



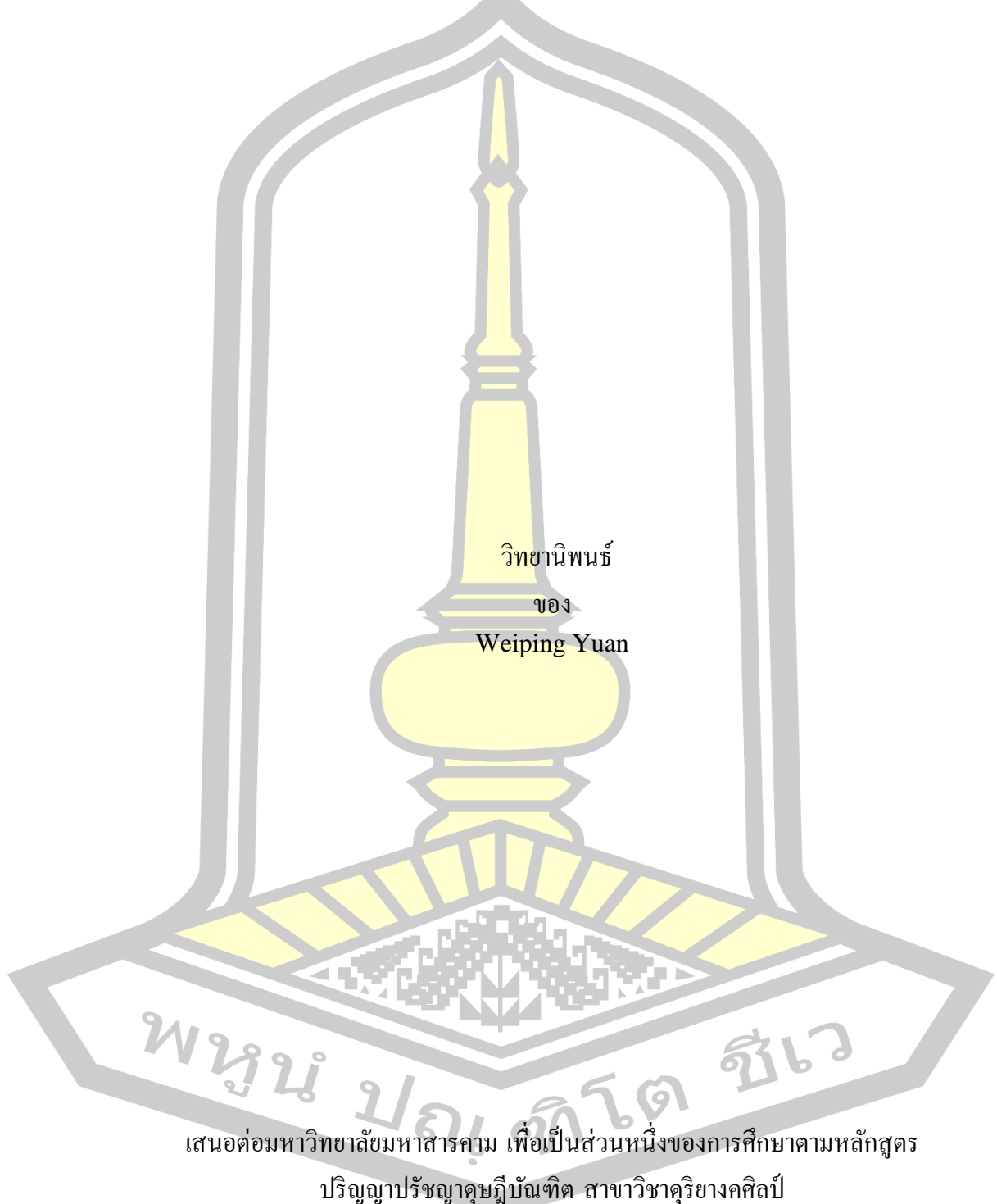
A study of "Yuán xiao jié miào huì" Music culture in Ningcheng City, Inner
Mongolia Autonomous Region, China

Weiping Yuan

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
March 2024

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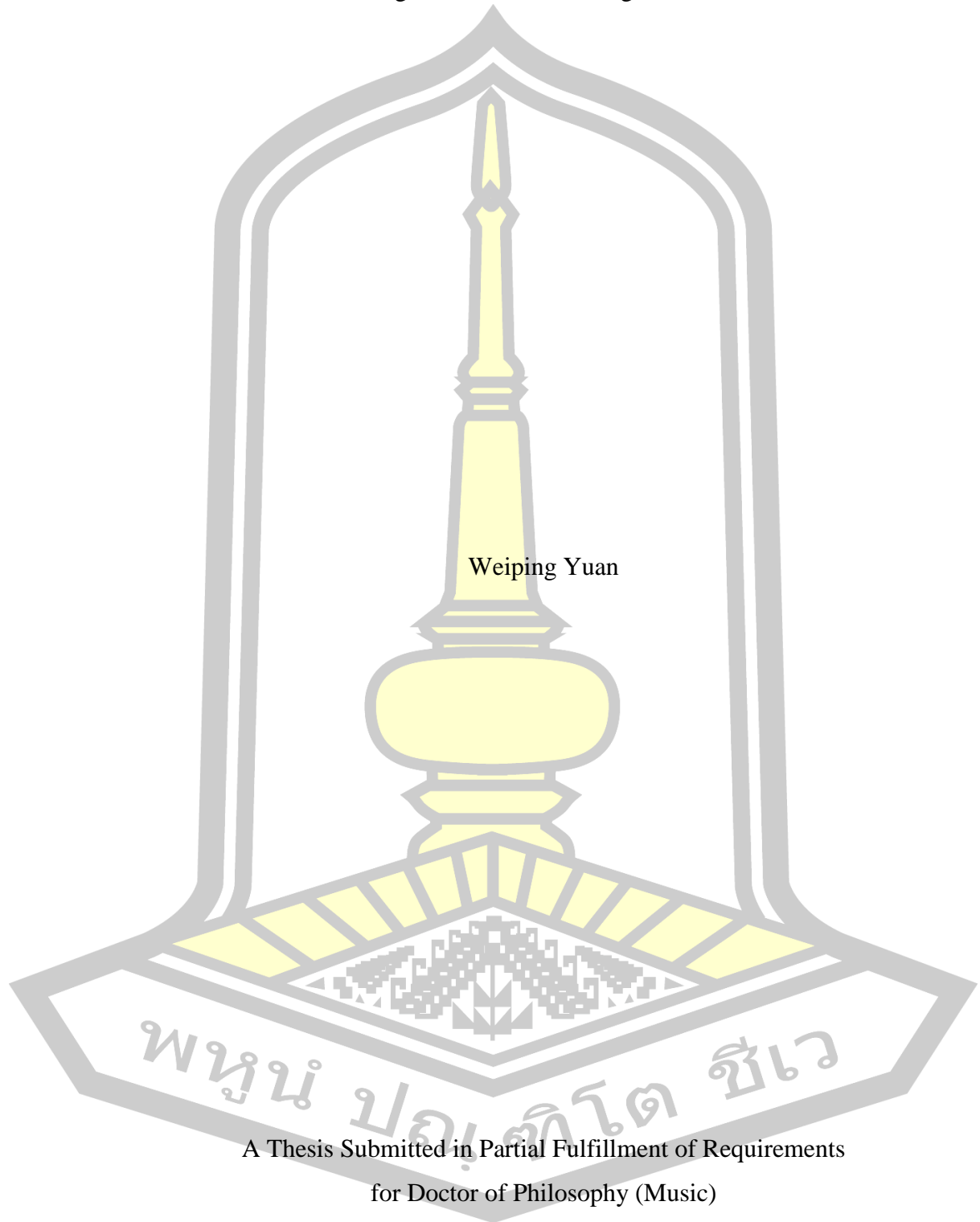


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March 2024

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TITLE A study of "Yuán xiao jié miào huì" Music culture in Ningcheng City, Inner Mongolia Autonomous Region, China

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DEGREE Doctor of Philosophy **MAJOR** Music

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ABSTRACT

Research on a study of "Yuán xiāo jié miào huì " music culture in Ningcheng city, Inner Mongolia Autonomous Region, China. The research objectives of this research are as follows: 1) To study the history and development of the "Yuán xiāo jié miào huì " music in Ningcheng City. 2) To analyze the musical characteristics of the "Yuán xiāo jié miào huì " in Ningcheng City. 3) To study the social function of the "Yuán xiāo jié miào huì " in Ningcheng City. This research uses key informant interviews, document research, fieldwork data collection, and music analysis theory. The results of this study are as follows:

1) The history and development of the "Yuán xiāo jié miào huì" music in Ningcheng City have the following three periods: From the Qing Dynasty Kangxi period to the Cultural Revolution period is the origin period (1743 AD–1965). From the Cultural Revolution to Ningcheng city establishment is a period of stagnation (1965 AD–1983). From the establishment of Ningcheng city to the 2023 year is the development period (1983 AD–2023).

2) The musical characteristics of the "Yuán xiāo jié miào huì" in Ningcheng City are varied, grand, and long. The main music instruments used are “lǎ ba, dà gǔ”, “chǎ”, and “luó”. Only “lǎ ba” is a melodic instrument; “dà gǔ,” “chǎ,” and “luó” are accompaniments of musical instruments. The structure of musical forms is repetitive, alternating, and comprehensive; the melody is a variety of tunes, beautiful, and varied; the rhythm is simple (2/4, 4/4), repetition, and regular.

3) The social function of Ningcheng "Yuán xiao jié miào hu" has seven as follows: Sacrificial function and blessing function express people's religious beliefs; reunion function and trade function reflect commercial and economic activities. Transmission and culture have great significance for the development of culture and art in this area. Physical fitness means pleasure for the body and mind, exercise, and health.

Keyword : Yuán xiao jié miào huì, History, Development, Music analysis, Social function

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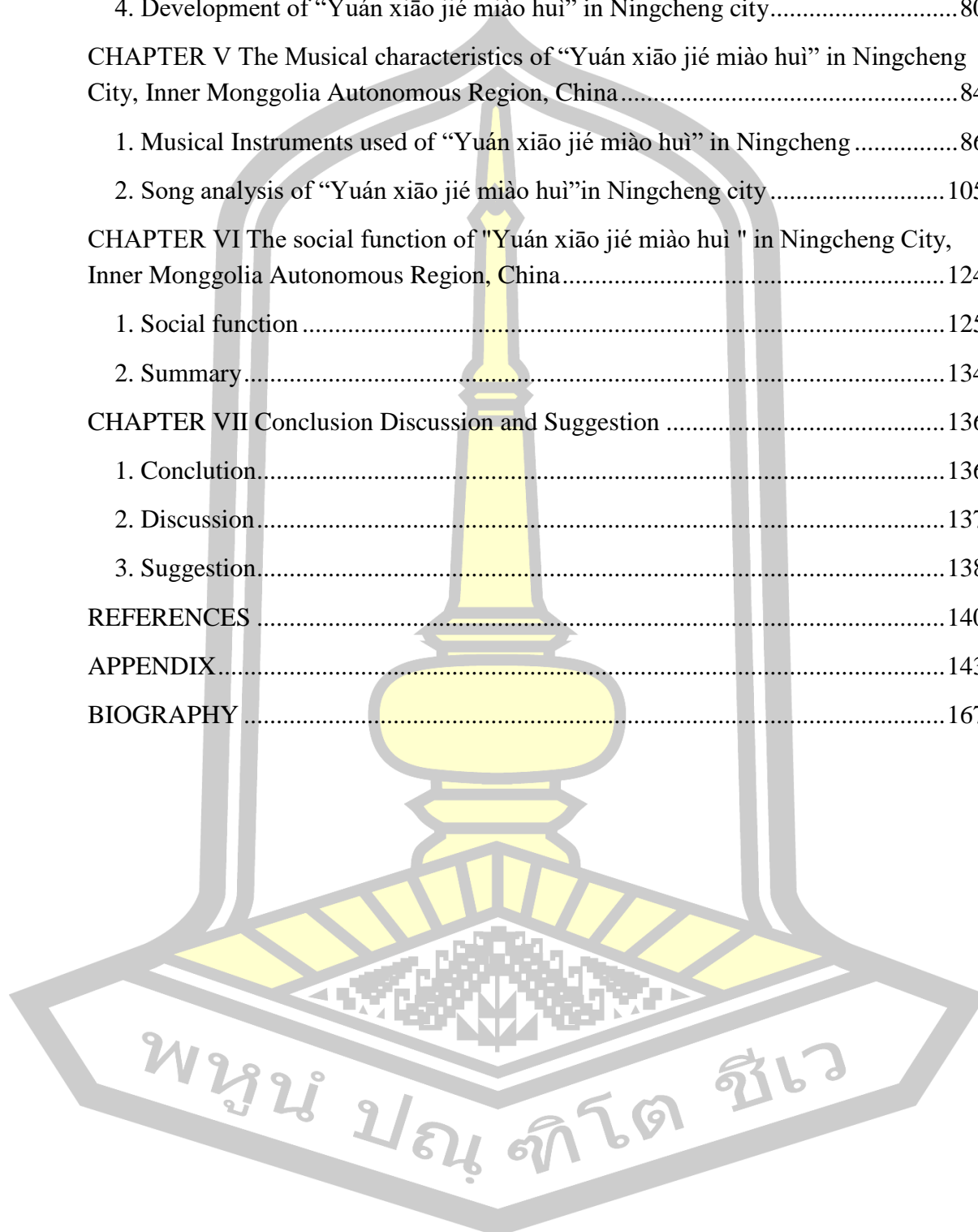
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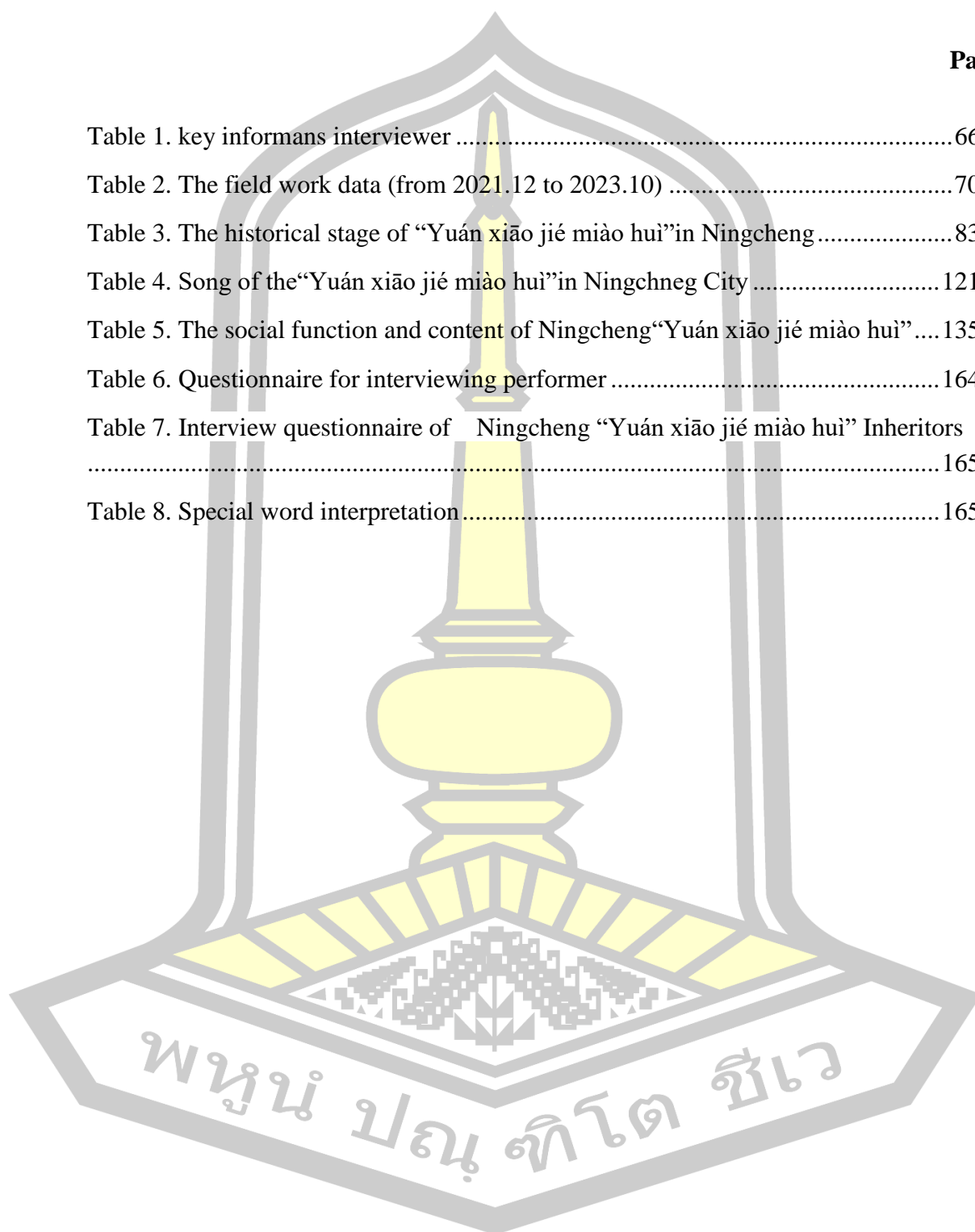
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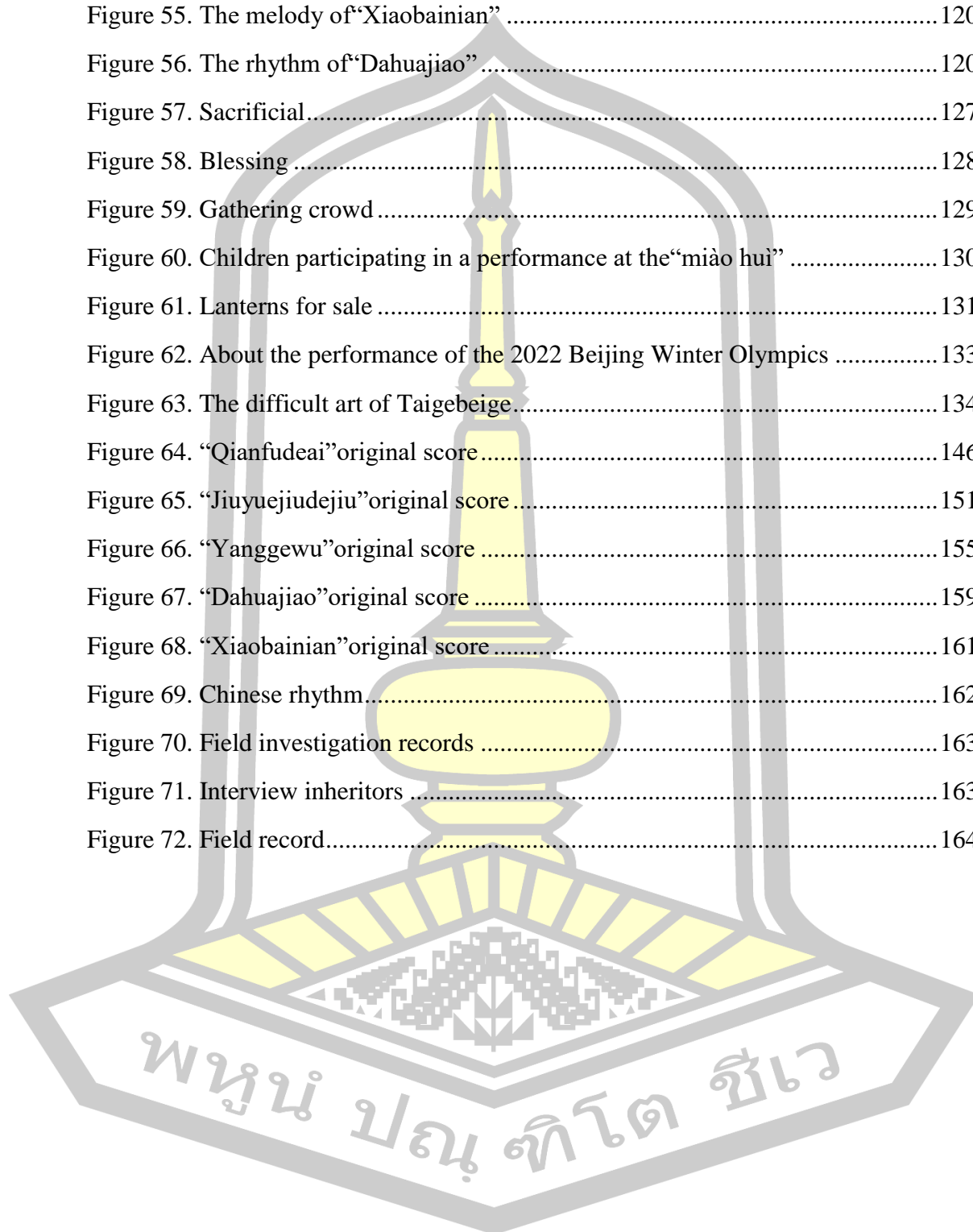


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CHAPTER I

Introduction

1. Background and problem of the research

There are many traditional festivals in China, among which the "Chūn jié" and "Yuán xiāo jié" are one of the most important ones. The "Yuán xiāo jié" is the continuation and sublimation of the "Chūn jié", in the content and form of the "Yuán xiāo jié" is more lively and rich. Ningcheng City is rich in culture and art, there are ten music, small cymbals, mainly Daming "miào huì", Nadam fair and so on. The people here mainly believe in Buddhism and Taoism. (Ying ying 2017)

Music in Ningcheng area mainly includes suona, drum, gong and cymbals in the Lantern Festival temple fair, and cymbals and drums in the cymbals performance. In Ningcheng ten music, there are sheng, flute, drum, cymbals and so on. In all music, the suona is the most commonly used melodic instrument, while the others are mostly percussion instruments. (Guoan Lv 2020)

The "Yuán xiāo jié" is accompanied by "miào huì", also known as "temple city" or "festival field". It is a folk religion and custom in China. It is usually held on the Lunar New Year, it is also one of the forms of Chinese market trade. Its formation is related to development and local religious activities. It is held on temple festivals or prescribed dates, mostly located in and near temples. "miào huì" are popular throughout the China. "miào huì" is an ancient Chinese traditional folk culture activity. Folk custom is a life culture created, enjoyed and inherited by the masses in a country or nation. "miào huì" is an organic part of this life culture, and its emergence, existence and evolution are closely related to the lives of the people. (Hong Shangdu. 2009)

The "Yuán xiāo jié miào huì" in Ningcheng City has a history of more than 200 years. Centered on the local "Guandi Temple", the "Yuán xiāo jié miào huì" is rich in content and diversified in forms, covering musical instrument, songs, dances and other artistic forms. In many places in China, "miào huì" are often held as well as temples. This is the center of local religious belief and folk culture. Due to people's

reverence for gods, temple culture also drives local folk culture. The prosperity of economy also drives the development of temple culture. Due to the unique geographical location of “Guandi Temple” in Ningcheng City, the scale of the “miào huì” is getting larger. During the “Yuán xiāo jié miào huì” believers and disciples from all over the country, traveling thousands of miles, come to the temple to burn incense and make wishes. People get together happily. They play “lǎ ba” and percussion music. The square outside the temple was filled with loud “luó” and “dà gǔ” and a sea of people. People danced Yangko, played dragon lanterns, ran on land boats, walked on stilts, held flower basket meetings, danced dragon and danced lion. There were also performances such as wrestling of tartars, scattering street lamps and face puppet, which attracted the people from all over the surrounding towns and cities. (GuoanLv.interviewed 2021)

With a history of nearly 200 years, the Ningcheng “Yuán xiāo jié miào huì” is still changing and developing, and its rich performances not only reflect the lifestyle of the local people, but also are closely related to the cultural beliefs of the region. The musical performances in Ningcheng “Yuán xiāo jié miào huì” are rich and colorful, which reflects the unique musical culture and musical characteristics of this region. With the development and progress of society, the social functions of Ningcheng “Yuán xiāo jié miào huì” are also changing.

However, there are still many inadequacies and incomprehensions in the study of Ningcheng “Yuán xiāo jié miào huì”, especially the study of its music, and there are still many difficulties and problems in the protection and inheritance of the “Yuán xiāo jié miào huì”.

The purpose of this study is to make people more clearly understand the history and development of Ningcheng “Yuán xiāo jié miào huì”, and the study of music is helpful for people to record, preserve and inherit the rich music of Ningcheng “Yuán xiāo jié miào huì”. Through the study of its social function, people can understand the social function and relationship of Ningcheng “Yuán xiāo jié miào huì”, so as to play its positive role.

Based on the above reasons, this paper analyzes the history and development context of the “Yuán xiāo jié miào huì” in Ningcheng. By means of literature review and interview with inheritors, and studies its future development and existing inheritance problems, in order to provide more support and theoretical basis for the dissemination and development of the “Yuán xiāo jié miào huì” in Ningcheng . The Musical Instruments and song of Ningcheng “Yuán xiāo jié miào huì” are analyzed by means of music analysis theory and field investigation, and the unique music culture and characteristics of Ningcheng “Yuán xiāo jié miào huì” are presented. This paper analyzes the social function of the “Yuán xiāo jié miào huì” in Ningcheng with interview and social function theory, and concludes that this social function reflects the life style, culture, art and spiritual belief of the people in Ningcheng. How to view the significance and development of this social function objectively is the main purpose and significance of this paper.

2. Research Objectives

2.1 To study the history and development of the “Yuán xiāo jié miào huì” Music in Ningcheng City, Inner Mongolia Autonomous Region, China

2.2 To analyze the Musical characteristics of the “Yuán xiāo jié miào huì” in Ningcheng City, Inner Mongolia Autonomous Region, China

2.3 To study the social function of the “Yuán xiāo jié miào huì” in Ningcheng City, Inner Mongolia Autonomous Region, China.

3. Research Questions

3.1 What is historical and development conditions of the “Yuán xiāo jié miào huì” Ningcheng?

3.2 What are the musical characteristics of the “Yuán xiāo jié miào huì” in Ningcheng?

3.3 What are the social functions of “Yuán xiāo jié miào huì” in Ningcheng?

4. Research Benefit

4.1 Understand the history and development of the “Yuán xiāo jié miào huì” music in Ningcheng City, Inner Mongolia Autonomous Region, China

4.2 Understand the music characteristics of the “Yuán xiāo jié miào huì” in Ningcheng City, Inner Mongolia Autonomous Region, China

4.3 Understand the social function of the “Yuán xiāo jié miào huì” in Ningcheng City, Inner Mongolia Autonomous Region, China

5. Definition of Terms

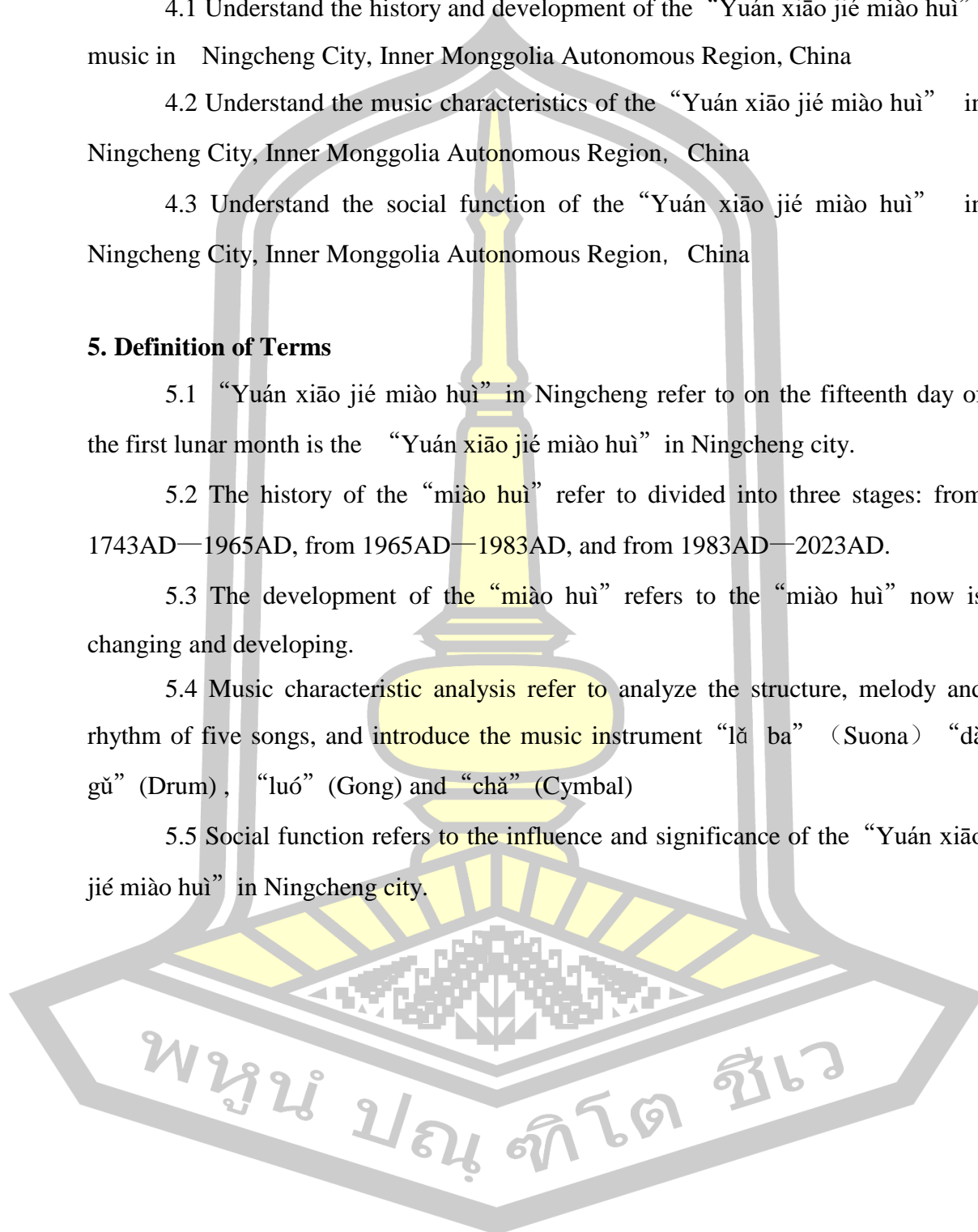
5.1 “Yuán xiāo jié miào huì” in Ningcheng refer to on the fifteenth day of the first lunar month is the “Yuán xiāo jié miào huì” in Ningcheng city.

5.2 The history of the “miào huì” refer to divided into three stages: from 1743AD—1965AD, from 1965AD—1983AD, and from 1983AD—2023AD.

5.3 The development of the “miào huì” refers to the “miào huì” now is changing and developing.

5.4 Music characteristic analysis refer to analyze the structure, melody and rhythm of five songs, and introduce the music instrument “lǎ ba” (Suona) “dà gǔ” (Drum), “luó” (Gong) and “chǎ” (Cymbal)

5.5 Social function refers to the influence and significance of the “Yuán xiāo jié miào huì” in Ningcheng city.



6. Conceptual Framework

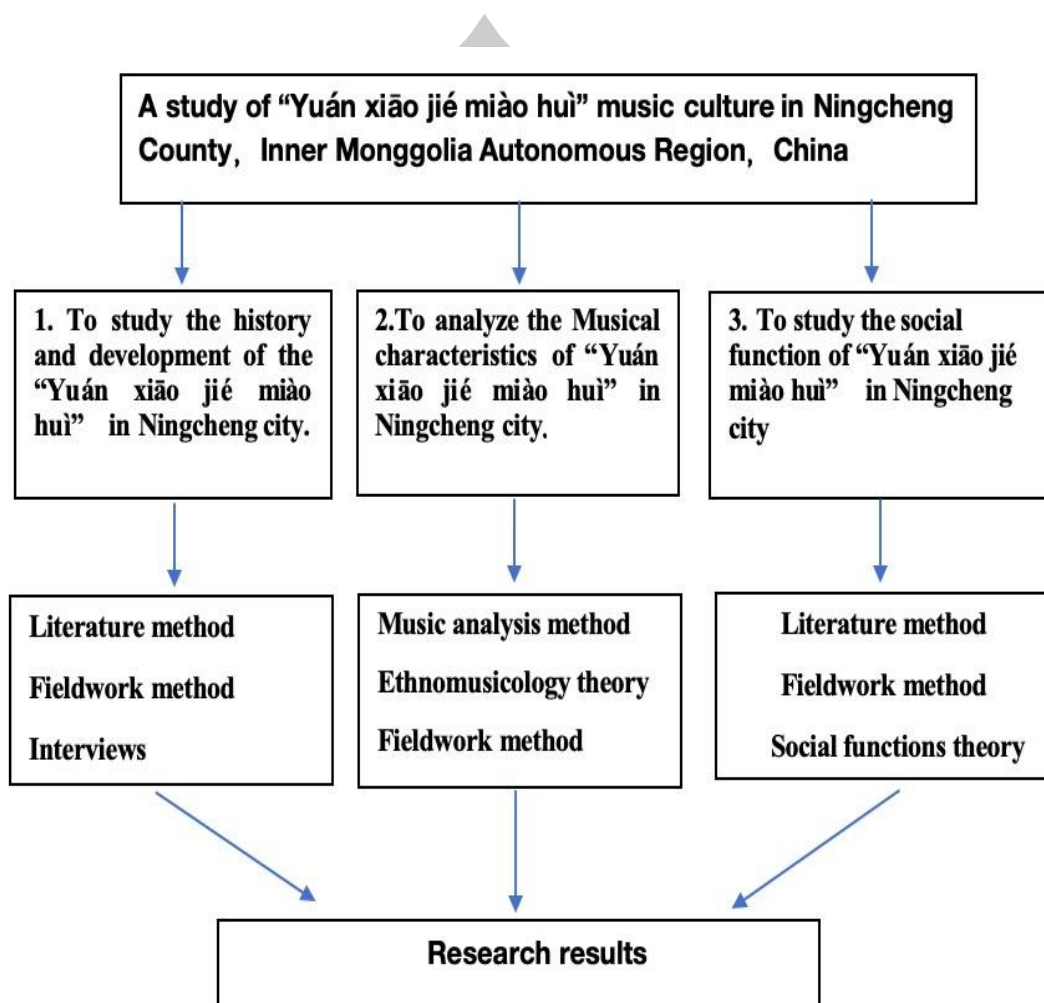


Figure 1. Conceptual Framework

Source: Weiping Yuan (2023)



CHAPTER II

Literature Review

In this study, researcher consulted the relevant literature to obtain the most comprehensive information available for this study. By looking at local county records and literature on Chinese folklore and traditional festivals and music, researcher reviewed the following topics.

1. The general knowledge of Ningcheng City
 - 1.1 Geographical conditions in Ningcheng City
 - 1.2 The ethnic groups in Ningcheng City
 - 1.3 The way of life and culture art in Ningcheng City
2. The general knowledge of “miào huì”
 - 2.1 The “miào huì” in China
 - 2.2 The “Guandi temple” in Ningcheng City
 - 2.3 The history of the “Yuán xiāo jié miào huì” in Ningcheng City
 - 2.4 The development of “Yuán xiāo jié miào huì” in Ningcheng City
 - 2.5 The music analysis of “Yuán xiāo jié miào huì” in Ningcheng city
3. The Content of “Yuán xiāo jié miào huì” in Ningcheng city
 - 3.1 Stilts
 - 3.2 Taige Beige
 - 3.3 Pick flower basket
 - 3.4 Land boating
 - 3.5 Dragon dance
 - 3.6 “Niu deng”
 - 3.7 Face puppet performance
 - 3.8 Lion dance
4. Theories used in this research
 - 4.1 Ethnomusicology theory
 - 4.2 Fieldwork method
 - 4.3 Literature research

4.4 Music analysis method

4.5 Social functions theory

5. Document and research related

1. The general knowledge of Ningcheng City

1.1 Geographical conditions in Ningcheng City

Ningcheng City has superior geographical location and developed transportation. It is less than 400 kilometers away from Beijing, Tianjin and Shenyang, 300 kilometers away from Qinhuangdao port and 230 kilometers away from Jinzhou Port. It is the closest area in Inner Mongolia Autonomous Region to the Bohai economic Circle. The county is the transition zone between Inner Mongolia Plateau and Songliao Plain, with the terrain high in the west and low in the east, and the climate is temperate semi-arid monsoon with distinct four seasons.

Ningcheng City is located in the south of Chifeng City, Inner Mongolia Autonomous Region, at the northern foot of the eastern section of Yanshan Mountain range, at the junction of Hebei, Liaoning and Inner Mongolia, north latitude $41^{\circ}17'08'' \sim 41^{\circ}53'10''$, east longitude $118^{\circ}15'49'' \sim 119^{\circ}24'49''$. It is adjacent to Jianping County of Liaoning Province in the east, Lingyuan City of Liaoning Province in the southeast, Pingquan County of Hebei Province in the south, Chengde County of Hebei Province in the southwest, Longhua County of Hebei Province in the west, and Harqin Banner of Chifeng City in the northwest and north. It is known as "the crow smells three provinces, and the horse noise terrifies Hebei and Liao". East-west length about 94 kilometers, north-south width about 64 kilometers, a total area of 4305.47 square kilometers, the county Tianyi town is located in the eastern edge of Pingchuan District, is the county's political, economic, cultural, center and transportation hub. "Annals of Ningcheng City" (LiuFangyuan1986-2020)

By 2020, the region will have 13 towns, 2 subdistricts and 1 tourist resort, 305 villagers' committees and 15 community committees. The total population is 484,400, of which 86.44% are Han, 9.8% are Mongolian and 3.76% are Manchu and other ethnic minorities. The agricultural population accounts for 86.84% and the population density is 140 people per square kilometer. It is a multi-ethnic county with Mongolian as the main body and Han as the majority. It is also the most populous and densely

populated county in Inner Mongolia Autonomous Region. Ningcheng City has superior geographical location and developed transportation. It is less than 400 kilometers away from Beijing, Tianjin and Shenyang, 300 kilometers away from Qinhuangdao port and 230 kilometers away from Jinzhou Port. It is the closest area in Inner Mongolia Autonomous Region to the Bohai economic Circle. The city is the transition zone between Inner Mongolia Plateau and Songliao Plain, with the terrain high in the west and low in the east, and the climate is temperate semi-arid monsoon with distinct four seasons. “Study on the emigration of Ningcheng City in the 1950s and 1960s” (Zhang Jing 2019)



Figure 2. The map of Ningcheng City

Source: Annals of Ningcheng County (2020)

1.2 The ethnic groups in Ningcheng City

The “Annals of Ningcheng City” (1986-2020) write that Ningcheng is a multi-ethnic living area, 17 ethnic groups have multiplied and lived in the territory. All ethnic groups help each other friendly, generous and generous. Ningcheng County is a multi-ethnic settlement area with Mongolian as the main body and Han as the majority. In 1986, the territory distributed Han, Mongolian, Manchu, Hui, Korean,

Daur, Zhuang, Xibe, Yi, Miao 10 ethnic groups. All ethnic groups develop through unity and cooperation, and achieve common prosperity through development, forming a wind of ethnic unity and harmony with Ningcheng characteristics. The ethnic groups living in Ningcheng City with the largest population are Han, Mongolian and Manchu. The following is a brief introduction of these ethnic groups:

Han nationality is a nation with an uninterrupted history and the longest history. It is the nation with the largest total population in the world. According to the China Statistical Yearbook -2021, the number of Han population in China is 128,444,389. The Han nationality is widely distributed in all parts of China, and its distribution characteristics are formed in the unified multi-ethnic China and gradually established in the development process. The Han nationality originated in the middle and lower reaches of the Yellow River. Due to the ethnic integration brought about by wars, migrations and ethnic exchanges, the Han population in the south of the Huai River exceeded that in the north in the Southern Song Dynasty. This pattern developed further in the Yuan, Ming and Qing dynasties, especially in the Yangtze River Delta, Pearl River Delta and other agriculturally developed regions where the Han population became more dense. In the late Qing Dynasty, the people in the northern provinces spontaneously "crossed the Guan Dong" and "went to the west" and migrated across the Great Wall to the northeast and Inner Mongolia. In addition, the Han people of all dynasties migrated to the places suitable for agricultural development through government organizations or spontaneously. By the 1950s, a considerable number of Han people had been distributed in all the border provinces and regions except Tibet. With the development of modern industry and commerce, the Han population is increasingly concentrated in large and medium-sized cities. However, Han people are distributed in every corner of China, and they often live together with ethnic minorities in some remote areas. In this way, the Han nationality was concentrated in the middle and lower reaches of the Yangtze River, the Pearl River, the Yellow River, the Huaihe River, the Liao River and the Songhua River, while radiating into the border areas. According to the 7th census (2020) of Ningcheng City, the permanent population of Han nationality is 454,397. (Yang Shengmin. Ding Hong. 2003)

The traditional festivals of the Han nationality are mostly counted by the "lunar calendar". Today, it is called the "old calendar" and the "lunar calendar". There are 12 months and 24 solar terms. The first day of the first lunar month is the "Spring Festival", which is the most grand festival of the Han nationality. During the Spring Festival, people try their best to go home for a reunion on the New Year's Eve. In order to prepare for the Spring Festival, to prepare New Year goods, cleaning, ready to send gifts to relatives and friends, families also post New Year pictures and couplets. New Year's Eve family reunion dinner, commonly known as "New Year's Eve dinner", some people in this night also "vigil". From the beginning of the first lunar month, men, women and children wear new clothes together and start to "pay New Year greetings" to each other. Children will get some "lucky money" when they give Changcui and "New Year greetings". During the Spring Festival, there are “mi ào huì” s, flower fairs and other folk entertainment activities.

The fifteenth day of the first month is the Lantern Festival, also called the Lantern Festival. The main activities during the festival are eating Yuanxiao and watching lanterns. "Qingming" is one of the 24 solar terms, gradually forming a festival of the Han. On this day, people sweep tombs and worship ancestors. In some places, there are outing and planting willows. Now every Tomb-sweeping Day, the martyr cemetery has become a meaningful activity for young students. The fifth day of May is the Dragon Boat Festival. The main activities are making zongzi, eating zongzi, dragon boat racing and so on. August 15 is the Mid-Autumn Festival, the main customs are to eat reunion dinner, eat moon cakes and worship the moon. In addition, folk also pay more attention to the seventh day of the seventh month beggars Festival, the fifteenth day of the seventh month Hungry Ghost Festival (also known as the Ghost Festival), the ninth day of the ninth month Double Ninth Festival, etc.

Yang Shengmin. Ding Hong's "Ethnography of China" (2003) introduces the Mongolian nationality :

The word "Mongolia" first appeared in the Tang Dynasty, namely "Mongolian Shiwei" in the old and new Tang Books. "Menger" is the earliest Chinese translation of the word "Mongolia", and later there are "Menggu", "Meng Gu", "Gu Zi" and many other homonyms. "Mongolia" was originally just the name of various tribes,

and later with the development and evolution of history gradually became the common name of these tribes. According to the literature: the Mongolian belongs to the Donghu system, which is developed from the Shiwei tribe. The Mongols lived in the Erguna River area before about the 7th century, and later moved west to the Erhan Mountains (modern Kent Mountains) and the Kulun River in the upper reaches of the Onen River. It is called "Mengwa" in the historical records of Tang Dynasty and "Menggu" in the History of Liao Dynasty. By the 12th century, the Mongolians had distributed in large numbers in the upper reaches of today's Onen River, Kelulun River, Tula River and the area to the east of the Kent Mountains, and spawned many tribes such as Qiyang, Zadalang, Ben, and Taichiwan. In addition, in the forest areas around the Mongolian steppe and Lake Baikal, there are Tatar, Onji, Mierqi, Wobian, Kele, Naiman and Wanggu. They vary in size and have uneven economic and cultural development. The nomadic people on the grassland, known as the "people of the yurt", were mainly engaged in animal husbandry; The people who live in the forest are called "winter people of the trees" and are mainly engaged in fishing and hunting. In the 11th century, they formed an alliance headed by Tatar and were so powerful that "Tatar", or "tart shoes", became a common name for the various departments of the Mongolian steppes. Later, the West also referred to Mongolia as shoe shoes. During the Song, Liao and Jin dynasties, the Mongolian tribes in Mobei were generally referred to as the Black Saddle and the Mongolian tribes in the south of the desert as the White tart shoes. Sometimes, they were also referred to as "shoe shoes" by other ethnic groups in northern China. In the early 13th century, after Genghis Khan unified the Mongols, "Mongols" changed from the name of a tribe to the name of a nation, and gradually integrated into a new ethnic community. After the fall of the Yuan Dynasty, Mongolia was divided into many tribes. According to the region in which it is located, it is gradually formed into three parts: 1. Mongolia distributed in the Inner Mongolia Autonomous Region and the three northeast provinces is called Mongolia in the South of the Desert, that is, Horqin; Mongolia distributed in the territory of modern Mongolia was called Mobei Mongolia, also known as the Karka Region; The Mongols distributed in Xinjiang, Qinghai and Gansu were called Moxi Mongols, also known as Erut Mongols.

The Mongolians are a nation with a long history, diligence, courage and outstanding contributions. There are about 10 million Mongolians in the world. According to the demographic statistics of China Statistical Yearbook in 2021, there are 6,290,204 Mongolians in China. The Mongolians in China are mainly distributed in Inner Mongolia and Northeast China, and in Xinjiang, Hebei and Qinghai, while the rest are scattered in Henan, Sichuan, Guizhou, Beijing and Yunnan.

The Mongolians have always been known as the "music nation" and the "poetry nation". There is a saying in Hetao area: "The folk songs of Hetao have been sung for three years with a cow's ear." Reflects the Inner Mongolian folk songs. Mongolian folk songs have the unique style of national vocal music. No matter they are loud and clear, or they are low and reverberating, they fully express the simple, frank, enthusiastic and bold character of the Mongolian people. Mongolian chieftain folk song is the most representative art form of grassland pastoral song. Long tune folk songs characterized by vast freedom and long stretch have different characteristics in different regions. For example, Hulunbuir League is bright and cheerful; Xilin Gol League is graceful and melodious; And Yick Zhaomeng is jumping, bold. Compared with long tune, short tune folk songs are short in form, well-structured, concise in tone and peaceful in melody.

Mongolian folk dance has a long reputation, the traditional Andai dance, bowl dance, chopsticks dance, horse dance and so on. The Andai dance is a group dance for self-amusement, which is characterized by the waving of colored towels and stepping, usually accompanied by songs. Cup bowl dance by female solo performance, its characteristics are the upper body, especially the shoulder of the dance is the most rich, in the accompaniment of Musical Instruments, the whole dance shows elegant and simple, rigid and soft style. Chopsticks dance is performed by male artists in weddings, festive festivals and feasts. All movements basically maintain the semi-squatting dance posture, hand and shoulder movements are prominent, and the sense of movement around the circle is strong. It has the characteristics of cheerful, warm and vigorous. The horse dance simulates various gestures and movements of the horse, such as gentle walking or galloping, incisively and vividly showing the scene of horse life. Mongolian Musical Instruments mainly include Hujia, Huobisi, Sihun, ukulele, morin khuur, percussion cup, Taiping "dà gǔ", Sanxian, Mongolian zither,

Mongolian square pipa, flute, dulcimer and so on. One of the most national characteristics of the string instrument is the horse head Qin, named because the head is decorated with a horse's head. The body and bow are made of hardwood, and the speakers are flat and mostly trapezoidal and rectangular. Both sides are covered with patterned horseskin or sheepskin, and two strands of horsetail are used as strings. The tone is mellow and rich, and the high register is clear and pleasant. In addition to solo, also used for storytelling and folk song accompaniment.

According to the statistics of China Statistical Yearbook 2021, the Mongolian population of Ningcheng County is 76,000. The main festival is the "Nadam Fair" held on the fourth day of June every year.

Manchu:

According to the China Statistical Yearbook 2021, the Manchu population in China is 1,0423,303, and the Manchu population in Ningcheng County is 1,073.

In the book of "Manchu Society and Life" Liu.Xiaomeng (1998) Introduced the Manchu Nationality: Manchu is the second most populous ethnic group in China, second only to Zhuang. It is mainly distributed in Liaoning, Jilin, Heilongjiang, Hebei, Beijing, Tianjin, Shanghai, Xi 'an, Shandong, Ningxia, Inner Mongolia and Xinjiang provinces, municipalities and autonomous regions, where it lives together with the Han nationality.

In the history of Manchu, there were written and spoken languages. Manchu belongs to the Manchu branch of the Altaic and Tungusic languages. In 1599 AD, Nurhachi ordered Erdeni and Kagai to create Manchu by borrowing the mother of Mongolian characters and popularize it in their jurisdiction. This kind of writing was called the old Manchu without circles. Huangtaiji commissioned Dahai in 1632 to improve the script, and the improved Manchu was called "Manchu with circles". In 1644, after the Manchu entered the customs, both Manchu and Chinese were used for a time during the periods of Kang and Yong. After the Gan and Jia Dynasties, the Chinese language was widely used from the upper Manchu to the common people. Now, except for the few people in relevant academic research institutions who know Manchu, the Manchu language is basically lost. At present, only dozens of people are proficient in Manchu and engaged in professional teaching, translation and researchers.(Liu.Xiaomeng 1998)

The northeast (Liaoning, Jilin and Heilongjiang provinces) is traditionally called the "Three Eastern Provinces". The total area is 855,600 square kilometers. The northeast region is the birthplace of Manchu, and the natural ecological environment here decided that Manchu ancestors engaged in forest hunting and gathering industry. It is described in history that during the Liao and Jin dynasties, the Nuzhen people were "hungry and thirsty, good at riding and shooting, flying up and down the cliff walls, crossing the Jijiang River by floating horses instead of barrows". Even "equestrian archery became a 'national custom' in the Jin and Qing Dynasties". The traditional way of hunting is to gather people together. Therefore, in the heyday of the Qing Dynasty, the paddocks "march in the winter moon, march at the end of the wax, and judge the circumference of the horses in spring and summer." Later, due to the population's reproduction and continuous southward migration, agriculture flourished. At that time, the biggest feature of farming is the integration of soldiers and people, go out for soldiers, into the tun for the people, the history of the implementation of the field system and "plan Ding farmland", created the Manchu large-scale farming production. The output of grain and cotton increased obviously, and the agricultural technology was improved continuously in the communication with the Han nationality. At present, Manchu is a typical agricultural economic and cultural type. More than 80% of the Manchu population is engaged in agricultural production. They are distributed in the rural areas of the three provinces in Northeast China and Hebei Province. The main crops are soybean, sorghum, corn, wheat, rice, corn, tobacco and so on. Agricultural production has reached a certain scale.

Manchu Musical Instruments mainly include eight-horn "dà gǔ", Taiping "dà gǔ", bell, Erxian, Dasanxian, dragon flute and so on. The art of Manchu rap is more developed, such as "Qingyin Zidishu", "eight-corner "dà gǔ" " and crosstalk, which is popular among people of all ethnic groups. Traditional songs and dances include Mang style and shaman dance. The so-called Mang style is a folk song and dance form of self-entertainment, performed on festive occasions, men, women and children dance in turns. Later, it was introduced to the court. During the feast and joy, the emperor and his ministers also danced the Mang Style, so it was named "Qinglong Dance" in the eighth year of Qianlong. Shaman dance performances include solo

singing, duet singing, lead singing and chorus singing. The dance movements are primitive and crude, with strong national characteristics. The Manchu operas are rich in works, including *The Four Varieties in the Garden of Ripples*, *The Legend of the Ancient Cypress Hall*, and *The Peach Blossom Fan*. Wang Xiaoyi was a dazzling performing artist in the late Qing Dynasty, while Cheng Yanqiu (formerly known as Yan Qiu, styled Yushuang) was a representative of the "Cheng School" of Peking Opera before and after the founding of New China. His choreography of "*Tears of a Desert Mountain*" and "*The Golden Lock*" were highly acclaimed by the audience.(Liu Xiaomeng 1998)

1.3 The way of life and culture arts in Ningcheng City

1.3.1 The way life of Ningcheng City

According to the seventh census data, as of midnight on November 1, 2020, the permanent population of Ningcheng County was 484,397 people.

By the end of 2022, Ningcheng County has 599,318 registered residents and 481,800 permanent residents, with an urbanization rate of 34.47%; The total population was 312,796 males and 286,522 females, and the sex ratio (100 females) was 109.2. There were 3,253 births and 3,025 deaths, for an average annual population of 599,906. By the end of 2022, the Mongolian population of Ningcheng County is 78,381, accounting for 13.1 percent of the total population, and the population of other ethnic minorities is 11,028, accounting for 1.8 percent of the total population.

People in Ningcheng area are mainly farming, mainly planting corn, soybeans, sorghum and other crops. Used to eat oat noodles millet, now for rice noodles meat and eggs. Forty years ago, Ningcheng city was mostly a group of farmers. In the tide of reform and opening up, the farmer group is still the mainstream, and there are a small number of business groups and migrant workers. At present, one tenth of the village population has left the village to work. In the context of modernization, whether the tradition can continue, what form the reconstruction process appears, and how to get the dual recognition of the Mongolian and Han in the village. The process of People's Daily life is the process of social reproduction, and the reproduction of social spirit depends on tradition on the one hand, and on the other hand depends on the possible reproduction of individual and collective cultural power.

At present, great changes have taken place in Ningcheng city. The old houses 30 years ago are not seen much, the village has generally built new brick and tile houses, rickshaws and animal-drawn vehicles disappeared, replaced by various motor vehicles. Used to eat oat noodles millet, now for rice noodles meat and eggs. Forty years ago, Ningcheng city was mostly a group of farmers. In the tide of reform and opening up, the farmer group is still the mainstream, and there are a small number of business groups and migrant workers. At present, one tenth of the village population has left the village to work. In the context of modernization, whether the tradition can continue, what form the reconstruction process appears, and how to get the dual recognition of the Mongolian and Han in the village. Due to the climate, they are planted once a year, with four distinct seasons, cold winter and cool summer. Most of the people here have a bold personality and there are many festivals in a year, such as the Lantern Festival "miào huì" in January, the Daming "miào huì" in April, and the Dragon Boat Festival in May. Nadam Fair in June, Mid-Autumn Festival in August and Spring Festival in December (Ningcheng City government work report. 2022)

1.3.2 The culture and arts of Ningcheng city

Ningcheng has a long history, a large population and a gathering of ethnic minorities, so there are rich cultural art activities here, such as the Daming "miào huì" held in April 7th every year, the Nadamu Fair held in June 14th every year, the incense Festival held in Dachengzi Falun Temple "miào huì" and the Sanzuodian Lantern Festival "miào huì" etc. These activities constitute the rich life and culture of the people in this area, and also show the life and spiritual beliefs of the people in this area:

1) Daming "miào huì "

The traditional "miào huì " of Daming , Ningcheng City, Inner Mongolia, falls on the eighth day of the fourth lunar month every year.

According to the Records of the Khitan State: "On the eighth birthday of the Buddha in April, scholars carry wood carved Buddha statues around the city as a play" This is probably the prototype of the Daming "miào huì ", it can be seen that this "miào huì " originated in the Liao Dynasty has a history of nearly one thousand

years, the Daming "miào huì" is famous for thousands of miles, The gathering time is as long as half a month, the "miào huì" began with small sacrifices, at the beginning there are rice stalls to sell incense paper, people have gathered, recruit merchants, merchants to increase, and then developed into famous at home and abroad. The traditional "miào huì" of Daming, Ningcheng City, Inner Mongolia, falls on the eighth day of the fourth lunar month every year.

In 2015, Daming "miào huì" was listed in the municipal intangible cultural heritage protection list by Chifeng City government. Since its establishment, Ningcheng City Cultural Relics Protection Center (Liaozhongjing Museum) has always been responsible for the planning, arrangement, coordination and management of the "miào huì". "luó" Xiangcai, the current director of Ningcheng County Cultural Relics Protection Center and the director of Liaozhongjing Museum, has taken over the research of "miào huì" culture for nearly 30 years "Predecessors" hand baton, actively promote the heritage of "miào huì" culture, innovative forms to carry forward the intangible cultural heritage, "in order to better hold the Daming "miào huì" we have raised funds of more than 3 million yuan, the Daming "miào huì" venue for the overall upgrade. The main contents include 306 Nationalroad to Liaozhongjing Museum, the entrance road was re-installed, and the exhibition project of "Brilliant Liaozhongjing" was created. In terms of site protection, we implemented the work of returning farmland to the Liaozhongjing site, a total of 613 mu of land was returned, the land was beautified, the base of the big tower was repaired and the fence was installed, and the historical culture of the Daming "miào huì" was created and planned Inheritance activities, edited the "Ningcheng History and Culture Collection", During the "miào huì", we planned a special performance of "Protecting Cultural Heritage and Inheriting Chinese Civilization", the opening ceremony of Daming "miào huì" to understand the history of our hometown, and other historical and cultural activities such as "Ningcheng Liaozhongjing Museum Walking Contest", taking Daming "miào huì" as a platform to display and perform the excellent intangible cultural heritage of Ningcheng Youxian County, using wechat platform, public account, network broadcast and so on The media will inherit the history and culture of

Ningcheng and make the intangible cultural heritage "live" and fire up, and be protected and inherited by more young people.

Ningcheng is a multi-ethnic settlement with 620,000 people of all ethnic groups. The Daming "miào huì" is a historical relic of human natural and social activities, a bond connecting national emotions, and an eternal value and role in promoting national unity and maintaining cultural diversity. The ancient pagoda of Daming "miào huì" has a profound historical and cultural heritage for thousands of years, and it has become Ningcheng based on the principle of being close to reality, close to life and close to the masses. Major activities in the lives of the people, in the early spring of each year, for the people of Ningcheng dedicated a festival cultural dinner.

Daming "miào huì" is not only a folk activity, it connects the past and future of Zhongjing of Liao Dynasty and modern Ningcheng. Its continuation and inheritance is the inheritance of history, culture and spirit. It is believed that Daming "miào huì" will become a traditional Chinese folk culture event integrating folk art, religious belief, material exchange and cultural entertainment in the future. (Ningchengrong Media Center. Wang Haiqiang 2018)

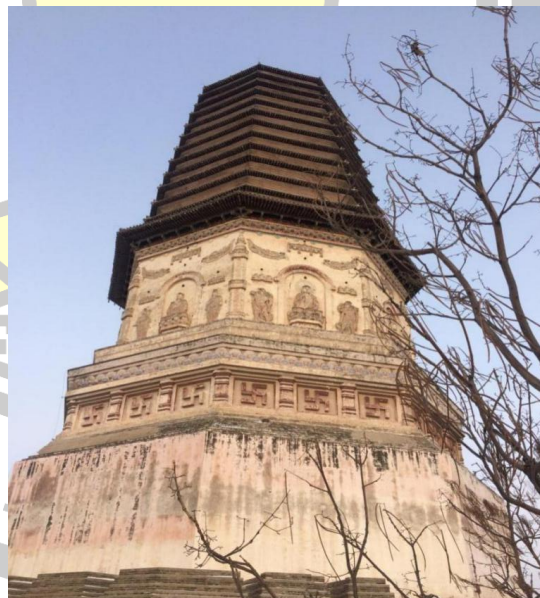


Figure 3. Daming Pagoda

Source: Weiping Yuan (Fieldwork 2019)

2) Dacheng Zi Falun Temple "miào huì "

Falun Temple is located in Dachengzi Town, Ningcheng County, 50 kilometers away from Tianyi Town. The temple was originally the banner temple of the Mongol prince of Kharachin tribe, the descendant of the Yuan Dynasty's important minister Zilama, and one of the ten most famous yellow temples in the Qing Dynasty. In the tenth year of Qianlong of Qing Dynasty (1745 AD), the temple was built on the ruins of Linglong Temple of Liao Dynasty. The whole temple covers an area of 22,000 square meters, the original 14 main buildings and 8 auxiliary buildings, distributed from south to north, from low to high on an axis. Building green bricks and tiles, cornice dou “luó”, painting building carved beams, red apricots reflect the north mountain, green pines cover the south wall. The whole building complex consists of four parts: Falun Temple, Dafa Temple, Puzhao Temple and Baita Temple, of which Falun Temple is located on the central axis, with Puzhao Temple in the east and Baita Temple in the west, followed by eight columns of Sutras and Dafa Temple. The whole building complex is grand in momentum, unique in style, and integrated.

At the front of Falun Temple is a platform 30 meters long and 20 meters wide, with flagpoles on both sides of the platform. The temple is built on a square stone platform, with a single eaves hanging on the mountain and three open rooms, with four statues of the heavenly Kings inside. Tianwang Hall east there are three sanctuaries, single eaves hard mountain style. On the east and west sides of the north side of the Tianwang Hall, there are heavy eaves bell and “dà gǔ” towers, which are built on a square stone platform one meter high. Tianwang Temple is the north of the station Zen temple, heavy eaves, mountain style, built on the square base, the eight open room, for the eight king Kong statues. North of the Station Zen Temple is the main building of Falun Temple - the main hall, 31 meters long, 23.7 meters wide, 17 meters high, with three eaves and mountain pavilions. There are 7 gates in the front, and the middle gate is larger, and the doors are all top, surrounded by columns, and brackets and beams are set on the columns. The whole hall is built on a one-meter high rectangular stone platform, the “dà gǔ” pad under the column, the door side has a roll lotus “dà gǔ” pier, exquisite carving, eaves rafters, Baifang, column

surface are painted, there are color paintings between the wall. Above the base, there are cloisters around the temple. The main temple for Sakyamuni statue. After the hall of four eaves octagonal tower building, called the eight Leng store Sutra building, high platform, voucher top, arch. Inside the book of the Sutra and six words of truth. Behind the Sutra building is the Arhat Hall, built on a square platform, double-storey pavilion style, each floor in front of the 5 roll doors, for the Buddha, and then there are still Raba, eaves warped ridge, hanging mountain style, for the residence of the great lama. Behind and on both sides, there are eight single-eaves houses in the hard mountain, which are the residences of lamas. The compound of Falun Temple is surrounded by a brick wall. There are several ancient pine trees in the courtyard, and lama residences are distributed on the east and west sides of the courtyard.

After the Falun Temple complex is Wulong Mountain, there is an ancient temple with three floors on the hillside, and the main temple is Dafa Temple and Falun Temple on the same axis. The front yard is the Tianwang Hall, the middle yard is the Guandi Temple, and the back yard is the Big Buddha Temple, the Buddha is 10 meters high, wooden, and the Buddha of Chengde Big Buddha Temple is carved by the same tree. The complex was so impressive that it was destroyed by fire in 1948, and most of the buildings are no longer standing. There is Puzhao Temple in the east of the big Buddha Temple, and there is a 10-meter-high white pagoda on the west hill of the temple.

Falun Temple reached its peak in the middle and late Qing Dynasty, with more than 500 lamas, hundreds of monk rooms and 30,000 mu of temple fields, becoming a Buddhist holy land north of the Yellow River. At the beginning, the abbot of Falun Monastery was specially appointed by Tibet, and the status was very high. From the 10th generation, the abbot was held by the Mongolian people, and the authentic one passed down to Tibet and Mongolia for 24 generations.

Buddhist activities at Falun Monastery are flourishing. On the first and fifteenth day of each month, large-scale sacrificial activities are held on the fourteenth and fifteenth day of the first month of each year, chanting and dancing chama dance, and the festival Ao Bao activities are held every summer, with a grand scale and grand scene..(Guifang Niu 2019)



Figure 4. Dacheng Zi Falun Temple
Source: Weiping Yuan (Fieldwork 2020)

3) Nadam fair of the mongolian people

"Nadam" is Mongolian, also known as "Nair", "Nadam" is translated into Mongolian, meaning "entertainment, games", to express the joy of harvest. The Nadam Fair is a traditional festival with a long history in Mongolia and plays an important role in the life of the Mongolian people.

The "Nadam" conference held in July and August each year in the season of livestock fatness is a cultural and recreational conference held by people to celebrate the harvest. "Nadam" means entertainment or game in Mongolian. The "Nadam" meeting has exciting horse racing, wrestling, admirable archery, competitive chess skills, there are fascinating songs and dances. Horse racing is also one of the important activities at the Congress. At the beginning of the race, the riders lined up, each wearing a colorful belt, the head wrapped in a colorful scarf, permeated with youthful vitality. The beginning and end of the horse race were decorated with various colorful flags, and when the horn sounded, the riders would fly on their saddles and whip their horses, and the red handkerchiefs flew like arrows. The first five to reach the finish line become the most acclaimed athletes on the grassland. Archery, wrestling and other competitions also attract many herdsmen.

The five-day Naadam, which begins on the fourth day of the sixth month of the lunar calendar, is a grand meeting of the Mongolian people. The content of the Nadam Fair mainly includes wrestling, horse racing, archery, horse roping, Mongolian chess and other traditional ethnic events, and some places also have athletics, tug-of-war, basketball and other sports.

On May 20, 2006, Nadam was approved by The State Council to be included in the first batch of national intangible cultural heritage list.

The Nadam Fair is an annual traditional festival of the Mongolian people in Inner Mongolia, Gansu, Qinghai and Xinjiang. It is held in July and August, the golden season of abundant water and grass, fat livestock and cool autumn air.

Nadam means "entertainment" or "game" in Mongolian. It occupies an important position in the life of Mongolian people and is produced to meet the needs of Mongolian people's life. The Nadam Fair has a long history. In the past, during the Nadam Fair, there would be large-scale sacrificial activities, lamas would burn incense, light lamps, chant sutras and chant Buddhas, and pray for God's blessing to eliminate disasters and difficulties. At present, the content of the Nadam Fair mainly includes wrestling, horse racing, archery, Saibulu, horse roping, Mongolian chess and other traditional ethnic events, and some places also have athletics, tug-of-war, volleyball, basketball and other sports competitions. In addition, there are martial arts, polo, horseback archery, horse chopping, horse walking, horse skill sports, motorcycles and other wonderful performances. The horse that participates in the horse race walk must be specially trained, all four feet cannot leave the ground at the same time, and can only walk fast, not run fast. As night falls, melodious and passionate music of the horse head fiddle floats on the grassland, young men and women sing and dance beside the campfire, and people are immersed in the joy of the festival. (Dingzhu Liu, 2014)



Figure 5. Nadam fair of the mongolian people

Source: Yunlong Zheng(2019)

4) Yangko Dance

Yangko is a folk song and dance mainly popular in the northern regions of the Han Nationality. According to research, it originally originated from the singing of farm labor, after the Ming and Qing Dynasties, there appeared Yangko operas showing simple plots, and later there were large "Yangko teams" disguised as various historical figures. Nowadays folk Yangko is a combination of song, dance and drama, with different emphasis in different regions. "Songs" are mostly the direct use of folk tunes, cheerful mood, strong rhythm, with instrumental accompaniment, sometimes added with dance movements lining voice; "Dance" in addition to Yangko, also often with dragon lantern, lion dance, land boat, riding bamboo horse, etc.; Most "plays" are small dances and dances for two or three people, and sometimes there are more complicated plots and more characters. Yangko dances are widely distributed, with the following prominent ones: Jidong Yangko (Shandong), Haiyang Mountain Dance (Shandong), Jiaozhou Yangko (Shandong), Northeast Yangko, Qitai Yangko (Shanxi), Shanbei Yangko, Hancheng Yangko (Shaanxi), etc. The general form of performance is: sometimes more than a hundred people form a "Yangko team",

dressed as characters in life or historical legends, respectively holding props such as fan, pan, “dà gǔ” , umbrella, in the accompaniment of “luó” and “dà gǔ” , wriggling dance steps. Each to a venue, they will pull out the team, dance while walking into a variety of formation patterns, emotional enthusiasm, known as the "big field". In the middle of the big scene, there are also songs and dances between the lead singer and the crowd (mostly improvised lyrics) or two or three people, which are lively and funny. It is called "small scene", which generally starts and ends with the big scene, and intersperses small scene in the middle to form a contrast. Yangko has a wide variety of tunes. "Jiang Zhou", "Support the Eighth Route Army" and "Land Boat Running" are commonly used in the northern Shaanxi Yangko dance, while "Jasmine Flower" is commonly used in the Hebei Yangko dance. It is "Support the Eighth Route Army", also known as "Support Yangko", "Support the army singing", "Support the army flower “dà gǔ” ", this is a revolutionary historical folk song produced in the period of the Anti-Japanese War, the tune is the traditional Yangko "beat the yellow Sheep tune", the song is warm and enthusiastic, showing the army and the people of the family, celebrate the Spring Festival profound friendship and happy scene.(Jiang Mingdun 2007)

Yangko dance is performed during festivals and festivals, praying for good harvest or good luck and warding off disasters. It has a long history and is an artistic treasure inherited from the folk of Ningcheng City. The performers dressed up as various opera or mythological characters, such as Sun Wukong, Tang Seng, Chen Shimei, Xu Xian, etc., wear colorful costumes (identical or similar to the costumes), and walk and dance to the “dà gǔ” music. In the process of its development, it constantly absorbed performances from other regions, thus developing from common Yangko to a folk song and dance popular with the masses.



Figure 6. The picture of Yangko
Source: Weiping Yuan (Fieldwork 2022)

5) Ningcheng “shifan” music

“shifan”music” in Ningcheng is called “Shiwanghui” it is a kind of funeral music ,because of the use of more instruments, so called “ten music”.The word "Shifan" is polysemous, generic, and related to "Shifan" music events

A study of Ten Passions music in Hebei writed that: there are about eighteen of them. This paper thinks that the references of "ten fan" in the literature mainly include:Four kinds, namely advocacy music, music organization, Kunqu accompaniment and instrumental ensemble. And ten times Music in Hebei's existence of its connotation mainly refers to the instrumental music ensemble form, the main representative.There are Baoding “shifan” music, Chengde “shifan” music and Chifeng Yayue.(Jiang Mingdun 2007)

In the west of Ningcheng, Bisiyingzi Township, Ningcheng City, Inner Mongolia, a large number of ancient folk customs and historical and cultural relics have been preserved there. Shiwanghui is one of them. It is known that “Shiwanghui” is a kind of sheng wind music, which is used for weddings and funerals. “Shiwanghui” is a kind of musical inheritance of the Ningcheng Palace. "Shiwanghui of Ningcheng" has been circulated for nearly a century. Although "Shiwanghui" is close to the popular Sheng wind music in form, from the perspective of its

inheritance, repertoire and instruments used, it is older. It is the remains of "Shifan" music before the middle Ming Dynasty, and also the predecessor of Sheng wind music in current "dà gǔ" music. According to research, it is related to the "dà gǔ" and flute of the Jurchen people and the Qing music, "San music" and "Ma hou" music since the Liao and Song Dynasties.(LanFengling interviewed 2022)



Figure 7. The picture of Ningcheng "shifan" music

Source: Weiping Yuan (Fieldwork 2021)

6) Ning Cheng "Zhu Zhu "chǎ" "

"chǎ", "dà gǔ" music has been inherited for thousands of years in Ningcheng County. It is a superior percussion music used in folk aobao blessing, Yangko Lantern Festival, religious sacrifice, celebration and other activities, with strong local characteristics and ethnic style "chǎ", "chǎ" and "dà gǔ" are the main instruments used in "chǎ".The percussionist makes a "chǎ" sound by rhythmically tapping money and "chǎ".The "dàgǔ" ming plays the role of leading and beating. "dà gǔ" and "chǎ", "chǎ" excellent coordination, forming a wonderful "chǎ" "dà gǔ" music.

"chǎ" originated from ancient Mongolian shamanistic sacrificial "dà gǔ" music, which took shape in the Yuan Dynasty and flourished in the late Ming

and early Qing dynasties. Especially in the late Qing Dynasty and the early Republic of China from now on, through the continuous supplement and improvement of the people of all ethnic groups and “dà gǔ” artists, the “chǎ” percussion music has become a special cultural brand and a symbolic regional culture. It has formed a major school and representative work centered on the Laogha River and Kundulun River basin in Ningcheng County, becoming a unique historical and cultural name card of Ningcheng County.

In December 2009, the “chǎ” Percussion Research Association was established in Ningcheng County. The association gives full play to the unique cultural function and role of “chǎ” “dà gǔ” music, and further excavates and studies the “dàgǔ” music culture of Ningcheng City. In recent years, several “chǎ” performance teams in Ningcheng City organized and participated in various cultural activities, so that more people understand and appreciate the unique charm of “chǎ” . (XiangyuZhu 2020)



Figure 8. The picture of Ning Cheng “Zhu Zhu “chǎ” ”

Source: Weiping Yuan (Fieldwork 2019)

Ningcheng City has a long history and profound culture. Known in history as the "Wild Area of Purple and Mongolia", there have been human activities since the Neolithic Age. Since the Xia and Shang Dynasties, Hu, Shanrong, Xiongnu, Wuhuan, Xianbei, Kumoxi, Kidan, Jurchen, Mongolian, Han and many other ethnic minorities

have flourished and lived here, creating a splendid history and culture. Here is the largest Liao Dynasty Daming Pagoda in China, and there are five national key cultural relic protection units such as Liaozhongjing Site and Falun Temple in Qing Dynasty. It is one of the birthplaces of Hongshan Culture and Rendan culture in China (Annals of Ningcheng City,1986-2020)

2. The general knowledge of “miào huì”

2.1 “Miào huì” in china

“ Miào huì” is one of the treasures of Chinese traditional culture and a form of folk entertainment in China. The traditional “miào huì” of the “Yuán”xiāo jié” usually last for several days and attract hundreds or even thousands of visitors.

“ miào huì” are usually set up around temples in cities and villages to express people's wishes for the gods. With the development of The Times, every Spring Festival around the country will have a series of “miào huì” activities, in addition to the people familiar with the "factory dian", "Five Temple of wealth" (second day to 16), "Dongyue Temple" (first day to 15), "White Cloud view" (first day to 19), "Long live Mountain Spring Festival Temple" (lunar New Year to 16) are famous domestic “miào huì” , The most rich Chinese New Year characteristics. “ miào huì” is also a traditional folk activity widely spread in China. Folk custom is a life culture created, enjoyed and inherited by the masses of a country or a nation. “miào huì ” is an organic part of this life culture. Its emergence, existence and evolution are closely related to the lives of the people. (Yiping Jiang 2009).

There are many “miào huì” in every region of China, almost everywhere from January to December, they mainly include:

- 1) January: “miào huì” of Ningcheng . Beijing Ditan “miào huì” .
- 2) February: Junxian “miào huì” , Taishan “miào huì”
- 3) March: Fengdu “miào huì” , Daming “miào huì”
- 4) April: Guangzhou “miào huì” , Beibei “miào huì”
- 5) May: Wenshan “miào huì” , Dachengzi “miào huì”
- 6) June: Chaozhou “miào huì” , Changde “miào huì”

- 7) July: Tongliang “miào huì” , Hechuan “miào huì”
- 8) August: Sandian “miào huì” , Huifang “miào huì”
- 9) September: Wusu “miào huì” , Haikou “miào huì”
- 10) October: Chengde “miào huì” , Shijiazhuang “miào huì”
- 11) November: Jincheng “miào huì” , Shekou “miào huì”
- 12) December: Shanxi “miào huì” Fengtai “miào huì” (Xin Qi 2014)

2.1.1 "miào huì" of Jun County

Also known as the first month Ancient "miào huì" in Xunxian County, Henan Province, an ancient traditional folk custom and folk religious cultural activities. The activity runs through the entire first month of the lunar calendar every year, until February is bustling, known as "the largest ancient “miào huì” in North China". Mr. Andrew, a Canadian scholar, once commented: " The "miào huì" in Xunxian County is China's carnival!" In October 2006, the "miào huì" in Xunxian County was included in the first batch of the intangible cultural heritage list of Henan Province. In November 2014, the Ancient "miào huì" of January in Xunxian County was approved by The State Council to be included in the fourth batch of representative projects of national intangible cultural heritage.

Jun county the ancient "miào huì" day originated in the later zhao emperor schleswig-holstein digging their subjective reason which bases mountain giant Buddha period, has been 1600 years of history, with shandong taishan temple, shanxi baiyun mountain "miào huì" , Beijing the miaofeng mountains "miào huì" and said four big temple in north China. At that time, people gathered to offer incense and worship the Buddha on the mountain, and "miào huì" were formed, but the scale was small and the number of people was small. With the development and changes of the county for more than 1,000 years, the "miào huì" scale also gradually expanded, forming the basic scale of the ancient "miào huì" in the first month of the first month of the county in the Ming Dynasty. Now, known as "the first ancient "miào huì" in North China", the ancient "miào huì" in Jun County lasts for one month from the first day of the first month to the second day of February. The long period and large scale

of the "miào huì" maintain the characteristics of Ming and Qing Dynasties, attracting millions of tourists from 20 provinces and cities around Shanxi, Hebei, Shandong, Anhui and home and abroad. Every day, tens of thousands of tourists come here from the surrounding areas, and there are more than 500,000 people at the peak. The fifteenth day of each year, the grand "miào huì" is held in Xun County, the "miào huì" show Jun county units of villages and towns folk folk performances, the performance of the team through the county to the venue from their subjective reason which bases Dongshan Buddha to float high clouds in the western hills fairy stretch nearly ten miles. People from all over the country came to the "miào huì", people mountain people sea, lively. Folk performances there have their own characteristics. Many costume shows are based on ancient allusions. Some traditional shows have a history of more than 1,000 years.

At the "miào huì", visitors can feast their eyes on the colorful folk Shhuo performances, such as the lion dance, pan "dà gǔ", Yangge, land boat and so on. In order to build the brand of the ancient "miào huì" of the first lunar month and expand the scale of tourism economy, the county committee and government organized 10 activities, including folk art performances, Central Plains folk craft exhibition, Prayer for Dharma, Lantern Festival auspicious Lantern Festival and Central Plains folk culture Seminar, with the theme of "Visiting the "miào huì" of the First Lunar Month, worshipping the giant Buddha of the First Lunar month, celebrating traditional Chinese New Year and appreciating the folk customs of the Central Plains", which were well received by the public. The "miào huì" in Junxian County is a folk entertainment activity integrating folk art, religious belief, material exchange and cultural entertainment. The first day, the first lunar month every year a month of Xun County big subjective reason which bases, floating high two mountain "miào huì" grand opening. Activity climax for the ninth to Dongshan is the subjective reason which bases mountain, and the 16th to the Nan Shan namely floating Qiu Shan, 16 is the culmination of the ancient "miào huì"s, this day Jan team and some folk art performance group between two mountains stilts, lion, dragon dance, bohanchuan, set spear, acrobatics, singing opera, the sound loud and noisy, form a very beautiful landscape of the central plains culture. When the business market, the

flow of people such as tide, it is a good opportunity to look at the northern Henan area of simple folk customs. (Annals of Junxian County.2018)



Figure 9. The picture of Jun County "miào huì "

Source: <https://image.so.com> (2022)

2.1.2 "miào huì "of Ditan

Founded in 1985, Ditan "miào huì " has been successfully held for 33 sessions, each session is better than the last. It enjoys high artistic taste and distinct national characteristics, and enjoys a high reputation at home and abroad. Its scenic spot is known as the modern "Along the River during the Qingming Festival" and the carnival of China. Going to Ditan "miào huì " during the Spring Festival has been a custom of the people of Beijing for many years. As the earliest "miào huì " to be restored in Beijing, Ditan Spring Festival Cultural "miào huì " is famous in Beijing for its authentic folk customs and traditional folk features. Each "miào huì " attracts more than one million visitors.

Beijing Ditan "miào huì " receives millions of visitors in just eight days, becoming one of the four major mass cultural activities in China, along with Harbin Ice Lantern Festival, Zi "luó" Lantern Festival and Weifang Kite Festival. Its scenic spot has been hailed as a modern version of "Along the River During the Qingming Festival" and a Chinese carnival. Ditan "miào huì " takes "celebrating the Spring Festival, celebrating the festival, and the folk music" as the theme, and uses the form and content of the popular cultural activities to gather the famous songs of 100 operas,

the folk flower fair, the unique art of the bridge, the ritual of offering sacrifices to the ground, the tea art painting and calligraphy and other different cultural series into one, combining the ethnic, folk customs, traditional, modern, rural and urban cultural forms. Gather the famous food and miscellaneous department stores from all over the world for a while, take into account the different appreciation tastes and cultural needs of men and women and children, and pay attention to the multi-directional, multi-level and multi-angle activity form and content allocation, such as noisy and quiet, inside and outside, viewing and participation. It creates a "happy, joyous and peaceful" festival entertainment place with strong ethnic, folk customs, folk characteristics and flavors for the vast number of tourists at home and abroad. It especially reflects the folk customs of old Beijing, and also plays an important role in carrying forward the traditional cultural spirit and displaying the fine national traditions. Going to the "miào huì" in Ditan has become a custom of Chinese New Year, and has more and more influence at home and abroad.(liu ying 2019)



Figure 10. The picture of Ditan "miào huì"

Source: <https://image.so.com> (2020)

2.1.3 "miào huì" of Fengdu

Fengdu, a famous cultural city since ancient times, is one of the most distinctive and famous cultural towns in China. It is famous for its ghost town culture formed by the culture of heaven and earth at all times and at home and abroad. It has a long history, unique folk culture and customs, strange fairy tales, beautiful natural

scenery and irreplaceable viewing experience value. It has become a rare carrier of cultural research and an important classical cultural tourism resource. It is an important window for China to show its unique regional culture to the world. It is showing the mysterious Oriental cultural deposits to Chinese and foreign tourists for a long time.

Fengdu "miào huì" is a folk custom and cultural activity popular in Fengdu County, Chongqing. In the old days, the "miào huì" would be held every year on the birthday of the Lord God, and it became an important form of daily economic exchanges among local people. Once Fengdu ghost city temples, numerous sessions, up to 35 times a year. Such as the ninth day of the first month of the Jade Emperor Hall to do the Jade Emperor Christmas "miào huì", the second day of February Tianzi Hall for Yama King Tianzi Christmas and Tianzi goddess into the holy period held Tianzi meeting, April eighth Daxiong dian for Sakyamuni Christmas held Buddha Lord meeting, September eighth Fengdu Emperor on Christmas held land meeting and so on. After the founding of the People's Republic of China, ghost city "miào huì" were suspended for a time.

On April 18, 1988, Fengdu County held the first ghost city "miào huì". On the basis of retaining the original features of the "miào huì", business talks and material exchanges were added. The custom is now popular. On November 11, 2014, Fengdu "miào huì" was listed on the national intangible Cultural Heritage list. (Haodong Yi, 2019)

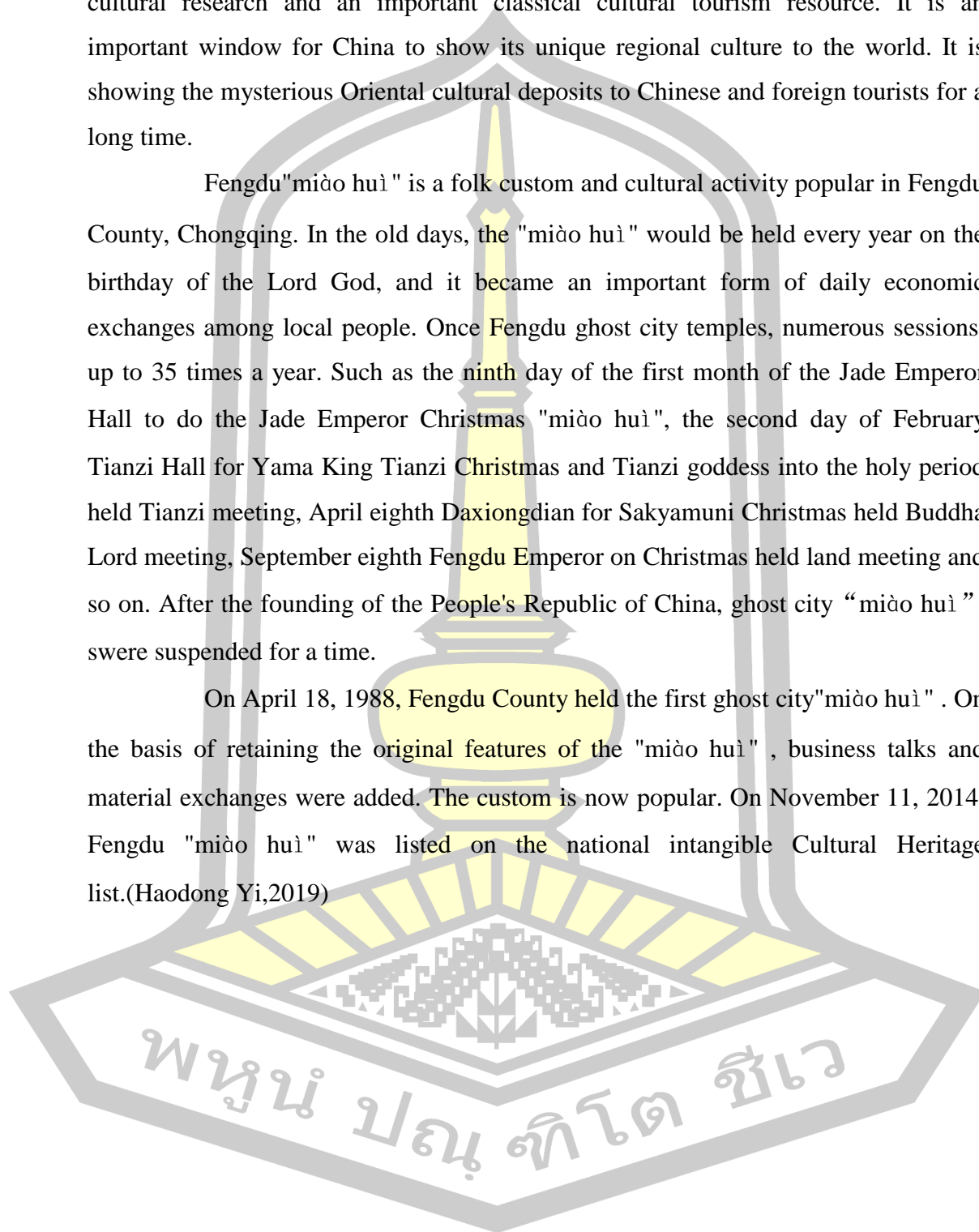




Figure 11. The picture of Fengdu "miào huì "

Source:<https://image.so.com> (2019)

2.2 The “Guandi Temple” in Ningcheng City

According to the investigation, the Guan Master temple was built in the eighth year of Qing Emperor Qianlong (1711), by the local block shops and the whole village Han and Mongolian families donated to build. First, the palace of the emperor, and then the palace of the Empress. The statue was destroyed in 1964, and the temple was demolished in the mid-late 1960s. In 1988 and 1997, the temple was rebuilt with private donations. The Mongols in the village participated in the process of raising funds to restore the temple, and also actively participated in the re-restored Guandi Temple meeting.

The "miào huì " comes from the temple, no temple can be called the "miào huì ". "Miaohuir" means the assembly in the temple, the “miào huì ” here mainly refers to Ningcheng Guandi Temple, Ningcheng City Guandi Temple, the temple is a long time, from the temple in the original storage of the plaque can be roughly inferred, the temple was built in the Qing Dynasty Qianlong 8 years (AD 1743), the whole temple magnificent incense strong, famous thousands of miles, tourists and believers from all over the world to worship. Located in Ningcheng County, Chifeng City, Inner Mongolia, three shops town three shops village old street center, is a folk temple, long

time, the ancient three shops street for the chevron street, and the temple was built on the three shops herringbone street intersection, which can not be said to be the temple designer's wisdom. (Annals of Ningcheng Country.1986-2020)

Ningcheng Guandi Temple imposing grand, the flagpole in front of the temple stands tall, the pine and cypress in the temple, a hundred miles around the letter disciples are here to burn incense, worship. The temple was built in the eighth year of Qing Qianlong, by the block shops here and the whole village Han and Mongolian families donated to build, temple for the north to the south, covers an area of about two acres, two courtyards, temples. The front hall is the Hall of Guan Di, which is a hall with three layout (front eaves). In the center, the half-seated statue of the red-faced Guan Yu is enshrined, with Zhou Cang and Guan Ping standing on the left and right sides in front of it. On the left side, there is a half-seated statue of "Huo De Zhen Jun" (commonly known as "Fire God God", which is in charge in the legend of ancient times), and on the right side, there is a half-seated statue of Sun Simiao, the king of medicine.

In the temple above the image of Emperor Guan on the transverse board once stored a written "Qianlong eight years" board. In addition, hanging on both sides of the hall are three Qing Dynasty engraved wooden plaques with golden characters: "Everlasting one", "Four years of Tongzhi in the Qing Dynasty", offered by the merchant "Dongqing"), "Qiankun Zhengqi" (offered by the merchant during the Daoguang period), and "Yi Bing Qianqiu" (offered by the merchant "Jin and Yong" during the Guangxu period). The inner wall of the gables on both sides is painted with the murals of Guan "luó" life events: "Taoyuan three ties", "Beheading the Yellow scarf", "riding alone for thousands of miles", killing the six generals through the five passes ", "Huarong Road" and so on. The rear hall of the second courtyard is the Empress Hall, the middle is the Taishan Empress, the northwest side is the descendants Empress, and the southeast side is the eye empress. In the front courtyard, behind the main hall, there is the "Shi Buquan" simple hall, which was added in 1945. There is a meeting room on both sides of the second entrance and landing hall, which is used as a special room for the meeting personnel and the placement of props. There are also nine temples on both sides of the main entrance of the temple and one of the land temples, and two flagpoles with a height of 3 zhangs

and 6 feet each stand in front of the temple. In front of Guandi Temple, there is an ancient pine tree that has grown for more than 200 years. The last frescoes and statues of the old temple were painted in 1945 by Sun Xiushan, a renowned painter from Gejiawu, Bakenzhong Township, and Xiao Guanglu, a painter from Xigou, Wuhua Township, and Kang Dianqing, a painter from Chenghou.

This temple has the village priest Tang Lai Xiu lived for more than ten years, the Japanese in 1935 printed "Rehe Province county banner Affair" this record, the book attributed this temple to Taoism.

Before 1949, the temple was used as the office of the three branches of the small town Police Department, and after liberation, it was also used as the teaching room of the three branches of the primary school. The houses before and after the temple courtyard were used as residential houses after the land reform. The temple was demolished by the Red Guards during the Cultural Revolution 1968, and the two sides of the auxiliary buildings were partially preserved, and the land after demolition was preserved.(Guo.an.Lv.2020)

Today, Guandi Temple has been well protected by the local government and the public.



Figure 12. Guandi temple

Source: Weiping Yuan (Fieldwork 2022)

2.3 The history and origin of the "Yuán xiāo jié miào huì" in Ningcheng city

According to incomplete historical records, the "Yuán xiāo jié miào huì" was introduced into the local area during the Daoguang period of the Qing Dynasty (1743) and reached its peak during the late Qing Dynasty and the Republic of China, which has a history of more than 150 years. Due to the ancient people's fear of God, so the temple culture also led to the local folk culture, there is a "miào huì", the prosperity of the economy also led to the development of temple culture, because of its unique geographical location, the size of the "miào huì" is getting bigger. Since the establishment of the Folk Art Association, June 24 every year has been designated as the farmers' Cultural Festival, and by 2021, the festival has been held for 13 sessions. (Annals of Ningcheng County.2022)

"miào huì" is Chinese folk religion and custom, usually held in the Lunar New Year. It is also one of the forms of Chinese market trade, and its formation is related to the development of temple religious activities, held in temple festivals or prescribed dates, mostly located in and near the temple. "miào huì" are popular throughout the country. The 1980 edition of Shanghai Dictionary Publishing House "Ci hai" explains: "miào huì" is also called "temple city". One of the market forms in China. The Tang Dynasty already existed. Held on temple festivals or set dates. It is generally located in or near the temple, so it is called "miào huì".

The first "miào huì" originated from the system of Zongmiao community in ancient times. In order to seek the blessing of ancestors and gods, ancestors chose to have a dialogue with them in the palace or house by offering sacrifices and sacrifices. Every time on the day of sacrifice, in order to enhance the atmosphere, people will also perform some wonderful songs and dances, that is, social opera, also known as "miào huì" opera, the "miào huì" was formed. (Chen Jianqin 2017)

"miào huì" is an ancient Chinese traditional folk culture activity. With the development of the Times, there will be a series of "miào huì" activities throughout China during the Festival. "miào huì" is also a traditional folk activity widely spread in China. Folk custom is a life culture created, enjoyed and inherited by the masses in a country or a nation. "miào huì" is an organic part of this life culture. Its emergence, existence and evolution are closely related to the lives of the people. (Gao Youpeng 2008)

"miào huì" a widely spread traditional folk activity in China, is generally held in the Spring Festival, Lantern Festival and other festivals. It is also one of the forms of Chinese fair trade. "miào huì" is also called "temple city" or "Festival site". These names can be said to be the historical track left by the formation of "miào huì", which has condensed the essence of folk culture that the masses have enjoyed for thousands of years.

The Chinese nation has a long history, and the extensive and profound traditional culture determines the rich and fascinating "miào huì": the pious and prosperous Central Plains "miào huì", the bold and delicate Taishan "miào huì", the diverse and enthusiastic Wudi "miào huì", the grand and profound Qufu "miào huì"... Both contain deep folk beliefs, deep secular fun, reflecting the distant traditional culture.

2.4 The development of "Yuán xiāo jié miào huì" in Ningcheng city

Every year during the "Yuán xiāo jié miào huì" on the fifteenth day of the first month, Xinshi disciples from all over the world, from thousands of miles away, came to the "miào huì" to burn incense and make vows. The square outside the temple was filled with "luó" and "dà gǔ" and a sea of people. People danced yangko, played dragon lanterns, ran on land boats, walked on stilts, held flower basket meetings, carried and carried pavilions. There were also performances such as wrestling of Tartars, Lantern Master's sedan chair, Lantern Lady riding on a donkey, three shifts of Yabs ringing "luó" to open the way, scattering street lamps, and face puppets, attracting the people from all over the surrounding towns. Every Lantern Festival on the fifteenth day of the first month, people will come to the square in front of the temple, accompanied by the sonorous "dà gǔ" and cheerful horns, enjoy the twist, enjoy the singing, and the troupe has resumed its performance, which is the most grand and lively festival gathering of the local people. (GuoanLv interviewed. 2022)

The long-term existence of anything is bound to evolve, which is caused by the change of times, the difference of environment and region, people's aesthetic changes and economic aspects. The origin of folk "miào huì" is from religious activities. In the earliest days, it was only a kind of grand sacrificial activity, focusing

on the competition of offering sacrifices to gods. With the development of economy and society, this single form and content began to evolve. In the Ming and Qing Dynasties, in addition to maintaining certain sacrificial activities, "miào huì" began to appear market trading activities, which listed the local products of each family for trading or exchange. Move the flavor snacks to the market, let people taste their own craft, and gradually have handicrafts on the market, etc., in short, once this kind of business activities involved in the "miào huì", it will not be able to accept, until the "miào huì" on the size of all goods, attracted the four towns and eight towns vendors to come under the name, more rich and strengthen the exchange of goods, Some places began to call "miào huì" as "temple city" festival .(Qiao Xin.2021)

From Ming and Qing dynasties to modern times, "miào huì" were constantly evolving and evolving. With this evolution, the form and content of "miào huì" were no longer the same over and over again, but were assimilated by local culture, showing a situation with regional characteristics. The time of "miào huì" is also determined by people's habits and customs, according to the climate, festival habits, festivals and other conventions into the date, according to the data reflect, all over the country can be said from the lunar New Year's day to the eve of the year, there are local "miào huì", such as the southern region of Wuxi, urban and rural "miào huì", there are 70 times a year, the time from the ninth day of the first lunar month until August 20. Some "miào huì" gradually draw closer to local festivals, or merge or alienate, forming new forms. The place is not limited to the temple, but can be held everywhere. This flourishing phenomenon continued until the War of Resistance against Japanese Aggression, which stopped temporarily, and gradually resumed in the late period of the war until liberation.

After liberation, "miào huì" flourished in many places, but in the Great Cultural Revolution, "miào huì" became the "Four Olds" and were completely swept away. Since then, "miào huì" basically disappeared. Since the reform and opening up, with the development of tourism, in order to carry forward national culture and promote national economy, various "miào huì" have been set up all over the country, reviving folk culture activities that have been suspended for decades and entering a new period of development. (Qiao Xin,2021)

Throughout the formation, prosperity and evolution of "miào huì", it is not difficult to find that the reason for its enduring popularity is that it is not static, but has been in motion and progress. It can be seen that the protection and inheritance of "miào huì", an immaterial folk culture, can only rely on a dynamic way, that is, to constantly do new things, to constantly add new content to the traditional customs favored by the masses, to constantly transform new forms, to constantly adapt to the needs of the masses, so that it not only maintains its characteristics, but also maintains its attraction and cohesion. To play a special role in the development of economy and society. Judging from the current "miào huì", held all over the country, the general phenomenon is that the religious color is becoming less and less, some of them are basically absent, and the dregs are gradually disappearing. The form of the event is becoming more and more diversified.

2.5 The music analysis of "Yuán xiāo jié miào huì" in Ningcheng city

As a method and means to understand music, music analysis plays an important role in human music activities. The definition of analysis is to divide a thing, a phenomenon or a concept into relatively simple components and find out the essential properties of these components and the relationship between them. Musical analysis is the decomposition of a musical structure into its relatively simplified components and the study of the role of certain factors in the structure. Music analysis takes music as the research object. As an independent subject, music analysis must have its own distinctive characteristics. First, the object of study is a specific musical work or instrument. All analysis and research is based on sheet music and instruments. Secondly, the purpose of music analysis is to promote the creation of music and the understanding of music works, and to study the formation of music works itself. Finally, the fundamental function of music analysis is based on empirical practice. It is a very practical technical analysis. Its starting point is technical phenomena in music, rather than those peripheral and extended events. Musical analysis always tends to be close to the nature of science. (Xie&W. c, 2014)

In the musical performance of the "Yuán xiāo jié miào huì", the main accompaniment instruments include "lǎ ba", "dà gǔ", "luó" and "chǎ". "lǎ ba" is the only melodic instrument, and "dà gǔ", "chǎ" and "luó" are the accompaniment instruments. Several kinds of instruments vary according to different

performances. There are mainly two styles of fast and slow, and the song names include cricket, Wuma Ling, Changliu and so on.

This paper mainly uses the western music analysis theory to analyze the musical instrument structure, musical characteristics, musical melody and rhythm in the "Yuán xiāo jié miào huì" of Ningcheng. the author uses the methods of musicology, acoustics and structure to explain the Musical Instruments used in the "Yuán xiāo jié miào huì", the sound principle and the production structure. Then it analyzes the origin and development of the temple music of Ningcheng "Yuán xiāo jié" from the perspective of geography and history, and probes into the characteristics of the "Yuán xiāo jié miào huì" of Ningcheng from the aspect of music form, including melody, rhythm and musical characteristics.

3. The Content of "Yuán xiāo jié miào huì" in Ningcheng

3.1 Stilts

The stilt procession is led by an old woman (a clown in cross-dressing) who dances with a stick and hammer, followed by a silly pillar that takes in her daughter-in-law Liu Erjie (a comedy character who makes jokes in the love scene), followed by White Snake's White Goddess, Xu Xian, Xiaoqing and Niu Lang and Zhi Nu (all Pure Love characters). So far more than 100 years in front of the stilt team has been this scene pattern. The back is mostly a variety of cast characters, such as Yang Jia General, Journey to the West Tang Monk master and disciple four, in addition to the palace opera characters.

In addition to the characteristics of large scale (up to more than 100 people), Ningcheng stilt walking has had its own artistic style and characteristics for 200 years: One is to step on the "beauty". According to the technical requirements put forward by the heads of the meeting, the stilt leg must walk the double-stilt leg retraction near a single line, which is very similar to today's "model step", and its technical difficulty is greater. The leaders of the meeting all think that the walking method of stilting legs outward is too ugly, and this aesthetic consciousness is very advanced and has been passed down for nearly 200 years. (Chengtianjian .2003)

The second is the dance posture "flutter". The performance of the village on stilts requires the twisting of the actors, especially the colorful ones, to show the

dancing posture of the birth section, especially the "trembling" movement of the waist. The corresponding stilt leg step is a combination of forward walking and small steps back.

Third, the leg is "high". The height of the stilt leg in the outer area is generally about 60-70cm, while the height of the stilt leg in the three shops is between 90-110cm, the height of the stilt leg matches the role of the corner staff, and the stride and walk are different, known as "the old sitting woman ties the heel, the silly son ties the toe, the king's second sister ties the heart of the foot" said, the old sitting woman ties the heel, holds a mael, Walk to shy chest protrusion belly; Silly boy tied toe tips, holding color fan, stooping back, funny; Wang second sister tied feet, walking dignified, generous, various roles, different heights, different forms of performance, each has its own strengths, complement each other. The song card is: Liu Qingniang, Jvjvshuang. (GuoanLv interviewed 2022)



Figure 13. Stilts

Source: Weiping Yuan (Fieldwork 2022)

3.2 Taige Beige

"Back Pavilion" and "Lift Pavilion" in Ningcheng are the most representative folk art projects in western Liaoning. They developed gradually in Daoguang period of

Qing Dynasty and reached their peak in the late Qing Dynasty and Republic of China. They are folk dances with a history of more than 150 years. "Ge" means a tall wooden frame, about 2.5 meters high, consisting of an iron rod with a diameter of 10 centimeters and several wooden boards. The common denominator of "back pavilion" and "carrying pavilion" is that there are different numbers of small actors performing on props. The production is ingenious and hidden, and the makeup and clothing have a strong story, and are accompanied by “dà gǔ” , “chǎ” and “lǎ ba” .The difference is that the base supporting the small actor is different, "back pavilion" is a person's back, "carry pavilion" is many people carry, set modeling, acrobatics, color, drama, music as a whole, reflecting the characteristics of high, difficult, dangerous and beautiful. "Back pavilion" performance is composed of two parts, the support is mostly young and middle-aged, bearing a good iron bracket, tied to the body, according to the content of the program, choose to flowers, melons and fruits, birds and fish, utensils, weapons and other decorative iron frame, fake, give people the illusion, from the front to see the child as if it is standing in the head of the adults, so that the crowd is very surprised. Performers on the shelf are 4-6 years old girls, fixed on iron supports, posing as characters in dramas, legends and stories. This kind of dance form is coordinated up and down, flexible and changeable, walking while dancing, feasible can stop.

Along the way, the scale of the most representative folk art projects, "back Pavilion" and "Lift Pavilion", is getting larger and larger, the projects are getting more and more complete, the acting is getting higher and higher, and the viewing is getting stronger and stronger, showing the unique charm of the combination of Mongolian and Han culture and Khitan culture with traditional culture and modern culture. The three shops were therefore named the "hometown of folk culture and art" by the autonomous region. In July 2012, this most representative folk art project was included in the third batch of intangible cultural heritage list by the autonomous region. In 2016, Chen Guohua, president of the Sanshudian Folk Art Protection Association, was named "Intangible Cultural Heritage inheritor" by the autonomous region People's Government. (Ming Yuan interviewed 2022)



Figure 14. Taige performance

Source: Weiping Yuan (Fieldwork 2022)

3.3 Pick flower basket

Pick flower basket actors all young women, dressed in makeup, shoulder flower basket, dancing, dance with a long line, do not ZHANGzi, etc., the formation sometimes cross, sometimes side by side, changes. Its colorful clothing, colorful flower baskets, is a beautiful scenery. Qupai is generally: sentence double, funny cricket.(fieldwork 2022)



Figure 15. Pick flower basket

Source: Weiping Yuan (Fieldwork 2022)

3.4 Land boating

The land boat belongs to the ground Yangge file, generally four, the front of the boat is a tiger's head, the boat on both sides is painted with the sea river cliff, the person carrying the boat is generally disguised as a ship woman, sitting cross-legged on the boat, there are four fishermen rowing outside the boat, the land boat dances up, the content is endless, the single shop ground, the double shop ground, the dragon wagging the tail, the four land boats hook the heart dances, the boat workers sing songs, and the eight eight series array, digging gourd, Run five stars, cross, four doors, round the field, etc. Each kind of activity has a set of specifications, and there are fishermen, sellers, four-person classes, umbrellas, etc. singing four season songs, and grain Fengdeng songs. Some of the lyrics are traditional lyrics, some of the casting staff see the scene of life, self-composed and self-singing, land boat running in various forms, clever changes, lively roles, is suitable for young and old entertainment projects. Land boat generally used for Qu card: five horses Ling, Qu Qu.(fieldwork 2022)



Figure 16. Land boating

Source: Weiping Yuan (Fieldwork 2022)

3.5 Dragon dance

Dragon is the totem of China and has the supreme dignity in the hearts of Chinese people. People respect the dragon and pray for the dragon to bring good luck

to the family, so dragon dance has become an important part of cultural activities. Under normal circumstances, the dragon dance file will open the way in front of the assembly. In ancient times, villagers have the custom of offering sacrifices to the dragon. The dragon dancers run around the firecrackers, and the dragon cannot leave until the firecrackers are finished. Dragon dancers are generally required to be physically strong and agile, the dragon ball holder is the leader of the dance, the dragon head bites the dragon ball, making a flying cloud, the dragon tail swings from side to side, bites the commanding dragon ball, the dragon ball goes up, the dragon tail sweeps the floor, rolls to the dragon head, the dragon head jumps past, the dragon ball goes down, the dragon tail is raised high, the tail is swung forward, the dragon head passes through the dragon tail, jumps, flashes, leaps and moves, In one go, the main routines of playing dragon lanterns are: double drilling and double jumping, pressing the head, jumping the tail of the dragon, pushing the sea, and the tail of the dragon.(Hong Shangdu 2009)



Figure 17. Dragon Dance

Source: Weiping Yuan (Fieldwork 2022)

3.6 “Niu deng”

Twisted lights are men, women and children holding lanterns in the night dance activities, the earliest lanterns are candles, wrapped in different colors of paper, supported by bamboo lights, but this light is easy to extinguish and damage, the candle has been changed to battery LED lights, the outside of the paper for cloth, so more strong, durable, beautiful.(fieldwork 2022)



Figure 18. Niudeng

Source: Weiping Yuan(Fieldwork 2022)

3.7 Face puppet performance

Face puppet performance is a performance in which performers wear large face dolls with exaggerated shapes. The face puppet is made of plastic and has exaggerated and unique images, mostly of men, women and children, mainly expressing funny or naive images. (fieldwork 2022)



Figure 19. Face puppet performance
Source: Weiping Yuan(Fieldwork 2022)

3.8 Lion dance

Lion dance is an excellent folk art in China, also known as "peace music" in ancient times. The lion dance is divided into north and south, and the south lion is also called the lion dance. The lion is made of colored cloth strips, and each lion is usually performed by two people, one dancing the head and one dancing the tail. Under the music of "luó" s and "dà gǔ" s, the performers dressed up as dogs or other auspicious beasts (such as pixiu and lion) and made various movements in order to celebrate happiness and good luck. In the course of the performance, the lion dancer should use various moves to express the southern martial arts, which is very masculine. The lion dance is considered to be an auspicious thing to drive away evil spirits and avoid harm. During festivals or major activities, the lion dance will be accompanied by lasting prosperity and passed down from generation to generation. (Jiang Mingdun 2007)

Lion dance activities are also widely spread in overseas Chinese communities, where there are Chinese, there must be lion dance, which has become an important ceremony to promote the strength of the nation, establish the soul of China, and overseas compatriots to find a cultural bridge, its cultural value and influence is very far-reaching.



Figure 20. Lion Dance

Source: Weiping Yuan (Fieldwork 2023)

4. Theories used in this research

4.1 Ethnomusicology method

Ethnomusicology includes the investigation and study of musical characteristics of different nationalities, countries and regions; Explore the relationships between these music and geography, history, and other cultures; Compile ethnomusicology or regional music and draw some music-related conclusions from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the folk music of countries and regions with different social systems and different levels of development, and finds out various laws related to music. Field investigation is the basic way to obtain research data. Its predecessor is European comparative musicology. In addition, comparative instrumentology and comparative music history are both subjects of study in this discipline. (Bruno& N, 2017)

Ethnomusicological theory deals with music in general (perhaps sound), specific musical traditions, the music of a range of related communities, or the cognition, art, experience, society, and culture associated with music. Description, classification, comparison, explanation and generalization of topics, topics and processes of political, political and economic issues. Ethnomusicological theory may

derive from scientific, social, or musical theory, but fundamentally it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may stem from our own and previous observations. (He&x.l, 2016)

In my research, I will use the theory of ethnomusicology to investigate and study the characteristics of the music in the "Yuán xiāo jié miào huì" of Ningcheng, explore the relationship between temple music and geography, history and other cultures, describe, classify, compare, explain and summarize the process, and draw some relevant conclusions from it.

4.2 Fieldwork method

Fieldwork is recognized as the basic methodology of anthropology and also the earliest anthropological methodology. It originates from the practice and application of the "direct observation method", which is the basic research methodology of cultural anthropology and archaeology. It is also a necessary step to obtain first-hand raw data before conducting research work. Field investigation technique is the living background for researchers to deeply study phenomena. Through participating in observation and exploration, researchers can perceive the behaviors of research objects and the cultural content behind their behaviors, so as to gradually reach the understanding of research objects and their social life. Information is collected through participatory observation and unstructured interviews, and the data is the only qualitative research method. (Xie&W. c, 2014)

In my research, I will apply the theory of field investigation and go to Ningcheng County, Chifeng City, Inner Mongolia Autonomous Region, China, for several times to observe and interview key informants. By participating in the observation and exploration, we can deeply study the living background of the phenomenon, perceive the behavior of the research object and the cultural connotation behind it, so as to gradually achieve the purpose of the research object and its social life.

4.3 literature research

Literature research refers to the list of published literature, data and research results that are cited in the process of academic research. Reference is an

indispensable part of academic papers, its role is to provide readers with clues to the relevant literature, help readers understand the forefront and progress in the field, but also to avoid duplication of work and intellectual property disputes.

In academic papers, references usually include journal articles, books, reports, patents, websites and other different types of literature. Among them, the journal paper is one of the most commonly used reference types, which has the characteristics of large amount of information, fast update and high academic value. Books, including teaching materials, monographs, papers and so on, are important reference materials for academic research. Reports include technical reports, conference reports, research reports, etc., with more systematic and detailed descriptive characteristics. Patents, including invention patents, utility model patents, design patents, etc., are important carriers of scientific and technological innovation. The website includes official websites, blogs, forums, etc., which has the characteristics of fast information dissemination and timely update.

The literature references in this paper mainly come from relevant government materials, such as county Chronicles, as well as those provided by interviewers. The culture and content of the Lantern Festival “miào huì” are referenced and understood in Chinese websites and materials of Southwest University library.

4.4 Music analysis method

As a method and means to understand music, music analysis plays an important role in human music activities. The definition of analysis is to divide a thing, a phenomenon or a concept into relatively simple components and find out the essential properties of these components and the relationship between them. Musical analysis is the decomposition of a musical structure into its relatively simplified components and the study of the role of certain factors in the structure. Music analysis takes music as the research object. As an independent subject, music analysis must have its own distinctive characteristics. First, the object of study is a specific musical work or instrument. All analysis and research is based on sheet music and instruments. Secondly, the purpose of music analysis is to promote the creation of music and the understanding of music works, and to study the formation of music works itself. Finally, the fundamental function of music analysis is based on empirical practice. It is a very practical technical analysis. Its starting point is technical

phenomena in music, rather than those peripheral and extended events. Musical analysis always tends to be close to the nature of science. (Xie&W. c, 2014)

In this paper, the author mainly uses the western music analysis theory to analyze the score, musical instrument structure, musical characteristics, musical melody and rhythm in the "Yuán xiāo jié miào huì" of Ningcheng. The author uses the methods of musicology, acoustics and structure to explain the Musical Instruments used in the "Yuán xiāo jié miào huì" of Ningcheng. The sound principle and the production structure. Then it analyzes the origin and development of the temple music of Ningcheng "Yuán xiāo jié miào huì" from the perspective of geography and history, and probes into the characteristics of the "Yuán xiāo jié miào huì" music of Ningcheng. From the aspect of music form, including melody, rhythm and musical characteristics.

4.5 Social functions theory

According to the theory of cultural function put forward by Malinowski, the cultural activities of human beings are basically to meet the biological needs, social needs and spiritual needs. On the basis of meeting people's needs, Chinese “miào huì” culture has economic, social, cultural and entertainment functions.

This paper mainly uses the theory of social function to analyze the reasons for the formation of the "Yuán xiāo jié miào huì" in Ningcheng, its value and significance, as well as its status in the hearts of local people. It also explains the development of the "Yuán xiāo jié miào huì" in Ningcheng with the theory of social function.

5. Document and research related

About the introduction Inner Mongolia Autonomous Region of China, Mo Jiuyu wrote in his book“Micro Inner Mongolia”:

Located in the north of China's land territory, Inner Mongolia covers an area of 1.183 million square kilometers, spanning three geographical units of northeast, North and Northwest China. It is an attractive place for Chinese and foreign tourists and

businesses. Many sea and land changes and climate changes in geological times have shaped the landscape of today's Inner Mongolia and left the magnificent natural scenery. The vast grassland, the vast desert, the open fields, the continuous mountains, the pure blue sky, the dotted lakes, and the hospitable people living on this land constitute a "beautiful scenery line" in the "northern border of the motherland".

Inner Mongolia is on the border, bordering Mongolia and Russia, with a border of more than 4,000 kilometers. The geographical frontier does not mean the frontier of civilization or culture. (MoJiuyu.2017)

Inner Mongolia is one of the sources of Chinese civilization. Ancient humans lived here as early as five or six hundred thousand years ago, and the "Hetao Man" in the Salusu River Valley in Ordos was at a crucial stage in the formation of modern humans in East Asia. From 8,000 years ago to 4,000 years ago, Neolithic culture spread all over Inner Mongolia. The developed Neolithic culture sites represented by Hongshan Culture in the West Liaohe River Basin are scattered with ancient agricultural settlements of ancestors, which contain some important information about the formation of ancient Chinese civilization. It is the land where "the dawn of Chinese civilization" first shone.

In the era of civilization, the Xiongnu, Xianbei, Rouran, Tujue, Khtan, Mongols and other ethnic groups living in Inner Mongolia created a large-scale nomadic economy, and their historical activities left a deep imprint on the formation of China's multi-ethnic state. Inner Mongolia has the largest and most comprehensive collection of Great Wall relics in China. From the Qin, Zhao and Yan Walls of the Warring States Period to the Ming Dynasty, the Great Wall of different times, like a long river without fixed channels, moves north and south in the central and western parts of Inner Mongolia. This "Great Wall zone", which can be cultivated and grazed, is the most frequent interaction between the farming people and the grassland people. With the change of climate and environment, the cultural landscape here has also seen the conversion of pasture and farmland for many times. It is an important chain in the relationship between China's inland and border areas. It not only makes the evolution of Chinese history more magnificent, but also closely links the vast grasslands, vast mountains and forests with the national core area, becoming an inseparable part of Chinese history. The Northern Wei, Liao and Yuan dynasties, founded by Xianbei,

Khitan and Mongol nationalities, originated in the Greater Khingan Mountains, had a profound impact on the development of Chinese history.

In the long historical period, Inner Mongolia was the stage for the activities of northern ethnic groups. However, the emergence of two migration waves in modern times, namely, "rushing into the Guandong", mainly composed of people from Hebei Province, and "going to the West", mainly composed of people from Shanxi Province, as well as the immigrants who came after the founding of the People's Republic of China with the support of border construction and forestry development in the mainland, gradually changed the ethnic composition and population structure of Inner Mongolia.

Today, Inner Mongolia has a permanent population of 25.2 million. It is a big family with the Mongolian as the main body, the Han as the majority, and the Daur, Ewenki, Oroqen, Russian, Manchu, Hui, Korean and other ethnic groups living in harmony. The change of population structure has also brought about profound exchanges between farming culture, traditional nomadic culture and safari culture. Hundreds of years of immigrants, carrying cultural genes from different regions in the interior, have interacted and blended with the culture, art, living customs and language habits of different ethnic groups and different Mongolian tribes, and some new cultural forms have also been derived. The local folk customs and regional culture of Inner Mongolia are rich and colorful.

In Burentu "Inner Mongolia Culture" book wrote : Inner Mongolia was the first place in China to achieve regional ethnic autonomy. The autonomous region was born during the People's Liberation War. Her establishment connected the vast Inner Mongolia grassland with the liberated areas of Northeast China and became a flanking barrier for the Communist Party of China and the army to establish a "consolidated Northeast base area". The Inner Mongolian cavalry troops organized by the Inner Mongolia Autonomous Government immediately took part in the strategic decisive battles in the Northeast and North China battlefields, and the children of various ethnic groups made their own contributions to the establishment of the Republic. (BuRentu 2010)

Since the reform and opening up, especially since the beginning of the new century, Inner Mongolia has seized strategic opportunities such as the implementation of the western development and revitalization of Northeast China, and achieved rapid economic growth, ranking among the top in China for many years in a row. In 2016, the annual GDP of the autonomous region reached 1,863.26 billion yuan, or 74,000 yuan per capita. Both the general public budget revenue and the income of urban and rural residents grew faster than the national average. (MaoJiyu.2017)

In the book of "Folk Miaohui" write that:

"miào huì" is a folk activity which is developed by the religious activities in specific religious places and integrates religious sacrifice, entertainment and trade. The "Dictionary" explains it as: "A regular bazaar in or near a temple in old times. Also known as Temple market ". The above discussion on "Miaohui" reflects its two most basic characteristics, namely "temple" and "market". In the folk oral language, the "miào huì" can be further shortened to "temple" and "hui" two words, such as the folk commonly known as "temple visit", "temple", "meeting", etc.(Zhang Jing 2010)

Duan Bingren said directly in his book "miào huì": "miào huì" appears in the form of a fair." Therefore, the emergence of "miào huì" must meet two conditions. One is the prosperity of religion, temples are widely built, and religious activities are increasingly rich and colorful; Second, the development of commodity money economy increases commercial activities and town market. (Duan Bingren2015)

About the origin of "miào huì", "The Folk Miaohui" written by Cao Rong and Hua Zhiya are described as follows: "miào huì" originated from the ancestral temple community in ancient times and developed with the introduction of Buddhism and the development of Taoism. In order to spread the original religion, Buddhism and Taoism competed to build temples. In every religious festival, temples were used as the center to carry out large-scale sacrifices and celebrations. In normal times, various religious activities were also carried out in every possible way to attract believers and expand their influence. Under the influence of Buddhism and Taoism, folk beliefs developed in various places, and religious activities around various beliefs

increased, thus increasing the popularity of folk “miào huì” .(Cao Rong.Hua Zhiya 2015)

Duan Bingren believes in his book "miào huì" that the appearance of "miào huì" began in the Liao Dynasty, the Yuan Dynasty was the flourishing festival, and the Ming Dynasty was in the form of temple city. In the Qing Dynasty, the Beijing "miào huì" with accurate records was Baiyun Temple of Yuan Kai Temple. During the period of more than 600 years, the appellation, form and content of the “miào huì” are evolving. It was formed and developed under the condition of underdeveloped commerce and lack of entertainment places. With the prosperity of modern civilization, traditional "miào huì" will decline.(Duang Bingren.2015)

In order to better understand the history of Ningcheng City, the author personally visited and consulted the county records of Ningcheng City to understand the geographical location, environment, history, economy, politics, culture, religious belief, folk custom and a series of data, and the series of data screening and preliminary analysis. At the same time, I also collected relevant literature through online search (Wanfang, Zhiwang and other databases). Due to the limited research on Lantern Festival and "miào huì" in China, most of the research scope is the interpretation of the origin and types of Lantern Festival and "miào huì". The content of Lantern Festival "miào huì" in different regions, different periods and different types lacks detailed records and explanations. It is a pity that the music content and music characteristics involved in it are not mentioned. The author has obtained a large number of materials and materials through detailed reading of local county records and interviews with some inheritors. Based on this, the main references are mainly folk customs, traditional Musical Instruments and traditional Chinese festivals, which mainly include:

“Chinese Folklore” by Chen Jianqin, this book gives a detailed introduction to the emergence and development of Chinese folklore, the structure and performance, dissemination and characteristics, classification and application of Chinese folklore, etc., which is well-founded and clear, so that readers can have a clear understanding of the theory and characteristics of Chinese folklore. However, this paper mainly interprets and studies Chinese folklore in a structured way from the theoretical aspect,

and lacks interpretation and presentation of the specific content of Chinese folklore, the characteristics of folklore in different regions and the main folk activities in China. The author believes that the research on folk activities, in-depth field investigation, and mastering rich and detailed data are the basic work of this discipline. (Chen Jianqin.2017)

Hong Shangdu's "Characteristics of Chinese Traditional Festivals" is worth mentioning that it was written by a Korean student studying in Minzu University of China. It is his doctoral thesis for the degree of ethnology. In this paper, the emergence and development of major Chinese festivals, the characteristics and spread of festivals, and the current situation and prospect of Chinese traditional festivals were introduced and compared in detail. In the process of consulting CNKI, the author found that at present, the summational research of Chinese traditional festivals and the musical characteristics of various ethnic groups in China are still in the initial stage. There are 56 ethnic minorities in China, each of which has a rich ethnic culture and unique art form. However, the research of Chinese scholars in this field is still very weak. On the contrary, Dr. Hong Shangdu has made such a detailed introduction and discussion on Chinese traditional festivals and their characteristics. What is more valuable is his objective, specific and rigorous evaluation and outlook on the current status and future of these major Chinese traditional festivals, which makes the readers think deeply. Of course, this paper is mainly a brief introduction to the characteristics of a few traditional festivals in China, and the influence and comparative study of many festivals and festivals of different ethnic minorities in China is relatively insufficient. (HongShangdu, 2009)

Wang Yaohua's book "Chinese Folk Music" mainly introduces Chinese folk music and its definition, including: The broad sense of folk music refers to the music of all ethnic groups, which is a music collective shared by the ethnic group or a certain cultural and social group and continues to be inherited. Chinese folk music includes folk music, literati music, court music, religious music and other traditional music rooted in the productive labor and social life of all ethnic groups and formed through long-term historical development. It also includes songs, instrumental pieces, symphonies, choruses, oratorios, new operas and other musical works created by Chinese composers in modern times and influenced by European music. In the narrow

sense, folk music refers to the traditional music which is rooted in the productive labor and social life of all nationalities and has the characteristics of the form of the folk music. In order to better understand the characteristics of various ethnic music in different regions of China, this book focuses on the narrow sense of "ethnic music", namely, traditional music. In this paper, the music of Qinling, Sanjin, Guandong, Qilu and Yanzhao, Zhongzhou, Jianghuai, Wuyue, Jingchu, Bashu, Yunnan, Guangxi and Guizhou, Qinghai-Tibet Plateau, northern grassland, Xinjiang Plateau and Oasis, Lingnan, Fujian and Taiwan, and Hakka in China are summarized and the main representative music works are analyzed. Among them, the Yangko dance mentioned in Kanto music is also one of the main musical contents of the Lantern Festival “mi ào huì” in this paper. The author believes that the article lacks a detailed introduction to folk music in each region, rather than a representative summary and analysis on a large scale.(WangYaohua,2020)

According to the definition of folk music in Chinese National and Folk Music by Wang Yaohua, Chen Xinfeng and Huang Shaomei, folk music is a musical work created by the masses collectively, which truly reflects their life scenes and vividly expresses their emotional wishes. Compared with the creation of professional composers, folk music has the characteristics of collective creation process, oral mode of communication, the variability of music tunes and so on. Chinese folk music is classified into six categories: folk song, rap music, dance music, opera music, instrumental music and comprehensive music. On the purpose and inheritance of learning folk music, the author points out that Chinese folk music has formed its own distinctive national characteristics in the long historical development process, and has unique creations in creation, performance and theory. In the creation of artistic image of music, in the way of expression, in the music genre, form and other means of expression (scale, mode, melody, rhythm, multi-voice writing, orchestration, etc.), there are our national characteristics. These characteristics are the reflection of our nation's psychological quality, cultural tradition and aesthetic concept in music. To study the characteristics of national music and sum up the special rules of national music is the fundamental purpose of our study of national music as a precious reference for us to create a new socialist national music with Chinese characteristics.

Jiang Mingdun, "Chinese Folk Music". This book summarizes four reasons for the emergence of China's rich and colorful musical heritage: a long and profound historical tradition, a complex and diverse natural environment, a broad cultural environment, and a large number of ethnic groups and populations. The characteristics of Chinese traditional culture and all kinds of literature and art are summarized as follows: pay attention to the "charm" and "artistic conception" of works, emphasize the "character" and "spiritual appearance" of creation, pay attention to the unity and harmony between human and nature, pursue the mutual combination and penetration of emotion and ethics in artistic expression, advocate the accumulation of euphemism in artistic expression, and prefer the coordination, neutralization, simplicity and moderation of artistic forms. These characteristics are the basic points of Chinese folk music style. And divide Chinese folk music into five categories according to genre and variety : Folk songs and dances, folk instrumental music, folk art music, opera music, ritual music. But there is no introduction to ritual music. In the chapter of Folk Songs and Dances, there is a brief introduction to the Yangko of northern song and dance music: Yangko is a folk song and dance mainly popular in the northern regions of the Han Nationality. According to research, it originally originated from the singing of farm labor, after the Ming and Qing Dynasties, there appeared Yangko operas showing simple plots, and later there were large "Yangko teams" disguised as various historical figures. Nowadays folk Yangko is a combination of song, dance and drama, with different emphasis in different regions. "Songs" are mostly the direct use of folk tunes, cheerful mood, strong rhythm, with instrumental accompaniment, sometimes added with dance movements lining voice; "Dance" in addition to Yangko, also often with dragon lantern, lion dance, land boat, riding bamboo horse, etc.; Most "plays" are small dances and dances for two or three people, and sometimes there are more complicated plots and more characters. Yangko dances are widely distributed, with the following prominent ones: Jidong Yangko (Shandong), Haiyang Mountain Dance (Shandong), Jiaozhou Yangko (Shandong), Northeast Yangko, Qitai Yangko (Shanxi), Shanbei Yangko, Hancheng Yangko (Shaanxi), etc. The general form of performance is: sometimes more than a hundred people form a "Yangko team", dressed as characters in life or historical legends, respectively holding props such as fan, pan, "dà gǔ" , umbrella, in the

accompaniment of “luó” and “dà gǔ”, wriggling dance steps. Each to a venue, they will pull out the team, dance while walking into a variety of formation patterns, emotional enthusiasm, known as the "big field". In the middle of the big scene, there are also songs and dances between the lead singer and the crowd (mostly improvised lyrics) or two or three people, which are lively and funny. It is called "small scene", which generally starts and ends with the big scene, and intersperses small scene in the middle to form a contrast. Yangko has a wide variety of tunes. "Jiang Zhou", "Support the Eighth Route Army" and "Land Boat Running" are commonly used in the northern Shaanxi Yangko dance, while "Jasmine Flower" is commonly used in the Hebei Yangko dance. It is "Support the Eighth Route Army", also known as "Support Yangko", "Support the army singing", "Support the army flower “dà gǔ”", this is a revolutionary historical folk song produced in the period of the Anti-Japanese War, the tune is the traditional Yangko "beat the yellow Sheep tune", the song is warm and enthusiastic, showing the army and the people of the family, celebrate the Spring Festival profound friendship and happy scene.(Jiang Mingdun.2007)

In the article on Folk Percussion Music under Traditional Folk Culture, Minwen percussion music is an ensemble form of folk percussion and wind instruments. It is widely played in rural areas all over the country and is active in folk cultural activities such as weddings, funerals and festivals. The development of folk percussion music is closely related to local traditional folk culture. Taking Zuoquan County, the hometown of Chinese folk art, as an example, the research describes that folk percussion music is an art form created by grassroots working people to meet the needs of spiritual life and applied and spread in the region. Folk percussion music is presented along with traditional folk culture activities. The two influence each other and penetrate each other. The region of folk culture determines the art form of folk folk blowing music, and the change of folk culture affects the evolution of folk blowing music. (An Yuan, 2019)

Cheng Tianjian “Introduction to Chinese Folk Music”, in this book, the author summarized the characteristics of Chinese folk music: the oral and collective nature of creation, the local nature, the improvisation, the variability of circulation, the people's nature, and the versatility. Chinese folk music is classified into folk songs, song and dance music, rap music, opera music and folk instrumental music. In the second

chapter of the paper, the general situation of Yangko art, performance forms and music, types and styles, as well as the artistic characteristics of Yangko are introduced in detail. Moreover, the five artistic forms of folk songs, dance music, rap music, opera music and folk instrumental music are all illustrated with simplified musical examples. The author was deeply impressed by the sentence "the vast field is the classroom, and the simple peasants are the teachers". To study music culture and art, especially the national folk music art, we must go into the place where they live, and understand the local customs, natural geography, cultural traditions and so on. China's vast and complex land, time-honored and splendid culture, numerous ethnic groups and populations have produced rich arts. As a musician and learner, it is our responsibility to inherit, explore and protect these rich cultural treasures. (Cheng Tianjian, 2003)

Summary:

Although there are many introductions to Ningcheng “Yuán xiāo jié miào huì” , most of them are news reports whose main function is to publicize this cultural activity to the outside world, but the research on the history, music and social functions of “Yuán xiāo jié miào huì” is still relatively scarce.

This chapter mainly introduces the general knowledge of Ningcheng City, including its geography and culture, ethnic minorities, and people's lifestyle. This paper briefly summarizes the historical development of Ningcheng “Yuán xiāo jié miào huì” , introduces and summarizes the structure and form of music in Ningcheng “Yuán xiāo jié miào huì” by using music analysis theory. It also briefly summarizes other traditional culture and art forms of Ningcheng City, and generalizes and displays the famous “miào huì” culture in other regions of China. In this chapter, the content of the “Yuán xiāo jié miào huì” culture is introduced in detail, and the main applied research theory and related research literature are summarized.

CHAPTER III

RESEARCH METHODS

In this chapter, researchers mainly use the following two methods to carry out research. Researchers make field visits and obtain important data, and find key informants to obtain accurate information:

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

1.1 scope of content

According to the content of the research goal, this paper interviewed local inheritors and government agencies, consulted relevant historical documents, and interviewed a number of local performers. And the music and performance of the whole Ningcheng “Yuán xiāo jié miào huì” were comprehensively recorded, and finally discussed the future and value of this culture and art with the person in charge.

The content includes the concept and origin of Chinese Lantern Festival and "miào huì", the form and music features of Ningcheng “Yuán xiāo jié miào huì”, the social function and social significance of Ningcheng “Yuán xiāo jié miào huì”.

1.2 scope of research site

I choose Ningcheng County, Chifeng City, Inner Mongolia as the research site, because there are professional performing 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 Lantern Festival "miào huà". I was very fond of the art of Yangko dance, carrying the pavilion on the back of the pavilion, land boat running, dragon dance and so on. I'm also learning about these art forms from the heritage artists here. I have a special understanding of the music and culture of the Lantern Festival "miào huà" in Ningcheng, and understand all the efforts and hardships of these artists for the development of these artistic contents. These factors constitute the driving force of my research on this music culture.



Figure 21. Red shows the location of Inner Mongolia Autonomous Region

Source: <https://image.so.com>(2023)

พหุ มัณฑน พิทย ชีว

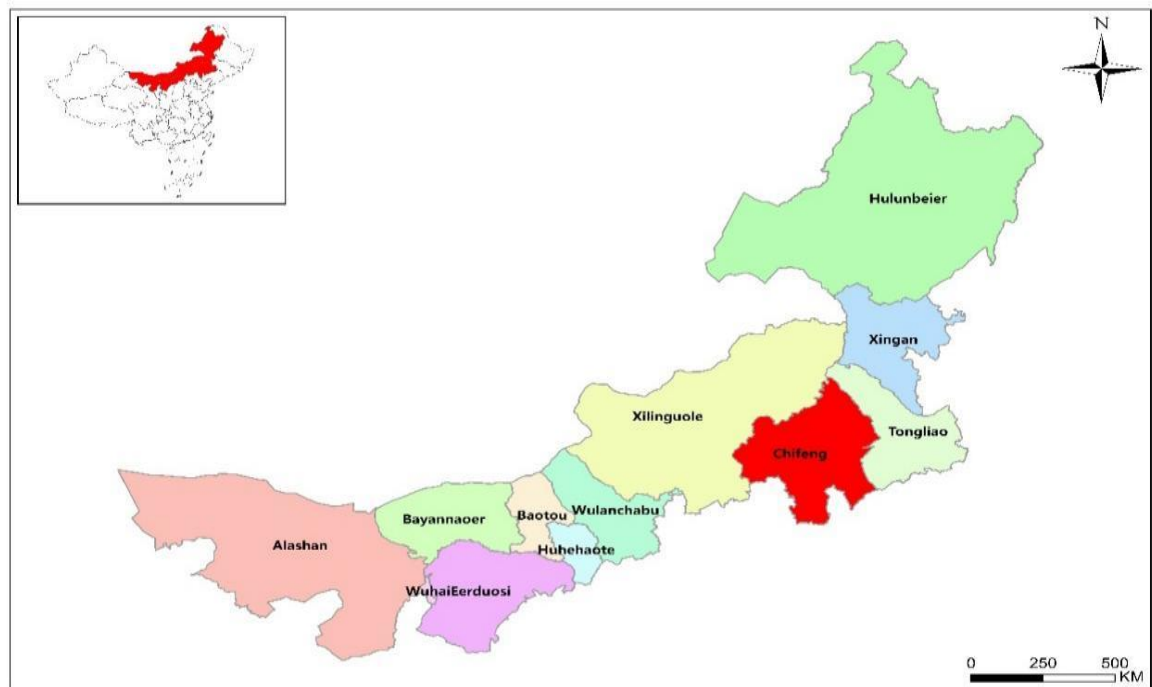


Figure 22. Red shows the location of Chifeng City in Inner Mongolia Autonomous Region

Source: <https://image.so.com> (2023)

1.3 Scope of time

The researchers conducted a field survey from July 2020 to November 2023, interviewed, recorded, and videotaped key people, and completed the writing and revision of the research during this period.

2. Research Process

2.1 key informants

This study takes the band in the “Yuán xiāo jié miào huì” on the fifteenth day of the first lunar month in Ningcheng City, Inner Mongolia Autonomous Region of China. As the research object, analyzes the musical characteristics of the “miào huì”, studies the influential and representative ensembles in this area, and selects five classical pieces for melody and rhythm analysis. Mr. GuoanLv head of intangible cultural heritage protection in Ningcheng City, was interviewed on site for several times.

First of all, I looked up the information about the "Yuán xiāo jié miào huì", especially the "Yuán xiāo jié miào huì" in Ningcheng, including asking folk artists, searching the Internet for performances, works, documents and Musical Instruments.

Second, select key informants, make a list of the questions to be interviewed, and then determine the performing artists, inheritors and principals to be interviewed.

Third, we have an official interview with Guoan Lv, the inheritor of intangible culture in Ningcheng City and the leader of the "Yuán xiāo jié miào huì". Interviewed Wang Yancai, a government official, and Lan Fengling, a citizen. I learned from them the time, place, nature and scale of the event. This paper discusses the inheritance, development and protection of this cultural phenomenon.

The fourth is to record and track the formal performance of the "Yuán xiāo jié miào huì" on the fifteenth day of the first lunar month. It was very cold that day, but I insisted on taking many photos and videos to record the magnificent of the "Yuán xiāo jié miào huì".

I mainly interviewed and observe five local folk artists who are registered in Ningcheng City, over 40 years old, have different ethnic identities, and have more than five years of performance and guidance experience. The reasons for choosing these five performers are as follows:

- 1) They are all performers who have lived in the region for more than 20 years.
- 2) Have rich experience in local performances.
- 3) They come from different nationalities.
- 4) Contribute to the Ningcheng "Yuán xiāo jié miào huì" and act as a inheritor. Their names are: Lan Fengling, Guoan Lv, Yuan Ming, Wang Haifu and LanWenliang:

Table 1. key informants interviewer

Interviewer	Name	Age	Gender	Nationality	Content
1	Lan Wenliang	58	male	Han	A “lǎ ba” player from Sanzuodian Township of Ningcheng County, one of the main leaders of the “Yuán xiāo jì é miào huì” in Ningcheng, interviewed him about his experience of learning “lǎ ba” .
2	Lv Guoan	60	male	Mongolian	Intangiblecultural heritage inheritor of Ningcheng County, one of the main leaders of the “Yuán xiāo jì é miào huì” in Ningcheng, I have asked him about the time and arrangement of the Lantern Festival “miào huì” .
3	Yuan Ming	55	male	Manchu	Ningcheng County, “dà gǔ” player, I interviewed his experience of learning “dà gǔ” s
4	Wang Haifu	45	male	Han	“chǎ” player, I interviewed him playing “chǎ” experience
5	Lan Wenliang	58	male	Han	“luó” player, I interviewed him about his experience of playing “luó”

Source:YuanWeiping (2022)



Figure 23. The picture of Guoan Lv

Source: Guoan Lv (2022)



Figure 24. The picture of WangHaifu government official

Source: Wang Haifu (2021)



Figure 25. The picture of LanFengling
Source: Weiping Yuan (field work 2023)

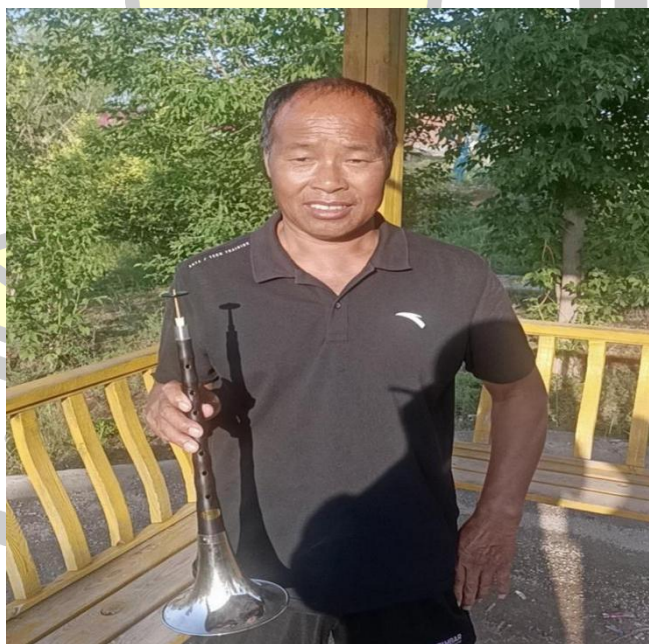


Figure 26. The picture of LanWenliang
Source: Weiping Yuan (field work 2023)

2.2 Research tools

I used interviews, data collection, observe and search literature

The process of making the interview form:

- 1) Questionnaire survey according to research objectives
- 2) Bring it to the advisor for examination.
- 3) Modify according to the advisor's editing method.
- 4) Modifications shall be made according to expert advice before site work.

In addition to better record useful data and materials, I prepared a professional camera (Nikon D7100), a recording pen, a computer, a mobile phone, a ruler, a pen, a notebook, etc.

2.3 Data collecting

Researchers used the literature analysis, interviews, and field surveys to collect data through three objectives:

- 1) Collect relevant literature through the library, consult local county records in government agencies, collect the history of Ningcheng and the origin and development of the "Yuán xiāo jié miào huì" through literature, websites and interviews
- 2) Record and sort out the performance forms, music content, Musical Instruments and repertoirs of the "Yuán xiāo jié miào huì" in Ningcheng by means of interviews, literature review and field research.
- 3) Discover the significance and function of the "Yuán xiāo jié miào huì" in Ningcheng through interviews and field observation, ask the relevant person in charge of the current problems and hardships, and discuss and summarize the protection, inheritance and development of the "Yuán xiāo jié miào huì" in Ningcheng.

2.4 Data management

Data management is the process of efficiently collecting, storing, processing and applying data. The aim is to use data to its full and effective effect. This is the core problem of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to someone from a large amount of data that may be confusing and difficult to understand.

Through several field investigations and interviews with key information sources, I obtained a large amount of data, including pictures, videos, audio recordings and literature materials, etc. I managed them by category. In order to use them clearly and objectively.

2.5 Data analysis

1) I use the literature research method to consult and study the related literature of Ningcheng "Yuán xiāo jié miào huì", and strive to obtain comprehensive and accurate information. Secondly, I used the method of field investigation and interview to collect data through multiple in-depth interviews and field observation. I have a clear understanding of the local history, culture and geography.

2) This paper introduces the Musical Instruments used in the "Yuán xiāo jié miào huì" of Ningcheng from the aspects of origin, structure, sound and form, and analyzes the score, melody, structure and rhythm of five representative music pieces. Using this music research method can better reflect the characteristics and connotation of music in this region.

3) Through interviews and field research, I had in-depth exchanges with local "Yuán xiāo jié miào huì" artists and main leaders, and discussed and thought deeply about the functional significance, existing problems and difficulties, protection, inheritance and development of Ningcheng "Yuán xiāo jié miào huì" from the perspective of ethnomusicology.

Table 2. The field work data (from 2021.12 to 2023.10)

Serial number	Type	Quantity
1	picture	About 400 sheets
2	video	3GB, about 20 pieces
3	recording	About 180 minutes
4	Music score	About 90 songs
5	libretto	About 80 songs

Source: Weiping Yuan (2023)

2.6 Data Presenting

Chapter one Introduction

Chapter two literature review

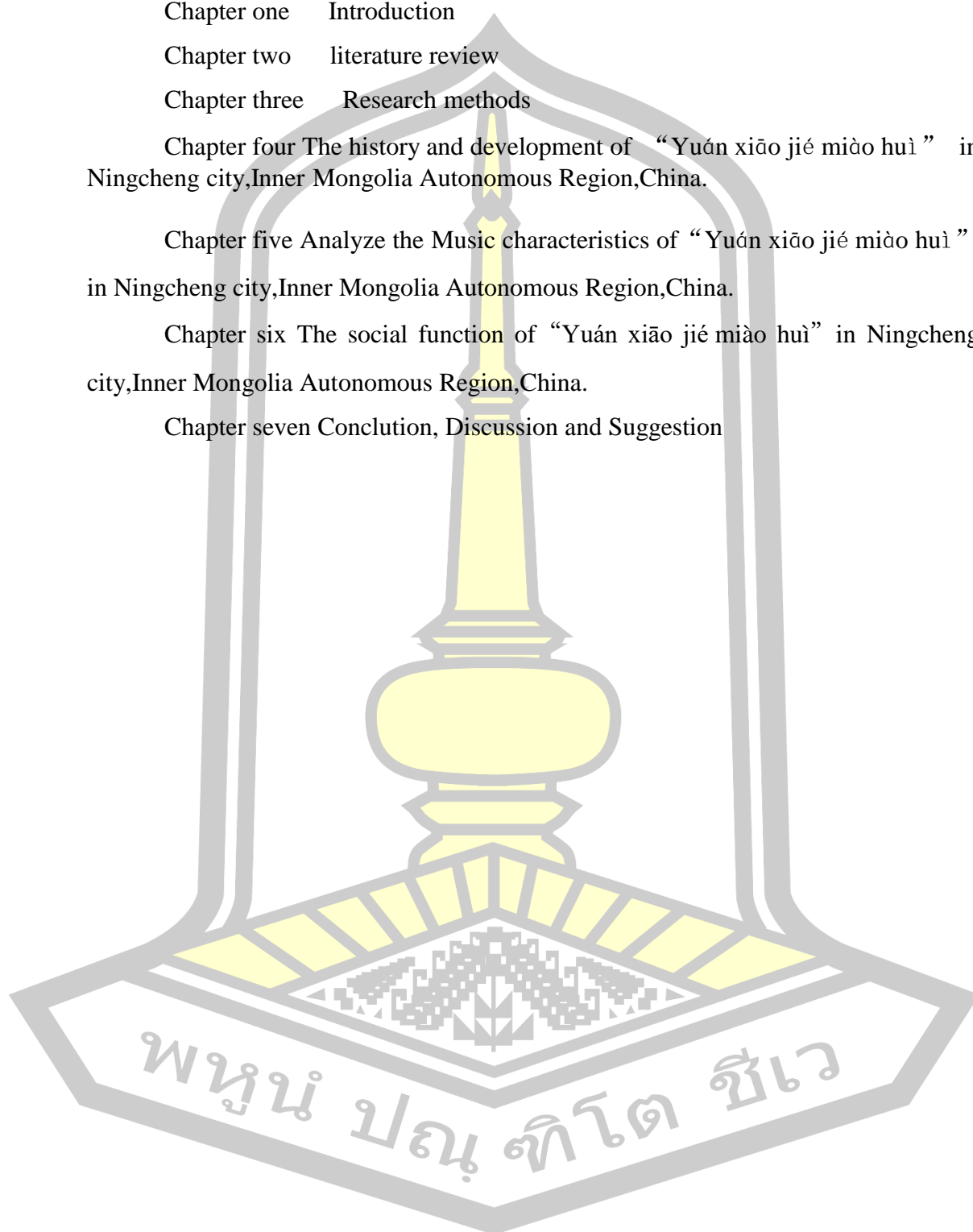
Chapter three Research methods

Chapter four The history and development of “Yuán xiāo jié miào huì” in Ningcheng city, Inner Mongolia Autonomous Region, China.

Chapter five Analyze the Music characteristics of “Yuán xiāo jié miào huì” in Ningcheng city, Inner Mongolia Autonomous Region, China.

Chapter six The social function of “Yuán xiāo jié miào huì” in Ningcheng city, Inner Mongolia Autonomous Region, China.

Chapter seven Conclusion, Discussion and Suggestion



CHAPTER IV

The history and development of “Yuán xiāo jié miào huì” Music in Ningcheng City, Inner Mongolia Autonomous Region, China

This chapter mainly summarizes and discusses the history and development of the “Yuán xiāo jié miào huì” in Ningcheng. Through field investigation, literature research and sociology research methods, combined with theories and methods of Chinese history, anthropology, communication and other related disciplines. The history of Ningcheng “Yuán xiāo jié miào huì” can be divided into three periods: the beginning period (1743AD–1965AD), the stagnation period (1965AD–1983AD) and the development period (1983AD–2023AD). This chapter carries on the following analysis and summary:

1. History of “Yuán xiāo jié miào huì” in (1743AD—1965AD)
2. History of “Yuán xiāo jié miào huì” in (1965AD—1983AD)
3. History of “Yuán xiāo jié miào huì” in (1983AD—2023AD)
4. Development of “Yuán xiāo jié miào huì” in Ningcheng city

1. History of “Yuán xiāo jié miào huì” in (1743AD—1965AD)

The “Yuán xiāo jié miào huì” in Ningcheng has a long history of nearly 200 years. Since the early Qianlong period of the Qing Dynasty, the Han emigrated to the town of three shops and merchants gradually increased. Small scale Lantern Festival Yangko dance appeared in the market. Since the construction of the Guandi Temple in the center of the block during the Qianlong period, the scale of the Yuanxiao Yangko pageant here has gradually become prosperous. In the construction of the current cultural context, the "Lantern Festival on the fifteenth day of the first month" is not only a continuation of the traditional “miào huì” culture, but also harmoniously integrated into the Spring Festival shared by the people of the whole country. The meaningful link between the “miào huì” and the Spring Festival marks that today's Guandi Temple will not only have legitimacy, publicity, cohesion, but also continuity

and demonstration, which makes: "Time is no longer like an arrow flying directly to the target, it seems to have acquired another meaning, becoming an object that can be observed and experienced in multiple dimensions.(XingLi 2021)

Ningcheng transformed the traditional Guandi Temple meeting in the Qing Dynasty into the current "Lantern Festival on the fifteenth day of the first month Guandi Temple Gala". Residents of the whole city and surrounding villages participated in the ritualized process from sacrifice to carnival, which is a process of "cultural reproduction" from tradition to the present. The reconstruction of collective cultural memory has become the symbol of the village culture in Ning city, which shows the construction of village cultural ecology by the two ethnic groups and the re-identification of their own traditions in the early 21st century. Ningcheng transformed the traditional Guandi Temple meeting in the Qing Dynasty into the current "Lantern Festival on the fifteenth day of the first month Guandi Temple Gala". Residents of the whole city and surrounding villages participated in the ritualized process from sacrifice to carnival, which is a process of "cultural reproduction" from tradition to the present. The reconstruction of collective cultural memory has become the symbol of the village culture in Ningcheng city, which shows the construction of village cultural ecology by the two ethnic groups and the re-identification of their own traditions in the early 21st century. Since the middle of the Qing Dynasty, due to the needs of disasters, survival and political marriage, various Han people with different identities immigrated to Inner Mongolia, forming an agricultural culture circle in Inner Mongolia, and the "Guandi" belief culture they carried was widely spread in Inner Mongolia. For a long time, the Guan "luó" "miào huì" in Sanzuodian Town, Ningcheng City, Chifeng City, Inner Mongolia has not been exhausted. Entering the 21st century, the Guandi Temple meeting in the farming village has been reconstructed to adapt to the current cultural development. Three shops village is a Mongolian and Han mixed living village. Originally came to the village of three shops to build the village is Mongolian, Mongolian called "Emin Aili", called "Dao Lao Tu Ying Zi", Chinese translated as seven households, the first to settle here there are seven households of Mongolian. Later, the Han people also gradually moved here, called "Xiyingzi", this title continues to this day. The livelihood of the seven Mongolian families was originally half farming and half herding, and later, due to the

increasing population, it was completely converted to agriculture. According to the elders of the Mongolian people in the village, they all came from Liaoyang through oral accounts handed down by their ancestors. Legend has it that a group of Mongols from Liaoyang went out to battle with the old King Khan of the later Jin passing through Ningcheng area, some of them stayed here and became the first Mongols to settle here. Ningcheng County, “luó” nong, Wuhua, Dianzi, Cunjingou, three shops, Dachengzi, Tianyi and many other towns have a Mongolian distribution, it is said to be related to the above history. So far the Mongols here every year on New Year's Eve when ancestor worship, worship to the east, Shangdong custom is the ancient nomadic customs of the remains. (Guoan Lv ,2021 interview)

During the reign of Kangxi, a small number of Han people moved to Sanjidian Village and rented Mongolian farmland to make a living. In the second year of Yongzheng, Shandong and Hebei suffered disasters, and the Qing Court ordered the Mongolian princes of Zhaowuda and Zhuosuotu to implement the policy of "borrowing land to support the people". Since then, people from Shandong, Shanxi, Hebei, Henan and other places have moved to Ningcheng area, and the Han nationality in the three shops village has gradually increased. At first, the Han people settled between the two Mongolian villages in the east and west, and a small number of Han people mixed with the two Mongolian villages. In the past 200 years, a mixed agricultural village with the Han majority and the Mongolian minority has been formed here. Qing Guangxu years, three shop town road gradually, moved to do business in Shandong, the town appeared "Dongqing", "Jin and Yong" and other businesses, business tends to rise. There are three bus hotels that take care of people coming and going, named after the three shops. Because the three shops village is close to the three shops town, under this name, the Guan “luó” Temple located in the village has become the village logo of the three shops village.(XingLi 2021)

According to incomplete historical records, the Ningcheng “Yuán xiāo jié mì ào huì ” was introduced into the local area during the Daoguang period of the Qing Dynasty(1743) and reached its peak during the late Qing Dynasty and the Republic of China, which has a history of more than 200 years. Due to the ancient people's fear

of God, so the temple culture also led to the local folk culture. there is a "miào huì", the prosperity of the economy also led to the development of temple culture.

Ningcheng County is the place where the culture of the Central plains and the culture of the grassland blend together, and the Middle capital of the Liao Dynasty is located here, with a long history and profound cultural accumulation. The back of the three shops to carry the pavilion is accompanied by the three shops Guanti "miào huì", every fifteenth day of the Lantern Festival "miào huì", the local people have to use the back of the pavilion to carry the pavilion and other art forms to celebrate, pray for good weather, good crops, peace and prosperity. The back of the three shops carried the pavilion gradually developed in the Qing Daoguang years, and the late Qing Dynasty and the Republic of China years were the most prosperous. (Wang Haiqiang, 2022 interview)

In the “Yuán xiāo jié miào huì” of Ningcheng, from 1743AD—1965AD, the form of performance was monotonous, with only two Musical Instruments, “dà gǔ” and “chǎ”, and its social function was only one sacrificial function. Because people in this period were underdeveloped in science and technology, the local people grew crops basically by weather and luck, so people mostly hoped for good weather and the blessing of gods. Can have a good harvest. During this period, the performances of the Ningcheng “Yuán xiāo jié miào huì” included stilts, lanterns and puppet performances (figure 27), which were simple in implementation and small in scale. Most of the performances were related to sacrifices. (Guoan Lv, 2019, interview)

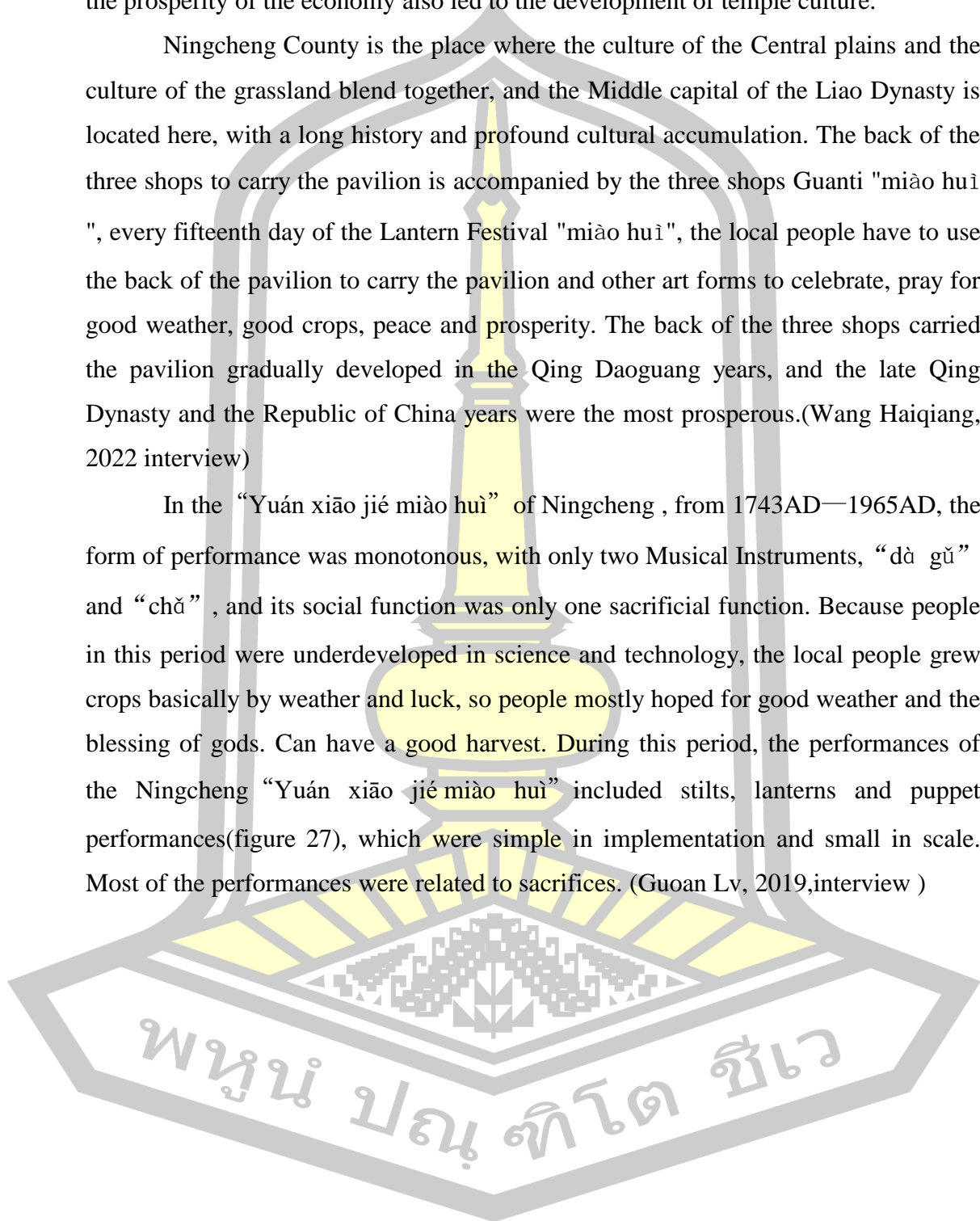




Figure 27. “miào huì” performing artists in 1960

Source: Guoan Lv (2019)

2. History of “Yuán xiāo jié miào huì” in (1965AD—1983AD)

However, from the beginning of the Cultural Revolution in 1965, this cultural event was destroyed (see figure28) and stopped, and it was not until 1983 that the performances of the “Yuán xiāo jié miào huì” in Ningcheng City were resumed. However, due to the influence of the Cultural Revolution, the music culture of Ningcheng “Yuán xiāo jié miào huì” developed very slowly during this period.

During this period, a large number of temples in the area were destroyed and destroyed, and the Lantern Festival “miào huì” culture was also canceled, until the Cultural Revolution was canceled, and the music culture was gradually restored after 18 years of stagnation. (Guoan. Lv,2020, interview)

In the 18 years period from 1965AD—1983AD, the content, form and scale of Ningcheng “Yuán xiāo jié miào huì” were not well established and developed. On the contrary, from 1965 AD—1976AD, the music culture of Ningcheng “Yuán xiāo jié miào huì” was also damaged to a considerable extent, and many temples, including Guanti Temple, were also destroyed. The few garments were also burned and destroyed, leaving no more energy or time for the development of this cultural

activity. It was not until around 1980AD, after the end of the Cultural Revolution, that the “Yuán xiāo jié miào huì” of Ningcheng began to be held again. In this period, “lǎ ba and “luó” were added to the musical performances. With the addition of “lǎ ba”, the content of the performances became more abundant. The social function of Ningcheng “Yuán xiāo jié miào huì” has increased the function of blessing, and people's desire to pursue personal health and safety has become stronger. During this period, the “miào huì” performances mainly added land boats and dragon dances, not well established and developed. (Haifu Wang, 2023, interview)



Figure 28. The destroyed of Guandi Temple in 1970

Source: Guoan Lv (2019)

3. History of “Yuán xiāo jié miào huì” in (1983AD - 2023AD)

In 1983, Ningcheng Country was independently established as a city, and its economic and cultural life became richer. The government also paid more and more attention to this cultural activity. So far, it has received support from many aspects and achieved greater development.

The restoration and rectification of the folk Guandi Temple experienced the process of coordination between the folk organizations composed of village farmers

and the township management departments. In 1988, the legend of “Guandi” temple, appearance spread among the people. Later, the Guandi Temple was restored on the original site through public fundraising. The funding for the temple came from the investment of more than 1,000 farmers in the village, whether Han or Mongolian, they all said that it was our village's business. Everyone has a hand in the collective. Small temples were gradually built, and the square in front of the temple was very open. At first, the town administration did not agree to call it "Guandi Temple", renamed it "Cultural Palace", and did not allow incense burning. Burning incense is the custom of the people, and after negotiation, the temple added the statue of Shakyamuni to burn incense. The people of Sanmiao Village believe that placing the Buddha statue of Sakyamuni is not the original tradition of the village, its tradition is the master temple. The government administration believes that Buddhist temples need to be approved by the relevant departments and cannot be managed by the civil organizations of the village community, so after mutual coordination, the administration agreed to restore the original Guandi Temple to be managed by the civil organizations of the three dian villages. There are 7 people in the “miào huì” organization of the three stores, including 1 person in the general assembly, 1 person in the general assembly, 2 people in the deputy association, 1 person in the accountant, 1 person in the cashier, and 1 person in the article management. The responsibility of the “miào huì” organization is to manage the temple and be responsible for the overall organization of the “miào huì”, including: 1) responsible for raising, building and maintaining the Guandi Temple in the village, and responsible for the public security work in peacetime, especially the “miào huì”; 2) Responsible for the organization of three “miào huì” within a year, including the layout of the “miào huì” venue, ritual procedures, rehearsal of the “miào huì” folk art, the route of the performance, the collective dining of the “miào huì” and the transfer and allocation of various work personnel. 3) The income of the “miào huì” is used for the maintenance of the temple, the purchase of performance costumes, collective dinners and other public projects. Income and expenditure are posted. Members of civil society organizations are the core force in restoring the old temple.

With the development of the country's situation and the awareness of the villagers, the “miào huì” and activities have also injected new elements, people are no longer simply burning incense to worship Buddha, seeking God blessing, but the activity as a cultural entertainment, physical fitness of the people's activities, the three “miào huì” performance of the types of file, the number of actors, the number of viewers has reached the highest.(LiuFangyuan,2021, interview)

From 1983AD—2023AD, the Ningcheng “Yuán xiāo jié miào huì” was further developed and changed, thanks to the support of the government and the help of many civil volunteers. In 1985, the Guandi Temple was rebuilt with the financial support of the government and local people, and it was expanded on the basis of the original scale. In the performance form of Ningcheng “Yuán xiāo jié miào huì” , "Taigebeige" won the title of intangible cultural heritage of Inner Mongolia Autonomous Region in 2017. During 1983AD—2023AD, the musical form of Ningcheng “Yuán xiāo jié miào huì” was more abundant (see figure29), mainly due to the addition of several horns and “dà gǔ” , which made the music more magnificent, larger in scale and more shocking. Its social functions are also much richer than before, according to the author's interview and investigation, summed up more commercial functions, cultural functions, entertainment functions, exercise functions and so on. In the content of the performance increased the flower basket, lion dance, carrying the pavilion and other forms of performance, the number of people is also much more than before. (Guoan Lv ,2022,interview)

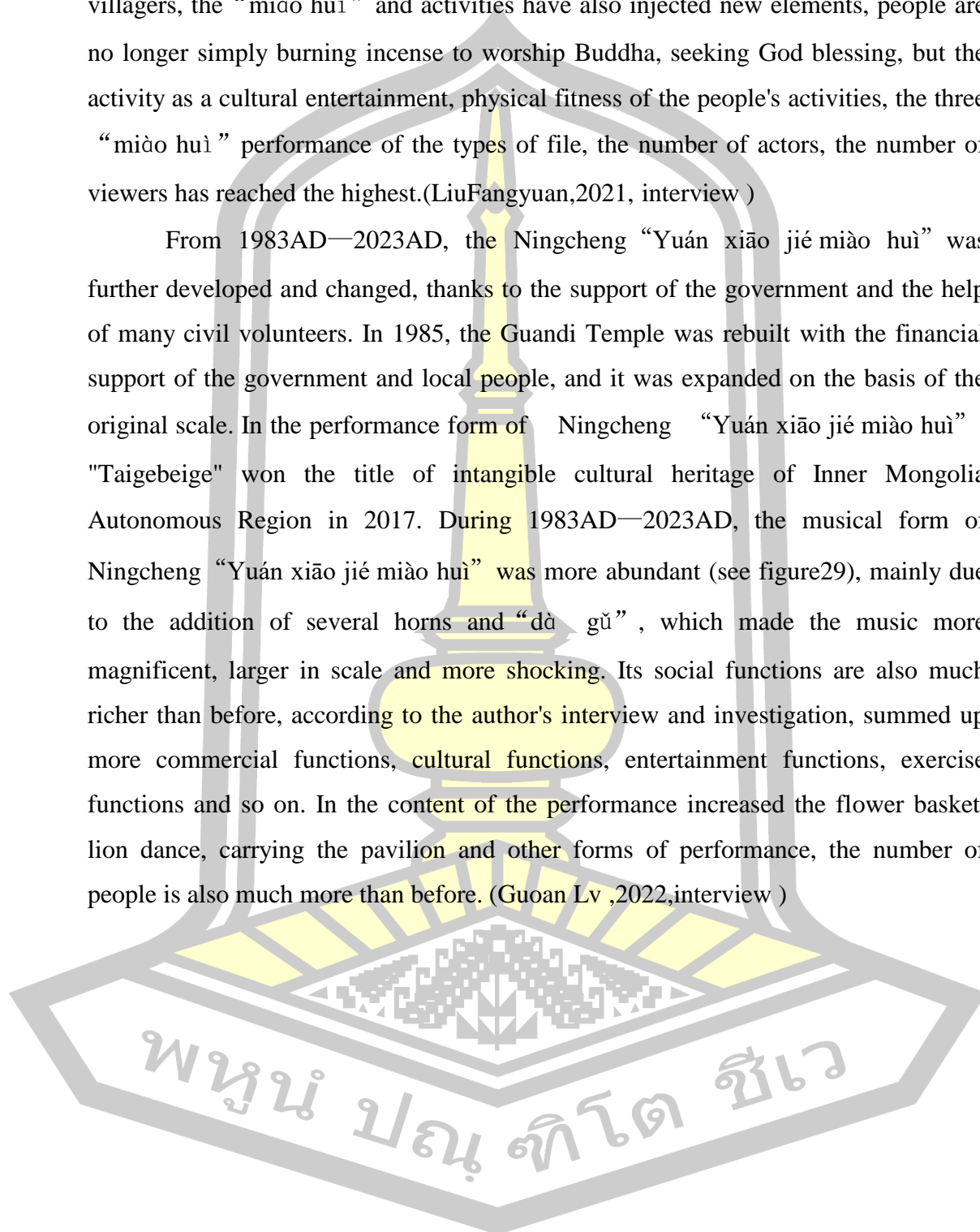




Figure 29. A lively stilt show

Source: Weiping Yuan (field work 2022)

4. Development of “Yuán xiāo jié miào huì” in Ningcheng city

Because of its unique geographical location, the size of the “miào huì” is getting bigger. Since the establishment of the Folk Art Association, June 24 every year has been designated as the farmers' Cultural Festival, and by 2021, the festival has been held for 13 sessions. (Guoan Lv, 2023 interview)

Every year during the “Yuán xiāo jié miào huì” on the fifteenth day of the first month, Xinshi disciples from all over the world, from thousands of miles away, came to the “miào huì” to burn incense and make vows. The square outside the temple was filled with “lǎ ba” and “dà gǔ” and a sea of people. People danced yangko, played dragon lanterns, ran on land boats, walked on stilts, held flower basket meetings, carried and carried pavilions. There were also performances such as wrestling of Tartars, Lantern Master's sedan chair, Lantern Lady riding on a donkey, scattering street lamps, and face puppets, attracting the people from all over the surrounding towns. Every Lantern Festival on the fifteenth day of the first month,

people will come to the square in front of the temple, accompanied by the sonorous “dà gǔ” and cheerful horns, enjoy the twist, enjoy the singing, and the troupe has resumed its performance, which is the most grand and lively festival gathering of the local people.

The performances of the “Yuán xiāo jié miào huì” in Ningcheng have become a beautiful business card of the Ningcheng area, attracting tourists from all over the world, promoting the local folk culture and driving the development of the local economy. In recent years, it has also won many honors:

In May 2011, the back Pavilion and Lifting Pavilion of the three stores were selected into the intangible Cultural Heritage List of Inner Mongolia Autonomous Region (traditional dance 2019)

In July 2016, the three Dian Guandi Temple was designated as a key cultural relic protection unit by Ningcheng County.

In the first month of 2017, the three shops village on the fifteenth day of the first month of the “Yuán xiāo jié miào huì” unprecedented, county, city, district TV news programs repeatedly broadcast cultural activities thematic interviews and videos, CCTV morning program "News of the world" column in the first month of the sixteenth broadcast the three shops cultural Lantern Festival activities.

In July 2017, the “Yuán xiāo jié miào huì” on the fifteenth day of the first month of the three Shops village was selected into the intangible cultural heritage list of Chifeng City for protection.

In the first month of 2018 and 2019, the people's Government of Sanzuodian Town, relying on the Sanzuodian Art Association, held two sessions of the "Ningcheng City Folk Culture Tourism Festival and the fifteenth “Yuán xiāo jié miào huì” of Sanzuodian in the first month of the first month", and the village art groups of the town performed, achieving a complete success. (GuoanLv, interview2020)

The folk art of “miào huì” has a long history, and each performance has its own characteristics, which is a rare work of folk art outside the Fortress. In June 2009, Ningcheng City Culture, Sports, Radio and Television Bureau approved the establishment of "three shops among villagers Art Association" (Ning Wenfa [2009]19) (see figure 30), which is the first folk culture protection autonomous

organization in Chifeng City. After the establishment of the association, with the joint efforts of many members, the original ancient folk art has been excavated, inherited, innovated and developed, so that each file will increase the durability and performance. Dragon lantern, land boat, land Yangge, flower basket, stilts, car meeting, carrying pavilion, back pavilion each has its own advantages. In particular, back pavilion and carry Pavilion are unique in the north, and they have participated in literary and artistic performances organized by counties and cities for many times, which have been well received by the vast audience.

At present, under the active protection and inheritance of the government and non-governmental organizations, the art form of Ningcheng “Yuán xiāo jié miào huì” has been well protected and developed. In addition to performing in major festivals, it has become a beautiful business card in some cultural festivals and publicity culture. (Yancai Wang, 2023, interview)

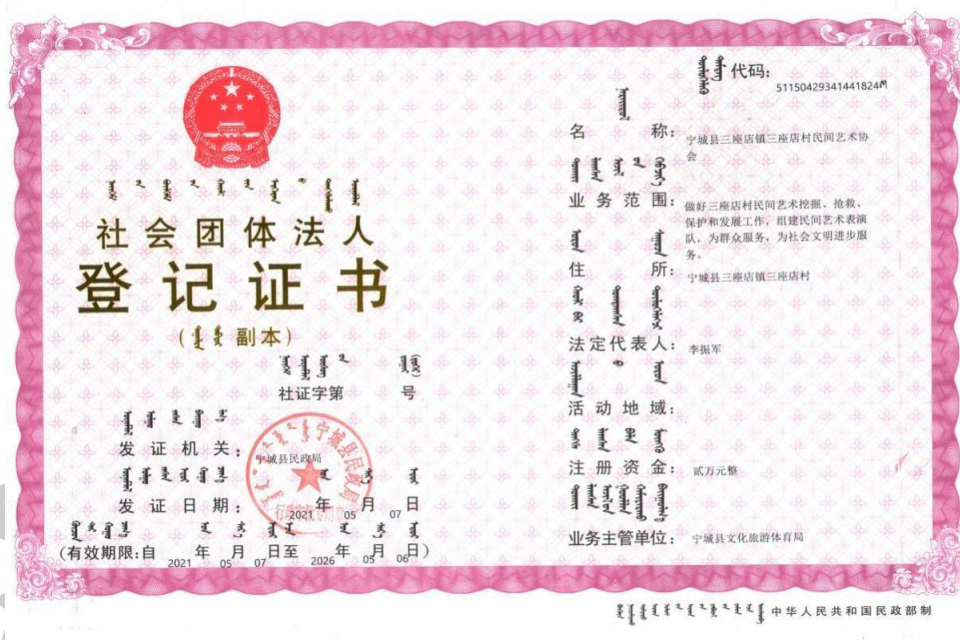


Figure 30. An art Association certificate from the government

Source: Weiping Yuan (2022)

Table 3. The historical stage of “Yuán xiāo jié miào huì” in Ningcheng

Period	Shape	Function	Performance form
1743AD—1965AD	The form is simple, only big “dà gǔ” s and “chǎ”	sacrifice	Stilts, lanterns, face puppets
1965AD—1983AD	Added “lǎ ba” and “luó”, single “lǎ ba”	sacrifices, blessings,	Stilts, lanterns, land boat, dragon dance
1983AD—2023AD	Rich form, Two or more “lǎ ba”, “dà gǔ”, small “dà gǔ”, “luó”, “chǎ”	sacrifice, blessing, entertainment, culture, commerce	Stilts, lanterns, face puppet, land boat, dragon dance, lion dance, flower basket, taigebeige.

Source: Weiping Yuan (2023)

Summary:

Through the research we can see that the history and development of the "Yuán xiāo jié miào huì" Music in Ningcheng City have the following three periods : from the Qing Dynasty Kangxi period to the Cultural Revolution period is the origin period (1743AD-1965AD), the form of "Yuán xiāo jié miào huì" in this period was monotonous and simple. From the Cultural Revolution to Ningcheng city establishment is a period of stagnation (1965AD-1983AD), the form of "Yuán xiāo jié miào huì" in this period was stagnant or even destroyed. From the establishment of Ningcheng city to 2023 is the development period (1983AD-2023AD), this period of "Yuán xiāo jié miào huì" is rapid development and prosperity. Now "Yuán xiāo jié miào huì" in Ningcheng city is still change and development.

CHAPTER V

The Musical characteristics of “Yuán xiāo jié miào huì” in Ningcheng City, Inner Mongolia Autonomous Region, China

In the musical performance of the “Yuán xiāo jié miào huì” in Ningcheng, the main accompaniment instruments include “lǎ ba” , “dà gǔ” , “luó” and “chǎ” . “lǎ ba” is the only melodic instrument, and “dà gǔ” , “chǎ” and “luó” are the accompaniment instruments. Several kinds of instruments vary according to different performances. There are a lot of music in Ningcheng “Yuán xiāo jié miào huì” . This paper mainly selects five pieces of ritual music to analyze. These five pieces of music are the most commonly used, the most familiar and the most representative music in Ningcheng “Yuán xiāo jié miào huì” .

In this chapter, the author mainly uses the western music analysis theory to analyze musical instrument, the score, musical melody, structure and rhythm. The author uses the methods of musicology, acoustics and structure to explain the Musical Instruments used in the “Yuán xiāo jié miào huì” of Ningcheng. the sound principle and the production structure.

The five pieces of music choose to study are the “Yanggewu”, “Jiuyuejiuedejiu”, Qianfudeai”, “Dahuajiao” and “Xiaobainian”, because they are most important and representative pieces in the ceremony of Ningcheng “Yuán xiāo jié miào huì” . They are respectively the pieces representing the beginning of the ceremony, the pieces representing the progress of the ceremony, and the pieces in the progress of the activity are divided into fast, medium and slow songs. The last piece is the music for the end of the ceremony. And these five pieces of music can almost fully show the musical characteristics of the “Yuán xiāo jié miào huì” in Ningcheng.

1. Musical Instruments used in the Ningcheng “Yuán xiāo jié miào huì”

1.1 “lǎ ba” (Suona)

1.1.1 The origin of “lǎ ba”

1.1.2 The structure of “lǎ ba”

1.1.3 The sound of “lǎ ba”

1.1.4 The types of “lǎ ba”

1.2 “dà gǔ” (Drum)

1.2.1 The origin of “dà gǔ”

1.2.2 The structure of “dà gǔ”

1.2.3 The sound of “dà gǔ” s

1.2.4 The types of “dà gǔ” s

1.3 “chǎ” (Cymbal)

1.3.1 The origin of “chǎ”

1.3.2 The structure of “chǎ”

1.3.3 The sound of “chǎ”

1.3.2 The types of “chǎ”

1.4 “luó” (Gong)

1.4.1 The origin of “luó”

1.4.2 The structure of “luó”

1.4.3 The sound of “luó”

1.4.4 The types of “luó”

2. Song analysis of “Yuán xiāo jié miào huì” in Ningcheng city

2.1 The song analysis of “Yanggewu”

2.1.1 The song of “Yanggewu”

2.1.2 The structure of “Yanggewu”

2.1.3 The melody of “Yanggewu”

2.1.4 The rhythm of “Yanggewu”

2.2 The song analysis of “Jiuyuejiuedejiu”

2.2.1 The song of “Jiuyuejiuedejiu”

2.2.2 The structure of “Jiuyuejiuedejiu”

2.2.3 The melody of “Jiuyuejiuedejiu”

2.2.4 The rhythm of “Jiuyuejiuedejiu”

2.3 The song analysis of “Qianfudeai”

2.3.1 The song of “Qianfudeai”

2.3.2 The structure of “Qianfudeai”

2.3.3 The melody of “Qianfudeai”

2.3.4 The rhythm of “Jiuyuejiuedejiu”

2.4 The song analysis of “Dahuajiao”

2.4.1 The song of “Dahuajiao”

2.4.2 The structure of “Dahuajiao”

2.4.3 The melody of “Dahuajiao”

2.4.4 The rhythm of “Dahuajiao”

2.5 The song analysis of “Xiaobainian”

2.5.1 The song of “Xiaobainian”

2.5.2 The structure of “Xiaobainian”

2.5.3 The melody of “Xiaobainian”

2.5.4 The rhythm of “Xiaobainian”

1. Musical Instruments used of “Yuán xiāo jié miào huì” in Ningcheng

1.1 “lǎ ba” (Suona)

1.1.1 The origin of “lǎ ba”

The “lǎ ba” is a Chinese double-reed woodwind instrument. As early as the 3rd century AD, with the opening of the Silk Road, the “lǎ ba” was introduced to China from Eastern Europe and West Asia, and is a member of the world oboe family. After thousands of years of development, “lǎ ba” has its unique temperament and timbre, and has become a representative national wind instrument in China. The “lǎ ba” has a magnificent tone and a cone-shaped body made mostly of rosewood and sandalwood. The top is a double spring plate made of reed connected to the body through a copper core, and the bottom is covered with a copper bowl. The “lǎ ba” also has a half-tone scale and a treble, which expands the musical range and improves the performance of the instrument. (See Figure 31)

The soprano “lǎ ba”, with its high pronunciation and strong appeal, was used to accompany folk “dà gǔ” lessons and local folk operas in the past. After

continuous improvement, it developed into the traditional “lǎ ba” and key “lǎ ba”, which enriched the playing skills and improved the expressive force. It has become a unique solo instrument and is also used in orchestras and symphonic ensembles. (YongLiu,2019, interview)

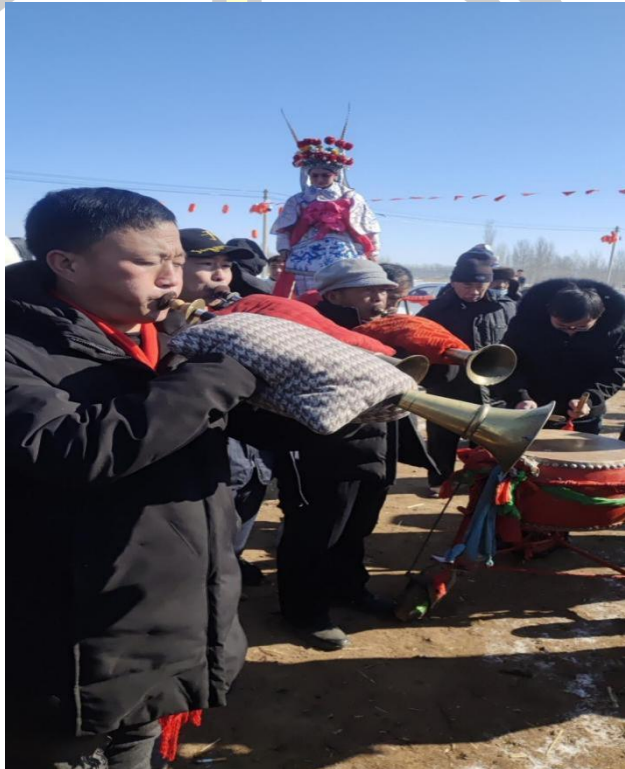


Figure 31. The picture of “lǎ ba” performance

Source : Weiping Yuan(field work 2022)

1.1.2 The structure of “lǎ ba” :

The “lǎ ba” is composed of five parts: (see Figure 32)whistle, qi plate, raider, pole and bowl. There are eight sound holes in the wooden pole, and the top of the pole is equipped with a copper penetrator, which is covered with a gas plate and a reed whistle, and a bowl is placed at the bottom of the pole. The “lǎ ba” is composed of four parts: a double-reed whistle (made of reed), a core (made of copper), a pole (white wood, mahogany, and old mahogany), and a copper bowl (trumpet shape). The size of the “lǎ ba” varies according to the tone of the “lǎ

ba” . The higher the tone, the smaller the “lǎ ba” is. In addition to Ban Da, Ban II and Xiao Hai Di and white wood, others are made for redwood, professional high-end products for old redwood and old material old redwood production.(Wenliang Lan, interview 2020)



Figure 32. Structure of “lǎ ba”

Source :Weiping Yuan (2023)

1.1.3 The sound of “lǎ ba” :

It is well known that sound is produced by the vibration of objects. Similarly, the sound of “lǎ ba” is formed by the interaction of multiple vibration factors such as reed and resonator. In popular terms, the “lǎ ba” player blows air into the whistle, causing the whistle to vibrate, and then through the vibration and amplification of its wooden pole and copper trumpet, the “lǎ ba” can produce its special sound and large volume.(see figure 33) “lǎ ba” is a traditional folk musical instrument, and its sound principle mainly includes the following aspects:

1)Resonance tube of the “lǎ ba” : The “lǎ ba” is composed of a chorus tube and a mouthpiece, of which the resonance tube is the main part of the “lǎ ba”

sound. The air inside the resonator tube is vibrated by the mouthpiece and resonates to produce sound.

2) “lǎ ba” scales: “lǎ ba” scales are controlled by holding down the finger holes on the resonant tube. Different finger holes correspond to different pitches, and players can switch different pitches by controlling the opening and closing degree of finger holes.

3) “lǎ ba” mouthpiece: “lǎ ba” mouthpiece is the key part of “lǎ ba” sound. By blowing and adjusting the mouth shape, the player causes the air to vibrate at the mouthpiece, and this vibration will be transmitted to the interior of the resonance tube, thus producing sound.

4) Oral resonance of “lǎ ba” : When playing “lǎ ba” , players also need to adjust the oral resonance to achieve a richer tone effect. Different mouth movements and ways of resonating can produce different timbre.

In short, the sound principle of “lǎ ba” is based on the phenomenon of air vibration and resonance. Players control the pitch and timbre of “lǎ ba” by blowing the mouth, controlling the finger hole and adjusting the mouth shape.

1.1.4 The types of “lǎ ba” :

“lǎ ba” has many varieties and can be divided into different kinds according to different classification criteria(Figure 33). There are five kinds according to the length of the rod:

Small “lǎ ba” : The rod is 22 ~ 30 cm long. The most commonly used one is the one with a rod length of 23 cm (also known as "three crunch"). It is popular in Guangdong, Guangxi, Fujian, Hunan and Jiangxi provinces. Soft and ethereal in tone, it is mostly used for solo or ensemble, especially for Erhu and other ensembles, and is often used as accompaniment for singing and dancing, among which the popular “lǎ ba” in Hunan Province is also used as accompaniment for rap music "

“lǎ ba” ". The whistles used vary from place to place, from reeds to wheat stalks, and from brown-purple gummy insect shells (but very soft when blown). “lǎ ba” in Huichang, Jiangxi Province, Raizi is made of silver, the diameter of the upper and lower mouth is very different, and in the lower end of the raizi to the upper end of the

eighth hole in the pipe, there is a middle pipe, the sound is unique. Together with string instruments such as Erhu, it is more pleasant to play. It is popular in Guangdong, Guangxi, Fujian, Hunan and Jiangxi provinces.

Hadi: The sound is magnificent, soaring into the sky. It is popular in Jiangsu, Zhejiang and Anhui provinces.

“lǎ ba” : The rod is 32 ~ 40 cm long. The most commonly used is a rod length of 37 cm (aka "black rod"). It is popular in Jiangsu, Zhejiang and Anhui provinces. The volume is between small and large “lǎ ba”, and the tone is soft. It is often used for singing and dancing accompaniment. The medium and small “lǎ ba”, widely spread in the southern provinces of China, is called "Southern “lǎ ba”" in the north. “lǎ ba” volume is not small, used in song and dance accompaniment, very melodious.

Big “lǎ ba” : The rod length is 42 ~ 57 cm. The most commonly used is a rod with a length of 50 cm (aka "big pole"). It is popular in northeast China, Shanhaiguan and east Hebei. Whistles made of reed, whistles are mostly pocket-shaped, blowing up a magnificent sound, often used to play large-scale music.

Keyless “lǎ ba” : developed in the 1960s. The sound holes on the bar are arranged according to the twelve equal law, which improves the semitone and facilitates the modulation. There are four kinds of “lǎ ba” : high, middle, tenor and low. Compared with the traditional “lǎ ba”, the sound color is rich, the volume is larger, and the sound range is expanded.

“lǎ ba” is divided into three kinds according to the pitch of the barrel tone (with the pitch of the third hole as the key name) : high, middle and low:

Treble “lǎ ba” : Any “lǎ ba” with a sound above $\#f_1$ is a treble “lǎ ba” .

Alto “lǎ ba” : Those between f and f_1 are alto “lǎ ba” .

Bass “lǎ ba” : The bass “lǎ ba” below .

For example, a “lǎ ba” with a barrel tone of a_1 is called a D tenor “lǎ ba” .

The “lǎ ba” with the barrel tone of a is called the medium-tone “lǎ ba” .



Figure 33. The picture of “lǎ ba”

Source: Weiping Yuan (2022)

1.2 “dà gǔ” (Drum)

1.2.1 The origin of “dà gǔ”

In ancient times, “dà gǔ” were revered as celestial artifacts, mainly as sacrificial instruments. “dà gǔ” were widely used in hunting campaigns. “dà gǔ” as a musical instrument began in the Zhou Dynasty. In the Zhou Dynasty, there were eight tones, and the “dà gǔ” was the leader of the group sounds. The so-called "drum and harp" in ancient literature means that before the harp was played (Figure 34), there was the “dà gǔ” sound as the guide. The cultural connotation of “dà gǔ” is extensive and profound, and the majestic “dà gǔ” is closely accompanied by human beings, and the ancient barbarity is gradually moving toward civilization. Vulgarly can be a folk celebration of “luó” and “dà gǔ” ,

and elegance can enter the temple sacrifices and court banquets. From the original pottery “dà g ŭ” , earth “dà g ŭ” , leather “dà g ŭ” , bronze “dà g ŭ” , has been developed to a wide variety of modern “dà g ŭ” , “dà g ŭ” are one of the most popular and widely used Musical Instruments. Some people believe that the earliest “dà g ŭ” should be used by ancient ancestors, pottery POTS, POTS and other living utensils evolved, unearthed pottery “dà g ŭ” s prove that as early as seven thousand years ago in the Neolithic Age has begun to have pottery “dà g ŭ” manufacturing. Pottery “dà g ŭ” , also known as earth “dà g ŭ” , are made of clay fired into a “dà g ŭ” frame and then covered with animal leather. In our country, the tradition of making pottery “dà g ŭ” with tile frames has been followed for a long time. Waist “dà g ŭ” , popular in the Tang Dynasty, the Tang Dynasty in addition to wooden materials, there are also ceramic as “dà g ŭ” material.

The appearance of the “dà g ŭ” is relatively early, from the unearthed cultural relics found today, it can be determined that the “dà g ŭ” has a history of more than 5000 years (taking the pottery “dà g ŭ” unearthed at the Dadiwan Site of Qin 'an in Tianshui, Gansu Province as an example). (See Figure 34) “dà g ŭ” have appeared in the primitive society of China. People beat stone tools for dancing. After entering the pottery era, people can use clay to fire into "drum", and grass made of “dà g ŭ” sticks to beat, such as "Liji. Ming Tang position" drum glander and grass, Yi Jai's music also." Later, the combination of local “dà g ŭ” , reed flute and other Musical Instruments with song and dance is the ancient "music", that is, song, dance and music three integrated into the music and dance prototype. Entering the Zhou Dynasty, Tu Gu has been used for various sacrifices and rituals in the country, according to the provisions of the Zhou Rites: "Where the country is praying for the year in Tian zu, blowing teminatu, striking Tu Gu, to Dongtian Jun." The national festival wax is blowing intemational ode, striking the “dà g ŭ” , to the old thing "(" intemational" word is the ancient place name, this Binxian, Xunyi County, Shaanxi Province, for the farming nation, Han ancestors and farming culture of the origin of

the place), that in praying for a good harvest and the end of the festival wax, with inspiration to please the gods.(JunChen. 2013)

The Zhou Dynasty was a period of high development of farming culture. The state set up a special organization to manage “dǎ gǔ” music, set up an official position named "drum man", and formulated a set of “dǎ gǔ” music system. "Zhou Li" drum people, hand teaching six “dǎ gǔ” and four gold sounds, to section vocal music and military, to Zhengtian service", since then encouraged more standardized for a variety of sacrifices, military, labor and other activities. The development of earthen “dǎ gǔ” into clay or logs made of “dǎ gǔ”, covered with animal skin “dǎ gǔ” made of "leather “dǎ gǔ”, is another leap in “dǎ gǔ” and encouragement, and also related to the worship of natural phenomena and the concept of witchcraft at that time. People put the roar of the thunder in the sky, the warmth of the spring climate, the dynamic growth of all things, the sound of sound, etc., are integrated into the physical object and concept of the "drum", that the “dǎ gǔ” has extraordinary divine power, the “dǎ gǔ” can attract rain like thunder, moistening the growth of crops. Therefore, "Yi" has the sayig of "thunder after “dǎ gǔ”; "Custom" interpretation: "drum, Guo also, the vernal equinox sound." All things Guo skin armour, so called “dǎ gǔ”, "Shuowen Jiezi" interpretation is the same. In the ancient text, Guo Tongguo has the meaning of expansion, extension and growth, so the “dǎ gǔ” has become the spiritual force of the farming nation, inspiring people to engage in hard farming labor. There are also many accounts of “dǎ gǔ” in myths and legends, such as the "Classic of Mountains and Seas. The Great Wilderness East Classic": "There is a mountain in the East China Sea, seven thousand li into the sea. On the beast, like a cow, cang body without horns, a foot, access to the water will be wind and rain, its light such as the sun and moon, its sound such as thunder, its name is Kui. The Yellow Emperor, with its skin as a “dǎ gǔ”, peg with the bones of thunder beasts, the sound of a hundred miles, to the world." The dragon is a monster with one foot like a dragon, and the thunder beast is the god of thunder. Leather “dǎ gǔ” and “dǎ gǔ” sticks made from the skins and bones of this beast are naturally incomparable in sound and power. The legend about “dǎ g

ǔ” , which originated from the mythical age when man, God and beast were not divided, deepened the mystery of “dà g ǔ” in the minds of farming peoples. (HongJuanwang.2013)

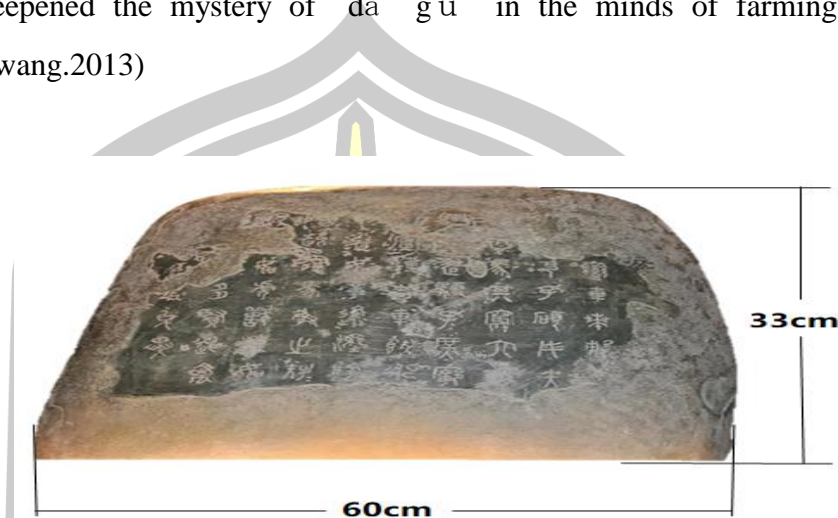


Figure 34. The earliest stone “dà g ǔ” in China - Chencang Stone “dà g ǔ”

Source: <https://image.so.com> (2022)

1.2.2 The structure of “dà g ǔ”

The structure of the “dà g ǔ” is relatively simple, which is composed of two parts: the “dà g ǔ” skin and the “dà g ǔ” body. The “dà g ǔ” skin is the vocal body of the “dà g ǔ” (See Figure 35), usually covered with animal leather on the “dà g ǔ” frame, after tapping or beating to vibrate it to make a sound. There are many kinds of Chinese “dà g ǔ” instruments, including waist “dà g ǔ” , pot “dà g ǔ” and so on. (Ming Yuan,2022,interview)





Figure 35. “dà gǔ” used in Ningcheng “Yuán xiāo jié miào huì”

Source: Weiping Yuan (field work 2023)

1.2.3 The sound of “dà gǔ”

The sound principle of the “dà gǔ” is produced by the joint action of the elasticity of the “dà gǔ” face and the resonance effect of the air. The details are as follows:

The elasticity of the “dà gǔ” head. The “dà gǔ” head is usually made of a thin film material when the “dà gǔ” head is being, when struck, it will bend and vibrate because the “dà gǔ” face has elasticity, the ability to store the energy of the knocking force, and in the form of vibration let it out.

The resonance effect of air. When the “dà gǔ” head vibrates, it causes the air molecules of the Zhou state to vibrate as well. These vibrating air molecules form compressed and sparse regions that produce sound waves. These sound waves travel through the air and eventually reach our ears, where we can hear the sound of the “dà gǔ” .

In addition, the pitch and volume of a “dà gǔ” sound depend on the vibrational frequency and volume of the “dà gǔ” head amplitude, and the way other parts vibrate. (Yangyang Lan, 2020,interview)

1.2.4 The types of “dà gǔ”

There are many types of “dà gǔ” , common ones include:

1. Big “dà gǔ” : Big “dà gǔ” is the most common type of “dà gǔ” in traditional Chinese music, usually used to create rhythm and play with other instruments.

2. Snare “dà gǔ” : Snare “dà gǔ” is a small size “dà gǔ” , often used to show light rhythm is also one of the important instruments in traditional Chinese music.

3. Tang “dà gǔ” : Tang “dà gǔ” is a large “dà gǔ” , commonly used in various religious ceremonies, celebrations and weddings and other occasions.

4. Clapper “dà gǔ” : Clapper “dà gǔ” is an important instrument in Chinese folk music, often used in various occasions such as celebrations, festivals and weddings.

5. “luó” and “dà gǔ” : “luó” and “dà gǔ” is a musical instrument combination composed of “luó” and “dà gǔ” , often used to express a festive and lively atmosphere.

6. Flower “dà gǔ” : The flower “dà gǔ” is a folk performing art, often composed of a “dà gǔ” mer and multiple performers, expressing various emotions and moods through dance and movement.

These types of “dà gǔ” are widely used in different musical performances and cultural events.

1.3 “chǎ” (Cymbal)

1.3.1 The origin of “chǎ”

“chǎ” , also known as small “chǎ” originated in West Asia, popular in the Northern Wei Dynasty. After Ming and Qing dynasties, it became an important

accompaniment instrument for opera. “chǎ” : ancient called “chǎ”, copper plate, folk called “chǎ”. It's a common percussion instrument. (See Figure 36) Long history, strong expression. It is not only used in folk music, local drama, blowing music and “luó” and “dǎ gǔ”, but also widely used in folk songs and dances, entertainment and publicity activities of all ethnic groups. “chǎ” originated in West Asia, the earliest in Egypt, Syria, later in Persia, Rome and other ancient countries have spread; In the East, first seen in India, and then Central Asia, according to the "Northern Emperor. Shenwu Ji" records: “chǎ” are about 350 AD, with the "Tianzhu Music" into the Central Plains of China. At the beginning of the 6th century, “chǎ” were very popular among the people of Northern Wei Dynasty and were used in fan music very early. “chǎ” in the Sui dynasty nine music, has been used in Tianzhu, Xiliang, Qiuci, An Guo and Kang Guo five music. By the Tang Dynasty, “chǎ” were used in seven of the ten pieces of music, especially in Yan music, and there were regular “chǎ” and bronze “chǎ”. In the frescoes of the Sui and Tang dynasties in the Thousand Buddha Caves of Dunhuang and in the stone carvings of the tomb of Wang Jian, Emperor of the Former Shu of the five dynasties in Chengdu, there are already figures of people striking bronze “chǎ”. (XingYuan, 2019, interview)



Figure 36. “chǎ”

Source: Weiping Yuan (field work 2023)

1.3.2 The structure of “ch ă ”

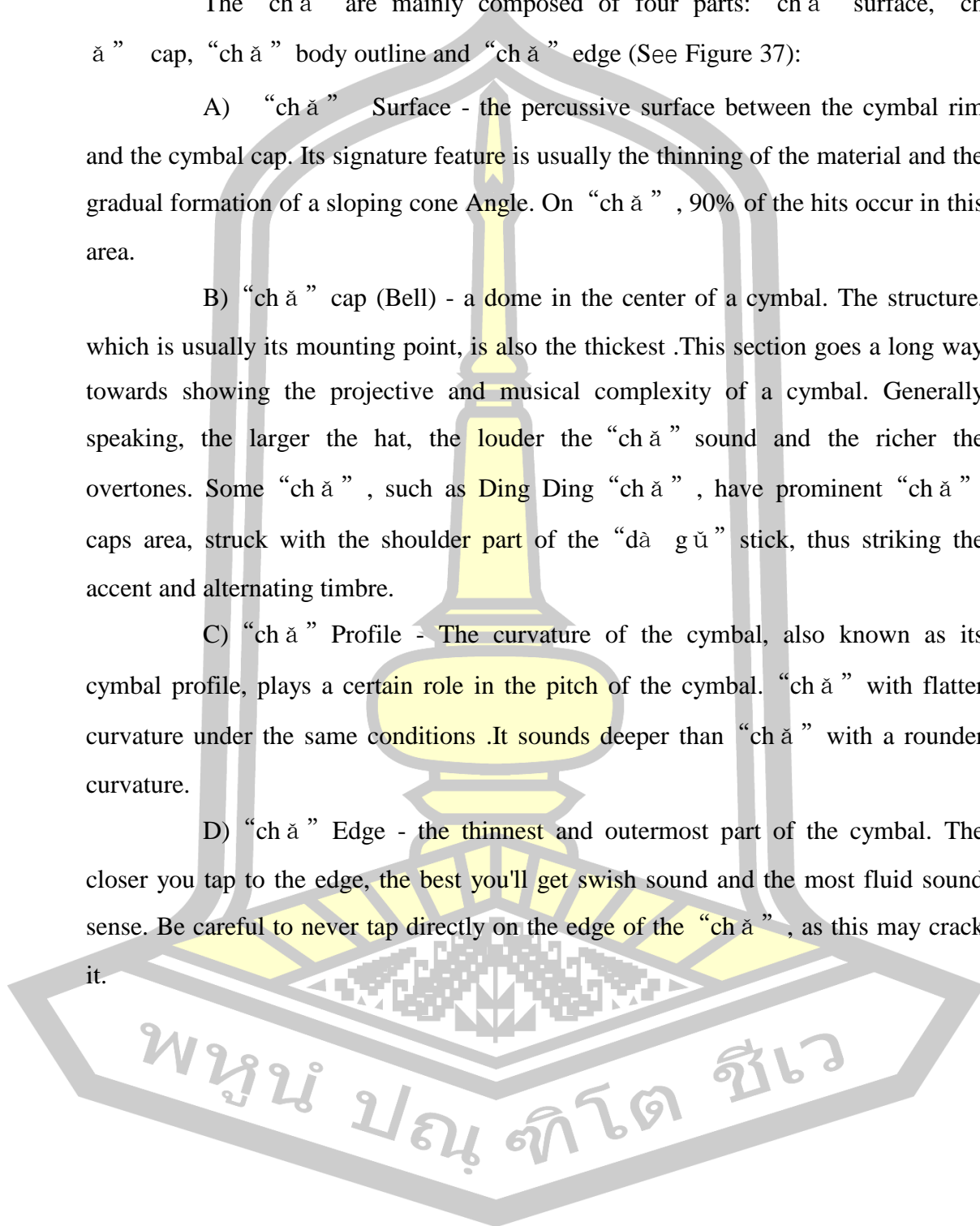
The “ch ă ” are mainly composed of four parts: “ch ă ” surface, “ch ă ” cap, “ch ă ” body outline and “ch ă ” edge (See Figure 37):

A) “ch ă ” Surface - the percussive surface between the cymbal rim and the cymbal cap. Its signature feature is usually the thinning of the material and the gradual formation of a sloping cone Angle. On “ch ă ” , 90% of the hits occur in this area.

B) “ch ă ” cap (Bell) - a dome in the center of a cymbal. The structure, which is usually its mounting point, is also the thickest .This section goes a long way towards showing the projective and musical complexity of a cymbal. Generally speaking, the larger the hat, the louder the “ch ă ” sound and the richer the overtones. Some “ch ă ” , such as Ding Ding “ch ă ” , have prominent “ch ă ” caps area, struck with the shoulder part of the “dà g ǔ ” stick, thus striking the accent and alternating timbre.

C) “ch ă ” Profile - The curvature of the cymbal, also known as its cymbal profile, plays a certain role in the pitch of the cymbal. “ch ă ” with flatter curvature under the same conditions .It sounds deeper than “ch ă ” with a rounder curvature.

D) “ch ă ” Edge - the thinnest and outermost part of the cymbal. The closer you tap to the edge, the best you'll get swish sound and the most fluid sound sense. Be careful to never tap directly on the edge of the “ch ă ” , as this may crack it.



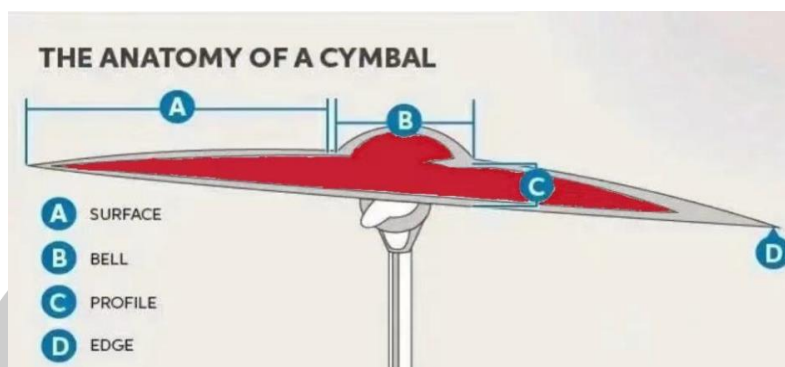


Figure 37. The structure of “ch ǎ ”

Source:<https://image.so.com> (2023)

1.3.3 The sound of “ch ǎ ”

Flat attack: two “ch ǎ ” are facing to knock (after knocking can open the dance), the sound is loud, the flat attack of the “ch ǎ ” is often used to enhance the brilliant atmosphere.

Muting: The two “ch ǎ ” do not immediately separate after hitting each other, that is, together, so that he emits a short and dull sound, and controls the aftersound as needed.

Hammer: Hit the “ch ǎ ” with a small hammer or chopsticks or sticks.

Grinding: Two “ch ǎ ” closed cross-grinding, can make a "rustling" sound, often used to express the sound of water and wind and the character's inner restless emotions.

Side hit: two “ch ǎ ” side hit, the pronunciation is more flat hit light.

Comparatively striking: One cymbal is horizontal, the other cymbal is erected, with the vertical percussion of the cymbal side of the cymbal, the horizontal cymbal concave, the sound is short and rapid flat percussion: the two “ch ǎ ” are facing the knock (after the knock can open the dance), the sound is loud, the flat percussion of the cymbal is often used to enhance the brilliant atmosphere.(Kun Jiang,2020,interview) (See Figure 38)



Figure 38. Cymbal playing

Source: Weiping Yuan (fieldwork 2023)

1.3.4 The types of “chǎ”

There are many types of “chǎ”, such as:

According to the size and weight of the “chǎ”, “chǎ” are divided into two light “chǎ”, water “chǎ”, small “chǎ”, small “chǎ”, etc. of which small “chǎ” and small “chǎ” have higher pronunciation, mostly used in Beijing Opera and other local operas in the martial arts or accompaniment to play Qu, often used with Feng “luó” and imitation Su “luó”; Double light “chǎ” and water “chǎ” have lower pronunciation and are mostly used in literary opera, in conjunction with tiger tone “luó” or Zhongtang “luó”, of which double light “chǎ” are the main accompaniment for Cantonese opera.

According to the different “chǎ”, “chǎ” are divided into stomp “chǎ”, ding ding “chǎ”, water “chǎ”, hanging “chǎ”, anti- “chǎ”, anti-cave “chǎ”, and so on.

“chǎ” are percussion instruments, and we sometimes see water “chǎ” and cave “chǎ” in “dà gǔ” sets.

1.4 “luó” (Gong)

1.4.1 The origin of “luó”

“luó” is one of the earliest Musical Instruments used by the ancient Pu and Luoyue people. In 1978, a Baiyue “luó” dating from the early Western Han Dynasty was unearthed from the Luobowan No.1 Tomb in GUI County, Guangxi (also known as Bushan County in the Qin and Han Dynasties (Figure 39). The “luó” was nearly round, with a transverse diameter of 32.1 cm and a longitudinal diameter of 33.4 cm and a 22 cm umbilical diameter. This is the earliest known “luó” in China. It can be seen that “luó” have a history of more than two thousand years in China. With the southern expansion of the Qin and Han dynasties, the Baiyue area was incorporated into the territory of China, and the “luó” gradually spread to the mainland, reaching the Central Plains in the early 6th century, but it was recorded later. In the "Tongba" section of the "Music Annals of the Old Tang Dynasty" there is: "Tongba, also known as the copper plate, came out of Xixu and Nanman. The South man is several feet round". This circular "copper plate" of several feet is the earliest record of “luó” seeing in writing. (Old Tang books, music records. 1060)

Since the 20th century, “luó” have been widely used by all ethnic groups in folk entertainment, festival activities, local operas and folk music, and participate in various bands.



Figure 39. Baiyue “luó” of the Western Han Dynasty was unearthed in Guixian

County, Guangxi Province in 1978

Source :<https://image.so.com>(2022)

1.4.2 The Structure of the “luó”

The “luó” consists of three parts: the “luó” body, the “luó” frame (“luó” rope) and the “luó” mallet (see Figure 40). The “luó” body is made of copper, because it is made of "ringing copper", it is also known as "ringing device". The structure is relatively simple, the “luó” body is in the shape of a disc, surrounded by its own border fixed, with the “luó” hammer striking the central part of the vibration sound.

“luó” are metal percussion instruments. The “luó” is made of copper smelting, its structure is relatively simple, the “luó” body is a circular arc, surrounded by the “luó” body frame fixed, the performer with a wooden hammer hammer on the central part of the front of the “luó” body, vibration and pronunciation.

“luó” have no fixed pitch. Its sound is low, loud and strong, and the after sound is long and lasting. Usually, the sound of “luó” is used to express a warm or tense atmosphere and ominous omen, which has a very unique artistic effect.(Guoan Lv,2021,interview)



Figure 40. The Structure of the “luó”

Source: Weiping Yuan (field work 2023)

1.4.3 The sound of “luó”

The sound of the “luó” is made by striking the “luó” surface with a “luó” hammer, and the “luó” surface vibrates.

Generally, the central part is slightly convex, called umbilical, light or tang, is the main part of the pronunciation, the size of the umbilical, thickness and the proportion of the area of the “luó”, determine the pitch of the level, there are also a central part flat without umbilical or convex into a semicircle ball, these constitute the main characteristics of the “luó”. Between the umbilical and the edge of the “luó” is called the “luó” surface, "two" or "inside and outside eight", and there are two “luó” holes drilled on one side of the edge to tie the “luó” rope and facilitate carrying or hanging the “luó” frame. For a long time, through the continuous careful creation of people of all ethnic groups, due to the different application areas and occasions, a wide variety of “luó” have been formed in China. According to the shape characteristics, it can be divided into flat “luó”, umbilical “luó” and milk “luó”. According to the pronunciation level can be divided into bass “luó”, alto “luó” and treble “luó” three categories; According to the form of performance, it can be divided into two categories: single-sided “luó” and combined “luó”.

Among these “luó”, the small ones are only a few centimeters in diameter, while the large ones are more than one meter and a half in diameter. Not only are their shapes different, but also their timbre and effect have their own characteristics. At present, the more commonly used “luó” can be simply divided into four categories: big “luó”, small “luó”, palm “luó” and cloud “luó”. Big “luó” pronunciation is low, the edge of the “luó” drilling rope, the left hand lifted or hung on the rack, the right hand holding hammer play; Small “luó” pronunciation is higher, the surface of the “luó” is sloping, the “luó” umbilical is divided into large, medium and small three, there are treble, alto and bass points, no hole in the edge of the “luó”, no “luó” rope, the left index finger joint to lift the inner edge of the “luó”, the right hand with the “luó” plate percussion playing; The palm “luó” is the smallest of the “luó”. It is flat without umbilical surface and

shaped like a disk. It is placed in the palm of the left hand and the right hand holds the “luó” plate. The cloud “luó” is a musical instrument that can play melody in the “luó” (See Figure 41). It is composed of ten small “luó” , which are tied to the wooden frame with a rope. The handle is held in the left hand, and the “luó” hammer is played with the right hand. Since the 1960s, this combined type of “luó” has developed rapidly, and there have been new varieties such as set, row, plait, twenty-nine tone cloud “luó” , thirty-six tone and thirty-eight tone cloud “luó” .(Yunlong Zheng interview 2021)



Figure 41. “luó” performance

Source: Weiping Yuan (field work 2022)

1.4.4 The types of “luó”

For a long time, through the continuous careful creation of people of all ethnic groups, due to the different application areas and occasions, a wide variety of “luó” s have been formed in China. According to the physical characteristics can be divided into flat type “luó” , umbilical type “luó” and milk type “luó” three types; According to the pronunciation level can be divided into bass “luó” , alto “luó” and treble “luó” three categories; Press play the form can be divided into two categories: single-sided “luó” and combined “luó” .

Among these “luó” , the small ones are only a few centimeters in diameter, while the large ones are more than one meter and a half in diameter. Not only are their shapes different, but also their timbre and effect have their own characteristics. At present, the more commonly used “luó” can be simply divided into four categories: big “luó” , small “luó” , palm “luó” and cloud “luó” . Big “luó” sounds better low, the edge of the “luó” drilling rope, the left hand lifted or hung on the shelf, the right hand holding hammer play; Small “luó” pronunciation is higher, the “luó” surface is sloping, the “luó” umbilical is divided into large, medium and small three, there are treble, alto and bass points, “luó” without holes on the side, do not tie the “luó” rope, and lift the “luó” with the left index finger joint edge, right hand holding “luó” plate percussion; The palm “luó” is the smallest of the “luó” . It is flat without umbilical surface and shaped like a disk. It is placed in the palm of the left hand and the right hand holds the “luó” plate. The cloud “luó” is a musical instrument that can play melody in the “luó” . It is composed of ten small “luó” , which are tied to the wooden frame with a rope. The handle is held in the left hand, and the “luó” hammer is played with the right hand. Since the 1960s, this type of “luó” has developed rapidly, and there have been new varieties such as set, row, plait, qin, nine-tone cloud “luó” , thirty-six tone and thirty-eight tone cloud “luó” .

2. Song analysis of “Yuán xiāo jié miào huì” in Ningcheng city

In the “Yuán xiāo jié miào huì” of Ningcheng, I selected five song for analysis because they include the ceremony beginning music, fast music, medium-tempo music, slow music and ending music in the Ningcheng “Yuán xiāo jié miào huì” . This paper analyzes the song of the Ningcheng “Yuán xiāo jié miào huì” from several aspects such as the song score, song, structure, song melody and rhythm of each piece.

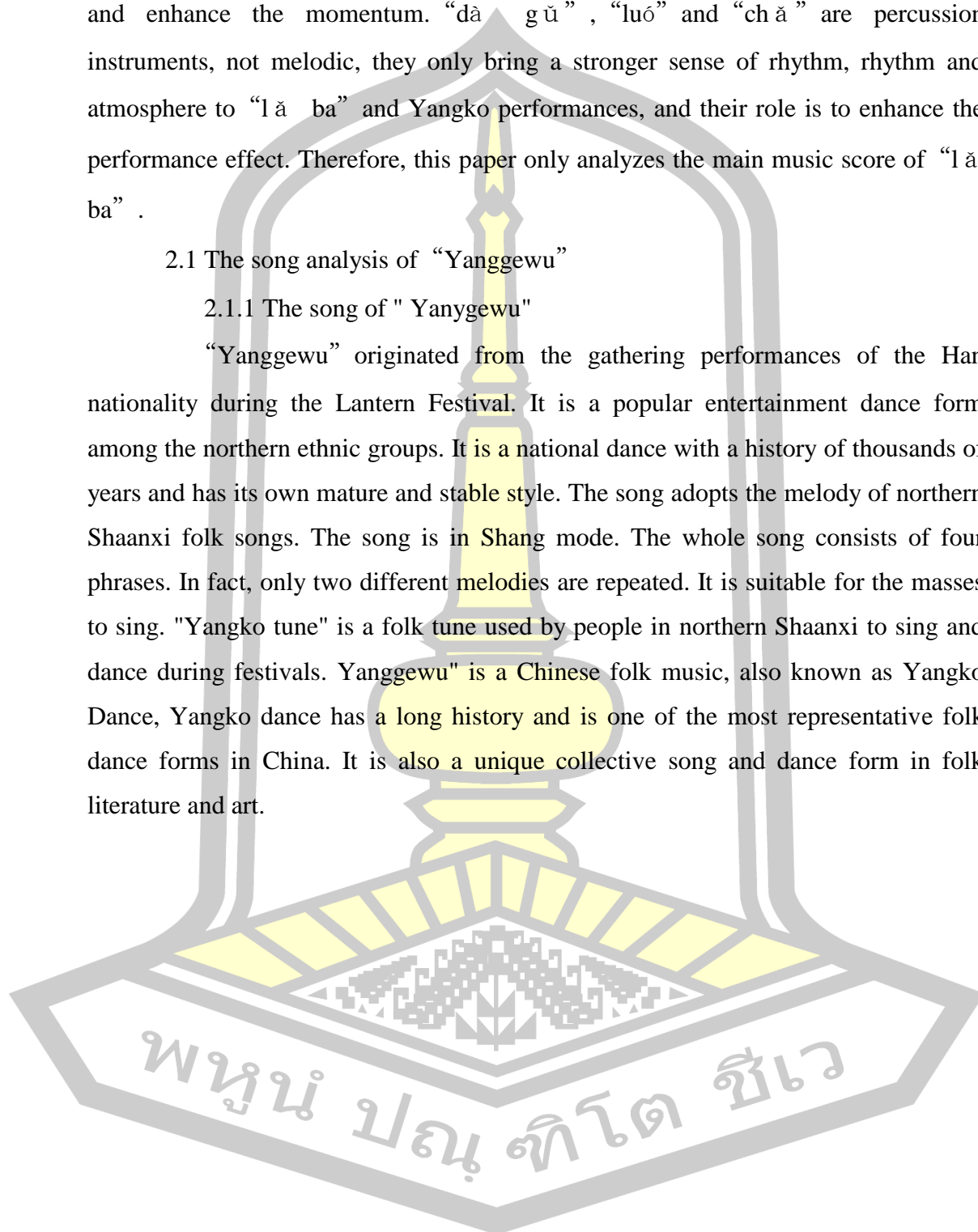
Because of all the music performed in the “Yuán xiāo jié miào huì” of Ningcheng, only the “lǎ ba” is a melodic instrument, usually two or three “lǎ

ba” play the same music at the same time, which is mainly to improve the volume and enhance the momentum. “dà gǔ”, “luó” and “chǎ” are percussion instruments, not melodic, they only bring a stronger sense of rhythm, rhythm and atmosphere to “lǎ ba” and Yangko performances, and their role is to enhance the performance effect. Therefore, this paper only analyzes the main music score of “lǎ ba”.

2.1 The song analysis of “Yanggewu”

2.1.1 The song of “Yanggewu”

“Yanggewu” originated from the gathering performances of the Han nationality during the Lantern Festival. It is a popular entertainment dance form among the northern ethnic groups. It is a national dance with a history of thousands of years and has its own mature and stable style. The song adopts the melody of northern Shaanxi folk songs. The song is in Shang mode. The whole song consists of four phrases. In fact, only two different melodies are repeated. It is suitable for the masses to sing. “Yangko tune” is a folk tune used by people in northern Shaanxi to sing and dance during festivals. Yanggewu” is a Chinese folk music, also known as Yangko Dance, Yangko dance has a long history and is one of the most representative folk dance forms in China. It is also a unique collective song and dance form in folk literature and art.



2.1.2 The structure of "Yanggewu"

Yanggewu

a (1-15) Allegretto $\text{♩} = 100$ Transcription by YuanWeiping

b (16-30)

Figure 42. song of "Yanygewu"

Source: Weiping Yuan (2023)

From the figure 42 show that this music structure "Yanygewu" is a(1-15)+b(16-30) (Figure 42). The mode is A major. It is mainly created for performances in "Yuán xiāo jié miào huì". Due to the rich and colorful dance styles of Yangko dance, it is very popular among the people. The Yangko dance team has The class

consists of more than ten to a hundred people, who dress up as characters from historical stories, myths and legends and real life while walking and dancing, changing the rhythm of the “dà gǔ” in various forms.

2.1.3 The melody of "Yanggewu"

The melody of "Yanggewu" music is beautiful and has local characteristics. The music features are very rhythmic and rhythmicity. The melody of the music is smooth and beautiful. People can easily remember this It has a unique melody, so almost everyone here will hum this melody, and they can't help but twist it.



Figure 43. melody of "Yanygewu"

Source: Weiping Yuan (2023)

2.1.4 The rhythm of "Yanggewu"

The rhythm of the "Yanggewu" is (2/4) happy and solemn, because this is the music played at the beginning of the ceremony in the Ningcheng “Yuán xiāo jié miào huì” ceremony. Because of the large crowd, the sound should be loud and the rhythm should be clear when playing this piece of music. The melody is simple, the rhythm is lively, and it is full of folk and rural flavor.

“dà gǔ” “luó”s and “chǎ” are the main rhythm instruments used in the “Yuán xiāo jié miào huì”. They have solos and ensembles. The music expressed varies in speed, and is usually played together with the “lǎ ba”. The rhythm of the big drum in this piece is very prominent and important, because it plays a role in calling people together and solemn.

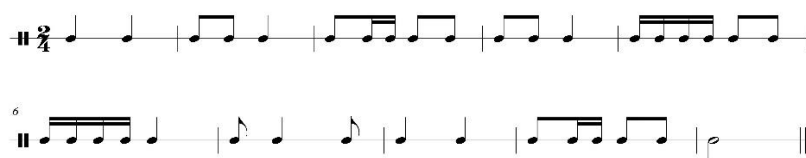


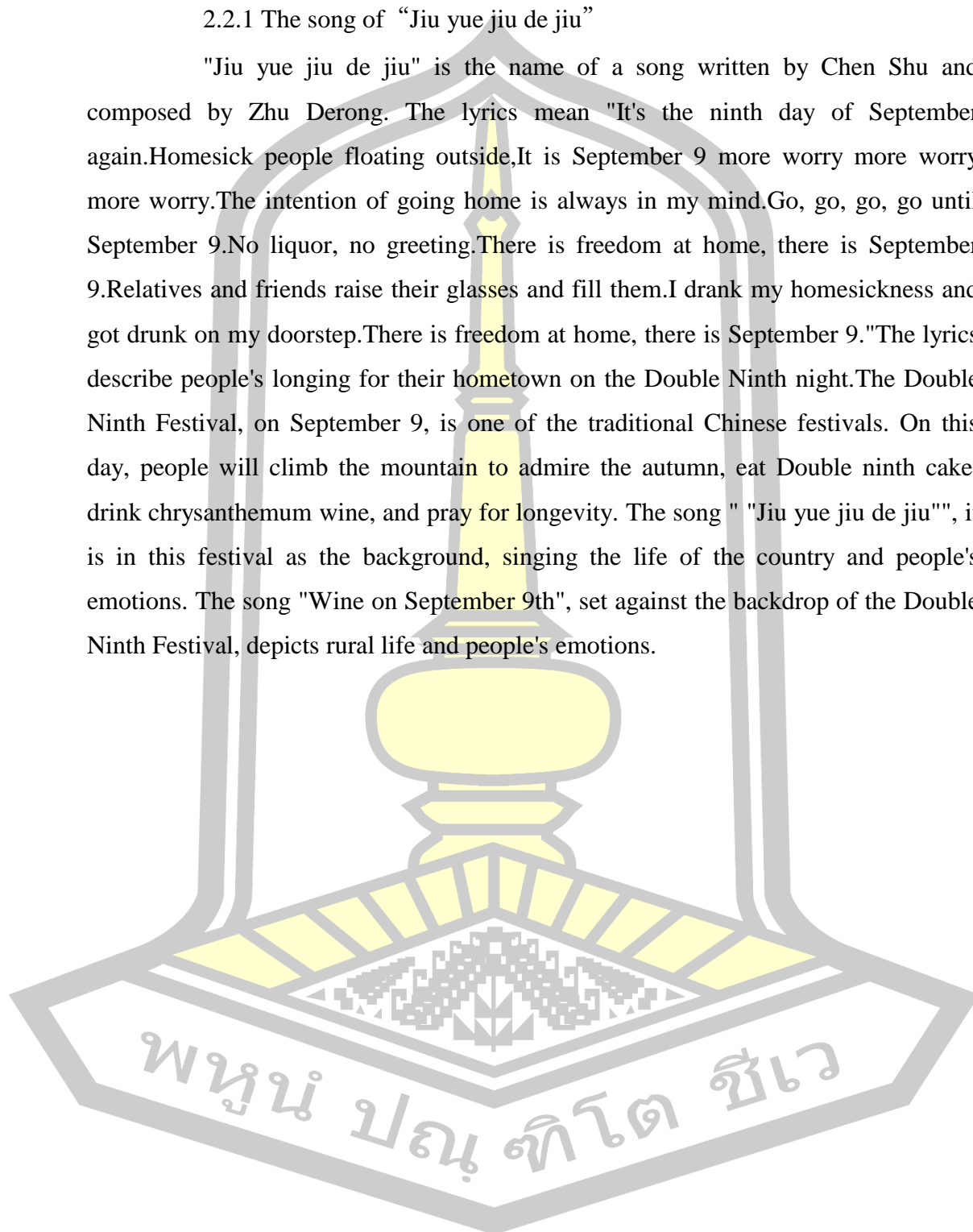
Figure 44. rhythm of "Yanygewu"

Source: Weiping Yuan (2023)

2.2 The song analysis of “Jiu yue jiu de jiu”

2.2.1 The song of “Jiu yue jiu de jiu”

"Jiu yue jiu de jiu" is the name of a song written by Chen Shu and composed by Zhu Derong. The lyrics mean "It's the ninth day of September again. Homesick people floating outside, It is September 9 more worry more worry more worry. The intention of going home is always in my mind. Go, go, go, go until September 9. No liquor, no greeting. There is freedom at home, there is September 9. Relatives and friends raise their glasses and fill them. I drank my homesickness and got drunk on my doorstep. There is freedom at home, there is September 9." The lyrics describe people's longing for their hometown on the Double Ninth night. The Double Ninth Festival, on September 9, is one of the traditional Chinese festivals. On this day, people will climb the mountain to admire the autumn, eat Double ninth cake, drink chrysanthemum wine, and pray for longevity. The song "Jiu yue jiu de jiu", it is in this festival as the background, singing the life of the country and people's emotions. The song "Wine on September 9th", set against the backdrop of the Double Ninth Festival, depicts rural life and people's emotions.



2.2.2 The structure of “Jiu yue jiu de jiu”

Jiuyuejiudejiu

♩ = 80 **a**(1-12) Transcription by YuanWeiping

b(13-18)

c (19-31)

Figure 45. The song of “Jiu yue jiu de jiu”

Source: Weiping Yuan (2023)

From the figure 45 show that this music structure of “Jiu yue jiu de jiu” is a(1-12)+b(13-18)+c(19-31) The piece is in the key of B flat. (Figure 45). The a section is the prelude, which expresses the motive and theme of the work, b is the

beginning part, describing the content and story of the work, Section c is the climax, which expresses the main characteristics and melody of the work. The song contains rich cultural connotation and life philosophy, and has become a classic work in Chinese music culture. Today, we can still feel the charm of traditional Chinese culture and the thick history through this song.

2.2.3 The melody analysis of “Jiu yue jiu de jiu”

This is a well-known song in Ningcheng area, so it was adapted as “lǎ ba” music in the Ningcheng “Yuán xiāo jié miào huì”, which is deeply liked by people. This music has a beautiful melody, cheerful rhythm and a strong sense of rhythm, so people can't help jumping up when playing the music. This music is generally used in stilts, land boat running, picking flower baskets and other forms of performance.



Figure 46. The melody of “Jiu yue jiu de jiu”

Source: Weiping Yuan (2023)

2.2.4 The rhythm of “Jiu yue jiu de jiu”

The music rhythm of “Jiu yue jiu de jiu” is (4/4) and magnificent momentum, music more magnificent. The speed is medium. Because this is a festival of up to tens of thousands of people, so the sound and scale of the music are grand, in the case of a large number of people want to ensure that everyone can hear the music, it must be the cooperation of the wind and percussion music, and in the “Yuán xiāo jié miào huì” of Ningcheng all the music is carried out without amplification equipment.

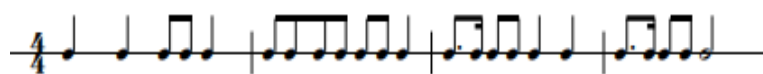


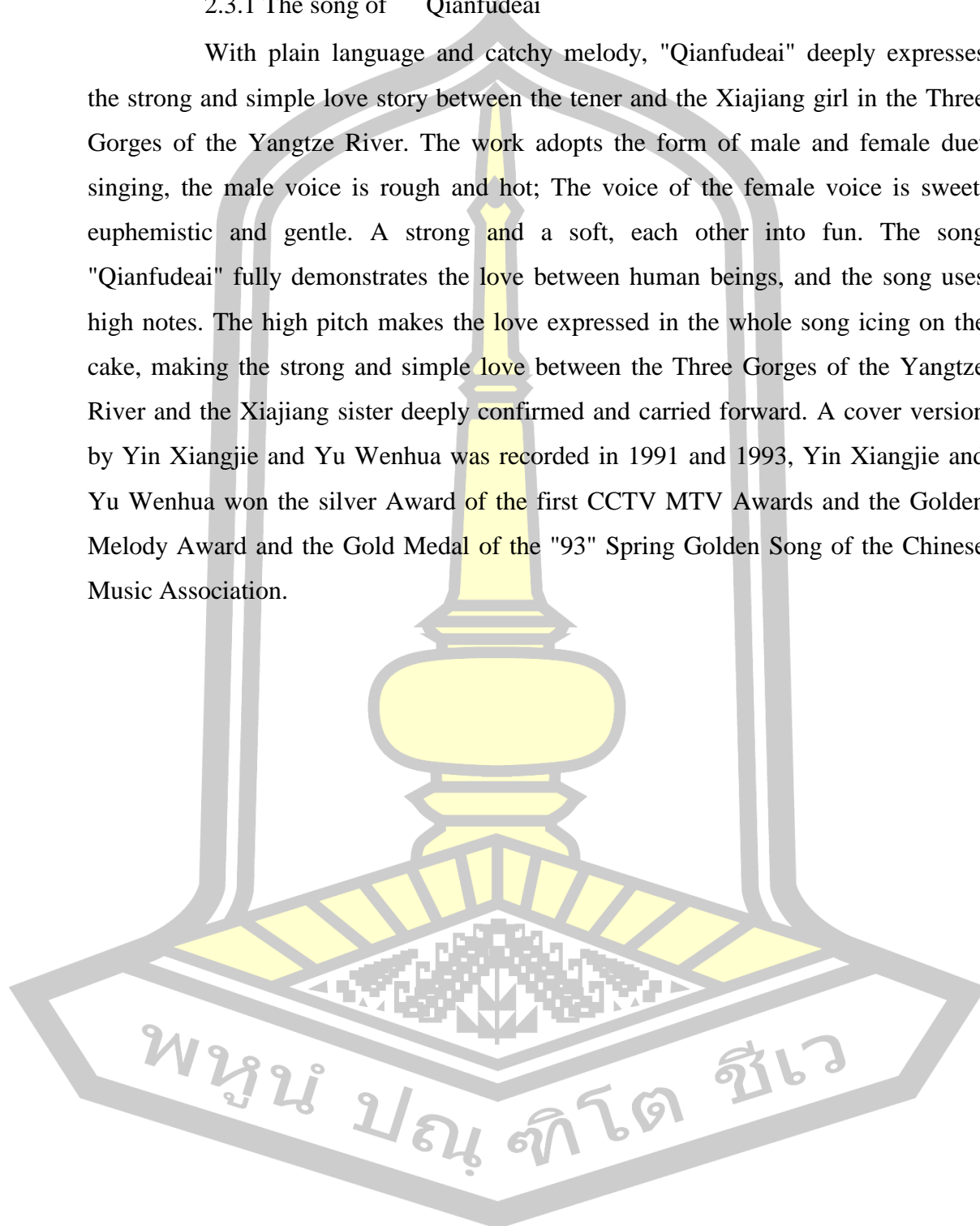
Figure 47. The rhythm of “Jiu yue jiu de jiu”

Source: Weiping Yuan (2023)

2.3 The song analysis of “Qianfudeai”

2.3.1 The song of “Qianfudeai”

With plain language and catchy melody, "Qianfudeai" deeply expresses the strong and simple love story between the tender and the Xiajiang girl in the Three Gorges of the Yangtze River. The work adopts the form of male and female duet singing, the male voice is rough and hot; The voice of the female voice is sweet, euphemistic and gentle. A strong and a soft, each other into fun. The song "Qianfudeai" fully demonstrates the love between human beings, and the song uses high notes. The high pitch makes the love expressed in the whole song icing on the cake, making the strong and simple love between the Three Gorges of the Yangtze River and the Xiajiang sister deeply confirmed and carried forward. A cover version by Yin Xiangjie and Yu Wenhua was recorded in 1991 and 1993, Yin Xiangjie and Yu Wenhua won the silver Award of the first CCTV MTV Awards and the Golden Melody Award and the Gold Medal of the "93" Spring Golden Song of the Chinese Music Association.



2.3.2 The structure of "Qianfudeai"

Qianfu de ai

$\text{♩} = 70$ **a(1-8)** Transcription by YuanWeiping

b(9-27)

c (28-31)

Figure 48. The song of "Qianfudeai"

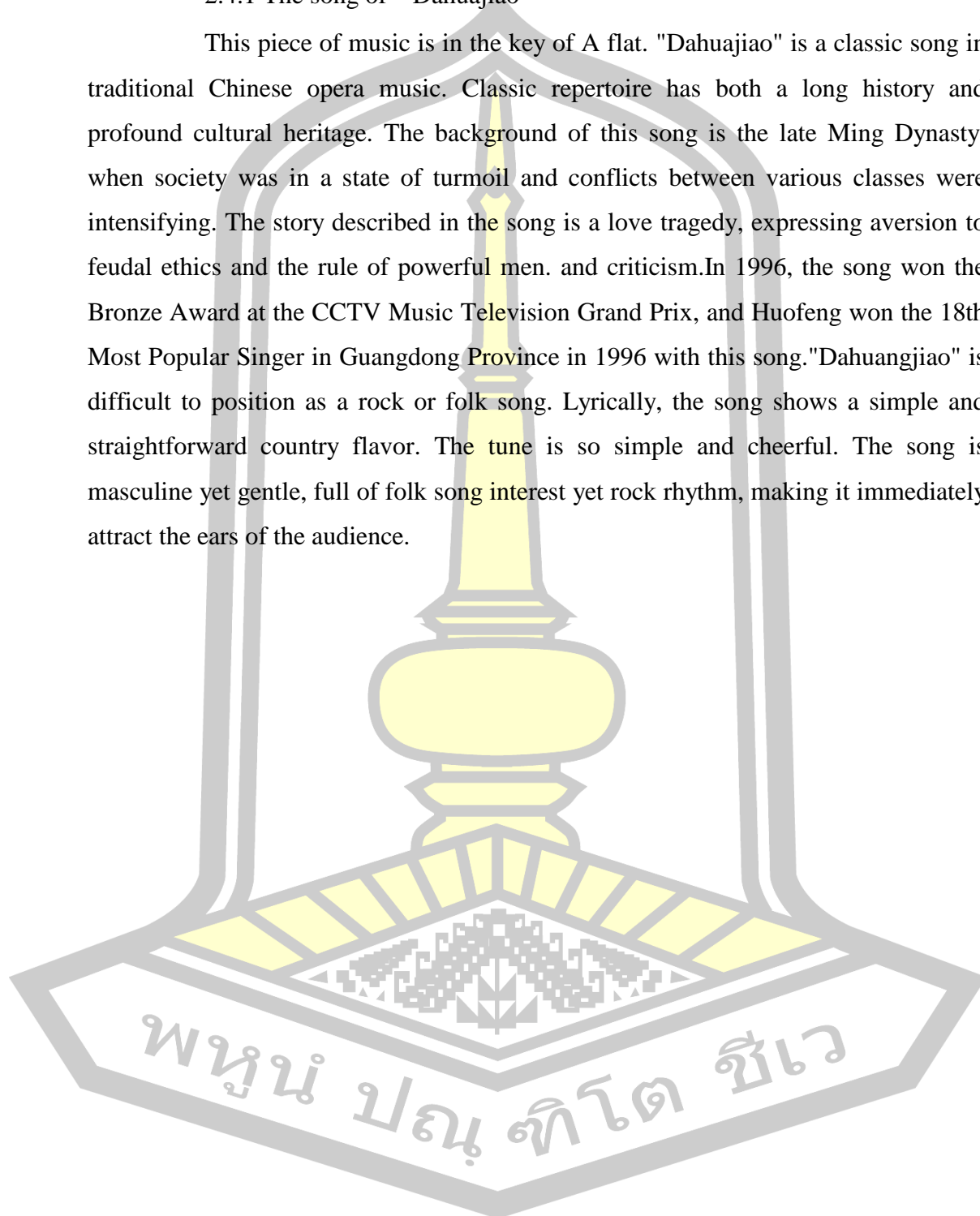
Source: Weiping Yuan (2023)

From the figure 48 show that this music structure of "Qianfudeai" is a(1-8)+b(9-27)+c(28-31) The piece is in the key of B major. (Figure 48). "Qianfudeai" is a single written by Cui Zhiwen, composed by Wan Song and first sung by Yu Fenglan and Li Tianpei. Parts a and c are riffs that continue the beginning and end and

2.4 The song analysis of “Dahuaajiao”

2.4.1 The song of “Dahuaajiao”

This piece of music is in the key of A flat. "Dahuaajiao" is a classic song in traditional Chinese opera music. Classic repertoire has both a long history and profound cultural heritage. The background of this song is the late Ming Dynasty, when society was in a state of turmoil and conflicts between various classes were intensifying. The story described in the song is a love tragedy, expressing aversion to feudal ethics and the rule of powerful men. and criticism. In 1996, the song won the Bronze Award at the CCTV Music Television Grand Prix, and Huofeng won the 18th Most Popular Singer in Guangdong Province in 1996 with this song. "Dahuangjiao" is difficult to position as a rock or folk song. Lyrically, the song shows a simple and straightforward country flavor. The tune is so simple and cheerful. The song is masculine yet gentle, full of folk song interest yet rock rhythm, making it immediately attract the ears of the audience.



2.4.2 The structure of “Dahuajiao”

Dahuajiao

♩ = 60
a(1-8) Transcription by YuanWeiping

b(9-28)



Figure 51. The song of “Dahuajiao”

Source: Weiping Yuan(2023)

From the figure 51 show that this music structure of “Dahuajiao” is a(1-8)+b(9-28) (Figure51) . "Dahuajiao" is a song written, composed and sung by Huofeng. It is included in the album of the same name "The Big Sedan" released by Huofeng on November 30, 1995. The song is divided into three parallel sections, all in pentatonic mode. The first section is a complex section, "A palace mode. The second

section is still a complex section , starting from "The smile in my mouth is yo yo yo", and the clear corner is Palace, the tonality has shifted to the subordinate direction of "D Palace (the last sentence returns to "A Palace").The third section starts with "hug, hug, hug that", then returns to the key of 'D Palace', and ends the whole song in this key. The song well combines the different meanings of the three paragraphs, and variably chooses different tonal colors for contrast, which enriches the artistic expression of the song.

2.4.3 The melody of "Dahuajiao"

The melody at the beginning of the song brings a sense of mystery and sadness to people, as if foreshadowing the ending of the story. The song then painted a beautiful and alluring picture. The bride in the sedan chair was lifted onto a high stage. People couldn't help but be fascinated by her beautiful face and gorgeous wedding dress. But the following lyrics make people feel lingering fear: "He was wishful thinking that the love would last less than a few days." This sentence reveals the truth of the story, that is, this marriage was forced and there was no real love. In the song The second half presents a majestic feeling. The melody is high-pitched and exciting, full of drama and conflict. The bride's lover desperately used force to save her, but ultimately failed, and the bride lost her life in the process. Although this ending is tragic, it makes people more deeply aware of the darkness and cruelty of feudal society. The entire song expresses the pursuit of freedom and justice in love through beautiful melody and soulful lyrics.

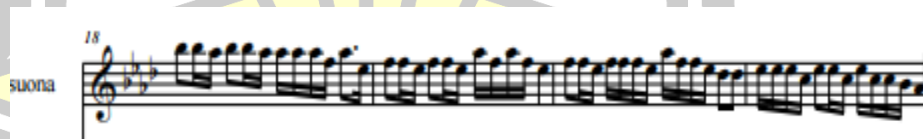


Figure 52. The melody of "Dahuajiao"

Source: Weiping Yuan(2023)

2.4.4 The rhythm of "Dahuajiao"

The rhythm of "Dahuajiao" is (4/4), and it is varied styles,.The entire song expresses the pursuit of freedom and justice in love through beautiful melody and soulful lyrics. The song criticizes feudal ethics and aristocratic rule, while also showing human beings' yearning and exploration for a better life. As one of the

representatives of Chinese opera culture, "The Sedan Chair" not only has extremely high artistic value, but also is one of its contributions to human civilization. Its timeless charm will be passed down forever.

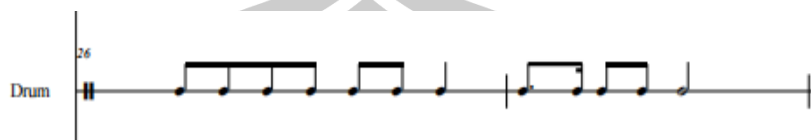


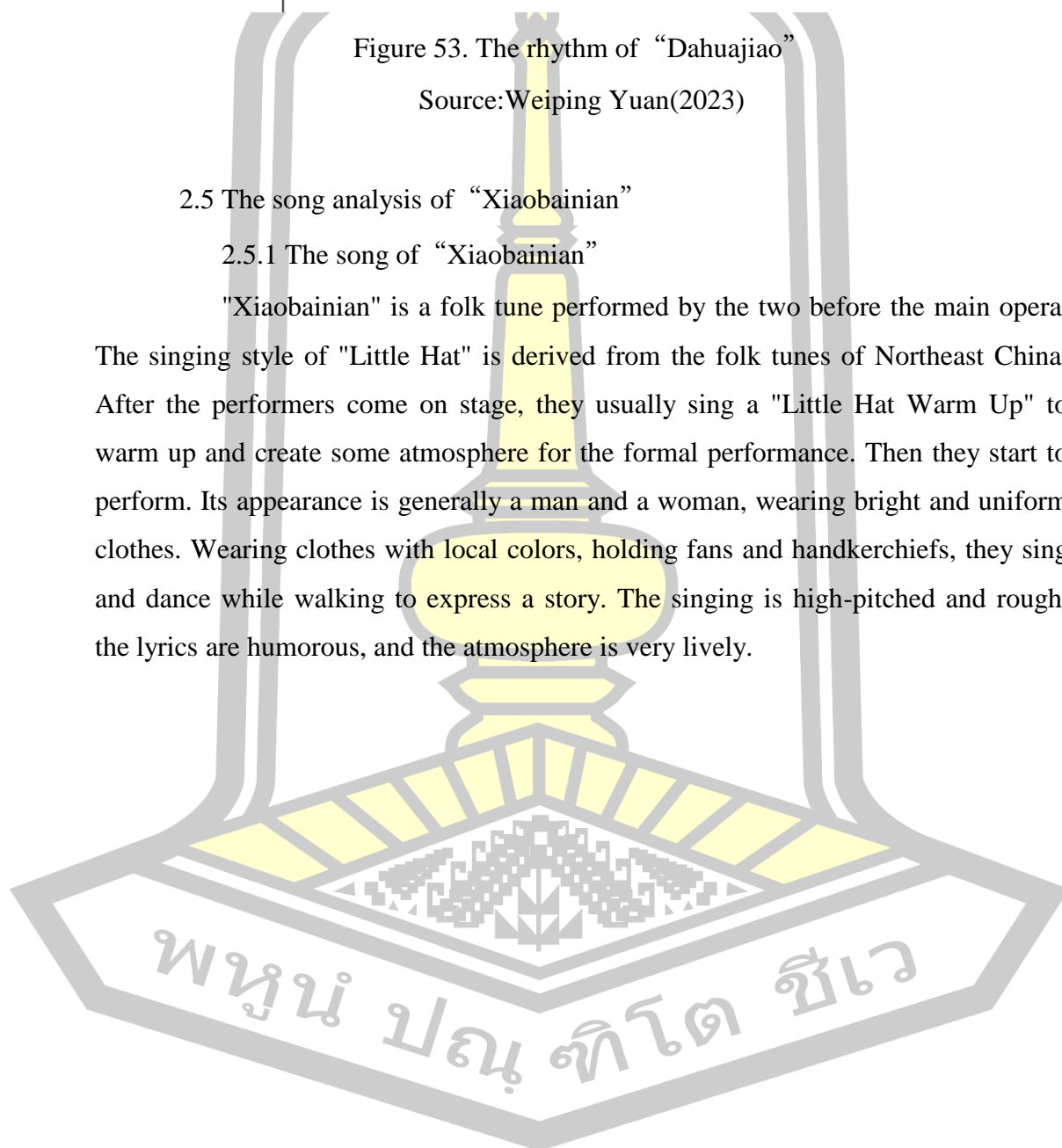
Figure 53. The rhythm of “Dahuaijiao”

Source: Weiping Yuan(2023)

2.5 The song analysis of “Xiaobainian”

2.5.1 The song of “Xiaobainian”

"Xiaobainian" is a folk tune performed by the two before the main opera. The singing style of "Little Hat" is derived from the folk tunes of Northeast China. After the performers come on stage, they usually sing a "Little Hat Warm Up" to warm up and create some atmosphere for the formal performance. Then they start to perform. Its appearance is generally a man and a woman, wearing bright and uniform clothes. Wearing clothes with local colors, holding fans and handkerchiefs, they sing and dance while walking to express a story. The singing is high-pitched and rough, the lyrics are humorous, and the atmosphere is very lively.

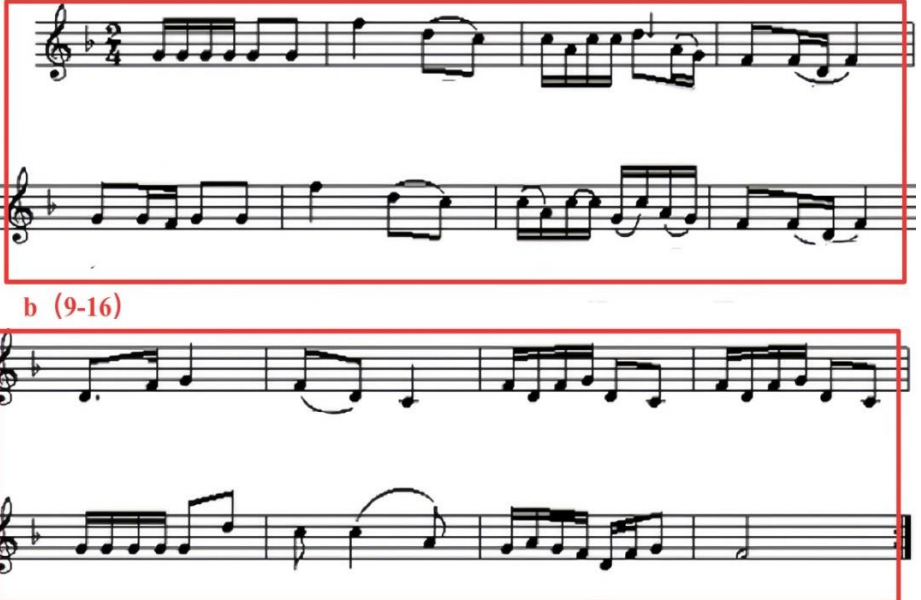


2.5.2 The structure of “Xiaobainian”

Xiaobainian

Transcription by YuanWeiping

$\text{♩} = 110$
a (1-8)



b (9-16)



Figure 54. The score of “Xiaobainian”

Source: Weiping Yuan (2023)

From the figure 54 show that this music structure of “Xiaobainian” is a(1-8)+b(9-16). The piece is in the key of F major (Figure54). “Xiaobainian” is a children's song adapted from Hunan flower “dà gǔ” music. This is a compound section consisting of only two opposing phrases. The prelude and middle extended part (interlude) use the same Su Lin. The interlude uses the “dong dong qiang” lining that simulates the sound of “luó” and “dà gǔ”, which enhances the celebration atmosphere of. The warm and cheerful melody sings out the joyful scenes of people playing lions, making dragon lanterns, and celebrating the New Year. Especially when paired with percussion instruments, it is the icing on the cake, giving people an immersive and realistic feeling.

2.5.3 The melody of "Xiaobainian"

The melody of the song is cheerful, humorous and rhythmic, which is also a well-known work in Ningcheng City. The music "Xiaobainian" expresses the folk customs of lion dancing, dragon lanterns, singing and dancing to celebrate the New Year. The melody of the lyrics is mainly a blessing for the New Year, as well as a love story of a young man and woman: It's the New Year in the first month, (New Year's Day) It's the first day of the Lunar New Year. Every household has a reunion, and the young ones pay New Year greetings to the old ones. Regardless of the men and women, eh yo yo yo yo yo eh eh yo yo, all put on the new clothes. eh yo yo yo yo, all put on the new clothes. Spring arrives on the eighth day of the lunar month, and the new daughter-in-law lives at her mother's house. Lead my little son-in-law/my he, ah, and take two boxes of fruit....



Figure 55. The melody of "Xiaobainian"

Source: Weiping Yuan(2023)

2.5.4 The rhythm of "Xiaobainian"

The song of "Xiaobainian" has a cheerful rhythm (2/4) and is often used to end the ceremony. This piece of music is generally used as the closing piece of the "Yuán xiāo jié miào huì" in Ningcheng City. Because of its cheerful rhythm and positive meaning, "New Year greetings" itself means blessing each other, so it is best to use this piece of music as the ending piece of this event.

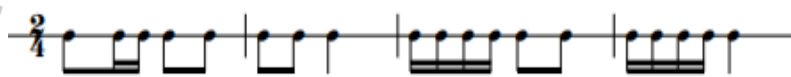


Figure 56. The rhythm of "Dahuajiao"

Source: Weiping Yuan(2023)

Table 4. Song of the “Yuán xiāo jié miào huī” in Ningchneq City

Song	Structure	Melody	Rhythm	Characteristic
Yanggewu	a(1-15)+b(16-30)	The melody of this song has a beautiful, local and rhythmic character	(2/4) cheerful solemn	It has a solemn, grand character and is often used as the opening music for ceremonies
Jiuyuejiudejiu	a(1-12)+b(13-18)+c(19-31)	The melody of this song has the characteristics of singing, elegance and rhythm	(4/4) Simple, Regular	It has the characteristics of dance and rhythm. It is used for Yangko and flower basket performances.
Qianfudeai	a(1-8)+b(9-27)+c(28-31)	The melody of this song has the characteristics of beautiful melody, light and bright	(4/4) Soothing Calming	It has the characteristics of stability and relaxation, and is generally used in performance of “taigeneige”
Dahujiao	a(1-4)+b(5-8)+c(9-28)	The melody of this song begins with a sad, mysterious feeling, and later parts are uplifting and passionate	(4/4) Sad mysterious passionate	It has the distinctive and mysterious characteristics of Chinese opera and is commonly used with stilts in performances
Xiaobainian	a(1-8)+b(9-16)	The melody of this song is cheerful, humorous and characterized by a sense of rhythm	(2/4) Cheerful Grand humorous	It has a cheerful, humorous, grand characteristics, often used as the end of the ceremony music.

Summary

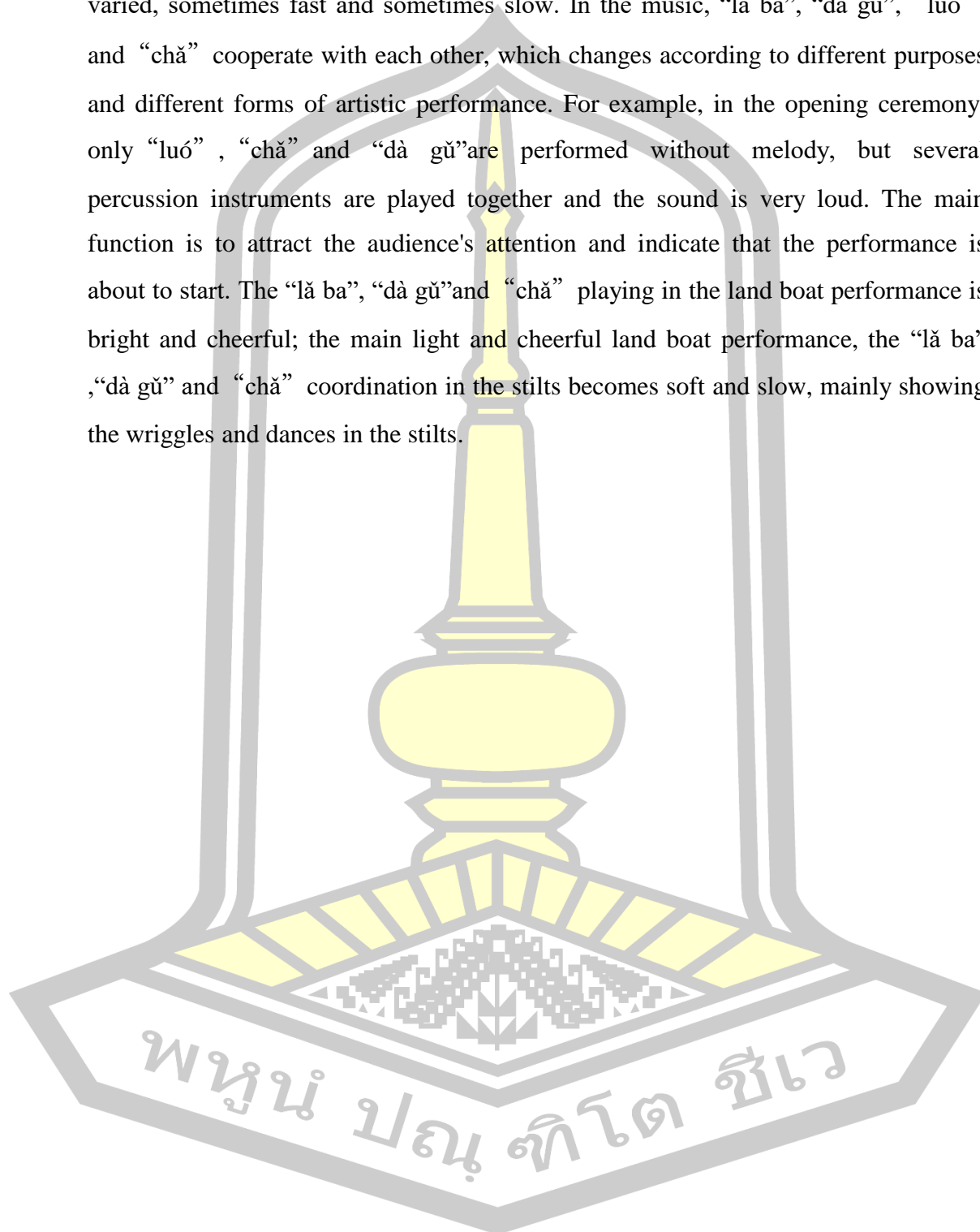
The main musical instruments used in the "Yuán xiāo jié miào huì" of Ningcheng are "lǎ ba" , "dà gǔ" , "chǎ" and "luó" .Only "lǎ ba" is a melodic instrument, and the others are percussion instruments. This chapter introduces the origin, structure, sound and types of the Musical Instruments used in Ningcheng "Yuán xiāo jié miào huì",and analyzes the structure, melody and rhythm of five representative pieces of music, and summarizes the characteristics of the style of Ningcheng "Yuán xiāo jié miào huì" grand, long, and varied.

1) The characteristic of "Yuán xiāo jié miào huì"music in Ningcheng is grand, the music of the Ningcheng "Yuán xiāo jié miào huì"rarely changes the tune, the melody performance and use are rarely detailed decoration. Bands often use rough blowing and rough playing instruments .Music is more magnificent, because this is a festival of up to tens of thousands of people, so the sound and scale of the music are grand, in the case of a large number of people want to ensure that everyone can hear the music, it must be the cooperation of the wind and percussion music, and in the Ningcheng "Yuán xiāo jié miào huì"all the music is carried out without amplification equipment.

As the saying goes, Ningcheng is located in the northeast of China, where the folk customs are fierce and the people's character is bold and direct, so it is also reflected in the music. During the grand festival, people are always eager and full of passion, especially what the author has seen in the wind, the "Yuán xiāo jié miào huì " is held in winter, and the winter in Inner Mongolia reaches about minus 20 degrees Celsius. But this still cannot stop the enthusiasm of the people, I saw the drummer in minus 20 degrees Celsius, sweating, people are not afraid of the cold, laughing. Amid the cheerful gongs, drums and suona music, people enjoy the performance and dance, and its rough music style is impressive.

2) The characteristic of "Yuán xiāo jié miào huì"music in Ningcheng is long. The music of Ningcheng "Yuán xiāo jié miào huì" is long, and each piece of music lasts about half an hour. There are both solo and mixed wind forms in this long and short piece. In the author's field investigation, a total of five complete songs were recorded, each of which was performed for about 30 minutes.

3) The characteristic of "Yuán xiāo jié miào huì" music in Ningcheng is varied, sometimes fast and sometimes slow. In the music, “lǎ ba”, “dà gǔ”, “luó” and “chǎ” cooperate with each other, which changes according to different purposes and different forms of artistic performance. For example, in the opening ceremony, only “luó” , “chǎ” and “dà gǔ” are performed without melody, but several percussion instruments are played together and the sound is very loud. The main function is to attract the audience's attention and indicate that the performance is about to start. The “lǎ ba”, “dà gǔ” and “chǎ” playing in the land boat performance is bright and cheerful; the main light and cheerful land boat performance, the “lǎ ba” , “dà gǔ” and “chǎ” coordination in the stilts becomes soft and slow, mainly showing the wriggles and dances in the stilts.



CHAPTER VI

The social function of "Yuán xiāo jié miào huì " in Ningcheng City, Inner Mongolia Autonomous Region, China

This chapter mainly uses social function theory, fieldwork and anthropological theory to analyze the social function of “Yuán xiāo jié miào huì” in Ningcheng. After the author's in-depth investigation and literature inquiry, it is concluded that in Ningcheng “Yuán xiāo jié miào huì” has the following social functions:

- 1.1 Rutial function
- 1.2 Blessing function
- 1.3 Reunion Function
- 1.4 Transmission Function
- 1.5 Bussiness Function
- 1.6 Education Function
- 1.7 Health function

According to Malinowski's cultural function theory, human cultural activities are basically to meet biological needs, social needs and spiritual needs. On the basis of meeting people's needs, Chinese “miào huì” culture has economic, social, cultural and entertainment functions. Social function refers to the ability, efficacy and function of each component in the whole social system. Comte of France and Spencer of England first proposed this concept as an analogy between society and biological organisms, believing that society is a mutual relationship between various parts. Connected, dependent organic whole, each other according to different needs, perform different social functions. Post-structural functionalism has further enriched and developed this concept, and created a series of functional analysis concepts, such as positive function, negative function, explicit function, latent function, alternative function, etc. (Dengzhiwei.2009)

Since function or social function is a core concept of functionalism, with the prevalence and widespread criticism of functionalism, the meaning and nature of social function are constantly clarified and confirmed, among which R.K. Merton's contribution is the most significant. According to the opinions of Merton and other

scholars, the analysis of social functions must pay attention to the following points. First, whether the impact of a certain social activity or phenomenon refers to the whole society or a certain unit (or part) of the social system, for example, the result of the industrial revolution is the prosperity of the whole society, or just economic development. Second, since social function refers to the consequences caused by a social activity, such consequences may be positive or negative, the former is called positive function, the latter is called negative function. Even in the case of a social unit, where the activity has no effect, it is called a nonfunction. Third, the social function refers to consequences or effects that may or may not be anticipated by the activity. The former is called the manifest function, that is, the effect is consistent with the subjective intention of the actor; The latter is called latent function, which means that the outcome is not consistent with the actor's subjective intention or even known to the actor. Fourth, an activity may result in more than one consequence, and the same consequence may be caused by different activities. Therefore, when analyzing the social function of an activity, attention should be paid not only to all its possible consequences, but also to whether its consequences can be replaced by other activities or structures (Robert. k.modun.1968)

This chapter mainly analyzes the social significance and social function of Ningcheng “Yuán xiāo jié miào huì” based on the theory of social function, field investigation and anthropology, so as to find out the problems and hope to better develop and inherit this folk art form.

1. Social function

Ningcheng “Yuán xiāo jié miào huì” has a history of nearly 200 years, which is of great significance and value in the local area. It is a concentrated reflection of the culture and life of the people in this area, and has many functions such as sacrifice, blessing, reunion, inheritance, commerce, education, culture and physical exercise. The various artistic forms of Ningcheng “Yuán xiāo jié miào huì” have different functions and meanings. Each performance is independent in form, but it has different social significance.(Ming Yuan,interview 2022)

1.1 Ritual function

In traditional Chinese customs, offering sacrifices to gods is an important part of festivals. From offering sacrifices to the God of nature, to the God of the kitchen, to the God of the door, to the God of wealth, all reflect the good wishes of the Chinese people for a stable and prosperous life.

Rituals to the gods are made at the expense of gifts. People can bow down and kowtow to the submission of the gods, and they can burn incense and paper, but the most affordable way for the gods to offer sacrifices is to offer sacrifices. People have seven emotions and six desires, and so do gods. Since people have something to pray for, they should be willing to offer their best things to win the favor of the gods. But tastes vary different gods are different, it has its own taste, so the offerings are varied.

Every year, people will donate about 20 pigs to the “Yuán xiāo jié miào huì” for the enjoyment of the participants, in order to achieve peace and blessings. (See figure 51) The god people worshipped here was “Guangong”, and the worship of “Guangong” was once very popular, with temples scattered all over the country. “Guangong” was an almost omnipotent god. However, because “Guangong” was a commanding military general who died in battle, the Chinese people greatly worshiped him, regarded him as the almighty God and regarded him as the God of wealth. The main reason for the worship of “Guangong” is to respect his loyalty. To be faithful and honest as the god of wealth is also a warning to the world: a gentleman loves money and gets it in a proper way. Otherwise, the green dragon crescent blade in the hand of “Guangong”, the god of wealth, would not show mercy. (Guoan Lv, 2023, interview)

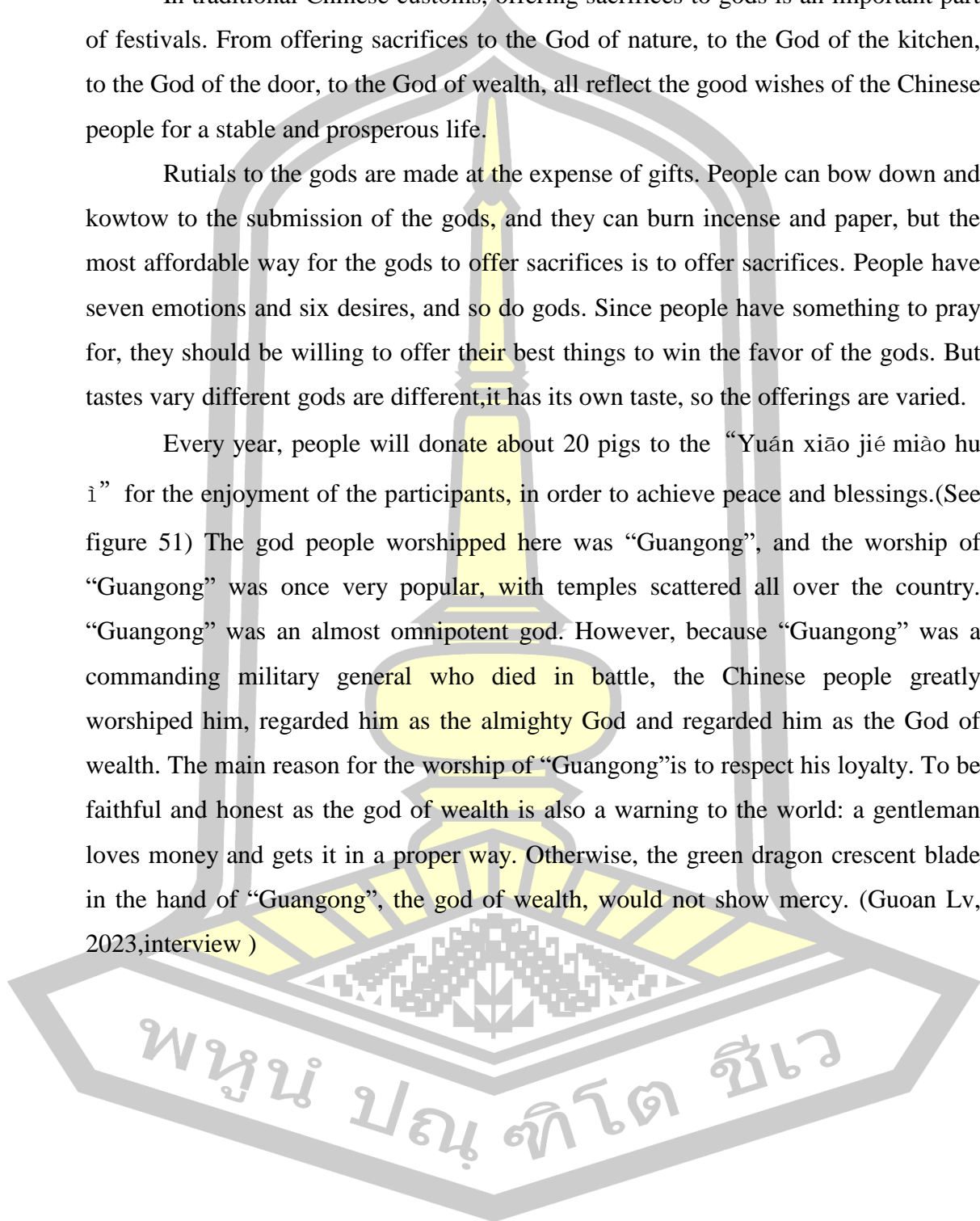




Figure 57. Sacrificial

Source: Weiping Yuan(field work 2022)

1.2 Blessing function

First, blessing is an expression of faith. In a sense, blessing is actually related to faith, especially in ancient times. Furthermore, prayer is the initial belief and dependence of people on supernatural forces, and the formation of a certain belief or existence of firm trust and dependence people hope to express their trust and dependence on the existence and blessing of gods through prayer, and entrust their hopes, sufferings and responsibilities to gods. The so-called belief is not only a kind of intellectual identification, but also an emotional investment and experience. (See figure 58)

Therefore, blessing is often accompanied by sincere prayers, offerings and rituals, and this process is actually the practice and experience of faith - people put their hopes and doubts into the hands of God to seek peace of mind and comfort of faith.

Second, blessing comes from people's desire for happiness and good luck. We know that in human nature there is a desire for beauty and happiness. In this way, people express their piety and vision, hoping to be blessed and protected by the gods, so as to obtain good luck and avoid disaster and pain. In fact, especially in the face of difficulties, challenges and dangers, people need blessings to find strength and hope.

Third, blessing is a kind of emotional expression and sharing. In real life, we often find people who not only pray for themselves, but also have the habit of praying for others. Because blessing is actually a way of expressing and sharing emotions. When we pray, we express good wishes and blessings for another person or a particular situation. It can be an expression of seeking protection and blessing from a god or a power higher than oneself, or it can be a way to convey support and concern to others. The implication is that by praying, we hope to give strength and encouragement to others, and at the same time calm our own inner anxiety and insecurity.

Ningcheng “Yuán xiāo jié miào huì” is a grand event around the Guandi Temple in the region, where the Guandi Temple is the spiritual place of people in the region, people will come here every festival to burn incense, pray for blessings, worship God. Especially in the annual Lantern Festival, here is to hold a grand "temple worship" ceremony, at the gate of the Guandi Temple all the leaders, the head of the “miào huì” and many people have to bow down, kill pigs and sacrifice, pray for God's blessing, because most of the people here live on planting, so they will also pray for good weather, good health and so on. (Wenliang Lan, 2022, interview)



Figure 58. Blessing

Source: Weiping Yuan (field work 2022)

1.3 Reunion Function

The annual Ningcheng “Yuán xiāo jié miào huì” is the grandest and most solemn gathering of people in the region, and it is also a rare time for people to get together in a year, because many young people will go to work or work after the Lantern Festival, and there is little time and opportunity to get together for entertainment, or to talk about each other's work, family, life and so on.(See figure 59) It also promotes the communication between people and contributes to the harmony and progress of society. (Fengling Lan ,2022,interview)



Figure 59. Gathering crowd

Source: Weiping Yuan(fieldwork 2022)

1.4 Transmission Function

Inheritance refers to the process of teaching and inheriting certain knowledge, skill, doctrine, etc., among teachers and apprentices. It generally refers to the process of imparting, inheriting and developing the experience of predecessors.

During the Ningcheng “Yuán xiāo jié miào huì” , people actively participate in this cultural event, both men and women, young and old. Especially in recent years, the support of the government and local associations has injected new vitality into the development of the Ningcheng “Yuán xiāo jié miào huì” . People have made more scientific improvements to the previous art forms and equipment, such as the

lanterns changed from the original candles to the current LED, which is more convenient, safe and beautiful. For example, the material of land boats changed from the original heavy iron to a more lightweight aluminum. There are also changes in the formation of the performance form of stilts to make it look more beautiful and atmospheric. These are to make the Ningcheng “Yuán xiāo jié miào huì” better performance of inheritance.(Haiwu Wang, Interview 2022)



Figure 60. Children participating in a performance at the “miào huì”

Source: Weiping Yuan (field work 2021)

1.5 Bussiness Function

During the “Yuán xiāo jié miào huì” in Ningcheng, many vendors will gather here, forming a variety of cultural food market near the “miào huì”, reflecting local characteristics, where the sea of people, you can taste a variety of food, you can experience a variety of entertainment projects, you can buy cultural products with local characteristics.(See figure 61). This also promotes the local economic development and trade forms, but also promotes the local cultural promotion. (Ming Yuan,2022,interview)



Figure 61. Lanterns for sale

Source: Weiping Yuan (field work 2022)

1.6 Culture Function

Culture plays the role of shaping individual personality and realizing socialization. As far as groups are concerned, culture plays the role of integrating goals, norms, opinions and behaviors. For the whole society, culture plays the role of social integration and social orientation. The main functions of social integration are :

1) Value integration, which is the most basic and important function of integration. Only when values are consistent, can there be coordination between structure and behavior, and can there be a common social life. People in any society will have differences in values, but through the edification of a unified culture, there must be a general agreement in the basic aspects of social life. For example, the things and behaviors that are affirmed by a society's culture must be pursued by the vast majority of its members; Things and actions that are rejected by the social culture are despised by most people. (Zhao, S.F. 2017)

2) Standardized integration. Norms arise from the need of value, and are systematized and coordinated by the integration of culture. The integration function

internalizes the norm into the individual code of conduct, and then brings the behavior of social members into a certain track and pattern to maintain a certain social order.

3) Structural integration. Society is a multi-structure system. The more heterogeneous the society, the higher the degree of differentiation; The more complex the multicomponent structure, the more important the function integration. A complex pluralistic society is composed of many separate and connected parts and units, each part and unit has its own function, but the play of this function must be connected with the function of other parts to achieve, in order to play a role in the operation of the whole society, the so-called functional complementarity. Due to the role of unified culture, the social structure becomes a coordinated functional system.

4) The function of cultural integration is the basis of national unity and social order. Both functional school and structural functionalism in sociology emphasize the integrated function of culture. A society without integration is bound to fall apart. Because a nation shares a culture, regardless of whether they live together, or whether they live in the same social system, they will have a national identity and psychological and behavioral consistency. (See figure 62)

The performance themes and costumes in the Ningcheng “Yuán xiāo jié miào huì” are all derived from ancient Chinese myths and legends and folk stories, such as The Legend of the White Snake, which tells the story of love, “Yuluó” perseverance, and Journey to the west, which tells the story of suffering and going to the West. These historical myths and fairy tales often have certain educational significance. Many younger generations have gradually forgotten these historical stories, so by watching these performances, more people can learn and understand the history and culture of China. (Guoan Lv, interview 2022)

พหุวัฒนธรรม
พหุชาติพันธุ์



Figure 62. About the performance of the 2022 Beijing Winter Olympics

Source: Weiping Yuan (field work 2022)

1.7 Health function

The Ningcheng “Yuán xiāo jié miào huì” is a test of energy and physical strength for both the performers and the audience. The high-intensity performances for several days in a row are a difficult and happy experience for the performers, especially the stilt performers, who often have red and swollen legs by the end of the day because they have to tie the stilts firmly with ropes. (See figure 63) There are back pavilion performers because they want to put the shelf on their shoulders for standing children, a day down is often backache, for managers, these days are also a test of energy day, because a large number of personnel income and expenditure, as well as the unified management of goods are more troublesome work. But I saw every

performer and manager without a word of complaint, they are painful and happy, everyone felt that contributing their own strength for the Lantern Festival “miào huì” is a beautiful and meaningful thing, I felt touched.(Yuyan Chi 2022,interview)



Figure 63. The difficult art of Taigebeige
Source:Weiipng Yuan(field work 2022)

2. Summary

The social functions of the “Yuán xiāo jié miào huì” in Ningcheng have changed with the changes of history, and each social function is independent and interrelated, independent is that each social function has different influence and representative significance, and inter linkage refers to the development and change of many social functions, such as the earliest sacrificial function. It is the awe of heaven and earth, and the blessing function that evolved later is also closely related to it. The evolution of every social function is closely related to the development of society, which depends on political, economic, cultural, faith and many other factors.

Many functions of the “Yuán xiāo jié miào huì” in Ningcheng are related to the social life, cultural history, and religious beliefs of this area, and with the

enrichment of the content and forms of the “miào huì” , its social functions are still changing and developing. Sacrificial function and Blessing function expresses people's religious beliefs. Reunion function and Trade function reflects the commercial and economic activities. Transmission function and Culture function is great significance to the development of culture and art in this area. The Physical fitness function pleasure body and mind exercise and health.

The significance of “Yuán xiāo jié miào huì” is: Let people communicate more, promote social harmony. Spread “Yuán xiāo jié miào huì” art and culture , promote cultural development. Fairy tales teach people to be virtuous, industrious and brave..Let people love life, fear nature

Table 5. The social function and content of Ningcheng “Yuán xiāo jié miào huì”

Number	social function	content
1	Sacrificial function	Sacrifices to gods of “Guandi”
2	Blessing function	Ask God for safety and prosperity
3	Reunion function	Talk about each other's lives and work at the performance
4	Transmission function	Imparting, inheriting and developing the experience of predecessors.
5	Trade function	People trade and buy goods at “miào huì”
6	Culture function	Spread and display the culture and art of Ningcheng “Yuán xiāo jié miào huì” to outsiders
7	Physical fitness function	Complex, difficult, high-intensity performance is a test of physical fitness and exercise

Source: Weiping Yuan(2024)

CHAPTER VII

Conclusion Discussion and Suggestion

1. Conclusion

This paper mainly uses literature reference, field investigation, interview with inheritors and music analysis to study the historical development, musical characteristics and social functions of the Ningcheng “Yuán xiāo jié miào huì”, Come to the following conclusion:

1.1 The history and development of the "Yuán xiāo jié miào huì " Music in Ningcheng City have the following three periods: from the Qing Dynasty Kangxi period to the Cultural Revolution period is the origin period (1743AD-1965AD), the form of "Yuán xiāo jié miào huì " in this period was monotonous and simple. From the Cultural Revolution to Ningcheng city establishment is a period of stagnation (1965AD-1983AD), the form of "Yuán xiāo jié miào huì " in this period was stagnant or even destroyed. From the establishment of Ningcheng city to 2023 is the development period (1983AD-2023AD), this period of "Yuán xiāo jié miào huì " is rapid development and prosperity.

1.2 The Musical characteristics of the "Yuán xiāo jié miào huì " in Ningcheng City is varied, grand and long, the main music instruments used is “lǎ ba”, “dà gǔ”, “chǎ” and “luó”. Only “lǎ ba” is a melodic instrument, “dà gǔ”, “chǎ” and “luó” is accompaniment of musical instruments. Through the analysis of five representative songs in Ningcheng "Yuán xiāo jié miào huì ", it is concluded that: The structure of musical forms is repetitive, alternating and comprehensive, the melody is variety of tunes, beautiful and variation, the rhythm is simple (2/4, 4/4) , repetition and regularregular.

1.3 Through research the social functions of “Yuán xiāo jié miào huì” in Ningcheng City, we can find the relationship and significance between different social functions: Ritual function and Blessing function expresses people's religious beliefs, Reunion function and Business function reflects the commercial and economic activities. Transmission function and Culture function is great significance to the development of culture and art in this area. The Health function pleasure body and mind

exercise and health. This paper aims to make Ningcheng “Yuán xiāo jié miào huì” play more positive influence through the research on its social function. To make more help and contribution to the cultural prosperity and social harmony of this region.

2. Discussion

The research results of this paper on the historical development, musical characteristics and social functions of the “Yuán xiāo jié miào huì” in Ningcheng City are consistent with those of previous studies. The research results were obtained mainly by consulting relevant literature and local county records, interviewing key informants and inheritors, and conducting field investigations several times. The results show that Ningcheng “Yuán xiāo jié miào huì” has achieved good development at present, but there are still many problems in inheritance and innovation.

2.1 The history and development of “Yuán xiāo jié miào huì” in Ningcheng city. This study is divided into three periods: The first period is the origin of “Yuán xiāo jié miào huì,” during which music and performances are relatively simple. The second period is the stagnation period. Because of the influence of the Cultural Revolution, the development of Ningcheng “Yuán xio jié miào hu” is relatively slow, affected, or even destroyed. The third period is the development period. In this period, Ningcheng “Yuán xiāo jié miào huì” development is very rapid. The main reasons are economic development, government support, and social support. The research results of the three periods of the history and development of the Ningcheng “Yuán xio jié miào huì” are consistent with the previous research of Guoan Lv (2020). The research finds that the historical research materials of Ningcheng “Yuán xio jié miào hu” are relatively scarce, but the current development has made good achievements, but in the inheritance and protection of this art form, there are still many problems.

2.2 The musical characteristics of the “Yuán xio jié miào hu” in Ningcheng City. Through the researchers' field investigation, interviews with inherits, and records and classification of Ningcheng “Yuán xiāo jié miào huì”, it is concluded that the instruments used in Ningcheng “Yuán xiāo jié miào huì” include “lǎ ba”, “dà gǔ”, “chǎ” and “luó”, which is consistent with Wenliang Lan's (2018) study. The study found that the music of Ningcheng, “Yuán xio jié miào huì,” is characterized by diverse styles, grand and long. The structure is repetitive, alternating, and

comprehensive; the melody is beautiful, rhythmic, and changeable; the rhythm is simple (2/4, 4/4), repeated, and regular. This study is consistent with Guoan LV (2020). The music of Ningcheng "Yuán xio jié miào hu" is very rich, but the recording and preservation of its music are still lacking. Its music performance is mostly learned voluntarily by local people and taught by the mouth, without professional teachers, and the learners are mostly older farmers. These factors limit the development and innovation of the music of Ningcheng. "Yuán xiāo jié miào huì.

2.3 The social functions of Ningcheng "Yuán xiāo jié miào huì" The research finds that the social functions of Ningcheng "Yuán xio jié miào huì" have seven aspects: ritual function, blessing function, reunion function, business function, communication function, cultural function, and health function, which is consistent with the research of Guoan Lv (2021). The study found that the sacrificial function and blessing function expressed people's religious beliefs, the reunion function and trade function reflected commercial and economic activities, and the communication function and cultural function were of great significance to the spread and development of culture and art in the region. This study is consistent with Ming Yuan (2021). The social function of Ningcheng "Yuán xiāo jié miào huì" can reflect the social life, religious beliefs, culture, and art of people in this area. With the development of the economy and society, the social function of Ningcheng "Yuán xio jié miào huì" is still changing.

3. Suggestion

3.1 Suggestions for using the results of the study

Researchers can study "miào huì" culture and music in Ningcheng and other areas according to the research method of this study.

3.2 Suggestion for further research

In future studies, researchers should be classify the music in the "Yuán xiāo jié miào huì" of Ningcheng., and sort out and record the music scores in the "miào huì" in order to better preserve and inherit it.

3.3 Researchers should be conduct further comprehensive studies on the dances, costumes, music and so on in Ningcheng "Yuán xiāo jié miào huì", so as to

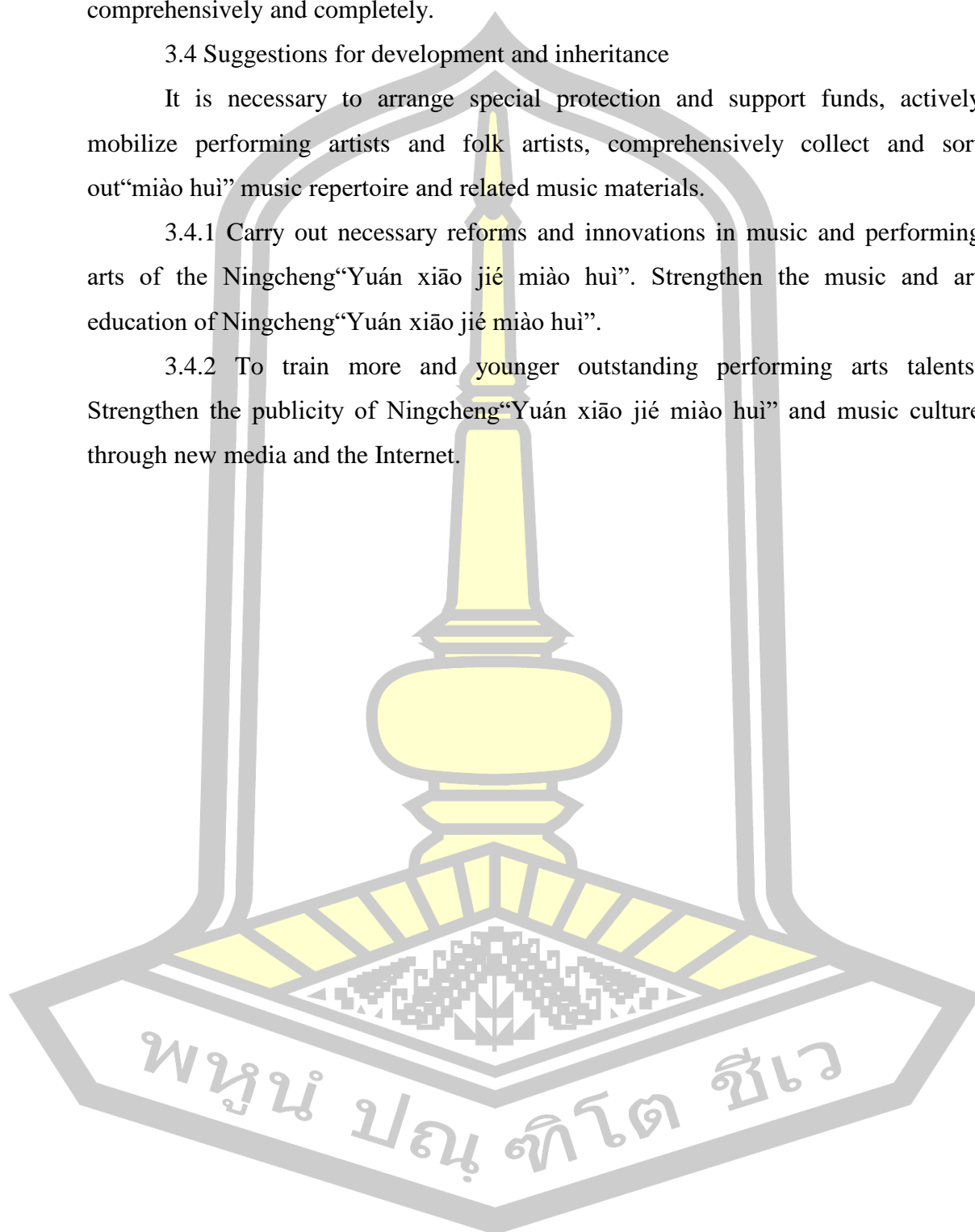
reflect the whole picture of Ningcheng“Yuán xiāo jié miào huì” more comprehensively and completely.

3.4 Suggestions for development and inheritance

It is necessary to arrange special protection and support funds, actively mobilize performing artists and folk artists, comprehensively collect and sort out“miào huì” music repertoire and related music materials.

3.4.1 Carry out necessary reforms and innovations in music and performing arts of the Ningcheng“Yuán xiāo jié miào huì”. Strengthen the music and art education of Ningcheng“Yuán xiāo jié miào huì”.

3.4.2 To train more and younger outstanding performing arts talents. Strengthen the publicity of Ningcheng“Yuán xiāo jié miào huì” and music culture through new media and the Internet.



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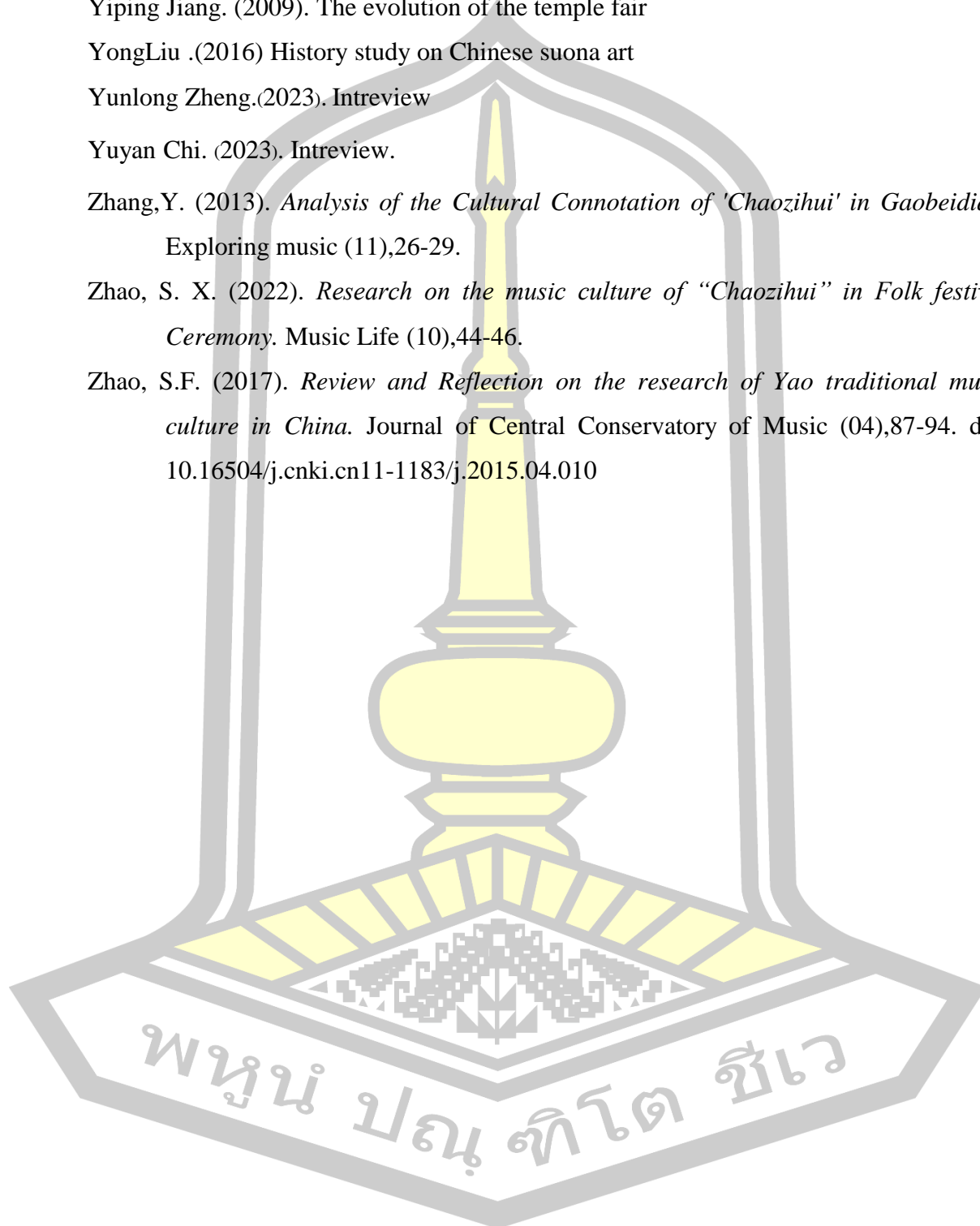
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APPENDIX

Qianfudeai

稍快

suona

Drum

Cambal

Gong

5

suona

Drum

Cambal

Gong

妹妹你坐船头 哥哥在岸上走 恩恩爱爱 纤绳荡悠悠



Qianfudeai

9

suona

小 妹 妹 我 坐 船 一 头 哥 哥 你 在 岸 上 走

Drum

Cambal

Gong

13

suona

我 俩 的 情 我 俩 的 爱 在 纤 绳 上 荡 悠 悠 荡 悠

Drum

Cambal

Gong



Qianfudeai

17

suona

悠 你 一 步 一 叩 首 路 啊 没 有 别 的 祈 你 你 汗 水 洒 一 路 啊 泪 水 在 我 心 里

Drum

Cambal

Gong

21

suona

求 流 只 盼 拉 着 我 妹 妹 的 手 啊 跟 你 并 肩 只 盼 日 头 它 落 西 山 沟 啊 让 你 亲 个

Drum

Cambal

Gong



Qianfudeai

25

suona

走够 妹妹你坐船头

25

Drum

25

Cambal

Gong

29

suona

哥哥在岸上走 恩恩爱爱 纤绳荡悠悠

29

Drum

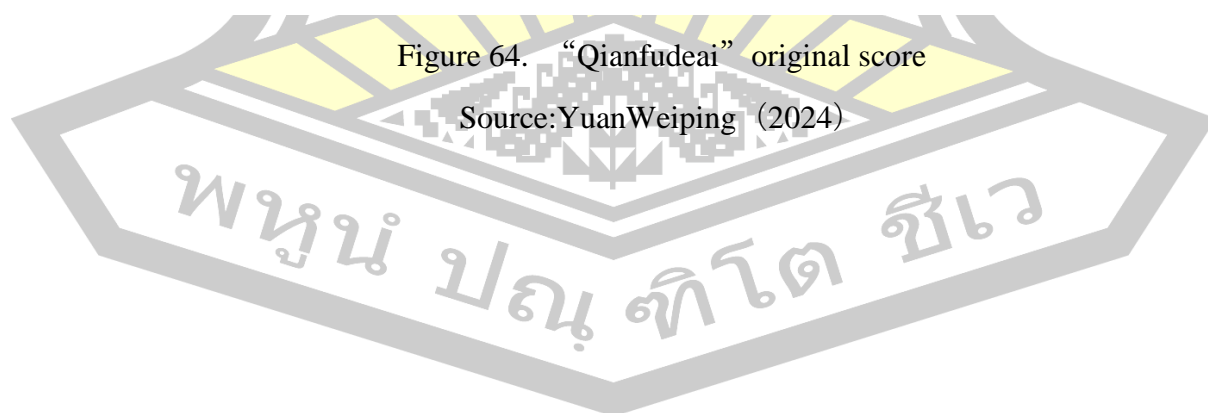
29

Cambal

Gong

Figure 64. “Qianfudeai” original score

Source: Yuan Weiping (2024)



Jiuyuejiudejiu

Transcription by Yuanweiping

♩ = 80)

suona

Drum

Cambal

Gong

5

5

5

5

2 Jiuyuejiudejiu

9

suona

Drum

Cambal

Gong

13

suona

Drum

Cambal

Gong



Jiuyuejiudejiu

3

17

suona

Drum

Cambal

Gong

21

1.

2.

suona

Drum

Cambal

Gong



4

Jiuyuejiudejiu

25

suona

25

Drum

25

Cambal

Gong

29

suona

29

Drum

29

Cambal

Gong



Jiuyuejiudejiu

5

32

suona

D.S.

32

Drum

32

Cambal

Gong

36

suona

36

Drum

36

Cambal

Gong

Figure 65. “Jiuyuejiudejiu”original score

Source:YuanWeiping (2024)



Yanggewu

Transcription by YuanWeiping

Allegretto

suona

Drum

Cambal

Gong

20

20

20

20



2

Yanggewu

24

suona

24

Drum

24

Cambal

Gong

28

suona

28

Drum

28

Cambal

Gong



Yanggewu

3

32

suona

32

Drum

32

Cambal

Gong

36

suona

36

Drum

36

Cambal

Gong



4 Yanggewu

40

suona

4

40

Drum

4

40

Cambal

4

40

Gong

48

suona

48

Drum

48

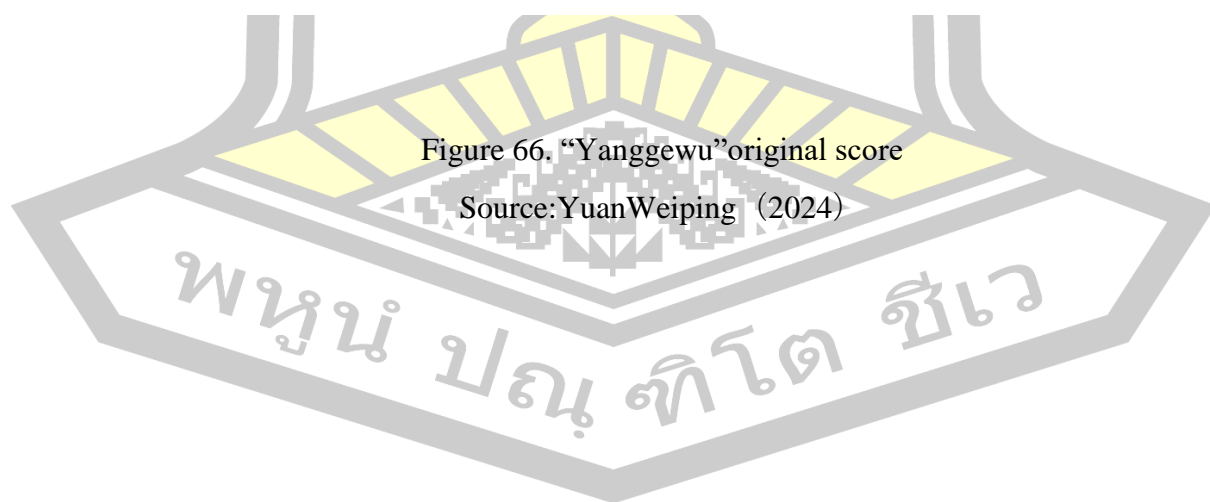
Cambal

48

Gong

Figure 66. “Yanggewu” original score

Source: Yuan Weiping (2024)



Dahuaajiao

Transcription by YuanWeiping

$\text{♩} = 60$

suona

Drum

Cambal

Gong

5

1.

5

5

5

2

Dahuaajiao

suona

Drum

Cambal

Gong

14

14

14

14



Dahuajiao

3

18

suona

18

Drum

18

Cambal

Gong

22

suona

22

Drum

22

Cambal

Gong



4 Dahuajiao

26

suona

26

Drum

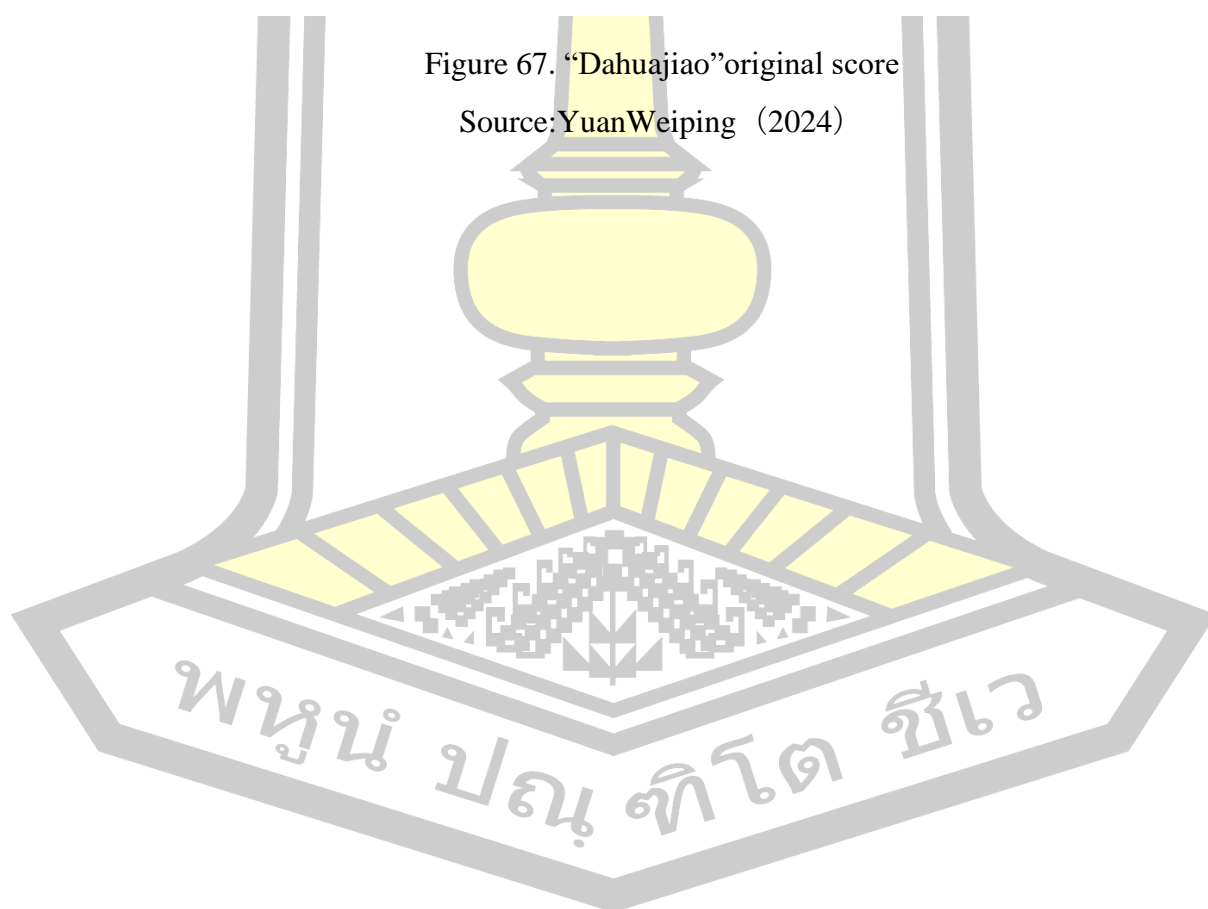
26

Cambal

Gong

Figure 67. “Dahuajiao”original score

Source:YuanWeiping (2024)



xiaobainian

Transcription by YuanWeiping

The musical score for 'xiaobainian' is presented in two systems, each with four staves. The instruments are Suona, Drum, Cambal, and Gong. The key signature is one flat (B-flat) and the time signature is 2/4.

System 1:

- Suona:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Drum:** Treble clef, B-flat key signature, 2/4 time. The rhythm consists of quarter notes G4, A4, Bb4, and A4 in the first measure, followed by quarter notes G4, F4, E4, and D4 in the second measure. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Cambal:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Gong:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.

System 2:

- Suona:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Drum:** Treble clef, B-flat key signature, 2/4 time. The rhythm consists of quarter notes G4, A4, Bb4, and A4 in the first measure, followed by quarter notes G4, F4, E4, and D4 in the second measure. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Cambal:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.
- Gong:** Treble clef, B-flat key signature, 2/4 time. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has eighth notes G4, A4, Bb4, and A4. The fourth measure has eighth notes G4, F4, E4, and D4.

ปณ จิต

2 xiaobainian

9

suona

9

Drum

9

Cambal

Gong

13

suona

13

Drum

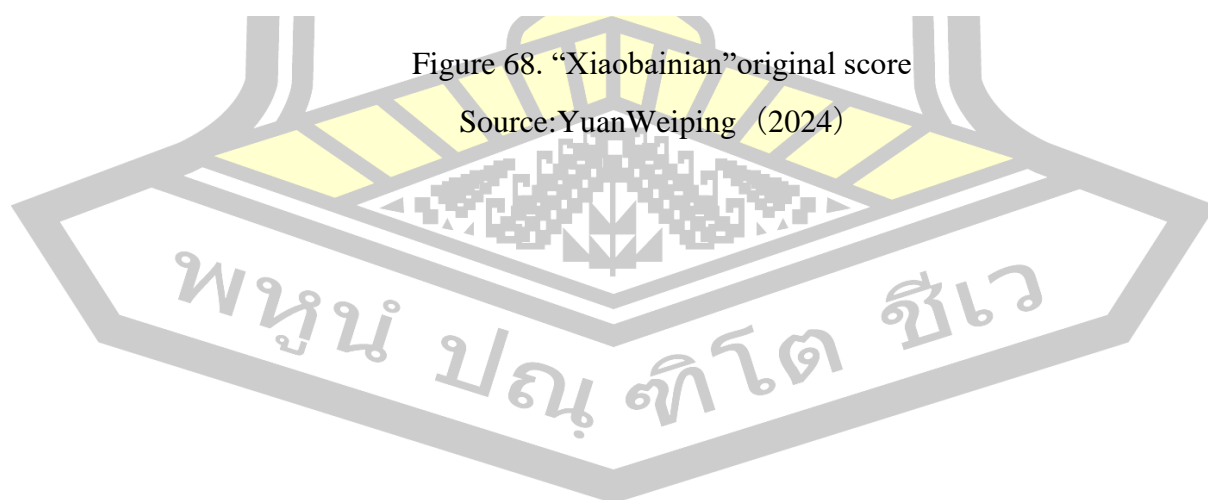
13

Cambal

Gong

Figure 68. “Xiaobainian”original score

Source:YuanWeiping (2024)



一. | ~~x~~ 0 | x 0 | x x | x 0 |
 | 0 x x | x 0 | 0 x x | x - ||

二. | x x | x x | x x | x x... ||

一. | x x | xx x | xx xx | xx x |
xx xx | x x | xx xx | x - ||

一. | xx x | xx x | xx xx | xx x |
 | x ~~x~~ x | x x | xx xx | x - ||

二. | x x | xx x | xxx xx | xx x |
 | xxx xx | xxx x | x x x | x x |
 | xxx xx | x - ||

Figure 69. Chinese rhythm

Source: Yuan Weiping (2023)



Figure 70. Field investigation records

Source: Yuan Weiping (2023)



Figure 71. Interview inheritors

Source: Yuan Weiping (2023)



Figure 72. Field record
Source:YuanWeiping(2023)

Table 6. Questionnaire for interviewing performer

number	Investigation content
1	What are the creative ideas and characteristics of the music of “Yuán xiǎo jié miào huì” in Ningcheng?
2	After so many years of performance, what kind of expectations and expectations do you have for the “Yuán xiǎo jié miào huì” in Ningcheng?
3	What is the current way of spreading “Yuán xiǎo jié miào huì” in Ningcheng?
4	Do you have any good advice on the protection and inheritance of the original music of the “Yuán xiǎo jié miào huì” in Ningcheng?

Source:Weiping Yuan(2023)

Table 7. Interview questionnaire of Ningcheng “Yuán xiāo jié miào huì”

Inheritors

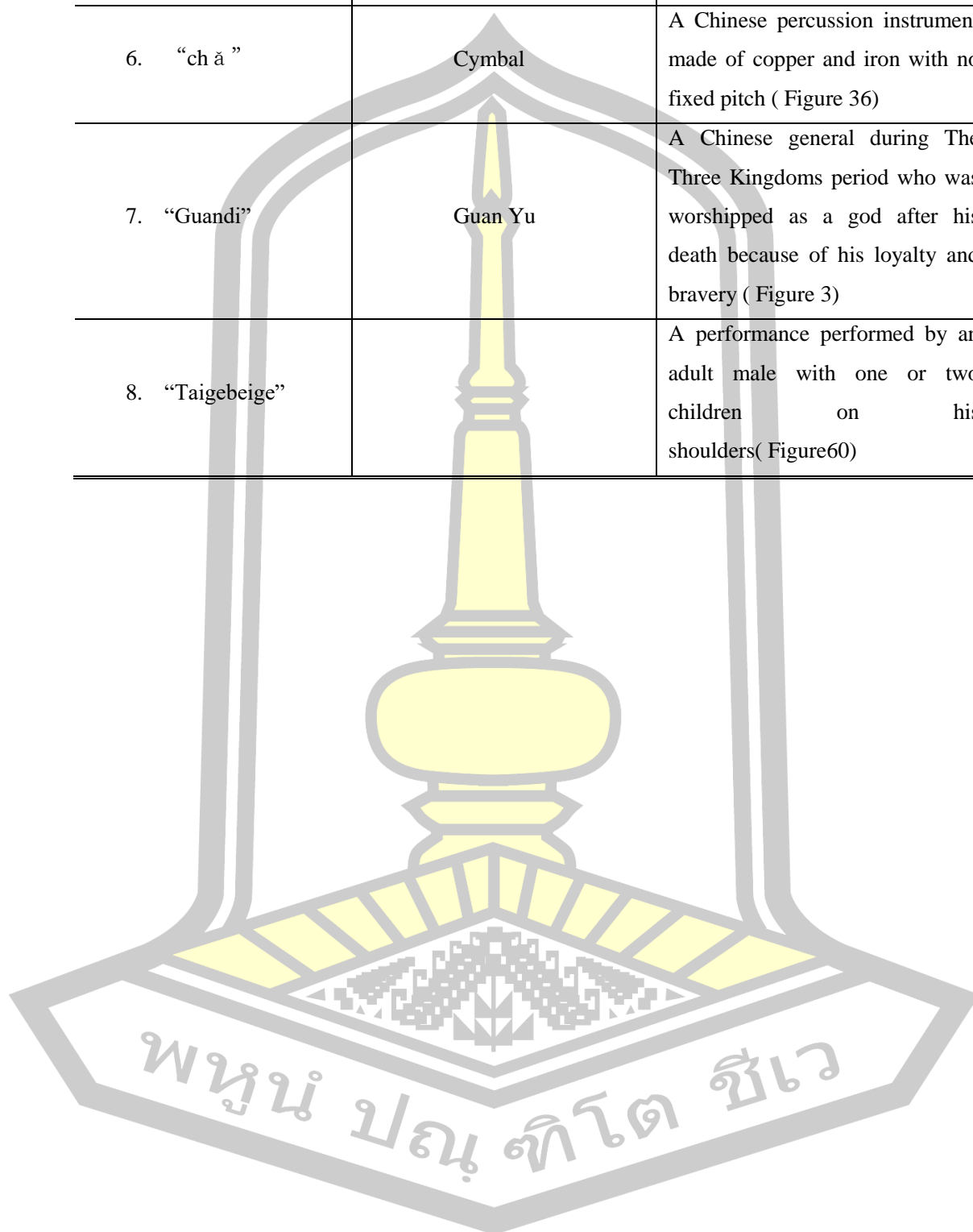
number	Investigation content
1	What works are worthy of recommended theoretical research?
2	What is the current mode of inheritance, learning and dissemination of “Yuán xiāo jié miào huì” ?
3	What are the performance and music characteristics of “Yuán xiāo jié miào huì” in Ningcheng.
4	Do you have any good advice on the protection and inheritance of the original music of the “Yuán xiāo jié miào huì” in Ningcheng?

Source: Weiping Yuan(2023)

Table 8. Special word interpretation

Chinese Pinyin	English name	Meaning
1. “Yuán xiāo jié miào huì”	Lantern Festival	Chinese traditional festival, the fifteenth day of the first month every year
2. “miào huì”	Temple fair	Various performances and activities are held around the temple
3. “lǎ ba”	Suona	Double reed air singing instrument (Figure 32)
4. “dǎ gǔ”	Drum	It's a percussion instrument. A musical instrument with a skin on a hollow wooden cylinder for striking (Figure 35)
5. “luó”	Gong	Made of copper, the shape of a disk, around the edge, the side of the hole through the rope for lifting or hanging, with a hammer percussion sound, the size of the

		shape is different (Figure 40)
6. “ch ă ”	Cymbal	A Chinese percussion instrument made of copper and iron with no fixed pitch (Figure 36)
7. “Guandi”	Guan Yu	A Chinese general during The Three Kingdoms period who was worshipped as a god after his death because of his loyalty and bravery (Figure 3)
8. “Taigebeige”		A performance performed by an adult male with one or two children on his shoulders(Figure60)



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