



The Holistically development of Musical and Performing Arts in the Qi Lin Lantern
Dance in Luo Cheng City, Sichuan Province, China

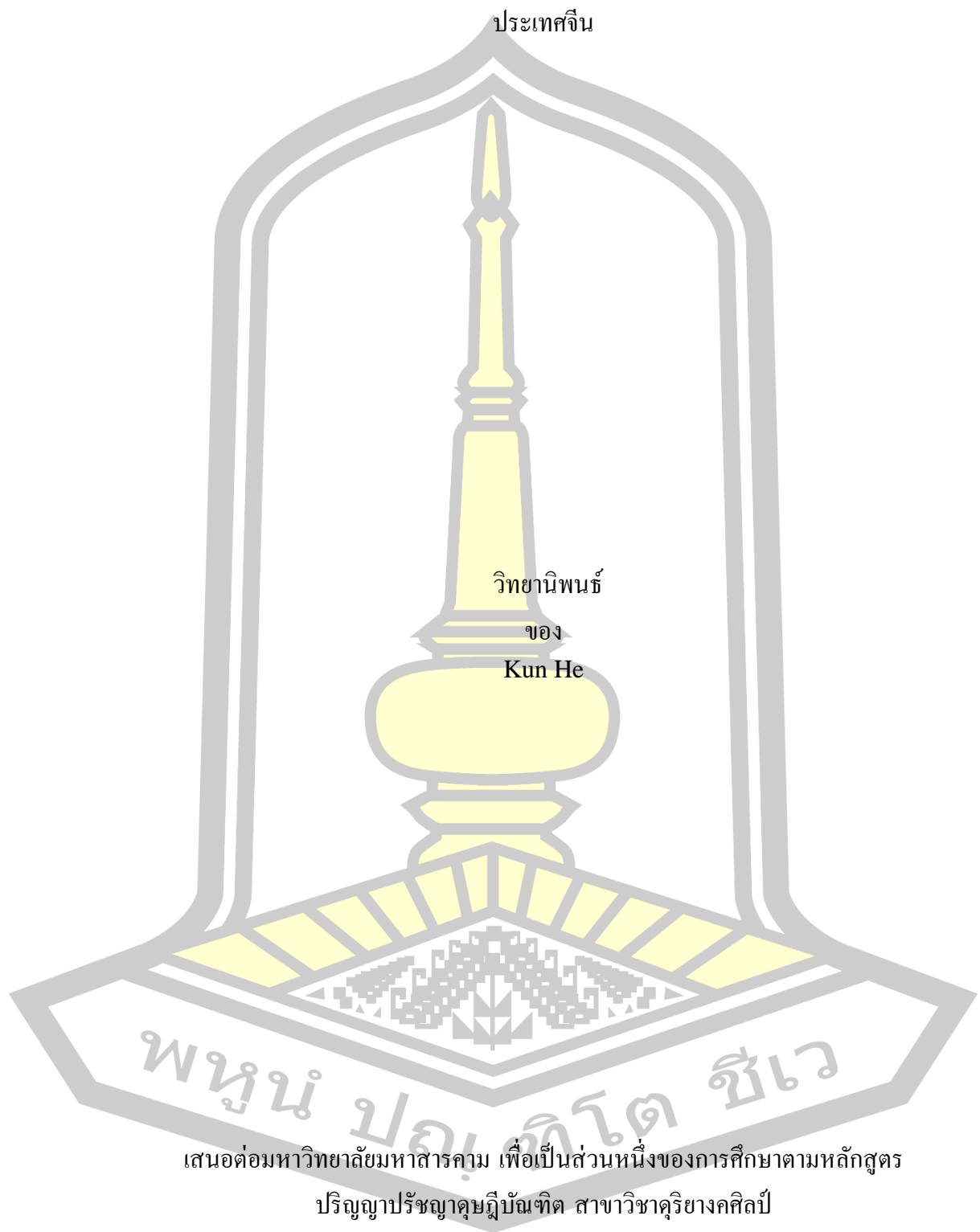
Kun He

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

April 2024

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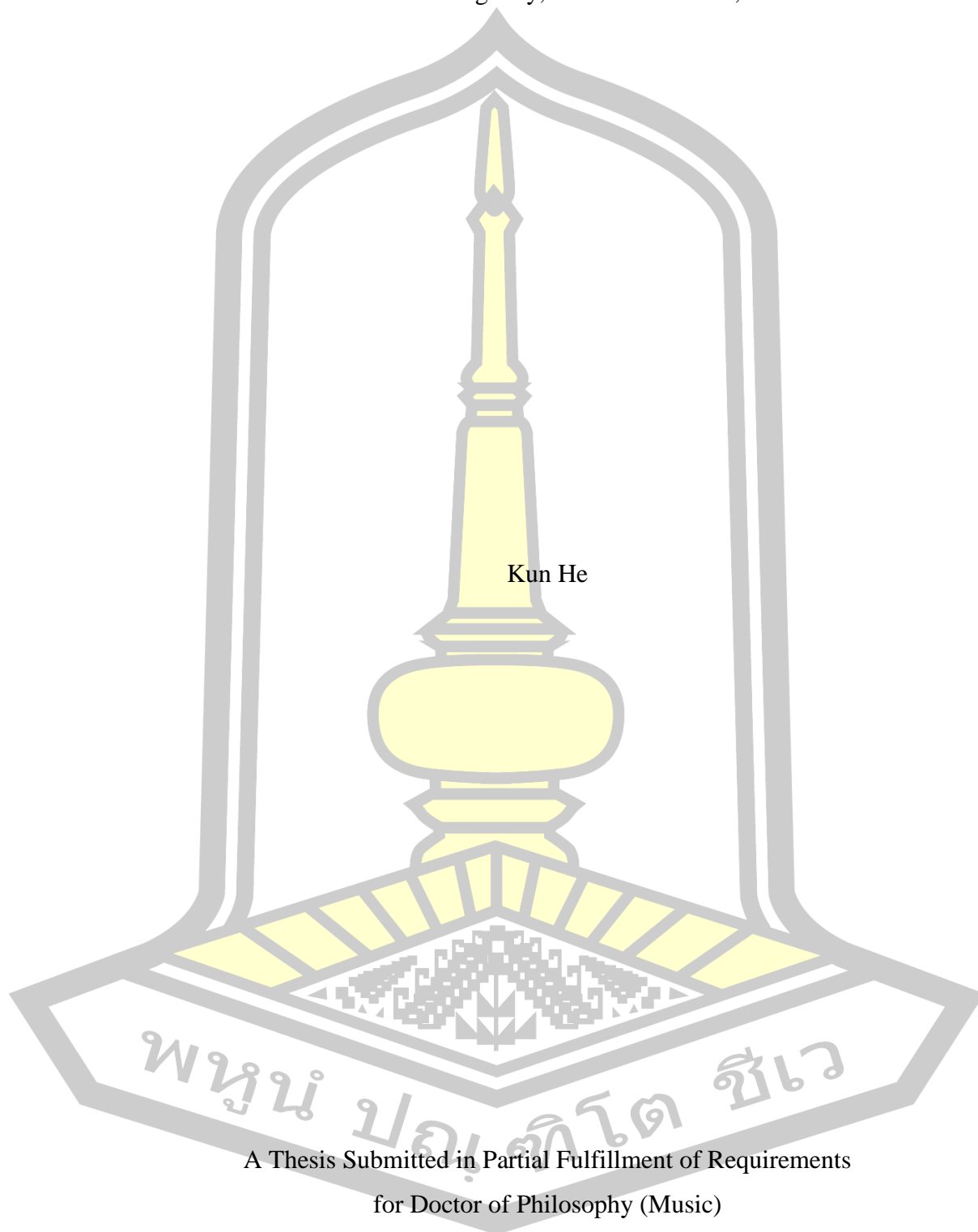


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TITLE	The Holistically development of Musical and Performing Arts in the Qi Lin Lantern Dance in Luocheng City, Sichuan Province, China		
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ABSTRACT

Luocheng Qi Lin Lantern Dance is a traditional folk music dance with a long history, which combines music, dance, arts and crafts, martial arts and other elements. In the past 200 years, the Qi Lin lantern dance in Luocheng has gradually developed into a Qi Lin lantern dance with unique Sichuan regional characteristics and significant Sichuan opera characteristics. The objectives of this research were as follows: 1) To investigate the holistically development of the Qi Lin Lantern dance in Luocheng City, Sichuan Province, China. 2) To analyze the interaction between Music and Performing Arts in the Qi Lin Lantern Dance in Luocheng City, Sichuan Province, China. 3) To give guidances promotion and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance. The research utilized observation forms, interview forms, and questionnaires with four key informants as research tools. The results of this research reveal the following:

- 1) The holistically development of the Qi Lin Lantern dance. Including the historical development of Luocheng Qi Lin lantern dance and the status quo of the inheritance and preservation of Luocheng Qi Lin lantern dance.
- 2) The interaction between Music and Performing Arts in the Qi Lin Lantern Dance. Including the analysis of Qi Lin lantern dance musical forms, the study of dance movements and the cooperation between music and dance. Also including the relationship between music and performing arts .
- 3) The transmission refers to process. Methods for transferring knowledge in playing music, dancing, set design, performance equipment Choreography for the Qi Lin Lantern Dance. And The preservation refers to the creating awareness of the value and importance, restoration, and protection of the Qi Lin lantern dance. Including community and school.

Keyword : Qi lin lantern dance, Holistically development, Transmission and preservation

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I would like to thank Luocheng Qi Lin Lantern inheritors, the head of the publicity department, the head of the cultural center, the principal and teacher of the cooperative school, the local people, etc., for accepting my interview during my field investigation, and personally performing for me to watch and analyze, giving me first-hand information, and actively cooperating and warmly receiving.

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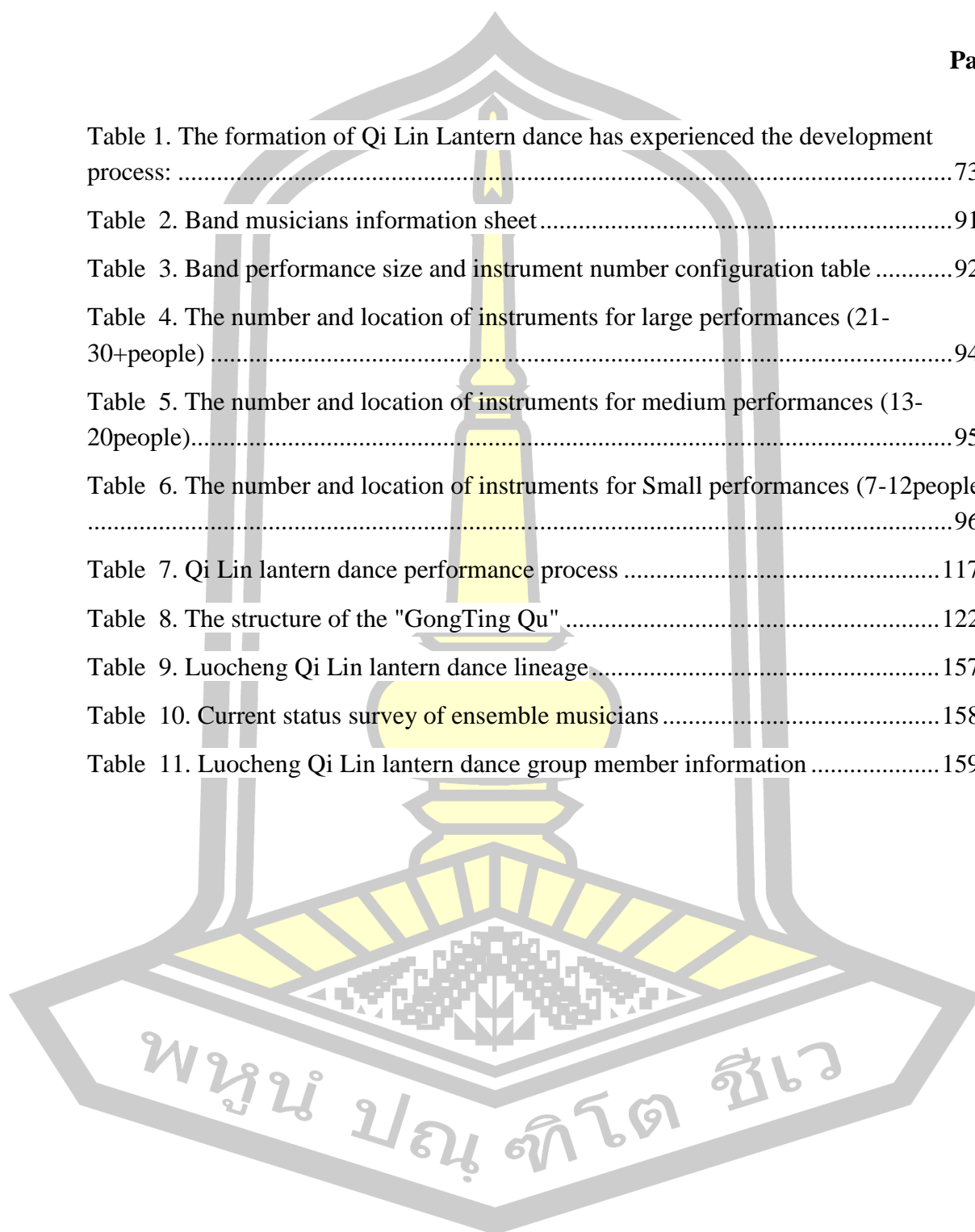
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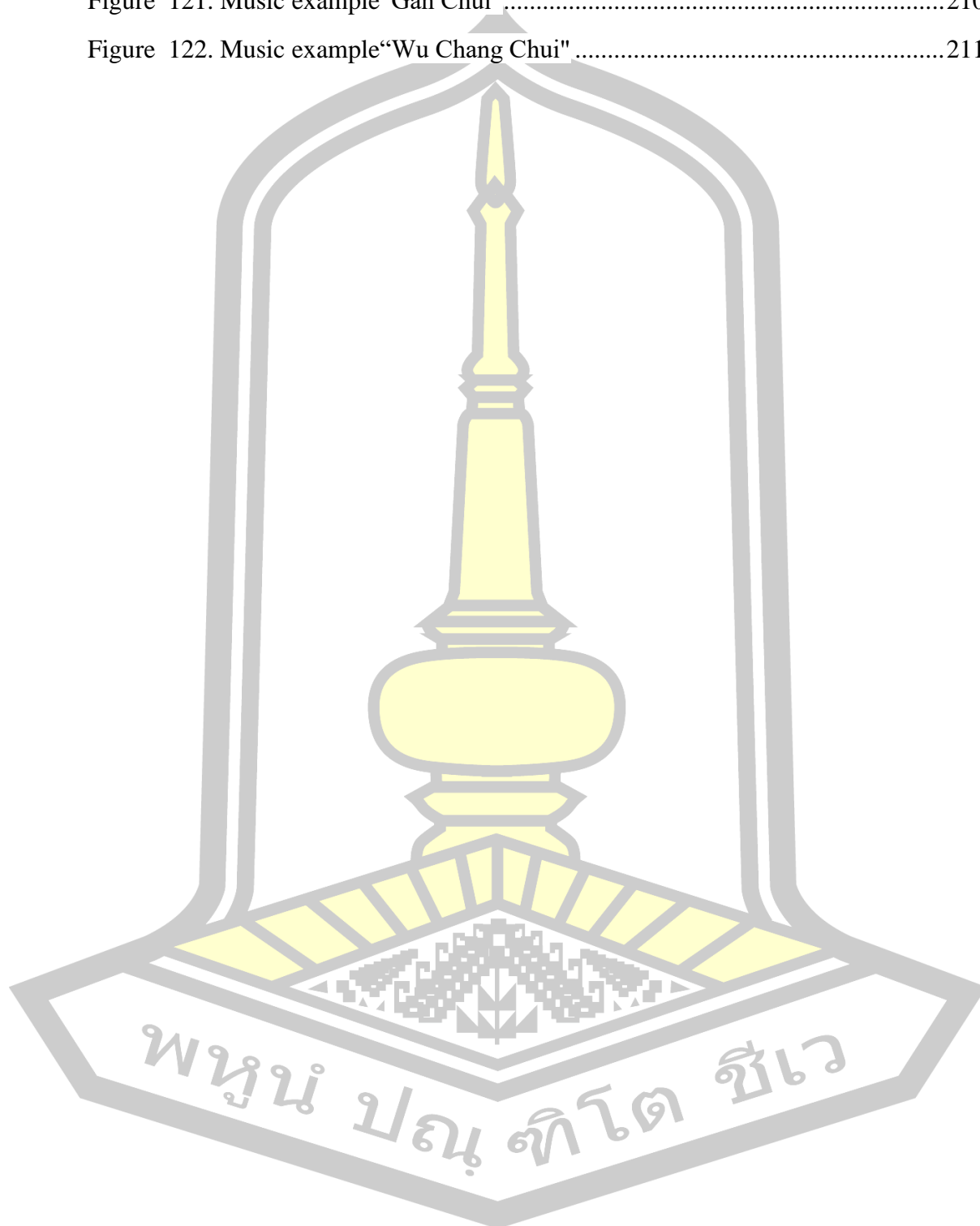
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CHAPTER I

Introduction

1. Research Background

In Chinese folk belief, there are four divine beasts (dragon, phoenix and turtle Lin), known as the "four Spirits". Qi Lin is one of them. The Qi Lin is a divine animal and auspicious animal in Chinese traditional culture. In Chinese classical literature, the Qi Lin is "the first of the four spirits", "the first of all animals" and "the long of the caterpillar". It has a unique position in Chinese traditional culture and has a long history. The earliest records of the Qi Lin in existing ancient books can be traced back to the Book of Songs, The Chun Qiu, and Zuo Zhuan, as well as the Classic of Filial Piety and the Chu Ci. It has a profound influence on the people. In the legend, it is endowed with very excellent quality and gentle temperament. People believe that Qi Lin can bring them luck and peace, and it is the symbol of auspice and the embodiment of beauty and goodness, and it is called "benevolent beast". In nature, in fact, there is no such creature as the unicorn, the unicorn, like the dragon, phoenix, are imaginary. (Zuo Q .M & Wang Y.J, 2016)

The Qi Lin culture is profound and colorful, carrying the totem belief and reproductive worship of the Chinese nation in ancient times, reflecting the historical changes of human life, and expressing the aesthetic psychology and folk beliefs of the people. In successive generations, the Qi Lin culture has a long history and is enduring. As a totem of the Chinese nation, Qi Lin is powerful and auspicious, conveying people's desire to have healthy and sturdy offspring and continue the fire of life. (Wang W,2009)

Qi Lin dance is a traditional folk dance with a long history, which combines music, dance, arts and crafts, martial arts and other elements. It has high cultural and artistic value. Qi Lin Dance is also called "dancing Qi Lin", "Qi Lin lantern" and "sending Qi Lin". Since dancing Qi Lin requires a certain foundation of martial arts, it is also called "Wu" Qi Lin in some places. (Shang Q,2012)

Qi Lin Dance is an important carrier of the Qi Lin culture. It is a popular animal-like dance, because it was developed on the basis of people's worship and

belief in the Qi Lin in history. Later, it developed into a popular traditional folk-dance art form in China. (Shang Q,2012)

Over the past 200 years, the Qi Lin Lantern Dance of Luocheng, Sichuan has absorbed the essence of local customs and traditional culture and gradually adapted to the historical changes and social development of Luocheng. In particular, the absorption of Tieshan martial arts and Sichuan opera has enhanced the artistry and appreciation of the Qi Lin Lantern dance. Luocheng Qi Lin Lantern Dance integrates local colors, mythological colors and folk colors. It is a traditional folk dance that integrates the elements of paper tying, Sichuan opera, dance and Tieshan martial arts. It has the characteristics of Shu regional culture and reflects the history, culture, customs and aesthetic taste of Luocheng. It has become one of the most popular folk-art forms in Luocheng. (Li Q.Q,2008)

Luocheng Qi Lin Lantern enjoys great popularity in the province and has established a landmark and representative position as a fine traditional folk art in the south of Sichuan. Since the founding of the People's Republic of China, it has participated in the folk-art performance and tour held by cities and counties for many times and has won the highest awards. Each performance is unprecedented and shocking. Its uniqueness and uniqueness are incomparable to other folk lantern dances. However, the transmission and development of the Qi Lin lantern dance in Luocheng is facing severe challenges in the process of transmission and development, in the rapid progress of urbanization and the flood of modernization, under the severe impact of Western culture, and similar to the situation faced by most traditional arts at present. Due to its high intensity, high difficulty, long time and low income, few people are willing to learn Qi Lin Lantern. In addition, with the impact of modern culture and modern lifestyle, and the impact of the Internet era, local young people in Luocheng have been exposed to a large number of emerging cultures, and have a strong sense of seeking knowledge and wealth, and love the colorful world outside. I have a completely different understanding of survival, beauty and happiness from my grandparents, and I no longer have the old enthusiasm for traditional arts and techniques. In addition, many young people are discouraged by the hard work required to learn a skill well. The "aging" phenomenon is also very serious in Luocheng. Young people are willing to work hard in big cities, and many old people

also follow their children, leaving some vulnerable groups behind. It is difficult to form a stable Qi Lin team with good physical quality, so Luo Cheng Qi Lin Lantern will gradually decline. (Li Q.Q,2008)

From the above description. The researcher realizes and recognizes the importance of research that ; A mythical animal bearing mixed characteristics of a dragon, horse and reindeer, Qi Lin is deemed a revered animal in Chinese culture. Unlike the dragon dance, which can be seen nationwide during traditional festivals or grand opening ceremonies, Qi Lin dance is only practiced in Hakka culture. It was not until recent centuries that Qi Lin dance had developed into a performing art of aesthetic and historical value that incorporates music, dancing and acrobatics. Problems of research The researcher found that There are many factors affecting the change and development of Chinese performing arts and culture, especially behavioral mechanisms. Values of people in society Social context such as economy, society, education system, development of local artists. Adjustments in arts and culture, etc., all affect the style and development of the Qi Lin lantern dance in Luo Cheng, Sichuan. For this reasons, The researcher is therefore determined to study the holistic development in order to bring research results to raise awareness of people in society and find ways to protect and protect them. Maintain and enhance the methods of organizing music and dance performances and add value to Luo Cheng, Sichuan society to be seen and be a model for the development of performance formats.

2. Research Objectives

2.1 To investigate the holistically development of the Qi Lin Lantern dance in Luo Cheng City, Sichuan Province, China.

2.2 To analyze the interaction between Music and Performing Arts in the Qi Lin Lantern Dance in Luo Cheng City, Sichuan Province, China.

2.3 To give guidelines transmission and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance.

3. Research Questions

3.1 What is the holistically development of the Qi Lin Lantern dance in Luocheng City, Sichuan Province, China?

3.2 What is the interaction between Music and Performing Arts in the Qi Lin Lantern Dance in Luocheng City, Sichuan Province, China?

3.3 what is the guidelines of transmission and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance?

4. Research Benefits

4.1 We will know the holistically development of the Qi Lin Lantern dance in Luocheng City, Sichuan Province, China.

4.2 We will know the interaction between Music and Performing Arts in the Qi Lin Lantern Dance in Luocheng City, Sichuan Province, China.

4.3 We will understand the guidelines of transmission and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance.

5. Definitions of Terms

5.1 The Holistically development refers to the musical cultural context, social context, Musical composition and creativity in music and performing arts of the Qi Lin Lantern Dance.

5.2 Qi Lin Lantern Dance refers to the Qi Lin Lantern Dance in Luocheng city, Sichuan Province, China.

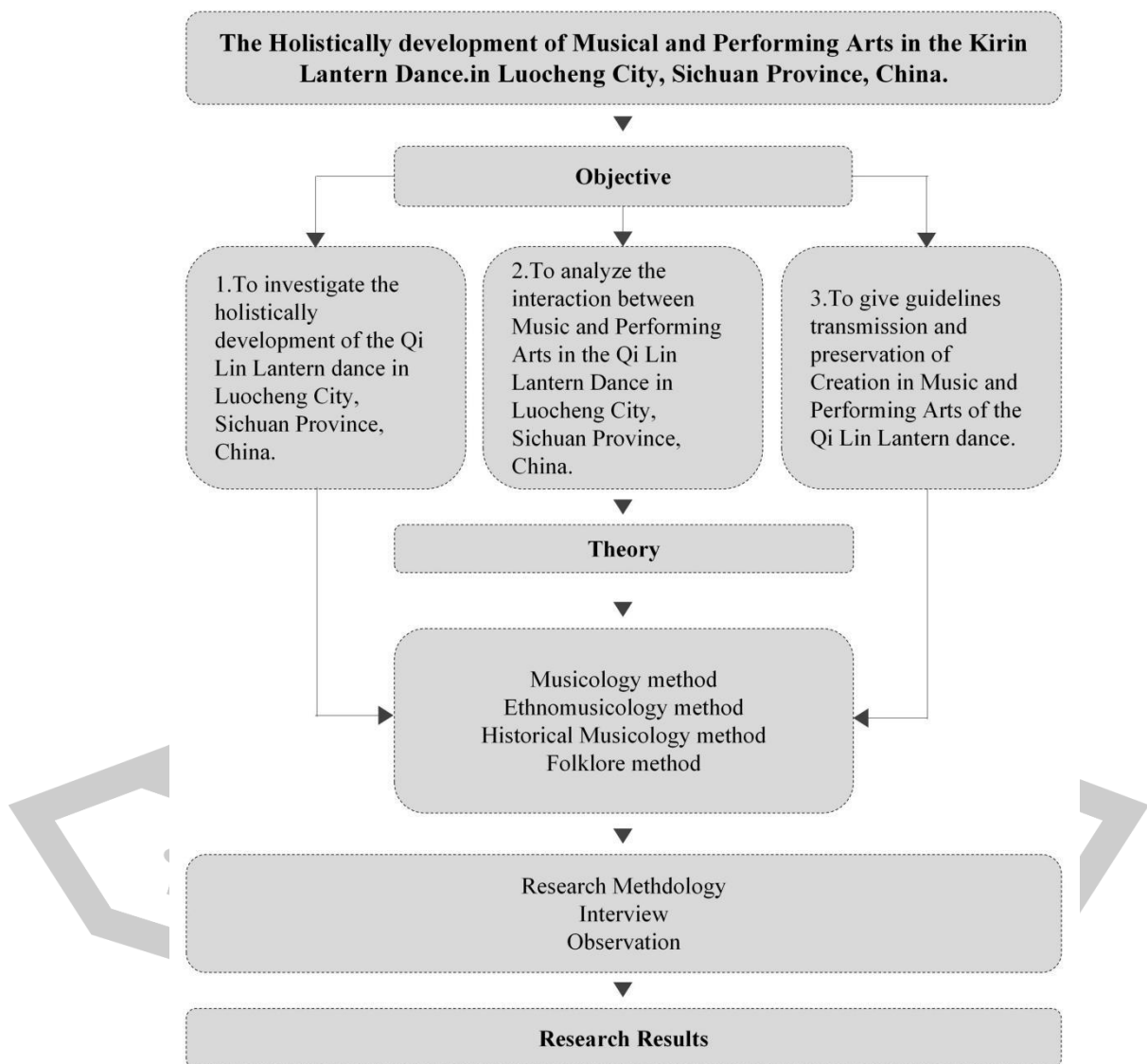
5.3 The interaction refers to the relationships between the composers, musician, and performers of the Qi Lin Lantern Dance.

5.4 The transmission refers to process. Methods for transferring knowledge in playing music, dancing, set design, performance equipment Choreography for the Qi Lin Lantern Dance.

5.5 The preservation refers to the creating awareness of the value and importance, restoration, and protection. of the Qi Lin lantern dance in Luocheng city, Sichuan Province, China. Including community and school.

6. Conceptual Framework

From the research study on the holistically development of the Qi Lin Lantern dance in Luocheng City, Sichuan Province, China. The researcher has established a research framework by selecting theories/principles from influential thinkers in various fields that are consistent with. The research consists of Theory of holistic, Theory of Musicology, Ethnomusicology, and Theory of Performing arts. This framework is like a compass for analyzing and synthesizing data and discussing the results in the final process.



The Conceptual Framework of The Dissertation

Source:Kun He (2023)

CHAPTER II

Literature review

In the subject about Research on the Holistically development of Musical and Performing Arts in the Qi Lin Lantern Dance in Luocheng City, Sichuan Province, China. 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. The general knowledge of Luocheng City
2. The general knowledge of Qi Lin lantern dance in Luocheng City
3. The concept of holistically development research
4. The theory used in this research
5. Document

1. The general knowledge of Luocheng City

1.1 Geography and culture in luocheng City

Luocheng is one of the key historical and cultural towns under protection in Sichuan Province. As early as 2007, Sichuan Provincial People's Government designated its Boat Street as "Provincial Cultural Relic Protection Unit". In January 2010, it was awarded as the first batch of "Famous Historical and Cultural Streets" in Sichuan Province. In May of the same year, it participated in the Shanghai World Expo. As for the origin of its name, there is such a history: the Luo of Luocheng was originally its traditional character Luo, which means "to gather guests from all over the world and welcome people from all over the world". As early as the late Ming Dynasty, it was just a village with a small area. Ou family and Yang family were the two most prestigious families in the local area. Ou family engaged in salt, coal and other goods, while Yang family engaged in cattle trading. Soon, the small village gradually became a large market. One day at leisure, the two shopkeepers went to tea and chat together, watching the stream of business people rushing to the road, but no one knows the place name here, they decided to give this place a name, let the business visitors remember here. At this time Yang home shopkeeper mind a "four", a

"D" composed of "Luo" word, then use the hand to take tea and write on the tea table, Ou home shopkeeper clapped, come here in addition to local residents, are some businessmen from all over the country, take "Luo" word both image, moral or, the two families of the shopkeeper reached a consensus, popularized, The name soon spread with an endless stream of business visitors, attracting more and more people to come to Luo Cheng business development.

1.2 Living environment of Qi Lin Lantern music and Dance in Luocheng, city.

Originally unknown deep mountain market, gradually became a business town, but here is located at the top of the mountain, water is scarce, local people are miserable, folk spread "Luocheng dry wharf, water as expensive as oil" old story. During the reign of Emperor Chongzhen of the Ming Dynasty, Zhang Xiucui, who came from other places, came to a teahouse to drink tea by way of Luocheng. In the rest room, he saw that the tea customers around him would sigh deeply and drink every drop of tea before leaving. Zhang Xiucui was very surprised and asked an old man sitting next to her about the reason. The old man sighed and said, Luocheng is short of water. Zhang Xiucui mused for a while, he said four formulas: Luo Cheng dry wharf, merchants difficult to stay. If it is not short of water, Luo Cheng build a boat.

"A boat travels in water, where there is water there is water". In order to change the harsh living environment, people under the leadership of Zhang Xiucui made concerted efforts to demolish old houses and build new ones, transforming the original small village into a big boat. In the process of transformation, the local people, with the hope of a better future, with mutual cooperation, went to the Iron Mountain five kilometers away to cut wood for materials, shoulder to shoulder, shoulder to shoulder. In less than three years, a large ship stands on top of the hill. The main street is a ship-shaped structure, long from east to west, short from north to south, 209 meters long and 9.5 meters wide. Bow to the east, on both sides of the hull there is a row of cool hall, like the ship; The opera House is located in the middle of the hull like a cabin; The temple of Lingguan in the east and the mosque in the west echo each other, just like the rudder of a ship, so it has the nickname of "a shuttle in the cloud". This boat-shaped street has five features:

1) Earthquake-proof, the buildings of the ancient town adopt the wood-frame style of the folk houses in southern Sichuan. The houses are connected from left to right strong stability.

2) "Sunny and Rainy Market", Liangting Street is cleverly designed. Regardless of weather or rain, people drink tea in Liangting Street, Going to the theatre, playing chess, etc. are protected from the sun and rain.

3) Merit, Liangting Street shops are built by local people, reflecting the creation of virtue in ancient times. Thought, now is to pay attention to harmony.

4) Warm in winter and cool in summer, living in Luocheng, boat street in winter wind cannot blow in, especially warm; It's cool in summer.

It's not stuffy. Siege to block thieves, ancient ship street bow and stern of the gate are guarded, the bow of the stone mast, like the mast of a big ship, hung a red lantern, every night at eight o'clock, a light lantern, followed by the door, day by day, both sides of the house connected back wall, inside the people cannot go, outside the people cannot enter, this pattern is very conducive to anti-theft.

The Luocheng Qi Lin Lantern dance was originally a way of entertainment for people to express their inner feelings during idle farming. During the performance of the Qi Lin Lantern, gongs and drums are loud and loud in the boat-shaped Street, sending blessings to everyone and contributing to the harmony between neighbors. Thus, it can be seen that Luocheng Qi Lin lantern can not only contribute to the inner harmony of self, but also contribute to the harmony between self and others, which is the harmony between people and hearts, people and others in the value of harmony. Enrich people's spiritual and cultural life, but also help to promote the development process of socialist harmonious society.

พหุ มั บณุ ทิโต ชีเว



Figure 1. Aerial view of Luocheng Ancient Town

Sources ; <https://www.chinadiscovery.com/sichuan/sichuan-ancient-towns.html>

2. The general knowledge of Qi Lin lantern dance in Luocheng City

2.1 The source of Qi Lin Culture

2.1.1 Relation between Qi Lin's prototype and totem

As a traditional sacred animal of the Chinese nation, the Qi Lin has a long history. The image of the Qi Lin has been integrated into the traditional art forms of Chinese dynasties. Through the historical records and the images on the unearthed relics, we can find the evolution of the Qi Lin image from simple to complex. Qi Lin, originated from the totem worship of grassland people, takes the deer as the female form and combines the characteristics of rhino, ox, horse, Wolf and other animals. It is a typical "mixed form" deity animal. With the change of times and the influence of foreign cultures, the Qi Lin appears the trend of liger and dragon, forming the cultural complex of the Chinese nation which originates from totems but goes beyond totems.(Wang W,2009)

The earliest written records of Qi Lin can be found in the Book of Li Ji • Li Li Yun and the Book of Shi Jing • Zhou Nan • Lin Zhi zhi. It can be estimated that the word Qi Lin appeared in the Chun Qiu Period at the latest. However, it is unlikely that any noun came into being out of the blue. The Qi Lin had a long history of cultural incubation, even dating back to ancient mythology. According to Zhu Enfang's research, the first description of the Qi Lin is the Kai Ming beast of Shan Hai jing • Hai Nei Xi Jing. The Book of Lin written by Wang Ruohai in the Song Dynasty verifies

each other, which proves that Kenlightened beast and Qi Lin have transmission relationship. However, the Kenlightened beast in the Classic of Mountains and Seas is different from the deer-like image of Qi Lin passed down later.(Guo P ,1986)

What is the prototype of the Qi Lin, what is the source of its fantasy, and why has it changed dramatically? In this regard, the academic community has different opinions, the mainstream view is that the prototype of the Qi Lin is deer, originated from the grassland people's totem worship. The word "totem" derives from an American Indian word and translates to "his kinsman." Due to the extremely limited productivity and the unknowable nature, the primitive ancestors believed that they were related to certain animals or plants. Under the death threat of countless natural disasters, they believed that only totems related to their blood could protect, soothe and lead the clan. Thus, totemism, an ancient and peculiar folk culture phenomenon, was derived. Different from nature worship in the general sense, totemism usually selects a class of familiar things around and is often closely related to the geographical environment of the clan. (Wang W,2009)

The book "Huangge Qi Lin Culture" points out that the Qi Lin may have originated from the totem worship of the grassland people originally living in the northwest. At the end of the Shang Dynasty and the beginning of the Zhou Dynasty, the water and grass in Northwest China were abundant and suitable for the production and reproduction of deer. According to fossil data, there were indeed a large number of deer at that time, and they were the main hunting or breeding objects of the ancestors in Northwest China. Therefore, the theory that the prototype of the Qi Lin is deer has a realistic basis. (Ye C S & Luo X. G, 2002)

On the other side, from the text modeling, Qi Lin two words are from the deer. In Shuo Wen Jie Zi, Xu Shen of the Eastern Han Dynasty described the close relationship between Qi Lin and deeridae. On this basis, the grassland people gradually formed the belief of divine deer and worshipped it as a totem during their long-term contact with deerfamily, thus forming the cultural origin and belief basis of the sanctification of Qi Lin. (Zhang G. L,2008).

Going back to Kailin's predecessor Kailin, Kailin obviously experienced a long evolution from "tiger shape" to "deer shape". As a symbol to distinguish clans, this evolution was often related to the merger and marriage between clans. In the

Book of Lin, Wang Ruohai also writes that after generations of marriages, the Pot-minority and Qiang ethnic groups gradually developed into the Xirong ethnic group, which takes deer as its totem. The "tiger totem" was completely replaced by the "deer totem". Combined with the strong cultural influence of Xirong, the Qi Lin began to adopt a relatively fixed female form, the deer. (Wang R. H, 1991)

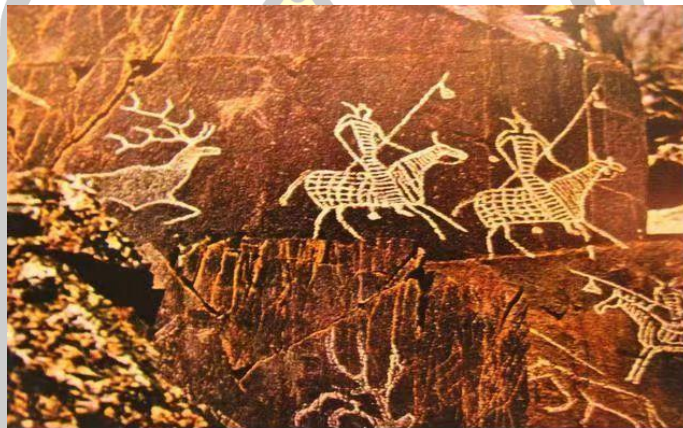


Figure 2. Deer totem in Helan Mountain rock painting

Source: <https://mr.baidu.com/r/1bHGHYNbY0o?f=cp&u=0e9bdebbf67e9811>

2.1.2 Evolution of Qi Lin image

"Mixed form" is one of the characteristics of mythological animals. The main characteristics are: "mutual borrowing or mixing of trunk or organs; The blend of their 'features' or functions is amplified and highlighted. They are not pure fantasy, but real animal bodies and organs, recreated with imagination artistic composition. The 'noumenal personality' of the natural animal disappears, absorbing and amplifying the personality or characteristics of other animals, adding some 'meaningful' characteristics to the inherent, forming a new 'blended personality'. As a mythical animal in ancient China, the Qi Lin is a typical mixed-form deity animal or a synthetic deity animal.(Xu X .J,2003) .

In the Western Han Dynasty, "Shuoyuan •BianWu" records: "Qi Lin: elk body, oxtail, dome, corner." It is recorded in "Guang Hong Ming Collection • Mou Zili HuoLun" that "Moose body, oxtail, deer hooves, horse back." As can be seen from the above documents, although the Qi Lin takes a natural animal - deer as its female form, it also combines rhino, ox, horse, Wolf and other animal organs. This is

the origin of myth thinking itself, fuzziness, plurality caused by ancestors in imagination and creation of Qi Lin, not satisfied with just ordinary and specific realistic animals, it is a utilitarian purpose, will other animals powerful, beautiful characteristics are set on the Qi Lin god animal body, and because myth thinking is a kind of image thinking, Ancestors believed that only by giving organs to deer can they give them powerful characteristics, so they unconsciously combined the organs of various animals into artistic combinations, realizing the defamiliarization and sanctification of real deer creatures, and forming legendary animals that do not exist in reality. Later, as the legend of the Qi Lin spreads by word of mouth, the Qi Lin culture is constantly blended with different cultures when it spreads across regions and ethnic groups. When people of all ethnic groups fantasize about the image of the Qi Lin, they often give it a new appearance and meaning based on their own experiences, so that the Qi Lin images in different places show different regional characteristics. This combination of local, national imagination after the Qi Lin image appears more complex and difficult to distinguish. (Ma S.Z, 2012)

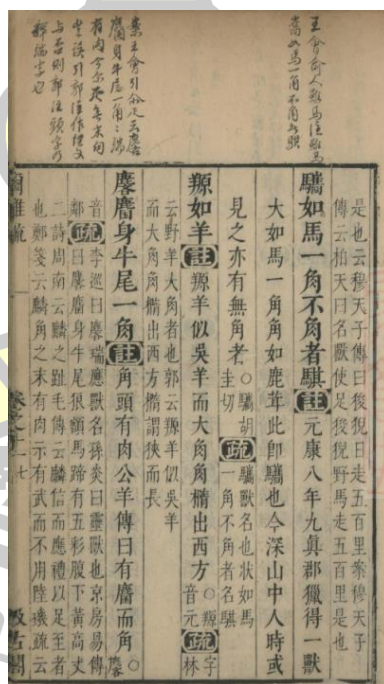


Figure 3. The records about the Qi Lin in Erya Shi Beast are collected in Shanghai Library

Source: https://mp.weixin.qq.com/s/f7P_EX3kdVWwmxdCV_uy9Q

As a traditional auspicious animal with a long history, the image of the Qi Lin has changed continuously with the transformation of people's aesthetic in the following thousands of years, which can be found from the description of ancient documents and the cultural relics unearthed today. During the Eastern Han Dynasty, Buddhism was introduced into China, and the lion statues that accompanied it helped transform the image of the Qi Lin from docile and dexterous to vigorous and powerful. Lion has a high status in Buddhism. Sakyamuni is nicknamed "the Lion of Man" and "the Lion King", the mount of Manjusri is a lion, and the protection of Buddhist grottoes are mostly lions, which shows Buddhism's preference for lions. In a sense, lions can be said to be the symbol of Buddhism. As Buddhist thought became more and more popular in China, the image of the wisdom and bravery of the lion became a popular aesthetic trend. Therefore, in the art of painting and sculpture, lion-shaped class, lion-shaped imitation lion, Qi Lin made an exotic trend of liger. Such as Yongning Mausoleum stone Qi Lin lion head lion foot, body type tiger leopard, strong and vigorous, majestic form.(Zhang G. L,2008).



Figure 4. Nanjing Yongning Mausoleum stone Qi Lin

Source: <https://mp.weixin.qq.com/s/B32BcLyhORb4ILPrsLuESw>

Among many unearthed Han stone sculptures, such as Zhaojue Stone in Sichuan Province and Tanxi ancient City in Anhui Province, the Qi Lin image has obvious wings on its belly. Before the Han Dynasty, the plastic art, very few animals

decorated with wings. Liang Sicheng pointed out in the History of Chinese Sculpture that the Chinese winged lion may have been influenced by the Persian Stone Lion of ancient Babylon in West Asia.(Hou Y.J,2012).



Figure 5. Persian stone lion mural

Source: https://mp.weixin.qq.com/s/f7P_EX3kdVWwmxdCV_uy9Q

During the Tang Dynasty, due to the end of the chaos, the decline of theocracy and the rise of monarchical power, the ruling class showed little interest in the appearance of the Qi Lin. The Qi Lin was ignored in the court, but it was more and more popular among the people, often appearing in stone carvings, bronze mirrors, costumes and other artistic designs. For the sake of beauty, the Qi Lin has changed from a beast to a deer, from tall and mighty to gentle and graceful. After the Yuan Dynasty, the image of the Qi Lin was influenced by the dragon culture and began to mix with the image of the dragon. The shape of the image was similar to that of the dragon Qi Lin, which was specifically manifested as the position of the neck of the deer. For a dragon's body, rhino horn for a dragon's head, the body is covered with dragon scales. Shandong Tai 'an Daimiao Stone memorial plate relief Qi Lin, head similar to a dragon, body similar to deer, horseshoe, oxtail, half scale. All have the obvious morphological characteristics of dragon. Ren Dayou said in the Origin of Dragon and Phoenix Culture: Although the Qi Lin is modeled after a deer, it is actually a kind of mutant dragon, with its claws for its hooves." Although the author does not agree with this point of view, it can also be seen that the dragon culture and Qi Lin culture penetrate clearly, appearing the appearance of the assimilation of the dragon and the dragon. (Hou Y.J,2012).

2.1.3 Legend of the Qi Lin

The legend of the Qi Lin has a history of more than two thousand years. It originated from people's belief in the divine deer, but it really began in historical records. As a historical record, the book is simple but unknown, leaving great space for the imagination of the public, which then triggered the collective creation of people with rich imagination and creativity. In the process of oral transmission, a lot of Qi Lin legends were formed. They are not history, but can enter history. As Wan Jianzhong said in Introduction to Folk Literature: Legends do not need historical truth, but they cannot be separated from history. It is because the legends have obtained some historical basis that the plots appear authentic and credible. And because the legend is not history itself, it makes the characters and events more typical, enhances the artistic appeal of the legend, and integrates the strong love and hate of the people and good wishes." Therefore, the author divides the legend of Qi Lin into the origin category and the custom category. (Wan J.Z,2006)

The origin of the Qi Lin legend mainly explains the question of where the Qi Lin came from. Legend is a kind of special and intense historical discourse, by people's bold imagination and exaggeration, often has a strong legendary. Therefore, as a legendary divine animal, the Qi Lin's origin is no small matter. Related to the legend, there are mainly "cow born Qi Lin", "Xi Shou Capture the Qi Lin" two categories.

"Cow born Qi Lin" as the name suggests, about the question of where the Qi Lin came from, the legend of the Qi Lin through the "dragon's descent", "God cow breeding", "mother deer feeding" three plots will be the combination of the object of ox, dragon, deer together, and with its twists and turns of the divine life added to the legendary Qi Lin. As for the reason why cow born Qi Lin, rather than deer born Qi Lin, is due to the local southwest of Shandong "cattle" regional characteristics. There has long been a folk saying that "cows give birth to Qi Lin pigs give birth to elephants". Cows are industrious, tenacious and tough, and can be eaten and served. They are indispensable animals in the farming society. (Si.M.Q&Yang.Y,2009)

The "Xi Shou Capture the Qi Lin" first appeared in the Chun Qiu, and it was supplemented in the Biography of the Zuo Zhuan and the Gong Yang Zhuan. The true symbol of the pattern is the record of Huelin in the Records of the Grand

Historian • The Family of Confucius by Sima Qian in the Western Han Dynasty: Ai Gong of Lu led a group of men to kill the Qi Lin in the process of hunting and hunting in the West. As the people did not know what it was, they called the great sage Confucius. When Confucius saw the death of the Qi Lin, he cried and cried. He thought that the death of the Qi Lin was an ominous sign and that his time had come. As expected, the Spring and Autumn Annals was finished. (Si.M.Q&Yang.Y,2009)

Folklore is also related to Confucius. There is a saying among Chinese people that goes, "When the Qi Lin fell from heaven, Confucius was born. When the Qi Lin died, Confucius died." It can be seen that Confucius' life is closely connected with the legendary Qi Lin. According to legend, when Yan Shi, Confucius' mother, was passing by Nishan, she suddenly felt pain in her abdomen. At that moment, the sky suddenly gave a loud sound, Sheng music was singing in unison, the sky was full of red light, the auspicious air was swirling, and the fragrance was pleasant. I saw a golden Qi Lin with horns, carrying a fat white baby, riding on a five-colored cloud, falling from the sky, and his head crashed into Yan's arms. At this point, the great sage Confucius was born. Another "send son" legend said is "dream of a Qi Lin, mouth holding a big book box, carrying a child on her back to her house" No matter what form the Qi Lin will be sage Confucius into the mother of the hole body, folk are believed that the child sent by the Qi Lin must be gifted, is wise and virtuous can be made of material. Therefore, until now, when getting married, we have to paste the calligraphy and painting "Qi Lin sends children" on the door or in the new room, hoping that the new daughter-in-law can have a promising child, make achievements and honor the ancestors. Therefore, Chinese folk people often go to the "Ruilin Temple" to seek the son, in the process of seeking the son, often learn the appearance of the mother of the hole, the colorful embroidery hanging on the horn of the statue of the unicorn, and then pick some grass to take, while praying: "drink the Qi Lingrass, have a small next year." This is from the ancient spread of the "Qi Lin sent son" legend. The customs and legends preserve a relatively free and lively form, showing the origin of the relationship between Confucius and the Qi Lin, but also carrying their own hope for more children, more happiness and success. (Gong S. X,2011).



Figure 6. The scene of the capture of the Qi Lin in the Ming Dynasty's Confucius Holy Trace Map

Source: <https://mq.mbd.baidu.com/r/1bHJcPbHFRe?f=cp&u=6d07fb35e9118185>



Figure 7. The scene of Confucius' mother meets the Qi Lin the Ming Dynasty's Holy Trace Map

Source: <https://mq.mbd.baidu.com/r/1bHJcPbHFRe?f=cp&u=6d07fb35e9118185>

2.1.4 Auspicious meaning of Qi Lin Culture

Qi Lin is a Chinese traditional auspicious animal. The Book of Song: From the external shape, it integrates the lion's head, antlers, tiger's eyes, elk's body, dragon's scales and oxtail. The tail is hairy like a dragon's tail, with meat in one

corner. Another Qi Lin image is a dragon head, horse body, and dragon scales. Tail hair like dragon tail stretch. The ancients believed that the Qi Lin infested place, there will be good luck. It is sometimes used to describe a person of outstanding ability and integrity. In the Ninth Book of LiJi·LiYun:Lin, Phoenix, turtle and dragon are called the four spirits, it can be seen that the status of Qi Lin is very high, at least equal to the dragon, not lower than the dragon.(Zheng X,1986).

Qi Lin is the most expected auspicious animal in China. Their appearance signifies the happiness of the generation. Therefore, people hope that the Qi Lin is always with them, bringing them luck and light, and eliminating the bad. When this belief in ancient times is passed down, the auspicious meaning of the Qi Lin is also widely recognized and firmly rooted in people's consciousness. The Qi Lin becomes a symbol of a certain idea, a manifestation of a certain artistic conception, and a demonstration of a certain power, which inspires people's imagination and guides people's spirit to fit a certain idea and enter a certain realm. To give people hope, comfort and a certain pursuit of power, into the folk life, performance in all aspects of national culture. Qi Lin is a lucky god, the Lord peace, longevity; Due to its profound cultural connotation, Qi Lin is made into various ornaments and ornaments for wearing and placing at home in traditional Chinese folk etiquette, with the intention of praying for good luck and peace. (Wan J.Z,2006).

First, it was used in the dynasties of ancient China. As a mascot, Qi Lin was often used in ancient Chinese dynasties. History shows that Emperor Wudi of Han Dynasty built the Qi Lin Pavilion in Weiyang Palace, drawing images of meritorious officials, to show his love of talent to the world. Qi Lin classification has sent son Qi Lin, blessing Qi Lin, town house Qi Lin, its name represents its meaning, many ordinary people have placed today. Qi Lin is endowed with noble, benevolent and auspicious meaning by culture, so today Qi Lin is made of jade, gold, red lacquer carving, copper, obsidian or glass and other high-quality materials. (Fei Z.G, 1993)



Figure 8. Han Dynasty gilt Qi Lin. Left is the collection of Henan Museum, right is the collection of British Museum

Source: <https://mp.weixin.qq.com/s/B32BcLyhORb4lLPrsLuESw>

Second, used for official court clothes. In the Qing Dynasty, the emblem of the buzi of a pin official was the Qi Lin, which was second only to the dragon. In the Qing Dynasty, only the royal relatives were eligible to wear the logo of the dragon. The emperor was the yellow dragon and the purple dragon, and the prince, ge, Bei le and Bei Zi were the dragon's patterns. The most famous Qi Lin figure in China is the Qi Lin figure in the Southern Imperial mausoleum in Nanjing. There are many kinds of divine pets in Zhenshou Ruifeng, but all of them are evolved from the Qi Lin figure.(Dong F.S,1983).



Figure 9. A Qi Lin pattern on official clothing in the late Ming Dynasty. In the Metropolitan Museum of Art

Source: <https://mp.weixin.qq.com/s/X3KpGV2JPKGwfcQDmt2QLA>



Figure 10. In the Ming Dynasty, there were official uniforms made of Qi Lin

Source: <https://mp.weixin.qq.com/s/X3KpGV2JPKGWfCQDmt2QLA>

Third, it is used in Chinese traditional folk etiquette. Due to its profound cultural connotation, Qi Lin is made into various ornaments for underage children to wear in traditional Chinese folk etiquette. With the intention of blessing and blessing. Such as the famous "Dream of Red Mansions" here the Qi Lin is not only the amulet of Shi Xiangyun, but also a token of her marriage. Another Huangmei opera "Female son-in-law", a pair of jade Qi Lin also represents the witness of love. Heroine and hero blocked by the girl's parents' decision, the hostess bus in the hero a jade Qi Lin, vowed "life and death will not change heart. Wait until both sides break through the obstacles, Jack shall have Jill, happy night two sides Qi Lin finally pair.(Wan J.Z,2006).

Fourth, it is used for architectural decoration. Brick and wood carving is an important way of ancient architectural decoration. It has rich themes and excellent carving, which gives architectural modeling a vivid image. Brick carving is mainly used in brick structure building veneer and wood structure building brick wall eaves; Wood carving in addition to the use of building eaves, more used in the interior eaves decoration. Brick carving in Tianjin is the best in the art of brick carving. During the reign of Qianlong and Jiaqing in Qing Dynasty, brick carving artists were called "carving work". During the reign of Daoguang, it developed into an independent industry, forming the world-renowned "Tianjin Brick Carving". The wood carving techniques on the flower gate, the interior and the exterior of the flower, the square, the flower cover and the four screens, the flower plate and the flower teeth are also unique. Chinese buildings, especially residential buildings, are mostly made of brick

and wood. Auspicious patterns with profound meanings are popular in eaves, fangshan walls, lintel, window frames, screen walls, pillars, slab walls, roof ridges, and drum stones, etc., which are decorated with brick, wood or stone carvings, among which Qi Lin is a commonly used auspicious animal. Some stone Qi Lin decoration on both sides of the gate, both shows the noble gate, and the town house to ward off evil.(Si.M.Q&Yang.Y,2009)



Figure 11. The Qi Lin pattern on the stone panel of the Yuan Dynasty is collected in the Capital Museum

Source: https://mp.weixin.qq.com/s/f7P_EX3kdVWwmxdCV_uy9Q

Since ancient times, people have been fond of wearing Qi Lin statues as amulets, which are made of gold, silver, copper and jade. They especially pay attention to wearing "Qi Lin locks" for infants, in order to pray for a long life for children. In addition, traditional patterns based on Qi Lin's artistic modeling are also widely used. In the Book of Songs, King Wen and his family were praised with the phrase "the toe of a Lin". All of them later used "trench toe" as a metaphor for the ability and virtue of their descendants. As a kind of mascot, the Qi Lin is often used in government. During the reign of Emperor Wudi of the Han Dynasty, he built a Qi Lin Pavilion in Weiyang Palace and hung the portraits of meritorious officials on the pavilion to show the highest honor, which clearly likened the Qi Lin to a talented man. In the time of Wu Zetian in the Tang Dynasty, Qi Lin was embroidered on the robes, which were called "Qi Lin robes" and were specially given to Wu officers with three or more categories. In the Qing Dynasty, Qi Lin was embroidered on the "buzi"

of Wu attache Yipin, which became the symbol of the hierarchy. Thus, it can be seen that the Qi Lin's status is very high, second only to the dragon. On the skirts of some ladies, the auspicious pattern of beasts worshipping the Qi Lin is often embroidered to express a kind of good wishes. In the folk paper-cut, New Year pictures, embroidery, wax dyeing, porcelain and other arts and crafts, have left the vivid shadow of Qi Lin. (Dong F.S,1983).



Figure 12. Qing Dynasty blue and white Qi Lin pattern jar, collected in Tianjin Museum

Source: <https://mp.weixin.qq.com/s/B32BcLyhORb4ILPrsLuESw>

Qi Lin style is also used for coins. In the Qing Dynasty, Qi Lin sent lotus leaves to hang money. The front of this money is the boy riding on the Qi Lin, which is vivid, implying the Qi Lin sent children. On the back is the crane, and on the top of the money is the lotus leaf, which symbolizes noble and noble. In mythology, the Qi Lin is a symbol of good luck and can bring noble children. Qing Dynasty brass special-shaped hanging money, is a Qi Lin walking in the cloud, the Qi Lin is the head of the four spirits (Qi Lin, dragon, phoenix and turtle), dragon and phoenix is the totem of the ancient people, in the beginning is the earth and the celestial messenger, later by the king as a symbol of their own identity, the Qi Lin head, should also be a noble god. Here it uses the effect of the gods in the coin to bless the wearer. Ming Dynasty Xidelin son back Qi Lin send money, money is positive four-character script "Xidelin son", dignified and beautiful font, is a very beautiful calligraphy works, here

reflects the moral function of spending money. The Song Dynasty Phoenix Qi Lin hollowed out money. This piece of money hollowed out shape, phoenix and Qi Lin play, exquisitely carved, lifelike, round round wear, inside wear outside edge are double lines, bronze investment casting, exquisite, is cast in the Song and Jin period, can be regarded as a rare money. This coin shows the effect that the Qi Lin and the phoenix are both gods.(Si.M.Q&Yang.Y,2009)



Figure 13. Qing Dynasty Qi Lin send lotus leaf hanging money

Source: <https://mp.weixin.qq.com/s/KDtI-FyEf3enRXavTPAArQ>



Figure 14. Ming Dynasty Qi Lin send Xide Liner money

Source: <https://mp.weixin.qq.com/s/KDtI-FyEf3enRXavTPAArQ>

2.2. The communication between Qi Lin Culture and Chinese and foreign cultures

As early as in the classical literature of the Zhou Dynasty, there have been many records about the Qi Lin. The Book of Rites called "Lin, Feng, turtle and dragon" the "Four spirits", and regarded Lin as "the first of the four spirits and the first of all beasts". The worship of "Lin" was very obvious in the Zhou Dynasty, so

some people believed that "dragon" was the totem of the Xia Dynasty, "Feng" was the totem of the Shang Dynasty, and "Lin" was probably the totem of the Zhou Dynasty.

As early as the Qin Dynasty, the Qi Lin has been used as an artistic image of stone statues, but it is difficult to know the image of the Qi Lin at that time as the real thing is no longer in existence. If it is difficult to see the external factors of the Qi Lin culture in the early literature classics, then the image of the Qi Lin has entered the artistic image since the Han Dynasty at the latest. The appearance of Qi Lin as an artistic image was first reflected in the early stone carvings of mausoleums. It was mentioned in the Xijing Chronicles that a pair of stone Qi Lin was placed under the plane tree in front of the Qingwu Temple in the west of the Five Tussah Palace (the Palace of the Western Han Dynasty), with the head ten feet and three feet high. During the Han Dynasty, Linlin was commonly used as the decoration of the mausoleum of the animal. In the Han Dynasty, Qi Lin Stele, Gunaglin Stele and the stone stone of Han tomb in Suide, Shaanxi are all similar to deer, with one head.(Gong S. X,2011)

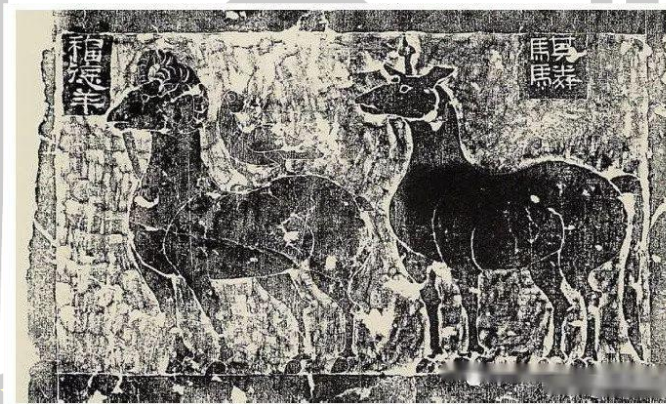


Figure 15. There is an inscription "麒麟" on the right side of Han painting stone reliefs unearthed in Yanzi Bu, Pizhou, Jiangsu Province

Source: <https://mp.weixin.qq.com/s/X3KpGV2JPKGWfCQDmt2QLA>

During the Wei, Jin, Southern and Northern Dynasties, the art of tomb carving was revived. In addition to inheriting the vigorous momentum of stone carving of the Han Dynasty, it paid more attention to absorbing artistic factors from India, Greece and Persia. These external factors also gave the image of the Qi Lin more rich content. This period of mausoleum stone carving is divided into stone road god

column, stone stele, stone beast three kinds, stone road god column and Greek temple stone column style with a rut, and stone beast is Qi Lin, Tianlu, talisman. At this time, stone carvings paid attention to the characteristics of left and right symmetry, and formed a certain system. Stone beasts in front of the tomb were either double-horn or single-horn, with wings carved on their shoulders or legs, which was generally called "Qi Lin".

After the Southern and Northern Dynasties, the image of the Qi Lin as the stone carving of mausoleums gradually disappeared, replaced by the image of a Qilin similar to the Qi Lin. It was not until the Ming Dynasty in front of the Ming Xiaoling Tomb that the popular Qi Lin in the southern Dynasty was carved. This does not mean the decline of the Qi Lin culture. On the contrary, with the increasing prosperity of cultural exchanges between China and foreign countries, the image of the Qi Lin, a spirit animal that has always been deified by people, is not only recorded in historical books, but also more realistic and full in artistic sculptures. What is more unexpected is that after being transported, the Qi Lin actually set foot on the land of China from the remote East African continent via the maritime Silk Road. And had an important influence on Chinese politics. (Dong F.S, 1983)

When it came to the Tang Dynasty, unicorns were no longer set in front of the mausoleum, but unicorns. The unicorns in Tang Shunling had a head like a deer, a long curved horn on the top, a body like a cow, wings on both sides, and moires on the wing end, which were the images of gods combining the features of the Qi Lin and the Tianlu. Compared with the images of the Qi Lin in the Wei, Jin, Southern and Northern Dynasties, they turned into deer-like images. Although the Qi Lin carving is rarely seen in the stone carving of mausoleums in the Tang Dynasty, it is still often used in other architectural carving. (Fei Z.G, 1993)

During the Song Dynasty, China and foreign countries had more frequent exchanges and maintained trade with the Chinese government. In the first year of Jiayou, Renzong (1058), Vietnam paid tribute to the "Qi Lin", which became an important part of Vietnam's tribute to the Song government at that time. However, due to the alarming of the people on the way, the cost along the way was huge, and the so-called Qi Lin was only a rhinoceros, which was far from the god animal in Chinese people's eyes. (Ban. G, 1975)

In the Yuan Dynasty, although it was ruled by the Mongols, the Qi Lin, as a symbol of "auspicious", was still commonly seen in sculpture art. In 1966, a relief sculpture of two phoenixes of the Qi Lin in the Yuan Dynasty was unearthed near the Huabeichuan Factory in Beijing (the Dadu Site of the Yuan Dynasty). The lower end of the statue is engraved with two running Qi Lin, which is a fine architectural stone carving in the Yuan Dynasty, with a strong exotic charm.



Figure 16. Yuan Dynasty double phoenix Qi Lin stone carving, collected in the National Museum

Source: <https://mp.weixin.qq.com/s/X3KpGV2JPKGWfCQDmt2QLA>

If until the Yuan Dynasty, the Qi Lin was still a mere imagination, relying on form and written down in history, then in the twelfth year of Yongle in the Ming Dynasty, the Qi Lin first set foot in the Middle Earth in the form of a real animal, a giraffe, as a tribute to Pankala (present Bengal area) by sea, becoming an important witness of the friendly exchanges between China and Asian and African countries in the Ming Dynasty. And the Ming Dynasty overseas policy, economic exchange, culture and art had an impact that can not be ignored. According to historical records of the Ming Dynasty, giraffes were transported to Chang'an of China seven times along the Asian-African Sea Route in the name of the divine animal Qi Lin. This painting of the Qi Lin of Ming Dynasty is still well collected in the painting gallery of the National Palace Museum in Taipei today, becoming the true record of the "Qi Lin" paid tribute to by Pankala. From the painting, it is clear that the so-called "Qi Lin" is

the true portrayal of the East African giraffe. Since then, the giraffe has been widely recognized as the god of the Qi Lin in China. In addition, Zheng He's seven voyages to the Western Seas enhanced the Chinese people's understanding of the remote East Africa. Meanwhile, the Qi Lin entered the Chinese people's vision and culture as a physical object, and the understanding of this mascot was deepened. In the early Ming Dynasty, the image of the Qi Lin had been recognized by the Chinese people by the image of the giraffe. As a species of cultural exchange between China and foreign countries, the Qi Lin not only enriches China's animal species, but also sets a milestone for the development of the Qi Lin culture. (Liu. B, 1984)



Figure 17. The painting of Qi Lin in Ming Dynasty is collected in the National Palace Museum, Taipei

Source: <https://mp.weixin.qq.com/s/B32BcLyhORb4ILPrsLuESw>

As the power of the Ming Empire declined and giraffes stopped paying tribute, the Qi Lin as a decorative pattern was still common, but its image had moved from realistic to divine. By the Qing Dynasty, the Qi Lin in the eyes of the Chinese people increasingly blurred impression. At this time, the complicated depiction of the Qi Lin

in the ancient books combined with the folk legend and imagination, the image of the Qi Lin was inevitably imaginary and deified again. Qing Dynasty, the national strength is weak, coupled with serious natural disasters, the border is always disturbed, years of sea ban and make people's livelihood more difficult to maintain, in people's hearts desire to file a powerful god beast to town royal quartet, so the image of Qi Lin also by gentle and virtuous deer turned to Kong Wu powerful dragon. The head and tail of the giraffe gradually changed into the shape of a dragon, and even the four hooves also changed into the shape of claws. The distance between the giraffe and the image of the giraffe became more and more distant, so that when the giraffe was once again seen by the Chinese people, people no longer imagined that it had anything to do with the unicorn. The image of the dragon head, horse body, tail, claws, and body painted with color has become the Chinese people's stereotype of the Qi Lin deity animal form.(Liu. B,1984)



Figure 18. Qi Lin carved flowers on Qing Dynasty buildings

Source:<https://mp.weixin.qq.com/s/B32BcLyhORb4ILPrsLuESw>

2.3 The relevant history of the Qi Lin lantern dance in Luocheng City

Luocheng Qi Lin Lantern Dance is the sublimation of Chinese Qi Lin culture. As a folk traditional dance, it is the spiritual product of the combination of the life and cultural implication of Luocheng people. It was brought to Luocheng by the Hakka people from the Central Plains, and has been developed and enriched by the local people over 200 years. Luocheng has been agriculture-based since ancient times, but perennial drought and water shortage, with the yearning of "a boat must have water",

the ancestors made concerted efforts to build the old Street into a big ship. In the farming era, Luocheng people kept their own land. They did not know about the outside world. What they cared most was that the population was prosperous, the weather was favorable, and the country was peaceful and the people were safe. As early as the early Qing Dynasty, people in Luocheng would dance Qi Lin in the street shaped like a boat. At that time, the performers were either professional artists or local farmers. In the performance, they were the embodiment of auspice, with no so-called difference between wealth and poverty. Through the traditional dance art of "Dancing Qi Lin", it conveys different value pursuits and reveals different psychological emotions in individuals. While entertaining gods and people, it realizes the organic induction and interaction mode between heaven, earth and one person, so as to achieve the comfort and inner peace of the masses.

The origin of Luocheng Qi Lin Lantern Dance is very vague because there are no transmitters and historical records in the past. About the origin of Luocheng Qi Lin Lantern Dance, the author consulted a large number of documents, collected first-hand local information, searched and interviewed the principals and people related to Luocheng Qi Lin Lantern Dance on a large scale, and got a relatively objective statement: The Qi Lin Lantern Dance in Luocheng originated from the great migration from Huguang to Sichuan in the early Qing Dynasty. It was the Hakka people from Dongguan who moved into Luocheng and brought the Qi Lin Lantern dance into Luocheng. The Qi Lin Lantern dance was gradually developed and enriched by the local cultural people and localized. In the "General Annals of Sichuan" mentioned: "Shu since the Han and Tang dynasties, quite numerous, fireworks each other. After the Bingxian war in the late Ming Dynasty, his mouth was thin like a morning star." In the ruins of Nanhua Palace (Guangdong Guild Hall) in Luocheng, there are still a pair of rare stone lions, so called magnificent, it can be imagined that there must have been a lot of Guangdong immigrants moved here to build guild hall. Qi Lin Dance followed the "Huguang tian Sichuan" great migration to Luocheng, will be original.

The Qi Lin worship and the Qi Lin belief from the Hakka people were brought to Luocheng. The people of the Central Plains never gave up this mysterious cultural map in the process of migrating south, but let it take root, blossom and bear fruit in the special regional soil of Luocheng.

The Qi Lin Lantern dance in Luocheng Town is choreographed with the mythical legend of "Qi Lin sending children" as the performance content. According to the local legend of "Qi Lin sending children", it can be said that the Qi Lin lantern dance in Luocheng is the crystallization of common people's wisdom, with typical Sichuan regional cultural characteristics.

Legend has it that there are ten SUNS and ten moons in the sky. Qi Lin flying clouds, swallowing the sun and moon. The Jade Emperor was afraid that if he swallowed it all, everything could not grow, so he ordered the land to lead the way and sent heaven soldiers and heaven generals to capture the Qi Lin. After a fierce fight, he conquered the Qi Lin and asked the Qi Lin to gather clouds and rain, so that the world could enjoy peace, good weather and good crops. People wish it a god animal.

Luocheng Qi Lin Lantern Dance is a traditional folk-dance art that sublimates the Qi Lin culture and gathers the wisdom of the masses. It is deeply rooted in the folk, and is the ancient life memory and living cultural gene of Luocheng. Therefore, it embodies the wisdom of Luocheng people to overcome difficulties together, the spirit of pulling together in times of difficulty and the optimistic folk customs. Luocheng people with their own hands in the depths of the mountains without rivers and seas, built a ship, this ship carrying their vision for a better future, carrying Luocheng Qi Lin lantern dance, to a better future.

2.4 Origin and Legend of Qi Lin Lantern music and Dance in Luocheng City

Qi Lin Dance is an important carrier of Qi Lin culture. Qi Lin dance is a kind of animal-like dance gradually formed on the basis of Qi Lin worship and belief in history, and later developed into a widely spread traditional folk-dance art form in China. In the Dictionary of Chinese Dance, the definition of Qi Lin Dance is: "Folk dance. Also known as 'dance Qi Lin', 'send Qi Lin'; Spread in many parts of the country. It is also called 'Wu Qi Lin' in some places because it requires a certain foundation of martial arts. Wang K.F & Liu E. B., (2009).

The Qi Lin dance originated from people's worship of the Qi Lin. Animal worship is very common in China, especially in some ethnic minority areas. The appearance of the Qi Lin dance often symbolizes peace and auspice. At the same time, the Qi Lin also has many beautiful connotations, such as adding children and wealth,

warding off evil spirits, eliminating disasters and reducing disasters. Therefore, it is not difficult to understand that people in history worship the Qi Lin, who is regarded as the "god of protection of dharma". In addition, farming practices are also significantly linked to the rise of the Qi Lin Dance. Some scholars believe that Chinese folk dance is mainly the dance of farmers, whose experience and practice always revolve around farming, sowing, harvesting and hiding. They pray for good weather, good harvests, peace and security of the country, forming the unique belief in farming in Chinese culture, which is the cornerstone of Chinese culture. Chinese folk dance also grows under the watering of farming belief. In traditional Chinese society, agricultural activities occupy a pivotal position, but due to the limited level of productivity at that time, agricultural activities are very dependent on the natural environment. Since the appearance of Qi Lin often symbolizes good weather, people dance Qi Lin to express the hope for good weather and the joy of harvest.

Regarding the origin of the Qi Lin dance, there is still a great dispute about the time and place of the Qi Lin dance. Based on previous research, documentation and oral legend, there are three main views:

1) It is believed that the Qi Lin Dance originated in Emei, Sichuan Province, and originated from the story of Shaxian monk subduing the Qi Lin. People made the movements of Shaxian monk subduing the Qi Lin into a dance, which became today's Qi Lin dance. Later, it was spread to Heyuan, Huizhou and other places in Guangdong Province.

2) It is believed that the Qi Lin Dance was originally a lion dance in the court of the Tang Dynasty, but later it fell to the people. Because only the son of heaven could watch the lion dance, the folk lion dancers replaced the image of the lion with the image of the lion and renamed the Qi Lin dance.

3) It is believed that the Qi Lin Dance originated in the Central Plains and really became popular among the people in the late Ming and early Qing Dynasties. A story has been circulating in Suixian County, Henan Province. When the Southern Ming Dynasty fell, an official in charge of royal culture and entertainment returned to his hometown and brought the Qi Lin dance from the deep palace to the people.

2.5 Famous Qi Lin lantern dance in China

Qi Lin dance, as an ancient beast dance in China, has become a wonderful work in Chinese traditional folk dance after thousands of years of development and evolution. It not only has historical and folk research value, but also its noumenal aesthetics and regional cultural characteristics. As an important derivative form of the Qi Lin culture and belief, Qi Lin Dance has a long history and is widely distributed in Guangdong, Guangxi, Hebei, Henan, Shanxi, Sichuan, Hong Kong and other places. According to the style, the Qi Lin lantern dance can be divided into the Zhongyuan style Qi Lin Dance and the Lingnan style Qi Lin dance. The Zhongyuan style Qi Lin dance is represented by the Huanghua Qi Lin Dance of Huanghua City, Hebei Province, while the Lingnan style Qi Lin dance is most famous by the Qi Lin dance of Zhongshan, Guangzhou, Dongguan and Huizhou in Guangdong Province. The Qi Lin dances of different regions are briefly described as follows:

2.5.1 Qi Lin Dance, Panyu Huangge, Guangdong

The Qi Lin Dance in Huangge Town, Nansha District, Guangzhou City, Guangdong Province, is said to have been introduced from Dongguan during the reign of Emperor Jiaqing of the Qing Dynasty. For more than 200 years, people in Huangge have been dancing to celebrate their blessings during festivals. Huangge Linlin Dance has the shape of dragon head, antler, lion body, oxtail and sheep hooves. Originally, two Linlin dance together, now it has developed into eight Qi Lin dance together. Performance style, big Qi Lin Weiwu coarse mine, small Lin Lin lively dexterity, long stick swing point rise and fall, three-phase coordination, rigid and soft, relaxation, with strong skills and appreciation.

2.5.2 Qi Lin Dance in the Dongjiang River of Huizhou, Guangdong Province

The Dongjiang Qi Lin dance of Huizhou City, Guangdong Province is mainly spread in two places: Xiaojinkou Sub-district Office of Huicheng District and Huangbu Village of Henan Sub-district Office of Huicheng District. Huizhou city is located in the middle reaches of the Dongjiang River, and Xiaojinkou is located beside the Dongjiang River, so the local Qi Lin Dance is collectively known as Dongjiang Qi Lin Dance.

The Qi Lin dance in Xiaojinkou street has a history of more than three hundred years. It is known that during the reign of Emperor Qianlong of the Qing

Dynasty, the people in various natural villages of Xiaojinkou began to form martial arts teams and Qi Lin teams in order to prevent bandits and robbers from raiding homes and looting homes. On the one hand, they began to strengthen their health, and on the other hand, they danced a Qi Lin dance on the occasion of the festival and wedding, which can also be used for praying for good luck. Since the ancestors of the Hakkas in Huizhou came from the north, the Qi Lin dance with northern elements also absorbed local elements in the development process, thus forming a southern style. It can be said that the north and the south are integrated and unique. Accompanied by gongs and drums and suona, it advocates improvisation and integrates into martial arts movements, which is both entertaining and ornamental.

2.5.3 Longgang Qi Lin Dance, Shenzhen, Guangdong

Longgang Murine dances in Shenzhen, Guangdong include Sakata Yongshengtang Murine dances, Guanlan Town Qi Lin dances and Pingshan Town Qi Lin dances. Bantian Yongsheng Tang Linlin Dance was born and transmitted in Bantian Village, Longgang District, Shenzhen City, Guangdong Province. In 1840, during the Opium War, the villagers of Bantian Village formed a Qi Lin team to prevent and resist the bullying of foreign bandits. At that time, from the field invited a wu called "Ao first four" coach to teach villagers boxing kung fu. "Ao Tou Si" later married and settled down in Bantian Village, and created a Qi Lin dance imitating the movements of cats and tigers, such as shaking their heads, wagging their tails, frolicking and playing.

He named the Qi Lin dance "Yongsheng Tang", which means "the Qi Lin will always win".

Yongsheng Tang Qi Lin Dance is accompanied by Kungfu, broadsword, long stick and other martial arts performances. The whole show takes about an hour.

2.5.4 Hakka Qi Lin Dance in Dongguan, Guangdong Province

Hakka Linlin dance in Dongguan, Guangdong Province is mainly spread in two towns of the city, Zhangmu Town and Qingxi Town. Camphor wood

The town is one of the few pure Hakka towns in Dongguan City, and its Linlin dance has a history of more than 450 years. In 2001,

The town has been named the "Hometown of Qi Lin Art" by Guangdong Province. Generally, two people perform, one dancing the Qi Lin head, the other

dancing the Qi Lin body and tail. With the percussion instruments, they play various kinds of rhythms, such as light, heavy, slow and fast. They swing their head and tail, roll and flip, etc. At the end of the Qi Lin dance, they also perform Lijia fist or CAI Jia stick.

2.5.5 Qi Lin Dance of Guangdong Haifeng

Haifeng Qi Lin Dance is popular in Yuanshan Village, a town attached to Haifeng County, Guangdong Province. According to "Haifeng Linlin dance" article Introduction, Haifeng Qi Lin dance performance form of different groups, some groups have dance lead, some do not.

2.5.6 Qi Lin Dance, Huangpu, Zhongshan, Guangdong

The dance routines of Huangpu Murin dance include picking local green, picking high green, picking snake green, picking seven stars with moon green and so on, among which the "Mast green" belonging to "picking high green" has obvious characteristics of water town.

2.5.7 Qi Lin White Horse Dance in Fengkai and Yunan of Guangdong and Pingui of Guangxi

There are two Qi Lin white horse dances in Guangdong: one is the Qi Lin White Horse dance in Dazhou Town, Fengkai County; Another is the Qi Lin White horse dance in the platform town of Yunan County.

Legend has it that the Qi Lin White Horse dance in Yunan County began during the reign of Emperor Jiaqing of the Qing Dynasty. It was initiated by artists in Wuzhou area of Guangxi and later spread to Platform Town in Yunan County. The main props of this dance are Qi Lin and white horse. The auxiliary path has headlantern, drum lantern, flower basket, palm fan and wave umbrella, etc. The routine is mainly composed of "ten" steps.

2.5.8 Jiangxi Wan 'a Qi Lin lion Elephant lantern

Qi Lin lion Elephant lantern is popular in Jiantian, martial, Baoshan Township, Yongfeng Township, Xingguo County, Jiangxi Province.

Ganxian Tiancun Township and other places of folk-dance art.

2.5.9 Henan Qi Lin Dance

Henan's Qi Lin dances include the Linlin dances of Suixian County, Lankao County and Zhongmou County.

Suixian Lin Lin dance when the condition is quite strict, martial arts is the focus of its investigation, and stress that the skills are not allowed to pass.

Lankao County Qi Lin dance spread in the county Hongmiao Town East village. Its performance form is similar to that of Yinxian Linwu, which is also divided into three parts: pan door, flat ground and table performance.

The Qi Lin dance of Zhongmou County is popular in Anchen Village, Huangdian Township, and has a history of two or three hundred years. It was performed in the county town in the 1980s. The dance is divided into going out, the ground, on the table, on the bridge and so on several links, the performance skills include three flapping, head and tail not up, head and tail not up, on the tail not up, cutting the strands, scratching the itch, Qi Lin laying eggs and swinging the hook, single and double swinging.

2.5.10 Qi Lin Dance of Huanghua, Hebei Province

According to the Hebei Intangible Heritage List: Huanghua Qi Lin Dance, the Huanghua Qi Lin Dance was originally a performance art in the imperial palace, known as the "Qi Lin Holy Dance". After the fall of the Ming Dynasty, a Huanghua artist brought it back to his hometown, where it has been handed down from generation to generation. Huang Hua Lin Lin Wu Lin shape is 4 meters to 5 meters high. Each Lin is performed by two young men, one in front of the other. There are many Qi Lins jumping and dancing together with the accompaniment of gongs, drums and music. It takes 20 minutes to complete the whole routine.

2.5.11 Qi Lin treads on eight treasures in Houma, Shanxi Province

Qi Lin stepping on eight treasures is a traditional folk dance spread in the area of Xintian Qiao Village, Houma City, Shanxi Province. It began in the middle and late Qing Dynasty and has been developed by the Qiao village population for more than 200 years. The dance is divided into three parts: the first is "Cloud dance", in which eight golden children and girls dance with clouds; In the middle is "Qi Lin dance"; Tail for the "treasure dance", meaning between the Qi Lin collection of "Qin, chess, book, painting, ancient, building, bottle, Bo" eight treasures to decorate the heaven Jingu. Qiaocun Qi Lin Dance is different from fierce and brave in other areas. It focuses on elegant posture and creates a peaceful and peaceful atmosphere.

2.5.12 Hakka Dance Qi Lin, Hang Hau, Sai Kung, Hong Kong

According to local genealogy records, in the mid-18th century, a large number of Hakka immigrants migrated from the north of Guangdong to the southeast coast. The Hakka immigrants rooted in Hang Hau, Sai Kung practiced martial arts to defend their homeland against the invasion of sea thieves. The Qi Lin dance is an important part of martial arts training and has been passed down from generation to generation. During the festival, the local village is the organization unit to dance the Qi Lin to add to the fun. The props of the Qi Lin are magnificent and magnificent. The performance routine includes "The Qi Lin goes out of the cave, circles the head, plays the tail, looks for the green, exploring the green, kicking the green, eating the green, drinking the green, vomiting the green, playing the sand, painting the jade script, touring the garden and returning to the cave", etc., accompanied by percussion instruments such as drums, gongs, cymbals and so on.

2.5.13 Qi Lin Lantern Dance in Luocheng, Sichuan Province

This article will focus on the introduction. Looking at the Qi Lin dance in the above regions, we can find:

1) As for the origin of the Qi Lin dance, the Qi Lin dance from Hebei and Henan in the Central Plains generally follows the transmission route from the palace to the folk. The Qi Lin dances in Guangdong, Sichuan, Hong Kong and other places all started with the southern migration of the Hakka family, combined with the development and evolution of regional characteristics, with typical Hakka cultural colors.

2) In terms of early social functions, resistance to rogues, mountain thieves and sea thieves became an important reason for the rise of Qi Lin Dance in most areas, which reflected the common psychology of people to resist disasters and seek good luck and ward off evil. Except for the elegant and peaceful Qi Lin dances in Shanxi, other Qi Lin dances are integrated with local martial arts. They not only have the function of performing entertainment, but more importantly, they play the role of strengthening one's body and protecting one's homeland.

3) In terms of props and movement features, Central Plains style Qi Lin dance is mostly tall and powerful, with heavy props, relatively few roles and more impromptu performances. In contrast, Qi Lin in Lingnan style has a unique shape and

numerous roles. Its props are mainly made of bamboo paper. It is skillful and colorful when dancing and has fixed performance routines.

4) Guangdong is the key town of Qi Lin Dance. Guangdong Province has the most varieties of Qi Lin dance, and the number of participants ranks first in China.

5) Qi Lin Dance in Guangdong is mainly concentrated in Hakka residential areas. The ancestors of Hakka people in the north of the Central Plains, from the central Plains to the south to settle down, so Hakka culture not only retains some characteristics of the central Plains culture, but also accommodates some cultural essence of the settlement. The basic movements of Hakka's Lin Lin dance have the characteristics of the Central Plains, and the music, martial arts and other elements of the south are integrated into it.

6) The status quo of the development of the dance is uneven. Generally speaking, Guangdong is better than other provinces. Due to the relatively superior economic foundation, Guangdong's Qi Lin dance ranks among the top in China in terms of government attention, props building, personnel training, competition communication and other aspects.

3. The concept of holistically development research

The Holistically development refers to the idea of understanding phenomena or things, taking into account the influences, factors, effects and key elements of music science. That creates a phenomenon for music culture and musical performances, and considers the connection and harmony in every way. Musical and performing arts elements; including, The Processes & Periods of Holistic Development, Social contexts Development, Music characteristic Development, instruments Development, Performing Arts and designing Development, Holistic Development Leads to transmission Skills and guidance to creation the role model.

3.1 About Richard Wagner's holistic development theory

The holistic development mengt is a concept first proposed by the German philosopher Karl Trahndorff in 1827. Later, composer Richard Wagner developed The theory in his essay "The Artwork of the Future," published in 1849. Wagner is

considered to be the first person in the history of Western art to be both a musician and an aesthete.

Wagner advocated The integration of various arts in the performance, eliminating the sense of independence of all factors, and forming an organic whole of music, poetry, dance, costume, scenery, architecture and painting, adhering to The holistic developmengt principle of "artistic integrity". Although his aesthetic concept at the time was only aimed at his "Musikdrama", which has an important place in the history of Western music, it has also had a profound influence on modern architecture and art.

The holistic developmengt ideal. Man is a synthesis of physical man, emotional man, and intellectual man, and true art should unite these three. The holistic man is free because he is omnipotent. The holistic developmengt is the synthesis of all the arts, the art created for the "holistic man". He realized his holistic developmengt ideals in his artistic practice. He valued The role of music, and believed that in the case of drama, music was the decisive art that caused the effect, and the other arts in the drama, such as poetry, architecture, painting, sculpture, were to strengthen this effect, with this effect as the purpose, with the art of music as the center, all the arts formed a single holistic developmengt.(R.Wagner,1849)

3.2 About Mr. Liao Naixiong's The holistic development Mengt education - Teaching concept

Mr. Liao Naixiong said in the book Introduction to Music Pedagogy: "The holistic developmengt education - The holistic developmengt concept, which should be placed next to nature, needs to be examined from philosophical, human, musical and educational perspectives.

As a kind of art, music and its structure itself are holistic, so music interpretation, interpretation or education-teaching should be holistic. All music education and teaching should be analyzed, understood, planned, shaped and arranged according to the principle of integrity, so understanding and implementing the principle of integrity is the common general principle of all music, music interpretation, music interpretation and music education and teaching. (Liao N. X,2011)

3.3 About Pepper's concept of The holistic development

One of the tenets of holism is that the whole is greater than the sum of its parts. Applying this theorem epistemologically, we could say that a holistic view is greater than the sum of the specialized views that contribute to it. Within the framework of three divergent worldviews (mechanistic, organismic and contextual) as originally proposed by Pepper (World hypotheses: A study in evidence, University of California Press, Los Angeles, 1961), holism as both a philosophical position and a practical approach to research is applied to the study of adult human development. Because spiritual development has received less scholarly attention than biological, cognitive, or emotional functioning, topics such as meditation research, non-religious spirituality, and the concept of soul are covered to promote a balanced developmental perspective. Historical and philosophical factors leading to holism are described, a sampling of interdisciplinary dialogue between psychology and theology is presented, and conclusions regarding the need for holistic thinking and the relationship between religion and spirituality are offered. (Q. Pepper, 1961)

Somdet Phra Buddhaghosacariya (P. A. Payutto) explains the relationship between culture and development. "Life in a modern society that is thriving on science and technology and littered with activities in economic development is also a kind of culture. If it is prosperity through science, technology, and economic development in the Wen sense, we would say that today's society has a culture of science, a culture of technology, and a culture of economic development. Even though the world today is far ahead with technology and has used that technology to create rapid economic growth. But the use of technology and economic development is only to strengthen material richness and satisfy consumer values. It is not used for its genuine value in order to enhance the quality of life. This results in loss of quality of life and undermining the balance of human well-being. It consists of life, body, mind, society and natural environment. So we only have a culture of science, a culture of technology, and a culture of artificial economic development, that is, it is not a culture because it is not a real prosperity. Why this happens? In most succinct terms, it's because we don't develop cultures, and we don't use cultures to develop. Culture and development therefore do not interfere. When science, technology, and economic development play a prominent role in today's world, we must pay more attention to it. By connecting it with culture by developing correctly, that is, to be a development

that harmonizes science, technology, and economic progress with culture, allowing existing wisdom to reinforce and persuade science, technology and economic progress to blend into people's way of life with supportive values and enrich culture. in a way that will lead humanity to true peace and freedom." (<https://www.watnyanaves.net/en/book-reading/392/7>)

The relationship between culture and development, in short, is that all things will live well, ready to flourish. Its elements must be harmonized until they are included in a state of equilibrium. The culture that has been passed down from the old and the development that will continue to progress must be harmonious. Adapt and transmit continuously until society exists and operates in balance. Thus, true prosperity and happiness will be achieved. The general principle of correct development is to balance by ensuring that the elements are carried out in a harmonious and balanced manner. The Buddhist Dhamma teaches that fit is the main principle.

The concept of holistic

Department of Industrial Promotion The researcher explained the principles of holistic development in the dimension of economics, which the researcher studied to understand the basic principles and the status of the principles for application in economic work. as follows (October 13, 2006) 16:04 . Holistic comes from the Greek root "Holos" which means "the reality or complete wholeness of all things. According to the Oxford English Dictionary, "the natural tendency to create wholes that are more qualified than the sum of elements", the term "holistic" remains novel and elusive and is increasingly used in situations in academic circles. However, "holistic" is often used with the aim of achieving a broad and all-round perspective and is associated with the words "integrated," "fulfilled," and "sustainable." This holistic concept has been used to solve problems and develop Thai society and can be considered as one of the key words in the 8th-9th Development Plan.

Over the past hundred years, Western developers, especially scientists, have come up with a reductionism that believes that a particular reality can be broken down into fragments to study all the knowledge and understanding of a particular subject and can draw conclusions about any specific reality by gathering knowledge about different parts together. There is also the belief that any thematic reality can separate from the prejudices, values or feelings of the human mind from the visible state or

reality that exists outside. Therefore, a person, if observed objectively, will be able to find reality in each part. The person has complete access to all realities and is able to control everything as he wishes. The scope of knowledge and reality is determined, for example, when one reaches the reality of a part, it can control and manage that part. Once you know all about reality, you can take control of it all.

In conclusion, modular thinking believes that reality matters anything. There is a state of reality that is complete, singular and universal. The implementation of this concept must therefore centralize management directly to those with knowledge or supremacy, who will act as a substitute for those with less knowledge, and who will determine the rules and methods of management in a single and universal way, in other words, it is a recipe for success in promoting various types of social integration. By separating roles and duties between each other and to gather the reality of each part into the management center. The relationship between any particular subject is therefore directly related to those who have more knowledge or authority in the stakeholder group. Moreover, modularism sees the diversity of individuals as simply undesirable and causes the unity of reality to be neutral and therefore need to be eliminated and destroyed. (<https://www.ryt9.com/s/ryt9/75149>)

For "Developers" Understanding the meaning of holistic inevitably varies according to the basis of knowledge. comprehension Attitudes and experiences related to the whole A set of reality studies is made up of a group of knowledgeable individuals. Together, physical appearance and similar lifestyles are created. Therefore, reality is not the only one. It is not something universal that can be fully compatible. One set of realities is therefore a specific group, specific area. In addition, reality is unstable. It changes with changing environmental interactions. Developers need to understand that the main purpose of gathering as a group is to collect and curate information to create a common reality. The joint work is a secondary objective. Because if the union cannot find a set of realities, then All actions are wasted, and it must be understood that holistic integration Diversity is necessary in a holistic society. The reality that stakeholders create together is even more complete. A holistic society is made up of different communities overlapping each other. They are free to define and manage according to their own reality and by communicating

freely. It creates a complex network to jointly improve/modify one's reality to be more complete. This will eventually result in unity based on diversity.

Kamol Limprasert.. (People and Organization Transformation Leader at SCG Chemicals Co., Ltd Thailand.) he talking about How does a holistic view help promote effective and sustainable change management? As follows; Holistic View is to look at the whole picture of the factors involved in the subject, all of which cause or affect the subject. For example, if we talk about traffic jams. If you look at the holistic picture, you will find that there are many factors that affect traffic jams, such as the width of the car. The volume of cars on the road. Or even a traffic police officer. Number of roads, intersections or intersections Rain or flooding of roads accident . The same goes for Change Management in Organization. Want to succeed? Those responsible for change management or change agents should consider or analyze from the beginning that there are organizational factors that will affect the successful implementation of the desired change. If analyzed thoroughly, thoroughly, and accurately, the more concise and comprehensive the Change Management Plan will be. It also increases the likelihood that the change will be successful. These factors include Strategy, Structure, Process, Leadership, People, Technology, and Culture of the Organization or "2P2SLTC".

During the implementation of the implementation plan, the Change Agent must consider which factors are involved, which factors contribute to the change (Driving Force Factors) or which are restraining force factors. For example, if the leader of an organization Have good leadership and see that any change will have a positive impact on both employees and the organization in the future. Build understanding with employees, set directions, give opinions, follow up, and provide support for necessary resources. On the other hand, Upon completion of the change management plan, the Change Agent must analyze whether there are any factors that need to be adjusted, changed, added, or even canceled in order for the effective changes to be maintained. For example, when a new IT system is implemented in the organization, it may be necessary to adjust the working process or working procedure, as well as adjust the topic in the development plan that is the functional competency of related employees. Another thing that Change Agents need to understand when looking at a holistic view is how those factors are intertwined, because if we act on

some factors, they may affect others as well. For example, organizations that have a good cross culture have employees who can work with foreign partners. It will be easy to promote business expansion strategies overseas. (<https://th.linkedin.com/pulseholistic-view-change-management-kamol-limprasert>)

By studying information about the principles and concepts of holistic development, it is possible to understand the elements. The importance and approach to the integration of music culture analysis and performing arts has become clearer. The holistic view allows change agents to create lasting and lasting change.

4. The theory used in this research.

4.1 Musicology method

Musicology is the general name of all the theoretical disciplines that study music; The research object and focus of musicology in different periods are different. Musicology, in addition to the basic research object, also studies all the individual and national musical behavior in history and present, that is, the physiological behavior of music, creation behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior. As a discipline, It has been around for less than 200 years. However, as an academic thought, it has a long history and can be traced back to ancient times. Musicology as a subject is often ignored by the academic circle, and music art is always regarded as a kind of performing arts. Therefore, in the eyes of most people, music can only be regarded as a subject, not a subject. From this point of view, musicology seems to be the domain of a few musicologists who enjoy themselves, and has nothing to do with the development history of humanities and social sciences and even the whole human sciences. But in fact, musical thinking is not only an important part of human thinking, but also the main driving force to promote the progress of human thinking. They are rooted in the noblest parts of human activity, in the pursuit of depth, universality and permanence. The common foundation of art and science is human creativity, and the goal they pursue is the universality of truth. Musicology is the knowledge of exploring creative thinking of music art, which is the foundation of all music research. Therefore, based on the principle of musicology, this study strives to explore the value of various aspects of

the Qi Lin lantern dance in Luocheng, Sichuan, and make contributions to the transmission and protection of Chinese folk culture and art.

There were only historical musicology and systematic musicology; after 1945, there were new subdisciplines, historical musicology, systematic musicology, and ethnomusicology. Historical musicology has always been a tradition of European musicology, including musical theory, European geography, and aesthetics. The contents of the study include historical documents, corresponding performances and corresponding interpretations. That is, to restore historical facts through the methodology of Historisch-Philologisch, Textkritik and historisch-hermeneutisch.

Ethnomusicology originally belonged to a branch of systematic musicology, but only gradually developed into a separate discipline during World War II. Simply put, it is the opposite of traditional historical musicology, music that is not part of European historical musicology. The main research includes the comparison of different cultural regions and music phenomena. The sociology of music and anthropology of music have also become an important part of ethnomusicology, and the research scope is mostly oral materials and the study of a period of historical development.

The discipline division of systematic musicology has not been very clear, and it is closely associated with historical musicology and ethnomusicology. However, the current fields involved include acoustics, physiology, music psychology, music theory, music sociology, music aesthetics and so on.

Research methods of musicology. The research methods of musicology mainly include: Observation is the study of music by observing the form, technique and rhythm of music, which can find out its characteristics and characteristics from the music works, so as to understand the music more deeply. Experimental method is to study music through actual performance, comparison and analysis. Experimental method can help us better understand music and give more effective solutions. Analysis is a method of studying music, which analyzes the structure, technique, harmony, rhythm, etc., in order to gain a deeper understanding. The historical method is a method of studying music through the study of the history of music in order to gain a deeper understanding. The method of investigation is to obtain

a deeper understanding of the music through the investigation of the players, producers, listeners, etc.(J. Bernhard Logier,1827)

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4.2 Ethnomusicology method

Ethnomusicology is the science of investigating and studying the folk music of different countries and regions with different social systems and different levels of development, and finding out various laws related to music. Also translated as "ethnomusicology". It belongs to a category of musicology and is closely related to ethnology and folklore. The original name is comparative musicology, also known as musical anthropology, but its connotation and emphasis are slightly different. It includes investigating the musical characteristics of different nationalities, different

countries and different regions; Explore the connections of these music to geography, history, and other cultures; Compiling national music records or regional music records, drawing some conclusions related to music and so on. In addition, such as comparative instrumental science, comparative music history and so on belong to the subject of research.

The methods can be summarized into two categories: empirical and speculative. It can be divided into two stages: collecting, sorting out data and analyzing research data. In the first stage, in addition to on-site notation, recording and video recording, the work also includes the investigation, collection and recording of various cultural phenomena related to music, including the investigation and study of music and social and cultural background, the relationship with other arts, and the exploration of singing, musical consciousness of players and the meaning of musical terms they use. The latter stage consists of laboratory and desk work. It includes: to collect the acoustic data for accurate notation; In order to ensure the scientificity and reliability of the data, the instruments such as pitch meter or score recorder are used to measure and score. This paper analyzes and studies all aspects of musical expression, such as the sound system, the structure of musical form, the singing and playing method, etc., and then sums up the folk music record. (J.Site, 1950)

4.3 Historical Musicology method

Historical Ethnomusicology, as the key word in the study of ethnomusicology, is mainly due to the lack of thinking and attention to the historical dimension in the development of the discipline. Early ethnomusicology mainly featured field ethnographic investigation of live music performance. Since the 20th century, under the influence of the interdisciplinary ideas of historical anthropology, the research methods of combining diachronic and synchronic have been applied in the field of ethnomusicology. Scholars came to realize the importance of the "historical study" of ethnomusicology,

Especially since Kay Kaufman Shelemay and Richard Widdess put forward the research concept of "historical ethnomusicology", as a new research method and perspective of the discipline, it has become increasingly popular in the western ethnomusicology. The evolution of "historical ethnomusicology" as a subject key also reflects the transformation of ethnomusicology research concept, research thinking

and research paradigm. The second chapter of this study follows the principle of historical musicology and studies the origin and historical development of Qi Lin Lantern dance in Luocheng, Sichuan.(Zhao.S.F,2015)

4.4 Folklore method

Folklore is a discipline that studies customs, oral literature, traditional arts, living culture and thinking mode to clarify the changing significance of these folk phenomena in time and space. Folklore has the nature of interdisciplinarity. Folklore is closely related to all kinds of life phenomena happening around us. Although people may not realize the significance of their own lives to the whole society, what they show in their daily communication plays a significant role in the transmission and preservation of culture. But every detail of living culture and oral tradition can be studied by a folklorist. It also contains and conveys important cultural messages.

The term Folklore first appeared in England, coined by the English scholar Thompson, according to English folklore. Its original meaning is "The knowledge of the people" or "the wisdom of Folk", which as a scientific name can be Wenly translated as "the science of the people's knowledge".

Folk custom is a true reflection of ordinary people's life form. The connotation and form of food, clothing, shelter, travel, education and music in life, as well as the record and formation of thoughts, behaviors, rituals and activities in life are all the themes discussed in folklore. Such established habits and customs are not only the improvement and satisfaction of people's lives, but also the indispensable spiritual pillar for national survival. The cognition and elaboration of folklore is a subject of great importance in today's international academic research, as well as the immediate responsibility and direction of future researchers.

Its main task is to investigate, collect, sort out, describe, analyze and demonstrate historical and contemporary folk customs with a scientific attitude, explore their essential structure, characteristics and social functions, reveal the laws of their occurrence, development, transmission, evolution and extinction, and serve the healthy development of human society.

Folklore is a kind of humanistic science which helps people to understand history and culture and transform the real social life. It includes the theoretical exploration and interpretation of folklore, the research and narration of folklore

history and folklore history, the methodology of folklore and the theoretical and technical discussion on the collection and preservation of folklore data.

Therefore, this paper not only explores the musical structure and artistic form of the Qi Lin lantern dance in Luocheng, Sichuan, but extends the music and art to a more superior level of cultural connotation, so as to find out the folk value of the Qi Lin lantern dance in the folk culture.(W.J.Thomas,1846)

5. Document

5.1 Literatures related to Qi Lin culture research

5.1.1 Records of Qi Lin in ancient books and literatures

Qi Lin is a kind of divine object recorded in ancient books, which is mixed with a large number of mysterious legends. There are a large number of records about Qi Lin in ancient books. As early as in the Shan Hai jing, there was a description of "enlightened divine beast". Later, it can be inferred from the relevant discussion of scholars in the Han Dynasty that "enlightened divine beast" here refers to the Qi Lin. (Guo P,1986) .

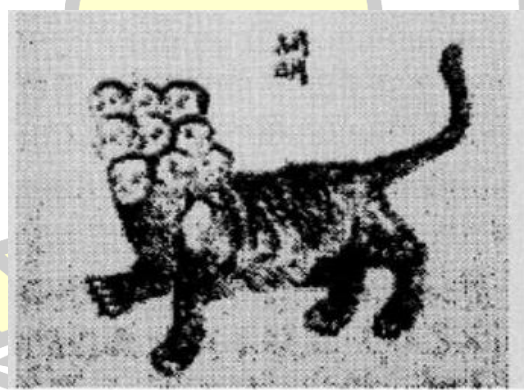


Figure 19. The kāi ming Beast in Shan Hai jing before the Qin Dynasty

Source: <https://m.y5000.com/whjc/48059.html>

In addition, we find in the Shang dynasty oracle bones also appeared in "Bai Mi sacrifice DaYi" event, the Bai Mi here also has a certain relationship with Qi Lin. Since the Western Zhou Dynasty, this period was often referred to as "Lin", or "Qi Lin" as two kinds of animals at the same time. The Qi Lin gradually became known

and recorded by people, with "Qi" for animals with two horns, and "Lin" for animals with one horn. This can be said to be the earliest record of the Qi Lin. (Wang R.H ,1991)

Under the influence of Confucianism, the Qi Lin has gradually become a symbol of auspice and kindness. Later, it can be recorded in many documents of the Chun Qiu (Zuo Q .M & Wang Y.J ,2016) and Zuo Zhuan (Zuo Q. M ,2017) such as the Biography of the Gong Yang Zhuan, etc. (He X & Xu Y. S,2014)

The han dynasty ErYa will be interpreted Qi Lin" Mi, oxtail, corner ", this is the basic characteristics of the han dynasty Qi Lin image, but there are still many variants, the eastern han dynasty, the Chinese and foreign exchange prosperity, foreign start tribute "unicorn", as China is the giraffe, makes the traditional Qi Lin image subtle change, a double Angle. At the same time, Confucianism was integrated with each other, and Chinese people began to advocate the concept of life and death of " becoming a feather and ascending the immortal". Having a mount capable of flying was the premise for the realization of this concept of life and death. As a sacred object of Confucianism, many images of Qi Lin came into people's view, and many of them began to appear double wings, adding more magical colors. (Guo P ,1986)



Figure 20. Yuren riding a Qi Linin Erya of Han Dynasty

Source: <https://mp.weixin.qq.com/s/X3KpGV2JPKGWfCQDmt2QLA>

After the Qin and Han dynasties, "Qi Lin" as an independent individual appeared in the public eye, "the mountain out of the vehicle, the river out of the horse map, Phoenix Qi Lin, all in the suburbs", at this time the Qi Lin and the Phoenix had the same status. In addition, the Book of Rites also put forward the "theory of the

Four Spirits", which is called "the Four Spirits of a rare turtle and tortoise". The Qi Lin ranked first, which made it a symbol of auspice and thus produced a large number of legends, which were widely used in stone carving, decorative decoration and other fields. (Zheng X, 1986)

In the period of The Three Kingdoms, Jin, Southern and Northern Dynasties, cultural activities were active and Confucianist divination was prevalent. "Linxian" event was everywhere. In the Book of Song. Furuizhi, the "Linxian" event was detailed summarized and concluded. (Shen Y, 1974)

In the Inner Biography of Emperor Wudi of Han Dynasty and the Annals of Natural History and other literary works, there are depictions of celestial beings taking Lin as their mount and accompanying them. During the Tang, Song and Yuan dynasties, the Qi Lin broke through the restrictions of the upper class and gradually became secularized into the daily life of ordinary people, emphasizing its quality characteristics and not commenting on whether it was a good sign. (Han Y,1986)

During the Ming and Qing Dynasties, the development of Qi Lin culture reached its peak and was greatly developed in the daily life of both the royal family and the people. In particular, there were a large number of literature records about the production of Qi Lin among the people. Shen Defu mentioned in Wanli Wild Acquisition: "The life of the Qi Lin, more than cattle belly." (Shen D.F,1976)

Yan Cong jian also said, "It is said that the Qi Lin is born of an ox. If a cloud dragon has sex with a horse, then a dragon colt is born. If the dragon and the ox meet, the Lin will produce Yan." Similar insights. (Yan C.J,2000)

5.1.2 Research on Qi Lin Culture in Modern times

The current academic research on Qi Lin culture tries to find out the inner driving force of its change and its thematic significance, aesthetic connotation and functional value. It mainly focuses on the sorting of veins, including legends, inscriptions, totems and other aspects. Hou Yangjun, in his article From Truth to Legend: The Story of the Qi Lin, discusses the central position of the "Xi Shou of the Qi Lin" event in the development process of the Qi Lin culture. Since this event, the Qi Lin has evolved from a divine animal to a representative of Confucian culture. (Hou Y.J,2012)

Ma Suzhen defined it as "Qi Lin-related material and spiritual wealth created by human beings in social and historical practices, namely all cultural phenomena triggered by the Qi Lin" in his book *The Land of the Qi Lin in China: The Gu Ye*, affirming the diversity of the Qi Lin culture and providing a new Angle and approach for the study of folk culture. (Ma S.Z,2012)

In 2009, the Qi Lin Culture Series edited by scholar Zhang Guang li was published, including the Legend of Qi Lin, The Grand View of Qi Lin Poetry and Poetry and the Collection of Qi Lin Art, which collected a large number of legends, poems and poems, and artistic works. It is a large-scale historical compilation, providing a general understanding for the research of Qi Lin culture. (Zhang G. L,2008)

In addition, in the paper *The Relationship between the Change of Qi Lin Culture and the Development of Sino-Foreign Cultural Exchanges*, Xu Xiujuan innovatively divides the development process of Qi Lin Culture into three stages, and introduces the general situation of the development of each stage, its influence on overseas culture and its influence on overseas culture. In addition, there are many domestic scholars to explore the modern significance of Qi Lin culture by starting with cultural cases and seeing the big from the small. (Xu X. J,2003)

In his book *Qi Lin Sending Children for Search*, Zhang Daoyi first researched what " Qi Lin" is and the reason for its existence, then analyzed the reason for the legend of " Qi Lin" sending children" led by the Qi Lin, and finally introduced the birth customs, praying customs and various folk arts related to this. (Zhang D.Y,2008).

In the book "*Chinese Qi Lin Culture*" edited by Luo Xuegang and Ye Chun-sheng in 2004, the Qi Lin Dance in Dongguan City was taken as a case, and through analysis, comparison and conclusion, the connotation and quality of the Qi Lin culture and its economic and cultural value in today's society were expounded by using relevant theories such as folklore and anthropology. (Ye C.S &Luo X.G ,2004)

In addition, it is worth noting that in recent years, many scholars have conducted a lot of research and discussion on Qi Lin dance, the artistic expression of Qi Lin culture. In *Field Investigation and Research on Qi Lin Dance in Xiao jin kou*, Guangdong Province, the author analyzed the artistic characteristics of the Qi Lin

dance with the theoretical support of sociology and folklore, and proposed that the Qi Lin dance is the original natural activation of the Qi Lin image. And to its artistic connotation has carried on in-depth research. (Yao P .C,2009)

Gao Fei Sheng, in his paper Research on Qi Lin Dance Culture in Lankao County, takes the Qi Lin Dance performance in Lankao County as the starting point to explore the rich historical accumulation and functional value of the Qi Lin dance that has spread for thousands of years. (Gao F. S, 2009)

In his article "Investigation and Research on the transmission and Protection of the Legend of Qi Lin --A Case Study of Shandong Juye", Gao Zhiguang starts from the generation space of the legend of Qi Lin, summarizes the history and oral transmission of the legend, and considers how to effectively rescue and develop the legend of the Qi Lin, which has important value, in today's prevailing cultural industrialization. (Gao Z. G,2012)

In his article "The transmission and Development of Qi Lin Dance from the Perspective of Intangible Cultural Heritage", scholar Xing Jinshan examines the modern transmission and development of Qi Lin culture from the perspective of intangible cultural heritage, providing a new idea for the research. (Xing J. S,2011)

5.2 Research on Qi Lin Lantern music and Dance in Modern times.

Modern studies on the Qi Lin Dance can be traced back to the 1990s. At that time, the book Collection of Chinese National and Folk Dances made a preliminary review and introduction of the Qi Lin Dance distributed in Henan, Hunan, Guangdong, Hainan and other provinces, which laid a foundation for later studies on the Qi Lin Dance. Chinese ethnic and folk dance integrated editorial Department. (1993).

In the 21st century, with the increasing emphasis on the excavation and protection of national and folk culture, Qi Lin Dance, as a unique folk dance, has attracted more and more attention from scholars from many disciplines, such as folklore, physical education, art and so on. The research content is also increasingly rich. A large number of monographs, master and doctoral dissertations, and journal papers have been produced around the research of which covers the historical evolution, cultural value, artistic characteristics, protection, development and transmission of Qi Lin dance.

According to the current research on Qi Lin dance, there are many researches on Qi Lin dance in Lingnan area. Since then, Luo Xue guang has made a special study on the Qi Lin dance in Guangdong, and has written books such as *The Qi Lin Culture of Huang ge*. A series of research achievements, such as the *Qi Lin Culture of the Kingdom* and *New Qi Lin Dance of the East River*, among which the *Qi Lin Culture of Huang ge*. From the Qi Lin culture to the Huang ge Qi Lin Dance, it finally tells the innovation and development of the Huang ge Qi Lin dance. (Ye C S & Luo X. G, 2002)

The Chinese Qi Lin Script Starting from the camphor wood Qi Lin Dance in Dongguan City, it explores its cultural connotation and tries to combine it with economic construction. *Dongjiang Qi Lin Dance New Poses* still focuses on the Qi Lin culture, but the object of study is the Dongjiang Qi Lin Dance and analyzes its artistic characteristics.

Yu Fang from Sun Yat-sen University also takes Qi Lin dance in Guangdong as his main research object and applies the theory and method of folklorism to explore the process of regional cultural change. At the same time, she also takes the historical evolution and reconstruction of Dongguan camphor wood Qi Lin Dance as an example to discuss the reconstruction of traditional folk customs in the process of globalization and modernization. In his other book, *Dancing Ruilin: Guangdong Qi Lin Dance*, Yu Fang made a more detailed investigation of the Qi Lin culture, discussed the development track and current situation of Guangdong Qi Lin Dance, and discussed the function, protection and utilization of the Qi Lin dance. (Yu F, 2006)

On the contrary, there are relatively few researches on Qi Lin dances in Henan and Hebei, where Qi Lin dances are very popular. In *Research on the transmission and Protection of the Qi Lin Dance in Lankao County*, Shang Qing investigated the Qi Lin 13 dance in Lankao County from the perspective of folklore, sorted out the legends related to the origin of the Qi Lin dance in Lankao County, and conducted a detailed investigation on the artistic form and protection status of the Qi Lin dance in Lankao County. (S h a n g Q, 2 0 1 2)

Ding Yan's Thoughts on the Artistic Value and transmission of Folk Dance, and Chen Naiping's From Vulcan Worship to the Emergence of the Qi Lin Dance have conducted researches successively. (Ding Y, 2013). Centering on the Qi Lin Dance in Suez County, Henan Province, Yuan Xiaoxing's Exploration of the Qi Lin Dance in Henan Shangqiu Village, Yuan Xiaoxing has not only reviewed the origin, development, performance forms and artistic features of the Qi Lin Dance in Suez County, Henan Province. The paper also gives some useful thoughts on the transmission and innovative development of Qi Lin dance in Daliuzhai. Ding Yan made an in-depth study of the performance characteristics, folk value and aesthetic value of Daliuzhai Qi Lin Dance in Suqiao County, and on this basis put forward the idea of preserving and inheriting the Qi Lin dance in Suqiao County. (Yuan X, 2008)

To sum up, the research data available at present are mainly in Lingnan region, Henan and Hebei region. By summarizing the research on the Qi Lin dance of Lingnan Region and that of Henan, Hebei and other regions, we have a profound understanding of the similarities and differences of the northern and southern Qi Lin dances, which is of great help for us to understand and grasp the history, distribution, performance characteristics and artistic value of the Qi Lin dance of different regions. It has a strong correlation with this research and also lays a good foundation for this research. In the research methods, research perspectives and other aspects of this paper also has a certain reference and inspiration

5.3 Literatures related to Qi Lin Lantern Music and Dance in Luocheng

Research on Qi Lin Dances was launched in China in the 1980s, and the Collection of Chinese National and Folk Dances was published in the 1990s, which for the first time collected and sorted out the Qi Lin dances in various regions of China, providing a broad reference for this paper. The subsequent publication of the Annals of Chinese Dance further detailed the historical origins and forms of ethnic dances, which enriched the gaps in the study of Chinese cultural historical materials. Since the Qi Lin Dance was listed in the national Intangible Cultural Heritage protection list, it has once again attracted the attention of scholars from all walks of life and achieved considerable achievements. However, the Qi Lin dance is mainly found in the Lingnan region (Guangdong, Guangxi, Hainan, Hong Kong, Macao,

Yunnan and some parts of Fujian). By contrast, there are few research achievements on the Qi Lin dance in Central Plains. There is almost no research on Qi Lin dance in Sichuan.

The Qi Lin Lantern dance in Luocheng, Sichuan is a representative traditional dance in Sichuan, the most complete preserved Qi Lin lantern dance and one of the artistic treasures of China. However, due to the limitations of development, few documents and dance materials have been preserved. In 2008, Zhang Daoyi wrote "Qi Lin Sending Children", which researched the reason why "Qi Lin" leads to "Qi Lin sending children". It is helpful to the research of Qi Lin lantern dance in Luocheng. In addition, relevant research data are lacking. There is no specific research topic on the Qi Lin lantern dance in Luocheng, and there are few written materials and videos on the Internet. Most of them are basic introductions of the Qi Lin dance, and only some books on the Qi Lin dance are not about the research on the Qi Lin dance in Sichuan. At present, there are only a small number of Luocheng Qi Lin lantern dance performance forms, performance programs and other styles of art related records.



Figure 21. Photo of Qi Lin lantern dance performance in Luocheng, Sichuan
Source:Kun He fieldwork (2022)

Summary

This chapter mainly provides reference for the literature content of this study from five aspects. The Qi Lin culture describes in detail the process from the prototype of the Qi Lin to the formation of the totem, the image of the Qi Lin from

vague to gradually clear to the final formation, including some legends of various Qi Lin, and the auspicious meaning of the Qi Lin in the culture. On the other hand, the communication between Qi Lin culture and Chinese and foreign cultures explains the origin of Qi Lin culture and the significance of Qi Lin culture in the world. The relevant literature of Qi Lin culture research mainly includes the records of Qi Lin culture in ancient Chinese books and the research of Qi Lin culture in modern times. The importance of Qi Lin culture and the important value of this research are expounded through a large number of literature materials. Qi Lin Lantern dance is the product of the Qi Lin culture, is one of the representatives of the Qi Lin culture, in the research review of the Qi Lin lantern dance, the detailed analysis of the source of the Qi Lin lantern dance, but also from the Chinese legends spread so far, to find the Qi Lin lantern dance figure. Qi Lin Lantern dance is a treasure of Chinese folk art. Various versions of Qi Lin lantern dance are spread throughout the land of China. In this chapter, the most representative Qi Lin lantern dances are summarized and compared with each other briefly, thus laying a foundation for the study of the Qi Lin lantern dance in Luo Cheng. About the research overview of the Qi Lin lantern dance in Luocheng, Sichuan, the living environment of the Qi Lin lantern dance in Luocheng is analyzed in detail, the legend of the Qi Lin lantern dance is about the "Qi Lin sending son", and the relevant literature and materials of the Qi Lin lantern dance in Luocheng. Finally, this chapter seeks research theories from musicology, ethnomusicology and historical musicology to provide a solid theoretical foundation for this chapter.



CHAPTER III

Research Methodology

This research focuses on quality research which emphasizes field research methodology because it focuses on collecting research data with folk artists in Luocheng City, Sichuan Province. After that, the researcher designed a system of data management methods, analyzed and synthesized the data respectively. Systematically use the process of collecting data in the folk artist community and using information obtained from the field, which is unbiased. There is no sense of data collector involved. The emphasis is on checking the reliability and then analyzing and synthesizing with theoretical principles using social and musical cultural processes to obtain data as a normal phenomenon that occurs in Luocheng City.

1. Research scope
 - 1.1 Scope of Content
 - 1.2 Scope of Research site
 - 1.3 Scope of Time
2. Research process
 - 2.1 Key Informants
 - 2.2 Research Tools
 - 2.3 Data Collecting
 - 2.4 Data Management
 - 2.5 Data Analysis
 - 2.6 Data Presenting

1. Research scope

The scope of the research includes the historical source and development process of Luocheng Qi Lin lantern dance, the historical source and development route of Luocheng Qi Lin lantern dance before the Qing government's "move to Huguang and fill Sichuan" migration during the Kangxi period of the Qing Dynasty. After the Hakka people migrated to Luocheng, the Qi Lin lantern dance in Luocheng gradually developed the unique regional characteristics of Sichuan and has significant

characteristics of Sichuan opera, and transmitted and preserved until the present status quo.

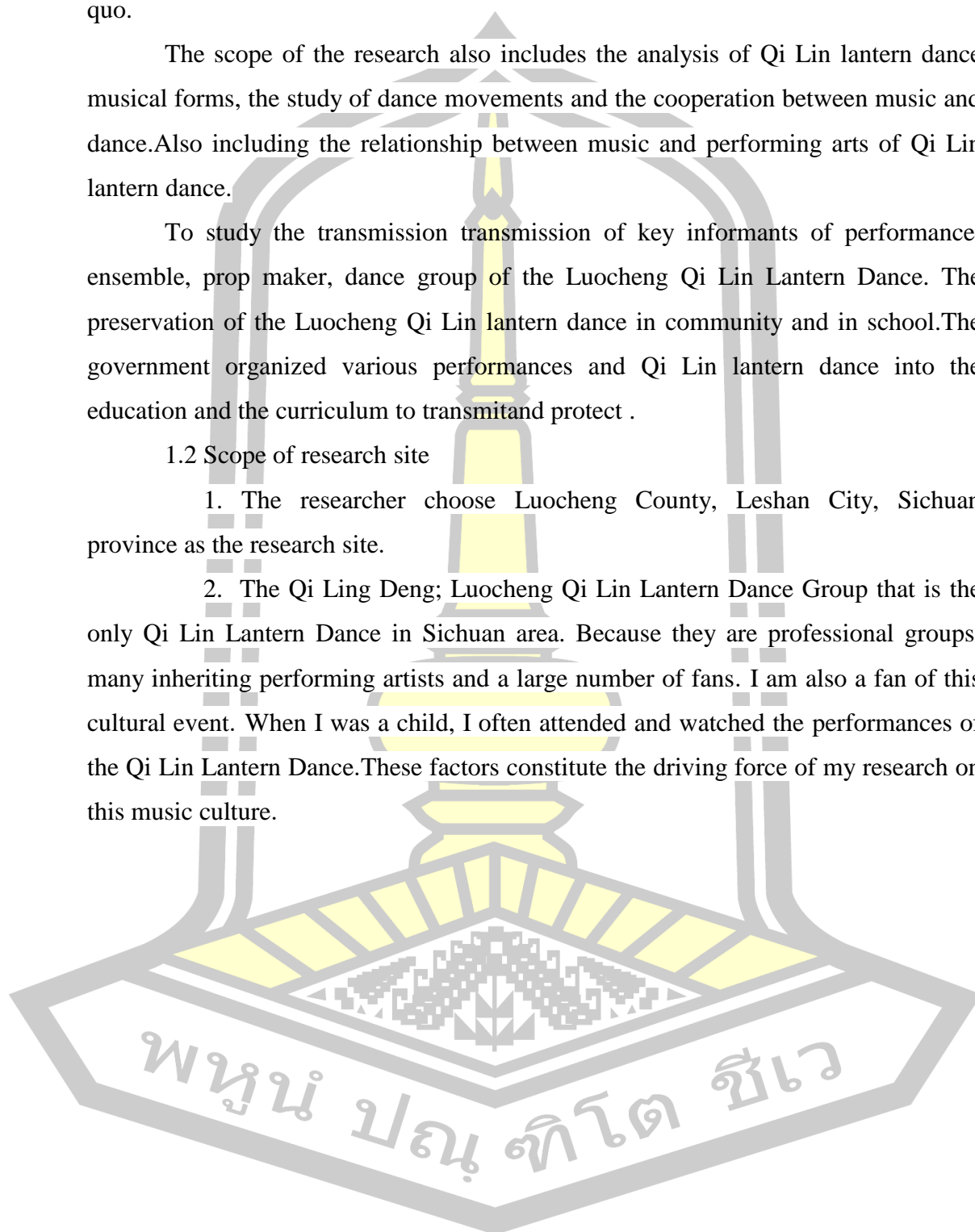
The scope of the research also includes the analysis of Qi Lin lantern dance musical forms, the study of dance movements and the cooperation between music and dance. Also including the relationship between music and performing arts of Qi Lin lantern dance.

To study the transmission of key informants of performance, ensemble, prop maker, dance group of the Luocheng Qi Lin Lantern Dance. The preservation of the Luocheng Qi Lin lantern dance in community and in school. The government organized various performances and Qi Lin lantern dance into the education and the curriculum to transmit and protect.

1.2 Scope of research site

1. The researcher choose Luocheng County, Leshan City, Sichuan province as the research site.

2. The Qi Ling Deng; Luocheng Qi Lin Lantern Dance Group that is the only Qi Lin Lantern Dance in Sichuan area. Because they are professional groups, many inheriting performing artists and a large number of fans. I am also a fan of this cultural event. When I was a child, I often attended and watched the performances of the Qi Lin Lantern Dance. These factors constitute the driving force of my research on this music culture.



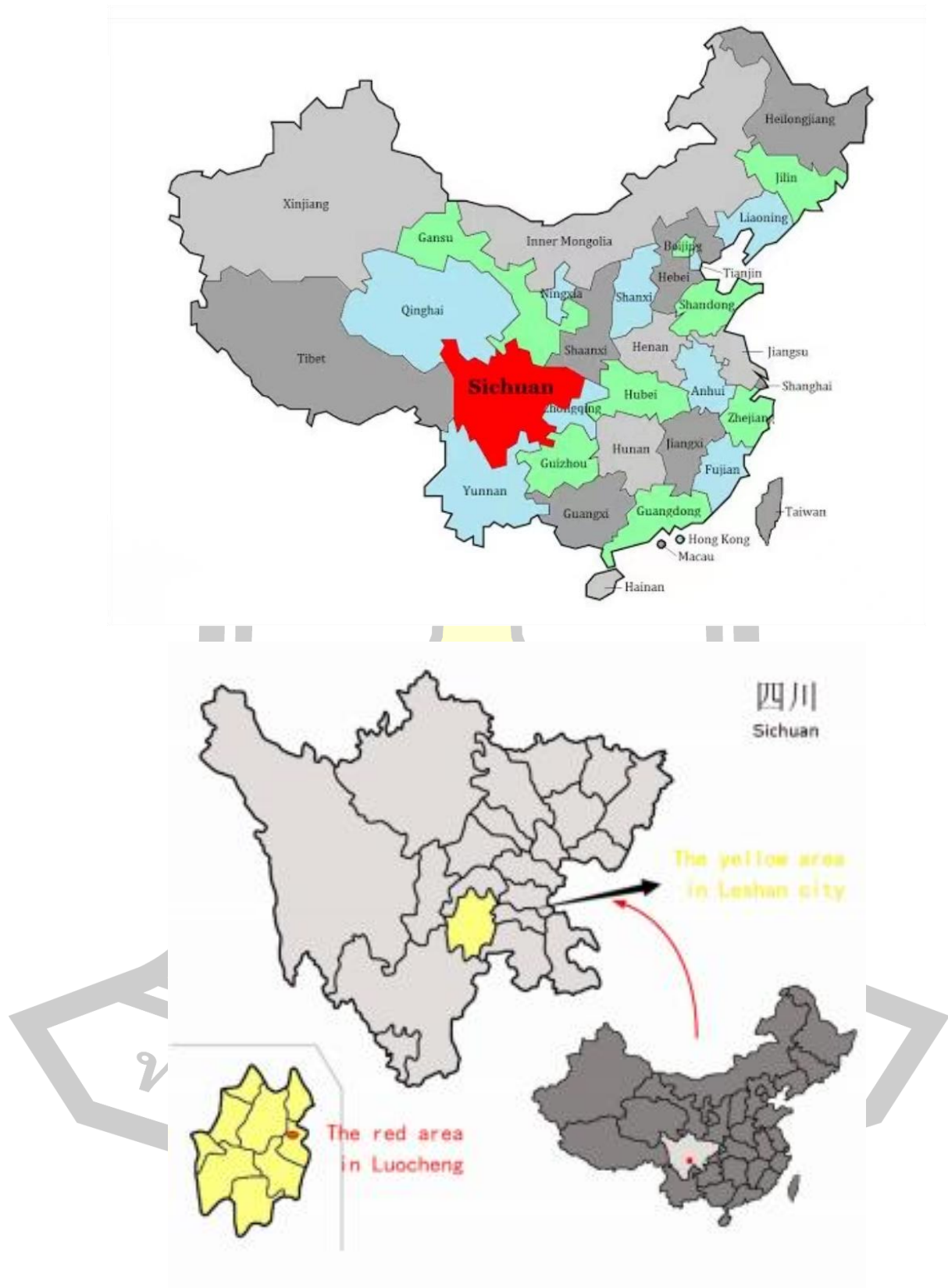


Figure 22. The geographical location of Luocheng

Source: <https://chengdu.china.embassy.gov.au/cxdu/hopblog22.html>

1.3 Scope of Time.

From November 2021 to July 2023

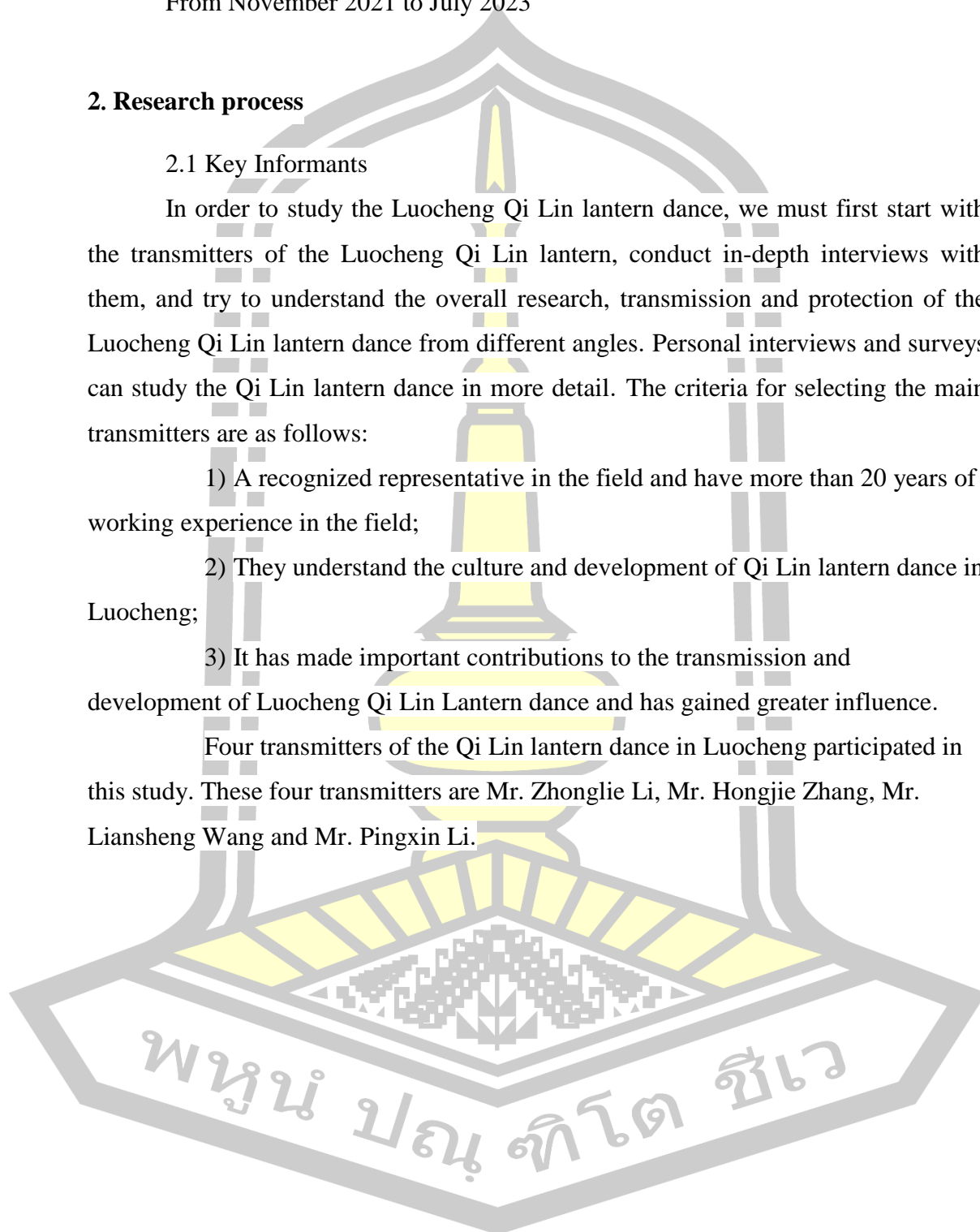
2. Research process

2.1 Key Informants

In order to study the Luocheng Qi Lin lantern dance, we must first start with the transmitters of the Luocheng Qi Lin lantern, conduct in-depth interviews with them, and try to understand the overall research, transmission and protection of the Luocheng Qi Lin lantern dance from different angles. Personal interviews and surveys can study the Qi Lin lantern dance in more detail. The criteria for selecting the main transmitters are as follows:

- 1) A recognized representative in the field and have more than 20 years of working experience in the field;
- 2) They understand the culture and development of Qi Lin lantern dance in Luocheng;
- 3) It has made important contributions to the transmission and development of Luocheng Qi Lin Lantern dance and has gained greater influence.

Four transmitters of the Qi Lin lantern dance in Luocheng participated in this study. These four transmitters are Mr. Zhonglie Li, Mr. Hongjie Zhang, Mr. Liansheng Wang and Mr. Pingxin Li.



1. Mr. Zhonglie Li - Luocheng Qi Lin Lantern dance transmitter.



Figure 23. Key transmitter Mr. Zhonglie Li

Source:Kun He fieldwork (2022)

Mr. Zhonglie Li, born in 1948, is a provincial-level transmitter of intangible cultural heritage. A folk artist. He is the main transmitter and the person in charge. Responsible for the overall arrangement of Qi Lin lantern music and dance. He is the head of the local CAI martial School. During the Cultural Revolution, the Qi Lin Lantern dance disappeared for nearly 20 years. After liberation, with the support of the local government, Mr. Zhonglie Li led everyone to practice the Qi Lin lantern and the Tieshan martial Art while dancing, in order to pass on the Qi Lin Lantern dance and the Tieshan martial art. The Qi Lin lantern soon flourished in Luocheng.

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2). Mr. Hongjie Zhang - Luocheng Qi Lin Lantern dance transmitter.



Figure 24. Key transmitter Mr. Hongjie Zhang

Source: Kun He fieldwork (2022)

Mr. Hongjie Zhang, born in 1971, is a provincial-level transmitter of intangible cultural heritage. Folk artist. Performing Qi Lin lantern dance since the age of 16. A new generation of transmitters, is responsible for the overall arrangement of Qi Lin Lantern music and dance. He is the currently the leader of the local CAI martial. Mr. Zhonglie Li, who is over 80 years old. Mr. Hongjie Zhang, with his excellent skills, focuses on the research of the Qi Lin Lantern dance. From 2021 to now, Mr. Mr. Hongjie Zhang has continued to lead the Qi Lin Lantern team to participate in various performances and expand the influence of the Qi Lin Lantern dance in Luocheng, Sichuan Province.

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3) Mr. Liansheng Wang - Luocheng Qi Lin Lantern dance transmitter.



Figure 25. Key transmitter Mr. Liansheng Wang

Source:Kun He fieldwork (2022)

Mr. Liansheng Wang, born in 1939, is a provincial-level transmitter of intangible cultural heritage. Qi Lin lantern dance craftsman. He is Qi Lin head craftsmen, engaged in the production and protection of Qi Lin Lantern heads. Mr. Liansheng Wang, an ordinary retired teacher, has been engaged in the production and protection of Qi Lin lantern holders in his spare time for more than 20 years in order to preserve and preserve the Qi Lin lantern dance in Luocheng.

4) Mr. Pingxin - Luocheng Qi Lin Lantern dance transmitter.



Figure 26. Key transmitter Mr. Pingxin Li
Source:Kun He fieldwork (2022)

Mr. Pingxin Li, born in 1940, is a provincial-level music transmitter of intangible cultural heritage. Sichuan Opera folk artist. Participated in Sichuan opera performances since the age of 16, and became the first generation of Qi Lin lantern dance transmitters together with Mr. Zhonglie Li in order to preserve and preserve Luocheng Qi Lin Lantern dance. He is engaged in Qi Lin Lantern dance music recording, sorting, band rehearsal and other work.

2.2 Research Tools

Fieldwork is an important method in the dissertation. Is the most effective way to collect data, interview form and questionnaire were used as research tools. I made questionnaires to prepare during the field work. Among them, the question naire of the key informants takes to be produced. At the same time. the questionnaire of the casualin formants is required, and the questionnaire of the general informants is produced. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools.

1) Formal Interview

Formal interview, In January 2023, through Qianwei Cultural Center staff arrangement, do a good job of interview questions, and enjoy formal interviews with the provincial transmitters of Luocheng Qi Lin Lantern dance :Hongjie Zhang

2) Informal Interview

Informal interviews are private exchanges and records with Mr. Zhonglie Li, Liansheng Wang, Pingxin Li etc, the transmitters of Luocheng Qi Lin Lantern dance and provincial transmitters in December 2022.

3) Participatory Observation

Participatory observation is the observation record of personal participation during the Luocheng Qi Lin Lantern dance .

4) Non - Participatory Observation

Non-participatory observation is the Luocheng Qi Lin Lantern dance performance observed through CDs, videos, books, papers and other materials.

5) Focused Group

The selection requirements for the members of this key group are:

First, engaged in Luocheng Qi Lin lantern dance teaching performance and have rich experience;

Second, the staff of the cultural center who participated in the research of the Qi Lin lantern dance in Luocheng and the teachers who engaged in the teaching of the Qi Lin lantern dance in various schools in Luocheng.

Date of investigation

From November 2021 to July 2023

Investigation site

- 1) Luocheng Middle School
- 2) Luocheng Central Primary School
- 3) Luocheng Central Kindergarten

Duration of Time

First stage

In November 2021, Researcher participated in the Luocheng Qi Lin Lantern dance team.

In December 2022, Researcher went to Luocheng Middle School and Luocheng Central Primary School to participate in the research of Qi Lin lantern dance, school education and curriculum teaching. and conducted afield investigation of the research base of Qi Lin Lantern dance .

In December 2022, Researcher went to Luocheng Central Kindergarten to participate in the research of Qi Lin lantern dance, school education and curriculum teaching. and conducted afield investigation of the research base of Qi Lin Lantern dance .

Second stage

In December 2022, Researcher visited Qianwei Cultural Museum and Luocheng Qi Lin Lantern dance team and conducted field research.

In December 2022, Researcher interviewed three Qi Lin Lantern dance performin gartists in Luocheng .

In January 2023, Researcher participated in Luocheng Qi Lin Cultural Center and made a field investigation on the research of Qi Lin Lantern dance .

In February 2023, Researcher visited Qi Lin Lantern dance Protection Base in Luocheng,and conducted field research.

In December 2022, Researcher visited three transmitters of Luocheng Qi Lin Lantern dance and provincial transmitters, and conducted field research.

February 2023, Researcher communicated with I visited three transmitters of Luocheng Qi Lin Lantern dance and conducted field research in Luocheng ship-type Old Street.

2.3 Data Collecting

2.3.1 Collected data from the Internet and library.

The researcher has searched the literature and related materials through the Internet and libraries, collected the current research results. and has made full use of extant archives and written materials to learn more about the previous, relevant knowledge and theory of Luocheng Qi Lin Lantern dance.

2.3.2 Data collected from field survey,inclusing questionnaire survey ,interview questionnaire collection and literature analysis.

Fieldwork is one of the main research methods in this paper. From November 2021 to July 2023, the researchers went to Luocheng city, Sichuan

Province for three in-depth field investigations. While recording music through audio and video, they observed the performance of in Luocheng Qi Lin Cultural Center and the performance of Luocheng. Boat type old Street. The researchers also visited performers and scholars of Luocheng Qi Lin Lantern dance to answer these research objectives through interviews and questionnaires. The researcher collected first-hand raw data to understand the historical process and Sichuan opera music characteristics of Luocheng Qi Lin Lantern dance.

2.4 Data Management

2.4.1 Recording

According to the research objectives, researcher got to record real - time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives.

First of all, for the historical development of Luocheng Qi Lin Lantern dance, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, there searchers got to sort out the original data for the study of the music characteristics of Luocheng Qi Lin Lantern dance, find the representative works. transfer the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation of Luocheng Qi Lin Lantern dance, summarize the interview content and transfer into text form, and prepare for data analysis.

2.4.2 Video

Transferred the video material according to the relevant content of the research goals. The corresponding research objectives got to classify the corresponding video materials.

First of all, for the historical development of Luocheng Qi Lin Lantern dance . Researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis. Researcher took to sort out video data for the study of music characteristics of Luocheng Qi Lin Lantern dance , transferred to the text materials and prepare for the later data analysis. Finally, the researcher needs to organize the video data for the development of Luocheng Qi Lin

Lantern dance , summarize the interview content and transfer the text form, and prepare for data analysis.

2.4.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, the researcher found that some volumes of books that studied the historical development of Luocheng Qi Lin Lantern dance. A few of volumes were books that studied the music characteristics of Luocheng Qi Lin Lantern dance. There are several books on the Qi Lin culture. There are several studies of different Qi Lin lantern dances around the country. Researcher got to sort out the knowledge of books through the method of using the literature review. And extract and form texts that are applicable to research objectives. In this way, different books on the historical development of Qi Lin Lantern dance got to sort out different researcher of different researcher on different views of Qi Lin Lantern dance and prepare for future data analysis. For books with the music characteristics of Qi Lin Lantern dance, some literature information should be collected and prepared for later data analysis. Third, for the books of Luocheng Qi Lin Lantern dance, Researcher got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

2.4.4 Record Luocheng Qi Lin Lantern dance

About 108 pieces of handwritten notes

2.4.5 Picture Data

About More than 360 photos, including people photos, collection photos, performance and rehearsal photos.

2.5 Data Analysis

According to the research objectives of Luocheng Qi Lin Lantern dance, Sorted out the holistically development, sorted out and analyzed related books on the historical development of Luocheng Qi Lin Lantern dance and data on the transmission and preservation status quo of Luocheng Qi Lin Lantern dance through field investigation, sorted out the music score of the Holistically lantern dance and made relevant analysis. The paper analyzes the transmission and protection of the Qi Lin lantern dance in Luocheng.

1) Investigate the Qi Lin culture, the distribution of different Qi Lin lantern dances throughout the country, and the historical sources of Qi Lin lantern dances in libraries in Luo Cheng.

2) From the fieldwork, the performance, music aspects and the formation structure of the band and the dance team, and the process of Luo Cheng Qi Lin Lantern dance.

3) Analyze the Luo Cheng Qi Lin Lantern dance music form analysis, dance movement research and the mutual cooperation of music and dance.

2.6 Data Presenting

Chapter I Introduction

Chapter II literature review

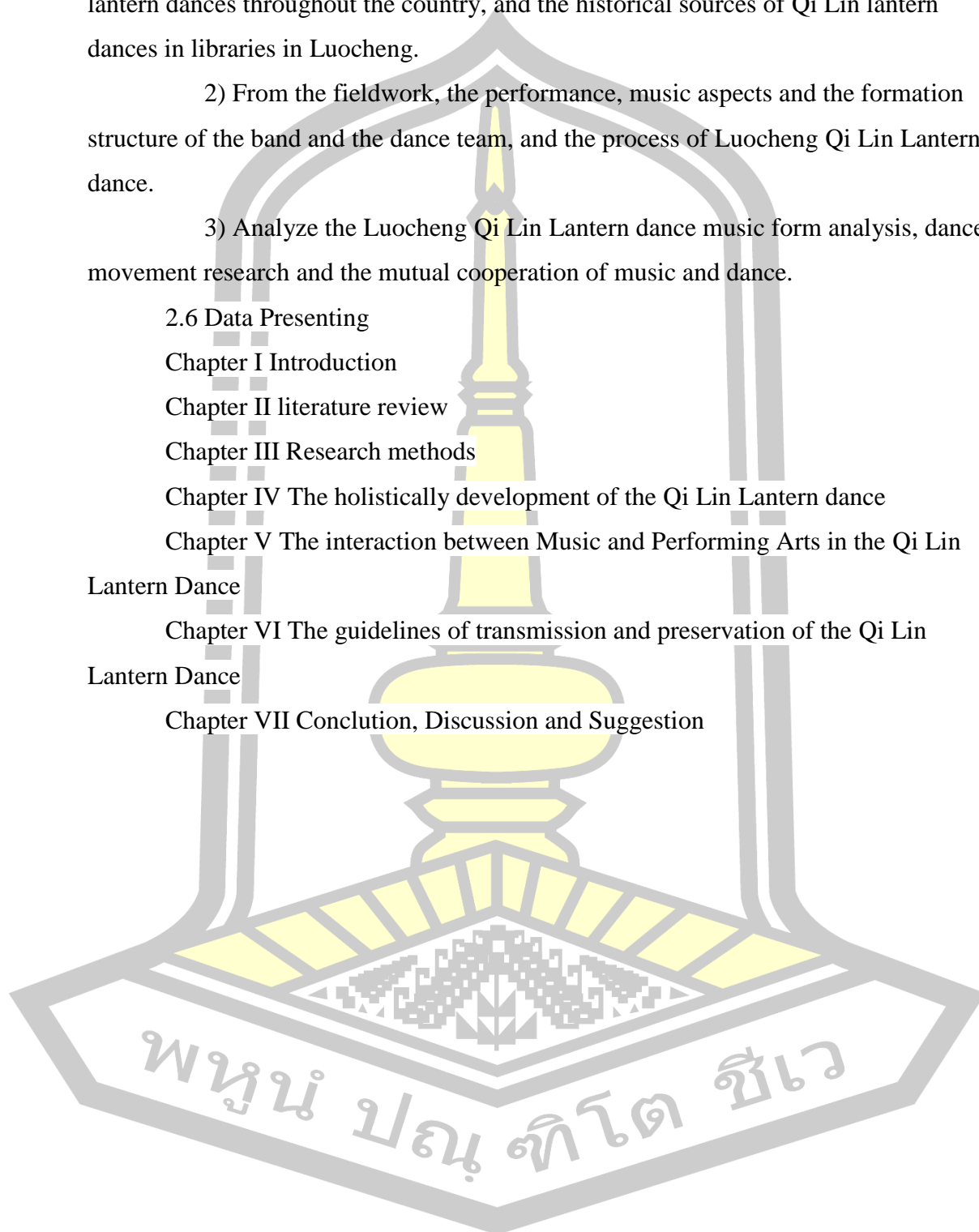
Chapter III Research methods

Chapter IV The holistically development of the Qi Lin Lantern dance

Chapter V The interaction between Music and Performing Arts in the Qi Lin Lantern Dance

Chapter VI The guidelines of transmission and preservation of the Qi Lin Lantern Dance

Chapter VII Conclusion, Discussion and Suggestion



CHAPTER IV

The holistically development of the Qi Lin Lantern dance

The Qi Lin lantern dance in Luocheng, Sichuan, has been continuously followed and developed by successive generations, integrating a single Qi Lin image into a variety of art forms, making it a comprehensive skill integrating music, dance, martial arts and arts and crafts. Under the influence of traditional Qi Lin culture, Luocheng Qi Lin Lantern dance, as a carrier of regional folk beliefs, shows the people's peace and peace, happiness and well-being. Sichuan Luocheng Qi Lin Lantern dance has the characteristics of unique props, bold and powerful movements, grand scale, etc. Through the combination of traditional Sichuan opera music and local CAI martial arts, it truly realizes the integration of dance and martial arts and various arts, highlighting the unique regional characteristics and cultural connotation of Sichuan region.

1. Historical source and development process of Qi Lin Lantern dance in Luocheng

1.1 During the Kangxi years of the Qing Dynasty, the Qing government "moved Huguang and filled Sichuan" before the Hakka migration

1.2 During the Kangxi period of the Qing Dynasty, the Qing government "moved Huguang and filled Sichuan" after the Hakka migration

2. The Luocheng Qi Lin lantern dance and status

2.1 Props and production process of Qi Lin lantern dance in Luocheng

2.2 The formation structure of the band and dance

1. Historical source and development process of Qi Lin Lantern dance in Luocheng

1.1 In 11662, during the Kangxi years of the Qing Dynasty, the Qing government "moved Huguang and filled Sichuan" before the Hakka migration

1.1.1 The Qi Lin Lantern dance originated from an ancient animal-like dance

Qi Lin Lantern dance was originally an ancient animal-like dance, which originated from people's worship of the Qi Lin. Animal worship is very common in China, especially in some ethnic minority areas. Since the emergence of the Qi Lin Lantern dance often symbolizes peace and auspice, while the Qi Lin also has many beautiful connotations such as adding wealth, warding off evil, eliminating disasters and reducing disasters, it is not difficult to understand that people in history worship the Qi Lin as a "protection god".

In addition, there is an important connection between farming activities and the rise of Qi Lin Lantern dance. Some scholars believe that Chinese folk dance is mainly the dance of farmers, and the experience and practice of farmers always revolve around farming, sowing, harvesting and hiding. They pray for good weather, good crops and peace of the country, forming a unique belief in farming in Chinese culture, which is the cornerstone of Chinese culture, and Chinese folk dance also grows under the watering of farming belief. In traditional Chinese society, agricultural activities occupy an important position, but because of the limited level of productivity at that time, agricultural activities are very dependent on the natural environment. Since the appearance of Qi Lin often symbolizes good weather, people dance Qi Lin to express the hope for good weather and the joy of harvest.

1.1.2 Qi Lin dance spread from the palace dance to the folk.

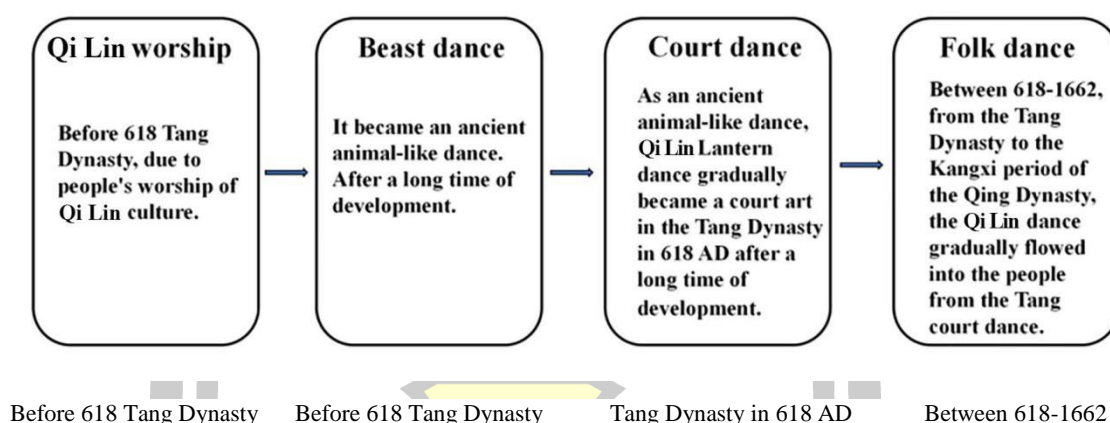
Before 618 Tang Dynasty, due to people's worship of Qi Lin culture, it became an ancient animal-like dance. After a long time of development, it became a court art and court dance. As an ancient animal-like dance, Qi Lin Lantern dance gradually became a court art in the Tang Dynasty in 618 AD after a long time of development. However, it lived in the palace for a long time, and its spread and influence were limited.

Between 618-1662, from the Tang Dynasty to the Kangxi period of the Qing Dynasty, the Qi Lin dance gradually flowed into the people from the Tang court dance, and has since become a folk dance art that is widely spread and has far-reaching influence and popular among the people. It combines music, dance, arts and crafts, martial arts and other artistic elements and sports elements, has a high cultural value and artistic value.

In 1662, during the reign of Kangxi of the Qing Dynasty, the Qing government launched the migration movement of "moving Huguang to fill Sichuan". After the fifth great migration of Hakka people, the Qi Lin Lantern dance was moved by Hakka people to Luocheng, Sichuan, and gradually formed the Qi Lin lantern dance that integrated the characteristics of Sichuan opera and Sichuan folk customs.

The formation of Qi Lin Lantern dance has experienced the development process of: Qi Linworship → beast dance → court dance → folk dance. Although there is still controversy about the time and place of Qi Lin Lantern dance, which still needs more research, it is a common consensus that Qi Lin dance has a long history.

Table 1. The formation of Qi Lin Lantern dance has experienced the development process:



Source:Kun He (2023)

1.2 During the Kangxi period of the Qing Dynasty, the Qing government "moved Huguang and filled Sichuan" after the Hakka migration

1.2.1 Luocheng Qi Lin lantern dance with Sichuan elements

Qi Lin lantern dance, as a manifestation of Qi Lin culture, has a long history. So far, the Qi Lin dance has spread all over the land of China, but in fact it was formed by the spread of the Qi Lin culture in the Yellow River basin of the Central Plains in ancient times. Since Hakka ancestors had five great migrations in history, they spread the Qi Lin culture in the Yellow River Basin, and later combined

with the local dance culture, natural conditions and economic conditions, gradually formed and developed into today's Qi Lin Lantern dance.

When the dance was popular in the south of China, it was closely related to the migration of Hakka people to the south, and the Qi Lin Lantern dance in the south was mostly recorded for four or five hundred years, which may be related to the fourth and fifth great migration of Hakka people four or five hundred years ago. In terms of the production and coloring of props, the form of the band, the form of performance, and the accompanying instruments, the characteristics of the ancient Chinese Qi Lin dance in the Yellow River basin are still obviously retained. Such as: the props of the Lin Lin dance, the basic shape of the Qi Lin and oh na, percussion instruments, etc.

The fourth Great migration came to Qianjia at the end of Ming Dynasty and the beginning of Qing Dynasty. The Hakka people moved south and brought Qi Lin Lantern dance to Jiangxi, Fujian, Guangdong and other places. From 1851 to 1864, the Qing government fought with the Taiping Heavenly Kingdom in central Guangdong for a long time. In order to escape the war and live a peaceful life, Hakka people began a new round of migration to Hainan, Guangxi and overseas. The Qi Lin dance was brought to the southwest of China and even overseas by the Hakka people.

The Qi Lin lantern dance in the south of China happened to be related to the fifth Great migration, which happened to be related to the migration movement of "moving Huguang to Sichuan" and the Taiping Heavenly Kingdom Movement led by Hong Xiuquan in 1662 during the reign of Kangxi. Sichuan Province Leshan City Qianwei County Luocheng ancient town around the spread of Qi Lin lantern dance, some folk experts believe that it is by the Kangxi years, the Qing government's "move to the lake, fill Sichuan" Hakka migration. Qianwei County most of the population moved from outside the province in the late Ming and early Qing dynasties, and Qianwei County Luocheng Town Qi Lin lantern dance as early as the middle of the Qing Dynasty began to perform, so Luocheng Town Qi Lin lantern dance is most likely to be brought into the Hakka spread here, Since then, it has changed its shape and performance routine, integrating the elements of local Sichuan opera, and the Qi Lin Lantern dance of Sichuan Luocheng has remarkable characteristics of Sichuan opera in both accompanying music and dance.

With the large-scale migration of Hakka people to Shenzhen, Luocheng Qi Lin Lantern dance has well retained the traditions and characteristics of Hakka Qi Lin Lantern dance, but through continuous absorption and integration of local culture and art, it has gradually developed a unique regional characteristics of Sichuan, with a distinct theme, a complete plot and a grand lineup. This is a fairy tale about "the Qi Lin sent children". The scene was lively, and the actors were mostly white, as few as twenty or thirty. The performance is divided into stages, one is the land appearance, the second is the Qi Lin in the clouds and the world, many fairies accompanied by singing and dancing, the third is the immortal general appearance, and finally we celebrate together. Hakka Qi Lin has been very prosperous since it was introduced into Luocheng. It is widely used for festivals and festivals and praying for the gods to bless the weather and the country and the people through dancing Qi Lin.

1.2.2 Preserve and transmit the Luocheng Qi Lin lantern dance

After entering the 20th century, the development of Luocheng Qi Lin Lantern dance suffered several major setbacks. After the outbreak of the Anti-Japanese War and the Cultural Revolution, the Luocheng Qi Lin dance once declined and was even on the verge of extinction.

Before the Cultural Revolution, the Qi Lin lantern dance in Luocheng showed a state of "natural transmission", without a fixed group and a clear successor, which was closely related to the local development and the degree of emphasis on the established culture. In the long process of social development and evolution, for ordinary people, dancing is the most simple and direct way of expression. In this context, the people of Luocheng dance Qi Lin during major festivals, which is not only utilitarian, but also releases the emotions of the masses, which has evolved into a fixed folk culture over time. When festival dance Qi Lin becomes a habitual behavior, the local people will spontaneously learn and communicate with each other. Such a state of transmission reflects Luocheng people's heartfelt love for Qi Lin lantern dance, which is an unconscious and unconscious embodiment of transmission. Therefore, even if there was no concept of "transmitters" at that time, almost all people in Luocheng liked to watch Qi Lin lantern dance performances and were willing to learn the techniques of dancing Qi Lin.

The Qi Lin lantern dance disappeared for nearly 20 years during the Cultural Revolution. transmitter Li Zhonglie was the local CAI martial hall head, no Qi Lin lantern dance of the old street, always let Li Zhonglie heart feel empty, in order to pass down the Qi Lin lantern dance and iron mountain martial arts, he led everyone to dance the Qi Lin side to practice iron mountain martial arts, the Qi Lin lantern dance soon flourished in Luo Cheng. With the rapid development of society, especially after the reform and opening up, the local young and middle-aged people in Luocheng gradually left Luocheng to work or live in big cities. Coupled with the impact of emerging dances around the world in the Internet era, traditional folk dances such as Luocheng Qi Lin Lantern Dance gradually no longer attracted the love of young people, and were replaced by street dances and sports dances with strong rhythm. The villagers who can dance the Qi Lin lantern dance show an aging trend and once faced the dilemma of losing their lives. At this time, the relevant documents and policies on "protection and transmission of intangible cultural heritage" have been successively issued, which has given great support to the transmission and development of Luocheng Qi Lin Lantern Dance.

Today's Luocheng Qi Lin Lantern dance has almost transmitted and retained the complete style of Qi Lin lantern dance more than 200 years ago. Whether it is music and dance, performance process, costume shape, production of Qi Lin , it is an intangible cultural heritage with high artistic value and strong local characteristics.

2. The Luocheng Qi Lin lantern dance and status

2.1 Props and production process of Qi Lin lantern dance in Luocheng

Qi Lin is powerful, vigorous, agile and elegant. In the course of its long-term spread, there are characteristics of variability. Folk artists of all dynasties vividly depict the image of this divine beast with their unique decorative language and rich imagination. Different regions of the Qi Lin shape, size, color, modality are different, the image of each individual, Sichuan Luocheng Qi Lin lantern dance Qi Lin props is unique, exquisite and smart. Sichuan Luocheng Qi Lin props are divided into Qi Lin head and Qi Lin skin, other props include clouds, meteors, flags, ribbons and so on. Each Qi Lin dances with two actors, one holding the head and one wearing the tail.

According to Wang Liansheng, the transmitter, the production process of Qi Lin transmitted from the past was cumbersome and heavy. Since 1997, Wang Liansheng has gradually reformed and innovated it, starting from the frame, material, decoration and other parts, combined with the performance needs, and constantly innovated, and gradually formed today's gorgeous and exquisite Qi Lin shape.

2.1.1 The Head of Qi Lin

The head of the Qi Lin lantern dance in Luocheng, Sichuan is the key part that can best reflect the characteristics of the Qi Lin shape. It is composed of "eyes, eyebrows, nose, ears, cheeks, lips, teeth, tongue, hair, beard, beard, forehead, jaw, horns, tentacles" and other components. Because the Qi Lin is made up of a variety of animal images, These parts in turn incorporate the "nose of a lion, the mouth of a tiger, the ears of a cow, the eyes of a goldfish, the horns of a unicorn, and the sideburns of a horse," not only that, but also the lifelike eyebrows and flowing tentacles.

According to Master Wang Liansheng, the early Qi Lin head was built with an iron frame, polished wood inlaid within it, and the surrounding welding was fixed with a frame made of an iron frame, and the weight was not said, and a large number of patterns were complicated. After continuous innovation and improvement, the production of Qi Lin head is roughly divided into the following items:

1) Mold making

To make the model of Qi Lin, it is necessary to determine the position of each component of the head and carry out preliminary plasticity with cement. First of all, formulate the head trend line of the unicorn, such as the starting point of the nose to the rare horn is roughly the face of the unicorn, the trend line is generally determined by the nose, the nose, the eye, the rare horn located in the same straight line, the eyes, the nose should be parallel to each other. Secondly, to determine the size of each part, because the props are purely handmade, there are some errors in the size of each generation of Qi Lin, the approximate data is as follows: the head length is about 70 cm, the width is about 60 cm, and the forehead shape is full about 40 cm; The Angle is divided into two forks, to be interlaced, and the corner end with a circular arc to the top, about 30 cm, the nose is thin and wide, like a cow's nose, about 26 cm long, 25 cm wide; The eyebrows are about 28 cm long; The ears are cow-like.

After being beaten and shaped, the clay is carved into various parts of the face, and the eyes, nostrils and other positions are hollowed out and dried into models for use. After the mud embryo is dried, two wooden cylinders about 14 cm long and 4.5 cm in diameter are taken, the ends are sharpened, and the round ends face outward as Qi Lin eyes. The Qi Lin eye should emphasize its intense, protrude beyond the eye socket when installed, and fix it under the eyebrow with a perforated iron wire in the center of the eye. This unique Mosaic mode makes the eyeball rotate up and down, and lifelike when dancing the Qi Lin.



Figure 27. The Qi Linhead model

Source:Kun He fieldwork (2022)

2) Clothing material

Apply 5 to 6 layers of fabric to the dry abrasives. The early Qi Lin face was made of paper, with layers of paper covering the mold, about 1 cm thick and weighing about 40 to 50 kilograms. Due to the need to reduce the weight of the performance, the mold is now covered with cloth, removing all external decorations and lower jaw, and the single Qi Lin face only weighs a few kilograms and is relatively strong. The choice of cloth color depends on the male and female of the unicorn, the male Qi Linis generally red, the female Qi Linis blue-green, and the young Qi Linis blue. When the layers of fabric are completely shaped, the clay needs

to be withdrawn from the film, and the Qi Lin face is basically formed after the details are corrected.



Figure 28. After color the head of the Qi Lin
Source:Kun He fieldwork (2022)

3) Make the Qi Lin submaxillary section

The submandibular part of the Qi Lin is completely disconnected from the face, and to make it separately, it is necessary to combine the size of the front end of the face that has been made, and make a board with a length of 46 centimeters and a width of 30 centimeters, and the long side is the same as the width of the mouth. In the Qi Lin dance performance, the head of the Qi Lin is mostly raised, the mouth is open and the mouth is like showing a grin, so when making the mouth, pay attention to the opening and closing curve of the upper and lower lips should be in the same center of the circle, the larger the opening of the mouth, the larger the curvature of the mouth. The wood made shall not be inlaid under the surface, but to a ring steel ring set on it, easy to move, and the tensioning Angle changes naturally with the dancing. The Qi Lin has fangs, which grow from the root of the mouth and are mounted on the four corners of the mouth, with two upper and lower teeth, about 12 cm long and about 6 cm long. The Qi Lin mouth is also inlaid with iron as a Qi Lin tongue, the length and width depends on the size of the mouth. After the whole head is

completed, two holes need to be dug out in the center of the two sides of the face to make a handle for the head-piercing dancer to lift and move. Finally, a circle of bamboo strips is tied around the head of the Qi Linto play a fixed role.



Figure 29. Key transmitter Liansheng Wang makes the lower jaw of the Qi Lin

Source:Kun He fieldwork (2022)

4) Color dress up

According to Master Wang Liansheng, when coloring the head of the unicorn, there is a formula "golden scale and golden eye beast", which means that the scales and eyes are decorated with gold. The main color of the whole face depends on the male and female, the male Qi Lin face with red paint, the female Qi Lin face with blue-green paint, to be brushed and dried for many times, the color is bright and saturated, and then the next step of decoration work. First of all, the two corners of the unicorn, forehead, crown, face, mouth, nose are painted with large and small golden circles, of which there are 7 circles with a diameter of about 8 cm, distributed in the crown, head, forehead and face; There are three circles about 7 cm in diameter, placed under the nose; There are three circles about 6 cm in diameter, placed on the nose. Qi

Lin eyebrow painting with golden Xiangyun shape, double eyes with black stroke, gold fill, left and right inlaid a night pearl. Because of the difference between males and females, the male Qi Linis equipped with two tentacles made of spring, about 16 centimeters long, and the hair is covered with a ball, which vibrates when it moves. Qi Lin's hair and hair are made of hemp dye. They are about 55 cm long and grow in bundles along the neck and mandibular region of the Qi Lin. When dancing, it has both a neat and smooth feeling and a soft and floating feeling. The Qi Lin head, which is well made as a whole, weighs about 25 kilograms and goes through hundreds of processes, all handmade, with a service life of about 10 years, and needs to be repaired and strengthened before each performance. According to Master Wang Liansheng, the image of Qi Lin is not achieved overnight, its old, middle and green stages are slightly different, mainly in the Qi Lin eyebrows, eyes, nose, mouth, beard, hair between the flexible processing adjustment, to show the expression of different stages of Qi Lin.



Figure 30. Key transmitter Liansheng Wang makes the hair of the Qi Lin

Source:Kun He fieldwork (2022)

2.1.2 Qi Lin skin

The general Qi Lin body is mainly deer shaped, vigorous and agile; Or in the shape of a lion, mighty and strong; The Qi Lin lantern dance in Luocheng is dominated by a cow-shaped torso, which appears strong and powerful. The body of the Qi Lin consists of three parts: the ridge, the ribs and the scales. The ridge, also known as the dorsal fin, is a cylindrical bar tightly attached to the spine of the unicorn's back, which is divided into several sections by the bar line; The ribs are made of circular bamboo strips supporting the Qi Lin skin, and the scales on the Qi Lin skin are covered in layers based on the scales of carp. In the past, Qi Lin leather was mainly made of wear-resistant linen as the base, and the scales were pasted on it with paste. The Qi Lin ridge was made of twine with a diameter of about 8 male minutes, and the interior was fixed with a Qi Lin bone connecting the head and tail. The whole Qi Lin skin was bulky, about 70 kilograms. Since 1997, the transmitters have gradually changed the materials and reduced the keel.

Use a few feet of white cloth to cut two symmetrical pieces (about 220cm×160cm). There are two long strips of cloth in the middle of the cloth. A short edge of the cloth with eight short strips is used to connect the Qi Lin skin and the Qi Lin head. Symmetrically overlapping stitches on both sides. The early scales were cut from waste insole and covered with cloth, but now they are painted with paint and are oval shaped like fish scales. First, the base material coloring, according to the gender of Qi Lin, each dividend, blue and green two colors; Secondly, the scale is painted to grow into a scale shape of about 9 cm and 8 cm wide; Then, the outer frame and center of the Qi Lin scale are covered with gold paint, and the overlay painting is carried out.





Figure 31. Qi Lin skin (Textures) photo

Source:Kun He fieldwork (2022)

2.1.3 Other props and costumes

1) Props

There are also props for the performance of the Luocheng Qi Lin lantern dance team: flags, cloud cards, flower guns, crutches, sun and moon cards, lanterns, meteor hammer, colorful silk. Most of these are in line with the local heavy Sichuan opera cultural tradition, the band's wonderful accompaniment with the dance team's flexible performance, forming a rather shocking visual and auditory effect, reflecting a strong national style and honest folk flavor. The colorful flower of Luocheng Qi Lin lantern dance gives full play to its artistic value and appreciation value in a comprehensive form of expression.

2) Clothing

It can be divided into the following eight categories by role.

Qi Lin actors: Wear a striped waistcoat, long pants and loafers.



Figure 32. Qi Lin actors costume

Source:Kun He fieldwork (2022)

Land old man actors : refer to the traditional opera to dress up.

Sun and moon children actors: refer to the opera "doll" dress up.

General actors: Refer to the opera "soldier" dress up.



Figure 33 The Differences between the costumes of the gods, the sun, the moon, and the actors playing the roles of ordinary people.

Source:Kun He fieldwork (2022)

Clouds actors: refer to the "young people" dress up in the opera.



Figure 34. The Artist, Hongjie Zhang holds and showed Cloud props
Source:Kun He fieldwork (2022)

Fairy actors: refer to ancient costume fairy makeup.



Figure 35. Costumes for fairy actors
Source:Kun He fieldwork (2021)

Lantern props: red, style as shown.

Flag Team props: red costume, headband.



Figure 36. Lantern props and flag team costumes

Source:Kun He fieldwork(2021)

2.2 The formation structure of the band and dance team

The organizational structure of the Luocheng Qi Lin Lantern team is generally divided into two parts: the dance team and the band. The dance team is responsible for the main performance, and the band is responsible for the accompaniment of Sichuan opera gongs and drums with Sichuan opera music, and the performance of the Qi Lin lantern dance is accompanied by the perfect cooperation between the two, showing a picture of vitality and vitality, which is passed down from generation to generation and enduring.

The performance of the Qi Lin lantern dance in different times, places and states also has a conventional performance program in Chinese folk traditional culture, which gives the Qi Lin lantern dance magical power through such a process and reveals the psychological demands of the people of Luocheng to the Qi Lin. Now the Luo Cheng Qi Lin lantern dance is still reserved for the Chinese New Year festival, marriage and opening ceremony to support the performance.

2.2.1 Dance team

The dance team is the soul of the theme of the Luocheng Qi Lin lantern dance, and the performance of the Luocheng Qi Lin Lantern team is magnificent and wonderful. The people of Luocheng have been praising the myth and legend of "Qi Lin sending children" for generations, which has influenced the formation of the local Qi Lin lantern dance art style, such as: all the fairies join the Qi Lin, the land, the sun and moon fairy tease the Qi Lin and other humorous performances, and its performance program has a standardized plot routine, which is a traditional dance favored by the local people.

Structure of the dance team

There are at least 20 actors in the dance team and hundreds more. Luo Cheng Middle School is mainly responsible for the transmission of the Qi Lin lantern dance by the government, and the school organizes fresh graduates to set up dance teams every year. Luo Cheng Middle School teacher Hu Tao as the general responsible person, according to the role can be divided into: Qi Lin Lantern Group (10-14 people), Clouds (8 people), fairies (8 people), colorful flags (12 people), lanterns (4 people), generals (1-2 people), land (1-2 people), Sun and moon children (2 people), Shuai Banner (1 - 2 people), the band (about 20 people), in addition to the performance process also needs about 10 support staff to participate in the help. Among them, the band, clouds and fairies need to have the basic skills of music and dance performance; The role of the Qi Lin Lantern Group has high requirements on the physical fitness of the actors, strength, coordination and flexibility. The two roles of general and land also need to have certain martial arts skills. According to Mr. Hu's description: Luocheng Middle School each class according to the grade modular teaching, a grade to form a performance team, according to the comprehensive quality of each class of students assigned roles, such as art class selected music students to form Sichuan opera gong and drum team and participate in the performance of the two roles of clouds and fairies; The sports class undertakes the performance of the Qi Lin lantern group; Other classes take on the remaining roles; General, land and other roles need to be selected from the students who have martial arts foundation in the school to perform, and can also be performed by physical education teachers.

If you want to be a member of the dance team, you must go through strict martial arts and dance training. For example, the initial fist and foot, horse step and

dance stretching, until the basic skills have been proficient, only teach the movement of dance Qi Lin. Until the master thinks that the student has learned, he is allowed to formally participate in the dance team, and can follow the dance team to perform.

Luo Cheng Qi Lin lantern dance regardless of the limitations of the venue, there are fixed performance procedures, to "Qi Lin sends children" myth as the main performance content, to the days will show the style, Qi Lin appearance, general tare Qi Lin in order to perform, the performance has reached a maximum of more than 100 people.



Figure 37. Luo Cheng Qi Lin Lantern dance team actors collective photo
Source:Kun He fieldwork (2022)

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Figure 38. Luo Cheng Qi Lin lantern dance each role performance photo

Source:Kun He fieldwork (February 15, 2022)

Table 1. Dance team roles staffing table

Lantern prop team (4+people)	The"Qi Lin deng" flag (1-2people)	Lantern prop team (4+people)
Bunting team (4+people)		Bunting team (4+people)
Fairy actors (4+people)	5-7 Qi Lins (10-14people)	Fairy actors (4+people)
	General actor (1people)	
	Land role of the gods (1people)	
	the sun and the moon actors (2people)	
Cloud props (8+people)		

Source:Kun He(2022)

2.2.2 Band

After a long historical development, the band of Luocheng Qi Lin lantern dance has formed a conventional band. The band mainly works with the performance of the dance team to shape the character image, show the change of the plot, and spread the performance atmosphere, which is an important part of the performance.

The band is to set off the wonderful performance of the dance team, mainly accompanied by the development of the dance team's performance plot, and the effect of the festive atmosphere on the scene. After a long history of development, the band of Luocheng Qi Lin lantern dance has formed a conventional band model. The accompaniment of the band is an indispensable and inseparable part of the performance of the Qi Lin lantern dance.

Luocheng Qi Lin lantern dance performance not only depends on the performance of the actors in front of the stage, but also has an indispensable important position and function in the performance of the accompaniment band. The band performance runs through the whole performance in the actual performance, and the actors need to play the band instruments during the whole performance and at the end. Band performance can also create the background atmosphere of the play, with the actor's "hand, eye, body, Fa, step" to present the character's emotional psychology, personality image. All in all, the band performance is a key part of the Luocheng Qi Lin lantern dance, and the band is also an important component of the opera performance group.

The music played by Luocheng Qi Lin Lantern Dance band is Sichuan Opera, and the study of accompaniment music is the study of Sichuan opera performance. The band in Sichuan Opera is the "scene" in Sichuan opera, "scene" is an old term, but it is still used today. Scenes are divided into "Wu scene" band "Wen scene". The "Wu scene" band "Wen scene" are led by the drummer, whose importance is no less than that of the general conductor of a symphony orchestra.

Luocheng Qi Lin lantern dance accompaniment band, there is no fixed personnel Settings, less than a few people more than dozens of people, according to the scale of the performance, to set the number of accompaniment band, but the accompaniment band is divided into "Wu scene" band "Wen scene" band. The orchestra of Sichuan Opera band is called "Wen scene", which has strings, plucking

and blowing instruments. Percussion band Sichuan opera gongs and drums called "wu scene".

In traditional Sichuan opera performances, the band size is more than 30 people, usually more than 10- 20 people, at least seven members. In general, there are five musicians in the "wu scene" of percussion, playing 10 kinds of instruments such as Xiao gu, Tishou, Ergu, ream, gong, clang, gong, and cymbal. In addition, there are two player of "Wen Scene", and they choose to play five or six kinds of Musical Instruments, including Huqin, Gabanzi, Fat Tongtong, Bamboo flute, and suona, depending on the specific program. Each musician can play multiple instruments and can wear multiple hats.

Table 2. Band musicians information sheet

	Name	Gender	Birth Date	address	Be good at an instrument	team position
1	Yingming He	Mr	1949.09	Luocheng	Huqin, Gai banzi, fat Tongtong, dizi, suona	bandmaster
2	Pingxin Li	Mr	1940.07	Luocheng	Xiao gu, Tishou	bandmaster
3	Gang Han	Mr	1957.06	Luocheng	Big gong, Big cymbal	musician
4	Wanjie Han	Mrs	1956.01	Luocheng	Erdrum, Jiaozi, Small gong, Horse gong	musician
5	Yunfeng Han	Mr	1961.11	Luocheng	Erdrum, Big Erdrum, Jiaozi, Small gong, Big gong	musician

6	Chuande Feng	Mr	1958.01	Luocheng	Huqin, Gai banzi, Fat Tongtong, Bamboo flute,Suona	musician
7	Pengnan Han	Mrs	1957.10	Luocheng	Pipa	musicia
8	Zhixiang Han	Mrs	1961.10	Luocheng	Dulcimer	musician
9	New Han	Mr	1958.01	Luocheng	Bamboo flute, Suona, Lusheng	musician

Source:Kun He(2022)

According to the complexity of the rehearsal repertoire, the size of the band will be increased or decreased according to the needs of the venue or the play, and the repetitive musical instrument composition will be reduced on the basis of ensuring the normal performance. In the actual performance, according to the different content and situation of the play, the Musical Instruments and specific performance methods will be different. The percussion music of "Wen scene" pays attention to the soothing style and pays attention to the artistic conception of quiet and elegant. "Wu scene" is the opposite of "Wen scene", the pursuit of rapid and wild rhythm, creating a tense and noisy atmosphere. Sichuan Opera "scene" strings such as dulcimer, huqin, pipa, erhu, in the actual performance process, the band will determine which instrument to play separately according to the specific performance needs.

Table 3. Band performance size and instrument number configuration table

Musical instrument					Remark
Number of performers	Band size	Large (21-30 +)	Medium (13-20)	Small (7-12)	
	Xiao gu	1	1	1	
	Tishou	1	1	1	

The main musical instrument of "Wu scene"	Erdrum	1	1	1	
	Jiaozi	2	1	1	
	Small gong	1	1	1	
	Big gong	1	1	1	
	Big cymbal	1	1	1	
	Big drum	1	1		
	Other percussion instruments (Horse gong, clappers, etc.)				Acting requires choice.
The main musical instrument of "Wen scene"	Huqin	2	1	1	
	Gai banzi	2	1	1	
	Fat Tongtong	2	1	1	
	Suona	2	1		
	Dulcimer	1	1		
	Pipa	1	1		
	Bamboo flute	2	1		
	Other percussion instruments (Sanxian, Ruan ,Sheng etc.)				Acting requires choice.

Source:Kun He(2022)



Figure 39. Luocheng Qi Lin lantern dance before the large performance of the whole band rehearsal

Source:Kun He fieldwork (2022)

Table 4. The number and location of instruments for large performances (21-30+people)

Small gong 1	Horse gong 1			Big gong 1
Clappers 2	Bamboo flute2, Sheng2, Suona2			Big cymbal 1
Jiaozi 2	Fat Tongtong 2		Sanxian 2	Big drum 1
Erdrum 1	Huqin2,Gai banzi2	Dulcimer 1	Pipa2, Ruan2	Smalldrum1,Tishou1

Source:Kun He(2022)

Through investigation and interview, the author found that in the large band of Qi Lin lantern dance, there are usually 20-30 players, with a large scale and a wide variety of instruments, and there are more than 30 kinds of instruments. The player also has a fixed position to play.



Figure 40. A medium-sized band plays before the Qi Lin Lantern dance performance at Luocheng Cultural Center

Source:Kun He fieldwork (2022)

Table 5. The number and location of instruments for medium performances (13-20people)

Small gong1	Big gong1 ,Horse gong1,Big drum1, Big cymbal1			Bambooflute1, Sheng1
Jiaozi 1	Xiao gu1,Tishou1		Sanxian1, Suona1	Fat Tongtong1
Erdrum 1			Huqin1, Dulcimer 1	Gaibanzi1 Pipa1, Ruan1

Source:Kun He(2022)

In the middle band of Qi Lin lantern dance, there are usually 13-20 players, the scale is fixed, and the types of instruments are as many as 20. The position of the players is also fixed, usually in accordance with the principle of the musical band, the musical band, and the same instrument together.



Figure 41. Luocheng Qi Lin lantern dance band musicians small band rehearsal

Source:Kun He fieldwork (2022)

Table 6. The number and location of instruments for Small performances (7-12people)

Jiaozi 1,	Erdrum1, Xiao gu1, Tishou1, Small gong1	The main musical instrument of "Wen scene" 2+
Horse gong1		

Source:Kun He(2022)

The Qi Lin lantern dance small band is performed by at least seven people. Generally, the "Wu scene" means that there are five musicians playing in the percussion, plus two luthorists in the "Wen scene". Each musician can play multiple instruments and can wear multiple hats. Play about 10 instruments.

Through investigation and interview, the author found that the band's performance location has different locations according to different performance venues. Luocheng Qi Lin lantern dance has a fixed performance venue in Luocheng ship-shaped old Street, that is, Luocheng ancient Stage. Different from the general performance, the dance performance is performed in the open space in front of the ancient stage due to the large cast and large lineup. The band was above the stage.



Figure 42. The Qi Lin lantern dance of Luocheng is performed in the ship-shaped old Street, and the band plays on the old stage
Source:Kun He fieldwork(2022)

There is no professional stage or band performance conditions, such as large-scale competitions and grand festivals organized by the government need to perform in other places, Luocheng Qi Lin lantern dance performances are powerful, but also in empty places or streets, the performance venue is not fixed. The band, on top of the actors, had enough space in the rest area to play.



Figure 43. Luocheng Qi Lin lantern dance performed in Luocheng Square, the band played in the street
Source:Kun He fieldwork (2022)

1) The main musical instrument of "Wu scene"

The main accompaniment of Luocheng Qi Lin dance is Sichuan Opera gongs and drums, which are an important part of Sichuan opera music. It uses a total of more than 20 Musical Instruments, commonly used can be simply Xiao gu, tang drum, big gong, big cymbals, small gong (with a joint), collectively known as the "five squares", plus strings, suona for the six squares, by the Xiao gu command. Show the "wu scene" of the performance. Sichuan opera gongs and drums, also known as Sichuan Opera gongs and drums are the most distinctive gongs and drums in all kinds of operas, and the "beating" of gongs and drums is particularly important in Sichuan opera art. It can be said that "no gongs and drums, there is no Sichuan opera". In Sichuan Opera gongs and drums, there are nearly 20 kinds of percussion instruments, of which the Gaoqiang emphasizes the use of gongs, drums, cymbals and other instruments:

"Drum Master" : the conductor of the opera band. The task of the drummer is not only to direct the orchestra, but also to the progress of the whole play, master the rhythm, create the atmosphere, and set off the performance of the actors.

"Xiao gu" : the sound is crisp and high, it is the conducting instrument in the percussion instrument, which is mastered by the drummer.



Figure 44. Photo of musical instrument "Xiao gu"

Source:Kun He fieldwork (2022)

"Ti Shou" : mastered by the drummer, used to adjust the rhythm of the singing, and "drum" together called "drum plate". The whole Sichuan opera

percussion music is divided into two categories: "wu scene" and "wen scene".The "Xiao gu" is one of the representatives of the gongs and drums in the literary field different from those in the martial arts field.



Figure 45. Photo of the instrument “Ti Shou”

Source:Kun He fieldwork (2022)

"Big Gong" : made of copper, it is known as the courage of Sichuan Opera gongs and drums. Strong performance, due to the different hitting methods, according to the plot and performance of the "wind, cloud, thunder, rain" and other special effects.



Figure 46. Photo of the instrument "Big Gong"

Source:Kun He fieldwork (2022)

"Big cymbal" : copper, thick and dignified tone, rich expression, high difficulty to play, can continuously and accurately play the second half of the beat at high speed.



Figure 47. Photo of the instrument "Big cymbal"

Source:Kun He fieldwork (2022)

"Er drum" : also known as "Tang drum". The tone is sonorous and powerful, and the "big gong" and "big bowl" are organically linked together in the performance, and can also be used as a replacement drum and temple drum.



Figure 48. Photo of the instrument "Er drum"and"Xiao gu"

Source:Kun He fieldwork(2022)

"Horse Gong" : the special shape and its playful timbre play a leading function and the role of threading the needle in the gongs and drums music.



Figure 49. Photo of the instrument "Horse Gong"

Source:Kun He fieldwork (2022)

"Jiao Zi" : It has an irreplaceable role in the gongs and drums in the literary field, and also plays an important role in determining the rhythm of some Suona Qupai.



Figure 50. Photo of the instrument "Jiao Zi"

Source:Kun He fieldwork(2022)

The timbre of gongs, drums and cymbals has its own characteristics, so artists will choose different timbre instruments according to different plots to combine, in order to achieve the maximum effect of rendering the stage art atmosphere. At the same time, because the drums are used in traditional instruments: Drum, stick, Xiao gu, Er drum, big cymbals, small gong, ma gong, Su cymbals, Aang gong, big drum, suona, big gong, according to the performance to master the change in the frequency of striking, whether it is the rhythm strength, the structure of the melody, the light and dark, as if they are "tailored" for the dance, the point is accurate, the rhythm is clear, so that the accompaniment and the performance are integrated.



Figure 51. Luocheng City Qi Lin lantern dance band "Wu scene" rehearsal

Source: Kun He fieldwork (2022)

2) "Wen Scene" musical instrument

The accompanying music of Luocheng Qi Lin lantern dance corresponds to the "wu scene" and "wen scene" of Sichuan Opera respectively. The orchestra of Sichuan Opera band is called "wen scene", which has strings, plucking and blowing instruments. Percussion band Sichuan opera gongs and drums called hard scene. Hu Qin is the main instrument to play the music "Wen scene" of Sichuan opera. The common string instruments in the "wen scene" of traditional Sichuan opera are covered board, small Hu qin and fat Tongtong. Today's Sichuan opera bands add erhu, Zhonghu, Gaohu, etc., to create a colorful musical background effect. The main player playing the Huqin, Sichuan opera band is usually called the "Shangshou

accompanist ", also known as the "Shangshou accompanist". Since the main instrument is in the center of the band, the "Shangshou accompanist " is in the lead in the soft scene and has a very important position in the band.

Commonly used plucked instruments are dulcimer, Sanxian, Yueqin, pipa and so on. The orchestral music of Sichuan opera is not only the accompaniment music of various voices, but also the blowing music that shows the mood and the atmosphere. Some music. The main instruments of Sichuan Opera wind music are bamboo flute and suona. Long and short bamboo flutes are often used to distinguish dramatic situations that are not accompanied by unity, and are sometimes used to imitate the sound of birds or natural sounds such as gentle wind. Suona is a very characteristic instrument in Sichuan Opera wind music, which is often used to express the changes of mood or form of the target of various voice operas.



Figure 52. The picture shows dulcimer, Sanxian, pipa and small huqin ensemble taken by the author in Luocheng

Source:Kun He fieldwork (2022)

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Common string instruments

“Gai Ban Zi” : the rod is shorter and thicker than the Er Hu rod, and the inner string is made of beef tendon and the outer string is made of steel wire. When pulling, the food, middle and nameless fingers wear iron sleeves. It is the main accompaniment instrument of the scene music.



Figure 53. Photographed in Chengdu Museum (left: Qinqiang Banhu, right: Sichuan“Gai Ban Zi”
Source:Kun He fieldwork (2022)

“Gai Ban Zi”playing posture: The way the cover board plays is to wear a metal finger cap when playing. On the one hand, because the string of the cover plate is relatively thick, the vibration frequency is relatively slow, wearing a metal finger cap can make the contact of the string more sensitive, greatly reducing the strength of the luthiers according to the string. When playing the cover plate, the index finger, middle finger and ring finger wear a metal cap. Through the pressing contact between the finger metal cap and the steel string, the timbre will be brighter and more penetrating and sharp than that of the finger tip directly pressing the string.



Figure 54. "Gai Ban Zi" playing posture

Source:Kun He fieldwork (2022)

“Small Hu Qin”: also known as "Huqin" and "Chuanhu". The shape and structure are the same as Beijing Hu. The cylinder is covered with snake skin, and the cylinder is equipped with a rod. The top end of the rod is set with wooden Zhen 2 or 4. Strings are stretched from the wooden Zhen to the bottom of the cylinder. When playing with the middle or slightly near the right end of the bow, the pronunciation can be round and full. It is the main accompaniment instrument in Huqin opera. It is the main accompaniment of scene music.

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Figure 55. “Small Hu Qin” was photographed in Chongqing Museum

Source: Kun He fieldwork (2022)



Figure 56. “Small Hu Qin” was photographed in Zigong Sichuan

Opera Research Institute

Source: Kun He fieldwork (2022)

“Small Hu Qin” playing posture: The little huqin is placed on the front of the thigh, about an inch away from the knee, slightly tilted to the front about 30 degrees, while holding the bow, the inside of the thumb is placed on the bow bar, the index finger and middle finger are wound from the bottom to the top of the bow bar,

and the ring finger is placed between the bow hair and the bow bar with the finger belly; Put the left hand on the hook, the thumb tightly clasped the piano rod, so that the first knuckle protruded. With the right hand, the bow is lifted slightly to the position where the elbow is relaxed, so that the pull and pull of the bow are not parallel to the ground.



Figure 57. “Small hu qin” playing posture

Source: Kun He fieldwork (2022)

“Fat Tong Tong”: shorter than the second Huqin rod and thicker barrel, it is a Huqin instrument with a relatively "fat" barrel. It was born in Sichuan and is now almost lost. The material is bamboo, because of the “weng weng”, it sounds more funny.



Figure 58. “Fat Tong Tong” was photographed in Chengdu Museum

Source:Kun He fieldwork (2022)

Common wind instruments

“Suona” : It is a kind of Chinese national wind instrument, introduced from Persia, also known as the trumpet, the small suona is called the sea Di. Suona, a wooden conical pipe with eight holes (seven in the front and one in the back), the upper end of the pipe is equipped with a thin copper pipe, the upper end of the copper pipe is covered with a reed whistle, and the upper end of the wooden pipe is a copper bowl-shaped loudspeaker. Although there are eight holes in the suona, the seventh hole sound is the same as the overblown sound of the cylinder sound, and the eighth hole sound is the same as the overblown sound of the first hole sound. It is composed of three parts: "calling mouth", "wood pipe" and "bowl". When playing, an Lu whistle on the child to sound, the child shaped like a gourd; The wooden pipe is shaped like bamboo, thin on the top and thick on the bottom, different sizes, with eight sound holes, and the sound is sharp and loud. Used to create atmosphere, used in cutscenes, to accompany dance movements.



Figure 59. Photo of the instrument “Suona”

Source:Kun He fieldwork (2022)

“Bamboo flute”: bamboo, there is a blow hole, refers to the hole six, near the blow hole another film hole, Meng Lu film or bamboo film, the tail is often two fixing holes (playing the role of tuning) and two playback holes, is used for solo, ensemble, accompaniment instrument. Bamboo, there is a blow hole, refers to the hole six, near the blow hole there is another film hole, Menglu film or bamboo film, the tail is often two fixing holes (playing the role of tuning) and two playback holes, is used for solo, ensemble, accompaniment instruments. Its shape and size vary, the most commonly used, there are "Clapper", "Qu Di" two. Bangdi small shape, sound crisp; The flute has a large shape and a mellow tone. It is often used to accompany dance movements in cutscenes, and can also be used with other instruments to serve as a foil.



Figure 60. Photo of the instrument “Bamboo flute”

Source:Kun He fieldwork (2022)

Common plucking and other instruments

“Dulcimer” : It is a commonly used string instrument in Sichuan opera. It has a trapezoid or rectangular box with dozens of steel strings arranged on the panel. The volume is huge. When playing slowly, the tone is ding-dong mountain spring.



Figure 61. Photo of the instrument “Dulcimer”

Source:Kun He (2022)



Figure 62. “Dulcimer” playing photo

Source:Kun He fieldwork (2022)

“Sanxian” : also known as "Xianzi", the traditional Sichuan Opera plucked instrument, the structure of the Sanxian is relatively simple, can be divided into three parts of the head, the rod and the drum, consisting of the head, the string axis, the mountain pass, the rod, the drum frame, the skin film, the horse and the string. The handle is very long, the speaker is square, two sides of the skin, the string is three, and the side is held in the arms. The tone is rough and bold. You can play solo, ensemble or accompaniment.



Figure 63. Photo of the instrument “Sanxian”

Source:Kun He fieldwork (2022)

“Pipa”: a strumming instrument, generally made of wood or bamboo, with a semi-pear-shaped sound box and four strings. Originally made of silk, it is now made of steel wire, steel rope and nylon. The neck and the panel are provided with a "phase" and a "quality" to determine the phoneme. When playing vertically, the left hand plays the string, and the right hand plays the five fingers. In the accompaniment of Sichuan Opera, it is an important instrument for solo, accompaniment, ensemble and ensemble.



Figure 64. Photo of the instrument “Pipa”

Source:Kun He fieldwork (2022)

The accompaniment of Qi Lin lantern dance is basically fixed, and there are fixed accompaniment methods for different movements, expressions and performance scenes of Qi Lin. Other Musical Instruments coordinate with the drummer, the rhythm of the Qui should highlight the light, heavy, slow and urgent, the tone, the effect is clear, loud and harmonious, master their own Musical Instruments, can independently undertake the performance of small segments, in order to complete the different rhythm changes with the cadence of the drum with high

quality, unconsciously bring the audience into the vivid performance. These Musical Instruments are the main components of Chinese folk Musical Instruments, which are widely used in the folk mass temple fair, sacrifice, celebration, festival and other festive activities. In the performance of Qi Lin lantern dance, the timbre and rhythm charm of traditional percussion music are used to strengthen the appeal of the dance. The same gongs and drums can be used in different role performances, and the movements of the same program can also be matched with different rhythms. In order to increase the stability of the performance, when the musicians beat the gongs and drums of Sichuan opera, they should control the thinking law of the audience, and combine the characters' role characteristics, thoughts and feelings, and the atmosphere they are in with the forms of martial arts gongs and drums and literary gongs and drums respectively.



Figure 65. Photo of Sichuan Luocheng Qi Lin Lantern Dance Band ensemble

Source: image.so.com

3) Cooperation between dance team and band

The performance of the Qi Lin Lantern Dance is mainly festive, joyful and noisy, and the gongs and drums of Sichuan Opera are used as the soundtrack, and the music is "GongTing Qu" and "Wen Changchui". We have a popular saying "Sichuan opera gongs and drums are the conductor of the Qi Lin Lantern Dance". Through the

skillful cooperation of percussion music and Qi Lin Lantern Dance, the performance effect of shocking the whole audience is timely achieved.

The performance of the Qi Lin Lantern Dance is mainly festive, joyful and noisy. Except for the specific Qi Lin mimicry and martial arts performance, most of the other roles are dominated by traditional classical dance and Sichuan opera elements. The Sichuan opera gongs and drums are accompanied by the "GongTing Qu" and other Sichuan opera music pieces, presenting a joyous scene. We have a popular saying "Sichuan opera gongs and drums are the conductor of the Qi Lin Lantern Dance". Through the skillful cooperation of percussion music and Qi Lin Lantern Dance, the performance effect of shocking the whole audience is timely achieved. The charm of Sichuan opera runs through the whole time, relying on gongs and drums as a backdrop, whether it is the strength of rhythm, the structure of the melody, the light and dark of the mode, etc., it seems to be "tailored" for the dance. Different gongs and drums present different scenes and different states of roles. Even if you only use the auditory nerve to appreciate the performance of gongs and drums in Sichuan Opera, you can imagine the change of scene and the image of characters in your mind. In general, before the official performance of the Qi Lin Lantern Dance, the band must first "warm up", such as the opening of the "Wen Changchui", its role is to mobilize the audience's attention, for the Qi Lin Lantern Dance performance color atmosphere, enhance the enthusiasm and motivation of the dance team performance. When the Qi Lin Lantern Dance performs the action lyrical, the band accompaniment is soothing, and the accompaniment is light when the Qi Lin rises into the air, strengthening the loudness. From a musical point of view, "timbre" and "rhythm" are the language of gongs and drums in Sichuan Opera. Folk artists use traditional instruments in their hands to shape characters and depict life, and express various feelings, scenes and shapes in nature or life with gongs and drums. Folk artists understand the basic psychological state of the audience, and the gongs and drums created according to the mood, scenery and shape are accepted and understood by the audience, which has itself been sublimated.

The whole set of performance down, the need for Qi Lin and the band to respond flexibly, allow improvisation, often land, general and Qi Lin performance, temporarily add some humorous life details to attract the attention of the concept, the

band should also be flexible with the Qi Lin performance corresponding changes, tacit cooperation.

Summary

From the study of principles, concepts. Theories about holistic development include thinkers. Western and Asian scholars This enables the researcher to find answers and be able to connect concepts about music culture and performing arts, which will be a form of promotion, development and integration of knowledge science. Link diverse elements to fuse into unity. This is a comprehensive approach to learning that aims to develop many aspects or abilities of the human brain. Traditional education and learning systems are aimed only at developing intellectual abilities. But holistic growth is aimed at the development of physical abilities. Intellectual abilities, intellectual or mental abilities, emotional abilities, especially learning, promoting, supporting and developing folk music culture and folk performing arts require attention to all details. Especially in the areas of history, theory, and policy political systems related to arts and culture. Getting to the social context, Market and economic mechanisms, education system, as well as behavioral needs of society. For this reason, this research needs to fully understand the roots of folk music and performing arts culture. Before distinguishing, analyze the factors affecting the modification. The folk music culture in China is embedded in a symbol of faith. Firm belief in spirits and ancestors According to the researchers, the concept of symbolic systems is an important issue in musical anthropology because it contributes to the explanation of theories about music culture and folk performing arts. Symbolism is necessary for man to create various semantic systems for the world and nature. Folk music and performing arts, especially Sichuan folk music culture, found that the performance style was full of symbolism, which had both practical and thoughtful consequences. However, as time passes, Physical truth is made into symbolic acts. The Sichuan, who have dedicated themselves to the performing arts for more than 200 years, will transform something of their socie.

CHAPTER V

The interaction between Music and Performing Arts in the Qi Lin Lantern Dance

1. Luocheng Qi Lin Lantern dance plot description
2. Analysis of music and dance form of Qi Lin lantern dance in Luocheng
 - 2.1 Luocheng Qi Lin lantern dance fixed program performance music Analysis
 - 2.2 Luocheng Qi Lin Lantern dance, fixed flow performance, music and dance cooperation
 - 2.3 Luocheng Qi Lin lantern dance music analysis of other performances
3. Luocheng Qi Lin lantern dance movement analysis
 - 3.1 Analysis of Qi Lin's dance movements
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4. The style characteristics of Luocheng Qi Lin Lantern dance
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5. The relationship between music and performing arts of Luocheng Qi Lin Lantern Dance
 - 5.1 The relationship between musicians and gesture designers and performers
 - 5.2 The relationship between dancers and musical instruments
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 - 5.4 The relationship between the actor and the audience

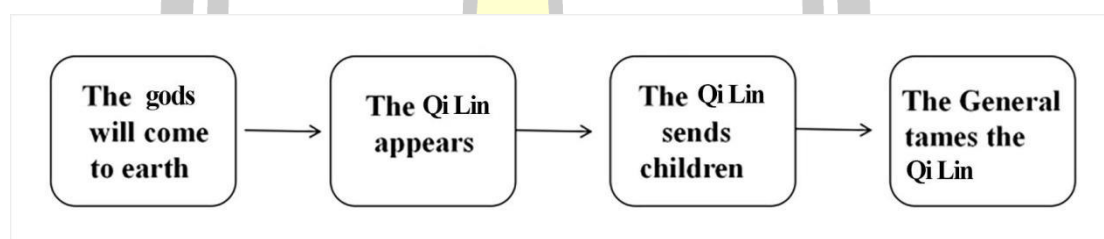
1. Luocheng Qi Lin Lantern dance plot description

With the large-scale migration of Hakka people to SiChuan, Luocheng Qi Lin Dance has well retained the traditions and characteristics of Hakka Qi Lin dance, but through continuous absorption and integration of local culture and art, it has gradually

developed a unique regional characteristics of Sichuan, with a distinct theme, a complete plot and a grand lineup .

This is a fairy tale about "the Qi Lin sends children". The scene was lively, and the actors were more than one hundred, as few as twenty or thirty. Story performance attaches importance to the scene or plot design of the performance, must interpret the complete story, with story, logic, dramatic, virtual, imaginative and narrative color, structure and content closely linked to the performance routine, reflecting the theme of "Qi Lin send children", generally composed of the following four parts. The first is that The gods will come to earth, the second is that The Qi Lin appears, the third is the fairy story the Qi Lin sends children, the fourth is the General tames the Qi Lin, and finally everyone celebrates together.

Table 7. Qi Lin lantern dance performance process



Source:Kun He (2023)



2. Analysis of music and dance form of Qi Lin lantern dance in Luocheng

Accompaniment music is an important part of Luocheng Qi Lin lantern dance, is the soul of Qi Lin lantern dance, the creation and performance of Qi Lin lantern dance need to be combined with music, the two are highly unified. The Qi Lin Lantern Dance in Luocheng is a drama that integrates the musical elements of Sichuan Opera. The "progress" and "turning point" of the plot can be highlighted through the changes of the theme materials of "Wen scene" and "Wu scene" of Sichuan Opera music and the changes of music speed, rhythm, structure, playing techniques, music development and other factors, thus revealing the plot of Luocheng Qi Lin lantern dance.

The accompaniment music of Luocheng Qi Lin lantern dance is Sichuan Opera, which has been transmitted and retained for more than 200 years. Sichuan Opera artists from Luocheng, the transmitters of Qi Lin lantern dance music, perform the accompaniment music. With the age of the Qi Lin lantern dance music transmitters, and each performance costs a lot of money. Therefore, the Luocheng Qi Lin Lantern Dance is also performed in the form of recorded music. Only large-scale celebrations, important events, Qi Lin lantern dance music performance team, will personally perform.

It is worth noting that due to the Luocheng Qi Lin Lantern Dance, the performance is on a grand scale, the show is divided into four parts, and has a complete plot, and the whole performance takes 20-30 minutes. Because the performances are so long, the opportunities are sometimes limited.

In order to facilitate the performance, obtain more performance opportunities, and also let the audience know more about the Luocheng Qi Lin lantern dance, in recent years, the transmitters have adapted the Qi Lin lantern dance performance into a short version of the complete plot. The performance lasts about 5 minutes. They follow the set music. Wen Scene selected The "GongTing Qu" of Sichuan Opera as the theme melody, while Wu Scene selected "Liu Zi", "Wen Changchui ", and "Yun Libai" according to the needs of the plot.

But not every performance needs to follow a fixed process, the complete performance, sometimes according to the performance needs, only a part of the selection, or one of the fragments. Therefore, the accompanying music will also change, and the "Wen scene" will be used in the Sichuan Opera "Autumn color lotus Flower" more. "Small Ganchui " is often used in Wu scenes.

The following author will from the Luocheng Qi Lin lantern dance fixed performance and selected parts, other performances, different "Wen scene" and Wu scene "Sichuan opera music, from two aspects of the Luocheng Qi Lin lantern dance music form analysis.

2.1 Luocheng Qi Lin lantern dance fixed program performance music analysis

Luocheng Qi Lin Lantern dance uses different Musical Instruments to change the music color, rhythm and speed, which fits the development of the plot and the shaping of the character's personality, and the music unfolds in a manner consistent

with the plot changes. The whole play starts with the gongs and drums of Sichuan Opera with local characteristics of Sichuan Province. With the development and promotion of the plot, new instruments and elements are constantly added, and the music development is promoted through the changes in the thickness and intensity of the musical colors of Sichuan Opera's "wu scene" and "Wen scene" and the transformation of musical forms. The following author will analyze the music of Qi Lin lantern dance in Luocheng from the music theme of "Wen scene" and the music of "Wu scene".

2.1.1 Qi Lin lantern dance "Wen scene" music theme

1) The "GongTing Qu" melody analysis.

GongTing Qu

Transcription by KunHe

Rubato
自由地

5 ♩=88

9

13

17

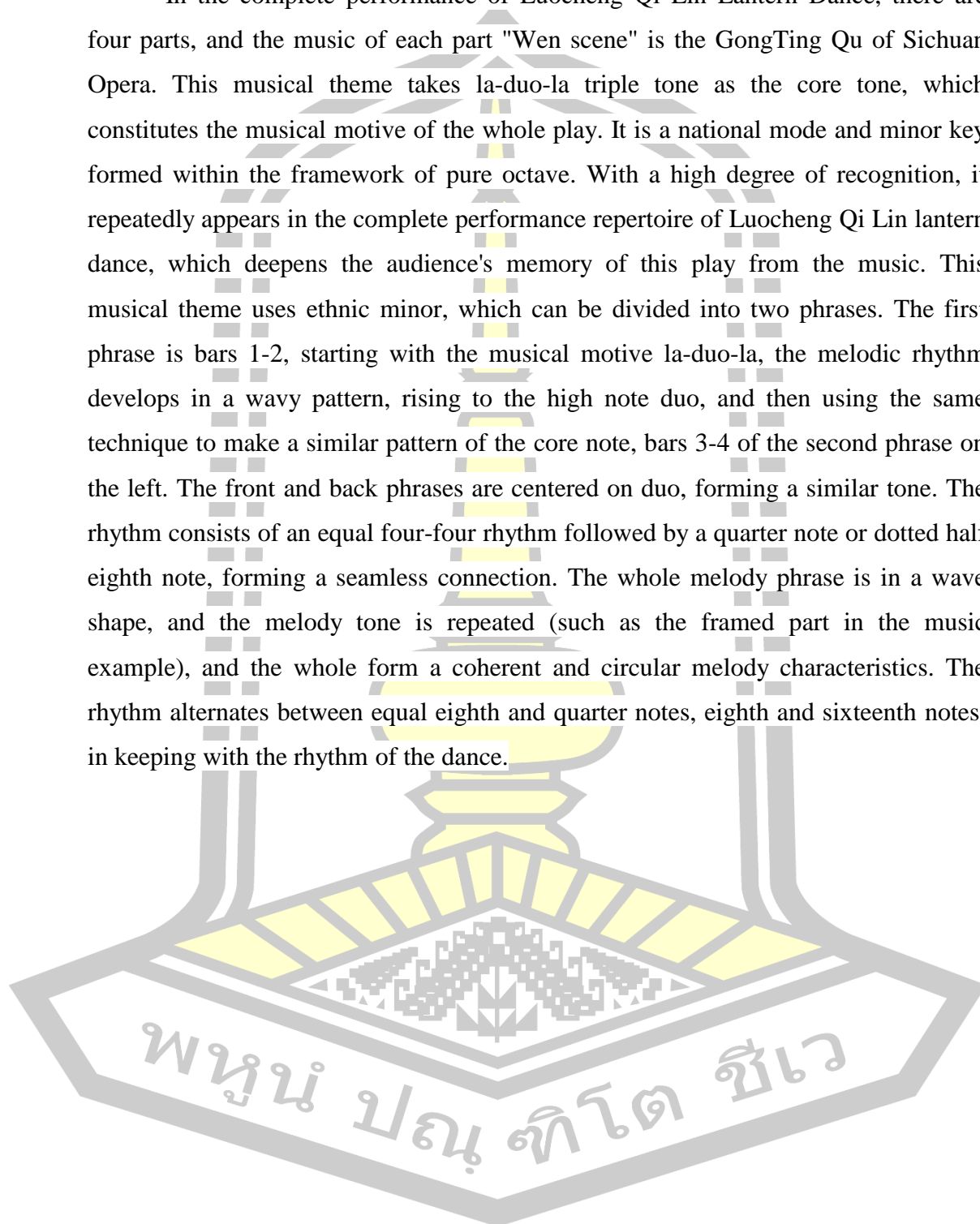
21

锣鼓

Figure 66. Music example "GongTing Qu"

(Kun He, 2023)

In the complete performance of Luocheng Qi Lin Lantern Dance, there are four parts, and the music of each part "Wen scene" is the GongTing Qu of Sichuan Opera. This musical theme takes la-duo-la triple tone as the core tone, which constitutes the musical motive of the whole play. It is a national mode and minor key formed within the framework of pure octave. With a high degree of recognition, it repeatedly appears in the complete performance repertoire of Luocheng Qi Lin lantern dance, which deepens the audience's memory of this play from the music. This musical theme uses ethnic minor, which can be divided into two phrases. The first phrase is bars 1-2, starting with the musical motive la-duo-la, the melodic rhythm develops in a wavy pattern, rising to the high note duo, and then using the same technique to make a similar pattern of the core note, bars 3-4 of the second phrase on the left. The front and back phrases are centered on duo, forming a similar tone. The rhythm consists of an equal four-four rhythm followed by a quarter note or dotted half eighth note, forming a seamless connection. The whole melody phrase is in a wave shape, and the melody tone is repeated (such as the framed part in the music example), and the whole form a coherent and circular melody characteristics. The rhythm alternates between equal eighth and quarter notes, eighth and sixteenth notes, in keeping with the rhythm of the dance.



2)The "GongTing Qu" structure analysis

GongTing Qu

Transcription by KunHe

Rubato
自由地

Introduction

5 =88

A

A

B

Coda

21

锣鼓

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a 'Rubato' section marked '自由地' (Ad libitum). This is followed by an 'Introduction' section. The main body of the piece is divided into several measures, some of which are grouped into sections labeled A, B, and Coda. Section A appears twice, and section B appears once. The Coda section is marked with a blue box. The score ends with a double bar line and the characters '锣鼓' (Gong and Lu drums). The tempo marking '=88' is present at the beginning of the main section.

Figure 67. Music example "GongTing Qu "

(Kun He,2023)



Table 8. The structure of the "GongTing Qu"

Single trilogy					
Music structure	Introduction	A	A'	B	Coda
Time	00:00-00:21	00:22-00:32	00:33-00:43	00:44-00:55	00:56-01:12
Tempo	free	88	88	88	88
Lead instrument	Huqin pipa Ruan Dulcimer suona sheng	Huqin pipa Ruan Dulcimer suona sheng	Huqin pipa Ruan Dulcimer suona sheng	Huqin pipa Ruan Dulcimer suona sheng	Huqin pipa Ruan Dulcimer suona sheng

Source:Kun He (2023)

This piece of music is A single trilogy type A+A+B, the theme of the music is repeated and varied.

For example, in the accompaniment music of the first act of Luocheng Qi Lin Lantern Dance, the introduction part uses the Hu Qin to play the complete musical theme, accompanied by percussion music such as Xiao gu, Jiaozi, Small gong,Big gong and other instruments mainly composed of strings. Xiao gu, Jiaozi, Small gong,Big gong simple rhythm, mostly for the percussion of quarter notes or eight music, through the complementary rhythm, timbine, to form a switch rhythm and dotted rhythm. Then he played the suona and strings several times, followed by the pipa and Ruan. The music melody line sense is stronger, so that the whole music is fuller and more grand.

In The third act of Luocheng Qi Lin Lantern Dance, the "GongTing Qu" of Sichuan Opera is also used for accompaniment. The same accompaniment music as the first act is accompanied by percussion music such as Xiao gu, Jiaozi, Small gong and Big gong. But the melodic instruments mainly highlight the suona. The suona

plays the main musical theme, and its tone is loud and loud, like an arrow piercing the clouds in the grand and atmospheric music scene. The suona is a typical national instrument, with loud and clear timbre. Coupled with the cooperation of the band, the music as a whole brings exciting emotions to people, and can not be calmed down for a long time.



2.1.2 Music analysis of "Wu scene" of Qi Lin lantern dance

1) Gongs and drums accompaniment notation method

"Gongs and drums Jing" also known as "gongs and drums Dian" , "gong Jing" etc. It is our country percussion sound reading method and music reading method collectively. Sichuan Opera gongs and drums sutra form and playing method:

"Da ba " (percussion Xiao gu)

"Ke" (hitting Ban)

"Chi" (hitting Jiaozi)

"Leng" (percussion horse gong)

"Chou" (hitting big bowl)

"Dang" (hitting big gong)

"Dong" (hitting big drum)

"Nai1" (strike small gong and hinge together)

"Nai2" (strike small gong and big bowl)

"Yi" (To suspend or extend)

2) "Wu Scene Music " Structural classification

Luocheng Qi Lin lantern dance accompaniment music adopted Sichuan opera, Sichuan opera "wu scene" musical structure, usually fixed and repetitive two kinds. However, these two kinds of Sichuan opera music are composed of the beginning part, the main part, the end part, or there are connecting parts.

Introduction: In Sichuan Opera music, the part played by the Xiao gu;

First Tonal : refers to the main part of Sichuan Opera "wu scene" performance;

Coda: refers to the end of the Sichuan Opera "wu scene" performance;

Transition: refers to the transition between the beginning, the main body, and the end.

3) The "Liu Zi " music analysis

溜子

总谱
combined score

板小鼓
snare drum

铙子
jiaozi

小锣
small gong

Figure 68. Liu Zi

Transcription by KunHe

总谱
combined score

板小鼓
snare drum

铙子
jiaozi

小锣
small gong

Introduction

First tonal

coda

Figure 69. Music example "Liu Zi"
example from: Mr. Li Pingxin

(Kun He, 2023)

The "Liu Zi" structure analysis:

The "Liu Zi" is a fixed structure in the music of "Wu Scene".

Fixed structure features: the main part is fixed, the overall structure does not contain infinite repetition.

The "Liu Zi" is a fixed structure composed of three parts: introduction, first, tonal and coda. Fixed construction. The performance speed is free to play according to

the needs of the plot. The fist tonal is repeated, and the change of its force or speed can be greatly adjusted according to the needs of the stage performance.

The "Liu Zi" rhythm analysis:

In actual performance, this change in strength or speed always follows the basic law from slow to fast or from weak to strong. "Liu Zi" began to play percussion music such as Xiao gu, big ream and small gong, and the rhythm was dense and alternating. It was generally used in the marching process of Luocheng Qi Lin Lantern dance flag team and lantern prop team.

4) The "Wen Changchui" music analysis

〔文长捶〕

总谱		a-I				a-I				a-I			
combined score	〇 打把 壮乃 乃丑 当乃 丑乃尺丑 当乃 猜 当 猜 当 猜	Da ba	Nai	Nai	chou	Nai	cai	cai	cai	cai	cai	cai	
小鼓	打把 打把 打把 打把 打把 打把 打把 打把 打把 打把 打把 打把	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	
snare drum													
大锣	当 〇 当 〇 当 〇 当 〇 当 〇 当 〇 当 〇	Dang	Dang	Dang	Dang	Dang	Dang	Dang	Dang	Dang	Dang	Dang	
big gong													
大钹	丑 〇 丑 〇 丑 〇 丑 〇 丑 〇 丑 〇 丑 〇 丑 〇	chou	chou	chou	chou	chou	chou	chou	chou	chou	chou	chou	
big bowl													
饺子	尺 尺 尺 尺 尺 尺 尺 尺 尺 尺 尺 尺 尺 尺	Chi	Chi	Chi	Chi	Chi	Chi	Chi	Chi	Chi	Chi	Chi	
小钹	乃 乃 乃 乃 乃 乃 乃 乃 乃 乃 乃 乃 乃 乃	Nai	Nai	Nai	Nai	Nai	Nai	Nai	Nai	Nai	Nai	Nai	
small gong													

总谱		a-I				a-I			
当把猜	当乃尺	壮一	打	打打	壮乃乃猜	接	接	接	接
〇 把 打	⑤ 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一	〇 打 把 把 一
当 〇	当 〇	当 〇	当 〇	当 〇	当 〇	当 〇	当 〇	当 〇	当 〇
〇 丑	〇 〇	〇 〇	〇 〇	〇 〇	〇 丑	〇 丑	〇 丑	〇 丑	〇 丑
尺 尺	尺 尺	尺 尺	尺 尺	尺 尺	尺 尺	尺 尺	尺 尺	尺 尺	尺 尺
乃 乃	乃 乃	乃 乃	乃 乃	乃 乃	乃 乃	乃 乃	乃 乃	乃 乃	乃 乃

Figure 70. Wen Changchui



Wen Changchui

Transcription by KunHe

The musical score for "Wen Changchui" is presented in two systems. The first system includes a combined score (总谱) and individual parts for the following instruments: 小鼓 (snare drum), 大锣 (big gong), 大钹 (big bowl), 铙子 (Jiaozi), and 小锣 (small gong). The combined score is divided into four sections: "introduction" (blue box), "Transition a" (yellow box), "First tonal" (red box), and a final section (purple box). The second system, starting at measure 7, includes a combined score and individual parts for the same instruments. It features a "Transition b" section (purple box) and a "coda" section (green box). The score is written in 2/4 time and uses a key signature of one sharp (F#).

Figure 71. Music example "Wen Chang Chui"

example from: Mr. Pingxin Li

(Kun He, 2023)

The "Wen Changchui" structure analysis:

The "Wen Changchui" is a repetitive structure in the music of the wu

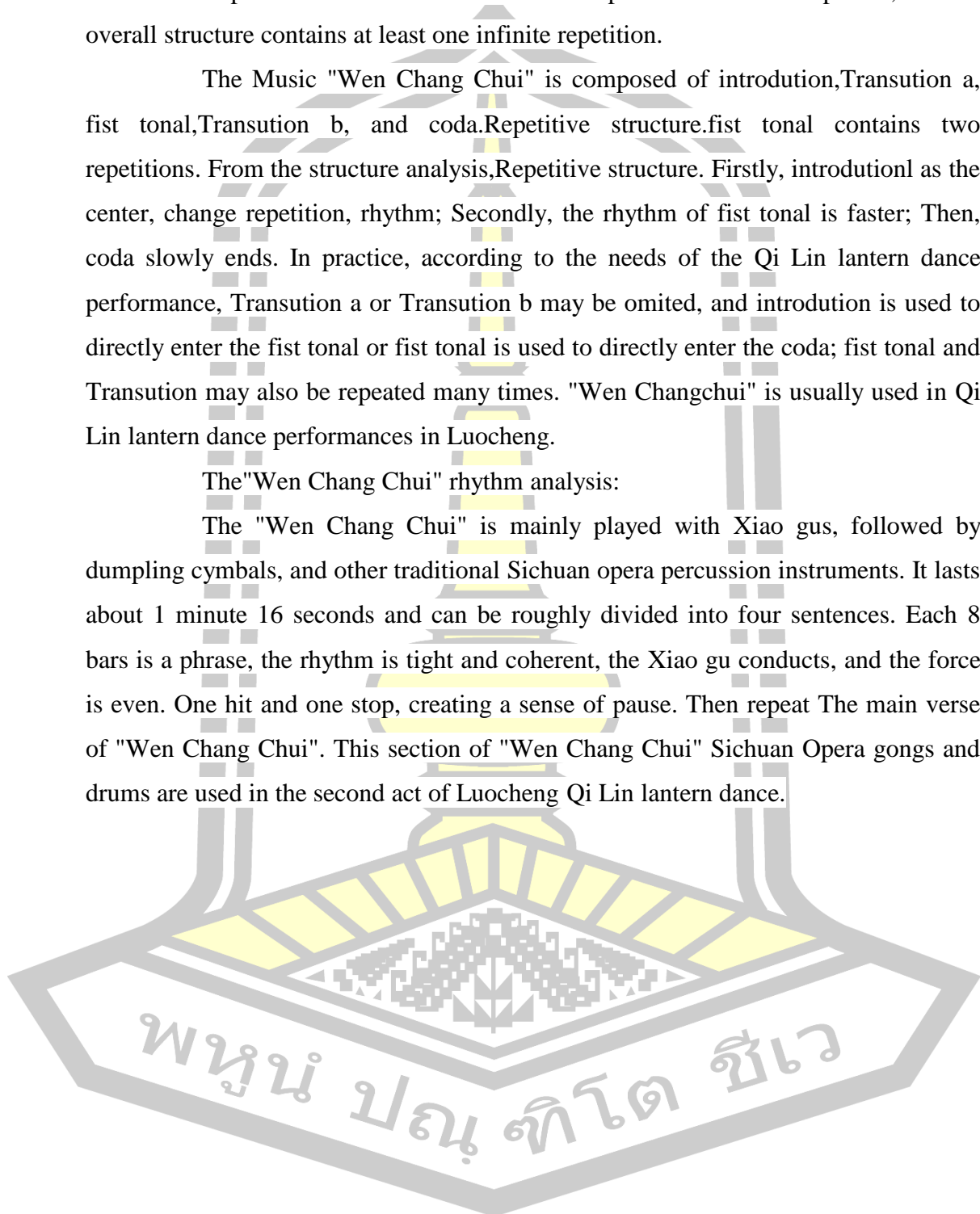
Scene.

Repetitive structure features: the main part of the flow is repeated, and the overall structure contains at least one infinite repetition.

The Music "Wen Chang Chui" is composed of introduction, Transution a, fist tonal, Transution b, and coda. Repetitive structure. fist tonal contains two repetitions. From the structure analysis, Repetitive structure. Firstly, introductionl as the center, change repetition, rhythm; Secondly, the rhythm of fist tonal is faster; Then, coda slowly ends. In practice, according to the needs of the Qi Lin lantern dance performance, Transution a or Transution b may be omitted, and introduction is used to directly enter the fist tonal or fist tonal is used to directly enter the coda; fist tonal and Transution may also be repeated many times. "Wen Changchui" is usually used in Qi Lin lantern dance performances in Luo Cheng.

The "Wen Chang Chui" rhythm analysis:

The "Wen Chang Chui" is mainly played with Xiao gu, followed by dumpling cymbals, and other traditional Sichuan opera percussion instruments. It lasts about 1 minute 16 seconds and can be roughly divided into four sentences. Each 8 bars is a phrase, the rhythm is tight and coherent, the Xiao gu conducts, and the force is even. One hit and one stop, creating a sense of pause. Then repeat The main verse of "Wen Chang Chui". This section of "Wen Chang Chui" Sichuan Opera gongs and drums are used in the second act of Luo Cheng Qi Lin lantern dance.

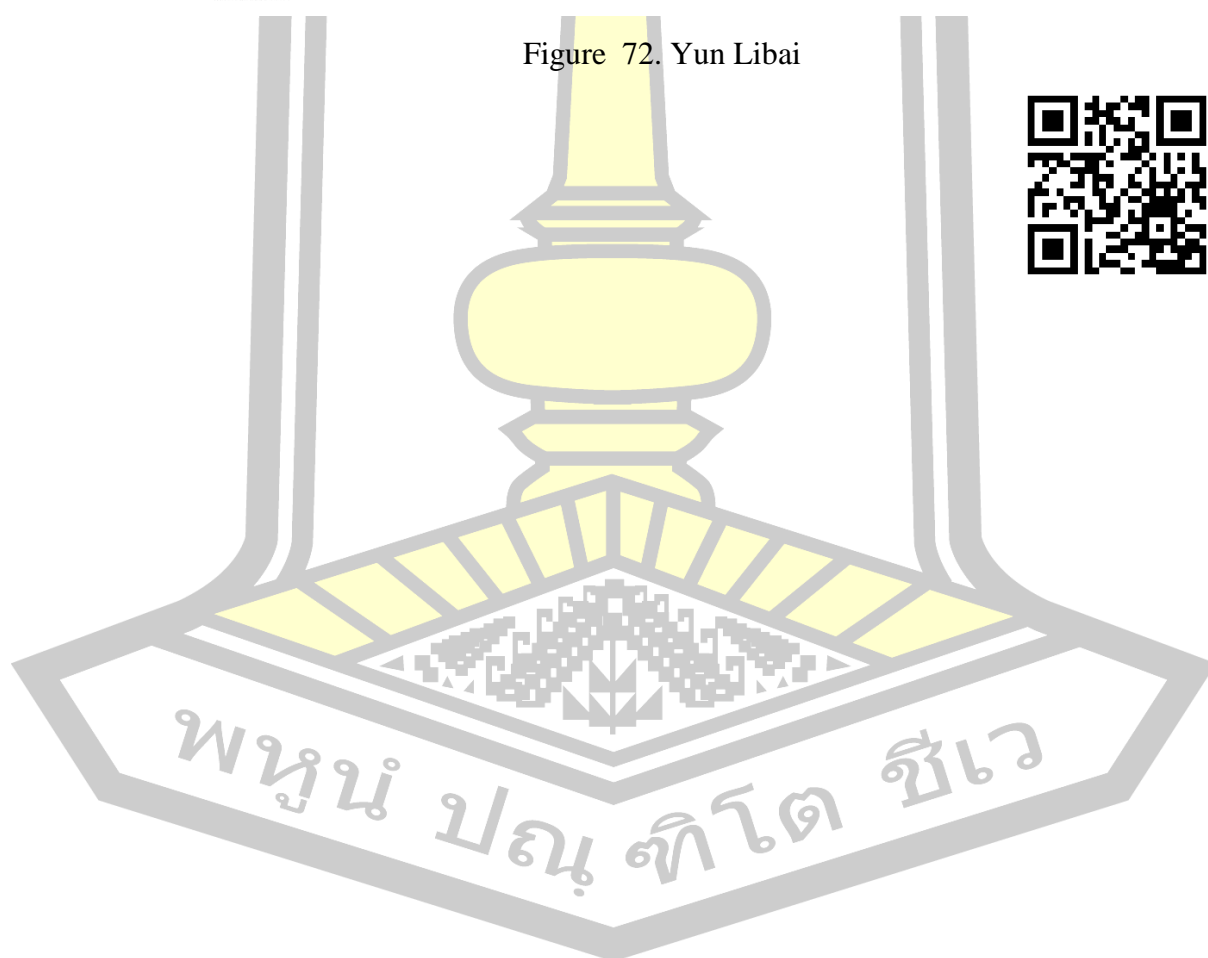


4)The "Yun Libai"music analysis

(云里白)

		Q-I												Q-I											
总谱		1		2		3		4		5		6		7		8		9		10		11		12	
combined score	课 课																								
板	课 课																								
Ti Shou	Ke Ke																								
小鼓	0 打 0 打																								
Snare drum	Da Da																								
大锣	当 当																								
big gong	Dang Dang																								
大钹	丑 丑																								
big bowl	chou chou																								
铰子	尺 尺																								
Jiaozi	chi chi																								
小锣	太 尔 乃 太 尔 乃																								
small gong	冬 冬																								
堂鼓	冬 冬																								
tang drum	冬 冬																								

Figure 72. Yun Libai



Yun Libai

Transcription by KunHe

The musical score for "Yun Libai" is presented in a multi-staff format. The top staff is the "combined score" (总谱), which is divided into four color-coded sections: Introduction (blue), First tonal (red), Transition (green), and Coda (purple). Below this are seven individual staves for different percussion instruments: drum (鼓), snare drum (小鼓), big gong (大锣), big bowl (大钹), Jiaozi (饺子), small gong (小锣), and Tang drum (堂鼓). The key signature is 2/4. Dynamics such as *mp*, *p*, *mf*, and *f* are indicated for the gong and bowl parts.

Figure 73. Music example "Yun Libai"

example from: Mr. Pingxin Li

(Kun He, 2023)

The "Yun Libai" structure analysis:

The "Yun Libai" is composed of introduction, first tonal, Transition and coda. From the structural analysis, fixed structure. The "Yun Libai" is composed of a Transition that increases the connection between the first tonal and the coda. In practice, depending on the needs of the stage performance, we may omit the connecting part and use introduction to go directly to the main part. The speed of The "Yun Libai" is usually medium, which is suitable for showing the steady and vigorous pace of the figure.

The "Yun Libai" rhythm analysis:



The "Yun Libai" is mainly played with Xiao gus, followed by dumplings, big cymbals, tanggu, and other traditional Sichuan opera percussion instruments. It is about 30 seconds long and can be roughly divided into four sentences. Every 4 bars is a phrase, the rhythm is tight and consistent, the tambourine is conducted, and the percussion tambourine and the tambourine are composed of dense sixteenth notes and the quarter notes of the dumpling. Create a pause. Then repeat the main part of The "Yun Libai". This section of The "Yun Libai" Sichuan opera gongs and drums used in the fourth act of Luocheng Qi Lin Lantern Dance "General Surrender Qi Lin", used for the colorful flag team to go up and down the field and walk in position. And the dance character "Firestar" appeared.

2.2 Luocheng Qi Lin Lantern dance, fixed flow performance, music and dance cooperation

2.2.1 The collaboration between the "GongTing Qu" and the first act "The Gods will Come to Earth"



The first act of Luocheng Qi Lin Lantern Dance, "The Gods will come to earth", is accompanied by the "GongTing Qu" of Sichuan Opera. Start with The theme of "GongTing Qu".

Introduction (bars 1-6), In order to create a performance atmosphere, eight actors in the dance team played clouds and eight were fairy actors, holding props respectively from the front of the stage. The generals and meteors came laterally from the rear on either side of the stage. A phrase (bars 7-10), The actors use clouds to block the body, with lotus steps out to the front of the stage to stand in a row, such as the fairies left and right after the cross, the clouds crouch at the same time, the days

will be placed in a dignified position, the fairies on the left and right sides of the stage to form a column. A 'phrase (bars 11-14)The clouds go up and down, left and right, like flowing clouds, giving the audience a living effect of clouds floating in the air. Fairies with it waving colorful silk, graceful, showing the beauty of smart. B Phrase (bars 15-18)I saw the sky around the flower gun, leading the meteors to the middle of the stage.Among them, martial arts is the most representative part of the style, and many are dangerous. The solid actors in the dance team perform, the fire meteor around the shoulder, flying around the field, the general falls to the ground, kicks, plays guns, and flips, which can be described as strong martial arts and commanding dignity.Coda phrase (bars 19-24) With the prompt of the band, the clouds changed two rows horizontally, the fairies changed two rows left and right, and surrounded the generals and meteors in the shape of the scene, and quickly came down from the left and right sides of the stage.

2.2.2 The collaboration of "Liu Zi" and" Wen Changchui "with The second act , "The Qi Lin appears"



The second act of Luocheng Qi Lin Lantern Dance, "The Qi Lin appears", is accompanied by the "Liu Zi" and" Wen Changchui "of Sichuan Opera. The "Liu Zi" was played for 8 seconds as The introduction to the piece, and the" Wen Changchui "was played from 00:09-01:24.

The band plays the "Liu Zi",Gongs and drums, the flag team will be "national prosperity and people's peace", "good weather", "grain harvest" good wishes to the world, from the rear of the stage on both sides of the double dragon vomiting beads kicked off, then holding high printed "Luocheng Ancient Town Qi Lin Lantern dance" flag and lantern actors from the rear of the stage, dignified and solemn to come forward and signal back to the origin, the Qi Lin will shake their heads on the stage.

The band played "Wen Changchui".At this time, the accompaniment band played jubilant, sun and moon children (two people, respectively, day card, month

card) playing, all the way to tease the Qi Lin, the land public (hand with crutches) to follow the shaking head of the Qi Lin marching, to the center of the stage, the band accompanied the side of the venue, the roles began to perform. I saw Qi Lin, and when I saw the land, I jumped and fell to the ground. At this time, only gongs and drums did not enter the orchestra, and the rhythm was bright, regular and lively. I saw the land commanding the Qi Lin salute. As soon as the strings entered, the Qi Lins looked around with great interest and shook their heads; Sun and moon children compete with the Qi Lin, churning around, the land walks around to tease the Qi Lin, sometimes beating the Qi Lin head, sometimes beating the Qi Lin body. The band played the main melody, Qi Lin pairwise with air, rotation, auspicious flag flying around, Qi Lin interest is not reduced, hip close to the lotus array, clockwise slow rotation, to make a proud trend, the scene atmosphere is lively. Finally, the two sides of the cloud and fairy stage in front of the play, forming a horizontal row, the Qi Lin retreated to the rear and arranged neatly.

2.2.3 The collaboration between the "GongTing Qu" and the third act, "The Qi Lin send children"



The third act of Luocheng Qi Lin Lantern Dance fairy story "Qi Lin send children" is also accompanied by the main melody of the "GongTing Qu" of Sichuan Opera.

It is about the story of the mythical "The seventh fairy" and "Dong Yong" children. The God of Heaven sends the Qi Lin to return the child to the "Seven Fairies" and "Dong Yong". A phrase (bars 7-10) The celestial character of the land appears with five Qi Lin, stands in a row, moves forward in unison, and then moves left and right, changing formation. Magnificent and powerful. A Phrase (bars 11-14) Next, the land fairy dances alone, leading the way in front of the Qi Lin and attracting attention. Then, shake left and right, open your eyes, rise, jump, hold high the Qi Lin head, rotate the Qi Lin head, formation transformation, stage mobilization. B Phrase

(bars 15-18) At the end, the Seven Fairies and Dong Yong appear to bid farewell to the land character gods and bid farewell to the Qi Lin.

2.2.4 The "Yun Libai", "Liu Zi" and The "GongTing Qu" collaboration with the fourth act, "The General Surrender the Qi Lin"



The fourth act of Luocheng Qi Lin Lantern dance "General tames the Qi Lin" is accompanied by the Sichuan opera "Yun Libai", The "GongTing Qu", and "Liu Zi". "Yun Libai" as the introduction part of the music, is played for 30 seconds. 00:31-01:41, the theme part is the "GongTing Qu". At the end of 01:42-01:50 the band played "Liu Zi".

The "Yun Libai". The music played again, the two teams of flags staggered, the flag came out again, the flag teams trotted, the two teams were cross-changing positions, setting off the performance atmosphere, making the scene look hotter.

The band played the "GongTing Qu". the general and the land competition began, you attack me back, each other, the Qi Lin behind the eager to try, the whole scene is vivid. After the land threw in the towel, the Qi Lins rushed up and competed with the general one by one, the sound of gongs and drums became more intense, and a fierce performance of the general taming the Qi Lin pushed the atmosphere to the climax.

At last The band returned to "Liu Zi". The audience shouted and cheered in unison when watching the wild dance of the Qi Lin rising into the air, mixed with the noise of the gong and drum, and finally ended with the thunder of the band's drums, and ended in the auspicious climax of people jumping and rotating to celebrate the taming of the Qi Lin and preparing to send good luck to the people.

2.3 Luocheng Qi Lin lantern dance music analysis of other performances

When the Luocheng Qi Lin lantern dance chooses only a part of it, or one of the fragments to perform. Usually, The accompanying music will change according to the needs of the plot, and The "Autumn Color Lotus" is often used in the Wen scene of Sichuan opera. "Wu Changchui" is often used in Wu scenes.

2.3.1 The "Autumn Color Lotus" music analysis

Autumn Color Lotus

Transcription by KunHe



Figure 74. Music example" Autumn Color Lotus"

example from: Mr.Pingxin Li

(Kun He,2023)



The "Autumn Color Lotus" is adapted using the technique of slow adding flowers on the backbone melodies La-sol-mi and la-sol-ruai to form dense sixteenth note adding flowers on the weak beat before the backbone melody, which has the musical characteristics of Sichuan Opera, and the neighboring notes are mostly advanced. After the use of third, second, fifth and other large intervals to repeat the single tone of the quarter notes, the melody is peaceful and coherent, and the momentum of music development is enhanced. The overall melody is coherent and smooth, and the music is gradual and soothing.



Small Ganchui

Transcription by KunHe

The musical score for "Small Ganchui" is presented in two systems. The first system includes a combined score (总谱) and individual parts for the snare drum (小鼓), big gong (大锣), big drum (大钹), jiaozi (铙子), and small gong (小锣). The combined score is divided into an introduction (blue box) and a First Tonal section (red box). The second system continues the combined score and individual parts, featuring a Transition section (purple box), a section marked "渐快" (rushing), another Transition section (purple box), a section marked "渐快" (rushing), and a coda (green box). The score is written in 4/4 time and includes various musical notations such as rests, eighth notes, and sixteenth notes.

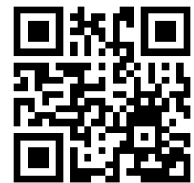
Figure 76. Music example" Small Ganchui"

example from: Mr.Pingxin Li

(Kun He,2023)

The "Small Ganchui" is composed of introduction, Transition a, fist tonal, Transution and coda. The fist tonal contains three repetitions. From the structure analysis, first, the fist tonal as the center, change repetition, rhythm; Secondly, the

rhythm of fist tonal is faster; Then coda wound down. When playing fast rhythm, the Xiao gu plays the main, the strength is strong, the overall speed is from slow to fast, and the rhythm is balanced. Accompanied by tanggu and hinge. The drum speed is fast, the rhythm is dense, and the music rhythm is tense. Finally, back to the fast rhythm of the fight, the Xiao gu and the tang drum, the joint form a rich musical effect.



The "Small Ganchui" is mainly played with Xiao gus, followed by dumpling cymbals, and other traditional Sichuan opera percussion instruments. It is about 44 seconds long and can be roughly divided into four sentences. Every 4 bars is a phrase, the rhythm is tight and coherent, and the Xiao gu is directed and the force is even. One hit and one stop, creating a sense of pause. Then repeat The fist tonal of "Wen Chang Chui". The "Small Gan chui" Sichuan Opera gongs and drums are used for the interactive scene of the Qi Lin lantern dance in Luocheng and the land fairy characters.

2.3.3 The Xiao gu plays The "Small Gan Chui"

"Small Gan Chui", The conducting instrument of this score is "Xiao gu" : the pronunciation is crisp and high, and it is the conducting instrument in the percussion instrument of Sichuan Opera. It is necessary to grasp the speed of the whole play and control the rhythm. Therefore, the Xiao gu plays a very important role in the Sichuan opera accompaniment band. The different skills of the drummer to play the "Xiao gu" will bring different performance effects. For example:

Playing posture: hands flat, right hand holding the drum stick "Da", the drum stick on the drum face for a moment.(as shown)

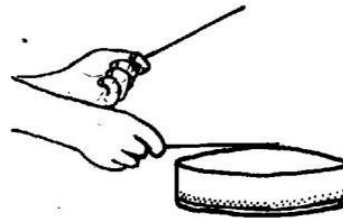


图 1

Figure 77. Xiao gu playing posture

Playing position: The right hand holds the drum stick on the top right of the drum face and quickly strokes forward. The third and fourth bars of "Da" strength and momentum are also relatively weak, and speed and strength should be controlled. (as shown)

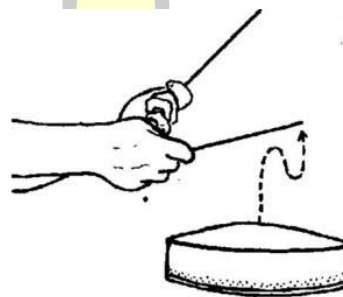


图 2

Figure 78. Xiao gu playing posture

Playing position: The "DaBa" rhythm type drum signals the end. While holding the "Ba" in the left hand, holding the "handle" in the right hand, holding the "handle" in the hand, the right hand holds the "handle" in the right hand parallel to the top of the drum, and quickly withdrawn. You can also hang the plate with your left hand to hit the "Ke", and hold the drum tag with your right hand at the same time in parallel to the right above the drum face, and quickly recover. (as shown)

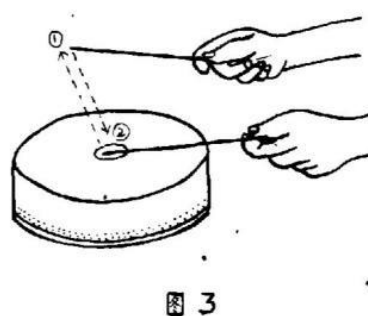


Figure 79. Xiao gu playing posture

Playing position: right hand holding the drum sign after hitting "Na". Split quickly behind the tambourine right down. When the left hand holds the drum, the right hand retracts. (as shown)

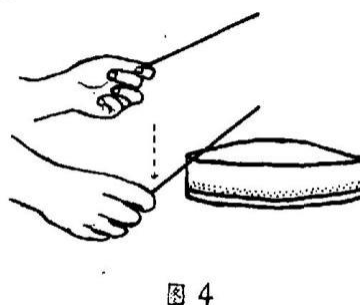


Figure 80. Xiao gu playing posture

Playing posture: Hang up the Tishou with the left hand, and hit the "Ke" with the left hand, while the right hand stands up the drum on the right back side and shakes it twice. (as shown)

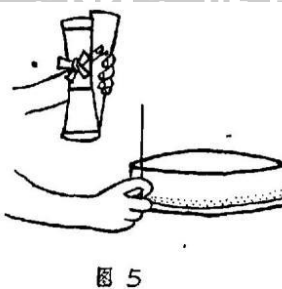


Figure 81. Xiao gu and Tishou playing posture

3. Luocheng Qi Lin lantern dance movement analysis

There are many roles involved in the performance of Qi Lin lantern dance, and different roles have different requirements for the comprehensive quality of the personnel participating in the performance, so the roles should be classified in the usual training process, and targeted training. The characteristics of various Qi Lin dance movements can be expressed in one dance. For example, steady and powerful dance movements are used in a certain dance, joyful dancing movements are used in another dance, and tumbling and jumping movements are used in another dance. Through the comprehensive use of these characteristic movements, the dance forms a fluctuating rhythm, forms a colorful stage atmosphere, and shows the multiplicity of Qi Lin's character and the variability of emotions.

3.1 Analysis of Qi Lin's dance movements

3.1.1 Basic foot position

Siping horse

Practice: the legs of the "big eight step half squat" the toes slightly to the buckle.

Four flat horses walk

Practice: Keep your legs in the "four flat horses" style, and step forward with your feet alternately.

Qi Lin step

Method: Stand "Siping Ma" left foot to the left step, right foot to the left step, two beats one step,

Pat on the ground, alternating steps to the left. You can also step to the right.

chasse

Practice: Do the "four flat horse step" slow step forward two steps (two beats one step, heavy pat landing), and then fast step three steps (one

Take a beat) and then stop for a beat. Or keep taking three fast steps. Do it repeatedly.

Cross step

Practice: Two people stand "eight-step", legs slightly bent, right foot to the side of a step, the left foot then rely on it.

Pony step

Practice: full squat, can move forward and back.

3.1.2 Dance Qi Lin basic movements

Practice: the dancer stands upright and holds the Qi Lin head handle with both hands; The dancer leans forward 90 degrees, knees slightly bent, hold the dancer's waist with your hands.

Winding head

Practice: The dance head holds the Qi Lin head from the upper right to the left, and then from the upper right to the "o" shape, then twist the upper body from side to side.

Tip: When the hand does "around the head", the foot can do a variety of footwork, "around the head" and the footwork should be coordinated, generally take the left hand to the left, and the right hand to the right.

Mouth opening

Practice: The dance head holds the Qi Lin head in the right hand, and the left hand supports the cheek to manipulate the opening and closing of the Qi Lin mouth.

Skip winding

Practice: The tail dancer holds the waist of the head dancer in both hands, and lifts the head dancer up, the head dancer jumps to the left and swings the Qi Lin head, doing the first half of the "around the head", and then the tail dancer puts the head dancer on the ground. Then do a symmetrical motion.

upright

Practice: The dancer stands on the "four flat horse" position, holds the dancer's waist with both hands, and the dancer's feet stand on the legs of the dancer's tail.

Licking claw

Practice: Two people stand on the "Siping horse" trend, the dance tail left leg knees hook foot to the left front, the dance head holds the Qi Lin head twist to the dance tail left foot, do licking left hind claw. You can also lick the right back paw in a symmetrical motion.

Tail licking

Practice: The dance head turns to the left, the right foot is on the left side, and the two hands twist the Qi Lin head to do the Qi Lin licking tail shape, and the dance tail shakes the Qi Lin tail to match. Symmetrical movements can also be performed.

The Qi Lin lies on the ground

Practice: The Qi Lin kneels on the right leg, the dance head holds the Qi head, down, left and right to shake back and forth, and the dance tail arms up and down.

The Qi Lin bows

Practice: The dance head holds the head, the next point moves, and the dance tail moves with it.

The Qi Lin rolls

Practice: Two people to the right to do "transverse wrong step" twice, with the right fall, right shoulder landing, knees knees, feet off the ground, roll a circle to the right, reverse the same.

Spank the bar

Practice: The dance head holds the Qi Lin head riding on the shoulder of the dance tail, turn the Qi Lin head left and right, and do a look around.

Make a polite exit

Practice: Qi Lin side by side, two rows step backward, at the same time, the dance head points the Qi Lin head, to greet the audience.

3.2 Analysis of other characters' actions and skills

Luocheng Qi Lin Lantern dance is based on the legend of "Qi Lin send children" as the main performance content, while highlighting the power into the skills, combined with martial arts, dance, music and other skills as one, learn from the local Sichuan opera elements, dance and martial arts as one, to entertain the gods and people, strong and soft. In addition to imitating the image of the Qi Lin, it involves a large number of roles, and different roles on the performance of the personnel of the comprehensive quality requirements are not the same, so the author in the induction process on the role of targeted classification, mainly divided into dance specific role class, dance meteor, dance flag, dance thick, dance lantern five categories.

General: Holding a pistol.

Marksmanship is actually three basic actions: stop, take, and prick, and other actions can evolve from these three, without fixed patterns, and are arranged according to the skill of the performer. In the performance of the Qi Lin lantern dance, it is describing the scene of a mythological story, which can best reflect the fierce confrontation scene is the action of "fighting". "Fighting", also known as "kicking" and "passing", is a term in the opera circle. "Fighting" specifically refers to the two warring parties using double-headed guns to throw, kick, catch, pass and other off-hand skills, highlighting the heroic fighting of the characters in the play. Clap gun, pick gun, kick gun, tiger jump kick gun, Oolong column kick gun and continuous jump kick gun and other technical actions, while constantly changing the stage position, showing different shooting routines.

Land old man role of God: Holding a cane.

With low pile step as the basic footwork, six basic actions: holding staff, back staff, cross staff, guard staff, fist staff, dragging staff, the action is simple, the expression is difficult to handle, its action is simple and humorous, and its shape is interesting.

Sun Child and Moon Child: Hold the sun and moon card.

Its role is played by children, following the path of Land old man role, mainly showing the innocence and liveliness of children with jumping steps, and cartwheel skills.

Dancing Methods of Meteor: Hand-held meteor hammer. Meteor hammer, composed of hammer body, soft cable, handle three parts, the main drill in the Luo Cheng Qi Lin lantern dance double meteor.

Methods: Mainly hold the middle part of the rope, and perform flower performances such as standing dance flower, lifting flower, one-handed flower, chest and back flower, waist and neck wrap, throwing and so on. The route is mainly "8", and its flower method is the same stick flower and broadsword flower.



Figure 82. Key transmitter Hongjie Zhang dance meteor

Source:Kun He fieldwork (2022)

Dance flag, card class

Flag team: Carry colorful flags and flags.

Practice: Mainly to the foot of the goose-step behavior.

Yun Tong: Hold the cloud card.

Practice: The whole process does not show your face, the foot to walk, fast.

Fairy: Colorful silk in hand.

Practice: Hand to out of the sleeve, sleeve and sleeve winding, the foot to rotate, walk.

Lantern dance team

Lantern team: Hold colorful flags, flags and lanterns.

Practice: Mainly to the foot of the goose-step behavior.

4. The style characteristics of Luocheng Qi Lin Lantern dance

The performance characteristics of the Luocheng Qi Lin lantern dance are mainly reflected in the dynamic festive atmosphere and the sacred and grounded performance form. In the performance, there are prescribed stylized requirements, inevitable virtuality, shaping the image of "Qi Lin" is lifelike, its charm and

expression imply the spirit of brave, smart and tough, and strive to advance. Whether it is the basic movement of the Qi Lin lantern dance or the complete performance routine, the style characteristics of the Qi Lin lantern dance are vividly displayed, so that the audience can feel the empathy and wonder. Dance is an important expression of tangible transmission in the whole folk culture. Folk dance, in particular, often has a close relationship with different disciplines of folk. The action of the Luo Cheng Qi Lin lantern dance is very local. The overall characteristics of the dance are reflected in the standardized flow, the interpenetration with Sichuan Opera and the strong martial wind.



Figure 83. Luo Cheng Qi Lin lantern dance performance photo

Source:Kun He fieldwork (2022)

4.1 Standard performance program

Luocheng Qi Lin Lantern is a folk dance that integrates dance, martial arts, Sichuan opera, etc. It has a standardized performance program, that is, there are fixed basic routines in the performance. In the performance of the Qi Lin lantern dance, the accompaniment music, the theme content of the performance and the plot of the

performance are strictly regulated. "Qi Lin send children" is actually the "play" of Qi Lin lantern dance.

As a dramatic speech form in the Qi Lin lantern dance system, the performance of "drama" and the interpretation of dance have become the most expressive and aesthetic part of the dance. The performance process of the lantern dance unfolds around such a plot: the Qi Lin sends the son to the earth, the land goes to meet, the cloud child, the wind woman, the flag phalanx, the lantern team is surrounded by, the day will be pomp and circumstance dance, the Qi Lin jumps and dances, highlighting a festive atmosphere. By dressing up and performing the interpretation of each role, the performer should not only "entertain God" but also satisfy "entertain people". The language form presented by this performance state is actually the embodiment of Pray for blessing thought and folk lantern dance.

4.2 Interpenetration with Sichuan Opera

Sichuan Opera, as one of the four major operas in China, was formed during the Yongzheng and Qianlong periods and was officially named "Sichuan Opera" at the end of the Qing Dynasty. It not only inherits and develops the spirit of Chinese traditional opera, but also combines the essence of Sichuan culture into a school of its own. The rich roles, scientific exercises and unique performance techniques in Sichuan Opera have formed an organic mechanism that combines elegance and common taste with humor. In the performance of the Qi Lin lantern dance, except for the imitation of the specific Qi Lin mimicry and martial arts performance, most of the other roles are dominated by traditional classical dance and Sichuan opera elements. Sichuan Opera gongs and drums are accompanied by "Palace Music" as the main melody, presenting a joyous scene.

In the performance of Qi Lin lantern dance, it can be clearly felt that both music and dance language have remarkable characteristics of Sichuan Opera, and the relationship between them is interdependent and mutually influencing. Sichuan Opera gongs and drums with the performance of the Qi Lin lantern dance, as if they are "tailored" for the dance, whether it is the strength of the rhythm, the structure of the musical form, the tonality, etc., is so harmonious and coordinated, it can make the performance of the actors unified in a specific stage rhythm. The performance constrains the unfolding of the plot and the shaping of the characters. Under the

command of the "drum master", different gongs and drums rhythm present different situations and different roles, giving play to the musical charm of various traditional instruments. Even if you only use the auditory nerve to appreciate it, you can imagine the transformation of the scene and the image of the characters in your mind through the gongs and drums of Sichuan Opera. Sichuan Opera gongs and drums accompanied by "Palace Song" as the Qi Lin lantern dance, can be said to be the "tonic" in the performance of actors. No matter the change of the plot, actors can rely on enhancing their own dance performance, and the gong Jing can find visual image support for the gong festival by relying on Liuhua body language. In short, the gong and drum classics are the musical representation of the spirit of the opera and dance.

4.3 Strong martial style

A dance species can survive and develop only when it is adapted to the environment. In the past 200 years, out of survival needs, the Luocheng Qi Lin lantern dance actively changed itself to adapt to the environment, showing rich and diverse artistic characteristics. The Qi Lin lantern dance gradually ADAPTS to the social development in the local, absorbs the essence of local customs and traditional culture, especially the intake of Tieshan martial arts, enhances the ornamental and artistic value of the Qi Lin lantern dance, and this bold absorption of the spirit and spirit makes the development of the Qi Lin lantern dance more perfect.

In Luocheng dance first practice martial arts, martial arts to become a trend, the peak period is the early Republic of China, the most outstanding representative is Mr. Jingzhai CAI, in the 1970s, Mr. Mr. Jingzhai CAI began to recruit students in Luocheng, disciple Li Zhonglie has a special fondness for martial arts, a few years of kung fu will learn the skills, under the advocacy of disciples established "Iron Mountain martial Arts". Mr. Jingzhai CAI then organized the Luo Cheng Mr. Jingzhai CAI, Mr. Mr. Jingzhai CAI is also the first generation of Qi Lin lantern dance transmitter. Mr. CAI personally guided when he was alive, and after the death of Mr. Mr. Jingzhai CAI, Zhonglie Li became the transmitter of the Qi Lin lantern dance in Luocheng. Dance Qi Lin people, the first condition is a good foundation of kung fu, martial arts solid, especially the Qi Lin head weighs more than 80 pounds, no kung fu support is not moving.



Figure 84. Photo of CAI martial transmitter, Luocheng Qi Lin Lantern dance transmitter Jingzhai CAI
Source:Kun He fieldwork (2022)

Nowadays, the transmitter of the Qi Lin lantern dance, Hongjie Zhang, is also the disciple of Mr. CAI of Tieshan martial Arts and the younger brother of Mr. Zhonglie Li . Because of the first generation of Qi Lin lantern transmitters, Mr. Zhonglie Li is old and less energetic than before, Mr. Hongjie Zhang took the initiative to carry the banner of Luocheng Qi Lin Lantern.

With the change of times and the development of society, Tieshan martial and dance promote, learn from and influence each other. In the Qi Lin lantern dance of Luocheng City, "Qi Lin" is a mythical animal that exists virtually. In order to imitate Qi Lin in mimicry, the divine power of Qi Lin lantern dance must be demonstrated through the martial arts of Tieshan. When dancing Qi Lin, actors transform themselves into "Qi Lin", dancing and martial arts blend, preserving martial arts in "dance", performing martial arts in "dance", martial arts in "dance", and martial arts in "dance". Due to the special historical and cultural ecological environment of Luocheng, the integration of Tieshan martial arts also highlights the ethnic cohesion of jointly resisting the harsh environment. From the feelings of immigrant culture, the

Iron Mountain martial arts in the Qi Lin lantern dance of Luocheng shows the cohesion of Luocheng people. From the hardworking and simple soul of Luocheng people, we can feel their fear of uncontrollable factors and the pursuit of national prosperity and people's security.

5. The relationship between music and performing arts of Luocheng Qi Lin Lantern Dance

From the interview Observation and participation in performances We found the relationship between music and performing arts of Luocheng Qi Lin Lantern Dance as follows: 1. The relationship between musicians and gesture designers and performers 2. The relationship between dancers and musical instruments 3. The relationship between the actor and the equipment and costume, and 4. The relationship between the actor and the audience. The researcher will explain synthetically as follows:

5.1 The relationship between musicians and gesture designers and performers

The development and progress of Qi Lin lantern dance in Luocheng is not carried out alone, and there is a connection between dance and music itself. The complete Qi Lin lantern dance performance is inseparable from the cooperation of music, and music plays a core role in the creation of dance. Qi Lin Lantern dance uses dance and music to express the plot of the story, and the body language of each character works with music to improve the appeal of the work.

The musicians are not only the creators of the Qi Lin lantern dance music in Luocheng, but also the rehearsers of the works. And the organizer of the production. The musician has one of the most precious quality, that is to create, without music there would be no gesture designers to create the Qi Lin lantern dance. Music and gesture designers are inseparable from inspiration. The musicians are the core part of Luocheng Qi Lin Lantern dance dance creation.

The gesture designers are the creators of Qi Lin lantern dance in Luocheng. They are not only the creators of dance works, but also the directors of performers. Gesture designers should have strong artistic comprehensive ability, they should not only have insight in the art form of dance, but also have good ability in music,

clothing, lighting, etc., and need to carry out the work of Qi Lin lantern dance in an all-round way.

Performers are the main performers of Qi Lin lantern dance in Luocheng and the important shapers of dance image. Dancers show Qi Lin lantern dance with rich story to more audiences through different roles, so that the audience can better appreciate and understand Qi Lin lantern dance and better show the relationship between music and dance.

Qi Lin lantern dance performances are based on human movements, and gesture designers create Qi Lin lantern dance by relying on The music created by The musicians. gesture designers use The musician's music to directly express the images of each school color, making the Qi Lin lantern dance performance more vivid. At the same time, Qi Lin lantern dance music and dance have a certain rhythm, and through a certain beat to complete. Music and dance are connected through the rhythm, and the change of rhythm promotes the change of music emotion and dance movement. Therefore, The musician and gesture designers are closely associated with the Qi Lin lantern dance performance. gesture designers express The musician's musical emotion through body language creation, and The musician's music enhances the expression and appeal of Qi Lin lantern dance gesture designers creation, both of which promote and influence each other.

Gesture designers are the leaders of dance works. They have their own control and guidance for the overall development direction of Luocheng Qi Lin lantern dance and guide the performers to move in the direction given by them. performers are performers of the Qi Lin lantern dance in Luocheng are the main performers who show the dance to the audience, and they need to make each image of the dance vivid and complete the plot.gesture designers and performers may have different divisions of labor, but their ultimate goal is the same, so only make joint efforts to shape the stage image. Only in this way can the Qi Lin lantern dance be better displayed and the gesture designers' purpose of creation be realized.

5.2 The relationship between dancers and musical instruments

There is no direct connection between The dancers and musical instruments. But The dancers performed according to music that ensembled. The music melody of Luocheng Qi Lin lantern dance is instrumental melody. It can fully show the plot

characteristics of the Qi Lin lantern dance. Luocheng Qi Lin lantern dance into the elements of Sichuan opera, the use of Sichuan opera Musical Instruments, the most appropriate. As a comprehensive art form combining vision and hearing, Qi Lin lantern dance inherits Sichuan culture both in its overall style and performance mode. Sichuan Opera performance has always been an important part of its Qi Lin lantern dance. Only by fully combining body language with Sichuan opera music can we accurately shape the character image and express the theme of the work.

The musical structure of Luocheng Qi Lin Lantern Dance is conducive to highlighting the theme of the dance works. By integrating the emotion expressed by the dancers into their body movements, The dancers can not only make the audience deeply understand the inner meaning of the dance work, but also improve the overall structure of the work, thus connecting the communication and exchange between the audience and the dancers. The story of the Qi Lin lantern dance expressed through this form will be shocking, unforgettable and more the theme of the dance work. Therefore, from this aspect, Qi Lin Lantern dance ensembled chooses Sichuan opera music, and Sichuan opera musical instrument ensembled plays a positive role in promoting the dance performance, which can enable the audience of Qi Lin lantern dance works to understand the meaning expressed in the works, and also enable the audience to directly feel the Sichuan cultural characteristics.

5.3 The relationship between the actor and the equipment and costume

Luo cheng Qi Lin lantern dance costume is a kind of costume style based on art design, and its design features coincide with the characteristics of each role. Therefore, costume design ADAPTS to the characteristics of The Times and characters, and can arouse the audience's aesthetic resonance. costume is the physical and external expression of the actor. Therefore, only the appropriate application of costume in the dance can express the artistic beauty and cultural beauty of Qi Lin lantern dance itself, and express the creativity of Qi Lin lantern dance.

Matched with the costume is the equipment, which is the soul of the art of Qi Lin lantern dance. If the costume can create a suitable body for the artistic image of Qi Lin lantern dance, the equipment is to add thoughts and emotions to the whole body. In other words, every piece of the equipment used in the Qi Lin lantern dance has a specific artistic expression significance. Therefore, the use of the equipment

plays a vital role. Relying on the equipment, the actors can communicate silently and cooperate in the process of dance performance; the actor can fully show the beauty of dance, use colorful body language to reflect the artistic beauty of dance, and bring good enjoyment to people's soul and senses; the actor can make the dance stage no longer monotonous, show its inner soul through external means, and lay a good foundation for the complete expression of the Qi Lin lantern dance.

The audience can identify the characters in Qi Lin lantern dance by observing the costumes and the equipment of the characters, and Qi Lin lantern dance also needs to define and shape the characters' images through the costumes and the equipment. costume and the equipment can not only meet the needs of performance, but also reflect the local customs and customs of Sichuan's artistic characteristics. In the 200 years since Luocheng Qi Lin Lantern Dance entered Sichuan, almost the original works have been retained. These costumes are more traditional in shape. In addition, there are many roles, and the equipment is more complex and diverse. With the development of the Times, under the premise of preserving the traditional style, costume and the equipment are beautified and processed, improved in appearance and innovated in application to make them light, curviline-shaped and staged.

Luocheng Qi Lin lantern dance performance relies on the use of costume and the equipment, the actor can not only gallop on the world stage, but also glow on a small stage. There is a close connection between Costume and the equipment. Costume is not only the actor's external body, but also can convey the information expressed by the Qi Lin lantern dance performance. When The actor puts on the dance costume to perform, he can convey the theme of the performance to the audience, so that the audience can have a preoccupation and understand the style of the dance art, so as to mobilize the audience's aesthetic emotions and make them appreciate the dance art.

5.4 The relationship between the actor and the audience

Although The audience does not directly participate in The creation and performance of Qi Lin lantern dance, The audience is an important booster of the creation and performance of Qi Lin lantern dance works. gesture designers and performers should consider the audience before launching relevant dance creation and

performance activities, That is how to let the audience better feel the dance ideas and how to let the audience get a better Qi Lin lantern dance works appreciation experience. the audience's recognition and good appreciation experience are the driving force for gesture designers and performers to carry out their work, which will help relevant personnel to continuously improve themselves and innovate, effectively promote the continuous improvement of the quality of Qi Lin lantern dance in Luocheng, and promote the good development of Qi Lin lantern dance culture.

The actor's performance needs to be recognized and loved by the audience. Therefore, the relationship between the actor and the audience is a kind of promoting and assisting relationship. In the Qi Lin lantern dance performance, the actor will show his emotions through different dance movements. the audience will build a similar emotional situation in their hearts during the viewing process, which makes the emotional situation expressed by the actor and the emotional situation generated by the audience consistent and interoperable, thus infecting the audience with the works of Qi Lin lantern dance and touching their hearts. Make them in the heart of the dance works to form a deep impression, so as to recognize and love the Qi Lin lantern dance works.



CHAPTER VI

The guidelines transmission and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance.

1. The transmission of Qi Lin lantern dance in Luocheng
 - 1.1 The transmission of key informants of performance
 - 1.2 The transmission of ensemble
 - 1.3 The transmission of prop maker
 - 1.4 The transmission of dance group
2. The preservation of Qi Lin lantern dance in Luocheng
 - 2.1 The preservation of Qi Lin lantern dance in community
 - 2.2 The preservation of Qi Lin lantern dance in school
 - 2.2.1 The preservation of Qi Lin lantern dance in Middle School
 - 2.2.2 The preservation of Qi Lin lantern dance in Primary School
 - 2.2.3 The preservation of Qi Lin lantern dance in Kindergarten

1. The transmission of Qi Lin lantern dance in Luocheng

Luocheng Qi Lin Lantern dance, as the object of intangible cultural heritage protection in Sichuan Province, is a huge spiritual and material wealth hidden in the national cultural gene. It maintains the flow of Luocheng cultural blood, shapes and continues the optimistic and positive life attitude in Luocheng blood components, and forms the unique spiritual and cultural transmission of Luocheng region. These persevering, bold and innovative spirits accumulated in the long-term production labor and life practice are the products of the accumulation of history and the development of social spiritual civilization; The national consciousness of positive optimism, hard work and innovation and the wisdom of survival are the essence and core of national culture accumulated in history and passed down from generation to generation. Each nation will create its own music and dance culture, and researchers can see the spiritual outlook of a nation and its cultural roots from the Qi Linlantern dance in Luocheng.

1.1 The transmission of key informants of performance

The Qi Lin lantern dance in Luocheng, Sichuan has a special relationship between teachers and students, mainly with the transmitters of CAI's Tieshan martial arts. This form of transmission with teachers and apprentices is not conducive to spreading due to its limitations. With the gradual development of The Times, the future generations have broken the limited transmission framework, and at present, with the establishment and promotion of the Luocheng Qi Lin Lantern practice place and the CAI martial Hall, the scope of apprenticeship has been further broadened, and the dance team is recruiting young people and teenagers who love Luocheng Qi Lin lantern dance.

On the other hand, due to the implementation of relevant policies and documents on the transmission and protection of national intangible cultural heritage in recent years. The local government of Luocheng, Sichuan Province also gave strong support, and the government entrusted the transmission of the Qi Lin lantern dance to Luocheng Middle School, which organizes fresh graduates to set up a dance team every year. There are at least 20 actors in the dance team and hundreds more. Mr. Hu Tao is the general director of Luocheng Middle School. According to Mr. Hu's description: Luocheng Middle School each class according to the grade modular teaching, a grade to form a performance team, according to the comprehensive quality of each class of students assigned roles, such as art class selected music students to form Sichuan opera gong and drum team and participate in the performance of the two roles of clouds and fairies; The sports class undertakes the performance of the Qi Lin lantern group; Other classes take on the remaining roles; General, land and other roles need to be selected from the students who have martial arts foundation in the school to perform, and can also be performed by physical education teachers. In this way, the traditional Luocheng Qi Lin lantern dance is brought to the school classroom teaching, and the new transmission mode makes the Luocheng Qi Lin lantern dance successor and carry forward.

Table 9. Luocheng Qi Lin lantern dance lineage

代别 generation	姓名 name	性别 gender
第一代 The first generation	蔡静斋 Jingzhai Cai	男 Man
第二代 The second generation	李忠烈 Zhonglie Li	男 Man
第三代 The third generation	张鸿桀 Hongjie Zhang	男 Man

Source:Kun He(2022)

1.2 The transmission of ensemble

Compared to the current situation of the dance team, the band's transmission situation is not optimistic. The current situation of the band is closely related to the development of Sichuan Opera. The source of the music accompanying the Qi Lin lantern dance in Luocheng is Sichuan Opera. Sichuan Opera, as a traditional drama, once had a brilliant history and a broad mass base. However, in today's society, on the one hand, people are busy with work and have little leisure time and interest to enjoy Sichuan opera. On the other hand, some mainstream media such as TV, mobile phones and computer social platforms have long been popular, and people are more or less far away from traditional culture under the influence of emerging culture. As far as the Luocheng Qi Lin lantern dance Band is concerned, it can also be intuitively reflected from the existing musicians of the band:

Because the market of the Luocheng Qi Lin lantern dance performance is not so prosperous, the source of funding is not sufficient, because the structure of the accompanying musicians is aging, and the young musicians are also lost. At present, there are about 20 regular musicians in the band, with an average age of more than 50 years old and an average salary of 50-100 days during performances. As a result, the older musicians, mostly retirees, persevered because of their love for the Qi Lin

lantern dance. The young musicians also have other jobs, and accompanying the Qi Lin Lantern shows is just a sideline hobby.

Table 10. Current status survey of ensemble musicians

	Name	Gender	Birth Date	address	Professional	team position
1	Yingming He	man	1949.09	Luocheng	retiree	bandmaster
2	Pingxin Li	man	1940.07	Luocheng	retiree	bandmaster
3	Gang Han	man	1957.06	Luocheng	retiree	musician
4	Wanjie Han	Mrs	1956.01	Luocheng	farmer	musician
5	Yunfeng Han	man	1961.11	Luocheng	farmer	musician
6	Chuande Feng	man	1958.01	Luocheng	retiree	musician
7	Pengnan Han	Mrs	1957.10	Luocheng	farmer	musician
8	Zhixiang Han	Mrs	1961.10	Luocheng	retiree	musician
9	New Han	man	1958.01	Luocheng	farmer	musician

Source:Kun He (2022)

1.3 The transmission of prop maker

Liansheng Wang, male, Han nationality, born in 1939 in Luocheng, Sichuan Province, retired teacher, is now the transmitter of the production process of the Qi Linprops in Luocheng. He has continuously improved the production process of the Qi Linprops for many years, introduced the old and brought out the new, and also drew and recorded the related props and appliances of the Qi Lindance, contributing deeply to the development of the props production of the Qi Lindance in Suixian County. LianshengWang is the oldest transmitter of the current Luocheng Qi Lin lantern dance . When referring to the transmission of the production process of Luocheng Qi Lin lantern dance , Master Liansheng Wang sighed one after another: "If you do not pay attention to your body when you are young, you will not be able to move when you are old, I try to teach what I know, but now the young people who are selected can not stand the bitterness and can not stick to this craft." "My son is still

learning, so I want to pass on this skill no matter what." It is also because of the continuous persistence of the older generation of transmitters like Liansheng LianshengWang that the traditional culture of Qi Lin dance can be followed and developed.

1.4 The transmission of dance group

In the 1990s, with the in-depth development of the market economy and the gradual improvement of people's material living standards, fewer and fewer people are willing to dance Qi Lin, and most of the fixed members of the Qi Lin lantern dance are CAI's martial arts students. Usually a primary role player, a role that requires technical skills. There are about 20 permanent members of the dance team, all of whom are male, from Luocheng, Sichuan Province. In addition to some of them, they work outside for a living, and the rest are students of CAI's martial arts Academy. Most of the dancers are between 20 and 40 years old. Specific information is as follows:

Table 11. Luocheng Qi Lin lantern dance group member information

	Name	Gender	Birth Date	address	Professional	team position
1	Lulu Chen	man	1999.09	Luocheng	Worker	Dancer
2	Lan Han	man	2003.07	Luocheng	Student	Dancer
3	Dangang Han	man	1997.06	Luocheng	Worker	Dancer
4	Jianshe Li	man	2006.01	Luocheng	Student	Dancer
5	Zhaohui Xu	man	2011.11	Luocheng	Student	Dancer
6	Changde Feng	man	1998.01	Luocheng	Worker	Dancer
7	Pengnan Han	man	2007.10	Luocheng	Student	Dancer
8	Shide Han	man	2011.10	Luocheng	Student	Dancer
9	Zhiyong Han	man	2008.01	Luocheng	Student	Dancer

Source:Kun He (2022)

2. The preservation of Qi Lin lantern dance in Luocheng

In recent years, the local government has launched community residents to learn Qi Lin lantern dance, and organized them to participate in various performances and perform in large festivals.

2.1 The preservation of Qi Lin lantern dance in community

Luocheng Qi Lin lantern dance gradually out of Luocheng, to all parts of the country, the folk cultural resources in the dance, making Luocheng Qi Lin lantern become a very representative traditional dance in southern Sichuan. The Qi Lin Lantern Dance is mainly performed on the following four occasions: traditional festivals, intangible cultural heritage performances, large-scale government events and commercial celebrations.

2.1.1 Traditional festivals

During the Spring Festival, it is always the performance time of the Qi Lin Dance. With the development of The Times and the transfer of labor force, the popularity of Luocheng is not gathered on weekdays, only during the Spring Festival, migrant workers and elderly people living outside will return to Luocheng hometown. The Qi Lin lantern dance performance has actors and audiences.

In the twelfth month, the weather turns cold, migrant workers and old people who live outside with their children return to their hometown of Luocheng for the New Year. After dinner, the Qi Lin players will carry props in the Luocheng ancient stage venue to perform. At the sound of gongs and drums, the residents of Luocheng gathered to watch the Qi Lin dance performance. Over time, a lively atmosphere has been formed, and many tourists and onlookers from surrounding cities have also specially come to Luocheng to see the Qi Lin lantern, and watch the Qi Lin lantern dance performance as a custom of the Spring Festival.

2.1.2 Intangible cultural heritage Tours and performances

Since the state started the protection of intangible cultural heritage, there have been more and more opportunities for intangible cultural heritage to go out, such as the intangible cultural heritage tour and performance in Sichuan Province, the intangible cultural heritage of Leshan City into the community and campus, the filming of the CCTV documentary "Remember Homesick", and the interview with UNESCO all provided opportunities for Qi Lin dance to perform. Due to intangible

cultural heritage Tours and performances, time is limited, and the performance time of Qi Lin dance is generally 10 to 20 minutes. Through this form of tour and exhibition platform, more people know and understand the Qi Lin dance, and also give the Qi Lin dance space to survive.

2.1.3 Large-scale government events

Luo Cheng Qi Lin lantern dance also frequently appeared in a variety of large-scale government events. Such as Leshan City Culture and Art Festival, Qianwei County Spring Festival party Yuan, night festival activities and other government activities. Every year during the Spring Festival, the Luo Cheng Qi Lin lantern dance also participates in the folk art parade, which lasts a long time and the performance lasts a long time.

2.1.4 Commercial performances

Under the influence of the government's vigorous promotion of intangible cultural heritage, more and more people know about Qi Lin dance. On some major festive days, some large-scale celebration activities are opened, and the organizers will invite the Qi Lin dance team to perform, hoping to bring them good luck. At present, due to the need for a large number of actors, a large lineup and other reasons, Sichuan Luocheng Qi Lin lantern dance contact with commercial performance opportunities are few.

2.2 The preservation of Qi Lin lantern dance in school

2.2.1 The preservation of Qi Lin lantern dance in Middle School

At present, Qi Lin lantern dance in primary and secondary schools and kindergartens is in the pilot stage. Luocheng Middle School, Luocheng Primary School and Luocheng Kindergarten have opened special courses of Qi Lin lantern dance, inviting Qi Lin lantern dance transmitters to teach and rehearse Qi Lin lantern dance. Luocheng Middle School has made some achievements in art education. With the efforts of the Qi Lin Lantern dance transmitters and school teachers, some primary and middle school students have joined the rehearsal of the Qi Lin lantern dance and have reached the performance level.

Luocheng Middle School received this task in 2018, so that young students to carry forward this art, Luocheng Middle School, under the guidance of the Qi Lin lantern dance transmitters Mr. Li Zhonglie and Mr. Zhang Hongjie, Luocheng Middle

School also trained professional teachers to teach, year by year slowly teach students how to perform, transmit the Luocheng Qi Lin lantern dance. Hu Tao is the physical education teacher of Luocheng Middle School, and also the backbone of the current Luocheng Qi Lin lantern dance. Luocheng Qi Lin lantern dance is now mainly passed down by Luocheng Middle school. Li Zhonglie and Zhang Hongjie taught all the skills of the Qi Lin lantern dance to the teachers and students of Luocheng Middle School. Although Mr. Hu has only been in contact with the Qi Lin lantern dance for more than 4 years, he is very skilled in the production of the Qi Lin lantern, its operation and the training of a new generation of dancers. Every year, Luocheng Middle School will select students who are suitable for performing in the first and second years to start training.



Figure 85. Key informant Mr. Tao Hu

Source: Kun He fieldwork (2022)

The school also arranges special art courses, and in the activity class, the selected students begin training in a planned way. The students also worked extremely hard, each student according to their own role to practice related projects, the students also like the Qi Lin lantern dance, so they are very serious. Because the students are not professional performers who have learned since childhood, they can only make

themselves better trained as much as possible. Students who are responsible for dancing Qi Lin, seemingly simple Qi Lin lantern dance is particularly not easy, and it is even more difficult to show the flexible bullying of Qi Lin. A Qi Lin has a weight of nearly 20 kilograms, and it is very hard to dance. In order to strengthen the strength training, the boys have to do targeted training in groups every day. Holding the flag is also very hard work. In order to train for stability, Shuai Qi's dancers train for more than 20 minutes at a time. In order to pass down the Qi Lin lantern dance and bring it to the audience completely, the young generation of Luocheng is working hard, Mr. Hu said: "As Luocheng people, you should contribute to Luocheng Qi Lin lantern dance."



Figure 86. Ms. Hu Tao rehearses the Qi Lin lantern dance for the students of Luocheng Middle School

Source:Kun He (2022)

2.2.2 The preservation of Qi Lin lantern dance in Primary School

Luocheng Central Primary School also combines recess exercises with Qi Lin lantern dance. Recess exercises not only integrate the traditional Qi Lin lantern dance of Luocheng, but also add traditional cultural elements, so that children are influenced by national culture from a young age, and cultivate students' love for

traditional culture. Integrating the folk art of Qi Lin lantern dance into the primary school education in Luocheng Central Primary School can not only transmit the excellent national culture, but also improve the quality of primary school students, make them have good emotions, and help primary school students understand folk culture.



Figure 87. Luocheng Central Primary School integrates the elements of Qi Lin lantern dance characteristic recess exercises

Source:Kun He fieldwork (2022)

The Qi Lin lantern dance has been integrated into classroom teaching, and the characteristic courses of Qi Lin lantern dance have been set up and performed in various competitions and performances. It is helpful to improve the artistic and cultural accomplishment of primary school students, so that they can form a certain perception and appreciation of art and culture.

พหุ ประถมศึกษา



Figure 88. Students perform a Qi Lin lantern dance at Luocheng Central Primary School

Source:Kun He fieldwork (2022)

2.2.3 The preservation of Qi Lin lantern dance in Kindergarten

Luocheng Central Kindergarten has also opened a special course on Qi Lin lantern dance, gradually combining this folk art with a variety of teaching activities, and optimizing and adjusting the teaching program through practical activities. Ensure that the folk art form of Qi Lin lantern dance can play an active role in early childhood education. Luocheng Qi Lin lantern dance has a certain connection with the children in Luocheng area, the local children understand this art and culture, it is close to the actual life of children, can use this educational resources to carry out early childhood teaching activities. The excellent culture of Luocheng Qi Lin lantern dance needs to be transmitted and spread. Integrating folk art into kindergartens can not only enhance children's patriotic feelings, but also provide guarantee for the transmission of excellent culture.

The first is to ensure that children have a certain understanding of the source of the Qi Lin lantern dance, understand the special significance of this folk culture, and become interested in the Qi Lin lantern dance, so as to enhance their national self-confidence. For example, the teacher explains to the children in class. The Story of the Qi Lin Rain .



Figure 89. The teacher of Luocheng Central Kindergarten explains to the children in class. The Story of the Qi Lin

Source:Kun He fieldwork (2022)

The second is to guide children to observe the composition of the Qi Lin lantern dance, use their own language to describe the Qi Lin lantern dance, and show their love for folk culture. For example, teachers guide students to participate in games in which they play different roles in the Qi Lin lantern dance.



Figure 90. Teachers at the Luocheng Central Kindergarten guide students to play different roles in the Qi Lin lantern dance

Source:Kun He fieldwork (2022)

The third is to help children understand the production process of Luocheng Qi Lin lantern dance, participate in the production activities of lantern holders, and improve children's hands-on ability. For example, children draw and hand-make simple Qi Lin models in class.



Figure 91. Luocheng Central Kindergarten teachers guide children to draw and hand-make simple Qi Lin models in class.

Source:Kun He fieldwork (2022)

Fourth, organize children to watch the Qi Lin lantern dance and understand the characteristics of this folk art. Children can use their body movements and language to show the Qi Lin lantern dance. For example, teachers choreographed a Qi Lin lantern dance for the students to perform.

The fifth is to mobilize the enthusiasm of children to participate in a variety of thematic activities, so that they have a strong interest in the local culture.



Figure 92. Teachers at Luocheng Central Kindergarten rehearses a Qi Lin lantern dance for the children.

Source:Kun He fieldwork (2022)

Summary

People are the creators, transmitters and disseminators. It is the responsibility and glorious mission of Luocheng people to carry forward and develop Luocheng Qi Lin Lantern Dance. Luocheng people should protect the excellent traditional culture, consciously transmit the Qi Lin lantern dance, and deeply realize the important value of the Qi Lin lantern dance.

In 2006, Luocheng Qi Lin Lantern Dance was included in the first batch of intangible cultural heritage protection list. Conservation is for transmission and development. This year, Qi Lin Lantern Dance has been integrated into the campus curriculum and into the community. Details are as follows:

1) Luocheng Qi Lin Lantern dance entered the campus and integrated into the classroom, which has played a role in protecting and inheriting the Luocheng Qi Lin lantern dance. Luocheng Middle School, Luocheng Central Primary School and Central Kindergarten have respectively opened the special art courses of Qi Lin lantern dance, and arranged the Qi Lin lantern dance for students, so that children can understand the Qi Lin lantern dance culture and perform the Qi Lin lantern dance, so as to better protect and transmit this excellent national culture.

2) Luocheng Qi Lin Lantern dance into the community, the Qi Lin lantern dance originally originated in the folk, by generations of transmitters and old artists to protect the transmission, in recent years, the government organized community

personnel to learn the Qi Lin lantern dance performance, and by the government organized various performances in Luocheng. Perform in a variety of grand festivals, so that the Qi Lin lantern dance truly comes from the people, relies on the people to protect, and relies on the people to inherit.

To sum up, the Qi Lin lantern dance of Luocheng is in the process of protection and transmission. The transmitters, old artists, the government, teachers and students of schools, as well as the community residents who love the Qi Lin lantern dance, are silently protecting and inheriting the Qi Lin lantern dance culture of Luocheng in their own ways. Let the Qi Lin lantern dance flourish.



CHAPTER VII

Conclusion Discussion and Suggestion

From the study data, the investigator can draw conclusion, discussion and suggestion as follows:

1. Conclusion
2. Discussion
3. Suggestion

1. Conclusion

1.1 The holistically development of the Qi Lin Lantern dance

Including the historical development of Luocheng Qi Lin lantern dance and the status .

The historical development of the Qi Lin lantern dance in Luocheng, during the Kangxi years of the Qing Dynasty, the Qing government's "move Huguang, fill Sichuan" before the Hakka migration. The formation of Linlin dance has experienced the development process of: Qi Linworship → beast dance → court dance → folk dance. After the Hakka people migrated to "Huguang and Sichuan", they gradually developed the Luocheng Qi Lin Dance with unique Sichuan regional characteristics and significant Sichuan opera characteristics, which has been retained until now. It has a high value of folklore history research.

The status of the Qi Lin Lantern dance in Luocheng, from the production process of props, the formation structure of the band and dance team, the content form and process of the Qi Lin lantern dance performance, to explore the music and dance aspects of the Qi Lin lantern dance. Arts and crafts and other aspects of the overall development value.

1.2 The interaction between Music and Performing Arts in the Qi Lin Lantern Dance

Including the analysis of Qi Lin lantern dance musical forms, the study of dance movements and the cooperation between music and dance. Also including the relationship between music and performing arts of Qi Lin lantern dance.

The analysis of music form is mainly from the music form of Sichuan opera, Wen scene, taking the music form of small Hu qin, fat cylinder and cover board as an example; The paper analyzes the music form of wu scene by taking the gongs and drums of Sichuan opera and the music sheet music of percussion drum as examples, so as to study in detail the uniqueness and uniqueness of Qi Lin lantern dance in music, which has a high value of music research.

The study of dance movements is analyzed according to different roles. For example, the movements of the Qi Lin holder incorporate a lot of martial arts elements, which requires actors to have certain martial arts skills; The fairy characters incorporate the elements of Sichuan opera dance; The school colors of playing meteor and Baodeng are similar to the style of clowns in Sichuan Opera. It is of great value to explore the uniqueness of Qi Lin lantern dance in dance from the study of dance movements.

Analysis of mutual cooperation between music and dance Different musical rhythms, strengths, and emotions show different dance emotions. Therefore, it is emphasized that the Qi Lin lantern dance in Luocheng has a strong overall research value of the integration of music and dance.

From the interview Observation and participation in performances We found the relationship between music and performing arts of Luocheng Qi Lin Lantern Dance as follows: 1. The relationship between musicians and gesture designers and performers 2. The relationship between dancers and musical instruments 3. The relationship between the actor and the equipment and costume, and 4. The relationship between the actor and the audience.

1.3 The guidelines transmission and preservation of Creation in Music and Performing Arts of the Qi Lin Lantern dance

Including the transmission of key informants of performance, ensemble, prop maker, dance group of the Luocheng Qi Lin Lantern Dance.

The preservation of the Luocheng Qi Lin lantern dance in community and in school. The government organized various performances and Qi Lin lantern dance into the education and the curriculum to transmit and protect . Through the support of the government and the promotion of the campus, the Luocheng Qi Lin Lantern Dance has been transmitted and preserved and gradually developed, and it also reflects the

guiding demonstration value of Luocheng Qi Lin lantern dance compared with other areas.

2. Discussion

This charm is manifested in the combination of Qi Lin and music and dance through "Dancing Qi Lin", entertaining gods and people in the whole performance process of the Qi Lin lantern dance, showing the awe and reverence of Luocheng people for supernatural forces, and also a vivid description of their lives, highlighting the spiritual integrity, folk customs, emotional tendencies and aesthetic tastes of Luocheng people, and giving the audience emotional resonance and enjoyment of beauty. So that the actor and the audience can have a spiritual resonance.

2.1 Aesthetic and artistic value of Luocheng Qi Lin Lantern dance

In ancient times, the Qi Lin was the embodiment of the gods, which accumulated through the ages and formed the auspicious symbols of the people. The generation of the Qi Linlantern dance in Luocheng is also an expression of people's longing for a better life from the depths of their hearts. Nowadays, Luocheng Qi Lin Lantern Dance has naturally activated the original Qi Lin image. The reason why this folk traditional dance has won the love and recognition of the locals has been passed on to the present day is mainly due to its own unique artistic charm. The Luocheng Qi Lin lantern gives the Luocheng people a kind of feeling and understanding of beauty through the comprehensive art form, enriches the emotion and spiritual world of the Luocheng people, and is the carrier of the Luocheng people's perception of "beauty", with important aesthetic value.

2.1.1 The "musical beauty" of Sichuan Opera

Sichuan Opera, as one of the four kinds of operas in China, not only inherits and develops the spirit of freehand Chinese opera art, but also combines the essence of Shu culture into a school of its own. In the performance of the Qi Lin lantern dance, except for the imitation of the specific Qi Lin mimicry and martial arts performance, most of the other roles are dominated by traditional classical dance elements of Sichuan Opera, Sichuan opera gongs and drums accompanied by the main theme of "GongTing Qu", presenting a joyous scene.(Pingxin Li,2021)

In the performance of the Qi Lin lantern dance, the "musical beauty" of Sichuan Opera runs through the whole time, relying on gongs and drums as a backdrop, whether it is the strength of rhythm, the structure of the form, the tonality of the mode, etc., as if it were "tailored" for the dance. Different gongs and drums present different scenes and different states of roles. Even if you only use the auditory nerve to appreciate the performance of gongs and drums in Sichuan Opera, the scene transformation and the image of characters can emerge in your mind. From a musical point of view, "timbres" and "rhythms" are the language of gongs and drums in Sichuan Opera.(Yingming He,2022)

The music of Qi Lin lantern dance in Luocheng basically adopts Sichuan opera, and the analysis of Qi Lin lantern dance music is the analysis of Sichuan opera. The Folk artists of Sichuan opera use traditional instruments in their hands to shape characters and depict life, and express various feelings, scenes and patterns in nature or life with "Wu scene" and "Wen scene". Folk artists of Sichuan opera understand the basic psychological state of the audience, and the "Wu scene" and "Wen scene" created according to the mood, scenery and shape have been accepted and understood by the audience, which has itself been sublimated.

2.1.2 "Beauty of image" of dance

From the point of view of dance movements, there are many characters in Luocheng Qi Lin lantern dance. In addition to the mimicry of Qi Lin and martial arts performance, most of the characters' hand movements are mainly orchid-shaped, and the foot carries out the flow position with the steps of "walking round the field", "dwarf step", "light step" and "chase step", which all reflect the "dance beauty" in the Qi Lin lantern dance. Taking the female role - "fairy" as an example, its movements are mainly sleeve dance, adhering to the movement law of "want to go up first down, want to go left first right", sometimes one sleeve flies over the shoulder, sometimes two sleeves or up, or down, or left, or right rotation dancing. Beautiful sleeve dance with light pace, soft dancing posture, showing a combination of static and dynamic, neither abrupt, nor artificial, image to shape the "fairy" the artistic image of the fairy.(Chuande Feng,2022)

This is in line with the researcher's idea and the researcher's findings, which is that dancers will have wit and intelligence in understanding the story system,

character personalities, and all elements of art that appear in. In addition, the dancer must be able to convey the dance moves in order to communicate perfectly in harmony with the sound of the music and the rhythm. Important characteristics of the actor. However, the researcher found that the special abilities of the performers in this dance were the dazzling and tactical moves that were able to communicate the personalities of the characters. This means that the performer must have excellent experience in both the training process and the actual performance experience, integrating a variety of dance sciences, and must understand the intuition of music well in order to be able to communicate a quality performance.

2.1.3 Beauty of power in martial arts

Although martial arts, Sichuan opera, dance, arts and crafts exist in different forms of expression, they promote, learn from and influence each other with the changes of The Times and the development of society. In the Qi Lin lantern dance in Luocheng, "Qi Lin" is a mythical animal in virtual existence. In order to realize the mimicry of the Qi Lin, the "power beauty" of the Qi Lin lantern dance must be demonstrated through the Tie Mountain martial arts, which has a higher requirement on the martial arts skills of the actors. When dancing the Qi Lin, the actor transforms himself into a "Qi Lin" and dances with heaven and talks with God through various virtual and exaggerated action tension. Iron Mountain martial arts as one of the main performance content of Qi Lin lantern dance, dance and martial blend, "dance" in the preservation of martial, "dance" in the line of martial, "dance" in the martial, "dance" in the current martial. Due to the special historical and cultural ecological environment of Luocheng, the integration of Tieshan martial arts also highlights the ethnic cohesion of jointly resisting the harsh environment. From the feelings of the immigrant culture, the Iron Mountain martial arts in the Qi Lin lantern dance in Luocheng reflects the cohesion of Luocheng people. From the hardworking and simple soul of Luocheng people, we can feel their fear of uncontrollable factors and the pursuit of national prosperity and people's security.(Zhonglie Li,2021)

From the above ideas, the researcher is aware of the characteristics of the power of movement in this performance, which there is agreement between the researcher and other academics because this performance art requires the use of power both in stopping movement and the continuous movement that the performer must go

through skills of practice and rehearsal for a long time. In addition to being precise in the dance steps, the performers must go through a process of training their muscles very well and be able to convey emotions and the power of the gestures to become powerful. Amazingly. This performance is charming and unique in that it is a dance with the power of martial arts combined. Therefore, the performers must have knowledge and understanding of fighting postures, use of equipment, and understand the method of performing accordingly dance style.

2.1.4 The "exquisite beauty" of traditional craftsmanship

Luocheng Qi Lin Lantern dance as the crystallization of Luocheng people's wisdom, "Huguang fill the river" immigrant culture injection, to bring new vitality. Its art form integrates Sichuan opera, Tieshan martial arts, dance and arts and crafts, integrating local, folk customs and myths, and is deeply loved by the local people. It integrates the spiritual beliefs of Luocheng people into the dance, reflecting a kind of mascot belief rooted in Luocheng folk and the thought of seeking luck, reflecting a profound beauty of local history and humanity.

Qi Lin production, the process is extremely complicated, pure manual production, not only requires artists to have excellent production skills, but also have a strong art painting skills. To make a Qi Lin head, it takes a week or more from the selection of materials to the finished product, including molding, dressing, drying and trimming, painting and painting, decoration and other steps. These processes have been passed down from generation to generation in the hands of craftsmen for more than 200 years. Each Qi Lin is an exquisite handicraft, and the performance of the Qi Lin lantern dance is even more charming.(Liansheng Wang,2022)

The researcher always believe that The Luocheng Qi Lin Lantern dance as the crystallization of Luocheng people's wisdom, "Huguang fill the river" immigrant culture injection, to bring new vitality. Its art form integrates Sichuan opera, Tieshan martial arts, dance and arts and crafts, integrating local, folk customs and myths, and is deeply loved by the local people. It integrates the spiritual beliefs of Luocheng people into the dance, reflecting a kind of mascot belief rooted in Luocheng folk and the thought of seeking luck, reflecting a profound beauty of local history and humanity.

2.2 Social function of Qi Lin lantern dance in Luocheng, Sichuan

2.2.1 Carry forward the fine national culture

Sichuan Luocheng Qi Lin Lantern Dance spread in Sichuan area for more than 200 years, popular with the masses, it integrates Sichuan opera, dance, martial arts, arts and crafts, and fully drives the synchronous development of various folk culture. Each region has its own unique regional culture, Sichuan Luocheng Qi Lin lantern dance as a unique folk culture sample in Sichuan, as well as an important project in the construction of local folk spiritual civilization, very local characteristics. Luocheng Qi Lin lantern dance is not to dance alone, but to perform in the form of a collective, group strategy to complete together, this form of collective interpretation reflects the internal cohesion and collective spirit, in the region to form a common value and love the nation, love the local feelings.

Luocheng Qi Lin lantern dance often appears in social activities, the function is significant, Qi Lin dance performers regardless of class, regardless of the old and young, regardless of the rich and poor, holding the powerful Qi Lin, with a grand gongs and drums, strong posture, dancing, showing the bold national spirit of the Sichuan people. The Qi Lin dance of Luocheng has developed from an ancient myth and legend to a complete performing art style. Although it has been devastated by natural disasters and man-made disasters, it still survives with its tenacious vitality. It reflects the spirit of constant innovation without fear of dangers.

2.2.2 Folk entertainment with faith in mind

The ancient ancestors worshipped all things in nature. People created God and amused him with songs and dances. In fact, they also amused themselves. The lively, unrestrained, free and easy, warm performance atmosphere of Luocheng Qi Lin Lantern dance makes the dancers and viewers get high pressure and spiritual satisfaction at the same time. Not only that, Luo Cheng Qi Lin lantern dance Shang martial atmosphere is deep, the players practice iron mountain martial arts, but also get the effect of strong health. In the past, Luocheng Qi Lin lantern dance, as the only entertainment project after production work, was widely welcomed by the people, and towns and villages invited each other to perform. In the modern society with diversified forms of entertainment, although the Luocheng Qi Lin Lantern dance has been greatly impacted, its unique dance style charm, free and easy dancing and the majesty from the divine beast can still strike the audience's heart. The people of

Luocheng entertain themselves by dancing the Qi Lin, which not only further accept the edification of traditional culture, but also strengthen their sense of self-identity and improve national cohesion.(Hongjie Zhang,2022)

Finally, the researcher found the answer in this research that folk music and folk performing arts are related to each other and can hardly be separated from each other. Both music and dancing arts are communication processes that create symbols, both direct and indirect, arising from the wisdom of local artists and developed from generation to generation. However, what was discovered is that from the past to the present, there has been constant development because performing arts and musical arts have not used to stop the process of promotion and development due to many factors, especially technological innovations that have come to play a role with the times, causing this set of performing arts to change all the time, so beliefs and faith will It has power and affects the social, economic, political, and administrative systems, and especially the dance education system. This performance reflects the power of change. Ultimately, it transforms the power of social and community unity and the unique identity of the Chinese.

3. Suggestion

3.1 Analysis of the main difficulties facing the Qi Lin lantern dance.

The Qi Lin Lantern dance in Luocheng, Sichuan has a brilliant history and a broad mass base, although it has a certain influence and a certain scale in the local area. But in today's society, on the one hand, people are busy with work and have little leisure time and interest to enjoy the Qi Lin lantern dance; On the other hand, some mainstream media such as TV have long been popular, and people are more or less far away from traditional culture under the influence of emerging culture. As far as Luocheng Qi Lin Lantern dance is concerned, the main dilemmas it faces are:

3.1.1 Deterioration of ecological environment and lack of funds

With the progress of society, people's life has changed dramatically. Some traditional cultures have gradually lost their original survival soil, and the living environment has also been seriously impacted. The continuous penetration of foreign cultures has a strong impact on the living environment of our traditional culture. The closure of troupes and the loss of audiences make Sichuan opera gradually fade out of

people's lives. On the one hand, the popularity of modern media such as television and the Internet has brought about various cultural and entertainment activities, which objectively reduces the audience of opera. However, Qi Lin lantern dance art does not make full use of the media for publicity and promotion, and we can only watch some popular music and dance performances seize the audience market that originally belongs to them. On the other hand, the low income of the Qi Lin lantern dancers in Luocheng makes it difficult to maintain the basic life. The lack of funds leads to the unstable repertoire of Qi Lin lantern dance personnel and the loss of talents, which is difficult to solve at present.

3.1.2 Aging of employees and brain drain

As mentioned above, due to the difficulty of maintaining their income, actors and musicians have to find new ways to survive, even those who love the Qi Lin lantern dance have to give up because of their livelihood, which really causes a large number of talent loss. Although the government vigorously trains middle school students, most of them can only play some less important roles. The main actors are still facing a lack of youth, and the road to the development of Qi Lin lantern dance is fraught with difficulties. Due to the low income of actors, learning dance and Musical Instruments takes a long time to practice, young people are not willing to learn, think that there is no future for development, resulting in a serious aging problem of practitioners, the lack of artistic successors such as Luo Cheng 70, and the transmission problem is worrying.

3.1.3 Difficulty in centralized training and lack of outstanding talents

The members are scattered and centralized training is difficult. The composition of the team members is complex, there are primary and secondary school students, there are also social youth working in various units. In addition to the government to coordinate the practice, other times, it is difficult to concentrate on training. Students have their own studies, and young people have their own jobs. In addition to special performances to participate in, generally choose to train in the evening of the holiday, usually little concentrated training or no training, which leads to the unprofessional team, it is difficult to appear excellent Qi Lin lantern dance talent.

3.1.4 Lack of innovative awareness in plays and performances

Regardless of the form and artistic characteristics of cultural and artistic realization, whether it is the elegant art of the temple of Wenhua or the performance of the Bashu people in the lower Li, we cannot forget the most crucial point is to entertain the public. The performance content of Luocheng Qi Lin lantern dance still revolves around the mythical script of "Qi Lin sending children". In today's emerging culture, the completion of Qi Lin lantern has been difficult to arouse the resonance of young audiences. In terms of the innovation of plays, due to the lack of professional creative talents and emerging materials, most of the plays performed now are still created by predecessors, which are out of touch with The Times and lack of attraction.

3.2 Suggestions for the development of Qi Lin lantern dance in Luocheng, Sichuan

Although the support of the government and the spontaneous protection of the people have played a certain role in the development of Luocheng Qi Lin Lantern Dance, it is the only preserved Qi Lin lantern dance in Sichuan that has been transmitted for more than 200 years. Our ultimate goal is not "preservation" and "transmission", but "re-creation". Only after the "re-creation" can we usher in the redevelopment of Luocheng Qi Lin lantern dance, so that it can adapt to the existence of contemporary society, and then maintain the richness and diversity of local folk traditional culture. In other words, the development thinking of Luocheng Qi Lin lantern dance is to re-create and diversity.

3.2.1 Aestheticization in form

Since Luocheng Qi Lin Dance entered Sichuan, it has almost retained its past appearance. No matter it is not elegant in terms of costumes, dance movements and music forms, its aesthetic form is slightly insufficient. First of all, the uniformity of costumes, how to improve the role image and Qi Lin myth is worth pondering. Luo Cheng Qi Lin lantern dance costumes are mostly made of martial arts costumes, the style is relatively monotonous, and the contact with Qi Lin body is less, the stage performance is not brilliant. Sichuan is famous for the production of "Shu embroidery", it is suggested to combine the local embroidery craft with the unique Luocheng Qi Lin image to enrich the color of the clothing. The second is the aestheticism of dance, Luocheng Qi Lin lantern dance gradually on the stage,

although its performance routine has undergone some changes, but the lack of color links, the lack of fine as a stage work, cheng to be polished. Many lost performance routines of Luocheng Qi Lin Lantern dance are very story-telling, such as "Qi Lin sending children", which withdrew from the historical stage due to the lack of actors in the dance team. In addition, some of the highly skilled performance content, such as " Qi Lin contention lantern", "Lantern moon", etc., are also in danger of being lost, and many of the skills can only be known from the oral narration of the transmitters, so the aesthetic adaptation of these highly ornamental performance skills is the primary task at present.

3.2.2 Innovation in content

In the innovation of content, we must ensure the health of content and abandon old customs and habits, which is the basic condition of innovation. First of all, in the change of time, the complete performance time of Luocheng Qi Lin lantern dance is lengthy, up to 1 hour long, combined with the audience's best appreciation interval, it is recommended to shorten to 10 minutes, omit repeated dance movements, fine performance routines, and on the basis of ensuring not to destroy the original style, combined with the characteristics of different skills. In the current performance, the interaction between female and male Qi Lin is less, usually alternate performance, and the distinction is not obvious, which can be moderately created. Secondly, in the change of form, the number of Qi Lin can be increased and the group movement can be created, the performance routine can be improved, and the skill and enjoyment can be enhanced. In addition, it is suggested to combine regional characteristics and performance content to create unique music works belonging to Suixian Qi Lin dance to enrich the level of performance. Finally, the transformation of Qi Lin shape, Qi Lin production process can be innovated on the basis of not destroying its original characteristics, combined with the process technology of the new era. Today's Qi Lin props are relatively simple as a whole, and the transmitters save the complicated pattern carving in the development process. With the development of modern printing technology, the shape, materials and production process of Luocheng Qi Lin can be moderately improved, adding a sense of The Times and giving Qi Lin new vitality.

3.2.3 Internationalization of development routes

Sichuan Luocheng Qi Lin lantern dance in China is now a little famous, as a bright star of Sichuan folk art, not only has a place in the domestic Qi Lin lantern dance, but also should take this precious folk art out of the country, international exchanges, the national is the world. At present, the Luocheng Qi Lin Lantern Dance team has received the invitation of Hong Kong and Macao, Japan exchange performance, the Luocheng Qi Lin Lantern Dance team, is also actively preparing, I believe that in the near future, the Luocheng Qi Lin lantern dance as the treasure of Sichuan folk art, can also shine on the international stage.

In view of the above status quo and thinking of Luocheng Qi Lin lantern dance, combined with the tourism development experience of other regions and other types of folk customs, we may try to make efforts from the following aspects for the future development of Luocheng Qi Lin lantern dance:

1) Let the government play a leading role. The first is to plan, coordinate and supervise on a macro level, concentrate on talents and funds, and ensure science and rationality in image construction. First of all, we should pay attention to talents, fully mobilize the enthusiasm of professionals, and give them more space for development. The second is to increase the investment of funds, the construction of Luocheng ancient town with Sichuan characteristics, Qi Lin lantern dance is one of the typical representatives of Sichuan folk culture, should increase the proportion of investment in it. Second, the local government should introduce relevant policies to protect the development of the Qi Lin lantern dance in Luocheng according to the actual situation, and ensure the healthy and harmonious development of the Qi Lin dance. The third is to vigorously expand investment and financing channels on the basis of government leadership, and encourage various economic entities to participate in the development and construction of Qi Lin dance. The fourth is to build a multi-dimensional and multi-level performance and communication platform to expand the development space of Qi Lin dance.

2) While transmitting the essence of Luocheng Qi Lin Lantern Dance, vigorously expand and enrich its form of expression and content. That is, the cultural connotation, artistic value, expression carrier and expression form of the original Qi Lin lantern dance are further developed.

3) Develop folk tourism commodities related to Qi Lin lantern dance. Folk goods are not only the carrier of Qi Lin culture, but also inseparable from promoting the successful development of tourism. For Qi Lin dance, the most direct is to develop various Qi Lin ornaments, in addition to Qi Lin masks, Qi Lin skins, gongs, drums, and even related equipment, books, stickers, pictures, and diets can be taken into account and developed after market feasibility studies.

4) Hold the Qi Lin Folk Culture Festival. The Qi Lin Cultural Festival is held in conjunction with commercial activities, for example, the Qi Lin Cultural Festival is united with the investment negotiation conference, and the business promotes the literature. In terms of the content of the activity, it will integrate business projects and artistic performances in order to expand the reputation of Qi Lin dance and expand its influence. Sichuan Luocheng currently needs to focus on how to add more attractive content and improve the level of the organization.

5) Combination promotion. On the one hand, strengthen cooperation with travel agencies to jointly promote Luocheng Qi Lin lantern dance folklore. This relationship will be further deepened, and the Qi Lin lantern dance will be built into a tourism brand. On the other hand, cooperation with other tourism enterprises (manufacturers), bundle combination, including natural sightseeing, food taste, folk experience of the rich variety, and reflected in the group price, such as with the surrounding famous tourist attractions such as Jiayang small train, tree ferns Lake and other tourist lines integrated together is a very good line.

Articulation

Luocheng, as a famous historical and cultural ancient city in Sichuan Province, is a region that integrates the special environment of geography, history and humanity. It not only contains the long history of Bashu for thousands of years, but also provides fresh vitality for the generation of local culture with the injection of modernization. As the length of the caterpillar and the ancient divine animal, the Qi Lin was endowed with many gods, both sending children, exorcism, auspice and other abilities, after the accumulation and precipitation of generations, it was gradually cast into the folk auspicious symbol. Luocheng Qi Lin Lantern dance from the "Huguang filling Sichuan" into the folk, more than 200 years has been a beautiful scenery in

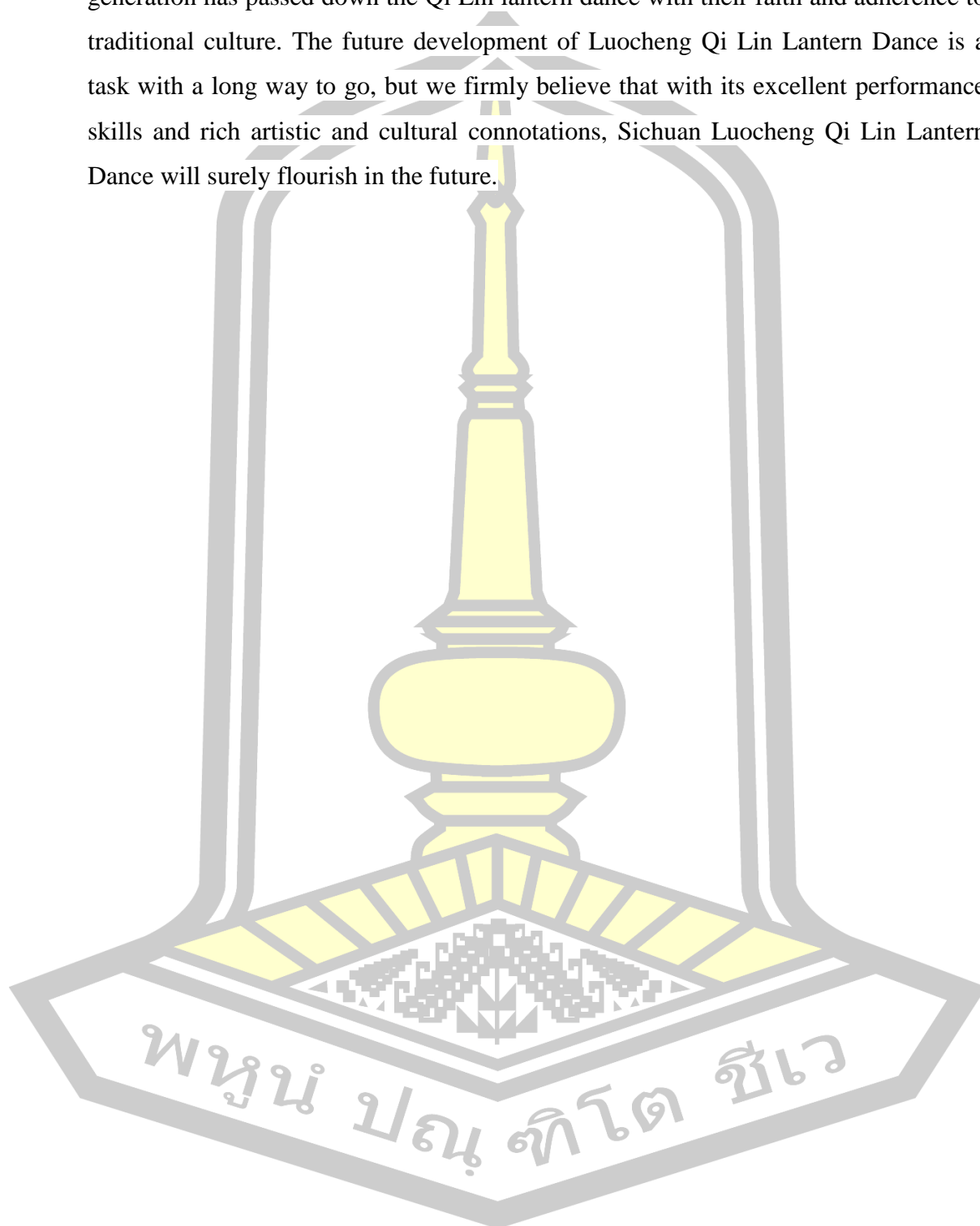
Sichuan, highlighting the Central Plains folk profound art and culture. The generation and transmission of the Qi Linlantern dance in Luocheng is also the people's deep desire to express a peaceful and auspicious life. Nowadays, Luocheng Qi Lin Lantern Dance will naturally activate the ancient Qi Lin image, and integrate CAI's Iron Mountain martial arts routine, and pave the way with profound art, from history all the way, fruitful.

The significance of this study lies in the deep digging of the historical origin, traditional pattern, artistic characteristics and cultural connotation of the Luocheng Qi Lin dance, which adds a brick to the research work of the Chinese Qi Lin dance, but the theoretical depth and cultural connotation are still the difficulties of the research. In the research, the author deeply realized that people's belief and worship of Qi Lin has a far-reaching and lasting influence in Luocheng area, which is also the driving force for the transmission of the art and culture of the Qi Lin dance in Luocheng. The Qi Lin lantern dance of Luocheng inherits the auspicious concept to this day with its unique dance form, and presents the crystallization of wisdom accumulated in history to the world. The author hopes to make a modest contribution to the transmission of the Qi Lin lantern dance in Luocheng, Sichuan, so that this folk flower will be recognized and loved by more people. However, the transmission and development of a folk art can not be achieved by one person, since Luocheng Qi Lin Dance was included in the intangible heritage protection list, the government has provided us with a lot of vision for protection and development, but also gave us a lot of inspiration, "the road is long, it is far", we will continue to pursue.

Today, with the rapid development of global economic integration, we hear from time to time some calls to arouse national confidence and national emotions, although the external manifestations are various, but fundamentally, such calls represent a desire to belong in a disorderly and chaotic world. In the case that some traditional cultures are gradually not adapted to the development of modern society, the most important problem they face is how to adapt to the development of modern society.

For the research of Luocheng Qi Lin Dance, the author adheres to the concept of "cultural consciousness", based on the original form of Luocheng Qi Lin dance, analyzes its transmission status, looks forward to its future "re-creation" development,

and uses the overall concept to explore its cultural connotation. Generation after generation has passed down the Qi Lin lantern dance with their faith and adherence to traditional culture. The future development of Luocheng Qi Lin Lantern Dance is a task with a long way to go, but we firmly believe that with its excellent performance skills and rich artistic and cultural connotations, Sichuan Luocheng Qi Lin Lantern Dance will surely flourish in the future.

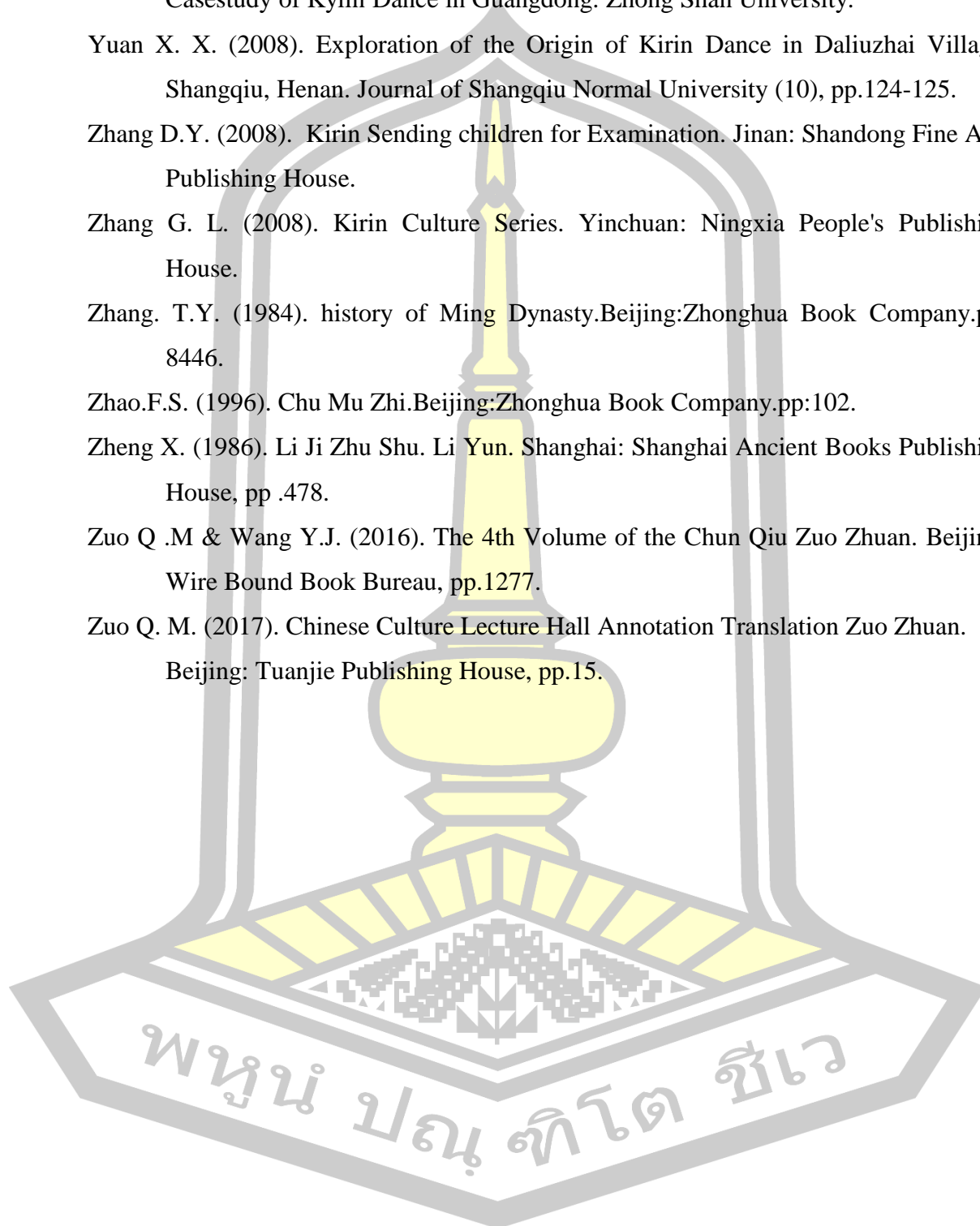


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APPENDIX

APPENDIX 1:

Observation table of Qi Lin lantern dance in Luocheng, Sichuan Province

1. Date:	
2. Location:	
3. Observer:	
Observation Content	
A. Observe the Qi Lin lantern dance performance in Luocheng	
1.Qi Lin lantern dance opening performance: _____	
2.Qi Lin lantern dance performance process: _____	
3.Qi Lin lantern dance end performance: _____	
B.Observe the Luo Cheng Qi Lin Lantern Dance Band	
1.Qi Lin Lantern Dance Band: _____	
2.Qi Lin lantern dance accompaniment instrument: _____	
3..Qi Lin lantern dance accompaniment music name: _____	
4..Qi Lin lantern dance accompaniment music characteristics: _____	
C. Observation of Qi Lin Lantern dance in Luocheng	
1.Qi Lin Lantern Dance Team: _____	
2.Qi Lin Lantern dance dance props: _____	
3.Qi Lin Lantern Dance Dance moves: _____	

4.Qi Lin Lantern Dance Features:

D:.Participants Observation

1.Number of Participants:

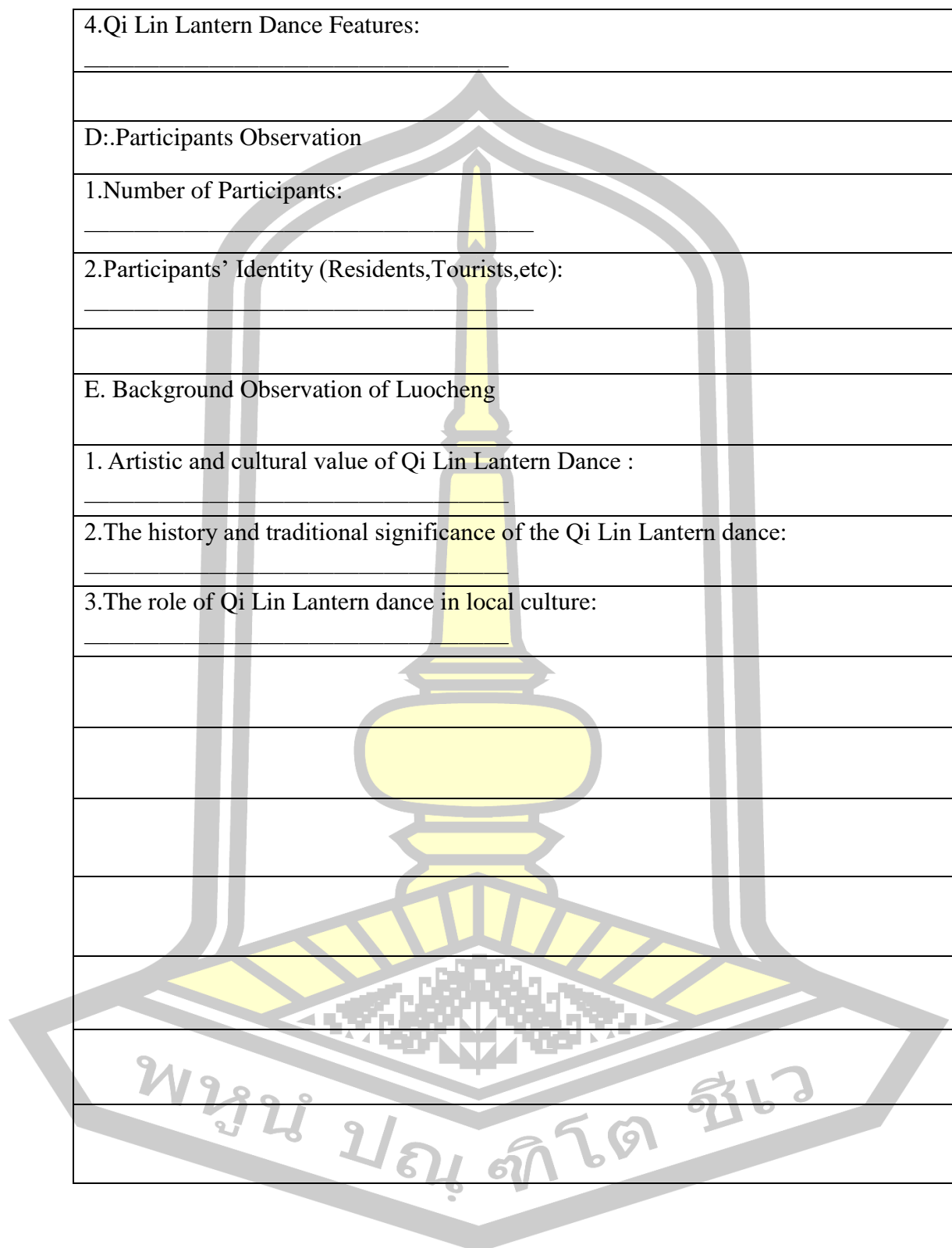
2.Participants' Identity (Residents,Tourists,etc):

E. Background Observation of Luocheng

1. Artistic and cultural value of Qi Lin Lantern Dance :

2.The history and traditional significance of the Qi Lin Lantern dance:

3.The role of Qi Lin Lantern dance in local culture:



Questionnaire about different people's cognition of Qi Lin lantern dance
in Luocheng

Dear Madam/Sir,

How do you do? For the writing of my doctoral thesis, I am doing a questionnaire survey about the Qi Lin lantern dance in Luocheng and the audience's cognition. Thank you for taking time out of your busy schedule to fill in the questionnaire. Thank you for your help!

1. Your gender:

A, Male B, female

2. Your age group:

A, under 18 years old B, 18-25 years old C, 26-30 years old

D, 31-40 years old E, 41-50 years old F, 51-60 years old

G, after 60 years old

3. Your education:

A, junior high school and below B, high school \ secondary school

C, junior college D, undergraduate E, master's degree and above

4. Your current residence:

A, Luocheng B, cities outside Luocheng

5. Are you A local of Luocheng:

A, yes B, no, other _____

6. Your current occupation:

A, Student B, government department staff C, public institution staff

D, freelancer E, company staff F, others _____

7. Do you know Luocheng Qi Lin Lantern Dance?

A. Know B. Don't know

8. Do you like Luocheng Qi Lin Lantern Dance?

A, like B very much, like C, don't like D, nothing

9. Do you know where the Qi Lin Lantern Dance is: _____

10. What aspects of Luocheng Qi Lin Lantern dance do you generally focus
on

(limited to 2 items) :

A, accompaniment music B, drama story C, Sichuan Opera tricks
D, performance appearance (role/dress) E, not too concerned about
F, others _____

11. May I ask you from which way to watch the Qi Lin lantern dance
performance (multiple choices) :

A, TV program B, network C, school D, community
E, various large-scale celebrations F, street G, city theater
H, village stage I, haven't seen J, other _____

12. Have you taken the initiative to watch the Luocheng Qi Lin lantern dance
performance?

A, yes B, no C, yes, and many times

13. May I ask why you go to the theater to see the Luocheng Qi Lin lantern
dance performance:

A, activities organized by the school or work unit
B, accompanying family or friends to see
C, taking children to understand traditional culture
D, purely out of personal interests E, academic needs
F, other _____

14. Which time period do you prefer to watch artistic performances
(the Luocheng Qi Lin lantern dance) :

- A, holidays B, weekend nights C, weekday free time
D, depending on the mood, any time is OK

15. Where did you see the performance information of Luocheng
Qi Lin Lantern Dance?

- A, roadside advertisement B, in front of the old ship-type street stage
C, network information D, TV advertisement
E, family and friends inform F, school, H, others _____

16. In your opinion, the most important ways to promote the protection and
transmission of Luocheng Qi Lin Lantern dance are (limited to 3 options) :

- A. Cultivate excellent Qi Lin lantern dancers
B. Cultivate excellent choreographer team
C. increase government support D, expand Sichuan opera publicity
E, create and write excellent plays
F, improve the treatment of Qi Lin lantern dance practitioners G, etc

17. What are your thoughts on the development of Luocheng Qi Lin Lantern
Dance?

Thank you for participating in this survey, thank you!

APPENDIX 2:



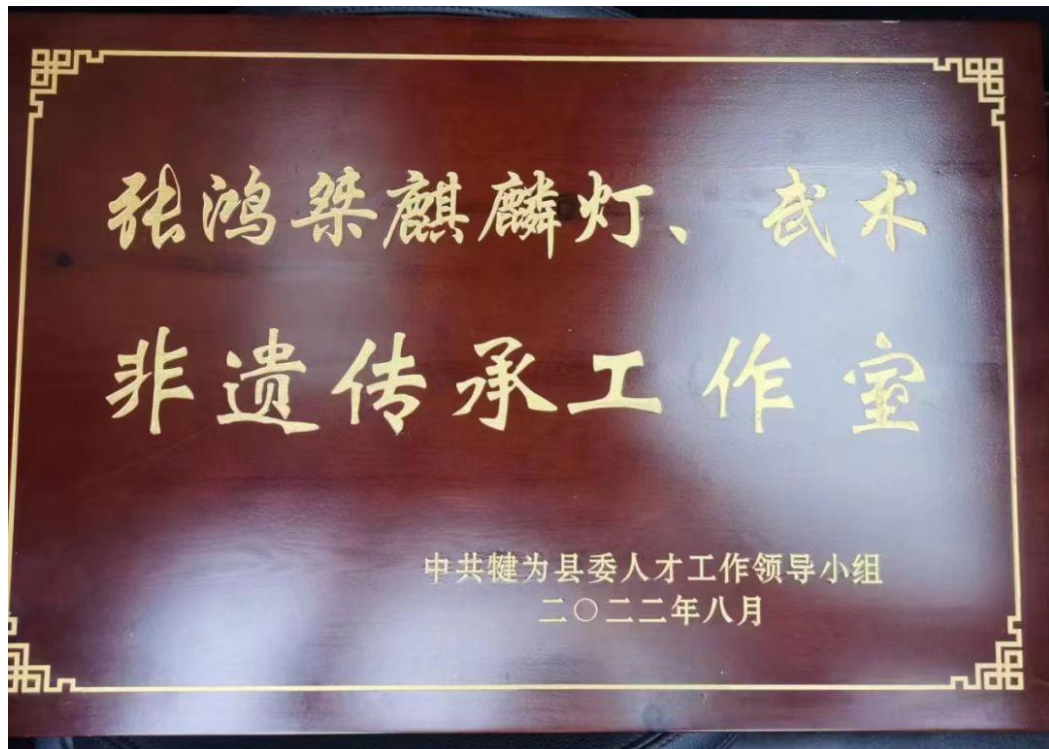
Figure 93. Key informant Mr.Hongjie Zhang and Kun He photo

Source:Kun He fieldwork (2023)



Figure 94. Key informant Mr.Hongjie Zhang and Kun He photo

Source:Kun He fieldwork (2022)



Qi Lin lantern dance transmitter Hongjie Zhang studio logo

Source:Kun He fieldwork (2022)



Figure 95. Key informant Mr.Hongjie Zhang

Source:Kun He fieldwork (2022)



Figure 96. Key informant Mr.Hongjie Zhang
Source:Kun He fieldwork (2022)



Figure 97. Key informant Mr.Zhonglie Li
Source:Zhonglie Li (2012)



Figure 98. Key informant Mr.Zhonglie Li
Source:Zhonglie Li (2012)



Five Qi Lin-headed dancers
Source:Hongjie Zhang (2012)



Figure 99. Key informant Mr. Tao Hu
Source: Kun He fieldwork (2022)



Figure 100. Key informant Mr. Tao Hu and Luocheng Middle School students
rehearse a Qi Lin lantern dance photo
Source: Kun He fieldwork (2022)



Figure 101. Key informant Mr. Tao Hu and Luocheng Middle School students rehearse a Qi Lin lantern dance photo

Source: Kun He fieldwork (2022)



Figure 102. Students of Luocheng Central Primary School perform a Qi Lin lantern dance photo

Source: Kun He fieldwork (2022)



Figure 103. Kun He field investigation in Qianwei County Cultural Center

Source:Kun He (2023)



Figure 104. Kun He field investigation in Qianwei County Cultural Center

Source:Kun He fieldwork (2023)

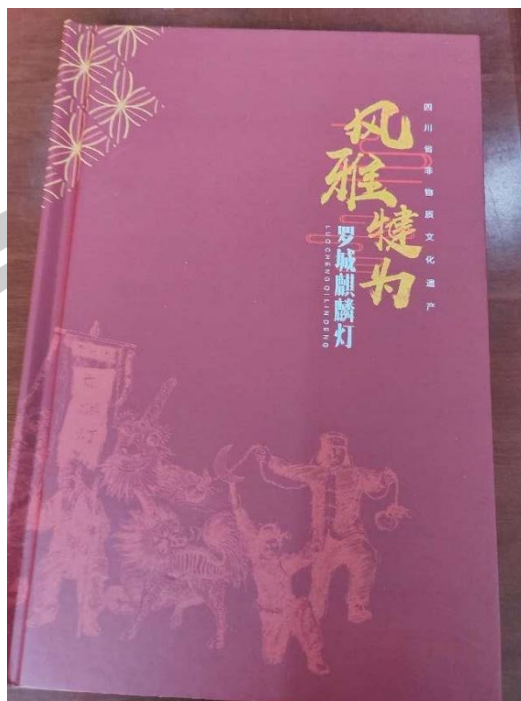


Figure 105. Elegant Qianwei completed Qi Lin lantern dance

Source: Hongjie Zhang (2022)

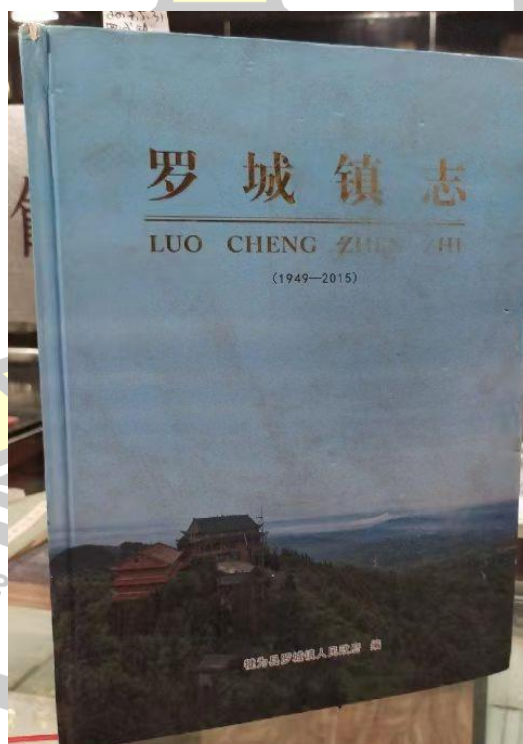


Figure 106. Records of Luocheng County

Source: Qianwei County cultural center (2022)



Figure 107. Elegant Qianwei completed Qi Lin lantern dance
Source: Hongjie Zhang (2022)



Figure 108. Luocheng ancient town ship-shaped old street
Source: Qianwei County cultural center (2022)



Figure 109. Luocheng ancient town ship-shaped old street

Source:Qianwei County cultural center(2022)



Figure 110. Luocheng ancient town ship-shaped old street

Source:Qianwei County cultural center(2022)



Figure 111. Luocheng Qi Lin Lantern Dance intangible cultural heritage project
Source:Qianwei County cultural center(2022)



Figure 112. Kun He field investigation in Luocheng County Cultural Center
Source:Kun He fieldwork (2023)



Figure 113. Luocheng ancient town old boat street
Source:Kun He fieldwork (2023)



Figure 114. Kun He field investigation in Luocheng County Cultural Center
Source:Kun He fieldwork (2023)



Figure 115. Kun He field investigation in Luocheng County Cultural Center

Source:Kun He fieldwork (2023)



Figure 116. Qi Lin mural in the old street of Luocheng Ancient town

Source:Kun He fieldwork (2023)



Figure 117. Luocheng ancient town old stage
Source:Kun He fieldwork (2023)



Figure 118. Luocheng Qi Lin lantern dance performance old photo
Source:Hongjie Zhang (2002)



Figure 119. Luo Cheng Qi Lin lantern dance performance old photo
Source: Hongjie Zhang (2002)



Figure 120. Luo Cheng Qi Lin lantern dance performance old photo
Source: Hongjie Zhang (1998)



Figure 121. A handmade Qi Lin
Source: Hongjie Zhang (1998)



Figure 122. Luocheng Qi Lin lantern dance performance old photo
Source: Hongjie Zhang (2008)



Figure 123. Luocheng Qi Lin lantern dance performance old photo

Source: Hongjie Zhang (2012)



Figure 124. Luocheng Qi Lin lantern dance performance old photo

Source: Hongjie Zhang (2016)

〔武长捶〕

	a-I				b-I			
总谱	打把打把	打把	弄弄	壮工冬工	丑工冬工	当工冬工	丑工冬工	壮00
combined score	Da ba	Da ba	Da ba	Dang	chou	Dang	chou	Da ba
小鼓	打把打把	打把	0把	打把打把	打把打把	打	打	打把
snare drum	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba	Da ba
大锣	当	—	—	当	—	当	—	当
big gong	0	丑	丑	0	丑	0	丑	0
大钹	0	丑	丑	0	丑	0	丑	0
big bowl	0	丑	丑	0	丑	0	丑	0
堂鼓	不而	—	—	冬工冬工	冬工冬工	冬工冬工	冬工冬工	冬工冬工
Tang drum	不而	—	—	冬工冬工	冬工冬工	冬工冬工	冬工冬工	冬工冬工
马锣	弄	弄	弄	弄	弄	弄	弄	弄
horse drum	弄	弄	弄	弄	弄	弄	弄	弄

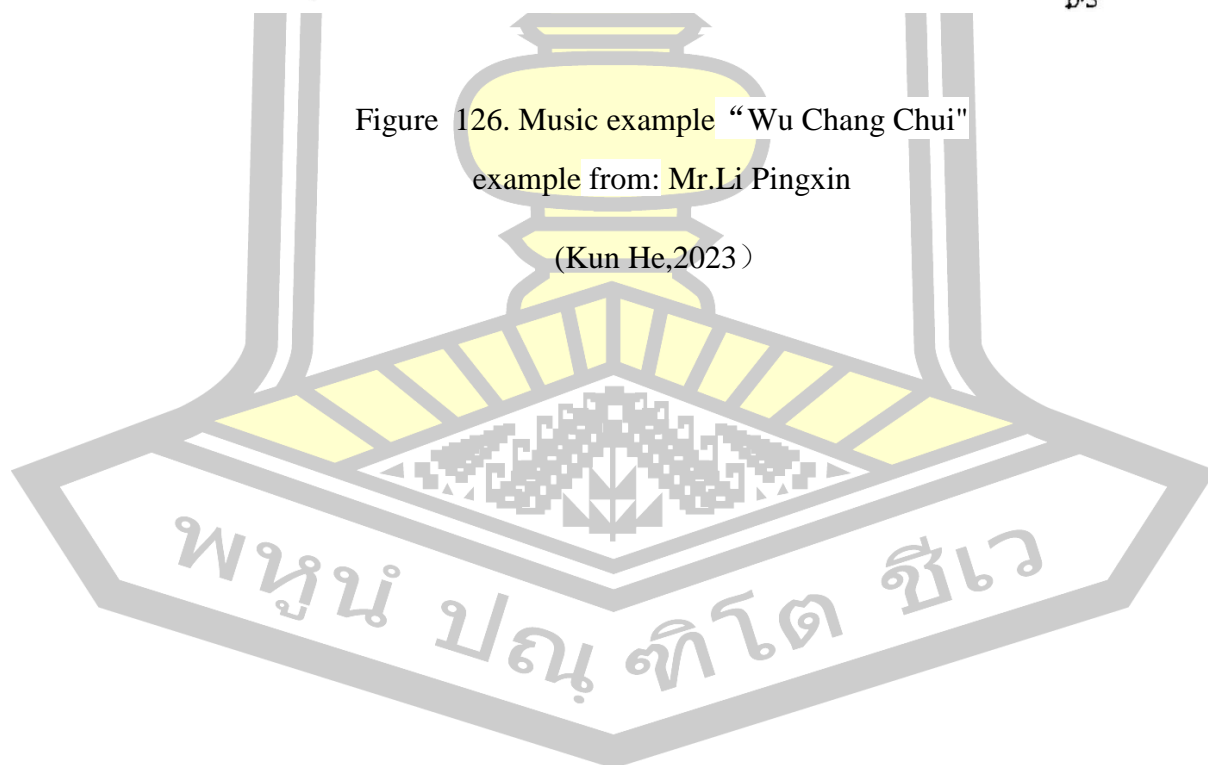
	a-II (变奏)		b-II (变奏)			
总谱	当	当	当工冬工	丑工冬工	当工冬工	丑工冬工
小鼓	打把	0把	打	打	0把把	0把
大锣	当	当	当	—	当	—
大钹	0	0	0	丑	0	丑
堂鼓	不而	—	冬工冬工	冬工冬工	冬工冬工	冬工冬工
马锣	弄	弄	弄	弄	弄	弄

D.S

Figure 126. Music example “Wu Chang Chui”

example from: Mr.Li Pingxin

(Kun He,2023)



BIOGRAPHY

NAME	Kun He
DATE OF BIRTH	05/07/1986
PLACE OF BIRTH	SiChuan
ADDRESS	Huayang Primary School, 966 Xianghe 4th Street, Huayang, Chengdu, Sichuan, China.
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