies show that the Nadun Festival originated from ancient rituals and farming activities, aiming to pray for a good harvest and drive away evil spirits to avoid disasters. In the long course of history, the Nadun Festival has undergone many evolutions and developments, gradually forming the unique ethnic festival of today.

The Nadun Festival of the Tu ethnic group has strict ceremonial procedures and rich cultural connotations. During the festival, people will perform various rituals, songs, dances, games and other activities. The spread of the Nadun Festival is mainly through oral transmission. In the family, elders teach the rituals and customs of the Nadun Festival to the younger generation; in society, various folk activities and cultural competitions also provide a platform for spreading the Nadun Festival. In addition, the modern media and the tourism industry have also played a positive role in promoting the spread of the festival.

The Nadun Festival has a high status in the Tu society and is an important social and cultural event for the locals. The Nadun Festival not only strengthens the community's cohesion but also promotes communication and interaction between people. It also has unique cultural connotations and ritual procedures(Xiang Ma 2019).

## 4. The Festival in Qinghai Province

### 4.1 New Year's Spark Festival: A Folk Cultural Event for Praying for Good Fortune and Good Luck

The Spring Festival is the grandest traditional festival of Chinese folklore, a folk festival integrating prayers for good luck and good fortune, celebrations, and entertainment. The Spring Festival has a long history, evolved from the ancient times of the first year of praying for the year sacrifice, in the inheritance and development of carrying a rich historical and cultural heritage. During the Spring Festival, various

activities are held all over the country to celebrate the New Year, and there are differences in content or form due to different regional cultures and ethnic customs.

In the Sichuan area, the Tu ethnic group has continued the traditional custom of holding the "New Year's Spark Festival" in Guanting Town for generations, culminating on the twenty-ninth day of the New Year, so it is also known as the "New Year's Twenty-ninth Spark Festival."

It is said that during the Qing Dynasty, Shanxi, Shaanxi, Gansu, and other provinces merchants in Guanting business, out of the need to exchange business information, to protect the interests of fellow townsmen and businessmen in the same industry, mediation of commercial disputes, etc., the creation of the Guandi Temple, Shanxi, and Shaanxi Association Hall in this place.

Every year after the 15th day of the first lunar month, these merchants returned to Guanting one after another. When they gathered in Shan-Shaan Association Hall, they all expected the local people to escape poverty and get rich. Only when the people are rich will the merchants be able to bring the prosperity of trade and commerce. So, they will discuss the selection of an auspicious day, relying on the Shan-Shaan Hall, Guan-Di Temple, for the local people to organize a "send the poor," the blessing of the activities, praying for the people to have a good year of wind and rain, people and animals flourish.

These merchants are not lacking in skilled people, they plan, ingenious ideas, with colored paper production of geese, ducks, monkeys, and other animal models, belly loaded with fireworks, and firecrackers, the use of nearly half a month to complete the production, to the twenty-ninth of the first month of the morning will be made of a variety of animal models hanging in the courtyard of the Shan Shan Huikuan, the street crosses and on both sides of the stage, with the fuse connecting the "animals! "Fuses connect the animals. The people look at the daytime confetti "animals" to nightfall, and the operator from the Guild Hall courtyard ignites the fuse; in an instant, the fire trees and silver flowers, fluorescent streams, extremely spectacular, a time of laughter on the streets, joyful, lively. After watching the fireworks, the people began to watch the theater. Since then, "New Year's Sparklers" has become the first in Guanting.

Since then, Guanting "first-month sparks will" held year by year, organized by the Guanting area Shan-Shaan Association businessmen to develop for the local people of the Tu ethnic group and other nationalities of the townspeople to participate in the activities, but also invited in Qinghai Minhe, Hualong, Chunhua, Lanzhou, Gansu, Linxia and other places of the Jin Qin merchants Shan-Shaan Association members to participate in the prayers of the people of Guanting together! "Sending the poor" hoping that the coming year will bring well-being and good luck to the people and businessmen.

Due to historical reasons, Guanting Temple and Shan-Shaan Association Hall were once closed. After the reform and opening up, preparations for restoring the historical monuments of Guandi Temple and Shan-Shaan Huikan began in 1980, and the Shan-Shaan Huikan was rebuilt in 2006. The reconstructed Shan 陕会馆 is mainly responsible for organizing the Guanting "New Year's Spark Festival".

Granting "first-month sparks will" in the historical development of continuous improvement and updating, from generation to generation, held annually, gradually evolved into a larger scale, a large number of participants, rich in content, a variety of forms, by the Han, Tu, Hui people to participate in the joint organization of large-scale folkloric activities, there is a "string of money ten thousand Hanging artillery, love even Han soil back," said. From the 15th day of the first lunar month, the Tujia people in Guanting started to play social fire, jumping lions, dancing dragon lanterns, and running dry boats brilliantly. Hanging out of the handmade is also very distinctive, with colorful paper tied into various brightly colored "flower flats". Flower flat" style "four screens" "eight screens" "horizontal plaque", etc., the content of the twelve Chinese zodiac signs, "Journey to the West" characters, etc., inside the Journey to the West" characters, etc., which are loaded into the firecrackers, firecrackers, and then linked together, to the twenty-ninth night of the first month, the drums and gongs, firecrackers, colorful fireworks rose to the sky, the sky is dressed up in a colorful, brilliant, spectacular. At this time, the Guanting "New Year's Sparklers" climaxes.

Guanting's "first-month sparks will" is not only a folk activity but also a national unity event. As an intangible cultural heritage of the Sanchuan area,

Guanting's "New Year's Spark Festival" was selected as one of the fifth batch of representative projects of the intangible cultural heritage of Qinghai Province in 2017 (Cai Xiuqing, 2005).

#### 4.2 Kugu Jia: Ancient and Long-lasting Field Love Song of the Tu ethnic group

In the Sanchuan area, there is an ancient and unique field love song - "Ku Ku Jia." Its tune is ancient and single, with the characteristics of slow and melodious, smooth and pleasant to the ears. It is an ancient folk song for young men and women of Tu ethnic group to convey their love through songs and to communicate to get to know each other and fall in love.

"Ku Ku Jia" is an old dialect that means "singing against each other" or "singing against each other." Because Sanchuan tribesmen call their sister "Ajia," the lyrics of "A jia yo" repeatedly appear in the song, and they also call "Kugu Jia" as "A jia yo." The song "Kugu Jia" is also called "A Jia Yo."

The songs passed down by the Tu ethnic group are divided into family songs and wild songs, such as wedding songs and wine songs, which belong to family songs, while those sung in the field and the wilderness are called wild songs. According to the singing style, "Ku Ku Jia" is the most representative local wild song, which is different from traditional "Hua Er" and similar to or close to Tibetan "Lai", but in the long-term historical life, it has been influenced by "Hua Er", "Lai" and "Lai". But in the long history of life, by the "flower" and the influence of Chinese and Tibetan culture, its form is similar to the "flower", but mixed with some Chinese words, lyrics are also commonly used in fugue, than, Xing's technique. The words describing the ratio and rising are put at the beginning of the sentence and also at the end, which is rare in other lyrics such as "Huaer". "Although this is a legend, it also shows from another angle that "Kugu Jia" was formed for a long time and has been passed down for a long time. Although this is a legend, it also shows from another angle that "Kugu Jia" has been formed for a long time and has been passed down for a long time, and it has a history of more than 300 years according to the time of the settlement of the Minhe Tu tribe.

There are two-sentence, three-sentence, and four-sentence sentence structures of "Kugu Jia." Two-sentence sentences are: "The chicken that doesn't stand on the

shelf is not a chicken, and the one who doesn't count on his words is not a person". Three sentences such as: "Good-hearted Ga sister, the roots of the willow tree are deep, and the heart for you has a heart." Four sentences such as: "The saffron satin is cut, the love is embroidered with gold thread, the meaning is embroidered with silver thread, and when the matchmaker comes, the matter will be accomplished."

Although "Kugu Jia" is sung with some liner notes or phrases, it still retains the distinctive characteristics of the Tujia ethnic group. The tunes of the songs are relatively old, and the singing is gentle and melodious, with a low, slow, and melodious start, which is distinctive and very beautiful. "Kugu Jia" has distinctive local and national language use and tune structure characteristics. The Tu ethnic group skillfully take the things and scenes around them as the basic carriers and add them into the lyrics of "Kugu Jia" to give it a unique flavor. The singing form of "Kugu Jia" is quite flexible, it can be sung solo, in pairs, or in chorus by three or five people, and there are traditional lyrics passed down, but also improvised and made up on the spot according to the people, the place, the situation and the scenery. The singer's sincerity and fervor for love in "Kugu Jia" makes "Kugu Jia" a concerto of love and beauty, which conveys the pursuit of love by the Tu ethnic group.

Nowadays, the ancient Tu love song "Ku Ku Jia" is seldom sung, and this kind of ancient love song with a small popularity range is on the verge of being lost. To protect and inherit "Kugu Jia," which is a unique traditional music of the Tu ethnic group, "Kugu Jia" was included in the fourth batch of the Representative List of Intangible Cultural Heritage of Qinghai Province in 2013 with the approval of the provincial government. In recent years, Zhao Chenghai, Xu Xiufu, and other old-generation artists in the Sanchuan area who are enthusiastic about "Kugu Barbarian Pipe" have collected and sorted out nearly 300 pieces of lyrics. It is believed that "Kugu Jia", the ancient love song, will be passed on continuously and shine with its due luster (Huying Lin & Yanjun Bi, 2007).

#### 4.3 Flower Club: "Flowers and Teenagers"

Hua'er is also known as Junior. Hua'er is a kind of mountain song produced in Qinghai and popularized in the areas of Qing, Gan, Ning, Xin, etc., with voluminous singing words and high literary and artistic value, which is known as the soul of the Northwest. Hua'er originated in Linxia, due to the popularity of different regions,



coupled with the influence of various ethnic cultures in the process of development by the Northwest, so the formation of different genres and artistic styles.

There are two main types: Hezhou Hua'er and Shan Hua'er (commonly known as Dry Hua'er). The Hezhou Hua'er is melodious, with dozens of basic tunes and melodies and many variations. There are slow and fast tunes. The slow tunes are high-pitched and long, with many liner notes and dragged phrases between the first song and sentences, big melodic ups and downs, much four-degree modulation in the upper line, and much falsetto in the upper register. The fast tunes are relatively compact and short. The Hezhou Huaer is mostly in five tones, and it has its system in literature. Generally, each word consists of four lines, the first two lines are often used as a metaphor, and the last two are titled. The number of words is staggered between single and double, odd and even, unlike the general folk songs, which are so regular, so they are freer and easier. However, the Hui people in Guyuan mostly sing Shan Hua'er. Mountain flower children in the melody of the smaller ups and downs, more application of the five feather tone and horn tone, liner notes less use of liner notes, the end of the paragraph or the end of the sentence with the upper glissando. In addition to some features of the Hezhou Huaer in literature, it has also derived some variants, and sometimes also adopts the style of Xin Tian You or general ballad. There is singing and question-and-answer style. The repertoire is short and lyrical.

The music of Hua'er is high-pitched, long and bright, with distinctive national style and local characteristics. Not only is there a colorful musical image, but also rich literary content. Reflecting life, love, current affairs, labor and other content. Improvised performance with the artistic techniques of ratio, rise, and fugue. Although the content of most of the flowers is related to love, they profoundly reflect all aspects of social life while glorifying pure love and accusing feudal rites and social evils of causing life and death sufferings to lovers. The language is simple and distinctive, with beautiful comparisons and metaphors, which have a relatively high literary appreciation and research value (Qinghai Science and Technology, 2015).

## **5. The theory used in this research.**

### **5.1 Ethnographic and anthropological theories:**

Ethnographic and anthropological theories are heavily utilized in the study of Tu folklore and language in Chapter Two. Ethnography studies different ethnic groups and human societies, focusing on the differences and similarities in culture, social organization, religion, language, customs, etc. of different ethnic groups. It focuses on an in-depth understanding of a particular ethnic society, including its history, geography, and social structure. Ethnographers usually conduct field surveys and fieldwork and interact directly with the subjects of their studies to obtain authentic and comprehensive data. Ethnography studies societies primarily from a micro perspective, focusing on the lifestyles and traditional practices of individual communities and cultural groups.

Anthropology is a broader discipline, encompassing ethnography as well as branches of archaeology, biological anthropology and linguistics. The study of anthropology is much broader in scope, focusing on many aspects of human culture, society, and biology. It seeks to understand the origins, evolution, cultural development, and social organization of human beings, as well as their common characteristics and differences. Anthropologists can study the cultures of different peoples or focus on common issues on a global scale, such as human origins, language development, and social structure (Youjun Zhang, 2003).

### **5.2 Aesthetic Theory of Music:**

The theory of music aesthetics was used to study the social identity of Tu Nadun music and analyze its status and role in the psyche of the population. The study of musical aesthetics can be approached from different perspectives: philosophical, psychological, broad sociological, and from the perspective of the aesthetic characteristics of the musical work itself. The questions to be answered by studying the art of music from a psychological perspective are: What are the psychological processes involved in the creation, performance, and appreciation of music? How do people experience music? Since the 20th century, the development of psychological science has provided a natural scientific foundation for studying music from a psychological perspective, opening the way for a new field of music aesthetic research. The study of music and art from a broad sociological point of view involves

a series of issues such as the social function of music, the value standard of music, the class factor of music, the durability and inheritance of music, and so on. As for the study from the perspective of the aesthetic characteristics of the musical work itself, it involves a series of issues, such as the structure of the musical work, the intrinsic characteristics of its constituent elements, and so on, to examine the aesthetic nature of music. Highlighting the aesthetic characteristics of music and our experience of these characteristics, musical experience is the realization of a series of sounds, of their structure and aesthetic characteristics (Jingxia Zhao, 2004).

### 5.3 Chinese Traditional Music Theory:

Chinese traditional music theory is used to explore the inheritors and analyze and study the Nadun songs in the selected article. Chinese folk music theory has continued to develop in recent years and has had a wide impact on the academic and music education communities. Although the development of ethnomusicology is still relatively short-lived, its breadth and depth are gradually expanding. Some basic ideas have had a profound impact on music theory, and there has also been a "watermelon effect" in music education, meaning that the positive impact has exceeded expectations.

However, the development of ethnomusicology faces some challenges. For example, how to deal with the problem of "relativism of cultural values", how to combine the theoretical tools of Western classical music with non-Western music studies, and how to solve the contradiction between the two in practice. In addition, how to use ethnomusicological methods to study China's deep historical music tradition, including the study of historical music unearthed by archaeological clues through "cultural history," "melodic archaeology," and "reverse research," is also an important topic.

It is also an important and urgent task for Chinese ethnomusicologists to further broaden the study of "world music" and to promote the deepening and reform of ethnomusicology education with a pluralistic orientation. This will help enrich the content of ethnomusicology theory, broaden the horizons of music research, and promote the further development of Chinese folk musicology (Xiuqi Cui, 2012).

### 5.4 Musicology Theory



In Chapter 5, musicological theories were used to analyze the melodic features, lyrical features, etc. of the Nadun songs. Music analysis theory is an important branch in musicology, aiming to reveal the intrinsic characteristics and aesthetic value of musical works by systematically studying and analyzing their structure, form, harmony, melody, rhythm, chords, and other elements. The purpose of music analysis is to gain an in-depth understanding of the composition and functioning of a musical work to improve the appreciation and understanding of music.

The theory of music analysis encompasses a variety of methods and approaches for studying different types and styles of musical works. Some common methods include structural analysis, harmonic analysis, rhythmic analysis, thematic analysis, formal analysis, and cultural context analysis. Structural analysis focuses on the overall structural organization in a musical work, revealing characteristics such as form, thematic development, and repetition. Harmonic analysis examines the harmonic relationships in a work, including chord progressions, vocal movement, and tonal structure. Rhythmic analysis explores the rhythmic elements in a work, such as meter, tempo, rhythm, and rhythmic patterns. The thematic analysis focuses on the themes and motifs in the work, analyzing their composition, development, and variation. Formal analysis examines the overall form and internal organization of a work, such as duets, trios, suites, and variations. Cultural contextual analysis places a work in a specific historical, cultural, and social context, examining its relationship to factors such as period, region, and stylistic genre.

The development of music analysis theory is inseparable from the actual study and practice of musical works and has been influenced by different schools of thought and researchers. Therefore, music analysis theory may vary in different academic and research contexts. The research results of music analysis theory can enrich our understanding of musical works and deepen our knowledge of music composition techniques and aesthetic expressions.

Overall, music analysis theory provides us with an in-depth method and tool for interpreting musical works, helping us better appreciate and understand the complexity and connotation of music. Through music analysis, we can reveal the composer's creative intention, the aesthetic characteristics, and the cultural

background of the work and provide strong support for musicological research and music education (Yanchang Liu, 2019).

### 5.5 Theory of Ethnomusicology

In Chapter 2, ethnomusicological theories are used to study and analyze the connection between the Tu and Nadun music, and the significance of Nadun music to the Tu ethnic group.

5.5.1 Ethnomusicology is rich in cultural connotations, which are presented in many forms and contents, and a new aesthetic approach is obtained by analyzing and processing these works. It mainly studies the connection between people (ethnicity) and music. In this process, we not only need to understand the impact of the human environment on our survival, but also learn how to correctly look at the poor phenomena brought about by the natural environment, and at the same time, we also need to grasp the basic theories of musicology, national culture, national art, and other basic concepts. Ethnomusicology is a discipline based on traditional culture and other forms of music, which has been developed in practice to form a discipline with regional characteristics, keeping pace with the times without lagging behind the status quo. Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's peoples and its development types. Fieldwork is the basic way to obtain the source of research materials, the predecessor of European comparative musicology. China has also conducted in-depth research on the music of ethnic minorities, such as the Tajik Eagle Dance and the Kazakh Bear Dance in Xinjiang, which have rich and varied expressiveness and uniqueness and are unique and one-of-a-kind to their ethnic groups. The purpose of ethnomusicology research is to enable people to better understand and appreciate traditional culture and to have a systematic understanding of it. In the process of practicing, the public must not only master basic knowledge and skills but also recognize the outstanding spirit of the Chinese nation. Therefore, it is of great significance for the people of our country, which can improve people's sense of cognition of the motherland and the world, and also cultivate trainees' sense of national pride, in addition to playing a pivotal role in the living inheritance of the excellent traditional Chinese culture (Qi Wang, 2022).

5.5.2 Ethnomusicology studies music as a culture, while traditional musicology focuses on studying rhythm and coordination in music. In recent years, as

China's comprehensive national strength continues to grow, China is not only becoming more and more influential economically, but also becoming more and more self-confident culturally, and with that comes the rise of the national trend. It is not difficult to find that more and more popular songs are now labeled as a national style, ancient style what they call "national style" refers to those in our country in ancient times that began to circulate and in modern times and further developed and improved "national essence." It is called traditional music, but in fact, it is not the same as traditional music. Although it is called traditional music, it is not limited to the era in which it was created. As long as the music is created using our traditional music creation methods and has the unique attributes of our music, it can be called traditional music. Therefore, traditional music represents more than just music from ancient times. It is worth mentioning that, just as traditional music does not only refer to music that has been handed down to us, the so-called "new music" does not refer to music that has been created only in modern times, but rather to music that has been written according to the compositional patterns and characteristics of Western music.

As an important part of China's music system, folk music has not only played an important role in the development of traditional music but also had a great influence on the study of traditional music. In the author's opinion, the influence of folk music on China's traditional music mainly includes the following aspects: it makes the study of traditional music from a wider perspective, enables us to look at many kinds of music equally, and recognize the value of many kinds of music, and improves the level of academic research (NanLiu Chao & Yingmeng Cong, 2022).

5.5.3 Ethnomusicology is not only ethnomusicology but also has a wide range of dimensions in its meaning, representing a concept, ideas, and thinking. Music creation based on the ethnomusicology perspective needs to be approached from a special perspective to ensure the value of ethnomusicology creation, which needs to create cultural value for society. The traditional process of exploring the meaning of ethnomusicology embodies the musical work itself, while ignoring other levels of meaning. Ethnomusicology needs to be studied within a larger cultural context, although there are multiple definitions of the field. Some define it as the study of why and how humans create music, while others describe it as the anthropology of music. Ethnomusicologist Mr. Ng said, "The traditional music of a nation necessarily relies

on a specific language and linguistic script of that nation for communication, recording, and dissemination, and even traditional instrumental works and folk instrumental compositions with no linguistic script attached to them, whether in the reality of folk music life or the musical practices experienced early in history, are still mainly adopted by the 'oral transmission' method of verbal transmission to pass on."

The research method of ethnomusicology innovatively draws on the unique methods of anthropology, ethnology, and other social science disciplines. Its ultimate goal is to elucidate the interrelationships between the music of an ethnic group and the cultural background of that ethnic group. It is vowed to explore the laws of derivation, development, dissemination, and mutation of the entire human musical culture. Therefore, ethnomusicology is to shoulder this mission, to explore the inner and outer qualities of human society and culture with the unique charm and perspective of its specialty, and to stand shoulder to shoulder with the related disciplines of social sciences, to build its scientific research characteristics in theory and practice to achieve the holistic cognition of interpreting the emergence, development, and mutation of human culture together. Ethnomusicology, as an emerging discipline under musicology, will play a good role in the new dynamic global economy and culture in the 21st century, fulfill its mission, and contribute to the prosperity of the global economy and culture in the 21st century (Jing Xiang, 2022).

## 5.6 Theories of Cultural Communication

5.6.1 Relevant theories of communication effects, such as agenda-setting theory, the spiral of silence theory, gully theory, cultivation theory, and third-person effect theory, reflect on the "magic bullet theory" and "limited effect theory," and begin to correctly recognize the strong effect of communication media on audiences. They reflect on the "magic bullet theory" and the "limited effect theory" and begin to recognize the strong effect of the media on the audience. These theories are mainly concerned with the influence of the media on the audience, and thus the research indicators of "audience" and "media environment" have been obtained.

Meanwhile, many scholars have studied the nature of technology and its interrelationship with society, including many famous scholars such as McLuhan and Innes. Communication studies on technology involve the nature of technology and the

relationship between technology and society. Among them, the nature of technology includes the theory of technological goodness, technological evil, and neutrality. In contrast, the relationship between technology and society includes the theory of technological determinism, social determinism, and the theory of interaction between technology and society.

McLuhan's ideas of medium-as-message and medium-as-extension-of-human are seminal in communication studies. These ideas emphasize the role of the medium itself as a message transmitter and the influence of the medium on human perception and cognition. Consequently, communication studies related to technology and the development of technology itself may also influence communication styles and communication effects. The influencing factors may vary depending on different technological applications and communication contexts. In actual research, it is necessary to select and determine the appropriate research indicators of influence factors about specific research questions and contexts (Ke Shi, 2018).

5.6.2 Traditional Chinese art theories are rooted in traditional Chinese culture, and have formed their unique theoretical systems and interpretations over a long period of historical development, with a strong vitality. Traditional Chinese art theory is not only a meta-theory and a living source for the construction and development of current Chinese art theory, but also a good prescription for removing some of the ailments of current art creation.

The upgrading of art studies is closely related to China's current cultural construction. The study of art theories should not be limited to the internal scope of art theories. Still, it should also reflect on the many social problems in the current cultural construction, and grasp the relationship between art and society and culture from a holistic point of view. Traditional Chinese art theory is an important part of Chinese national culture, with a long history and strong vitality.

As a newly emerging discipline, art theory has a long way to go in its disciplinary construction, facing unprecedented historical opportunities as well as multiple dilemmas from within the disciplinary system, among which the most urgent problem to be solved is how to build the theoretical system of art theory itself, and how to deal with the relationship between ancient and modern, Chinese and Western art theories. As far as Chinese art theory is concerned, it is necessary to break down



the barriers between various art disciplines from the perspective of "big art" thinking and strive to find similarities or commonalities among them to construct a theoretical system that covers the universal laws of each art discipline. In addition to this, the current theoretical construction of art should also emphasize the inheritance and application of traditional Chinese art theories. Based on the dialogue between the ancient and the modern, and between the East and the West, it should reopen the blood veins of the national culture and the spirit of art, and combine traditional art theories that are unique to the spirit of Chinese culture with the current theoretical construction of art and culture, so that we can work hard to create more works that embody the spirit of Chinese culture, disseminate contemporary Chinese values, reflect Chinese people's aesthetic and artistic pursuits, and create a new generation of works. We will strive to create more excellent works that embody the spirit of Chinese culture, disseminate contemporary Chinese values, reflect the aesthetic pursuits of Chinese people, and unify ideology, artistry, and enjoyment with vitality (Xu Zhou, 2015).

### 5.7 Theories of Cultural Change

Drawing on the theory of cultural change in the study of the developmental history of Tu music. The change of traditional music culture is a complex process. It involves a number of aspects, including the inheritance and innovation of musical elements, the evolution and evolution of musical forms, the diversity and commonality of musical styles, the influence and counter-influence of music on society and culture, the cross-cultural fusion and development of music, the application and modification of modern technology in music, and the change and evolution of the music industry. Inheritance and innovation of musical elements means creating new musical works by combining new musical forms and technologies while retaining the core elements of traditional music. Doing so preserves the essence of traditional music while injecting new elements to make the music more contemporary and innovative.

As society and culture change, musical forms also evolve and evolve. For example, from classical music to pop music, from rock music to electronic music, the emergence of each new form of music is the inheritance and development of the previous one. Music from different regions and cultural backgrounds have their

unique styles and characteristics. Still, at the same time, they have some commonalities, such as the love and pursuit of music and the pursuit of beauty. This diversity and commonality have been fully reflected in the cultural change of traditional music. Music is not only influenced by social culture but also reacts to it. For example, some songs with social significance can inspire people's patriotic fervor and national pride, thus exerting a positive influence on society. Music from different cultural backgrounds develops continuously through communication and fusion. This cross-cultural integration can not only promote communication and understanding of different cultures but also create more diversified and innovative works of music. The use of modern technology can transform and innovate traditional music. For example, using digital technology and computer software to synthesize, mix and post-process music creates richer and more diverse musical effects.

Finally, with socio-economic development and technological progress, the music industry is constantly changing and evolving. Such changes include not only changes in music dissemination methods and the music market but also changes in the organizational form of the music industry and the structure of the industrial chain. All these changes have provided impetus and support for traditional music and cultural change (Yinying Duan, 2022).

## **6. Documents and Related Research**

### **6.1 Relevant Books**

Jing Guo (2003) describes in detail the ethnic origins of the Tu, the political and economic situation of the Tu, their living customs, marriages, funerals, folklore, and religious beliefs in his book *The Tu*, which is informative and comprehensive in perspective.

Liantao Tian (2003), in the book *Traditional Music of Chinese Minorities*, discusses the traditional music of the Tu ethnic group more systematically and gives a more detailed introduction to both folk music and religious music, which brings a lot of reference value to the writing of this thesis.

Zhanshan Ma (2006), "The Factual Record of the Music and Culture of the Tu ethnic group", gives a rather detailed explanation of the music of the Tu ethnic group



with some folk music score examples, which provides a large number of score examples and textual empirical evidence for the research of this dissertation.

Yinzhong Jia (2008), in the book "Tutorial on Intangible Cultural Heritage of Ethnic Minorities in China," comprehensively analyzes the scope, classification, connotation, characteristics, formation, features, value review, rescue, and protection of ethnic minorities' intangible cultural heritage. This provides an effective scientific method for protecting and inheritance folk songs.

The book "Ethnic Minorities in China", one of the five series of books on Ethnic Issues by the State People's Committee (2009), provides a detailed introduction to the Tu ethnic group and their history, ethnic origins, customs, labor practices, and the status of education and popularization.

Yan Jia (2023) Music Culture of China's Ethnic Minorities This is a monograph on the music culture of China's ethnic minorities, which also includes an introduction to the music of the Tu. The book sorts out and analyzes the folk traditions and modern development of Tu music and explores its characteristics and styles. It also introduces the evolution and changes of Tu music in different historical periods. This book provides an important reference for understanding the overall historical and cultural situation of Chinese minority music Nadun.

## 6.2 Related Literature

Zhanshan Ma's (1996) article, "The Customs and Music Culture of the Tu ethnic group," focuses on the Tu ethnic group's customs and practices and introduces the folk music and music culture of the Tu ethnic group from a broader perspective.

Wang Jingshu (2014), in her report "Inheritance and Innovation"-The Seventh Tu Culture Forum Held in Beijing," introduced Professor Chao Yuanqing of the Music Department of Qinghai Normal University, who made a comprehensive analysis of how to use traditional Tu music to create modern folk songs. He also used Yan Weiwen's "Guran Ge Wu" and Tan Jing's "Yi Sister" as examples to introduce in detail the inheritance and innovation of Tu folk songs, which provides an important reference value on how to study Nadun songs in this dissertation.

Yanhong Li's (2007) report on "Pluralistic Mixed Tu Music" suggests that the music of the Tu ethnic group has absorbed the musical components of Tibet, Han, and other ethnic groups, and fused the musical characteristics of their ethnic group to form

a pluralistic mixed Tu music. This point of view provides a reference value for the author to analyze the pluralistic musical characteristics of the Tu ethnic group.

In Cang Haiping and Ma Zhanshan's (2009) article "Overview of the Tu Music Culture--Taking the Mutual Assistance Dialect Area as an Example," the Tu music culture is outlined in terms of the Mutual Assistance Dialect, which provides a reference value for the study of the dialectal use of lyrics in the Nadun Songs.

In the above journal articles, the authors give more or less explanations of the musical characteristics of the Tu folk songs from various aspects, most of which are comprehensive explanations of the characteristics of the songs of the Tu ethnic group in Qinghai Province, the cultural connotations, ethnic customs and so on. It provides a great reference for researchers to interpret the Tu Nadun songs further. In this thesis, the author will follow in the footsteps of previous research to explain every musical feature of the Tu Nadun songs and provide examples of the corresponding musical scores collected in the field.

### 6.3 Related Research

Zhong Jingjing (2014), in *Between the Sacred and the Secular: An Ethnographic Examination of the Contemporary Changes of the Nadun of the Tu ethnic group in the Sanchuan Region*. In the article, she explains that Nadun is a folklore activity of the Tu ethnic group in the Sanchuan area of Minhe County, Qinghai Province, to honor the gods and celebrate a good harvest. The article uses Qijia Nadun of Minhe County as an example to examine the process of Nadun's contemporary change process. Based on this, it is argued that such a change can enable it to maintain its unique faith connotation and cultural continuity and further emphasize the demands of modernity. The contemporary change of the Tu Nadun also reflects that the local society's self-consciousness of passing on and promoting indigenous cultural resources has been profoundly influenced by the national discourse.

Pei Li li (2007), in "Research on the Cultural Inheritance and Changes of the Tu Nation," examines a natural village of the Tu Nation in Qingyi Village, Zhongchuan Township, Minhe County-Xinjiashuang, and Heerxian-as the object of investigation, and takes the natural village of Heerxian in Fifty Village, Fifty Township, Mutual Assistance County, as well as other neighboring villages as the

references, and from the point of view of social changes, interprets the traditional ethnic culture of the Tu Nation from the beginning of the twentieth century, especially in the period from 1949 to the modern time. The author explains the inheritance and cultural change of the traditional Tu culture from the beginning of the 20th century, especially from 1949 to the modern day. Based on the systematic introduction of the general background of Heer County and Xinjiazhuang Village, the author conducts a dynamic examination of the inheritance and change of the culture of the Tu ethnic group from the perspectives of material culture, language, marriage, family, funeral, religious beliefs, festivals and recreation, etc., and carries out exploratory research on the areas that have not been covered in depth by the academia in the past, for example, the family relationship of the Tu ethnic group, the Mani Association of the Tu ethnic group's folk organization, and the regional characteristics of the belief in the God Erlang of the Tu ethnic group. etc. Finally, it summarizes the characteristics of the cultural inheritance and change of the Tu ethnic group and its influencing factors, the roles played by the Tu ethnic group in the process of their cultural development, and the problems faced by the Tu ethnic group in the process of their cultural development, and puts forward suggestions for the solution of the problems.

Xu Changju (2020) made a theoretical summary of the formation and development of the culture of the Tu ethnic group in "Exploring the Inheritance and Development of the Culture of the Tu ethnic group in the New Era". The development and change process of the Tu culture is introduced, as well as the choice and two-way nature of cultural transmission. Cultural diffusion is a selection process, depending on the duration and closeness of contact, and similar cultures can easily adapt to each other. At the same time, cultural transmission is also a process of selection and reinterpretation, whereby the receiver changes the form, function, and meaning of the cultural traits and clusters of cultures according to his or her needs. Thus, Tu culture is constantly being selected, absorbed, changed, and adapted while constantly being impacted and influenced by other strong cultures. This process never stops, and as long as the development of society does not stagnate, the culture will not remain unchanged.

Ma Guangxing (1981), "The "July Meeting" of the Tu ethnic group in Minhe Guanting Area," introduces the basic outline of the "July Meeting" of the Tu ethnic group in Minhe and analyzes its reasons.

Li, Cunfu (1991), "Exploring the "Bang Bang Society" and its Source", briefly introduces the main contents of the "Bang Bang Society", and points out that the "Liu Bang Society" is a remnant of the shamanism of the Tujia people, and analyzes the source of the society and its relationship with Buddhism and Taoism.

Liu Kai, Ren Lizhang (1994) "Nuo sacrifice of Qinghai Rengong agricultural area of Tibetans, Tu "June meeting" of the important cultural connotations of" outlines the Tongren June meeting of the situation and analyze the June meeting of "Nuo sacrifice" of the cultural nature.

Ma Guangxing and Xin Yuqin (1996) "Tu "Yutu" Dance and the Tiger Festival of the Yi People" discusses the origins of the Tu "Yutu" dance through the description of its customs. (Ma Guangxing and Xin Yuqin, 1996).

Deng Huijun (1998), "A Brief Introduction to the Festivals and Customs of the Tu ethnic group," categorizes the festivals and customs of the Tu ethnic group and makes a preliminary exploration of some of the cultural aspects of the Tu ethnic group's festivals and customs.

Cao Benye (2017) in "Sound/Sound," "Sound Sound," "Music," and "Sound in Ritual": Revisiting "Sound in Ritual" summarizes the theory of ritual research, namely the "faith-ritual-sound" methodology. The core idea of ritual is faith, and faith is expressed through ritual behavior, of which sound is the medium. Sound cannot exist without human behavior, and it is only through behavior that the meaning of faith can be manifested. Therefore, the behavior of different characters in rituals is worth paying attention to and is a more important factor to be examined. The author's research theory is instructive in terms of thinking and methodology in studying ritual music and can provide theoretical explanations for many phenomena in ritual music research. According to Cao Benye's categorization method, the author takes "faith-ritual-sound" as the theoretical framework, which has certain reference significance for interpreting the rituals and musical phenomena of the Nadun of the Tu ethnic group.

## **CHAPTER III**

### **Research Methodology**

The research on “The Folk Song in Nadun Festival in Minhe County, Haidong City, Qinghai Province, China.” is qualitative research in ethnomusicology. It entails conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals relevant to the study. In addition, the researcher conducted a study using fieldwork data from key informants, casual informants, and general informants for analysis. The researcher divided the study topics as follows:

1. Research Scope
  - 1.1 Scope of Content
  - 1.2 Scope of Research Site
  - 1.3 Scope of Time
2. Research Process
  - 2.1 Selection of Research Site
  - 2.2 Selection of Key Informants
  - 2.3 Selection of Songs
  - 2.4 Research Tools
  - 2.5 Data Collection
  - 2.6 Data Management
  - 2.7 Data Analysis
  - 2.8 Data Presentation

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

##### **1.1 Scope of content**

1.1.1 Research on the context of the Nadun Festival in Haidong City and County, Qinghai Province, China. The whole process of the Nadun Festival is systematically and completely recorded in terms of the time, place, and ceremony of the event.

1.1.2 Analyze the songs: Subuwula, Xixun, Bayier, Xiliuxi, and Migujiu, the tonal characteristics, rhythmic characteristics, melodic characteristics, artistic characteristics of the lyrics, and other musical forms.

## 1.2 Scope of research site

The research location is Minhe County, Haidong City, Qinghai Province, China, and in this thesis, I use the Sanchuan area of Minhe County as my main research area and my primary fieldwork site. The Sanchuan area of Minhe County is the second-largest area in Qinghai Province, inhabited by the Tu ethnic group. The Sanchuan area has a long history and culture, and the ethnic folk culture is rich, broad, and wonderful, especially the Sanchuan Tu Nadun, which is unique to the Tu ethnic group in the Sanchuan area and also unique to the province and the whole country. This is a kind of large-scale folklore activity.

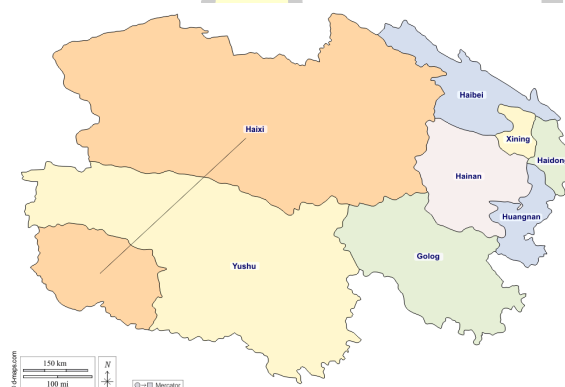


Figure 2. Map of China (Map Data World Map)

Source: [https://d-maps.com/pays.php?num\\_pay=586&lang=zh](https://d-maps.com/pays.php?num_pay=586&lang=zh)

พหุ มั ญ ฑิต ชีวะ





Figure 3. Map of Qinghai Province, China

source: <https://chinafolio.com/>

### 1.3 Scope of time

Researcher conducted from June 2022 to February 2024

## 2. Research Process

### 2.1 Selection of Research Site

This research was conducted in Haidong City, Qinghai Province, China. Reasons for choosing this research location: Qinghai Province, China, is significant for the development of Tu Nadun and Chinese folk music. The long history of the Nadun Festival of the Tu ethnic group in Qinghai Province is unique to the Tu ethnic group in the Sanchuan area, and it is a large-scale folklore event unique to the province and the country, which creates the unique charm of Nadun folk music.

### 2.2 Selection of Key Informants

For the purpose of this research, the researchers chose three inheritors and two Tu singers who have contributed to the development of the Tu Nadun culture. To provide authentic and effective data and information for this research study,.

My criteria for selecting the informants are as follows:

The three key informants are native Turks who have grown up with a certain understanding of the folk culture of the Tu Nadun in Minhe County.



The two Tu singers are extremely experienced in performing and singing Tu songs, and they are also of Tu ethnicity and are fluent in speaking and singing Tu songs. From the criteria, I can choose the key informants below:

#### 2.2.1 Mr. Xu Xiufu

Xu Xiufu, male, Tu, was born in 1945 in Sanchuan, Guanting Town, Minhe County, Qinghai Province. He is now a member of the Qinghai Provincial Folk Literary and Artistic Artists Association, a director of the Qinghai Provincial "Flower Children" Research Association, a director of Qinghai Tujia Research Association, a secretary-general of Sanchuan Elderly Association, a president of Minhe County Nadun Art Research Association, and a vice-chairman of Minhe County Ethnic Folk Literary and Artistic Artists Association. Xu Xiufu has been engaged in mass culture work for a long time and has devoted his life to the collection, organization, and research of the folk culture of the Sanchuan Tu ethnic group.

The director of the "Tu Wedding Song" won the first prize for the county social fire performance, and the director of the Nadun Dance was awarded the "Diamond Prize" for the performance in Hong Kong and the "Gold Prize" for the performance in Beijing.

Monographs have popped the upper reaches of the Yellow River folk Nuo a God carnival (with Ma Guangxing cooperation), which won the fifth Mountain Flower Award (national level) and the second Qinghai Provincial Literary and Artistic Excellence Award.

He has been awarded the Outstanding Performer Award and Advanced Worker in Culture of Minhe County many times. He has been honored as an advanced worker of culture in Qinghai Province, an advanced worker of children and youth in Qinghai Province, and an advanced individual of national unity and progress in Haidong City. He has been honored with the title of excellent author of "China's Tujia" many times. He has greatly contributed to developing the Nadun culture of the Tu ethnic group in the region. Through the interview, I learned about the history and development of Nadun.



Figure 4. Mr. Xu Xiufu

Source: Yujuan Qin (2022.6)

#### 2.2.2 Mr. Li Changming

Li Changming, Tu ethnicity, 1949.06 was born in Minhe County, Qinghai Province, municipal intangible cultural heritage projects representative heritage. 2021 in Guanting Town Lajia site park organization to carry out the June 12 cultural and natural Heritage Day "non-heritage shopping festival" and non-heritage exhibition activities, and natatorium program performance. In 2022, it will organize and hold training courses for the bearers of representative intangible cultural heritage projects at the national, provincial, municipal, and county levels in Minhe County. Through the interview, I learned about Nadun Nadun's performance.



Figure 5. Mr. Li Changming

Source: Yujuan Qin (2022.10)

### 2.2.3 Mr. Bao Chengxin

Bao Chengxin, Tu ethnicity, male 1949.10 was born in Minhe County, Qinghai Province, municipal intangible cultural heritage project representative inheritor. Perennial on-site guidance and teaching during the preparation of the Nadun meeting; 2022 organization of the Minhe County national, provincial, municipal, and county level intangible cultural heritage representative project bearer training courses. Through the interview, I learned the whole process of the Nadun performance.



Figure 6. Mr. Bao Chengxin

Source: Yujuan Qin(2022.10)

### 2.2.4 Mr. E Fuquan

E Fuquan, male, born in May 1982 in Meiyi Village, Zhongchuan Township, Minhe Hui Tu Autonomous County, Qinghai Province, was admitted to the School of Music of the Northwest University for Nationalities in September 2000 with honors. He graduated from the Nezhdanova Conservatory of Music in Odesa, Ukraine, with a Master's Degree. He received her doctorate from the Mahasarakham University, College of Music in Thailand. He now teaches at Qinghai Normal University. When he was young, he was deeply nurtured by the colorful native village and had a unique understanding of Tu folk music. As a young Chinese Tu, he has participated in the singing of Tu Nadun Festival songs many times. Through the interview, I learned about the stylistic characteristics and singing techniques of Nadun songs and the significance of integrating new elements into the spread of Nadun.



Figure 7. Mr. E Fuquan  
Source: Yujuan Qin (2022.7).

#### 2.2.5 Mr. Lv Xiaoming

Mr. Lv Xiaoming was born in Minhe Hui and Tu Autonomous County, Qinghai Province. He is the director of the "non-heritage" office of the Minhe County Cultural Center, is engaged in mass culture work, and has devoted his life to collecting, organizing, and researching the folk culture of the Sanchuan Tu ethnic group. I chose him as an informant because he is not only good at singing, but he has studied the music of the Tu ethnic group in depth and composed the song "XiXun" for Nadun. He has a wealth of experience and a unique understanding of Nadun music. This helped me to understand the style of Nadun music better and gave me an insight into the historical development and nationalization of Tu Nadun music.



Figure 8. Mr. Lv Xiaoming  
Source: Yujuan Qin (2022.7)

In addition to this, government officials, scholars, and audiences will be interviewed to objectively understand the development of Tu Nadun music through interviews with different professionals about their attitudes toward the music of Qinghai Tu Nadun.

### 2.3 Selection of Songs

These five songs have an important position in the Nadun Festival of the Tu ethnic group, which can distinctly reflect the folk culture of the Tu ethnic group.

#### 2.3.1 Playing a key role in the ceremonies of the Nadun Festival.

Nadun songs are not only the creator of the festival atmosphere but also the guide of the ritual process. Through the songs, the Tu ethnic group conveys their admiration for their ancestors and their love of life and also shows their national spirit of resilience and unity. The Nadun Festival is a traditional festival unique to the Tu ethnic group, known as the Chinese folk carnival. It has been included in UNESCO's list of intangible cultural heritage of mankind. Various folk activities and ceremonies in this festival have strict regulations and unique significance. These songs, as the iconic songs of the Nadun Festival, not only carry the traditions and beliefs of the Tu ethnic group but also concentrate on the spirituality of this ethnic group.

#### 2.3.2 Reflecting the folk culture of the Tu ethnic group

From the point of view of the song itself, its melody and lyrics are full of unique cultural elements of the Tu ethnic group. These elements have been passed down through generations and have become an important part of the culture of the Tu ethnic group. The song's melody is passionate and rhythmic, giving people a strong sensory impact; the lyrics vividly depict the history, beliefs, and life of the Tu ethnic group, enabling people to gain a deeper understanding of the kernel of the Tu culture. Choosing this song for the analysis of the Nadun Festival enables us to have a deeper understanding of the folk culture of the Tu ethnic group and the important position of the Nadun Festival in the culture of the Tu ethnic group. Through this song, we can get a glimpse of the inner world and spirituality of the Tu ethnic group and better understand and respect their traditional culture.

### 2.4 Research Tools

The research tools used in this thesis are mainly semi-structured interviews and observations.

2.4.1 The interviews with the key informants: Xu Xiufu, Li Changmian, and Bao Chengxin enable us to understand the general situation of the Nadun.

2.4.2 Through the interviews with the Tu singers, we can understand the background of the song creation and appreciate and learn the Tu Nadun songs.

Interview and observation. To obtain research data, the researcher prepared questions in advance.

The researcher prepared the interview questions in advance and used the interview form and questionnaire as research tools to obtain the data. The process of creating the questionnaire was based on the research objectives.

1) Interview questions were created and given to the advisor to check.

2) Modifications were made based on the advisor's suggestions and then used for the fieldwork.

Table 1. Interview format for presenting Qin Yajuan's Nadun music analysis.

Interview Form		
Interview		Question
Inheritor	Xu Xiufu	1. What are the historical origins of Nadun?
		2. What is Nadun's current situation?
		3. What is the organizational process and organization of Nadun?
	Li Changming	4. What is the schedule of Nadun?
		5. What are the activities (ceremonies) of the Nadun Festival?
	Lv Xiaoming	6. What are the context of composing the song "XiXun"?
		7. What is the significance of the Tu ballad in the prelude of "XiXun"



Interview Form		
Interview		Question
Tu singers		in the song?
	E Fuquan	8. What are the characteristics of Nadun music? How is it reflected in the song?
		9. What is the significance of music in the Nadun festival? What is the significance?

## 2.5 Data Collection

From June 2022 to October 2023, the researcher learned about the Tu Nadun and Nadun music through online contacts such as phone calls, WeChat, and fieldwork in the Sanchuan area of Minhe County, Qinghai.

2.5.1 In June 2022, the researcher interviewed Mr. Xu Xiufu via online video phone call to briefly discuss the current status of Nadun's development.

2.5.2 In September 2022, the researcher traveled to the Sanchuan area of Minhe County, Qinghai Province, and interviewed Mr. Xu Xiufu to discuss the history and development of the Nadun.

2.5.3 In January 2023, the researcher traveled to Qinghai to interview Mr. E Fuquan. They discussed the musical style, singing style, and singing occasions of the Nadun music, "Subu Gula," "XiXun," and "Bayier."

2.5.4 In March 2023, in the Sanchuan area of Minhe, we interviewed two Nadun inheritors, including Li Changmin and Bao Chengxin. I learned about Nadun's current situation and the current status of inheritance.

2.5.5 In August 2022, the researcher interviewed Mr. Lv Xiaoming at the Cultural Hall of Minhe County, Qinghai Province, to learn more about the background of the creation of the song "XiXun" and to record the significance of the song for the inheritance.

2.5.6 In August 2023, the researcher traveled to the Nadun meeting place in Sanchuan District, Minhe County, Qinghai Province, and recorded the song during the Nadun ceremony through photography.



2.5.7 In September 2023, the collected information was organized and briefly summarized.

The researcher collected data from literature and fieldwork on the Nadun of the Tu ethnic group. The researcher reviewed literature from libraries and cultural centers to conduct an in-depth study and utilized online platforms such as CNKI (China Culture Network).

Data on the history of Nadun music was collected from libraries, historical documents, websites, and interviews.

Lyrics and repertoire of Nadun music were collected from books and fieldwork.

Literature from libraries and cultural centers, as well as online platforms such as CNKI (China's National Knowledge Infrastructure), were used to complete the literature analysis of the NKI and other online platforms. Data were collected from the literature and related studies according to the following themes.

- Research the context of the Nativity.
- Determine the motivation and concept of the song Subuwula, Xixun, Bayier, Xiliuxi and Migujiu.
- Analyze the musical form of the song Subuwula, Xixun, Bayier, Xiliuxi and Migujiu the lyrics' artistic features, and the song's importance in the Nadun Festival.
- Live work
- Photographing and recording

Equipment: photo/video camera, tape recorder. Stationery: notebooks, pens, pencils, local maps Accessories: tripods, lenses, memory cards, cell phones, flashes, lights, Wi-Fi connection, batteries, umbrellas Others (blankets, raincoats, gifts, dry food, etc.).

## 2.6 Data Management

All data collected were disaggregated and organized.

### 2.6.1 Interview transcripts and audio recordings

Interview transcripts and audio recordings were all converted to transcripts, and the original transcribed information was kept separate from the audio recordings.

### 2.6.2 Photographs and Videos

According to the purpose of the study, the photographs were managed by categorizing them according to the style of singing of Nadun music as well as the pieces of music played.

### 2.6.3 Documentation

Extensive documentation, original music audio, essays, and papers are organized and stored according to literature and research. It helps to understand Nadun's songs.

## 2.7 Data analysis

Qualitative Data Analysis: Thematic analysis will be employed for qualitative data analysis. This involves transcribing interviews, coding transcripts, and field notes to identify emerging themes. These themes will subsequently undergo further analysis of the research questions. Research objectives followed by:

2.7.1 Descriptive Analytical Methods: Objective 1: To study the context of the Nadun Festival. The researcher used descriptive analytical methods to analyze the data from Nadun's actual transcripts and interviews. In this study, a pre-designed interview format will be used to collect key information from the Nadun interviews conducted by the inheritors Xiufu Xu, Changmin Li, and Chengxin Bao, thus providing a comprehensive overview of the ins and outs of the Tu Nadun.

2.7.2 Music Analysis Method: In Objective 2, the researcher used the music analysis method to analyze the musical elements of the Nadun Festival in Minhe County, Haidong City, Qinghai Province. This study will use actual recordings and pre-designed interviews to collect the main information from the Nadun music interviews of the Tu singers Lv Xiaoming and E Fuquan and to analyze the musical form of the songs.

## 2.8 Data Presentation

In this article, this thesis is divided into six chapters.

Chapter I: Introduction

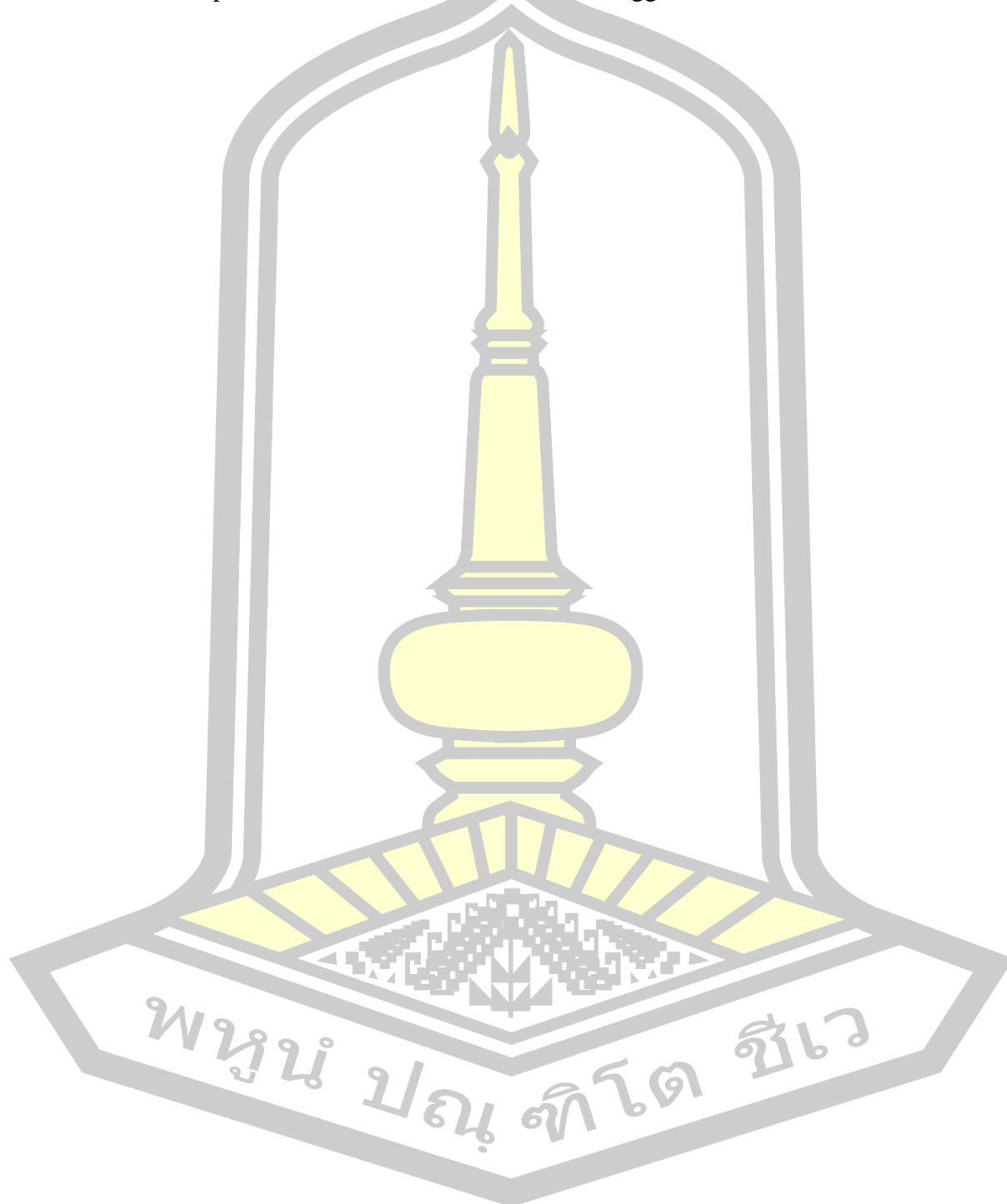
Chapter II: Literature Review

Chapter III: Research Methodology

Chapter IV: The Context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China

Chapter V: The Music Characteristics of the Nadun Festival in Minhe County,  
Haidong City, Qinghai Province, China

Chapter VI: Conclusion, discussion, and suggestions



## **CHAPTER IV**

### **The Context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China**

In this chapter, the author conducted a field collection in Minhe County, including analyzing and researching the collected Tu nations through interviews, participation, and documentation.

#### **1. The Historical Origins of the Nadun Music of the Tu ethnic group in Minhe County, Qinghai Province**

##### **1.1 The Historical Background of Nadun Folk Songs**

##### **1.2 The Relationship between Tu ethnic group and Nadun Folk Songs**

#### **2. The Timing, Location, and Organizational Process of the Tu ethnic Nadun in Minhe County, Qinghai Province**

##### **2.1 Time and area**

##### **2.2 Time and regional distribution characteristics**

##### **2.3 Organizational Process of the Tu Nadun Festival**

#### **3. Contents of the Nadun Festival Activities of the Tu ethnic group**

#### **4. Social Identity of the Nadun Festival of the Tu ethnic group**

#### **5. Summary**

#### **1. The Historical Origins of the Nadun Music of the Tu ethnic group in Minhe County, Qinghai Province**

The music in the Tu ethnic group's Nadun ceremony in Minhe County, Qinghai Province has not yet attracted the attention of music scholars. There is no detailed historical record of the specific development history of the Tu ethnic group in Minhe County, Qinghai Province, making it difficult to provide a complete description of its development process.

##### **1.1 The Historical Background of Nadun Folk Songs**

Ceremonial music, as a product of specific social and cultural traditions, is closely linked to the environment in which they exist, belong, and are subjected. The Tu, an ethnic group with a deep history of religious belief, has religious activities that

occupy a pivotal place in their lives and hearts. In an interview with the inheritors, Xu Xiufu mentioned that as foreign religions spread in the Tu region, these religions have transformed and absorbed the original Tu folk songs to varying degrees. This process of transformation and absorption makes the Tu folk songs show a tendency for nationalization and secularization. This also means that the Tu folk songs have incorporated elements of foreign cultures while maintaining their original characteristics. Although on the surface, the Nadun folk songs of the Tu ethnic group do not show obvious religious and cultural characteristics, they have been deeply influenced by the religious beliefs of the surrounding Han and Tibetan ethnic groups for thousands of years in their formation and development process. Many Tu ethnic folk songs still reveal traces of Han and Tibetan religious culture behind their form and content.

In the Tu ethnic area, due to the population and geographical advantages of the surrounding Han and Tibetan ethnic groups, when foreign religions are introduced and gradually occupy a dominant position, a new religious and cultural value system is formed that integrates the original religious and cultural concepts of the Tu ethnic group with those of other ethnic groups. The formation of these values has led to the dissemination of foreign religions in different regions of the Tu ethnic group, resulting in varying degrees of transformation and absorption of certain folk songs of the original Tu ethnic group, presenting a tendency towards nationalization and secularization.

Among them, Tibetan Buddhism, as a symbol of the acceptance of Tibetan culture by the Tu ethnic group, has significantly impacted their folk music. In the process of dissemination, it has transformed and absorbed certain folk songs of the original Tu ethnic group, integrating them into the artistic and cultural characteristics of the Tibetan ethnic group. At the same time, the primitive belief of the Tu ethnic group, Shamanism, was also preserved and became a part of their religious beliefs. In addition, beliefs such as local protection deities and ancestor worship also originate from Han folk beliefs.

Music plays an indispensable role in religious activities. When foreign religions spread among the Tu ethnic group, they focus on using artistic means, such as music, to enhance the dissemination effect. For example, the great master and

scholar of Tibetan Buddhism in the 13th century, Sarir Panzhida Gongge Jianzan, elaborated on the important role of music in the dissemination of Tibetan Buddhism in his work "On Music". In the process of spreading to the Tu ethnic areas, these foreign religions have undergone varying degrees of transformation and absorption of certain folk songs of the original Tu ethnic group, integrating them into the artistic and cultural characteristics of the Han or Tibetan ethnic groups. This influence not only led to the nationalization and secularization of music from foreign religions but also absorbed Tibetan music culture into the original music culture of the Tu ethnic group, forming new characteristics of Tu ethnic folk music.

This influence is not only reflected in the melody and style of music but also goes deeper into its connotation and spiritual level. In the religious beliefs of the Tu ethnic group, these new musical features have been inherited and developed, while also enriching the religious culture of the Tu ethnic group. This integration not only demonstrates the open and inclusive mentality of the Tu ethnic group but also reflects the mutual influence and infiltration of various ethnic cultures.

Overall, religious culture has had a profound impact on the development of ritual music of the Tu ethnic group. This influence is mainly reflected in the dissemination process of foreign religions among the Tu ethnic group, which involves the transformation and absorption of certain folk songs of the original Tu ethnic group, resulting in a certain tendency towards nationalization and secularization. At the same time, the religious beliefs of the Tu ethnic group have also led to the absorption of Tibetan music culture by the original music culture of the Tu ethnic group, forming new characteristics of Tu ethnic folk music and integrating them into the Tu ethnic religious culture. This influence not only promotes the inheritance and development of Tu ethnic music but also further demonstrates the exchange and integration of various ethnic cultures.

## 1.2 The Relationship between Tu ethnic group and Nadun Folk Songs

The singing occasions and personnel restrictions of Tu ethnic folk songs are relatively few, which makes them an indispensable part of various festive occasions. Whether it's a wedding or a holiday, villagers and friends gather together to express their blessings and joy through singing. These songs not only adapt to serious and

formal occasions but also incorporate elements of elegance and tradition while maintaining the characteristics of popularization and colloquialism.

The form of Tu ethnic folk songs is simple, and the rhythm of music and language complement each other, which is closely related to their singing customs. As an important part of Tu ethnic folk songs, Nadun folk songs carry rich social functions. Many ritual songs of the Tu ethnic group have the contractual, sacred, and authoritative nature of written regulations. Therefore, they play a crucial role in social folk activities, such as religious rituals. These Nadun folk songs with clear social or ceremonial functions not only reflect the ethical and moral values and social norms of the Tu ethnic society but also serve as important carriers for the inheritance of Tu culture.

In the past, when there was no written language among the Tu ethnic group, singing became an important way of communication and inheritance. Through singing, the Tu ethnic group is able to express emotions, transmit information, and also inherit and continue social and cultural values. As an important component of the social life and spiritual world of the Tu ethnic group, Nadun folk songs not only carry the values and moral values of the Tu ethnic group but also reflect the traditional cultural characteristics of the Tu ethnic group.

In summary, Tu ethnic folk songs have strong social functionality, mainly due to the lack of written language in the past. Singing has become an important way of communication and inheritance, expressing emotions and conveying information through singing, while also inheriting and continuing social and cultural values. As an important component of the social life and spiritual world of the Tu ethnic group, Nadun folk songs not only reflect the traditional cultural characteristics of the Tu ethnic group but also carry the values and moral values of the Tu ethnic group society.



## 2. The Timing, Location, and Organizational Process of the Tu ethnic Nadun in Minhe County, Qinghai Province

### 2.1 Time and area

Table 2. Time and area

Time	Area
The 12th day of the seventh lunar month	"Nadun" of the Song family (Nakagawa Township US First Team)
The 13th day of the seventh lunar month	E family "Nadun" (Nakagawa US First Team)
The 14th day of the seventh lunar month	Cangbula "Nadun" (Nakagawa US Second Battalion)
The 16th day of the seventh lunar month	The Wen family, the Qi family, and the Yang family's "Nadun" (American First Brigade, Jintian Brigade)
The 18th day of the seventh lunar month	Wang family "Nadun" (Zhongchuan Qingquan Brigade)
The 20th day of the seventh lunar month	"Nadun" of the Xin family (Zhongchuan Qingquan Brigade)
The 21st day of the seventh lunar month	Ma's "Nadun" (Nakagawa Jintian Brigade)
The 26th day of the seventh lunar month	Platform "Nadun" (Zhao Muchuan Brigade, Guanting Town)
The 28th day of the seventh lunar month	"Nadun" of the Zhao family (Zhao Muchuan Brigade)
The 1st day of the August lunar month	"Nadun" of the Yu family (Zhao Muchuan Brigade)
The 3rd day of the August lunar month	Settling down to "Nadun" (Zhao Muchuan Brigade)
The 6th day of the August lunar month	"Nadun" of Shan Zhao Family (Zhao Muchuan Brigade)
The 12th day of the August lunar month	Dazi Village "Nadun" (Xiakou Township

Time	Area
month	Democratic Brigade)
The 15th day of the August lunar month	Temple family "Nadun" (Xiakou Township Solidarity Brigade)
The 16th day of the August lunar month	Alley Qijia "Nadun" (Zhongchuan Township Hexi Brigade)
The 1st day of the September lunar month	Baojiawanzi "Nadun" (Guanting Pioneer Brigade)
The 3rd day of the September lunar month	"Nadun" of the Zhu family (Guanting Pioneer Brigade)
The 4th day of the September lunar month	Bao family "Nadun" (Guanting Bao family brigade)
The 6th day of the September lunar month	La family "Nadun" (Guanting Lajia Brigade)
The 12th day of the September lunar month	Guanting "Nadun" (Guanting Brigade of Guanting Town)
The 15th day of the September lunar month	"Nadun" of the Zhu family (Zhongchuan Township Guangming Brigade)

## 2.2 Time and regional distribution characteristics

"Nadun" and the life of the Tu ethnic group are closely linked, and the inheritor of the Li Chang life of the conversation that the Nadun held time and place with the seasonal changes in the transfer of venues, the Nadun Festival held with the following three characteristics:

(1) Transfer to the mature season of crops. The harvest season for the crops of the Shimagawa Meida Brigade is earlier, so the time for holding the "Nadun" is also the earliest. Then came the harvest season in Nakagawa, slightly later than the Meida team. Finally, there is the "Nadun" in Uesugawa, which refers to the Guanting and mountainous areas.

(2) "Nadun" is not limited to surnames, but is divided according to villages. Its address is usually expressed by surnames, such as "Song Jia Nadun," "E

Jia Nadun," "Qi Jia Nadun," etc. However, the scope of "Nadun" is based on villages where residents are concentrated, and the surname that occupies the majority in the village is named after that surname.

(3) A bountiful year is celebrated with Nadun. The "Nadun" will be held on a large scale only during the harvest season. If encountering a disaster or a year of crop failure, a "Nadun" is generally not held. It can be seen that "Nadun" is closely connected to the production and life of the Tu ethnic group.

### 2.3 Organizational Process of the Tu Nadun Festival

Two temples or three temples mainly organize the organization of Sanchuan Nadun on their own, or in the form of a joint organization of villages and villages, that is, several villages adjacent to each other due to the historical origins of the initial common use of a spring for drinking or the common use of farmland irrigation water will form a host and guest teams to perform Nadun Festival jointly. The "two temples and one meeting" is two villages as one team, and the "three temples and one meeting" is three villages as one team. In some areas, villages organize their own Nadun Festival with their own villages as the core, and this form of organization is called "One Temple, One Meeting". This is a form of organization in which the same temple is built or dedicated in the same village, and at the same time, Nadun is organized jointly with other villages, but the ritual is held only at the temple of the village. In the first two forms, each village takes turns to be the head of the festival in a certain order and organizes and manages the activities, mastering all the itineraries and preparations from the beginning to the end of the festival, and playing the role of the leader of the festival. As for the latter form, it does not join with other villages to celebrate Nadun, and all the villagers who worship the temples in their villages gather together to perform rituals such as offering sacrifices, returning wishes, and making offerings, etc. This kind of organization is mostly found in places with mixed residences with other ethnic groups. Nadun Festival takes any organizational form. The village's annual rotation of the size of the platoon head is the Nadun Festival organization of the offensive force by all the villagers to collectively intervene in the thanks to the gods, sacrifices to the gods and other festive ceremonial activities. The Nadun Festival ceremony realizes the communication and exchange between people and gods, adjusts the spiritual and material life of the people of Sanchuan, and at the

same time achieves the maintenance and confirmation of the social interaction between villages and the people and their social relationship network.

### 2.3.1 Preparation for the Nadun Festival

The preparations for the festival generally begin a week or more before the festival is held, while the supervisors in charge of organizing the festival activities in each village collect penalty incense, set up tents, prepare masks, costumes, and props for performances, and welcome the god Erlang. The collection of the fine is usually done during the preparation period, and the village chiefs, who are on duty for the current year, sound the gong at the front and carry the palanquin enshrining the idol of the god from the temple in their village to the main meeting place of the festival, and urge the families that have violated the agricultural management system and missed the ceremony in the previous year to submit the fine, or to pay it in money instead, to be the financial expenses for the festival. On the day before the small meeting of the Nadun festival, the gods are invited out of the temple to meet the Erlang, and the platoon leaders on duty carry the palanquin of the temple god to the tent of the god at the Nadun festival venue and place it in the prescribed position or on the table of offerings, which is equivalent to the success of the god's exit from the temple. Each village invites the Erlangsa in turn, and the villagers of the next village will welcome the statue of Erlangsa to their village's Nadun Festival venue when the Nadun Festival is about to end in the previous village. The villagers of the village will offer various kinds of money and food or joss sticks to Erlangsa, bowing down to the god and basking in the grace of the god. On the day before the small meeting, the costumes, props, and masks that have been dusty for a year are taken out of their boxes to be wiped and dried to make adequate preparations for the smooth running of the Nadun Festival.

### 2.3.2 Nadun Festival Small Meetings

On the day of the small meeting, the villagers actively participate in it, mainly making steamed cakes, rehearsing the program, offering sacrifices, etc. The women of the Tu ethnic group mainly make steamed cakes; the flour must be fresh from the current year's harvest, and the cakes are used to offer sacrifices to the gods and entertain friends and relatives on the day of the Nadun Festival. At the same time, the young men perform the Nadun performance, and the elders make incense for the

gods. On the day of the festival, it is the main duty of the parkour, especially the role of Guan Gong in the "Three Generals" and "Five Generals," to make the program realistic, and the elders teach the essence of the nation to the younger generation through word of mouth or hand-to-mouth. In addition, sacrifices are made to return wishes, and the returned chickens, ducks, cows, and goats must be intact to express devotion and respect to the gods. Otherwise, it is believed that the gods will not be pleased with them. During the offering, the temple heralds advocate for the people returning the wishes, saying that the people returning the wishes come to offer sacrifices to return the wishes at a time and place when and where they have made a certain wish.

### 2.3.3 The Nadun Festival

On the day of the festival, the village hosting the festival first greets the visiting party and performs the Hai Hands Dance, followed by performances to reward and entertain the gods, with Hai Hands Dance, ZhuangJiaQi, Sanguo Opera, Five Races Dance, and Killing of Tiger Generals as the main performances, and ending with the Fala jumping to the gods. Interspersed with these performances are the social interactions of the people who visit their relatives and friends, and social trade. The importance of farming, military memory, resistance to foreign invasion, etc. are all inseparable from the actual life of the Tu ethnic group, and the entertainment of the gods is used to entertain the people.

### 2.3.4 "Anshen" Ceremony

By custom, the Nadun festival will be the end of the second day of the village the big families will ask the master for a special "peace god" ceremony, "peace god" is in the Nadun activities in the temple god enjoys the worship of the people incense and prayers after the temple god sedan chair carried out back to the original location for placement, must follow the god to the original location, must follow the god to the original location, must follow the god to the original location, must follow the god to the original location. The position to be placed must follow the principle of God to the original position. At the same time, villages that can do so will also sacrifice a goat to express once again the blessings of the gods, and to pray for good weather in the coming year, family well-being, and freedom from natural disasters. All male villagers of the village gather at the temple to assist in the "Anshen"

ceremony, and special chanters chant sutras to pray for the blessings and peace of the people of Mikawa. In this village temple, the head priests hand over their work for the following year. The head priest of the current year's rotation hands over all the gongs, drums, masks, and costumes for the Nadun Festival to the head priest in charge of the following year's Nadun Festival, and the new head priest takes care of all the necessary items in place of the people. The rotating head of the card will also be announced to the public this year Nadun Festival expenditure balance to the villagers for a detailed report, by the public to monitor or put forward valuable advice, through the villagers' views of the remaining money can also be used for the repair of the village temple, can also be used for the next year Nadun Festival expenditure costs, through this opportunity to discuss and rationalize the solution collectively. When I was a child, I heard my grandparents tell us that to Erlang, master wishes mainly depend on the ability of the individual to wish for a chicken or a goat; these chickens and goats are to be offered to the sacrificial offerings. These chickens and goats must be in perfect condition, free of disease, clean, and full of spirit. The petitioner asks the Erlang Master for the peace of his family, his studies, and his success in all his affairs. At the same time, the temple owner is invited to burn incense and light the table (talismans), so that the temple owner can take the place of the person who made the wish and tell the Erlang Master the wish of the person who made the wish. Sprinkle a bowl of water on the goat's head and chicken's body. If the goat or chicken keeps circling or does not move, the person who made the wish is not sincere in his heart. The person who made the wish continues to burn incense and kowtow, and then the temple owner again sprinkles the water on the goat's head and chicken's body. The goat throws its head dashing, and the chicken flaps its wings, which means that Erlang song agrees to the request of the person who made the wish, and accepts the sacrificed animal.

### **3. Contents of the Nadun Festival Activities of the Tu ethnic group**

#### **3.1 KuaiShou Dance**

The KuaiShou Dance is a large-scale collective performance of rituals and recreational activities. The number of people is so large that on the day of the Nadun, it generally follows the rule of a "three, three, nine" performance. Through different



gongs and drums, different dance movements around the Nadun venue to dance three times, a total of nine circles around the venue. The Arabic numeral "nine", the largest positive number, represents the number of good luck, which expresses the symbolism of devotion and worship to God. In the accompaniment of gongs and drums in accordance with the order of the old, middle-aged, and young people to arrange the dance, participants wearing bowler hats, dressed in green coats, the right hand holding a fan, the left hand holding knives, guns, swords, halberds, xiao, etc. Older people hold triangular flags, younger people hold large flags, and drummers and gong players are interspersed between the flag holders and wear red tasseled hats. Different items represent different meanings: swords, spears, swords, and halberds: army generals, xiao: civil officials or bands; triangular flags: ordering officers; large flags: ancient military flags; red tasseled hats: ordering officers of a certain rank. On the flag, there are many auspicious words written, such as "the country is prosperous, and the people are at peace," "the year's grain is successful," "six animals are prosperous," and so on. The pace of the performance follows the "Taiji Bagua Formation," "Two Dragons Playing Pearls Formation," "One Character Long Snake Formation," etc. The dance is performed in the "Taiji Bagua Formation," "Two Dragons Playing Pearls Formation," and "One Character Long Snake Formation." From the dress and props of the dance, the ancient Tundun soldiers turned to agriculture or soldiers in also soldiers also in the state of life of agriculture in the celebration of the harvest, the wind and rain when the daily familiar and very ornamental dance to express the joy of the year. The fervor of the Shishu Dance today is a release of the emotions of the Tu ethnic group (See Figure 9).



Figure 9. KuaiShou Dance

Source: Qin Yajuan

### 3.2 ZhuangJiaQi

ZhuangJiaQi, which means "man of crops," is a comedy program that combines ritual and dance, and centers around a dialogue between an old couple and their son and daughter-in-law, in which the old couple advises their son, who does not farm, does not do business, and gambles, to work in the farm, and demonstrates and performs it on the spot with farming tools. When there is no result after all kinds of advices, the old couple invites the most prestigious or oldest people in the village to advise their son: "Farming is the foundation of 360 trades", "It is better to plough in the field than to buy and sell anything", "Food is the most important thing for the people", and "Food is the most important thing for the people". Food is the most important thing for the people." This is a customary way for the Tu ethnic group to coordinate and deal with internal family conflicts or neighborhood disputes in their daily life, and it is also a reflection of the Tu society's love for the elderly and focus on neighborly relations. Crop its specific reflection of the Tu ethnic group in the long-term engaged in agriculture gradually to the modern civilization of the life course of the transformation and two generations of people on the concept of agriculture has changed dramatically mask dance for recovery. The conceptual and cultural conflict is the catalyst for the transformation of the Tu ethnic group to agriculture, which leads to the occurrence of different concepts of different livelihoods. While the role of the son reflects the stagnation of traditional nomadic cultural ideas, the father reflects the steadfastness of agrarian cultural ideas. This further reflects the idea of emphasizing agriculture over commerce, which dominated the traditional culture after it was integrated into the traditional culture and was not popular except for farming. In the transitional period between nomadic and farming cultures, the ancestors of the Tu ethnic group reasonably accepted and absorbed the products that were adapted to the long-term development of the time, and integrated nomadic and farming cultures so as to avoid their marginalization (See Figure 10).



Figure 10. Zhuang Jia Qi

Source: Qin Yajuan

### 3.3 Three Kingdoms Theater

Three Kingdoms theater mainly reflects the storyline of the Three Kingdoms, the main characters include Liu Bei, Guan Yu, Zhang Fei, Cao Cao, Lu Bu. According to different roles wearing different masks for the dance, but also another form of demonstration of Nuo opera, the dance is always Taiji Bagua Formation based on the transitions, worship of the gods, worship each other, the war letter and other episodes. The whole set of opera folds will be the Peach Orchard three bondage and Liu, Guan, Zhang, Cao and Lu Bu killing, in the drums and gongs in the three rounds of Lu Bu to end in defeat, in the Three Kingdoms play is mainly to praise Guan Yu's loyalty and righteousness, is deeply affected by the Han Chinese Confucianism loyalty and righteousness of the idea of reflecting the soil of the people of the Guan Yu's worship of the psychological, and will be his deification, through the spirit of loyalty and righteousness to the people to educate. The many martial arts scenes in this play are the embodiment of military culture, but also the crystallization of the long-term cultural exchanges between the Han and the Tu ethnic group, and a true depiction of the interaction between the various ethnic groups in the history of the region (See Figure 11).



Figure 11. Three Kingdoms Theater

Source: Qin Yujuan

### 3.4 Wu Guan Dance

Five Officials Dance in the Nadun also belongs to an ancient Nuo dance, there are five dressed in black robes and coats, wearing a red tassel on top of the official hat of the Qing Dynasty, wearing five different images of the mask through the Taiji Bagua Formation of the formation of the dance, imitation of the Qing Dynasty court in the worship, mutual worship and other actions. Five officials dance from the performance form and content to see the history of the Tu ethnic area has a close relationship with the long-existing Tu Shi system or sealing the artistic reproduction of the scene of the Tu Shi. The creation of the Five Officials Dance is inseparable from the active participation of the elites of the Tujia society and the conscious approach of the Han culture. The elites of the villages were the medium between the local society and the state power, only the elites mastered the broad and abundant knowledge and information, in fact, the civil society and the official bridged the connection and communication (See Figure 12).





Figure 12. Wu Guan Dance

Source: Qin Yujuan

### 3.5 Killing Tiger Generals

The Tiger Killer is the grand finale of the whole Nadun Festival. The Tiger Killer wears a mask of a bull's head and a war robe and wields a sword with both hands at all times. There are two women with high enthusiasm, wearing masks, holding a shield in their left hand and a fan in their right hand to guide the tiger killer to the stage. Kill the Tiger will mainly reflect the people of the soil in their primitive state of life in a particular period of time between man and nature, man and God's relationship with the law of conservation. The folk beliefs of the Tu ethnic group are intricately intertwined to form the product of worship of nature and deification of nature. At a certain level, it is manifested as the tendency to worship religious beliefs and psychological superstitions of the gods, and it has not yet fully developed and shaped the method of sacrifice. The ancestors of the Tu ethnic group eliminated the influence of the bad environment on themselves by killing tiger generals and expressed their memories and yearnings for a better life (See Figure 13).

พหุบัน ปณ จิตโต ชีเว



Figure 13. Killing Tiger Generals

Source: Qin Yajuan

### 3.6 Five Ethnic Dance

The Five Ethnic Dance has a long and rich history; it carries a strong multi-religious culture, and the five ethnic groups mainly include Hui, Uyghur, Tibetan, Han and Tu. Initially, the five-ethnic dance was called Hui dance, the formation of the five-ethnic dance and the Tartar Zhuang multi-ethnic and multi-religious revolution can not be dissociated from the relationship between the Hui belief in Islam, other ethnic beliefs in polytheism, due to the conflict between the religions of the Hui set fire to the temples in Tartar Zhuang, the Hui imam educated the Islamic believers in the masses: "Although living in the Han Chinese land, the beliefs of the Islamic rules, culturally to accept the Islamic rules, and the Islamic culture, to be accepted. The imam of the Hui people taught the Islamic believers that "although they live in the Han area, they should follow the rules of Islam in their beliefs and accept and tolerate the cultural practices of other ethnic groups in their culture. So at the beginning of this project when the Hui characters are more ugly, the five ethnic dances through the baptism of time and innovation of the people eventually retained to this day. At the



end of the Qing Dynasty by the influence of certain events to some of the details of the atmosphere is not conducive to national harmony and unity to be adapted. In the end, the image of the Hui imam was preserved, and the other four ethnic groups danced around the imam to the accompaniment of gongs and drums in the course of the performance, and the various dance postures and forms were full of reverence for the imam. The performance of the present five-ethnic dance expresses the loyalty to their own religion and the harmonious coexistence of other ethnic groups, further illustrating that national unity cannot be separated from the understanding and tolerance between different cultures.

### 3.7 Going to the Relatives to Fix Relatives

The Tu ethnic group in the Sanchuan area regards the Nadun Festival as the grandest annual festival. Even for married girls and distant relatives, men, women, and children will visit their friends and relatives' homes on this day of the Nadun Festival, and receive the hospitality of the hosts, which is not only a way to visit friends and relatives, but also another way of worshipping the gods and praying for blessings in their own villages, and if whoever has the largest number of friends and relatives comes to and from their home means that the home is fortunate and prosperous. In the minds of the Tu ethnic group Nadun Festival is also the most auspicious day of the year, so the villages hold Nadun when the young men and women who have not yet married the best time to talk about marriage, family and friends or matchmakers in this auspicious moment to the host of the family unmarried girl or young man who has not yet become a matchmaker to set up a match so that many young people happy to tie the knot. The above daily social life the other hand, shows that the Nadun Festival is also a medium platform to promote the social communication of the Tu ethnic group so that the relationship between relatives and friends who have not been communicating with each other for a long time can be improved, and it creates favorable conditions for the young men and women to get married, so the Nadun Festival and the daily life of the Tu ethnic group are tightly surrounded by each other, and the reality of the life of the Tu ethnic group is combined with each other, mutually promoting, and mutually connected.

#### **4. Social Identity of the Nadun Festival of the Tu ethnic group**

##### **4.1 The Tu ethnic group's identification with the Nadun Festival**

During the study tour, when communicating with the native folks, we saw confidence and pride in their eyes when mentioning the Nadun Festival, which has enabled them to go out of Sanchuan and enter the city. Nadun Festival in modern society under the impact and baptism of the Tu ethnic group still inherited, whether in the performance of roles, the environment, the main body, and so on changes, but the Tu ethnic group still maintains the original flavor of the inheritance and development. Their understanding of the Nadun Festival is not only recognized by the fitness and entertainment of the new era, but also by the spiritual support and remembrance of the cultural heritage. Nadun Festival involves astronomy and geography, military war, religious beliefs, production and life, which realistically and figuratively reflects the imprints of the Tu ethnic group in that era. The humorous and witty way of performance prevents it from being forgotten by history and strengthens the foundation for future development. Though filled with various sports crazes, the Nadun Festival is still a symbol of collective remembrance and cultural symbols of the nation, and an indispensable artistic treasure of the nation from ancient times to the present day. Due to the Nadun Festival in the minds of the Tu ethnic group or daily life occupies the main position, the festival has produced a deep emotion, that the government departments to pay attention to, into the list of non-heritages, so there are more scholars will be on the Nadun Festival excavation and finishing, inheritance and development, on the basis of the promotion and popularization of the above, now all the existing achievements and splendor of the children of the indigenous peoples of the Nadun Festival of the common cultural identity of the culture and history of the festival. Today, all the existing achievements and splendor are the common cultural identity of the children of the Tu ethnic group to the history of the Nadun Festival culture, and it is this cultural identity that makes the Nadun Festival culture to be passed on.

##### **4.2 The atmosphere in which the Tu ethnic group participate in the Nadun Festival**

The Nadun festival is of great importance to the Tu ethnic group. On the day of Nadun Festival, both people who go out to work and men, women and children will

come back home to celebrate the Nadun Festival. On this day, they will put aside their farm work and business and devote themselves to the celebration of the Nadun Festival. Participating in the Nadun Festival is a way of practicing and accumulating virtues for the Tu ethnic group.

During the Nadun Festival, everyone has their own role to play, competing to be the first to carry out work matters, and rich and big families will contribute money to assist in organizing the Nadun Festival. At the main Nadun venue, people will burn incense and bow down to achieve a kind of reciprocal effect between humans and gods. Both men and women, young and old, who have the ability to move, participate in the event. Elderly people who are not able to do physical activities will also watch and cheer, and play the roles of various characters in the Nadun event and experience it.

The Nadun Festival is a crowded, packed, and well-attended event. Even though some people are unable to participate in the venue, they are comforted in their soul. On the way to the Nadun venue, people were shoulder-to-shoulder, like a long, winding dragon on its way. The grandeur of the Nadun Festival is the fruit of the autonomous participation and organization of the Tu ethnic group.

The atmosphere of participation and celebration of the Nadun Festival of the Tu ethnic group. The Nadun Festival is an important cultural tradition and social activity for the Tu ethnic group, in which everyone actively participates to celebrate and pass on the culture of the Tu ethnic group.

Interview with the villagers said: "Nadun Festival for our rural people is in the New Year, and red hot and lively, the countryside usually sit at home also so have (no) what live festival (thing) to do, we usually come to the Sanchuan less people, especially every year to run the Nadun Festival when the whole county of the people a hang (all) run over to see, this time our Tu ethnic group go out (to work) young boys all come back to participate in the Nadun, play the Nadun Festival, the Nadun Festival of the Tu ethnic group. They all come back to participate in the Nadun, sent (married out) girls, and son-in-law also go back to their families to see the Nadun, these children sometimes come back to the partners are called together to come and see, throughout the year these young people for the light of day (money) home to return to the less, to take advantage of the time to do the Nadun back to see their families, and

by the way, 26 to participate in the Nadun to pay homage to a Buddha and so on, our Buddha assisted all year round should come back to burn incense to burn a table (paper), and then to burn a table (paper). Burning an incense burning a table (paper), now we old Tu Gender (Tu) culture and cadres are more, living conditions are also good, every year to do Nadun when we more or less give some money, unlike the original difficult times each household a few cents a few pieces of the collection, and now there is no need to collect, families slaughter sheep, fried oil incense (oil cake) to entertain relatives and friends, entertaining friends, this time of the year! Relatives and friends are also willing to come while running the Nadun will also be able to recognize so many people on the top, so that later run the Nadun when the cadres of the people under a word (begged) in favor of the smooth progress of this activity, so we are these children's face is also bright."

## 5. Summary

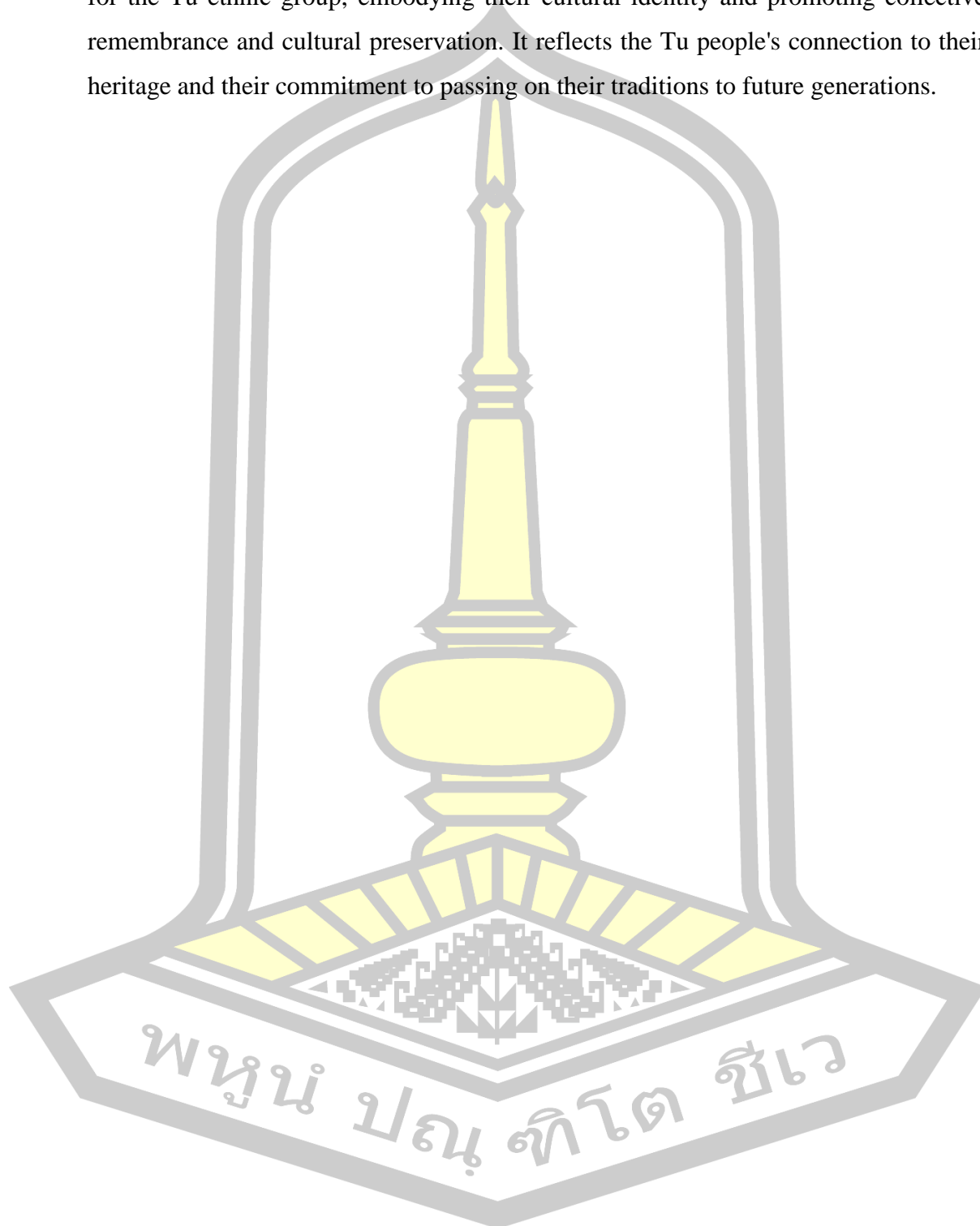
The Nadun music of the Tu ethnic group in Minhe County, Qinghai Province, has undergone a transformation influenced by foreign religions, resulting in nationalization and secularization. Religious beliefs of the Tu people have been influenced by Han and Tibetan cultures, with music playing a crucial role in religious activities, promoting the integration of Tibetan music culture into Tu ethnic music.

Nadun folk songs are integral to the Tu ethnic group's festive occasions, carrying social functions and reflecting their ethical and moral values. The Nadun Festival, organized by village temples, serves as a means of communication, exchange, and maintenance of social interaction among villagers.

During the Nadun Festival, various rituals and recreational activities take place, including dances, theater performances, and ceremonies. These activities reflect the cultural exchanges between the Tu ethnic group and other ethnic groups, such as Han Chinese Confucianism's influence on the Three Kingdoms Theater.

In the Sichuan area, the Nadun Festival features unique dances and performances, including the Five Officials Dance and the Tiger Killer, reflecting the region's cultural and historical significance. The festival serves as a platform for social communication and strengthening relationships within the community.

Overall, the Nadun Festival is a significant cultural tradition and social activity for the Tu ethnic group, embodying their cultural identity and promoting collective remembrance and cultural preservation. It reflects the Tu people's connection to their heritage and their commitment to passing on their traditions to future generations.

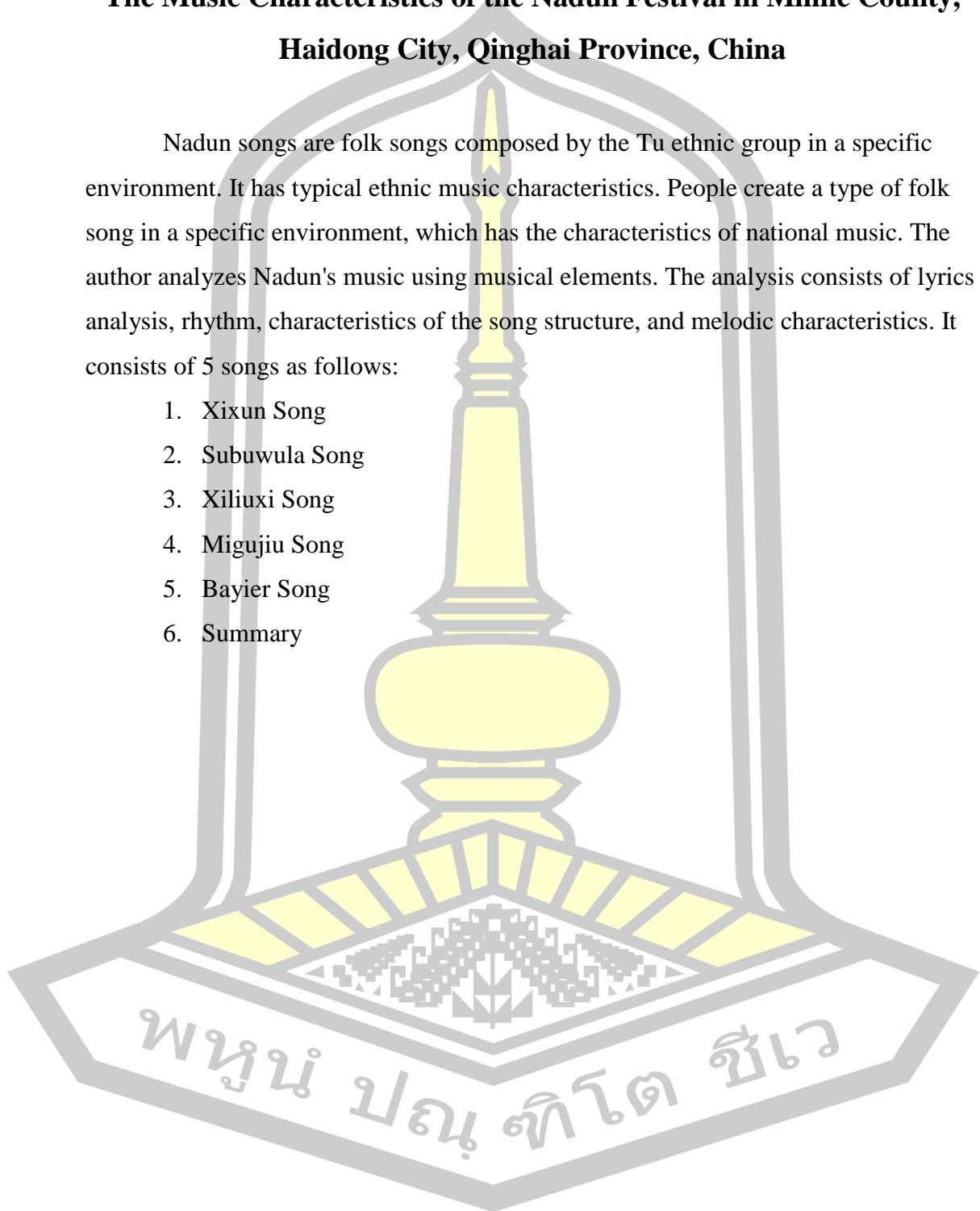


## CHAPTER V

### **The Music Characteristics of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China**

Nadun songs are folk songs composed by the Tu ethnic group in a specific environment. It has typical ethnic music characteristics. People create a type of folk song in a specific environment, which has the characteristics of national music. The author analyzes Nadun's music using musical elements. The analysis consists of lyrics analysis, rhythm, characteristics of the song structure, and melodic characteristics. It consists of 5 songs as follows:

1. Xixun Song
2. Subuwula Song
3. Xiliuxi Song
4. Migujiu Song
5. Bayier Song
6. Summary





# 1. Xixun Song (See Figure 14, 15).

1

xi xun  
喜讯

Transcription by: Yujuan Qin

**Introduction**

♩ = 60

Lyrics

7

大好 大好  
da hao da hao

13

喜讯 哟 远来的喜  
xi xun you yuan lai de xi

18

讯 哟 大好 大好 索卜拉上  
xun you da hao da hao su bu la shang

25

白鸟齐 哟 金凤凰 唱着吉祥  
bai niao qi ming you jin feng huang chang zhe ji xiang

30

歌哟 吉祥 歌哟 吉祥 歌哟  
ge you ji xiang ge you ji xiang ge you

37

酩酊酒哟 白白的珍品哟 啊  
min liu jiu you bai bai de zhen pin you xin jin jin a

a' V

Figure 14. Xixun Song

Source: Qin Yujuan field research (2023)

2

43 **a'**  
Lyrics 飞出古老歌呦 古老歌呦 古老  
fei chu gu lao ge you gu lao ge you gu lao

48 **B**  
Lyrics 歌呦 喜讯呦 远方的喜 讯呦 **V**  
ge you xi xun you yuan fei de xi xun you

55 **C** **V**  
Lyrics 故乡啊 欢腾的故乡 欢腾的故乡 呦  
gu xiang a huan teng de gu xiang huan teng de gu xiang you

61 **V**  $\text{♩} = 80$   
Lyrics 欢腾的故乡 呦 3 3 3 3  
huan teng de gu xiang you

67 **d** **V**  
Lyrics 喜讯呦 远飞的喜讯呦 故乡 欢腾的故乡  
xi xun you yuan fei de xi xun you gu xiang huan teng de gu xiang

73 **VC'**  
Lyrics 盛世太平啊 大好 大好 大好 大好  
sheng shi tai ping a da hao da hao da hao da hao

Figure 15. Xixun Song

Source: Qin Yujuan, field research (2023)

### 1.1 Lyrics analysis:

The song begins with a nursery rhyme (Tu language), which can quickly attract the attention of the listener and create a relaxing and cheerful atmosphere. Nursery rhymes play an important role in cultural heritage and set a pleasant tone for the whole song. The lyrics describe positive elements such as good news, auspiciousness, and joyfulness, expressing people's desire and pursuit of a better life. At the same time, the lyrics also mention natural scenes such as "white birds singing together" and "golden phoenix", giving people a feeling of openness and magnificence. The theme of the song is to praise and yearn for a better life. Through the description in the lyrics, we can feel people's love for life and their longing for the future. At the same time, the song also expresses the longing for the hometown and the wish for the prosperity of the country. The song incorporates traditional Chinese cultural elements, such as "Moet & Chandon" and "Ancient Song," which not only enriches the cultural connotation of the song but also makes the song more artistic. At the same time, the phrase "Shengshidaping" in the song also reflects the traditional Chinese culture of good luck.

### 1.2 Rhythm

The song is in 4/4 time, with quarter, eighth, and sixteenth notes constructing the melodic line. The overall range is normal and natural, and the melody mostly combines long legato and triplet patterns.

### 1.3 Characteristics of the Song Structure

The musical structure of this work is a parallel single two-part musical structure. The overall tonality is in the A-pentatonic feather mode. The introduction in section 7 clearly defines the selection of the triplet sound pattern in the music at the beginning, and the overall development is very natural. The A section consists of two phrases, forming a 4+3 main song section. The overall development technique is the same, belonging to a combined, non-square, and single-tone section. Interlude for 3 bars, with the appearance of continuous triplets, further pushing the development of the music to new heights. The B section consists of four phrases, developed in contrast to the A section using new materials, consisting of 3+3+2+4. The final note falls on A, forming the A pentatonic feather mode.

### 1.4 Melodic Characteristics

The overall melody of this work is rich in characteristics, marked by the use of triplets, with a bright and lively rhythm, giving people a sense of joy and enthusiasm. The overall rhythm is 4/4 beats, with quarter notes, eighth notes, and sixteenth notes constructing the overall melody line. The overall range is normal and natural, and the melody is mostly a combination of long note lines and triplets. Especially the repetition of the chorus "Great Great" enhances the rhythm of the song and makes it more infectious.

## 2. Subuwula Song (See Figure 16).

**Tu language**

**Subuwula**  
(素卜乌拉)

Transcription by :Yujuan Qin

a b

Lyrics su buer ni wu la su buer wu la

9 c

Lyrics tar gei ni du den la sang ni ku go tian ger you

Figure 16. Subuwula Song

Source: Qin Yujuan, field research (2023)

### 2.1 Lyrics analysis:

The lyrics of Subwura are in the form of a question and answer. Su Bu Ula means Tower Mountain, Treasure Mountain, or God Mountain, a mountain in the mythology of the Tu ethnic group that is integrated into the human will and fully personified. In this song, the ancestors of the Tu ethnic group visualize this sacred mountain as a heavenly god standing in the universe and glorify it. The extolled "Subu Ula" contains the valuable spiritual wealth of the Turkish people who are strong and courageous, and also shows the unique creative ability and aesthetic concept of the Turkish people, expressing their good wishes for endless life and auspiciousness and happiness under the shelter of the giant of Subuwula.

## 2.2 Rhythm

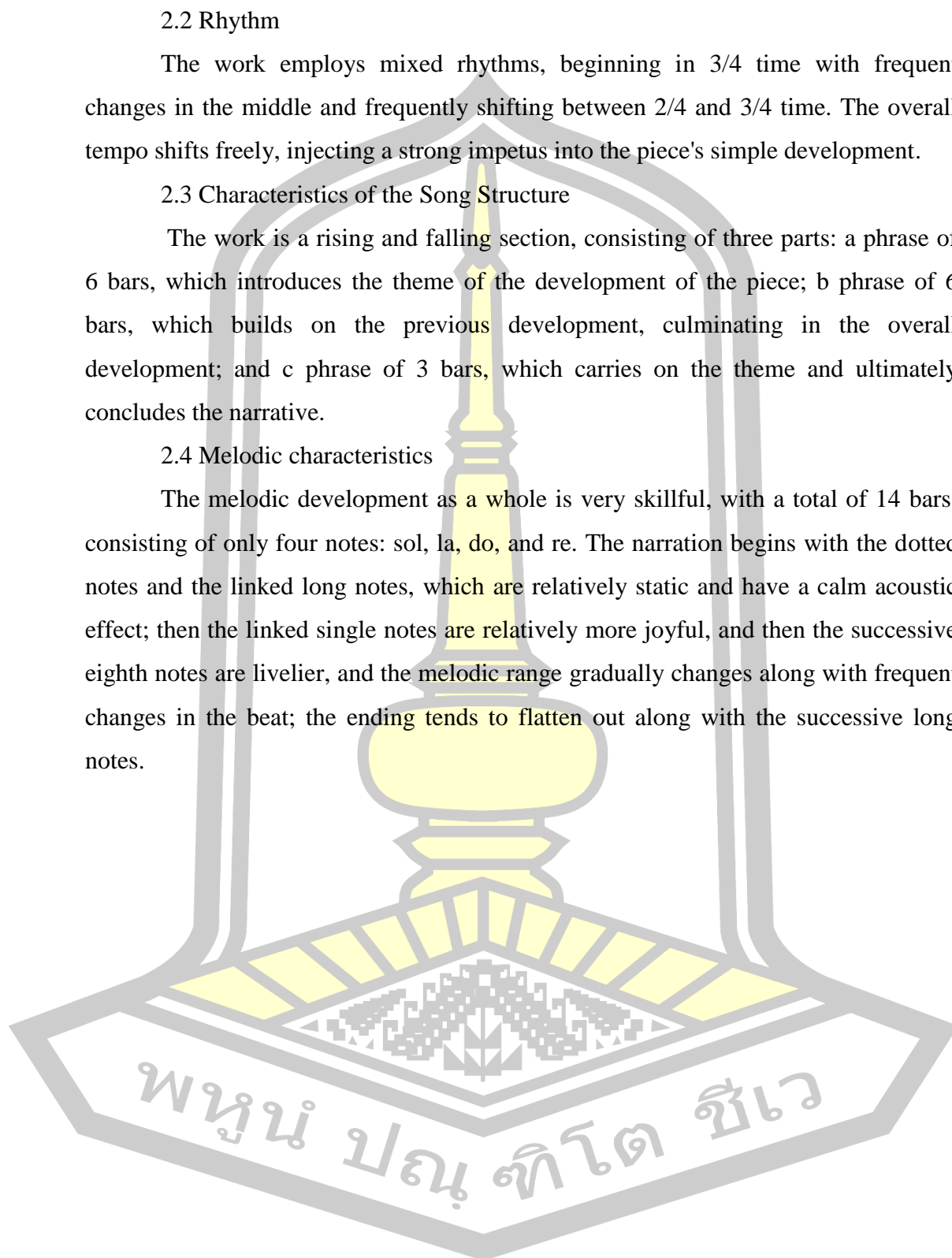
The work employs mixed rhythms, beginning in 3/4 time with frequent changes in the middle and frequently shifting between 2/4 and 3/4 time. The overall tempo shifts freely, injecting a strong impetus into the piece's simple development.

## 2.3 Characteristics of the Song Structure

The work is a rising and falling section, consisting of three parts: a phrase of 6 bars, which introduces the theme of the development of the piece; b phrase of 6 bars, which builds on the previous development, culminating in the overall development; and c phrase of 3 bars, which carries on the theme and ultimately concludes the narrative.

## 2.4 Melodic characteristics

The melodic development as a whole is very skillful, with a total of 14 bars, consisting of only four notes: sol, la, do, and re. The narration begins with the dotted notes and the linked long notes, which are relatively static and have a calm acoustic effect; then the linked single notes are relatively more joyful, and then the successive eighth notes are livelier, and the melodic range gradually changes along with frequent changes in the beat; the ending tends to flatten out along with the successive long notes.




### 3. Xiliuxi Song (See Figure 17).


Xi liu Xi  
喜留喜

Transcription by: Yujuan Qin


**A Introduction**

Lyrics 


一道拉呀 到呢着  
yi dao la ya dao ni zhe

Lyrics 


喜留留喜 喜留留留留留留喜  
xi liu liu xi xi liu liu liu liu liu liu xi

Lyrics 


喜留留留留留留喜 一对凤凰  
xi liu liu liu liu liu liu xi yi dui feng huang

Lyrics 


往哪里飞呀 往三川飞呀  
wang na li fei ya wang san chuan fei ya

Lyrics 

普噜噜噜噜噜飞 普噜噜噜噜七彩的  
pu lu lu lu lu lu fei pu lu lu lu lu lu qi cai di

Lyrics 

霞光展翅儿 飞展翅  
xia guang zhan chi er fei zhan chi

Lyrics 

儿 飞  
er fei

Figure 17. Xiliuxi Song

Source: Qin Yujuan, field research (2023)



Xiliuxi is a vibrant and emotional song that expresses a feeling of joy and liberation, symbolized by the flight of the phoenix and the blossoming of the lotus. The song's structure is relatively simple, consisting mainly of repetitive lines and melodies. This repetition not only enhances the rhythm of the song but also deepens the listener's impression of the song's theme.

The depiction of flower embroidery mentioned in the lyrics conveys a love of life and the pursuit of beauty. This kind of emotional expression is direct and sincere and easily resonates with the listeners. From the description of "the people of the five forts and three rivers embroider lotus flowers", the song may have certain regional characteristics, reflecting the local culture and way of life. The incorporation of such regional characteristics makes the song more unique and life-like.

### 3.2 Rhythm

### 3.3 Characteristics of the Song Structure

It is an introductory section with a repetitive nature. The introductory phrase is 9 bars long, with a relatively quick transition into a sustained long phrase. a consists of four phrases, a 4-bar a phrase, which introduces the theme; b 2 bars, which bridges the transition; c 3 bars, which develops it; and d 3 bars, which closes the theme. a' is

strictly an expansion of the presence of the phrase, with the phrase continuing the development of the phrase for 3 bars; b' begins to expand, with 4 bars; c' and d' are expanded, with 4 bars; c' and d' are expanded, with 4 bars; and d' is expanded, with 4 bars, with 4 bars. A' is strictly an expansion of the presence of the A phrase, with the a' phrase continuing the development of the phrase for 3 bars; the b' phrase begins to expand, with 4 bars; the c' and d' phrases continue to expand, with 5 and 8 bars, respectively, and are further developed to their fullest extent.

### 3.4 Melodic Characteristics

The overall melodic development is pentatonic, and the overall melody is catchy and develops cheerfully and naturally. The melody consists of do, re, mi, sol, and la and ends in la, which belongs to the A pentatonic mode. The overall development of the early part of the range is relatively moderate, and the second repetition of the range in the late part of the development of the range to the soprano, and ultimately return.

## 4. Migujiu Song (See Figure 18).

**MI GU JIU**  
米谷酒

Transcription by :Yujuan Qin

Lyrics

a b

阿舅们想吃个米谷酒(呀) 酪(呀) 馏馏酒(哟) 酪馏酒(呀) 认得了阿舅的  
a jiu men xiang chi ge mi gu jiu ya min ya liu liu jiu you min liu jiu you ren de le a jiu de

6 b1

面(呀) 什么生得俊(呀) 麦粒子生得俊(呀)  
mian ya shen me sheng de jun ya mai li zi sheng de jun ya

11 c b b1

酒缸缸的转身上 打给个金箍儿 银箍儿 紧(呀)  
jiu gang gang de zhuan shen shang da gei ge jin za er yin za er jin ya

Figure 18. Migujiu Song

Source: Qin Yujuan, field research (2023)

#### 4.1 Lyrics analysis

With vivid language and rich symbols, the lyrics of "Rice Valley Wine" depict the love and anticipation of your guests and aunts for food, and how these foods become a link of emotion between them. At the same time, the lyrics show the unique charm of local culture and folklore.

The lyrics are also rich in symbols and metaphors. In the lyrics, Miguel's wine, green silk cigarettes, noodles, and ga mutton are not just food, but they also carry deep emotions. These foods are endowed with the ability to recognize the "heart of the guest" and the "heart of the uncle," indicating that these foods not only satisfy physical needs but also connect people with each other emotionally. The lyrics of the song include many references to "what a raw Jun", which is a compliment to the food. Wheat grain, tobacco leaf, noodle leaf, and sheep's back are all praised as "what is born handsome," meaning that they are not only tasty but also very attractive in appearance. The lyrics also describe food-related actions, such as "the turn of the wine jar," "the turn of the tobacco pot," "the turn of the rolling pin," and "the turn of the knife." "the turn up of the knife's point." These movements not only add to the vividness of the lyrics but also hint at the process and skill of making these foods. In the lyrics, there are many occurrences of "playing a golden drum and a silver drum to invite", where the golden and silver drums may symbolize respect and homage. Inviting honored guests and aunts and uncles to taste the food by playing drums not only expresses respect for them but also reflects the hospitality of the hosts.

The lyrics use a large number of colloquial and local expressions, such as "Migu'er wine," "Moet's wine," and "A-uncles," which make the lyrics closer to people's lives and more local characteristics. These expressions make the lyrics closer to people's lives and more localized.

#### 4.2 Rhythm

The song has a unique beat, with an overall 2/4 beat, using one measure of 3/4 beats. Quarter notes and sixteenth notes are used evenly and alternate frequently, and the dense rhythm is active, enthusiastic, and intense.

#### 4.3 Characteristics of the Song Structure

The "Migu Wine" is a typical two-part structural whole. Using the writing technique of chorus and tail, both sections are composed of three phrases,

$A(a+b+b1)+B(c+ b+b1)$ , which is known as the single two-part form with reproduction in the Western music system, and the two phrases use the same coda or melody at the end, thus creating an effect of echoing the beginning and the end of the piece.

#### 4.4 Melodic Characteristics

The work as a whole is melodically rich in character, upbeat, and humorous. The overall use of four beats and the use of one bar of four to three beats brings the song to a climax in order to increase its artistic appeal.

### 5. Bayier Song (See Figure 19).

Tu language

Bayier

巴伊儿

Transcription by :Yujuan Qin

**a**  
1=G

Lyrics



**6**

Lyrics



**a1**  
14

Lyrics



Figure 19. Bayier Song

Source: Qin Yujuan, field research (2023)

### 5.1 Lyrics analysis:

The word "Bayier" means happy in the native language, and the lyrics of the song are simple and clear, expressing people's desire and pursuit of a better life. Some metaphors and symbols are used in the lyrics, which make the song more artistic and infectious. At the same time, the rhyming and leveling in the lyrics also play an important role in supplementing the rhyme and rhythm of the song.

### 5.2 Rhythm

The music is in 3/4 meter.

### 5.3 Characteristics of the song structure

The structure of the piece is a+a1 and the overall tonality is E pentatonic. The work as a whole is characterized by a characteristic melody that repeatedly changes the time value of the musical material in the previous phrase. The same melody is sung at different speeds, resulting in different timbres.

### 5.4 Melodic characteristics

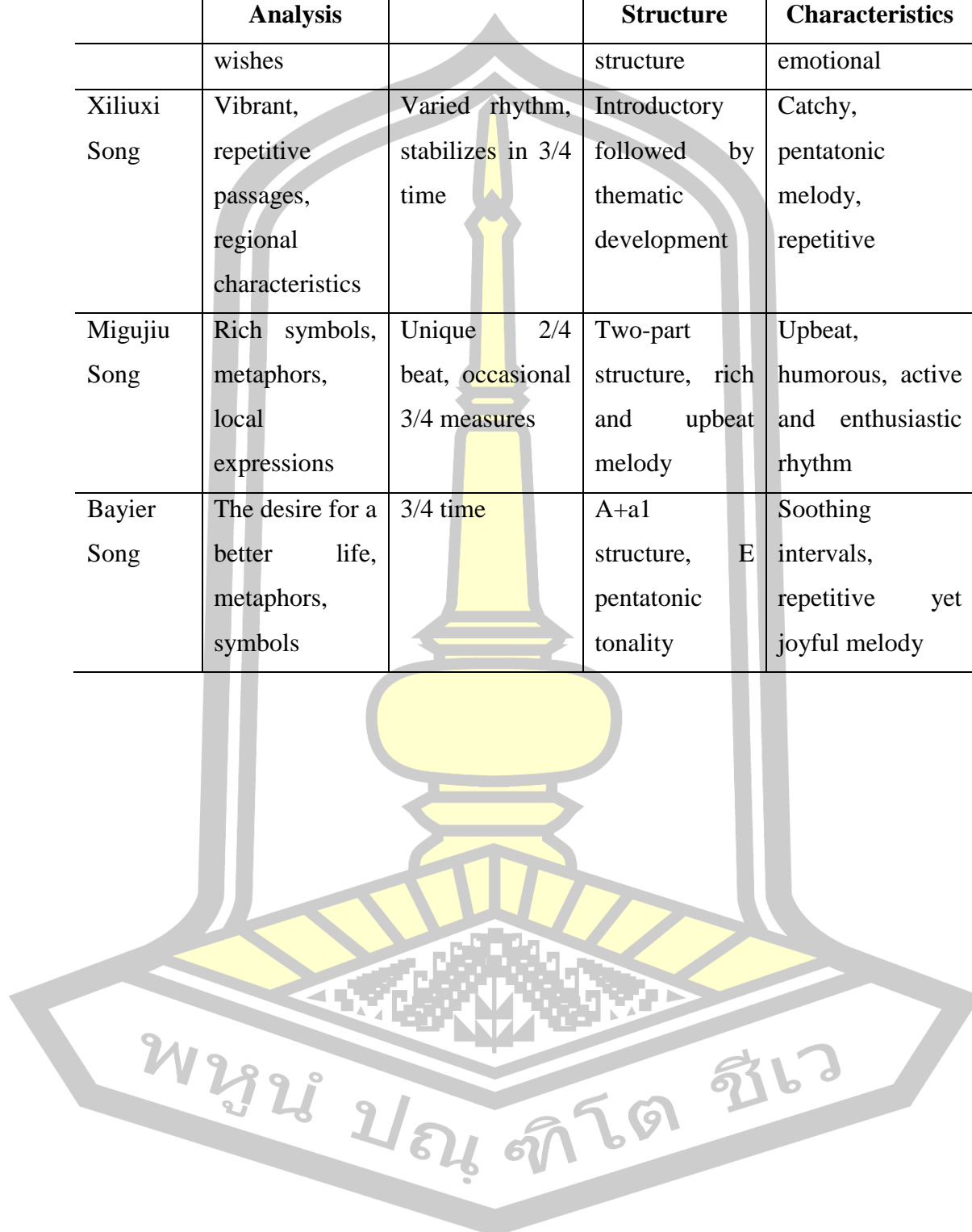
The melody is mostly quarter notes, with a long-dotted half note at the end of each phrase and more use of legato lines. The intervals in the melody do not have big jumps and are more soothing without losing the lilt and consistency on the basis of joyfulness.

## 6. Summary

Table 3. Summary

Song	Lyrics Analysis	Rhythm	Song Structure	Melodic Characteristics
Xixun Song	Positive, cultural elements, traditional references	4/4 time, triplet patterns, bright rhythm	Parallel single two-part, A-pentatonic mode	Rich in triplets, bright and lively rhythm
Subuwula Song	Glorifies sacred mountain, good	Mixed rhythms, tempo shifts	Rising and falling section, repetitive	Skillful development, varied rhythm,

Song	Lyrics Analysis	Rhythm	Song Structure	Melodic Characteristics
	wishes		structure	emotional
Xiliuxi Song	Vibrant, repetitive passages, regional characteristics	Varied rhythm, stabilizes in 3/4 time	Introductory followed by thematic development	Catchy, pentatonic melody, repetitive
Migujiu Song	Rich symbols, metaphors, local expressions	Unique 2/4 beat, occasional 3/4 measures	Two-part structure, rich and upbeat melody	Upbeat, humorous, active and enthusiastic rhythm
Bayier Song	The desire for a better life, metaphors, symbols	3/4 time	A+a1 structure, E pentatonic tonality	Soothing intervals, repetitive yet joyful melody





## **CHAPTER VI**

### **Conclusions, Discussion and Suggestions**

#### **1. Conclusions**

1.1 The context of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China was discovered through field collection and interviews, revealing the extensive historical history of the Nadun folk tunes. These folk songs are not only integral to the cultural identity of the Tu ethnic group, but also serve as a reflection of their way of life, traditional practices, and historical and cultural heritage. The Nadun folk songs have a strong association with the Tu ethnic group, serving as a valuable cultural inheritance that has been passed down through generations.

The field assessment of Nadun revealed that its activities are conducted at specific times and locations, showcasing unique regional and cultural attributes. The Nadun organizing method encompasses various stages, such as planning, rehearsal, and performance. It necessitates the collective involvement and collaboration of community members. The Nadun Festival of the Tu ethnic group features diverse activities, including singing, dancing, Nuo dance performances, and various other forms of entertainment. These activities not only showcase the musical prowess and artistic ingenuity of the Tu ethnic group but also communicate the fundamental principles and spiritual significance of the Tu culture.

1.2 The music characteristics of the Nadun Festival in Minhe County, Haidong City, Qinghai Province, China possesses several distinctive features that set it apart from other folk music traditions. One of the most notable characteristics is its traditional melody, which is primarily based on a combination of pentatonic scales and skipping tones. These skipping tones, which often include intervals such as thirds, sixths, fourths, fifths, and octaves, contribute to the sharp, angular melodies that are characteristic of Tu music. Among these, skips of thirds and sixths are particularly prevalent, forming the core melody of Tu music.

The direction of the melodic line significantly influences the musical style of Nadun music and reflects the unique characteristics of Tu music. Glissando, sliding between notes, is another prominent feature in Tu folk songs. This technique adds

depth and richness to the melodic expression, enhancing the overall emotional resonance of the music.

Furthermore, Nadun music is characterized by its rhythmic regularity and a strong sense of rhythm. While there may be variations in beats and rhythms, most of Tu's songs are structured around a three-beat pattern, forming the foundational musical rhythm of Tu's music. In addition to the musical elements, the lyrical language of Nadun songs is unique and plays a significant role in conveying the culture and emotions of the Tu ethnic group. Supplementary words, such as "yi, dao, la, ah," are commonly incorporated into the tunes, adding a distinct cadence and rhythm to the music. These supplementary words and lyrical content express a range of emotions and themes, including the Tu people's connection to nature, their longing for home and family, and their appreciation for traditional culture and national spirit.

## **2. Discussion**

The discussion of the Tu ethnic group's Nadun music sheds light on several intriguing aspects of this rich cultural tradition. Firstly, the fusion of various musical elements showcases the complexity and depth of Tu's music. These musical features contribute to the distinctive sound of Nadun music, but they also reflect the historical and cultural influences that have shaped Tu's musical traditions over time. This corresponds to Zhanshan Ma's (2006) "The Factual Record of the Music and Culture of the Tu ethnic group," which provides a detailed explanation of Tu ethnic group music with folk music score examples, offering empirical research evidence.

Furthermore, Nadun music's rhythmic regularity and strong sense of rhythm highlight the importance of rhythm as a foundational element in Tu music. This rhythmic structure provides a cohesive framework for musical expression and enhances the overall dynamic and energetic quality of Tu folk songs. This observation aligns with Cao Benye's (2017) "Sound in Ritual," which summarizes the theory of ritual research and underscores the significance of sound as a medium of expression in rituals. This also corresponds with Yan Jia's (2023) *Music Culture of China's Ethnic Minorities*. This is a monograph on China's ethnic minorities' music culture, which also includes an introduction to the Tu music. The book sorts out and analyzes the folk traditions and modern development of Tu music and explores its

characteristics and styles. It also introduces the evolution and changes of Tu music in different historical periods. This book provides an important reference for understanding the overall historical and cultural situation of Chinese minority music in Nadun.

Furthermore, discussing supplementary words and lyrical content underscores the significance of language and storytelling in Tu music. Through vivid imagery and poetic language, Tu folk songs convey a range of emotions, themes, and cultural values, offering insights into the daily life, traditions, and beliefs of the Tu ethnic group. This corresponds to Zhong Jingjing's (2014) "An Ethnographic Examination of the Contemporary Changes of the Nadun of the Tu ethnic group in the Sanchuan Region," which explores the contemporary changes in Nadun and its cultural continuity.

Pei Lili's (2007) research on the cultural inheritance and transformations of the Tu Nation further addresses this cultural relevance. The research looks at the growth of traditional Tu culture from the early twentieth century to the present day, with a special focus on the period after 1949. It investigates natural villages, such as Qingyi Village in Minhe County, and nearby locations, such as Heer County, in order to shed light on the persistence and flexibility of Tu cultural dynamics. The study covers material culture, language, marital practices, family structures, funeral rites, religious beliefs, festivals, and leisure activities. It also delves into less-explored issues, such as Tu familial relationships, the Mani Association of Tu cultural groupings, and regional differences in Tu beliefs, particularly their veneration for the deity Erlang.

Additionally, the exploration of Nadun music as a cultural tradition reveals its role as a means of cultural preservation and identity expression for the Tu people. By celebrating their heritage through music, the Tu ethnic group reinforces their cultural identity and strengthens intergenerational bonds, ensuring the continued transmission of their traditions to future generations.

### **3. Suggestions**

#### **3.1 General suggestions**

3.1.1 Nadun music can maintain its vitality through innovation. While keeping the traditional melody and rhythm, it can try to incorporate modern music

elements, such as electronic music, jazz, etc., to create more modern and fashionable music works. Such innovation can not only attract more young people's attention and love but also give new vitality to Nadun music in modern society.

3.1.2 Nadun music can expand communication channels and increase popularity. Through music competitions, festivals, concerts, and other forms, more people can hear Nadun music and understand its cultural background and artistic characteristics. At the same time, modern technological means such as the Internet and social media can also be utilized to spread Nadun music to a wider area so that more people can appreciate this unique form of music.

3.1.3 The inheritance and development of Nadun music also need the support of the government and the community. The government can introduce relevant policies to encourage and support the inheritance and development of Nadun music, such as setting up special funds and establishing inheritance bases. All walks of life can also participate in promoting and inheriting Nadun music, such as organizing training and carrying out cultural exchange activities.

3.1.4 The development of Nadun music also needs to focus on protecting its traditional characteristics and cultural connotations. In innovation and development, it is necessary to avoid over-commercialization or alienation and maintain its unique musical style and cultural charm. At the same time, it is also necessary to strengthen the research and collation of Nadun music and deeply excavate its cultural connotation and artistic value so as to provide a solid cultural foundation for its future development.

### 3.2 Suggestions for future research

3.2.1 There should be research into the music performed at various festivals in Qinghai, including the Tibetan New Year and local ethnic festivals.

3.2.2 There should be research to investigate the role of music in religious and ceremonial rituals practiced by different ethnic groups in Qinghai.

3.2.3 There should be research on how music is integrated into the daily lives and social activities of people in modern Qinghai society.

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