



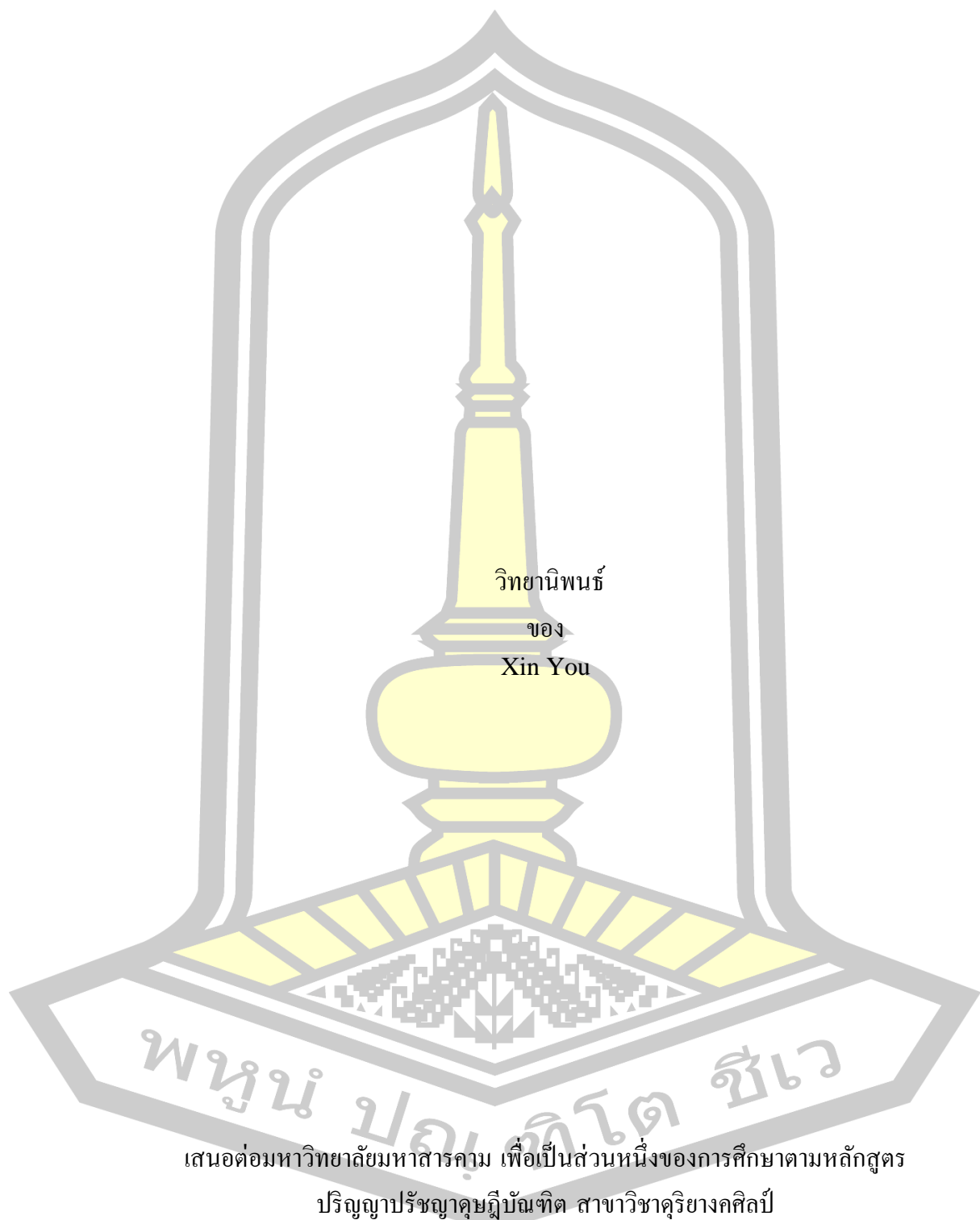
A study of vocal music for the “wuyue” ceremony in QingHai province, China

Xin You

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

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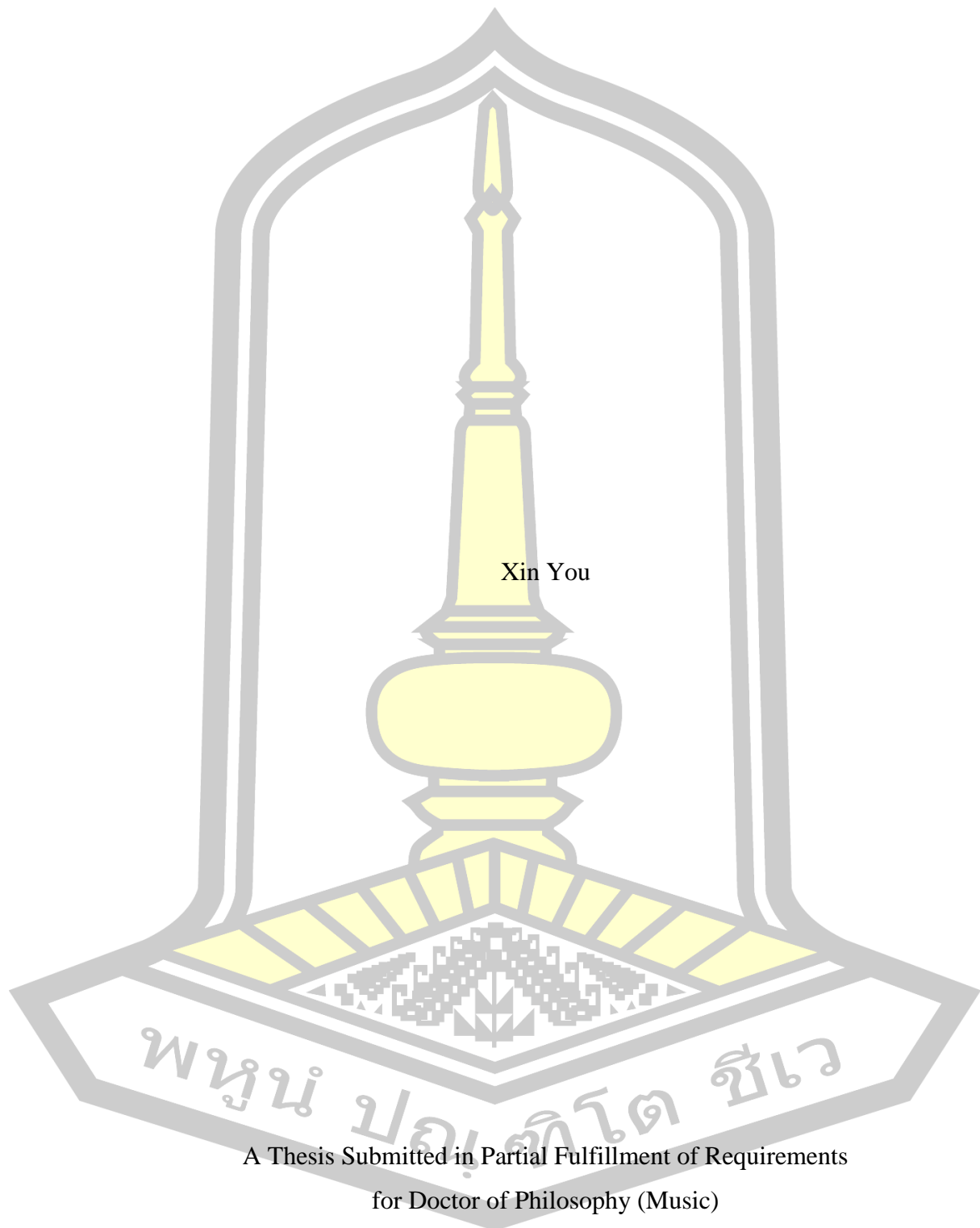
การศึกษาค้นคว้าประกอบพิธี “หู่เยว่” ในจังหวัดชิงไห่ ประเทศจีน



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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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พหุบัณฑิตวิทยา

**TITLE** A study of vocal music for the “wuyue” ceremony in QingHai province, China

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**DEGREE** Doctor of Philosophy **MAJOR** Music

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### ABSTRACT

This research have 3 objectives were: 1) To study the current state of vocal music for the "Wu yue" ceremony in Qinghai Province, China. 2) To analyze the vocal characteristics of "Wu yue" ceremony in Qinghai Province, China. 3) To study the preservation and transmission of "Wu yue" ceremony in Qinghai Province, China. The research utilized questionnaires and interviewed with 3 key informants as research tools. The result of this research reveals the following:

1. Qinghai "Wu yue" is rooted in the Qinghai-Tibet Plateau and expresses people's reverence and prayer for nature. The "Wu yue" ceremony is rich and varied, covering the stages of preparation, beginning and ending.

2. "Wu yue" can be divided into four categories: rain song and Hail song, hard work song, seek the son song and god song. The melody line is single, the Chinese pentatonic mode is adopted, and the interlining words and grace notes are used.

3. In terms of transmission, although there are not as many singers as before, "Wu yue" has been passed on well with the efforts of the Chinese government and scholars. In terms of protection measures are: digital protection, development of performing arts, Combined with school education, combined with tourism.

Keyword : Wuyue, Hua er, Sacrificial music, Music Characteristics, Preservation and Transmission

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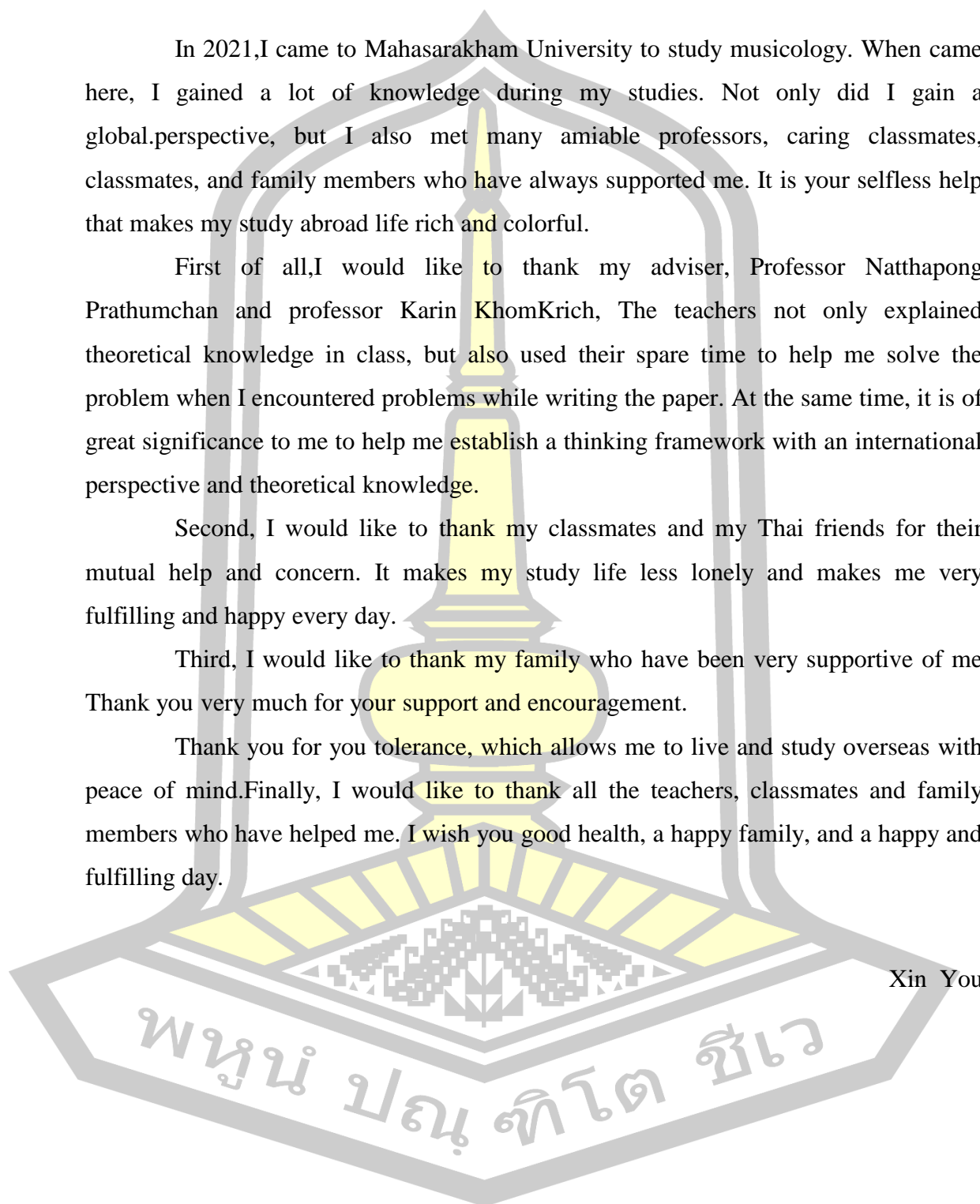
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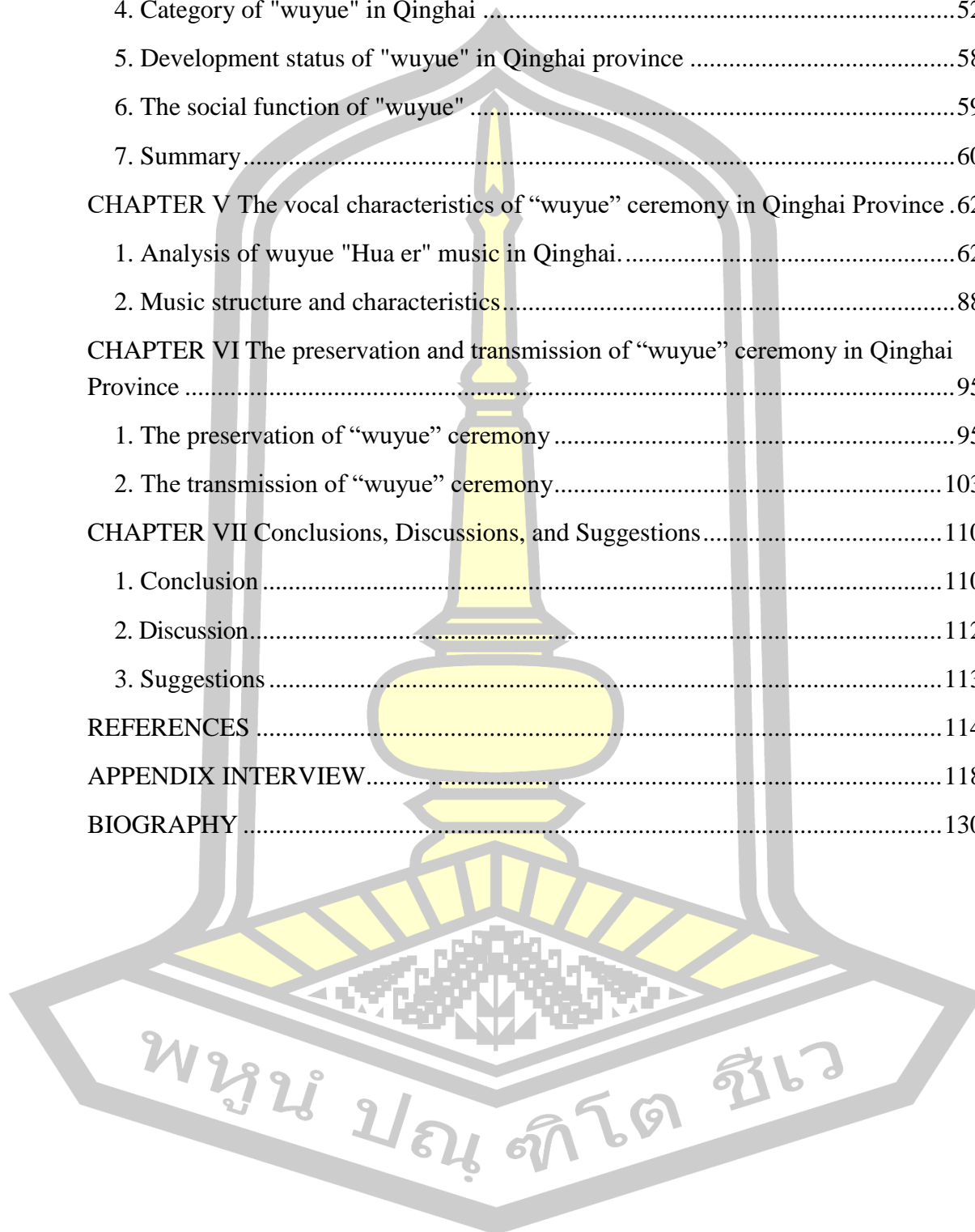
Xin You



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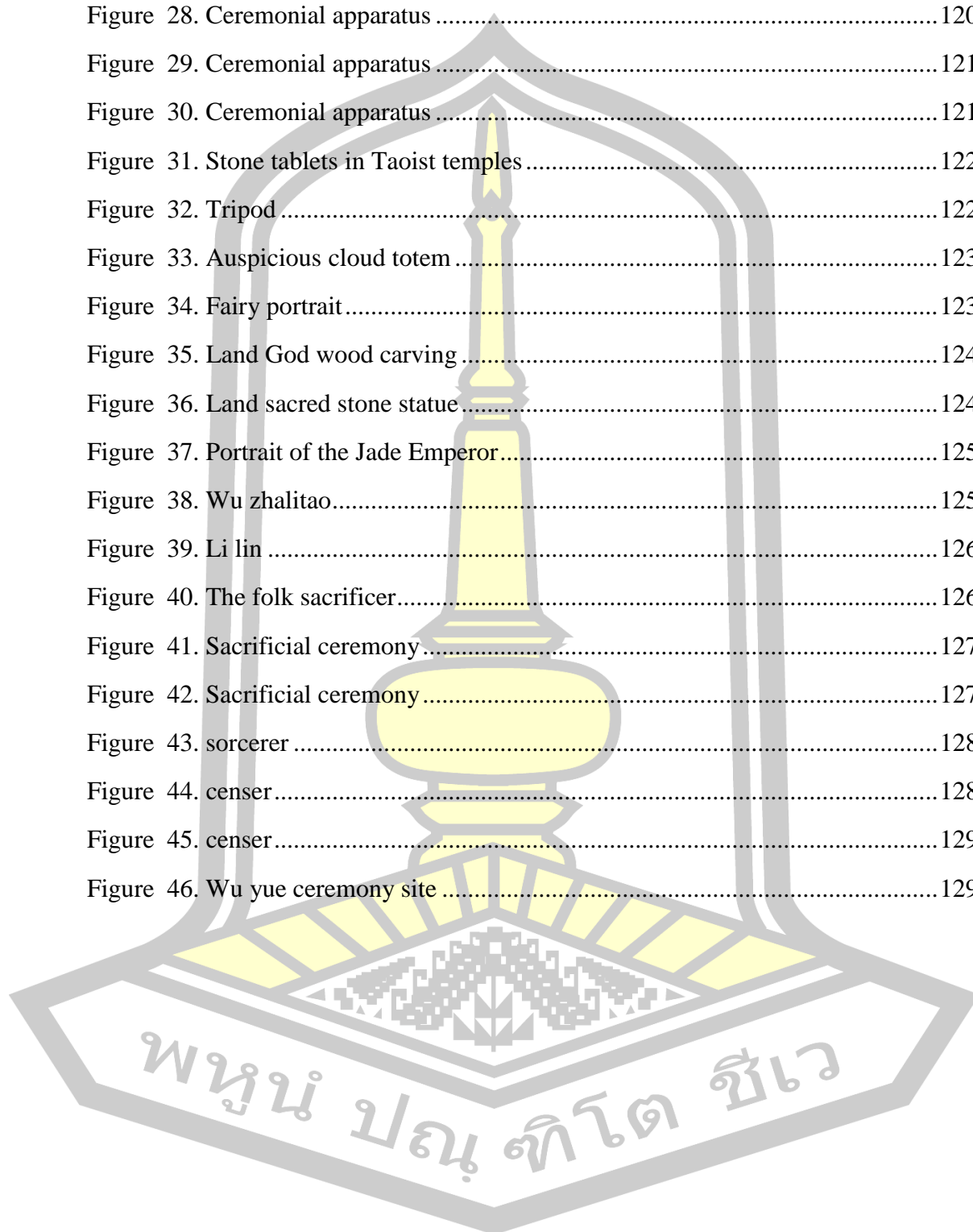




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# CHAPTER I

## Introduction

### 1. Background of research

Music is one of the important components of human culture, and the development and evolution of music is often closely related to social, historical and cultural factors. Music is widely used, whether in celebration, mourning, or entertainment. Music is not just an art form, it can also convey emotions, express ideas, strengthen social ties and shape cultural identity. As a unique kind of music form, folk music represents the cultural tradition and historical background of a specific nation. (Li, 2018, p.21)

Chinese music has a long and rich history, which can date back to the ancient times. It reflects China's rich cultural heritage and shows the emotional and philosophical thinking of the Chinese people. Chinese music can be roughly divided into three categories: folk music, literati music and religious music. Folk music is the most basic and extensive part of Chinese music, which is directly derived from people's life experience and emotional expression. Religious music plays an important role in Chinese music, and it is closely related to religious beliefs such as Buddhism, Taoism and Confucianism. This kind of music is mainly used in religious rituals and sacrificial activities, through music to express the worship of the gods and the understanding of the cosmic life. (Qin, 2009, p11)

Qinghai Province, located in the northwest of China, is a province of multiple ethnic communities, with a plateau continental climate and a total area of 722,300 square kilometers. It has jurisdiction over 2 prefecture-level cities and 6 autonomous prefectures. The natural environment here has shaped the unique life style and cultural characteristics of Qinghai people, among which the most famous is the Qinghai folk song Hua er. (Xiao, 2020, p.2)

In Chinese music, "Hua er", as a representative folk song of northwest China and the intangible cultural heritage of human beings, has distinctive ethnic music characteristics. In its popular areas, in people's daily folk life, "Hua er" permeate in all aspects. The alliance of local regional colors and musical elements presents various

ethnic songs of various features in front of the people, which not only provides people to hear and appreciate, These characteristics make "Hua er" become an important part of Qinghai's cultural tradition, and also an indispensable and valuable wealth in China's multi-ethnic cultural community. (Chen, 2013, p.25)

wuyue, originated from the witchcraft belief in ancient China, is an important part of the sacrificial ceremony. It communicates with the gods through specific musical forms and conveys human prayers and blessings. wuyue usually has a mysterious melody and rhythm, which can create a solemn, solemn atmosphere. Hua er, a representative of folk songs in northwest China, is famous for its distinctive folk music characteristics and impromptu singing style. The lyrics of Hua er are extensive, depicting natural scenery, love, and social life. This form of music is simple and simple, affectionate and sincere, vividly reflecting the life emotion and aesthetic pursuit of the people of Qinghai. (Zhang&Liu, 2020, p.11)

In the vast treasure house of Chinese national music culture, Hua er folk song "wu" is a unique artistic Huaer, but its research and exploration have been in a relatively marginal state for a long time, which provides us with an urgent and precious opportunity to deeply explore its cultural essence and artistic charm. First of all, the current situation of less research is an important driving force for the development of this study. Although Hua er folk song "wu" is widely spread in the folk because of its rich emotional expression, unique musical form and profound cultural heritage, the systematic and in-depth research on it is relatively scarce in the academic circle. This lack of research not only limits our comprehensive and in-depth understanding of Hua er folk song "wu" but also hinders its transmission and development in contemporary society. Therefore, this study aims to fill this gap and contribute new perspectives and achievements to the academic research of Hua er folk song "wu" through systematic combing and analysis. Secondly, the choice of theme is based on a deep understanding of Hua er folk song "wu", a unique type of folk song. As the representative of wu folk songs, Hua er folk song "wu" not only carries rich folk beliefs and regional culture, but also shows the unique features of the diversified music culture of the Chinese nation. The study of Hua er folk song "wu" is not only an exploration of a musical form, but also an exploration and transmission of the profound cultural tradition of the Chinese nation. Through the in-depth study of its

cultural value, historical background and artistic characteristics, we can more comprehensively know and understand the diversity and inclusiveness of Chinese national music culture.

## **2. Objective of research**

2.1 To investigate the current status of vocal music for the "wuyue" ceremony in Qinghai Province, China

2.2 To analyze the vocal characteristics of “wuyue” ceremony in Qinghai Province, China

2.3 To explore the preservation and transmission of “wuyue” ceremony in Qinghai Province, China

## **3. Question of research**

3.1 What is the current status of vocal music for the "wuyue" ceremony in Qinghai Province, China

3.2 What is the vocal characteristics of “wuyue” ceremony in Qinghai Province, China

3.3 What is the preservation and transmission of “wuyue” ceremony in Qinghai Province, China

## **4. Benefit of the research**

4.1 We can know current status of vocal music for the “wuyue” ceremonies in Qinghai province, China.

4.2 We can know the vocal characteristics of vocal music of “wuyue” ceremonies in Qinghai province, China.

4.3 We can know the way to preservation and transmission of “wuyue” ceremonies in Qinghai province, China.

## **5. Definition of terms**

5.1 "wuyue" refers to a musical form used in ancient Chinese sacrificial ceremonies. Four kinds of "wuyue" were studied in this paper : rain song and Hail song, hard work song, seek the son song, god song.

5.2 The current status of Hua er folk song "wuyue", refer to origin and distribution, ritual process, connection between Qinghai "wuyue" and Hua er, Category of "wuyue" , Development status of "wuyue" in Qinghai province, social function of "wuyue"

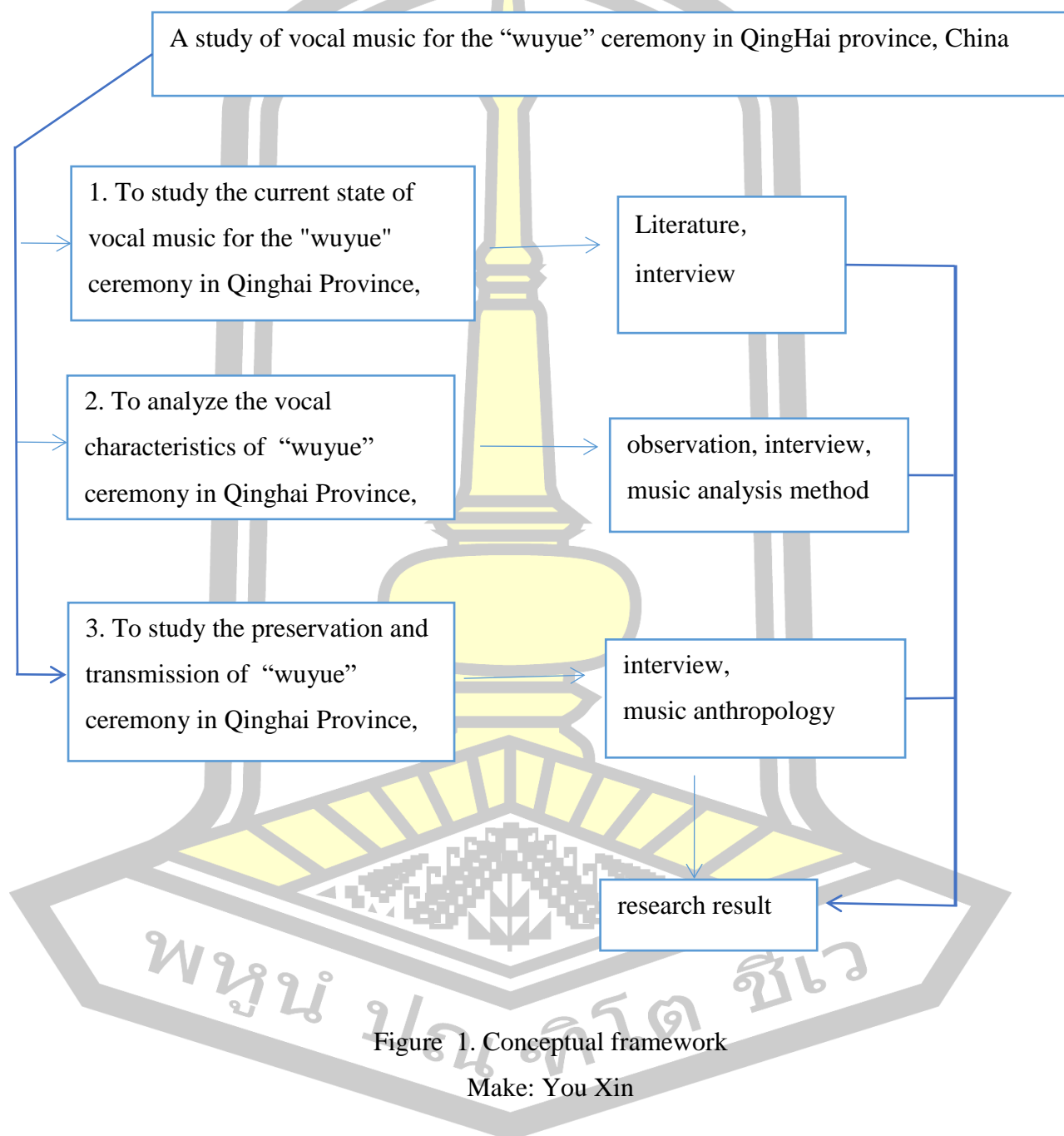
5.3 The musical characteristics of Hua er folk song "wuyue" refers to, mode, melody, outline and meaning of the lyrics, the informant Sarina provided valuable advice.

5.4 Preservation and transmission refers to the guidelines for preservation and dissemination of Hua er folk song "wuyue".



## 6. Conceptual framework

Through literature and field work, and then the research results are obtained.  
The theoretical framework is shown in Fig:



## **CHAPTER II**

### **literature review**

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topic.

1. Research results of "wu yue"
  - 1.1 The history of the "wu yue"
  - 1.2 Classification of "wu yue"
  - 1.3 Classification of "Hua er"
    - 1.3.1 Love category
    - 1.3.2 Ceremony category
2. Qinghai
  - 2.1 Geography
  - 2.2 Culture
  - 2.3 Faith
3. Theoretical method used in this study
  - 3.1 Ethnomusicology
  - 3.2 Field investigation method
  - 3.3 Music analysis method
4. Document and research related
  - 4.1 Development History of "Wu yue"
  - 4.2 Development History of "Hua er"
  - 4.3 Characteristics of "Wu yue"
  - 4.4 Characteristics of "Hua er"
  - 4.5 Contemporary Collections of "Wu yue"
  - 4.6 Contemporary Collections of "Hua er"
  - 4.7 Introduction to Chinese music theory



## 1. Research results of "Wu yue"

### 1.1 The history of the Wu yue

"Du Chunhui: The Carnival of Poetry and Song - A Study of the Folklore of Wu yue and Wu yue" in an article "Tracing the Source of Wu yue" concluded that there are six different theories about the origin of Wu yue: first, Wu yue were produced in the primitive society. Wu yue were born in the Zhou Dynasty. According to the Book of Songs, people called the "Wu yue Sutra" ("Wu yue Sutra"), or think that the Wu yue and the "fifteen styles" in the Book of Songs are similar in content, style and artistic technique, so they think that there is a certain "blood relationship" between them. Three yue Wu yue were produced in the Tang Dynasty. Some people according to the Wu yue appeared "left" young "Sun Wu kong, to the world relieved" such two words speculated that the Wu yue originated from the Tang Dynasty.

The origins of umno can be traced back to ancient times, when people's cognitive ability to recognize natural phenomena was limited, resulting in worship and belief in mystical forces. As a primitive religious form, witchcraft appeared along with dance and other art forms, and gradually formed witchcraft music. In "Song and Yuan Opera Examination", Wang Guowei once mentioned: "The prosperity of song and dance, which originated from the ancient magic?" Although this argument is spiritualistic, it does reveal the close relationship between Wu music and primitive songs and dances (Wang Guowei, 1998)

The Shang Dynasty was an important stage for the development of wu music. The Shang people have limited ability to explain natural phenomena, so they believe in ghosts and gods, and use music as a medium to communicate gods and people. Wu music in the Shang Dynasty was mainly used to worship ancestors and ghosts and gods, and was an indispensable part of social life at that time. In addition, there were also people specializing in music work in the Shang Dynasty, such as Wu and Gu (Music officials), who not only sang wu music in sacrifices, but also took charge of the performance and education of court music (Chen Yan, 2001)

In the Spring and Autumn Period, with the development of productive forces and the improvement of people's cognition level, the status of witchcraft gradually declined, but witchcraft music was still active in folk sacrifices and court activities. Qu Yuan's finishing and processing of Chu Wu music made Nine Songs and other

works become classics in Wu music, reflecting the high prosperity of Wu music at that time (Liu zaisheng, 2009)

Four dayWu yue produced and yuan Dynasty. Some people think that the Wu yue has the characteristics of long and short sentences in the structure, and the tunes of the Wu yue are named as "XX order", so it is associated with the "small order" in the Yuan Song, and think that it was produced in the Yuan Dynasty.

The Fifth day originated in the Qing Dynasty. According to the works of Lintao poet Wu Zhen in the Qing Dynasty, "Wu yues rao than prosperity, women also romantic" sentence to prove that Wu yue originated in the Qing Dynasty. All of the above five statements are not convincing because of the lack of evidence, and thus they cannot infer the exact time when the Wu yue were produced. The sixth Ming Dynasty said. This is the most evidence so far, and the word "Wu yue" appears in the poems of Gao Hong, a Ming Dynasty scholar. He wrote in a poem entitled "Ancient Shan Yin" 2, "the woman was busy ploughing, and with a stroke, she heard the Wu yue grow intermittently."

The specific appearance of the word "Wu yue" proves that Wu yue were quite popular at least before the Ming Dynasty. In his article "The Ancient Customs of Jiangsu and Anhui in Gansu Province", after the author's long-term field investigation, he found that most of the residents of the Tao River Basin are the descendants of immigrants from Jiangsu and Anhui in the early Ming Dynasty, which is not only reflected in many historical documents, but also in the lyrics of "Wu yue". (Du&Chunhui, 2019)

"Li Lin: China"Wu yue "cultural orientation research and its academic achievements" in the article holds the personal view is: the word "Wu yues" first seen in the northern and southern dynasties shen about "led show" a poem, accordingly, we believe that in the northern and southern dynasties there is a folk song called "Wu yues", but at the same time the author also said, so far, there is no data to prove that shen about the poem revealed "Wu yues" and today singing "Wu yues". At the same time, the author also believes that the style of "Hua" appeared in the Northern and Southern Dynasties, and "Hua" and other folk songs spawned the emergence of poetry, which has been passed down to this day. As for the source of Taomin "Wu

yue", the author thinks that it is not only a Han folk song, but also a song of the indigenous people. (Li&L, 2012)

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## 1.2 Classification of Wu yue

As an indispensable part of the ancient social ritual, the classification of umno has always been the focus of academic attention. In recent years, many scholars have made a deep discussion on Wu music from different angles, and have formed a wealth of theoretical achievements. The following is a literature review on the classification of witchcraft music.

In the study of the classification of witchcraft music, Xiang Shi's "Summary of Chinese witchcraft Research in the past thirty years" provides us with an important perspective. In this review, Xiang Shi pointed out that as an important part of witchcraft activities, witch music can be classified in various ways, but generally can be divided from the function, region, form and other aspects, and the specific journal or publishing house information is not detailed due to the limitation of materials). This point of view lays the foundation for the follow-up research. (Xiang Shi, 2011)

From the functional point of view, witchcraft music is mainly divided into sacrificial witchcraft music, entertainment witchcraft music and healing witchcraft music. In his book *Singing on the Wu Road: A Study on Folk Belief Ritual Music of Guangxi*, Liao Mingjun described in detail the Wu music in folk belief rituals of Yao and Zhuang people in Guangxi, emphasizing its functions in sacrifice, entertainment

and healing, etc. This classification helps us to understand the specific role of Wu music in folk belief rituals. (Liao Mingjun, 2008)

Regional differences are also an important basis for the classification of wu music. Influenced by local culture, history, geographical environment and other factors, Wu music in different regions presents its own unique style. In the book *Religion of Ethnic Minorities in China*, the witchcraft activities of ethnic minorities in Yunnan and their musical manifestations are recorded in detail, showing the regional characteristics of witchcraft music. (Li Qian, 1985)

In addition, some scholars have also studied the classification of wu music from the perspective of musicology. For example, Chen Yan and Ren Yilin made an in-depth analysis of Shang Dynasty Wu Music from the aspects of musical form and performance, revealing its unique artistic characteristics in their article "Exploration of Shang Dynasty Wu Music" and "Erotic Music". This classification helps us to understand more deeply the musical nature of witchcraft music. (Chen Yan, 2014)

To sum up, the classification research of Wu Le is a multi-dimensional and multi-level process. Different scholars have made a deep discussion on wu music from many angles such as function, region and musicology, and have formed a wealth of theoretical achievements. These results not only provide a valuable reference for us to understand the nature and characteristics of Wulo, but also lay a solid foundation for subsequent research. In the future, with the continuous deepening and expansion of academic research, it is believed that the classification system of Wu music will be more perfect and rich.

Wu yue, as a unique and complex branch of ancient music culture, is classified in various ways, mainly according to regional, function, form of expression and other factors. The following is a specific description of Wu yue's classification.

According to the region is divided into north Wu yue and south Wu yue. Wu yue in northern China is mainly popular in the Yellow River basin and its north area, with strong local characteristics and ethnic customs. This kind of Wu yue is closely related to the religious belief and sacrificial ceremony of the northern ethnic groups, and has various forms of expression, including singing, dancing, instrumental music performance and so on. In the northern Wu yue, the music of the sorcerer is an important representative. Its music style is solemn and solemn, aiming to

communicate with the gods through the power of music, so as to pray for good luck and drive away evil spirits.

Compared with the northern Wu yue, the southern Wu yue showed more delicate and soft characteristics. It is mainly popular in the Yangtze River basin and its south areas, deeply influenced by the southern ethnic culture and natural environment. In the southern Wu yue, hereditary witchcraft music occupies an important position, which is often passed down from generation to generation and has deep family and regional colors. The southern Wu yue's forms of expression are also rich and diverse, including singing, dancing, solo and ensemble playing of various instruments, demonstrating the unique understanding and love of the southern people for music. (Liao Mingjun, 2008)

According to the function classification, it can be divided into sacrifice Wu yue, exorcism Wu yue and blessing Wu yue. Sacrifice to Wu yue is the most important kind of Wu yue. It is mainly used in various sacrificial rituals, aiming to communicate with gods through the power of music, pray for gods' blessing, drive away evil spirits and avoid disasters. This kind of Wu yue usually has a solemn and solemn music style, and the lyrics are mostly related to the themes of god worship and ancestor worship. (Liao Mingjun, 2008)

Exorcising evil Wu yue is a kind of music used to exorcise evil spirits and avoid disasters in Wu yue. In ancient society, people often used the power of witchcraft and music to drive away diseases and evil forces. This kind of Wu yue is often bright in rhythm and passionate in melody, aiming to dispel evil and restore health through the shock of music. (Zhang xun, 2009)

Blessing Wu yue is a kind of music used to pray for happiness, auspiciousness and other good wishes. In folk beliefs and religious ceremonies, people often express their love for life and their longing for the future by playing blessing Wu yue. This kind of Wu yue's music styles are varied, both solemn and solemn, but also cheerful and lively. (Zhang xun, 2009)

According to the form of expression, it is divided into singing, dancing and instrumental music. Singing is one of the most basic forms of expression in Wu yue. In witchcraft rituals, witches or wizards often sing to communicate with the gods and



convey messages. These sorcery songs usually have a unique melody and lyric content, which is full of mysterious and sacred colors. (Zhang xun, 2009)

Dancing is also an integral part of Wu yue. In witchcraft rituals, witches or wizards often simulate the movements and gestures of the gods through dance, in order to achieve the purpose of communication with the gods. These witch dances are often exaggerated and rhythmic, full of power and movement.

In addition to singing and dancing, instrumental performance is also an important form of expression in Wu yue. In witchcraft rituals, various Musical Instruments such as drums, gongs, cymbals, etc. are often used to play Wu yue, to accompany the singing and dancing of witches or wizards. The Wu yue played by these instruments often has unique timbre and rhythm characteristics, which can create a mysterious and solemn atmosphere.

### 1.3 Classification of Hua er

#### 1.3.1 Regional classification

Hua ers have their own unique popular forms and characteristics in different areas. It is mainly popular in Hehuang areas, such as Linxia and Dingxi in Gansu, and Haidong areas in Qinghai. It is the birthplace of Hua er, and Hehuang Hua er have a close relationship, and retains the most original melody and style. The Hua er of Qinghai are influenced by Tibetan music and are different from the Hua er of Gansu. Ningxia Hua er is popular in Ningxia Hui Autonomous Region, especially in the southern mountainous area. It is a branch of Hehuang Hua er, but it has a unique artistic style and integrates the musical elements of the Hui nationality. Xinjiang Hua er are popular in Changji Hui Autonomous Prefecture of Xinjiang Uygur Autonomous Region, and blend with Uygur and Kazak music. Central Asian Hua er are popular in Kyrgyzstan in Central Asia, from the Hui people who fled to the region, and integrated with the local culture to form a unique style. (Wen&SuPing, 2005)

##### 1) Gan Qing Hua er

It is popular in hehuang area, including Linxia, Dingxi, Lintao and Minxian counties, and Xunhua, Minhe and Hualong in Haidong, Qinghai province. As the birthplace of Hua er, it is the natural expansion of Hehuang Hua er, which has similar natural geographical environment and ethnic composition to the birthplace of Hua er. Gan Qinghuier can be regarded as an enlarged version of Hehuang Hua er,

and the two have a direct relative relationship. As the origin of the Hua er, the Hua er in Linxia retain the most original melody and style. Its lyrics mostly reflect the lives, emotions and history of the local people. The Hua er of Qinghai are influenced by Tibetan music, and the melody is more melodious and the rhythm is more obvious. The lyrics may have incorporated elements of Tibetan life and faith, making them different from the Hua er in Gansu. (Wen&SuPing, 2005)

## 2) Ningxia Hua er

It is popular in the Ningxia Hui Autonomous Region, especially in the southern mountainous areas and concentric Hui settlements. Ningxia Hua er is a branch of Hehuang Hua er, but in its long-term development, it has formed a unique artistic style and was influenced by other folk songs. It not only retains the rough characteristics of folk songs, the Hua er of Ningxia blend into the musical elements of the Hui nationality, but also has the smooth and beautiful minor tune. Ningxia Hua er are also known as "mountain Hua er" locally. Some of the lyrics contain the religious and cultural elements of the Hui nationality. Ningxia Hua er may be more delicate and introverted in their singing skills. (Li&Lan,2023)

## 3) Xinjiang Hua er

Popular in Changji Hui Autonomous Prefecture of Xinjiang Uygur Autonomous Region. Xinjiang Hua er are the product of Hehuang Hua er spreading to Xinjiang. They are integrated with the local Uygur and Kazak music, forming the artistic characteristics with local ethnic color. Xinjiang Hua er incorporate the musical elements of Xinjiang Uygur and Kazakh in the melody and lyrics. (Ma&Wen,2023)

## 4) Central Asian Hua er

Popular in Kyrgyzstan in Central Asia. The Central Asian Hua er were produced in Central Asia due to specific historical reasons, and were mainly brought in by the Hui people who had fled to Kyrgyzstan. This Hua er is different from Hehuang Hua er in its artistic characteristics, and is influenced by the local national culture. As time goes by, the Central Asian Hua er gradually integrate with the local culture, forming a unique artistic style. (Ma&Wen,2023)

Generally speaking, as an ancient form of folk songs, Hua er have been spread in various regions of China, and have formed unique styles and characteristics

according to the local culture, history and national background. These regional differences make the Hua er unique everywhere

### 1.3.2 Subject matter classification

According to the theme, Hua er songs can be roughly divided into two categories: love and sacrifice, each of which carries profound cultural connotation and social functions.

#### 1) Love category

Love Hua er mainly express people's yearning for love, praise and emotional expression. This kind of Hua er take the love of men and women as the theme, through the delicate emotional description, describes the lovesickness, sweet happiness and various emotional entanglements born by love. Love Hua er are not only a kind of emotional release, but also a reflection of social culture. In the traditional society, due to the restriction of feudal ethics, the direct expression of feelings is often restricted, and Hua er have become an important way for young people to convey their feelings. By singing about Hua er, lovers can indirectly express their love and deepen their emotional connection. (Ma&Wen,2023)

#### 2) Ceremony category

Sacrificial Hua er are songs closely related to traditional religious beliefs and sacrificial rituals. These Hua er are usually sung on specific festivals, sacrificial activities or important family ceremonies, such as praying for rain, worshiping ancestors and celebrating the harvest. The sacrificial Hua er express respect, prayer and gratitude to the gods through the lyrics, reflecting people's reverence for the nature and their desire to bless the gods. (Ma&Wen,2023)

## 2. Qinghai culture

### 2.1 Geography

Qinghai is one of the plateau provinces in China, with large areas of plateau grasslands and alpine lakes. Qinghai Lake is the largest inland lake in China and the highest brackish water lake in the world, surrounded by the Qinghai-Tibet Plateau. The lake water is dark blue, surrounded by mountains, with magnificent scenery. Qinghai also has the Qilian Mountains, Kunlun Mountains and many other mountains, with majestic peaks and valleys. It has a unique geographical environment, a cold and



dry climate, and sparse vegetation, but it has a unique plateau grassland and lake landscape.

Wei Ye: The Development and Regional Characteristics of the Hua er Association in Northwest China (1912-1966): This paper discusses the popular area of "Hua er", which is the contiguous area of Gansu, Qing, Ning and the "flying area" of Xinjiang. In Gansu and Qinghai, Ningxia and Xinjiang are the expansion of the basic epidemic areas. Historical records of the Republic of China, "the spread of 'Hua ers' is very common in the east Pingliang, Guyuan northwest Liangzhou, Ganzhou have heard heard along the road from Lanzhou to Dido.

In addition, there are Xining with the State merchants Qin Zhou, Qin An porters can sing." This data shows the popular range of "Hua Hua " from northeast to Pingliang of Gansu, Guyuan of Ningxia to the west of Tianshui of Gansu and northwest to Xining of Qinghai and southwest of Gansu River to Linjiao and Linxia. After the founding of the People's Republic of China, with the expansion of "Hua" and the in-depth research, a relatively specific and accurate range was determined from Liupan Mountain in the north to the border between Gansu and Ningxia to the Hexi Corridor in Gansu and Riyue Mountain in Qinghai. This area includes more than 50 counties and cities in Gansu, Qinghai and Ningxia provinces, totaling about 200,000 square kilometers. (Han&Xi, 2022)

## 2.2 Culture

The diversity of Qinghai culture is reflected in its ethnic composition, language, art, festivals and customs. Qinghai is a province inhabited by many ethnic groups, etc. The main ethnic groups include Tibetan, Han, Hui, Tu, etc. Various ethnic cultures blend and converge here, forming a unique cultural phenomenon. Among them, Tibetan culture is most famous for its rich religious art, festival and folklore; Hui culture is reflected in its unique eating habits and religious life; and it also enrich the cultural landscape of Qinghai with its unique customs and cultural arts. (Han&Xi, 2022)

The cultural history of Qinghai can be traced back to ancient times. Archaeological findings show that as early as 30,000 years ago in the Paleolithic period, there were humans living on the Qinghai-Tibet Plateau, and Qinghai is one of the cradles of Chinese culture. In the pre-Qin period, Qinghai belonged to the land of

the Qiang Rong, and the Qiang people multiplied and lived here, and gradually formed a unique national culture. Subsequently, with the advancement of history, Qinghai experienced Tuyuhun, Tubo and other cultural periods, forming a pattern of multi-ethnic coexistence. (Cui Yonghong, 2017)

In the long historical process, the culture of Qinghai has been absorbed and integrated continuously, forming a unique local culture. The wide spread of Tibetan Buddhism in Qinghai has not only enriched the religious culture of Qinghai, but also promoted the cultural exchange and integration among various ethnic groups. At the same time, Qinghai's folk art and folk customs also show their unique charm, such as Tibetan carpets, thangka and other ethnic handicrafts, as well as Qinghai Huaers and other folk art forms, are deeply loved by people. (Cui Yonghong, 2017)

### 2.3 Faith

The belief system in Qinghai is complex and diverse, mainly including Tibetan Buddhism, Islam and Taoism. Tibetan Buddhism has a profound influence in Qinghai, and its temple architecture, religious art and festival activities are an important part of Qinghai culture. Islam is mainly believed by the Hui and Salar people, which influences the lifestyle and cultural traditions of these peoples. In addition, the traditional Taoism and folk beliefs of the Han nationality also affect the religious and cultural landscape of Qinghai to some extent. (Pu&Hua Sheng, 2022)

Qinghai, as an important province in the west of China, its unique geographical location and historical background gave birth to a rich and colorful religious culture. On this vast land, multiple religious beliefs coexist, which not only reflects the diversity of Qinghai culture, but also reflects the inclusiveness of Chinese culture. Qinghai's religious beliefs are mainly Tibetan Buddhism, but there are also Islam, Taoism, Confucianism and other beliefs coexist. This diversity has received extensive attention and research in the academic community.

As the most common religious belief in Qinghai, Tibetan Buddhism has exerted a profound influence on the local society, culture and economy. In the book "Folk Beliefs in Qinghai -- From the Perspective of Multi-Ethnic Culture", this paper makes a comprehensive and systematic discussion of multi-ethnic folk beliefs in Qinghai by using multi-disciplinary research methods such as religious anthropology and historical anthropology. The spread and development of Tibetan Buddhism in

Qinghai has not only enriched the religious culture of Qinghai, but also promoted the cultural exchange and integration among various ethnic groups. (E Chonggrong, 2016)

Among the Hui, Sala and other ethnic minorities in Qinghai, Islam occupies an important position. In the long history of Qinghai, these ethnic groups not only retained their own unique religious beliefs, but also combined them with the local culture of Qinghai to form an Islamic culture with local characteristics. The research on this aspect can refer to the academic achievements in the fields of ethnology and religion. (E Chonggrong, 2016)

In addition to well-organized religious beliefs, Qinghai also has a large number of folk beliefs. These folk beliefs are often closely related to the local natural environment, history and culture, and have strong regional characteristics. In the Mongolian villages of Qinghai, shamanism as an ancient folk belief has been partially inherited. Shamanism's belief system includes four elements: belief in God, worship of wind, worship of ancestors and worship of the stove, emphasizing harmonious coexistence with nature. In the article "Investigation and Analysis of the Present Situation of Religious Belief in Mongolian Villages in Qinghai Haixi Autonomous Prefecture", the author describes in detail the inheritance of shamanism in Mongolian villages in Qinghai Haixi Autonomous Prefecture and its influence on local culture. (Solang Droma, 2015)

In the Tibet-related areas of Qinghai Province, the Nyingma School, as one of the oldest sects of Tibetan Buddhism, is particularly prominent in its folk belief. Nyingma followers not only practice in monasteries, but also go deep into the people and maintain close contact with the people by holding Buddhist activities and praying for blessings. In his article "Faith in Freedom: The Human Rights of Tibetans from the Perspective of Folk Beliefs in Tibet-related Areas in Qinghai", Solang Zhuoma reveals the important position of the folk beliefs of the Nyingma Sect in Tibet-related areas in Qinghai and its profound influence on the spiritual life of the Tibetan people. (Solang Droma, 2015)

### 3. Theoretical method used in this study

#### 3.1 Ethnomusicology

Merriam (Merriam): Ethnomusicology: It aims to study the relationship between music and human culture. The author presents the concepts and methods of Ethnomusicology and explores the social and cultural functions of music in different cultures. First, Merriam defines Ethnomusicology as a discipline that studies the social and cultural significance of music in different cultures. It emphasizes the cultural characteristics of music and believes that music is a social behavior that reflects the values and lifestyles of different cultures. Connecting the social, cultural, psychological and physiological aspects of music to gain a deep understanding of the function and meaning of music in different cultures.

Secondly, Merriam explores the multiple functions of music in society and culture. She pointed to the role of music in social, religious, educational and recreational society. Music can promote social interaction and enhance community cohesion; it can also be used in religious ceremonies and celebrations to express faith and sanctity, and as an educational tool to convey cultural knowledge and values; finally, music is a form of entertainment that evokes emotions and pleasure. (Fa Grana& Gra M, 1986)

"Xiao Xuan: Folk Music from the National Vision Anthropological Study of Hua er Music": The article is divided into seven chapters. Starting from this paper, taking the field documentary of Lin County, this paper gradually discusses the presentation mode, musical behavior and its social function of "Hua er" music.

On this basis, through the literature sorting and participatory observation, the history of different stages, the role and integration of the singing stage and the living state are analyzed. At the same time, through the study of the sensitivity of the music form itself, the judgment of "Hua er" music changes under the influence of the country is verified. In the process of writing, the author properly controls and uses the length of musical form analysis, and pays more attention to the narration of musical cultural behavior, historical integrity, interpretation and social nature. (Xiao&X, 2001)

"Zang Yibing: forgotten angel song music anthropology and nursery rhymes research": the article adopts the viewpoint of anthropology and narrative writing method, through the author for the nursery rhymes research and teaching of personal memory and awareness, from the perspective of a social investigation and cultural reflection, interpretation of nursery rhymes anthropological significance, while advocating modern human life cannot forget nursery rhymes for children grow and establish parent-child parenting relationship of biology, anthropology, sociology value.

Through "about the life of nursery rhymes narrative" "music anthropology concept and nursery rhymes research" "Chinese history" "Chinese nursery rhymes definition and category" "nursery rhymes music: dialect, rhythm, oral" "forgotten song of the angel: maternal and infant nursery rhymes crisis and social cost" thinking, interpretation attaches great importance to the human nursery rhymes, and looking forward to, in science and technology fully involved in human daily life of the moment, the public and academic community and more family parents focus on nursery rhymes this increasingly reduce the danger of forgotten ancient and precious human civilization. (Ji&Bing Sa,2012)

The research methodology of ethnomusicology is a diverse and growing field that combines theory and practice from a variety of disciplines with the aim of exploring and understanding the musical cultures of various peoples. The following is the research method of ethnomusicology. (Ji&Bing Sa,2012)

Fieldwork is one of the most basic and core research methods in ethnomusicology. It emphasizes that researchers go deeply into the place where musical phenomena occur, and collect first-hand information through observation, interview, recording and video recording. This method not only allows researchers to personally experience and understand the local music culture, but also ensures the authenticity and reliability of the research results. (Wang Wentao, 2010)

The method of historical research is to trace the development and evolution of folk music through consulting historical documents and archaeological materials. This method is helpful for researchers to understand the historical background and cultural roots of music phenomenon, so as to grasp its essential characteristics more comprehensively. (Wang Wentao, 2010)



The method of comparative study is to analyze the similarities and differences of music phenomena in different regions, different nationalities and different cultural backgrounds by comparing them. This method helps to reveal the universal laws and special manifestations of musical phenomena and promote cross-cultural communication and understanding. (Wang Wentao, 2010)

Music practice means that researchers directly perceive and understand music through personal participation in music creation, performance, evaluation and other practical activities. This method enables researchers to have a deeper understanding of the structure, form and technique of music, so as to grasp its artistic characteristics more accurately. (Wang Wentao, 2010)

With the trend of interdisciplinary integration becoming more and more obvious, the research of ethnomusicology pays more and more attention to the use of multidisciplinary theories and methods for comprehensive research. This includes the theories and methods of sociology, anthropology, culturology, psychology and other disciplines, in order to reveal the social, cultural, psychological and other aspects of music phenomenon more comprehensively.

"Wang Jingxiong: A Common Study of" Agricultural and Korean "sacrificial Music and Dance under the perspective of Music anthropology": In the article, the sacrificial ritual record of "stepping on the earth god" mainly includes the description and interpretation of this ceremony by Korean folklorists. These documentary records describe in detail the origin, ritual process, and related music and dance of the sacrificial ritual of "stepping on the earth god", and provide valuable information for researchers. In addition, the paper also reveals the music characteristics of the Chinese and Korean agricultural music through the analysis of the sound of the historical sacrificial rituals.

Through collecting and sorting out the historical audio records, the paper presents the characteristics of the music form, playing skills and musical instrument use of the sacrificial music and dance in China and South Korea, so as to help readers better understand and experience this traditional music form. The paper also describes in detail the activities of Jeolla and Wang Qing in Korea. Through the study and analysis of these activities, the paper reveals the commonality and differences of Chinese and Korean agricultural sacrifice.

For example, the agricultural music sacrificial activities in both countries include ritual preparation, ritual ceremony, music and dance performance, but there are some differences in the details and forms of the ceremony, such as the dance movements of music and dance and the use of Musical Instruments. Finally, the paper analyzes the commonality and differences of Chinese and Korean agricultural music, as well as its significance and function in the social and cultural background. The paper points out that as a form of traditional cultural expression, the sacrificial music and dance not only plays an important role in the transmission of farming culture and religious belief, but also plays a positive impact on social cohesion and cultural identity. Through the comparative study of China and South Korea, the paper provides a new perspective and method for the research in the field of music anthropology. (Ji&Bing Sa,2012)

Ethnomusicology examines the intricate relationship between music and human culture, emphasizing its social, cultural, psychological, and physiological dimensions. Meriam defines it as studying music's significance across cultures, reflecting values and lifestyles. It explores music's roles in society, religion, education, and recreation. Studies like Xiao Xuan's on Hua er music and Zang Yibing's on nursery rhymes apply anthropological perspectives, emphasizing fieldwork, historical research, comparative study, and music practice. These methods ensure authenticity and cross-cultural understanding. Ethnomusicology increasingly incorporates multidisciplinary theories, reflecting its interdisciplinary nature. Wang Jingxiong's study of Chinese and Korean agricultural sacrificial music and dance underscores similarities and differences through historical audio analysis, enriching our understanding of traditional music forms. In the research I used these methods to study the history and the context of the “wuyue” ceremony.

### 3.2 Field investigation method

Seven wanli, Yu Song, Huang Jianfu: Art fieldwork: This book introduces the origin, methods and technology of art fieldwork, and deeply expounds the preparation before field investigation, the methods and techniques in the process of field investigation, and the content involved in field investigation. In addition, the book provides methods and techniques for fieldwork report writing to help researchers better report and summarize the results of fieldwork. (Qi&W&L,2001)

Music Research Institute of Chinese Academy of Arts: Folk Music Visit Manual: This book discusses the preparation work, matters needing attention of field investigation, investigation process and methods of field investigation, and lists the investigation outline of folk music, opera and rap music, instrumental music and Musical Instruments in the appendix.

The first chapter is the preparation, to clear research purpose, understand the local situation, including the natural environment and customs, familiar with the research data, the research plan and investigation plan, at the same time make fully prepared, equipment preparation, some regional dialect is not good to distinguish, also equipped with translation when necessary. Chapter two is the matters needing attention in the field work. It is mainly to maintain the relationship with the local residents and respect the local living habits and cultural customs.

The third chapter is the matters needing attention about the investigation, which is also the focus of the book. First of all, the purpose and task of the investigation should be clear, which should be comprehensive and detailed, and often summarized. Secondly, three investigation methods are summarized, namely: regional general survey, survey of key music types and special investigation. Finally, the matters needing attention in the collection of Sourcesgraphy, drawing and cultural relics of musical instruments and other related materials.

"Art Fieldwork" by Seven Wanli, Yu Song, and Huang Jianfu, and "Folk Music Visit Manual" by the Music Research Institute of Chinese Academy of Arts, both guide researchers on conducting art and music field investigations. The former covers the basics, preparation, methods, and reporting techniques for art fieldwork. The latter focuses on folk music, detailing preparation, investigation process, methods, and outlines for various music genres. Both emphasize clear research objectives, understanding local contexts, and respecting local customs. Key investigation methods include regional surveys, focused music type studies, and special investigations. Attention to detail, documentation, and relationship-building with locals are crucial for successful fieldwork.

This research I used field investigation to collected the data,of this topic in objective 1To investigate the current status of vocal music for the "wuyue" ceremony in Qinghai Province, China.2 To analyze the vocal characteristics of “wuyue”



ceremony in Qinghai Province, China.<sup>3</sup> To explore the preservation and transmission of “wuyue” ceremony in Qinghai Province, China.

### 3.3 Music analysis method

Geng Renfu: A Study of Music Analysis believes that the general formulation of traditional music analysis and research is the music style or music style and work analysis. The development of a music work can usually be divided into a number of paragraphs, various statements structure will exchange with the development or change the consistent relationship between them-fusion or separate to planned layers to organize the paragraphs from the development will produce a music work or a part of the structure."The structure of musical works with a certain logic is called the style". Compared with literature, music needs more of a clear structure. In literature, in addition to the structure of the whole work, separate sentences and even the words themselves can express a certain meaning. Because the sentences and the words themselves have been recognized as good enough to express or describe the ideas and objective things that we are familiar with in our daily life. But this is not the case in music.

It can be said that no special set of notes can express a specific objective thing or an abstract concept, if it is nothing more than the wishful thinking of the composer or the audience. Therefore, in order to be easily accepted and understood without combining lyrics, music has to rely on the style, design, structure or any term we would like to use to describe the indispensable factors.(Geng&R&P,2013)

Geng Renfu's "A Study of Music Analysis" argues that traditional music analysis focuses on music style and work analysis. Music development involves structured paragraphs and statements that relate and evolve. A music work's structured logic defines its style. Unlike literature, music lacks individual notes expressing specific ideas; it relies on style, design, and structure for comprehension. These factors are essential for music to be understood without lyrics.

In this research I used this theory to analyze the vocal characteristics of “wuyue” ceremony in provide, China.

#### 4. Document and research related

##### 4.1 Development History of "Wu yue"

As an important part of ancient Chinese music culture, Wu yue's development has been recorded in detail in many literatures. In his book *Witchcraft in Ancient China: The Origin and Development of Religion*, Liang Zhaotao traces the close relationship between Wu yue and primitive religion, and points out that Wu yue originated from witchcraft activities in ancient times. (Liang&Zhaotao, 1999)

In *On the Origin and Flow of Chu "Wu yue"*, Wang Kaiying further discussed the uniqueness and regional characteristics of Chu Wu yue, and revealed the integration of Chu Wu yue with the Central Plains culture and its influence on the music culture of the later generations. (Wang& Kaiying, 2018)

In addition, Zhao Pei integrated the research results of many scholars in the *Literature Review of Chinese Witchcraft Culture*, pointing out that Wu yue reached its peak in the Shang Dynasty, was closely connected with the political economy at that time, and became the main form of court music. These documents not only provide us with the historical context of Wu yue's development, but also show the cultural connotation and artistic value of "Wu yue" in different historical periods.

In the *Literature Review of Chinese witch Culture Research*, Zhao Pei made a comprehensive review of "Wu yue" development in different historical periods. He mentioned that the Shang Dynasty was the heyday of Wu yue's development, and Wu yue not only became an important part of court music, but also widely penetrated into all aspects of social life. In the Zhou Dynasty, with the establishment of the ritual and music system, "Wu yue" gradually integrated with the ritual and music culture, but its unique artistic charm and cultural connotation were still retained and inherited. (Zhao& Pei, 2017)

##### 4.2 Development History of "Hua er"

Hua er, as a treasure of the Great Northwest, has always attracted the attention of many scholars for its historical research. In recent years, the research on the history of Hua er has been deepened, and a series of achievements with academic value have emerged.

Mr. Yuan Fuli was the pioneer of early studies on Hua er. His "Ballad of Gansu -- Hua er" published in *Ballad Weekly* in 1925 introduced Hua er into the

academic field for the first time and laid an important foundation for later studies. Although the origin of Hua er is not deeply discussed in this paper, the circulation of Hua er in Gansu Province is briefly introduced, which stimulates scholars' interest in the study of Hua er. (Yuan &Fuli, 1925)

With the deepening of the research, the time and place of the origin of Hua er has gradually become a research hotspot. In Hua er, Zhang Yaxiong proposed that Hua er may have originated from Mongolian and Tibetan tribes and was modeled after Mongolian and Tibetan songs. In the 1980s, this research entered a new stage. (Zhang &Yaxiong, 1940)

In his book Hua er Yuan Pouring Test, Ma Long proposed that Hua er might have emerged in the Southern and Northern Dynasties or the early Tang Dynasties by combining historical documents and field investigations, and analyzed the rheological process of different types of Hua er in detail (Ma &Long, 1983).

In addition, the research on the history of Hua er also involves its spread and influence. In "On the Relationship between Qiang Hu's Sound and Hua er" in Xiliang Music, Hao Yi discusses the relationship between Hua er and Qiang folk songs from the perspective of music, and holds that they have some common elements in music. This study not only enriches the historical connotation of Hua er, but also reveals its important role in multi-cultural communication. (Hao &Yi, 1982)

As a treasure of Northwest folk songs, the development of "Hua er" music has been recorded in detail in many literatures. According to authoritative materials such as Chinese Folk Literature and Art Association and Gansu Ballads, "Hua er" music originated in Linxia, Gansu Province, and gradually spread and integrated multi-ethnic cultures throughout Northwest China from Ming and Qing Dynasties to modern times. Zhang Yaxiong's "Hua er" music Collection "and other early studies laid the academic foundation of "Hua er" music, while modern scholars further revealed its unique artistic charm and profound cultural connotation through field investigation and literature analysis. These documents provide valuable materials for us to understand the development history of "Hua er" music. (Zhang&Y&X,2002)

#### 4.3 Characteristics of "Wu yue"

As an important part of ancient sacrificial rituals and religious beliefs, Wu yue's unique characteristics have been deeply explored in many academic works. In

the book *Folk Dances of Regional Ethnic Minorities in China*, Jin Qiu described in detail Wu yue's role as a "living fossil" of traditional culture of ethnic minorities. Wu yue was closely connected with primitive religion and witchcraft activities. Wu Yue was not only an important part of sacrificial ceremonies, but also a bridge to communicate with people and gods and pray for well-being. Wu yue contains profound religious feelings and sacred meaning, conveying people's wishes and prayers to the gods through the form of music. In the process of offering sacrifices, Wu yue was able to create a solemn and solemn atmosphere, making people feel the presence and power of gods. It points out its diversity and richness, and reveals Wu yue's value in inheriting national history and culture (Jin & Qiu, 2009).

In the *Folk Religious Culture of Zhuang Nationality*, Yu Shijie deeply analyzed how Wu yue expressed and transmitted religious information through dance from the perspective of the combination of religion and dance. He emphasized that Wu yue not only has the function of entertaining the gods in the sacrificial ceremony, but also can stimulate people's hearts, vent their emotions, and achieve the realm of physical and mental integration (Yu & Shijie, 2014).

Han Deming, in "Dancing with God - Notes on the Cultural Investigation of Maonan Ethnic Group", specifically analyzed Wu yue's extremely diverse forms of expression, including singing, dancing, instrumental music and other artistic forms. Wu yue of different regions and nationalities have their own characteristics, forming a rich and colorful musical cultural landscape. For example, Wu yue of Chu State is famous for his unique musical style and dance form, which fully demonstrates the charm of Chu culture. In addition, Wu yue is often combined with folk stories, myths and legends, etc., to make its content more colorful. (Han & Deming, 2006).

In addition, in "Sound and Form -- On Dance Teaching for Vocal Music Majors", Liu Xiaojing conducted in-depth research on the rhythm characteristics of Wu yue. She pointed out that Wu yue, accompanied by percussion and percussion rhythms, can produce a strong sense of rhythm, often vivid and dynamic. It usually uses percussion instruments such as drums, cymbals, etc. to accompany, through a strong sense of rhythm and dynamic dance to stimulate people's emotions, creating a warm and cheerful atmosphere. This sense of rhythm and movement not only makes Wu yue more appealing, but also enables it to better play the role of entertaining gods

and people in the sacrificial ceremony. This sense of rhythm not only standardizes the dance movements, but also enables the audience to experience the deep emotion and unique charm conveyed by Wu yue under the dual stimulation of hearing and vision (Liu& Xiaojing, 2007).

Wu yue's forms of expression are rich and varied, including singing, dancing and instrumental performance. In the sacrificial ceremony, the witch or wizard will sing Wu yue, dance the witch, and play a variety of Musical Instruments at the same time, creating a mysterious and solemn atmosphere. This form of expression of song, dance and music not only enhances the appeal and shock of the ceremony, but also makes Wu yue a comprehensive form of artistic expression.(Liu& Xiaojing, 2007).

Wu yue has an important position and significance in ancient Chinese culture. It is not only a musical form, but also a cultural symbol and a spiritual symbol. Through Wu yue's performance and inheritance, people can understand and feel the belief and lifestyle of ancient wizards, and then understand the cultural background and national spirit of ancient society. At the same time, Wu yue is also an important part of the traditional culture of the Chinese nation, which is of great significance to carry forward the national culture and inherit the national spirit.(Huang xiang, 2011).

Wu yue's instruments, such as chime bells, Jing, chime, Tartar pipe, etc., have unique timbre and playing skills. These instruments cooperate with each other in Wu yue's performance, forming a unique and rich sound effect, which makes Wu yue appear particularly unique in timbre.Wu yue's rhythm is often sharp and powerful, and can quickly grab the audience's attention. In sacrificial ceremonies, this distinct rhythm helps to create a tense and sacred atmosphere, making people more focused on the ritual itself.(Huang xiang, 2011).

Wu yue's lyrics and melodies contain rich emotional colors, including fear and prayer for gods, love and longing for life. These feelings are fully expressed through Wu yue's performance, making Wu yue a musical form that can touch people's hearts.(Huang xiang, 2011).

To sum up, Wu yue, with its unique form of expression, profound cultural connotation and strong sense of rhythm, has become a unique landscape in ancient Chinese music culture. The above literatures provide valuable information and perspective for us to deeply understand the characteristics of Wu yue, and have



important reference value for further exploring the historical value and modern significance of Wu yue.

#### 4.4 Characteristics of "Hua er"

Hua er, as a popular folk song form in northwest China, its unique artistic characteristics have been the focus of academic research. In recent years, many scholars have conducted in-depth discussions on the characteristics of Hua er from different angles, revealing the rich connotation of this folk art for us.

First of all, the characteristics of Hua er's lyrics have attracted much attention. As mentioned in Li Hua's *Research on the Origin and Flow of "Hua er" of Hui People in Xinjiang*, Hua er's lyrics recorded the real life of Hui people, reflected their joys and sorrows of life, profoundly reflected the working people's pursuit and yearning for a better future life, and revealed the unique value of Hua er as a carrier of emotional expression of working people. (Li& Hua, 1983).

Secondly, Hua er's musical characteristics are also the focus of the study. Ma Xigang pointed out in his *Exploration of the Artistic Charm of Northwest Folk Song "Hua er" and its Cultural Interpretation* that Hua er has formed a unique artistic style with its soaring melody, free rhythm and rich techniques of embellish. He further analyzed the characteristics of Hua er in intonation, phrasing and interlining, and demonstrated the artistic expression of Hua er in the singing process. (Ma &Xigang, 2018)

"Hua er" also has distinctive musical characteristics. It has more than 100 kinds of key, melody, rhythm and singing have a unique style. As it was first produced in the mountains and fields, the singers sang freely in the open and beautiful environment, so their tunes were high, bold, rough and melodious, fully expressing the pursuit and desire of the Hui people for a happy life and pure love. In addition, the singing forms of "Hua er" are flexible and diverse, including solo singing, duet singing and chorus, which has strong interaction and participation.(Pei& Lin, 2016)

The lyrics of "Hua er" are rich and colorful. Most of them are love songs, but some also show the life of Hui people. These lyrics are more improvised, very colloquial, and do not avoid slang words, full of rich life and local characteristics.

They are vivid and vivid compared with rising sentences, beautiful writing, strict metrical, sincere and warm feelings. For example, the lyrics often compare women to Huaers, and use vivid metaphors and images to express the yearning and pursuit of love.(Pei& Lin, 2016)

In addition, the regionalism and nationality of Hua er are also one of its important characteristics. In his Research on the Music of Hua er in Zhangjiachuan, Pei Lin reveals his unique position in regional culture through his research on Hua er in Zhangjiachuan area. She pointed out that Hua er is not only an important part of the spiritual life of the local people, but also the product of multi-ethnic cultural exchanges and integration, showing the diversity and inclusiveness of the Chinese national culture. (Pei& Lin, 2016)

At the same time, Hua er also has its uniqueness in the way of inheritance. Ma Qiaomei, in the Inheritance Status of Hua er of Hui Nationality in Yanji, Xinjiang, published in the 28th issue of Humanities Highland in 2013, described in detail the inheritance process of Hua er in Yanji region through oral transmission. She emphasized the important role of the government in the inheritance and protection of Hua er, and proposed specific measures to strengthen cultural inheritance. (Ma &Qiaomei, 2013)

As a treasure of Northwest folk songs, "Hua er" music has been deeply expounded in the research of many scholars. According to Li Hua's research in the Journal of Xinjiang Normal University, "Hua er" music has a high melody, a free, broad and flexible rhythm, and rich and colorful lyrics, which deeply reflects the life and emotions of the Hui people. At the same time, Liu Jianhong pointed out in a Comprehensive Review of Hehuang "Hua er" music that "Hua er" music has a 600-year history of transmission and development, and is a representative ethnic folk music in the western region, showing the profound connotation of multi-ethnic cultural integration. These characteristics together constitute the unique artistic charm of "Hua er" music. (liu&J&H, 2012)

To sum up, as a treasure of traditional Chinese folk songs, the research on Hua er's characteristics covers many aspects such as lyrics content, music form, regionalism, nationality and inheritance mode. These research results not only provide us with rich materials for in-depth understanding of Hua er, but also provide strong

support for promoting its inheritance and development. In the future, with the continuous deepening and expansion of research, the characteristics of Hua er will be more clearly displayed in front of the world.

#### 4.5 Contemporary Collections of "Wu yue"

In contemporary academic research, Wu yue, as the treasure of traditional music culture, is attracting more and more scholars' attention. In recent years, research on Wu yue has made remarkable progress in multiple fields, providing us with a wealth of perspectives and insights into this ancient art form.

In the Literature Review of Chinese Witch Culture Research, Zhao Pei conducted a comprehensive review of contemporary Wu yue studies, pointing out that scholars have conducted in-depth discussions on Wu yue from multiple perspectives such as history, ethnology and anthropology. This review not only summarizes the previous research results, but also provides a valuable reference for the follow-up research. (Zhao& Pei, 1999)

In terms of the specific research content, Wang Kaiying's Research on Contemporary Wu yue Inheritance and Transition recorded in detail the status quo of Wu yue inheritance in multiple ethnic areas and its evolution process in social change through field investigation. She found that although the modernization process had a certain impact on the traditional functions of Wu yue, However, it still maintains strong vitality in the local community, and gradually becomes an important symbol of local cultural identity. (Wang&Kaiying, 2017).

In addition, although Li's "Chinese Traditional Arts" and the follow-up examination mainly focused on the study of ancient traditional arts and witchcraft, his discussion on the function and status of Wu yue in ancient society provided an important historical background and cultural context for the study of contemporary Wu yue. He stressed that Wu yue was not only an important part of ancient sacrificial ceremonies, but also a concrete embodiment of ancient social belief systems and cultural traditions. (Li& ling, 1999)

At the same time, Xiao Mei in Music and Psychedelia: Anthropological Research on the Wuyi Sound of Zhuang Nationality conducted an in-depth study on Wu yue of Zhuang nationality from the perspective of cultural anthropology. Through



her description, analysis and explanation of the Wuyi sound of Zhuang nationality, she revealed the religious concepts, social structure and cultural significance behind it, providing a new perspective for us to understand the value and function of Wu yue in contemporary society. (Xiao Mei, 2018)

To sum up, contemporary Wu yue research has achieved fruitful results in many fields, and scholars have conducted in-depth discussions on Wu yue from different angles and levels. These studies not only enrich our understanding of Wu yue culture, but also provide important theoretical support and practical guidance for the inheritance and development of traditional music culture.

#### 4.6 Contemporary Collections of "Hua er"

In the field of contemporary folk music research, Hua er folk song has become the focus of many scholars with its unique artistic charm and profound cultural connotation. In recent years, the research on Hua er folk songs has been deepening, and a large number of achievements with academic value have emerged.

First of all, Li Hua's "A Preliminary Study on the origin and Flow of Hui Hua er in Xinjiang" systematically combs the origin, development and dissemination of Hui Hua er in Xinjiang. This study not only reveals the deep roots of Hua er folk song in Hui people, but also discusses its integration and evolution process in Xinjiang region, which lays a solid foundation for later research. (Li & Hua, 1993)

Subsequently, "Hua er" and its Research from the Perspective of Contemporary Anthropology -- A Case Study of "Hua er" in Hezheng County, Gansu Province "makes an in-depth analysis of Hua er folk songs from the perspective of anthropology. Through field investigation, this paper describes in detail the historical background, social functions and changes of Hua er in contemporary society. Hua er, as a cultural system, plays an important role in social change.

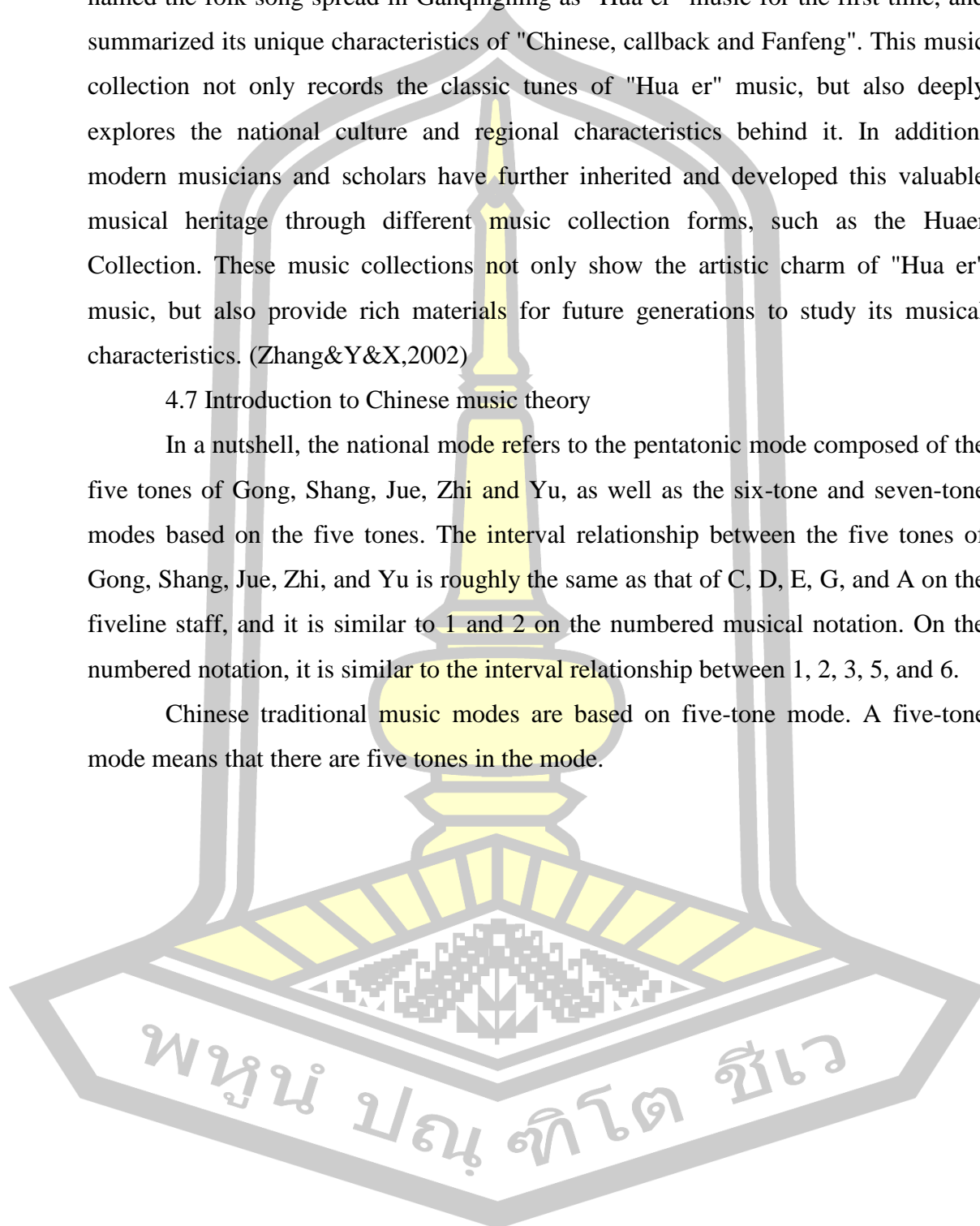
In addition, the research on the artistic characteristics of Hua er folk songs has also achieved remarkable results. For example, some scholars have conducted in-depth research on the musical artistic characteristics of Lianhuashan Hua er, pointing out its uniqueness in the aspects of mode scale, rhythm and singing melody. These studies not only enrich our understanding of the musical form of Hua er folk songs, but also provide an important basis for the inheritance and development of Hua er folk songs.

In "Hua er" music Collection, Zhang Yaxiong, a scholar from Gansu Province, named the folk song spread in Ganqingning as "Hua er" music for the first time, and summarized its unique characteristics of "Chinese, callback and Fanfeng". This music collection not only records the classic tunes of "Hua er" music, but also deeply explores the national culture and regional characteristics behind it. In addition, modern musicians and scholars have further inherited and developed this valuable musical heritage through different music collection forms, such as the Huaer Collection. These music collections not only show the artistic charm of "Hua er" music, but also provide rich materials for future generations to study its musical characteristics. (Zhang&Y&X,2002)

#### 4.7 Introduction to Chinese music theory

In a nutshell, the national mode refers to the pentatonic mode composed of the five tones of Gong, Shang, Jue, Zhi and Yu, as well as the six-tone and seven-tone modes based on the five tones. The interval relationship between the five tones of Gong, Shang, Jue, Zhi, and Yu is roughly the same as that of C, D, E, G, and A on the fiveline staff, and it is similar to 1 and 2 on the numbered musical notation. On the numbered notation, it is similar to the interval relationship between 1, 2, 3, 5, and 6.

Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.



## **CHAPTER III**

### **Research Technique**

In this paper, the investigation method, case analysis method, comparative research method, literature method are etc. Through the Hua er of wu namely sacrificial Hua er appreciation and of ancient Chinese music, Chinese traditional music knowledge learning, summarizes the wuyue creation characteristics, using the method of morphological analysis of music analysis and comparative analysis method, the Chinese classical music elements of historical roots summary and induction.

1. Scope of study
  - 1.1 Work content
  - 1.2 Scope of work
  - 1.3 Timeline of Research
2. Research Process
  - 2.1 Select sites and informantion
  - 2.2 Collect the literature
  - 2.3 Select the investigation site
  - 2.4 Prepare the equipment
3. Research tools
4. Research significance
  - 4.1 Theoretical Significance
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  - 4.3 Application value
  - 4.4 The vision of the research work
  - 4.5 Specific research content
  - 4.6 Key problems to be solved
  - 4.7 Progress and breakthrough
  - 4.8 possible possible

## 1. Scope of study

### 1.1 Work content

In this paper, Kunlun Taoist Temple in Ledu County, Qinghai Province, China will be selected as the investigation site to analyze the characteristics of wuyue in Hua er and put forward suggestions on the transmission and protection of Hua er folk songs.

### 1.2 Scope of work

This paper will choose Qinghai, China as the site of field investigation.



Figure 2. Map of China

Sources: [www.Baidu.com](http://www.Baidu.com) (Accessed August 1, 2023)



Figure 3. Map of Qing Hai

Sources: [www.Baidu.com](http://www.Baidu.com) (Accessed August 1, 2023)

### 1.3 Timeline of Research

The research is planned to be conducted from December 2023 to July 2024, including interviewed with artists and the collection of audio data during field investigations.

## 2. Research Process

### 2.1 Select sites and informantion

As the birthplace of the Hua er and the main, Qinghai by Chinese folk artists association awarded the title of "hometown of Chinese Hua er", kangle and hezheng county was named China Hua er protection base and Chinese Hua ertransmission base, stone mountain security dongxiang salar autonomous county and yongjing by the United Nations educational, scientific and cultural organization for folk songs. In addition to agricultural labor and mountain goods and other labor occasions singing, there are also the custom of "Hua er meeting", generally in the fourth, May and June of the lunar calendar, people gathered, singing one after another. To sum up, the investigation of Qinghai is to have a deep understanding of the tradition and current situation of wuyue in the region, explore its status and influence in social life, and cooperate with local scholars, enrich the research content, and make contributions to the research field of wuyue. In addition, the rich wuyue resources and unique music culture in Qinghai province also provide rich materials and research objects for the field investigation.

#### 2.1.1 Key informant - Wu Zara Tao

Wu Zara tao, xibo tenor, central university for nationalities minority vocal singing and theoretical research direction of postdoctoral, master tutor, associate professor, Hunan institute of humanities science and technology, music and dance, vice President of the Chinese musician association, Beijing musicians association, Chinese tenor vocal art research association, vice President.

In 2004, the first CCTV instrumental music, vocal music competition national singing method gold medal.

In 2007, he won the silver award in the northern division of the TV Love Song Contest of the Ministry of Radio and Television.

2010 China "Qomolangma Cup" the first National Vocal Music Competition silver award.

In 2011, he won the silver award of national Opera group in the national Advanced Art Opera Competition.

In 2013, the first Beijing Art University Teachers' Skills Competition won the bronze award.

In 2014, he participated in the third Russian International Ethnic Folk Art Festival and won the second prize of performance.

In the past five years, he has published more than 10 papers in national music core journals for many times, published two monographs, and participated in and independently completed A major art projects and national art research projects in universities in the autonomous region for many times.

Engaged in vocal music teaching, singing and learning for many years, he has trained a number of students to be admitted to the domestic famous music academy, and many students have won awards in the domestic vocal music competitions, and won many outstanding instructor awards. On behalf of the university, the State Ethnic Affairs Commission, the Overseas Chinese Affairs Office of the State Council and the Ministry of Culture, he has visited Russia, the United Kingdom, the United States, Thailand, Kazakhstan, Belgium, Australia, New Zealand, Singapore and other countries for performances and cultural exchange activities.

Original representative works: "Dream Butterfly Tianshan", "Grassland in the Heart", "That moment", "Home in the Grassland", "Shenzhou", "The Day I Miss You", "My Aho", "Xinjiang Love", "Buha in Hometown" and so on.



Figure 4. Mr.Wu zhalitao

Sources: XinYou

#### 2.1.2 Folk artist – Ma Junwen

In 1998, during her study in Linxia Middle School, Ma Junwen used her spare time to visit Linxia normal music teacher and "Hua er" expert An Yuhai, and began to systematically learn "Hua er" singing skills and the singing methods of different songs, which let him have a new understanding of "Hua er".

From 2001 to 2004, when he studied in Gansu Education Institute, while learning the basic knowledge of vocal music, he used his spare time to learn "Hua er" from scholars Ke Yang, Wang Pei, Guo Zhengqing and others, and gained a lot.

In 2011, he participated in the Gansu Hezheng Western China Hua er (Folk Song) Singer Invitational Competition and won the third prize.

In 2012, he won the second prize of the professional group of Gansu Division of China Campus Singer Grand Prix.

In 2013, he won the first prize of the "Hua er" Singer Grand Prix in Hezheng County.



In November 2015, it was confirmed as the provincial representative inheritor of Songmingyan "Hua er" Association by the Cultural Department of Gansu Province.



Figure 5. Ma Junwen

Sources: XinYou

### 2.1.3 transmission informant – Sarina

Hui young singer, principal of Hua er Art School, winner of Ningxia Youth May 4th Medal.

In 2010, he participated in the CCTV Spring Festival Gala and the National Ethnic Minority Spring Festival Gala.

In 2010, he participated in the opera "Mountain and Sea Love" by the National Center for the Performing Arts.

In 2020, he released his personal Hua er album "Young Hua er". Through collection, adaptation and creation, 13 classic works were selected, including both the original traditional folk Hua er and the fashionable and innovative pop rock Hua er. Representative works "tears Hua er flooded the heart" "pulled the wheat pull hemp".



Figure 6. Sarina  
Sources: XinYou

## 2.2 Collect the literature

Collect reading related "Hua er" and "Hua er" popular literature, with case analysis, comparative research, literature method, etc., through the "Hua er" and the appreciation of ancient Chinese music history, Chinese traditional music knowledge learning, summarizes the "Hua er" music music creation characteristics, using the method of morphological analysis of music analysis and comparative analysis method, the history of the Chinese classical music elements are summarized and summarized.

## 2.3 Select the investigation site

Use fieldwork to collect data through field work. The specific study process is as follows:

### 2.3.1 Go to the study area as mentioned above

### 2.3.2 The following criteria are available for the selection of artists:

- (1) The residence is the "Hua er" popular place
- (2) Learn from "Hua er" since childhood
- (3) Some achievements that were recognized by the people in the

region

## 2.4 Prepare the equipment

2.2.1 Equipment used for recording: pen, notebook, computer, voice recorder, video camera, memory card, hard disk, etc.

2.2.2 Daily necessities: umbrellas, medicines, cold protection equipment, etc.

### 3. Research tools

The author will use the questionnaire, the observation form and the interview form to complete the interview work, and the production process is:

#### 3.1 Propose the research questions according to the research purpose:

What is the current situation of wuyue in the "Hua er" in Qinghai?

What are the specific musical characteristics of wuyue in the "Hua er" in Qinghai?

What are the challenges facing the transmission and preservation of the ceremony in Qinghai "Hua er" and what are the solutions?

#### 3.2 Tutor inspection

#### 3.3 Provide solutions according to the opinions of the tutor:

##### 3.3.1 Study the current situation of Wmusic

Data collection: Through field visits and interviewed with local artists, audiences and cultural inheritors, collect data about music performances, including performance location, frequency, and characteristics of participants, etc.

Literature review: consult relevant literature and research reports to understand the historical background and development process of Wmusic, as well as current research results and views.

##### 3.3.2 Analyze the characteristics of music

Music analysis: select representative wuyue works and analyze their melody, tone, rhythm and other elements through musicology methods.

##### 3.3.3 Research on transmission and preservation

Field investigation: Through interviewed, questionnaires and other methods, explore the main challenges in the transmission and preservation of wuyue.

Case study: To study the successful cases of the transmission and preservation of music culture in other ethnic groups or regions, and to propose feasible strategies.

Strategy formulation: Based on the actual situation of Qinghai region, formulate specific strategies for the transmission and preservation of wuyue, possibly

including education promotion, policy support, technology application (such as digital preservation), etc.

### 3.4 Expert inspection

### 3.5 Modify according to expert opinion.

### 3.6 Audio recording and video recording

We plan to make field observations and video recordings during field trips to record the music and dance performances in the Hua er sacrificial ceremony. By observing and analyzing these actual performances, it captures the elements and characteristics of primitive music, dance and wuyue, and further reveals its role and significance in the Hua er sacrificial ceremony.

### 3.7 Survey Findings

- (1) Observe the singing characteristics of the artists.
- (2) Analyze the data kept by the artists.

Analyze the collected "Hua er" music score and the recorded "Hua er" singing audio, compare with the musical elements of wuyue, and summarize its characteristics.

### 3.8 Data analysis

The author analyzed the obtained data and followed up the research objectives, and the researchers achieved the following three objectives:

- (1) Analysis of the field investigation work
- (2) Theoretical analysis of folk music
- (3) Analyze the field data, and write it by using the descriptive analysis method.

## 4. Research significance

This paper will be "explore" TO study of vocal music for the "wuyue" ceremony in QingHai province, China of the topic, first of all, "wuyue" sacrificial ballad in the survival of the survival of cultural context, explore its development origin, category and present situation, to the history and present situation of "wuyue" have theoretical thinking construction. Subsequently, the specific works of the sacrificial ballads in "wuyue" were analyzed individually, and through the analysis of

several individual folk songs, the author understood the specific forms of the sacrificial ballads. In order to have a deep understanding of the "wuyue" singing when the composition of the many elements.

#### 4.1 Theoretical Significance

The study on the development and root of traditional music elements and styles in Chinese folk songs is the study of the development and evolution of ancient Chinese music elements in folk songs "Hua er". Through the study and analysis of the root of wuyue in "Hua er", we can find out how music is combined with emotion and life in folk music.

#### 4.2 Practical Significance

Through the wuyue of "Hua er" individual concrete analysis, including song creation background, lyrics, singing to trace the root of ancient Chinese music culture, help us understand the ancient Chinese music culture elements with the combination of actual artistic style development and evolution, and understand the connotation of Chinese folk songs.

#### 4.3 Application value

Based on the study of the root of wuyue in "Hua er", to expand the understanding of the second creation in singing to lay the cultural foundation and better grasp the root of singing.

#### 4.4 The vision of the research work

Through the collection and learning of materials, we have an accurate grasp of the creation characteristics of wuyue in the folk song "Hua er". Through the ontology analysis of ballads and music and the historical exploration of primitive music and dance and wuyue, we not only find the characteristics of the development and evolution of "Hua er", but also see the common points with the elements in ancient Chinese music. Summarize the function of folk music and the trend of development.

#### 4.5 Specific research content

"Hua er", sacrificial ballads, ancient Chinese music, primitive music and dance, wuyue, folk music development trend.

#### 4.6 Key problems to be solved

Comparison and exploration of the musical elements of "Hua er" sacrificial ballad and wuyue in ancient Chinese music.

#### 4.7 Progress and breakthrough

At present, there are few data on the historical roots of music in wuyue are limited to academic journals, and there is no comprehensive analysis of functions and trends. The author wants to explore the root causes, let everyone can see the similarities and differences between the two, and better help the cultural foundation of the song in the second creation.

#### 4.8 possible possible

The historical roots and musical characteristics of wuyue in "Hua er" are comprehensively summarized. Up to now, the author has found some related music materials (bibliography, periodicals, audio and video), and has seen the lack of information on the topic in these materials. The author will collect more information through various ways, use the knowledge and conduct analysis and research under the guidance of teachers.

### 5. Summary of chapters

This article is divided into seven chapters:

Chapter 1: Introduction

Chapter 2: Literature Review

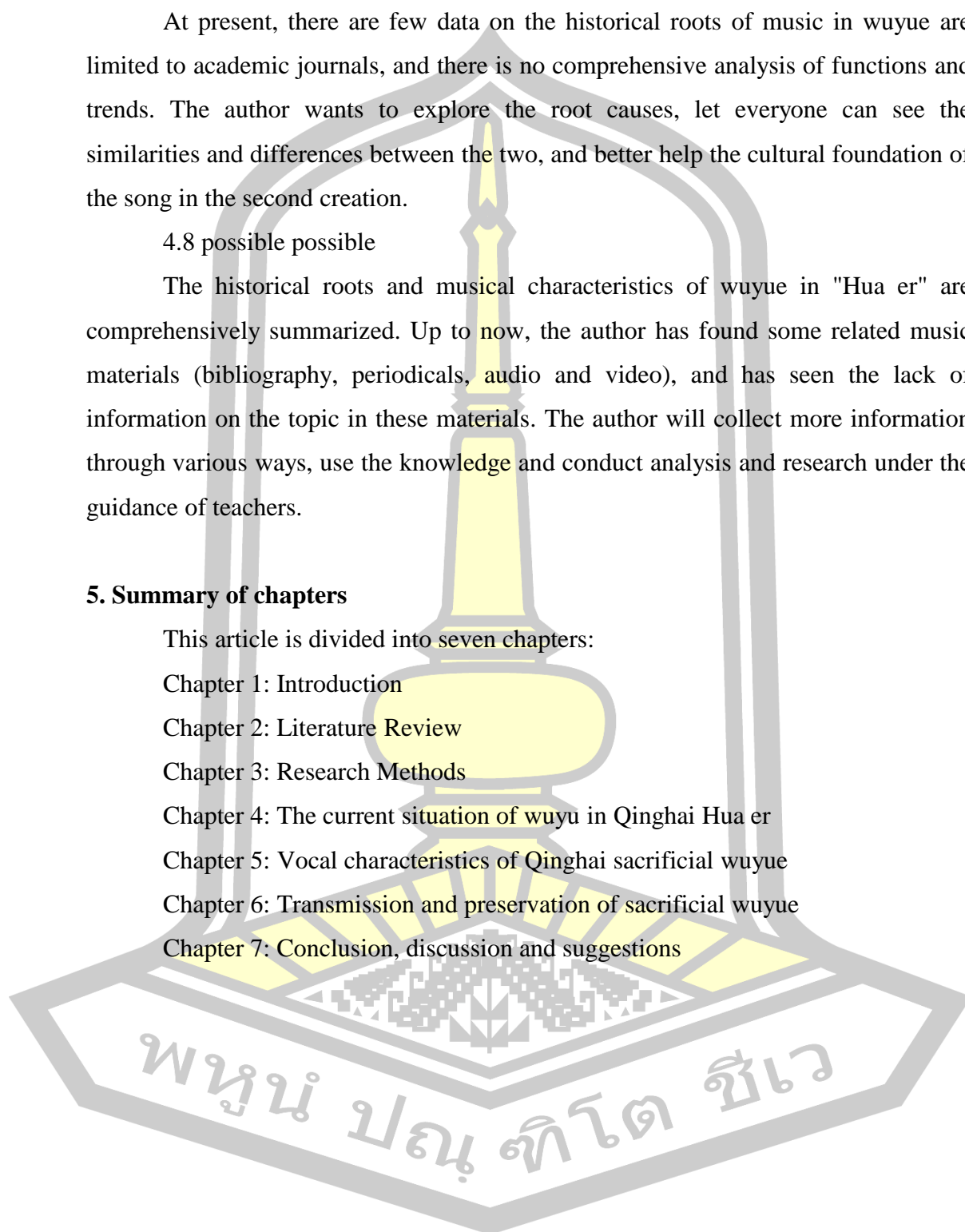
Chapter 3: Research Methods

Chapter 4: The current situation of wuyu in Qinghai Hua er

Chapter 5: Vocal characteristics of Qinghai sacrificial wuyue

Chapter 6: Transmission and preservation of sacrificial wuyue

Chapter 7: Conclusion, discussion and suggestions





## **CHAPTER IV**

### **The current state of vocal music for the "wuyue" ceremony in Qinghai Province**

The fourth chapter delves into the contemporary state of "wuyue" in Qinghai, encompassing a comprehensive view of its origins, geographical dispersion, the intricate ritual procedures involved, its intricate ties with Hua er, as well as the diverse categories and the evolutionary status of wuyue within the contemporary context.

1. Origin and distribution of "wuyue" in Qinghai
2. The ritual process of "wuyue" in Qinghai
3. The connection between Qinghai "wuyue" and Hua er
4. Category of "wuyue" in Qinghai
5. Development status of "wuyue" in Qinghai province
6. The social function of "wuyue"
7. Summary

#### **1. Origin and distribution of "wuyue" in Qinghai**

The natural environment and ancient beliefs in Qinghai are closely tied to the origin of wuyue in that region. Qinghai, located in the northeast of the Qinghai-Tibet Plateau, its unique geographical location has created a complex and changeable natural environment. In the long struggle with the natural environment, the ancient residents formed the worship of natural forces, and gradually developed a set of witchcraft rituals to communicate with nature and gods, among which music is an important part. Through the form of music and dance, wuyue expresses people's awe and prayer for nature and supernatural power, which is used in witchcraft activities such as exorcism, praying and curing diseases.

Wuyue is distributed in all parts of Qinghai, especially in the Tibetan, Tu and other ethnic inhabited areas. The wuyue of each nation has its own unique form of expression and Musical Instruments, but the common characteristic is the combination of music with religion and witchcraft activities, reflecting the integration and exchange of multi-ethnic cultures in Qinghai. With the passage of time, wuyue is

not only passed down in the original field of religion and witchcraft, but also gradually integrated into people's daily life and festival activities, becoming an inseparable part of Qinghai culture.

## **2. The ritual process of "wuyue" in Qinghai**

The "wuyue" ceremony in Qinghai is an ancient religious ceremony, deeply rooted in the traditional beliefs and national cultures throughout China. It usually involves music, dance, prayer and other forms, and aims to communicate with the gods through the guidance of wizards, so as to achieve the purpose of curing diseases, exorcism, blessing and so on. The ceremony process of wuyue is rich and diverse, varying according to region, ethnic group and specific religious background. The following are the following basic steps summarized by the author after inspecting the ceremony of the Hua er Fair held in Kunlun Taoist Temple, Ledu County, Qinghai Province, combined with the suggestions of the informant Wu Zala Tao:

### **Preparatory phase**

**Choosing a ceremony location:** The ceremony is usually held in places considered to have special sacred significance, such as specific places in nature (on mountains, beside rivers), temples in villages, or the private domain of families. Informant Wu Zala Tao pointed out that the choice of location is crucial to the success of the ceremony, which is not only the choice of physical space, but also a bridge between the spirit and the gods.

**Prepare ritual utensils:** according to the needs of the ceremony, prepare a variety of ritual utensils, such as offerings, Musical Instruments (drums, bells, flute, etc.), ritual costumes, etc.

**Participants and venues of the purification ceremony:** burn incense in the "fragrant bucket tea shed" to purify the participants and venues of the ceremony to ensure the purity and smooth progress of the ceremony. And through the singing to the gods for today to hold a sacrificial activity.



Figure 7. Ceremonial place

Source: Xin You



Figure 8. Ritual utensil

Source: Xin You

พหุมน์ ปณฺ ทิโต ชีเว



Figure 9. Ritual utensil

Source: Xin You

### Incipient stage

Opening music and prayer: By playing the opening ceremony of wuyue, witches usually sit in front of the "incense fight tea shed" and play more solemn music, such as "The Great Saint and Beidou", to make a preliminary prayer to invite the gods to the arrival ceremony. The informant Wu Zala Tao explained that the choice and performance of the music was designed to create a sacred and solemn atmosphere that allowed the participants to quickly enter the ritual state.

The wizard into the state: the wizard stands in front of the "incense bucket tea shed", playing Musical Instruments (sheng, gong, cymbals, cymbals, etc.), ready to go to the altar, the wizard gradually into the state, in order to communicate with the gods. The informant Wu Zala Tao pointed out that the state of the wizard is crucial to the success of the ritual, and they need to reach the state of communication with the gods through specific ritual behavior and mental preparation.



Figure 10. Sacrificial scene

Source: Xin You

### Stage

Communication between witches and gods: a highly respected wizard leads young witches to the altar while playing wuyue, and the public will also organize sacrificial teams to worship. To express people's prayer to the gods, such as for rain, for health, for harvest and so on. (Ma Junwen, interviewed, 2023)

Sacrificial activities: the wizard stepped on the immortal steps, offering offerings, burning spices, reciting prayers, etc., to show his respect and gratitude to the gods. But in order to ensure the purity of the altar, only wizards and a few devout people can enter, so the crowd of onlookers can only stop under the altar, can worship the palace gods in the Taoist temple. The informant Wu Zala Tao pointed out that the sacrificial arrangement not only reflected the respect and awe for the gods, but also ensured the orderly conduct of the ceremony. (Ma Junwen, interviewed, 2023)

Communicate the will of the god: in the process of communication with the god, the wizard receives the instructions or will of the god, and conveys this information to the people involved in the ceremony. (Ma Junwen, interviewed, 2023)





Figure 11. Sacrificial scene

Source: Xin You

### End of the stage

Send god:

Ceremony Summary: The wizard summarizes the ceremony, announces the official end, and instructs people on how to follow the will and guidance of the gods in their daily life.

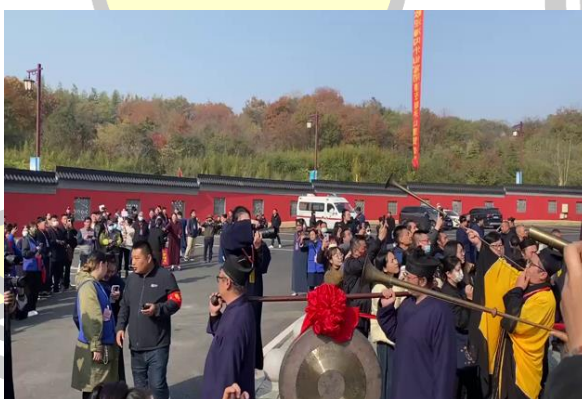


Figure 12. Sacrificial scene

Source: Xin You

### 3. The connection between Qinghai "wuyue" and Hua er

In ancient times, music, dance, and sacrificial activities were often closely linked. The wizard communicates with the gods by singing, dancing, and drumming during the sacrifice. Some elements of this sacrificial music, such as melody, rhythm



and lyrics, may have evolved over a long period of transmission, blending with folk music forms such as "Hua". "Hua" is mainly popular in Gansu, Qinghai and other places, and these areas had frequent cultural exchanges with the Central Plains in ancient times. As the sacrificial music in the Central Plains, wuyue is likely to integrate with the local music forms in the cultural exchange, thus affecting the formation and development of "Hua er". Whether it is "wuyue" or "Hua er", they all emphasize the expression of emotion. In the sacrifice, Wu expressed the awe and prayer for the gods, while "Hua er" expressed more people's feelings about life, nature and love. This emotional resonance may be an important reason for the connection between "music" and "Hua er". According to Ma Junwen, this emotional resonance is not only an important reason for the connection between "wuyue" and "Hua er", but also the internal power for the mutual integration and common development of the two in the long history.

Ma Junwen further pointed out that in the Taohe River Basin, "Hua er Club", a traditional folk activity, is closely related to "wuyue", and "Hua er Club" is a popular folk song competition in many ethnic areas of Gansu and Qing provinces. First, it has a supplication function, through music and singing to ask the gods for agricultural harvest, well-being, and freedom from disease and disaster. Secondly, it also has a social function, providing a platform for the residents of rural communities to gather, communicate and entertain, and strengthening the cohesion and identity of the community.

"Hua er Club", which is the venue for singing "Hua er Club", originated from the temple festival. According to Minzhou Annals, "Hua er Club" was formerly called "Qiu Temple Association", which originated from folk agricultural sacrificial activities, which are mainly to pray for agricultural harvest and the well-being of people and animals. In the traditional agricultural society, people are highly dependent on the natural environment, and they have deep expectations for good weather and crop harvest. Therefore, all kinds of sacrificial activities came into being. The "hua Hui" and his wuyue in the Tao River basin are the embodiment of this expectation. People offer sacrifices to the gods, hoping to be blessed by god, harvest crops and prosper families and countryside. Music, singing and dance are indispensable elements in the event of god, sacrifice, hail, and willingness. Therefore,

over time, music and singing became the core content of these traditional activities, and gradually evolved into "wuyue".

Ma also stressed that the main purpose of wuyue is to pray, praise, thank and petition through music and singing. Music and singing can not only express respect for the gods, but also strengthen the cohesion of the community and promote the communication and integration between different ethnic groups. For example, at the Hua er meeting in the Taohe River Basin, the peasants of the Han and Tibetan nationalities strengthened their contact and communication through music and singing, while the Hui people brought the tunes of Hehuang Hua er and other different places, which added richer colors to these activities.

In the "Hua er club" and other activities, we can see a variety of "wuyue" forms, including singing, dancing, music, prayer and so on. These contents are both prayer, petitions, gratitude, praise, and social functions to express the emotions, experiences and desires of daily life. For example, the love songs described in The Minzhou Chronicle, which show the emotions and aspirations between the rural youth, are an important way of their social interaction.

Lu Tai 'an's Taizhou Ji is a vivid and detailed description of the competition held in Yuanshan zui on the 12th day of the fifth lunar month. He described: "Whenever this day comes, the residents of Tamin worship more than ten gods together. The villages welcome each other and every family offers sacrifices. The top of the mountain became a lively market, men and women dressed in red and green, at least five thousand people walked forward to attend the event, they came to worship the gods and watch the performance. When the gods climbed the mountain, under the stage of the high temple, the gods began to run and jump crazily, and then the gods with knives and sticks, issued the loud cry, throwing stones dancing, the atmosphere is tense, people often bring the daily hatred and hatred here to repeat, every year countless people because of revenge and casualties. This day, the gods in the high temple worship, the people here for the night, they sing all night various novel, moving lyrics, melodious, intoxicating, men and women and sing to each other, if each other have affection, even in the temple under the shrine wedding prelude, with fellow share this special moment. The next day, the gods returned to the mansion in a

sedan chair, and the people ended the annual high temple pageant, which included revenge and romantic encounters.”

This text vividly shows the scene of the high temple greeting competition in the middle of the 20th century. However, to be sure, China's now he both temple fair continues, including god, sacrifice, prayer, also wish, sing god Hua er and love songs traditional still remain, but the phenomenon of fighting and wild has basically disappeared, this is just a kind of "atavism" phenomenon in the process of civilization, is the annual etiquette and legal "festival".

To sum up, "wuyue" is of great significance in the traditional agricultural sacrificial activities in the Tao River Basin. It is not only a tool to pray to the gods, but also an important carrier of the cohesion and identity of rural communities.

#### **4. Category of "wuyue" in Qinghai**

##### **4.1 "Rain-seeking song" and "scattered hail song"**

Counties in the Taohe basin are located on an average altitude of about 2,500 meters. The average annual temperature here is about 5 degrees Celsius, and the annual rainfall is about 580 mm, mainly in summer and autumn. The frost-free period ranges from 45 days to 145 days, which is a cold and humid area. The main crops here are wheat, highland barley, broad beans, potatoes and rapeseed. However, the area is affected by spring drought, heavy rains, hail, and floods, resulting in partial or total loss of crop annually. Farmers describe the changing natural environment in Hua er songs: " Sometimes the sun is shining, sometimes the hail pours, and sometimes it is shrouded in fog."Agricultural production in such a harsh environment is very difficult. Therefore, the local people prayed to the gods to bless their crops."Rain song" and "hail song" are the sincere prayer and hope of farmers to the gods.

"Seek the rain song": pole two root, a pole / 18 dragon god bless the countryside peace / call crops on the field / the county people like / jade emperor peng head king / you put the power a / under a rain Ann ten party / call people by barriers / empress temple incense choke / to heaven jade sing / breeze drizzle fall a / first four road eight township crops long / bucket price collapse three times on / sit meat drink stall / poor empress a noise.

Although only the lyrics are left today, it is not difficult to see the religious elements and descriptions of rural life in the lyrics. The lyrics begin with a tool or ritual tool used by farmers in the ceremonies of praying for rain. Pray for the blessing of the dragon god, and hope that every countryside can be safe. In China, the dragon is the symbol of water in the five elements, representing the vitality and spirituality of water. It is also regarded as the god who brought rain, and is therefore related to agriculture. The Dragon King is the leader of the dragon clan, sometimes known as the "Dragon King of the East China Sea" and the "Dragon King of the South China Sea", representing different sea areas. They are considered to control the oceans and waters, are able to control the ocean wind and rain, and have an important impact on maritime navigation and fishing activities. Farmers hope that the rain will allow their crops to thrive and increase production. "MuXiang in the Temple" describes the scene of cigarette-filled religious rituals in the Temple. "Sing to the Jade Emperor first" The farmer sang in the ceremony of praying for rain, praying to the Jade Emperor. The song "Hua er" expresses the farmers' desire for rain and their hope for a good agricultural harvest, but it also contains some elements of religion and rural life. Some symbolic language is used in the lyrics to express the wishes and hopes of the peasants.

In the past, whether in the grand celebration, local gentlemen, community leaders and leaders of the temple fair. They organized elderly local residents to perform the songs by improvisation and singing. Singers hold lit thread incense sticks and kneel in front of statues or in temple fairs, usually with a serious and solemn atmosphere. Before singing the "hail song", a series of rituals known as "teacher childe" (also called "wizard" is a male wizard), including hair, sword, at the same time loudly singing similar to "light wind, the moon often fall; evil wind and rain, do not send one side" mantra lyrics. The singers are then able to improvise and sing songs continuously, a process that often goes down.

"Spread hail song": pole to twist thread / spirit Buddha / you want to call white rain dissipate / crops into is have rice / people (to you) the sheep on the door / hanging blue cloth / dragon god / you put the evil wind rain to stop / called huangtian into the library / called a year of hard white delay / red willow, two branches / dragon god /

yellow afraid of white rain hair / your god thin big / to put the suffering people pull a handful!

It expresses the desire of farmers to pray for the gods (the Buddha and the dragon) in the face of natural disasters (such as hail). The song first mentions the Spirit Buddha and the Dragon God, who are the gods in the rural faith, representing the power of nature and the order of the universe. In the song, the singer calls to the gods and asks for their protection. Such folk songs and Hua er often have a sacrificial nature. Singers usually perform these songs at temple fairs or special religious ceremonies to pray for the blessing of the gods, especially in agriculture, as farmers' livelihood is related to nature and they need divine protection to protect crops from natural disasters. In the lyrics, there are some symbolic descriptions, such as hanging blue cloth, red willow, two branches, etc., which may be symbols and actions related to a specific ritual, with ritual nature. The lyrics mention the people offering sheep as tribute to express gratitude to the gods,

It reflects the close connection between religious belief and agricultural life in rural Chinese rural society. The lyrics express the farmer's concern about natural disasters and his expectations of divine protection.

#### 4.2 "Hard work song "

In the traditional Hua er in Taomin area, there are rich songs expressing the suffering and sorrow of the villagers, which are known as "bitter song". These songs cover all kinds of difficulties and suffering in rural life, such as the stress of family economy, the torture of illness, the unhappy marriage, the early death of a spouse and the inability to have children. Although the songs are ostensibly intended to pray for blessings and gifts from the gods, they are actually more intended to express their pain and worries in front of the neighbors. The purpose of these songs is to relieve the depressed emotions, arouse sympathy from others, seek understanding, and achieve the balance of the mind. In singing "painstaking song", regardless of gender and age, often with similar to "the hand suspension bridge railing, live thin, tears only spin li" such a starting song began, and then continue to sing down, no end.

Pot two, four pot / city god god, you went to say to the hell said / call my Mao  
Wa niang put off / essential cry to eat and drink / big wear shoes are no / temple



teacher gong drum / I to complain to the city god / stove over the pot no what cooking  
/ clothes broken no what fill / my body no family no master / dead poor lost bitter!

The song celebrates the traditional "painstaking song" of suffering and worry, expressing his plight and mood through a middle-aged man who lost his wife. The lyrics begin to hint at the poverty and hardship in the man's life. Two POTS, four POTS refers to the family rice pot, the number is limited, not enough to meet the needs of life. The man mentioned the city God, who hoped that he could convey his request to the yama on his behalf, which showed his faith and dependence on the gods, hoping that the gods could help solve his dilemma. "Maomao Wa Niang" refers to the child's mother, the man's wife, who hopes that the king can release the soul of his late wife, so that she can live a happy life. "Gacrying has to eat and drink, but big shoes" means that his children need food and clothing, and they don't even have enough shoes, expressing the man's concern about his family and children. "Master in the temple" refers to the clergy in the temple. The man complained here, showing his desire for the protection and comfort of the gods. "There is no cooking in the pot over the stove, no repair when the clothes are broken, I have no family, and the poor pain of death." It summarizes the man's plight, describes the material scarcity in the family, the shabby clothes, and the loneliness and suffering after he lost his wife. Seek help and comfort by singing to the City God.

#### 4.3 "Seek the son song"

In the feudal society of China, people believed in the idea of "many children in the family and a long life". Influenced by the view that "there are three unfilial piety, no later is the greatest", people's thoughts are deeply bound. If a new daughter-in-law does not bring boys to the family, she will often face cold reception, discrimination and even abuse. Women who were married but did not have boys, often in some religious activities, such as Hua er, singing "begging song" to pray for children, which was very common in the past, but now less, but has not completely disappeared.

Carpenter do under the ark / spirit Buddha / I think children have sick / sorrow  
kang sleepers / bone even meat another / send wife Hua er empress / you put I don't  
have children cherish evil barrier / to a fat boy / I fat sheep I give you to long incense /  
scissors to hinge grapes / spirit Buddha / my son woman want / son with filial piety /  
woman wash pot stove / poplar pole apricot / spirit Buddha / son I want a pair of son /



who women count / steel four two, steel li / son I want a pair of miles / a delivery school / a he put the sheep.

The song presents a rural context with a specific social and cultural context in which having boys is seen as an honor and a blessing. Especially the expectation and desire to have a boy is the central theme of the whole song. Strong expectations for boys can be seen in lyrics such as "Give me a fat boy" and "Son, I want a couple." Boys are seen here as family succession and the main workforce. The lyrics also mention the expectations of the girls, but the girls are mainly described as doing housework and family care roles, such as "the woman washes the pot and wipes the stove". This also demonstrates the traditional gender role positioning. The lyrics repeatedly mention "spiritual Buddha" and "Lady to send her son wife Hua er lady", which are the gods who are sacrificed and expected to give their children. This shows the belief in and reliance on deities in this cultural context. The whole song fully embodies the preference of sons over girls. Boys are seen as the heir of the family and the main labor force, while girls are married. This idea also coincides with the aforementioned view of rural men as the main labor force. The descriptions such as "scissors to hinge grapes" and "poplar pole pole to beat apricot" show the daily life and labor scenes in the countryside, and also emphasize the importance of boys in this.

When women who expect to get pregnant within a year, they go to the temple to restore the sacrifice in the following year to show their gratitude to the gods and fulfill their previous promises. They can sing: last year to be the winner / this year is the hug / Buddha / you give the doll to you / crotch!

"Last Year" and "This Year" provide us with a clear time clue of the interaction between the singer and the Buddha. This contrast emphasizes the great power of the gods and the true faith of the singer. "Last year," suggests that the singer last year was to pray for children. "This year is a hug," said this wish has come true. This transformation underlines the magical power of the gods and the piety of the singers. "The Spirit of the Buddha / You put the doll li" shows the gratitude of the singers to the Buddha, and they thank the Buddha in this way. "The doll gives you the smile" means the newborn's gratitude to the gods and the joy of life. The word "ox

ox" here refers to the male genitals, once again expressing the joy of giving birth to a boy.

"seek the son Song" is not only a song to express the desire for children, it also deeply reflects the social and cultural background and values of a specific period and region.

#### 4.4 "God song"

In the rural areas of Taohe River Basin, "God song" is a belief activity loved by local people and has strong local characteristics. When the family holds the "home god" ceremony, they will invite professional "Hua er handle style" to sing the "god song". Unlike the widely believed ancestor worship, the family gods worshipped by the local Han and Tibetan peasants are actually the gods that protect the family, and these gods have various origins. Some worship the Jade Emperor, Lei Gong and Guan Yu, others respect the local dragon gods such as Lei Wanchun, Zong Ze and Chang Yuchun, and some choose the Dharma protection gods of Tibetan Buddhism or characters in folk tales as family gods. Especially in Lintan, Zhuoni area, whether it is the first time to start the god, move to new houses, such as harvest, wealth, recovery or children, all these occasions are collectively referred to as "home god" or "return home wish". At these important moments, families often invite famous singers to help celebrate, using the song of "god song" to worship the gods and entertain the guests. Although these lyrics are mainly blessed and pray for good luck, their melodies are cheerful and interesting, appearing less solemn and serious compared to the "god song" on other occasions. In addition, the "Home God" ceremony is quite complete, covering burning incense, lighting lights, starting financial fortune, fighting, rolling lights and other links.

Three liters of wheat boiled wine / I give Buddha carry bucket / old small have  
/ call me, (how) opening / knife to cut coriander / the Lord family kneel /  
grandchildren in line / old long life / rod to twist hemp line miles / the bucket lift  
when the yard / to call disease circle miles / hand sickle cut willow miles / you give  
the Buddha drink li / step in the grave longkou / generation high rank.

The lyrics of the song "God Hua er" reveal people's desire for life and respect for god, but also show the interaction between local people's daily life and faith. The lyrics mentioned "three liters of wheat boiled wine", "to call cattle and horses full

circle", all reflect the farmers' yearning for harvest and rich life. For example, "the old man lives for a long life" and "senior officials have miles", which show people's expectations for longevity, status and power. Lyrics such as "I give the Buddha" and "You drink the Buddha" reveal people's worship of god, express gratitude and prayer to god, and also show their specific practices in the sacrificial activities. Parts such as "Tell me, people (how) to speak" and "Will the whole family kneel down" highlight the close and interactive relationship between man and god. People are not only in silent worship, but also in dialogue and communication with God. Lyrics such as "People with many children and grandchildren line up" and "Cut willows with a sickle" have a relaxed and humorous atmosphere. This echoes the "entertainment" and "people and gods are happy" mentioned in the article, which reflects that this kind of belief activity is not only a solemn sacrifice, but also a celebration of life.

The "God song" not only reveals the belief and mentality of the local people, but also shows the true portrayal of their lives and the pursuit of a better life. At the same time, it also emphasizes the close relationship between man and god, as well as the joy and entertainment in faith activities. This kind of happy atmosphere greatly shortens the distance between man and god, forming a special cultural phenomenon.

## **5. Development status of "wuyue" in Qinghai province**

### **5.1 "Rain-seeking song" and "scattered hail song"**

The songs originated from China's ancient agrarian society, when it was believed that specific songs could be sung to pray for a change in the weather to facilitate the growth of crops. In modern society, these traditional practices have changed significantly.

With the acceleration of modernization, the actual use of traditional songs such as "Rain-seeking song" and "scattered hail song" has been greatly reduced. However, the ballads received some degree of protection and recording as part of the intangible cultural heritage. As Ma Junwen pointed out, although these traditional ballads have decreased in the practical application of modern society, they still have important value as cultural and historical witnesses. Many regions have preserved these traditional ballads through cultural heritage census, recording preservation and written records, so that future generations can understand and learn.

In some areas, especially in villages where many traditional customs are still preserved, "Rain-seeking song" and "scattered hail song" are sometimes sung in specific cultural festivals as part of the display of local cultural characteristics. Line Ma Junwen further stressed that these activities not only enhance the cohesion of the people, but also make these traditional songs radiate new vitality in the context of the new era. By singing and learning these ballads, the younger generation can better understand their cultural traditions and pass them on. This kind of cultural transmission is of great significance for maintaining local characteristics and promoting social harmony.

### 5.2 "Bitter song"

It usually expresses people's dissatisfaction with life and suffering. It is not only a means of emotional catharsis, but also an important way to reflect the social reality and the aspirations of the people. With the development of society and cultural changes, the song gradually faded from the public view and attracted the attention of folklorists, music ologists and sociologists. Through the in-depth study of the song of complaint, scholars try to explore its position in the Chinese traditional culture, its role in reflecting the social changes and the aspirations of the people, as well as its artistic characteristics and forms of expression.

### 5.3 "Seek the son song"

With the development of science and technology and the change of fertility concept, the practice of "seeking song" in daily life has been greatly reduced. However, this does not mean that "song" has completely lost its cultural value and significance. In some areas, especially in villages with rich traditional culture, "Qiusongs" can still be found, especially in traditional festivals and ceremonies.

## 6. The social function of "wuyue"

"wuyue", as an important part in the history of ancient music, has far-reaching and complex social functions. It originated from offering sacrifices to the gods and had a strong meaning of worship and blessing at first. In the "wuyue" sacrificial activity, music not only symbolized the gods, but also endowed the works with symbolic and implied meanings through elements such as rhythm, instrument layout

and performers' attire, thus realizing the social function of communicating with the gods and praying for protection.

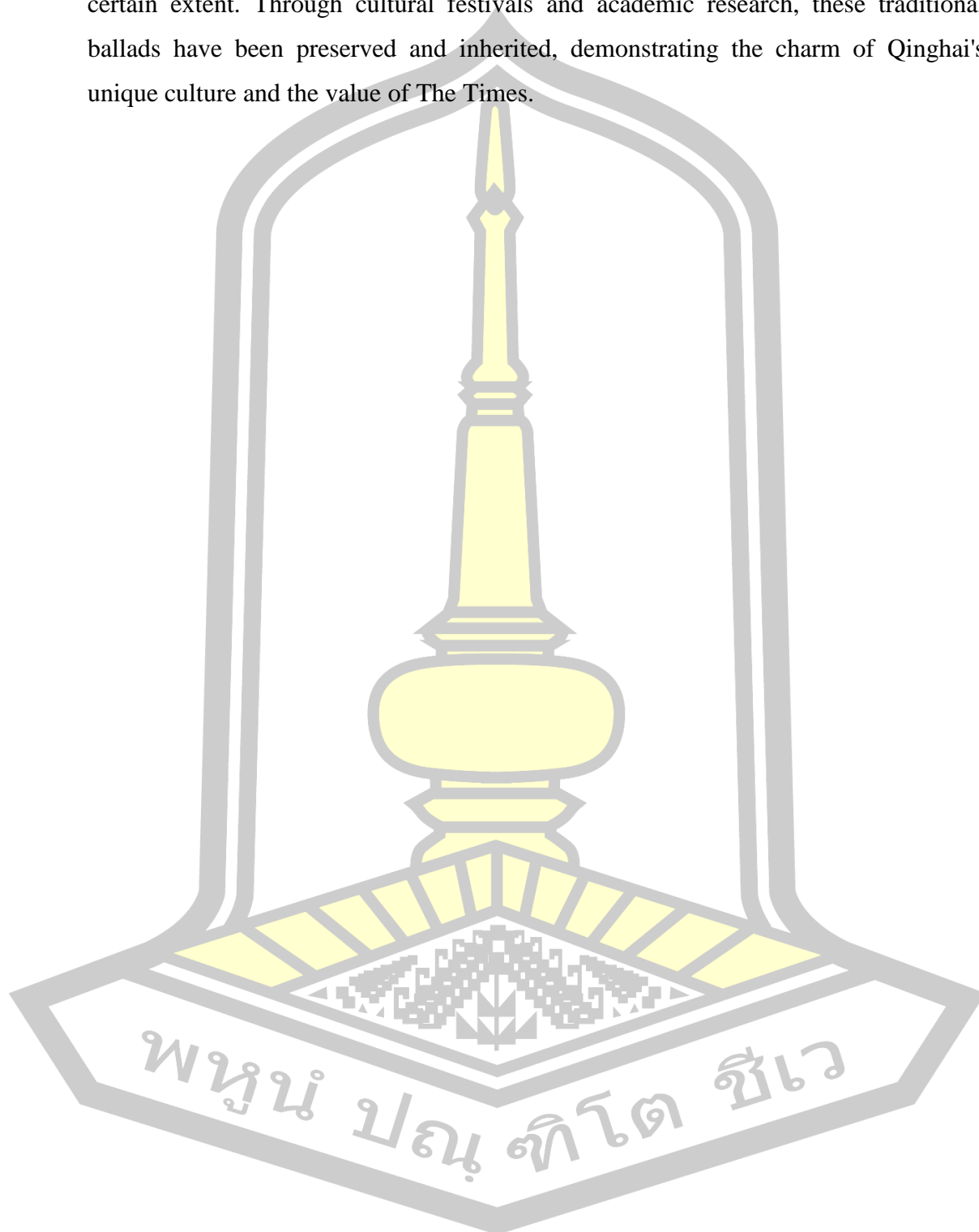
With the development of history, wuyue gradually integrated into folk life and expanded its social functions. In agricultural society, "wuyue" is often used in rituals such as praying for rain and children, showing its reverence and prayer for nature and life. At the same time, "wuyue" also played an important role in convening, gathering, manipulation, control, etc., and became an indispensable part of social activities.

In modern society, although "wuyue" has gradually declined, its social function has not completely disappeared. In the remote areas of Qinghai and Gansu, "wuyue" is still retained in large-scale celebrations, official and civilian banquets and other occasions, playing the function of ritual music and banquet music. In addition, "wuyue" also exists in the form of commercial art and music in tourist attractions, becoming a symbol of folk culture reserve. These new social functions not only show the indomitable vitality of witchcraft, but also reflect its unique value in contemporary society.

## 7. Summary

The fourth chapter discusses the current situation of "wuyue" in Qinghai, including its origin and distribution, the ritual process, the connection with Hua er, and the different categories and development status of wuyue. Qinghai WLe is deeply rooted in the unique geographical location and ancient beliefs of the northeastern Qinghai-Tibet Plateau, expressing people's reverence and prayer for nature and supernatural forces, and reflecting the integration and exchange of multi-ethnic cultures in Qinghai. The witch rituals are rich and varied, covering the stages of preparation, beginning, conduct and end, and aim to communicate with the gods through the guidance of witches. The connection between wuyue and Hua er reveals the close connection between ancient music, dance and sacrificial activities, and some elements of wuyue may be integrated with folk music forms such as Hua er in a long period of transmission. Qinghai wuyue includes the categories of "rain seeking song", "scattered hail song", "painstaking song" and "begging song" and "begging song", each of which deeply reflects the specific needs and emotions in rural life. Although the modernization process has influenced the actual use scenes of these traditional

ballads, as intangible cultural heritages, they are still protected and recorded to a certain extent. Through cultural festivals and academic research, these traditional ballads have been preserved and inherited, demonstrating the charm of Qinghai's unique culture and the value of The Times.





## CHAPTER V

### The vocal characteristics of "wuyue" ceremony in Qinghai Province

Through field investigation, the author collected some Qinghai sacrificial "Hua er" and explored their characteristics by analyzing these songs. When analyzing the musical characteristics of the lyrics of the sacrificial "Hua er", such as the Lyrics, pronunciation, Meaning, Mode analysis, Melody analysis. the informant Sarina provided valuable advice.

#### 1. Analysis of wuyue "Hua er" music in Qinghai.

1.1 rain song and Hail song

1.2 hard work song

1.3 seek the son song

1.4 god song

1.5 Summary

#### 1. Analysis of wuyue "Hua er" music in Qinghai.

As an ancient form of music, the history of Wu yue can be traced back to the sacrificial activities of ancient Chinese wizards. It is not only an important element in religious ceremonies and sacrifices, but also carries rich cultural connotations and historical information. Wu yue has various functions. In religious ceremonies, Wu yue, as a medium of communication with the gods, transmits human prayers and blessings, which has sacred and solemn significance. Wu yue uses unique Musical Instruments such as chime bells, Jing and qing to show the rhythmic beauty and harmony of music through his exquisite playing skills, which is a unique form of artistic expression. As a part of ancient Chinese culture, Wu yue enables people to understand and feel the wisdom and belief of ancient people through its performance and inheritance, which is of great significance to cultural inheritance.

There are 4 rain song and Hail song, They are:"Sa jin qian""Da sheng bei dou"" Er jiang shui""Qiu yu" There are 2 hard work song"Ren er li tiao ren""Guan fu shang fen" There are 1 seek the son song"Tai hua jiao" There are 7 god song"Hui zu

song jing diao""Miao men""Shi zhu xiang""Zui ba xian""Tao ri mu miao""Shi zhu xiang""Jing shen xian"

### 1.1 rain song and Hail song

There are 4 rain song and Hail song, They are:"Sa jin qian""Da sheng bei dou"" Er jiang shui""Qiu yu"

From Figure 13,"Sa jin qian" describes the specific time and related sacrificial activities in China.

C Gong mode

Lowest note

Highest note

正月里到是新年呀，纸糊的灯笼挂门前，风调雨顺呀，过了个新年。

zheng yue li dao shi xin nian ya zhi hu de deng long gua men qian feng tiao yu shun ya guo le ge xin nian

Figure 13. Sa jin qian

Source: Xin You

Lyrics:

"正月里到是新年呀，纸糊的灯笼挂门前，风调雨顺呀，过了个新年"

Pronunciation:

"Zheng yue li dao shi xin nian ya zhi hu de deng long gua men qian feng tiao yu shun ya guo le ge xin nian"

Meaning:

The song begins to describe the atmosphere of the New Year in the first month. People hang paper lanterns in front of the door to celebrate the arrival of the New Year. Then, the dragon head activity in February is mentioned, where people enjoy the scenery of the river. The three Qingming days in March are also depicted by the song, with peach and apricot blossoms missing, but Hua er explorers can still taste the delicacy of nectar. April 8 of April is an important day in Buddhist temples, where

people insert incense to pray for their husbands. In May is the traditional Dragon Boat Festival, with willows inserted in the eaves, and realgar is a unique drink at this time. The hot weather in June is unbearable, the servant girls tried to open the suitcase, with pearls to lower the temperature of the undershirt, bring a chill to the people. In July, the sky has turned yellow, people are busy pulling out, ready to participate in more activities. In August, when the moon is round, watermelons and mooncakes are presented in front of the door, and people enjoy the food contentedly.

At the beginning of the sacrificial ceremony, "Da sheng bei dou" is usually performed to announce the official start of the ceremony. The informant Sarina suggested that when singing, you need to sing the momentum, which can be conveyed by the strength, height and speed of the voice. But do not be too frivolous or exaggerated to express the awe and prayer for the gods.

#### Mode analysis:

Although large structure but only one section, 2 / 4, a total of 87 bars, a total of eight phrases, eight repeated phrases, 11 + 11 + 11 + 11 + 11 + 11 + 11 + 11.

#### Melody analysis:

The song is a single structure. The highest note is "sol" and the lowest note is "do". Works with strong rhythm, with cheerful rhythm and jump, make the song full of vitality and enthusiasm, and has a strong national style and unique music form.

The beginning of the music tonic before eight after sixteen auxiliary tone type, with C palace as the axis of the upper and lower level. Eight phrases imitate and repeat each other and deformation development, the most characteristic is the music for national tone but appeared changed such as b3 and # 6, to break the balance between music, bring new elements and change, make music more rich and colorful, provide more possibilities for emotional expression and show the characteristics of national culture and charm, promote the process and structure of music. In addition to the first sentence, the other seven phrases in the music are completely repeated. This technique strengthens the musical image and memory effect, which is also very common in our other ethnic works, strengthening the unity and recognition of the works.

C Gong mode

♩ = 66

1 2 3 4 5 6 7

哎 北 斗 高 悬 天 地 间  
ai bei dou gao xuan tian di jian

8 9 10 11 12 13 14

万 民 祈 祷 心 连 哎 天 大 圣 显 灵 护 苍 生 哎 风 调  
wan min qi dao xin lian ai tian da sheng xian ling hu cang sheng feng tiao

渐快

15 16 17 18 19 20 21 22

雨 顺 人 皆 安 哎 哎 嗨 呦 哎 哎 嘿 风 调 雨 顺  
yu shun ren jie an ai ai hai you ai ai hei feng tiao yu shun

23 24 25 26 27 28 29

人 皆 安 哎 哎 嗨 呦 哎 哎 嘿  
ren jie an ai ai hai you ai ai hei

Highest note

Highest note

Figure 14. Da sheng bei dou.

Source: Xin You

From Figure 14, "Da sheng bei dou."

Lyrics:

"哎，北斗高悬天地间万民祈祷心连哎，大圣显灵护苍生哎，风调雨顺人

皆安，风调雨顺人皆安"

Pronunciation:

"ai, bei dou gao xuan tian di jian wan min qi dao xin lian ai, da sheng xian ling hu cang sheng ai, feng tiao yu shun ren jie an, feng tiao yu shun ren jie"

Meaning:

The sky of the big Dipper first hanging in the sky, the hearts of the people connected to the sky, pray that the gods of the sky can show the gods, bless them good weather, in peace.

At the end of the sacrificial ceremony, "Er jiang shuir" is usually performed to announce the end of the ceremony.

Mode analysis:

China five voice C palace tone, 4 / 4 shot, the song sense of rhythm is not strong, more solemn and serious, full of mysterious color.

Melody analysis:

The song is a single song. The highest note is "sol" and the lowest note is "mi". The song only has four phrases, and the end of each sentence is four-beat long tones, stretching the tone, and appearing decorative sounds and a large number of lining words, making the music more mysterious, trying to dialogue with the gods in heaven and enhance the connection.

♩ = 100

sing. 哎 ai

Highest note 嗨 hai yiu ai, 江水 jiang shui

悠 you, 悠 you, 流淌 liu tang, 千年 qian nian, 祈 qi

风 feng, 雨 yu, 岁岁 sui sui, 祭祀 ji si, 哎 ai, 嗨 hai

二水 er shui, 交汇 jiao hui, 丰收 feng shou, 在望 zai wang, 心欢 xin huan, 畅 chang, 哎 ai

江水 jiang shui, 悠悠 you you, 祈祷 qi dao, 万物 wan wu, 皆重 jie chong, 生 sheng

Figure 15. Er jiang shui.

Source: Xin You

From Figure 15, "Er jiang shui"

Mode analysis:

China five voices G palace sign tone type, 4 / 4 shot.

Melody analysis:

The song is a single song type. The highest note is "sol" and the lowest note is "mi". The song rhythm sense is strong, more cheerful, showing the happy mood of people after the harvest. The song has only four phrases. Before the music begins, it is

a long lining, stretching the tone, and accompanied by the gongs and drums, the music is very lively. The melody is high and vast, ups and large.

Meaning:

Rivers flowing for thousands of years, the people beg for god to bless the weather, every year fighting sacrifice pray to heaven to rain, let the food harvest, people's hearts will be happy and happy, the river flows, pray that all things are reborn.

From Figure 16, "Qiu yu" is a wuyue of Huzhu Tu nationality. Huzhu is the only Tu autonomous county in China, which belongs to Haidong City of Qinghai Province.



Figure 16. Qiu yu.

Source: Xin You

Mode analysis:

Tone adopted F feather five tone type, beat is 3 / 4, and 4 / 4 clap of mixed beat, the song contains a clause 6 bars, structure although short single melody long, the motivation is up three degrees of melody, then wireless extension on the horn. It is not difficult for us to find that the mark is included at the beginning and the end of the song.

Melody analysis:

The work for a single song type structure, composed of single music. The melody in the third section from the Angle after rhythm decomposition after V type back to the horn, then in the fourth section, imitate the motive melody, although the song for F feather type but the whole is around the Angle, finally rely on the decoration sound back to the F feather. The sign is in a flexible form of musical expression in the music, which can be handled according to the feelings and musical needs. And this way of treatment fits the meaning of the song, expressing the people's prayer for "rain". It was repeated seven times. It reflects the tu people's continuous desire for rain. Structurally for the non-square type structure of the single phrase



music segment. The informant Salina put forward singing suggestions for the song "Seeking Rain": the singer should pay attention to the coherence of melody and rhythm, especially to deal with the mixed beat and infinite extended horn sound, and delicately show the desire and prayer of the Tu people for rain. At the same time, we should deeply understand the lyrics and integrate the emotion and cultural connotation of the Tu people into the song. In addition, we should also grasp the style of Tu Hua er and keep the sacrificial nature and solemnity of the song.

Meaning: in the local every year on the 13th day of the sixth lunar month, there will be held the Danma soil Hua er, also known as "Danma Opera", "Danma Chang Hua er Club". It is a traditional mass gathering in Huzhu Tu Autonomous County of Qinghai Province. It is named for its origin and activity location in Danma Town of the county. The meeting lasts for five days, once a year, on a large scale and has a far-reaching impact. In 2006, it was selected as China's national intangible cultural heritage. Danhua Club has a long history and has always enjoyed a good reputation in the mass cultural activities in Qinghai Province. It was originally a traditional gathering of mountain and temple fairs held by the local Tu people to pray for good weather and a good harvest. After the historical evolution, it has become an important cultural activity to show the Tu folk customs.

According to legend, Danma town is originally a forest. Later, a chieftain occupied here, the people are miserable, continuous drought for three years without rain, almost all the creatures died of drought. Later, a man and a woman came here to sing, they kept singing the rain, but the two people also then turned into two trees. Later, everyone in order to commemorate this man and a woman, every year in a certain time, to this place to sing Hua er, slowly formed the Hua er will. The two trees, formed by two lives, are still leafy and become sacred objects in the minds of the local people.

According to historical records, it originated in the 16th and 17th centuries (the late Ming Dynasty) and prevailed in the first half of the 20th century (the Qing Dynasty, the Republic of China and the early founding of New China). In the 1960s and 1970s, it was considered banned and was interrupted for a time, and gradually recovered after 1978. It has gradually radiated and driven the mass cultural activities in Donggou, Dongshan, Songduo, 50 and other surrounding Tu ethnic group towns,

and at the same time attracted the Hua er singers from Minhe, Datong and other brother counties, as well as Gansu, Ningxia and other regions to observe, sing and communicate.

"Qiu yu" expresses people's expectation and prayer for the rain. Hope to get the rain moisture and rain gifts. The song mentions several gods and Buddhas, including Empress Huanglong, Honghua Buddha, Nanhai Bodhisattva and the Dragon King of the East China Sea. These gods and Buddhas are seen as beings in charge of the weather and nature, so people pray to them for rain. The people mentioned in the song and the clouds above the Beishan, and the people above the Nanshan represent the people's desire to get the rain, while the clouds above the Beishan represent the formation of rain clouds and the hope of rain. The recurring " Buddha God!", used to express respect and prayer for the Buddha and gods, as well as the urgency of rain. The song, with the nature of sacrifice, shows people's respect and worship for the gods and Buddha.

### 1.2 hard work song

There are 2 hard work song "Ren er li tiao ren" "Guan fu shang fen"

From Figure 17, "Ren er li tiao ren" belongs to the typical northwest Hua er sacrifice song.



Figure 17. Ren er li tiao ren

Source: Xin You

Lyrics:

"我希望人民能过上富裕的生活，花儿能蓬勃发展，马儿能茁壮成长，村里能多几个大学生"

Pronunciation:

"wo xi wang ren min neng guo shang fu yu de sheng huo, hua er neng peng bo fa zhan, ma er neng zhuo zhuang cheng zhang, cun li neng duo ji ge da xue sheng"

### Meaning:

From the perspective of the lyrics, the relationship between the five lyrics is a typical Hua er parallel sentence. Lyrics are close to life, simple, with folk customs. It shows the diversity of the Han Dynasty culture. In conclusion, the song is a diatic curvature without reproduction. From the perspective of melody, it is a typical Hua er tune, which is sung in the recreational entertainment and festive occasions. The content involves all aspects of social life, in the form of segmented songs, and all kinds of sentence structures. The beat of the minor key is neat, the rhythm is obvious, but the rhythm form is rich and diverse. The melody line twists and turns, which often uses changes and contrast techniques, so the melody is smooth and beautiful.

### Mode analysis:

The tonality of the whole song is more free. The first sentence consists of six bars.

### Melodic analysis:

The song is simple in structure and cheerful in mood. The musical motivation of the first two bars is wavy lines, with beautiful melody. The complete repetition of 3,4 bars is 1 and 2 bars not only strengthens the motivation but also makes the music more catchy, more in line with the characteristics of folk music like Hua er. 5,6 bars is to extract the important rhythm of the first 4 bars to consolidate and strengthen, and continue to strengthen the motivation. The final termination is the closing termination. The two sentences consist of four bars, which show instability in the overall layout of music. In contrast to the musical style of the first sentence, the vocal range span is broader, and the pure four degrees of the national tone are used to push the mood of the music to the peak. It also uses a large number of three degrees, two degrees, as well as melodic Hua er, more highlights the national nature of the music itself. For the closure of the termination. The informant Sarina suggested that I should pay attention to the melodious melody and the lively rhythm when singing. At the same time, I should use some common decorative sounds and sliding skills in Hua er music to make the song more local characteristics. This song has a strong northwest Hua er style characteristics, singing to pay attention to integrate into this style. You can improve your singing level by imitating the singing methods and skills of some Northwest Hua er singers.

From Figure 18, "Guan fu shang fen"

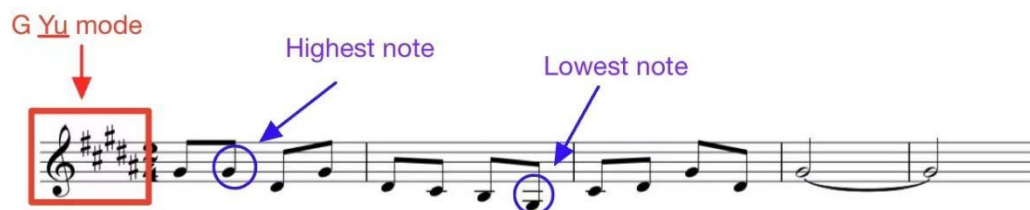


Figure 18. Guan fu shang fen.

Source: Xin You

**Meaning:**

Many things in the world are not satisfactory, such as the end of a very good marriage. Women have no husbands, no place to live, and men have no wives and no home. Recall last spring, my virtuous wife is still there, together for ten years whole, leaving a pair of poor children, you went to the underworld because of illness. In the first month to the day of beating drums and gongs, think of my good wife, the heart is very sad, there is no way to be happy over the year.

**Mode analysis:**

The whole song is G feather six tone type. It's made up of four sentences. The first sentence is composed of 4 bars, the music melody is wavy lines, and the melody is beautiful. The introduction of the music uses the unique pure four degrees, with a distinct tone of folk music, and integrates the use of scale and small three degree jump, and finally the sentence falls on the feather sound. Attendance. The two sentences consist of four bars and are parallel to the first sentence. The overall melody fluctuates greatly. The musical material actually comes from the first sentence. For example, the sol of section sol sol 6 of section 1 is only tightened at the time point, and the scale of the first sentence jumps in and up and down, which is also reflected in the two sentences, and the overall musical style of the two sentences is consistent with the style of the first sentence. Therefore, the two sentences and one sentence are in a parallel relationship. In the two sentences, the only clear horn of the whole song appears. The purpose of this is to make the music more national, consolidate the tone of folk music, and add a style different from the five-tone to the music. It is more attractive to the audience, and the melody is more beautiful and vivid.

**Melody analysis:**

From the point of the four overall melody, The highest note is "sol" and the lowest note is "sol". the first sentence laid the whole sad, sad, sad music tone, rhythm is relatively dense, similar to the feeling of the story, 2,3 sentences, is expanding the value of the music, make music mood deepen again, 4 sentences continue to expand the music value, pitch also gradually reduced, sad emotions continue to deepen. The lyrics are also parallel sentences, and the content is also biased to life.

This wuyuer is a piece of four happy phrases. Each phrase is composed of 4 bars, which is very neat, and belongs to the Hua er with neat rhythm, rigorous structure, smooth melody and more delicate expression of feelings.

### 1.3 seek the son song

There are 1seek the son song "Tai hua jiao"

From Figure 19, "Tai hua jiao"

D Yu mode

Highest note

Lowest note

姑 娘 们 真 神 奇 呀 打 发 着  
gu niang men zhen shen qi ya da fa zhe  
ga lian dan duo jun qiao ya yi

婆 哟 唉 光 看 你 的  
po yo ai guang kan ni de

好 身 材 越 看 嘛 越 着 迷 呀  
hao shen cai yue kan ma yue zhao mi ya

Figure 19. Tai hua jiao.

Source: Xin You

Lyrics:

"姑娘们真神奇呀，打发着婆哟唉，光看你的好身材越看越着迷"

Pronunciation:

"gu niang men zhen shen qi ya, da fa zhe po yo ai, guang kan ni de hao shen cai yue kan yue zhuo mi"

Meaning:

The girls long really good-looking, the figure more see more charming, face more see more handsome.

Mode analysis:

The whole song is D feather six tones, which is one of the typical tones of northwest Hua er minor. The first sentence consists of 2 bars. The musical motivation is composed of the descending scale, while the rest of the second section is the best carrier of creating "white space", sometimes it is the continuation and development of emotion, and sometimes the brewing and preparation of emotion.

Melody analysis:

The song is simple in structure and cheerful in mood. The highest note is "si" and the lowest note is "si". The sentences consists of two bars, which is the same as the first sentence and belongs to the parallel relationship. In rhythm is somewhat similar to retrograde. And emotionally more vivid, the first sentence is one tone a word, two sentences is more a word polytone. The music image is more vivid and three-dimensional, and the national elements are more rich.

At the end of the song, this is the only time in this music. It will not affect the overall national tone of the music, but also add a stronger sense of national atmosphere to the music.

#### 1.4 god song

There are 7 god song "Hui zu song jing diao" "Miao men" "Shi zhu xiang" "Zui ba xian" "Tao ri mu miao" "Shi zhu xiang" "Jing shen xian"

From Figure 20, The "Hui zu song jing diao" comes from the Hui nationality in Liupanshan area, which belongs to the "mountain Hua er". The Hui people here is the place where the Hui people are most concentrated, so their religious activities are relatively valued, and people's lives are greatly influenced by religion.





Figure 20. Hui zu song jing diao.

Source: Xin You

Pronunciation:

"su bu ne ze li mu li ke we li me ku ti su bu ha ne ze li an ze ti we li e ze be ti  
we li gu du re ti we li gu ri ya yi we li zhe bu lu ti"

Meaning:

This song is a chanting song in the sacrificial ritual ceremony, expressing people's respect for their ancestors and gods, as well as their prayer for peace in their homeland. Through singing and prayers, people hope to be blessed by the gods, continue to inherit the ancestral teachings, and make the sound of sacrifice forever. The informant Sarina suggested that singing should pay attention to emotional devotion, expressing deep respect for the ancestors and gods, as well as a deep wish for peace in their homes.

Most of the singers of "Shanwuyue" are Hui people who believe in Islam. They have been influenced by the recitation of teachings similar to singing since childhood, and the singing and singing every day have been integrated into the blood of the Hui people. The tone and tone of chanting are also very obvious, the tune is natural, smooth, relaxed and lively, and singing is easy to speak and easy to remember. Informant Salina stressed that the singer should pay attention to the use of timbre when performing the interpretation of "shanwuyue". Because the tune of "shanwuyue" is natural and smooth, the voice of the singer should also be kept

natural, do not be too deliberate or artificial. At the same time, attention should be paid to the ups and downs of the melody and the change of the rhythm, so that the song has both vitality and fluency.

Hui folk songs are greatly influenced by Islamic chanting, and some works have a strong Islamic style in terms of tone, rotation and rhythm. Hui wuyue mainly use three kinds of tones, namely DGACDG, GACDEG and GACDFG.

The rotation method also has the unique features of the nation, such as the continuous four degrees of the second tone, the circuitous down of the five tone scale, and the decline of the end of the tone. Make the hui wuyue tall and rugged, and both have a long lingering charm. The "shan wuyue" sung in daily life also incorporate some melodies related to the tone of Islamic chanting, which have become the inspiration and source of their artistic creation. This song "Hui zu song jing diao" is influenced by the tone of Islamic chanting.

#### Mode analysis:

The single two-part song structure is composed of two sections A + B, and the beat is  $2 / 4, 3 / 4, 4 / 4$  and  $5 / 4$  and switches back and forth, to increase the sense of rhythm of the music and the sense of solemnity of chanting, and express the emotion of piety and holiness. Informant Sarina pointed out that this varied beat also provides more space for the singer to perform, which can enhance the appeal of the song through the change of rhythm.

#### Melody analysis:

The song is simple in structure and cheerful in mood. The highest note is "do" and the lowest note is "do". There are many homes and repeated rhythms and melodies to convey a firm will and amazing power. Song A paragraph of two phrases, two phrases for parallel relationship  $10 + 8$ , a melody for level into the relationship between the whole in three degrees, and more big second relationship, conform to the melody of the chanting, second relationship produce strong musicality and expressive expression of solemn and sacred emotion and soft beautiful emotion, the most important is the range relationship is often used in religious and national music to the transmission and carry forward the music end in G character.  $5 + 6$  is in sharp contrast to the first material. The two phrases in paragraph B is composed of new materials, which is more short than that in the A section.

From Figure 21, "Miao men" describes the scenes and actions in the sacrificial ceremony on the fifteenth day of the first lunar month.

G Zhi mode

Highest note

Lowest note

6

11

14

正 姐 月 上 五 庙 门 开 呀 啊 庙 门 姐  
 zheng yue shi wu miao men kai ya a miao men jie  
 da jie jie shang xiangzhe er jiejie bai ya a er jie jie

开 呀 啊 姊 妹 妹 三 跪 人 着 上 不 香 起 来 来 呀 呀  
 kai ya a zi mei mei san gui ha ren shang bu xiang qi lai lai ya ya  
 bai ya a san mei mei

杨 柳 呀 叶 叶 子 青 呀 姊 妹 妹  
 yang liu ya ye zi qing ya san mei mei  
 yang liu ya ye zi qing ya

三 跪 哈 人 着 上 不 香 起 来 来 呀 呀  
 san gui ha ren zhe shang bu xiang qi lai lai ya ya  
 san gui ha ren zhe shang bu xiang qi lai lai ya ya

Figure 21. Miao men.

Source: Xin You

Lyrics:

"正月十五庙门开呀，庙门开呀，姊妹三人上香来呀，杨柳呀，叶子青呀，  
 姊妹三人上香来呀。大姐姐上香，二姐姐拜呀啊，二姐姐拜呀啊，三妹妹跪  
 着不起来呀，杨柳呀叶子青呀，三妹妹跪着不起来呀。"

Pronunciation:

"zheng yue shi wu miao men kai ya, miao men kai ya, zi mei san ren shang  
 xiang lai ya, yang liu ya, ye zi qing ya, zi mei san ren shang xiang lai ya. da jie jie  
 shang xiang, er jie jie bai ya a, er jie jie bai ya a, san mei mei gui zhe bu qi lai ya,  
 yang liu ya ye zi qing ya, san mei mei gui zhe bu qi lai ya."

Meaning:

"The fifteenth day of the opening of the temple door" mentioned the fifteenth day of the first month, this is the traditional Chinese Lantern Festival, is also the day of sacrifice to the ancestors. The opening of the temple door symbolizes the beginning of people's sacrifice to the gods. "Three sisters to incense" three sisters incense together, expressing the meaning of family unity and common sacrifice. "Willow ah leaves green" willow green leaves depicted to add to the atmosphere of spring, but also represents the vitality and blessing. "The elder sister incense with the second sister worship ah, the second sister worship ah" described the elder sister incense, the second sister began the worship ceremony. This shows an order and manner in the ritual, depicting the third sister kneeling during the ceremony. This gesture expresses respect and piety for the ancestors, while also symbolizing respect and gratitude for the past. By describing the scenes and actions in the sacrificial ceremony, the song shows people's respect and gratitude for the ancestors, and conveys the values of traditional culture and family unity.

At the same time, the lyrics in the lyrics such as "ah" "ah" are used as emotional expression and emotional enhancement. Through the change of tone and voice to express emotion, express excitement, through the change of sound and tone of cadence to convey a specific emotion and emotion, make the song more vivid and appeal, but also make the song more rhyme, make the song more vivid and interesting, also more likely to cause the resonance of the audience and emotional resonance. The informant Salina stressed that the singer should pay attention to the fluency and rhythm of the melody when performing the song. Because the melody fluctuates greatly and the rhythm is dense, the singer needs to have good breath control and intonation grasp ability. Especially when dealing with decorative sounds such as slip, upper slip and fibrillation, the characteristics of Gansu folk songs should be expressed delicately and accurately, so that the tune is more soft and delicate and full of expression.

In the tenth year of Daoguang of the Qing Dynasty (1830), the temple was built in Tibet. The temple has two floors and 25 large sutras halls, 25 time wheel colleges, 9 Zongkhapa halls, 9 Temple of Heaven, 3 temples, 1 temple of riding lions, 3 Temple of Dharma, 1 Temple of Dharma, several small stupas, and nearly 100 lama

houses. The temple enshrined with wonderful Jixiang, five gods, mother, lion protection god, mother and so on. Every year on the fifteenth day of the first lunar month, the dance in the temple, the 29th day and the 15th day of March, and the Chama dance on the 25th day of the sixth lunar month. The temple has 1 Shabulon, 1 housekeeper, 2 leaders, 2 leaders. In the early days of the People's Republic of China, there were more than 40 lamas. During the Cultural Revolution, some of the halls of the temple were damaged. Later, it was repaired, and it was designated as the religious activity point of the Wushen Banner in 1989. In 2011, the temple was rated as the Inner Mongolia Autonomous Region " to create a harmonious temple and church activities advanced collective.

#### Mode analysis:

The work is a single song structure, composed of single music. The tone adopts the beat is 2 / 4 beats. The song contains three phrases of 6 + 6 + 4 non-square structure, and the three phrases are three sentences of a, b and b1, so the whole song has a strong narrative and short length. The rhythm of the first sentence is stable, and the melody is less undulating. The G sign begins to echo the tone, and returns to the eigen in the rhythm of the next three degrees.

#### Melody analysis:

The song is simple in structure and cheerful in mood. The highest note is "la" and the lowest note is "sol". The group of melodies appear repeatedly in the music is the basis of the melody development of the whole music. In the A melody, there are many different decorative notes, including slip, upper slip and trill. The appearance of these decorative notes directly highlights the characteristics of Gansu folk songs. The use of the slip makes the tune softer and more delicate, More has the musical language characteristics of Gansu folk songs, And the trill can make the melody more expressive, Make the music has a strong rhythm, Change repetition of bars 3-4 in sections 5-6 in sentence a, It finally ended on shang Yin, The last two phrases are two repetitive phrases with a strong jump, The melody fluctuates greatly, The rhythm is much more intensive, And there is a sound-leaning decoration, The b sentence is in sharp contrast to the a phrase material, But used the melody at the end of a, This treatment sticks to the theme, Make the music more unified, The b1 sentence reduction repeats the first four bars of the b sentence ending on the G eigcharacter,

Formation of total song termination. The song is a song with the comparative theme and the closing structure. The music has the characteristics of folk songs in Gansu province, and is composed with the common G sign five sound national tone, the mood is light and the melody is melodious.

From Figure 22, By describing the ceremony of offering incense to different gods and Buddhas, Shi zhu xiang Incense reflects people's devotion and wishes for the blessing of the gods.

B Gong mode

Lowest note

Highest note

二柱香 上与了 玉皇大帝 帝。  
yì zhū xiāng shàng yǔ le yù huáng dà dì  
er zhū xiāng shàng yǔ le er lang yang dì  
jian

5 观 音 菩 萨 消 灾 延 寿 佛 啊, 善 哉  
guān yīn pú sa xiāo zāi yān shòu fó a shān ai

10 萨 如 来 佛 啊 南 无 孔 雀 明 乃 王  
sa ru lai fo a nan wu kong que ming nai wang

16 佛 啊, 南 无 孔 雀 明 乃 王 佛  
fo a nan wu kong que ming nai wang fo

Figure 22. Shi zhu xiang

Source: Xin You

Lyrics:

"一炷香，上与了玉皇大帝观音菩萨消灾延寿佛啊，菩萨如来佛啊，南无孔雀名乃王佛啊，南无孔雀名乃王佛"

Pronunciation:

"yì zhū xiāng, shàng yǔ le yù huáng dà dì guān yīn pú sa xiāo zāi yān shòu fó a, pú sa ru lai fó a, nán mó kong que míng nǎi wáng fó a, nán mó kong que míng nǎi wáng fó"

Meaning:



The lyrics mentioned "one wick incense with the Jade Emperor", "two wick incense with Erlang Yang Jian", the Jade Emperor is the highest god in Taoism, in charge of the heaven and the gods, while the Erlang god Yang Jian is the god in Chinese folk belief, famous for its divine power and justice. "Guanyin Bodhisattva to eliminate the disaster and prolong life" is a prayer to Guanyin Bodhisattva, hoping to eliminate the disaster and solve the difficulties, prolong life. Guanyin Bodhisattva is a symbol of compassion in Buddhism, and believers often pray to her for protection and well-being. "The no peacock in the South is the king Buddha" may be a tribute to a specific Buddha. In Buddhism, the peacock Ming King symbolizes the power to transform troubles into wisdom. Such repeated reading helps to concentrate and enhance the sacredness of the ritual. The sacrificial nature of the whole song is reflected in the praise and prayer of the gods and Buddhas. Each wick of incense represents a respect and expectation in the hearts of the believers. Through such sacrificial activities, people hope to get the shelter and guidance of the gods. In folk beliefs, such songs and rituals are often used to express the awe of the universe and life forces.

#### Mode analysis:

The song is a single song structure, the tone is B palace seven sound clear music, the beat is 2 / 4 and 3 / 4 of the change of the beat, the whole song has four phrases a + b + c + c1, four parallel and comparative phrases 4 + 7 + 4 + 5

#### Melody analysis:

The song structure is simple, the mood is solemn, the overall melody is slow. The highest note is "fa" and the lowest note is "fa". The theme melody is the melody sound group of the first 28 and the first 16 and the last eight. The time level enters the downward direction, and the rhythm of the song is dense. The first phrase repeats the first section in the second section, Consolidate the theme melody and finally stop on the commercial sound, The second phrase is the contrast of the first phrase, Expanded to 7 subsections, The phrase still begins with the B palace tone, But the material is in sharp contrast to the first sentence, The phrase has a supplementary rhythm and new rhythms such as large segmentation, Enrich the melodic direction of the work, The third line of the music contrasts with the first two lines, The rhythm is elongated with a long time value, The fourth line of the music is a repetition of the

third line, The expansion of 1 bar followed the deformation development and finally returned to the B palace sound formed closed. The informant, Sarina, believes that the song is full of awe and anticipation for the gods. When singing, the singer should deeply understand the meaning of the lyrics, and integrate people's belief, awe and prayer for the god and Buddha into the song. At the same time, try to feel the local customs and customs, imagine yourself in the scene of the sacrifice, and truly convey the piety to the gods and the expectation of life to the audience.

Through the analysis of the music, there are many performance marks of connected lines in the music, connect the notes of different pitch together, making the performance more smooth and coherent, and the melody is long, expressing the sense of rhythm and rhythm of the music.

From Figure 23, "Zui ba xian" is often sung in specific religious ceremonies or festivals.

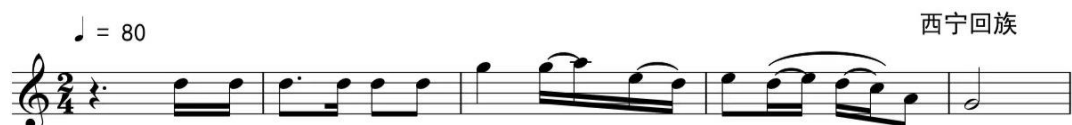


Figure 23. Zui ba xian.

Source: Xin You

Eight immortals were drunk on my eight immortals table, hoping to get the blessing of the eight immortals.

Mode analysis:

The work for a single type structure, tonality for G feather six, 2 / 4 and 3 / 4 mixed beat, a paragraph, three phrases a + b + c three false parallel phrase 4 + 4 + 5, medium speed, the song adopted the six feather tone, is on the basis of five tone type, add clear Angle, increase the tone of the interval, added the tendency between the interval, has an important decorative role, retained the hui music unique charm, and has the distinctive national characteristics, it has an important connection with national culture and historical life.

Melody analysis:

The song structure is simple, the mood is solemn, the overall melody is slow. The melody starts with a weak beginning, Repeated by identical and different rhythms as the thematic melody of the song, After the tone of the song, after the melody of the tone of the song, The end of the first happy sentence, The second phrase is the deformation and development of the first phrase, The starting backbone melody does not change, But the rhythm is a big cut, The rhythm underwent a contraction, At the end with the same rhythm as the first 18 of the previous phrase, Finally still stay on the feather voice, The third phrase material is still from the means of homonym material but in the middle of the melody of the second relationship, The rhythm shifts again, The final end or end in the formation of the feather sound closed. To sum up, the song is a single song structure with a single theme, a non-square structure, and the collection of music segments. The development mode of the three phrases has the characteristics of variation. The song uses hui folk music elements, such as tonal rhythm and harmony, to express the unique cultural charm of the Hui nationality.

lyric analysis: The "eight immortals" mentioned in the lyrics are the eight immortals in traditional Chinese culture, symbolizing good luck and ability. The song describes the drunken scene of the "Eight Immortals", which is rich in a strong folk color and a mysterious religious atmosphere. The lyrics repeatedly mention "drunk the eight immortals", indicating some spiritual liberation through alcohol in the sacrificial activities. At the same time, "ouch son on the table of the fairy" refers to the altar of the eight immortals. "If you want an eight immortals" and "If you want an eight immortals, you want" asked the participants what kind of blessing or ability they want to get. The song reflects the worship and prayer of the supernatural, and the psychology of seeking divine refuge in folk beliefs, where people can strengthen group cohesion and cultural identity in community gatherings or festivals. Hua er are known for their free tunes and impromptu singing style, and often use some outlining words to fill the melody or enhance the rhythm and expression of the music. When analyzing the song "Zui ba xian", these lyrics are not only part of the lyrics, they are also an important part of the singer's expressive skills, emotional communication and cultural characteristics.

By describing the sacrificial activities in different time periods, it shows the rich diversity of folk sacrifices and people's enthusiasm and participation in traditional festivals.

By describing the characteristics of the Temple, the book shows the theme of sacrifice and religious belief.

From Figure 24, The "Tao ri mu miao" is a Tibetan Buddhist temple. There are many Buddhist scriptures with pious and solemn chanting, a number of 100 million times.

The musical score is for the song "Tao ri mu miao". It is written in the D Yu mode, indicated by a red arrow and the text "D Yu mode". The score consists of five staves of music. The lyrics are in Chinese and Pinyin. Annotations include a red box around the first staff, a blue circle around the highest note, and a purple circle around the lowest note.

Lyrics (Chinese and Pinyin):

tao ri mu miao jiu shi na re xi que ling si  
陶 日 木 庙 就 是 那 热 西 却 岭 寺

shi yi ge huang jiao xing sheng de yi liu di  
是 一 个 黄 教 兴 盛 的 一 流 地

cheng you zhe nian bu wan de fo jiao  
城 有 着 念 不 完 的 佛 教

da zang jin shu you you zhe jin se  
大 藏 经 书 哟 有 着 金 色

fa song jin ke da yi yi  
法 诵 经 可 达 一 亿

Figure 24. Tao ri mu miao.

Source: Xin You

Lyrics:

"陶日木庙就是那热西却岭寺，是一个黄教兴盛的一流地城，有着念不完的佛教大藏经书哟，有着金色法诵经可达一亿"

Pronunciation:

"tao ri mu miao jiu shi na re xi que ling si, shi yi ge huang jiao xing sheng de yi liu di cheng, you zhe nian bu wan de fo jiao da zang jing shu yo, you zhe jin se fa song jing ke da yi yi"

Meaning:

Tao ri mu miao describes the location of Tao Rimu Temple, which is a Tibetan Buddhist temple. There are many Buddhist scriptures, and the masters recite the sutras constantly. The number of such sutras can reach 100 million times, showing the piety and solemnity in the temple. By describing the characteristics of Taimu Temple, the song shows the theme of sacrifice and religious belief. At the same time, the song also reveals the reverence for Buddhism and the admiration for the temple. Taurimu Temple, also known as Tao Temple, the Tibetan name "Rexi Quan Kuering", is located in Inner Mongolia Autonomous Region, Wushen Banner, Ordos City, Inner Mongolia Autonomous Region, is a temple of Tibetan Buddhism. According to local herdsmen, the Taurimu Temple is named Rexi Kunkujiling, which is later as "Temple of Jixiang Sutra Temple", and is one of the oldest Tibetan temples in the flag. Its name comes from the east side of the temple has the lake called the Taurimu lake, the temple and the lake set off each other, so it is named: Taurimu Temple.

In the song "Zui ba xian," the words such as "ouch" and "ah" help the singer maintain the rhythm of the song as the elongate tone or transition to the next line. "Ouch" has a sense of joy and ridicule. The singing of wuyue often has the characteristics of improvisation. Lining words can be used as filling words here to help singers connect the words and maintain the fluency of the song. The use of the lining can also add to the melody, making the song sound more rich and melodious. It is a reflection of the local dialect and the habit.

Mode analysis:

It is a single song structure, the tone is D feather five tone tone, the beat is 2 / 4 beats, the whole song has four phrases a + a1 + a2 + a3, four parallel phrases 4 + 4 + 4 + 4.

Melody analysis:

The song structure is simple, the mood is solemn, the overall melody is slow. The highest note is "re" and the lowest note is "do". The theme melody is the melody of the first eight and the last sixteen years. The sound group guides the melody development of the whole song. In the process of melody development, it uses the techniques of imitation and deformation.

The first phrase, a, imitates the melody three degrees upward after the theme. This technique can unify the new melody with the original material in pitch, rhythm,

speed and music emotion. In the second half of sentence A, the rhythm is greatly changed to 28 and finally stops at the corner tone of the tone.

The second phrase repeats the theme of the first phrase, with the same head and different tail, and transforms the second half of the phrase, which jumps from the previous 8 degrees to four degrees and stays on the tone of the tune.

The third and fourth phrases complete repeat the first two phrases, with such phrases repeat, can consolidate the theme of the music, make the audience more able to remember the melody and expand the tension and, in addition through the work of repeated can help creators to convey deeper meaning and emotion, this technique plays an important role in the formula. In the repetition, the melody finally returned to the D feather sound, forming a closed.

From Figure 25, "Shi zhu xiang" is a typical northwest wuyue.



Figure 25. Shi zhu xiang  
Source: Xin You

Meaning:

From the lyrics, a total of 20 sentences, each 2 sentences for a big sentence, between each sentence is a typical Hua er parallel sentence. In the singing also added a lot of lining words, these lining words and melody link together to make the melody of the Hua er link freely, vivid image, strengthen the ability to express emotion. In conclusion, the song is a typical non-square integral parallel two music phrase. The tune is simple, lyrical, and cheerful in its rhythm. Emotional lively beat, wide vocal range. It is a typical northwest narrative Hua er style.

Mode analysis:

F palace five-tone type, is a typical national adjustment type. The first sentence consists of five bars.

Melody analysis:



The song structure is simple, the mood is solemn, the overall melody is slow. The highest note is "do" and the lowest note is "la". The melody of the music is wavy lines with beautiful melody. The music introduction uses the unique pure four degrees of national tone, which has a distinct tone of folk music. At the same time, the first sentence is also interspersed with the first sentence, and the second degree also makes the atmosphere of folk music stronger. Finally, the phrase ends on the treprogrant, with an open termination. Two sentence consists of four sections, presented on the overall layout of the music instability, is the first sentence of parallel phrases, also use the retrograde, the fourth section of the first sentence of music motivation, make music more liquidity, and emotional high, three degrees, four degrees of reuse is also after the first sentence continue to deepen the music of nationality, finally end on the palace.

"Ba dong shen xian"

Adjustment analysis and melody analysis: the whole song is C characteristic five-tone tone, which is one of the typical tones of northwest Hua er minor. The main body of the melody is composed of seven bars. The musical motivation at the beginning uses four degrees and five degrees of large scales, making the overall musical atmosphere broad and grand. In the second section, the musical emotion gradually dull, which forms a sharp contrast with the musical emotion in the first section. The three sections use the same technique as the first section, and use the one-word polytone, which makes the music more cadence and more expressive. The following several sections have inherited the style of the first few sections, bold and bold, after each phrase are casual with the Hua er singing. It plays a role in expanding the music sentences and stabilizing the music tone and style.

Meaning: from the perspective of the lyrics, the relationship between the lyrics is a parallel sentence, and the content of the lyrics tends to life elements and myth elements, these elements originate from the people's life, reflecting the people's life music language concise, vivid, vivid, rich and diverse expression techniques.

From Figure 26, The author interviewed the informant Sarina, this is by she sing "Jing shen xian", is a god Hua er

A Yu mode

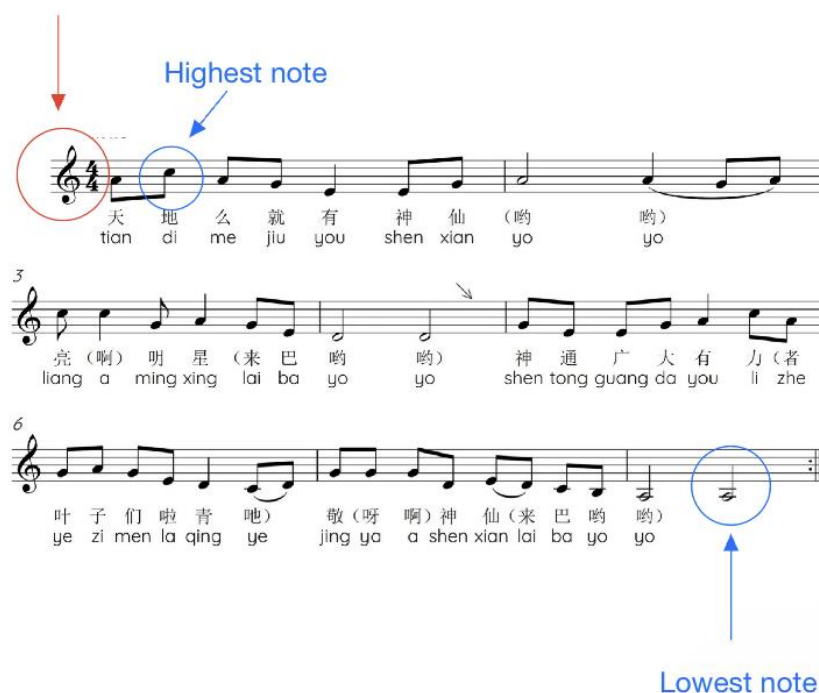


Figure 26. Jing shen xian.

Source: Xin You

Lyrics:

"天地有神仙，亮明星，神通广大有力叶子们敬神仙"

Pronunciation:

"tian di you shen xian, liang ming xing, shen tong guang da you li ye zi men jing shen xian"

Meaning:

There are gods in the sky and the earth, the stars in the sky, the gods have the vast power, we are in awe of the gods.

Mode analysis:

The song is A single song style, Chinese five voices A feather adjustment style, 4 / 4 beat, the song rhythm sense is strong and lively, full of vitality and enthusiasm.

Melody analysis:

The song structure is simple, the mood is solemn, the overall melody is slow. The highest note is "do" and the lowest note is "la". The song only has four phrases, and the end of each sentence is a four-beat long tone, which extends the tone and has a large number of lining words, which makes the music more mobile and promotes the emotional upsurge.

## **2. Music structure and characteristics**

According to the "wuyue" in Qinghai Hua er (hereinafter referred to as sacrificial Hua er) collected by the author above, their musical structure and characteristics will be analyzed from the aspects of melody structure, tone, rhythm change, emotional expression, decorative sound and so on.

### **2.1 Single melody line**

The melody of the sacrificial Hua er usually appears as a single melodic line. "Temple Gate", "Sprinkle Money", "Rain", "Tao Day wood Temple", "Ten joss stick" and "Drunk Eight Immortals" are all a single song structure. In the Reciting of Hui people, the melody is developed around a specific interval (such as large second degree) through the way of progression and wandering, which not only accords with the tradition of chanting melody, but also shows the solemn and sacred emotion. Moreover, the melodic homes repeatedly conveys a sense of determined will and strength.

Most of the sacrificial wuyue analyzed adopt five-tone tones, such as G five-tone and F feather five-tone, which are common in Chinese folk music and have strong regional and cultural characteristics. In "Qiu yu," the melody construction around the corner sound shows the prayer for the rain, and this tone choice strengthens the song theme. Although sacrificial wuyue may not emphasize complex harmonies, implicit harmonic effects are formed through the interaction between the interval relations and the melodic lines. For example, in the Temple Gate, the use of decorative sounds and the jumping in the melody increase the expression force and rhythm of the music.

### **2.2 Often used decorative sound**

In the sacrificial wuyue, the decorative sound not only enhances the expression of the music, but also deepens the connection between the music and the culture.

The use of decorative sounds in the Miao men, especially the slide, upper slip and trill, adds a soft and delicate texture to the melody of Gansu folk songs, reflecting the linguistic characteristics of the music in the region. The use of slip smooth the transition of melody, while trill increases the dynamics of melody, reflecting the life atmosphere and natural flow in folk songs.

The Hui zu song jing diao, spin, the uniqueness of the rhythm in its connection with Islam chanting, the decoration of the melody such as continuous four degrees upward jump into and circuitous down, reflects the hui music high rugged and long lingering characteristics, the application of these decorative music in maintaining national characteristics at the same time, shows a solemn and sacred atmosphere.

With its strong narrative and short length, it strengthens the strong desire and urgency to pray for the rain through the use of decorative sounds, such as the sound in the melody. The repeated use of decorative notes, such as the marks at the beginning and end of the song, emphasizes the people's desire for rain. Strengthen the emotional expression of music, making the solemn, pious, holy and other emotions get more full transmission.

The use of decorative sound in sacrificial wuyue not only brings the aesthetic improvement of music, but also increases the emotional expression. It makes the melody more expressive and infectious, and also plays an important role in cultural transmission, helping to maintain and spread the musical characteristics of the nation.

### 2.3 Improvisation and creativity

Impromptu singing runs through a variety of folk songs, from folk songs to minor tunes, from labor songs to Dong songs of the Zhuang nationality and Hua er in the northwest, from "embroidered purse" to "Xikou". This spontaneous music creation shows the harmony and unity of the singer, the surrounding environment and the music itself. In a specific context, the improvisation element is the result of the natural expression of emotion, which reflects the perfect harmony between the content of the singer, the music and its environment. The sacrificial Hua er music reflects the

uniqueness of Chinese folk music in terms of improvisation. Its expression and improvisation nature add rich emotions and changes to the music, and make it a bridge between traditional culture and modern expression.

The sacrificial wuyue are usually not constrained by the strict structure, and the melody can change freely according to the emotion of the singer and the atmosphere of the scene, so that each singing has a unique style and emotion. Rhythm change is also very diverse. As shown in Hui Recting, the beat can switch freely between 2 / 4, 3 / 4, 4 / 4 and 5 / 4, adding rhythmic diversity and complexity to the music. The lyrics also have instant creativity. Singer can instantly create or adapt the lyrics according to the object and purpose of the sacrifice. This kind of improvised lyrics can more fit the current emotion and environment. Impromptu singing often involves the interaction with the listener, and the singer may adjust the content and style of the singing according to the listener's reaction. Imability enables singers to express their emotions more truly, and this direct emotional expression is easier to move the audience.

The characteristics of impromptu singing allow music to evolve and update naturally in the transmission, thus ensuring the vitality of music and culture. In sacrificial activities, improvisation enables music to adapt to different sacrificial ceremonies and cultural occasions, so that music and ceremonies are more compatible. Through the real emotional expression, it can establish a strong emotional resonance between the singer and the audience. In the interview line Ma Junwen, he thought: "The biggest characteristic of Hua er is close to life, sing is the common people's life things and emotions. The interaction between the singers and their listeners enhances the communication and contact with each other."

At the fair, the singers show off their talents, including their loud voice, familiarity with the lyrics, the ability to create impromptu, rich expressions and confident and bold performance style. Each performance was a passionate, impromptu show. The folk performance theory points out that performance is an interactive language art activity, always embedded in a certain culture and situation. wuyue singing takes place in a specific environment, and the singer is not all trained professionals, but according to individual ability and preferences, random and anywhere performance. Impromptu nature runs through the wuyue singing and duet,

and each time is a unique display, which has its irreversible value. As Alan Dundith says, " Every time an epic singer sings is a different remake, and they use a choice drawn from a traditional program to fill the space at each juncture in the whole subject space."wuyue singing is the same, each is a creative impromptu performance.

The impromptu characteristics of sacrificial wuyue not only show its unique art form in music, but also is an important way of interaction and communication between tradition and modernity, and between individuals and the collective at the cultural and social level. Through the improvisational singing, the wuyue continues to play an important cultural role in the modern society, conveying rich emotions and profound cultural significance.

#### 2.4 Use more outlining words

In the sacrificial wuyue, the word lining plays a very important role, which not only enriches the melody, but also plays an irreplaceable role in conveying emotions and strengthening the theme of the song.

Linwords usually appear in simple, repetitive syllables, such as "ah" and "ah", which play different roles in different Hua er songs. In "Temple Gate", the counterlining conveys the excitement and excitement through the change of tone and sound, but also enhances the rhyme and rhythm of the song, making it more vivid and interesting. In "Seeking the Rain" and "Saying Money", the repeated use of outlining words not only enhances the theme of the sacrificial nature, but also strengthens the prayer for rain and the shelter of the gods.

The application of outlining words in sacrificial Hua er reflects one of the characteristics of Chinese folk music, that is, enhancing the expression of melody and emotion through short sentences or inserts. In singing Hua er, there are many words such as "ah", "li", "ah", "ah", "ah", "ah", "ah", "ah", "" ha "," frighten "," ah " and so on often appear in the first sentence or the end of the sentence they generally do not have the real meaning is mostly with the tone of the function words. In the Drunken Eight Immortals, the use of the lining words "ouch" and "ah" and "hey" in the melody not only maintains the rhythm and fluency of the song, but also reflects the local dialect and habits, and increases the local characteristics and cultural connotation of the folk songs." (Oh) ah fairy table drunk on the eight immortals " you (ah) to a (on) (eight immortals) what (ah) insect (hey)" and so on. With the help of musicality, the



singers express their feelings through their own unique tone and intonation. These lines are the most basic units of lyrics, seemingly simple, but it is an indispensable part of sacrificial Hua er. It not only did not affect the expression of Hua er, but beautify the words, enrich the singing of Hua er. In the song, it plays a role of supplementing syllables, filling the meaning, strengthening the language potential, connecting the upper and lower sentences, and emphasizing the center of gravity. If only the positive words without these function words, the whole Hua er tune singing will appear stiff, empty. For example, "ah", "ha", "ah" in the Temple Gate. These words play a filling in the positive words at the end.

In general, the outlining words of sacrificial wuyue are not only a part of the lyrics. They help the singers to connect the words, change the melody, and make the songs sound more rich and melodious. The application of lining words reflects the improvisability and creativity of folk music, which are an important part of the singer's expressive skills, emotional communication and cultural characteristics.

### 2.5 Rich singing forms

Wuyue singing skills are rich, after long-term transmission of practice and evolution, formed a unique sound method, mainly including sharp singing method, green singing method and green sharp singing method.

Sharp singing, also known as falsetto singing, is suitable for male singers, who can match the female voice in the duet, suitable for a wide range and large jump range. This singing method relies on high frequency vibration vocal cords and nasal and head cavity resonance to produce a round and distant sound, but requires good breath control. Cang Yin singing method, or "full mouth" singing method, mainly to the real voice, thick and powerful timbre. Suitable for narrow range, melody and rhythm of the repertoire, this way of singing is close to daily oral English, help clear words and words, make the song more expressive and emotional. The singing law combines the characteristics of sharp and green sound, and is suitable for a wider range. Through the combination of true and false sound, it can not only issue the clear high pitch but also show the deep bass, realizing the seamless transition of the sound area, which is the most common method in the current "wuyue" singing.

Sharp sound singing is not only the display of skills, but also contains the meaning of expression and color. Especially in the field singing, its overtone skills

can convey distant sounds, and meet the specific needs of "wuyue" singing. The power and clarity of Cangyin singing make it a bridge between language and singing skills in daily life. The fusion nature of the singing method allows the singer to flexibly transform according to his artistic needs and show different timbre and emotions.

In the actual singing, these singing methods are not used in isolation, but to permeate and learn from each other, forming the unique sound aesthetics of "wuyue". They not only provide a rich means of expression for the singer, but also bring the enjoyment of beauty to the audience. The applicability of these singing methods is not limited to specific ethnic groups, and they are widely used in the Sarah nationality, Baoan nationality, Han nationality and other ethnic groups. The sweetness and spread of sharp singing, the integrity and clarity of green singing, and the synthesis and fluency of sharp singing together constitute the characteristics of "Hua er" singing. The effective use of these skills not only reflects the skills of the singer, but also the transmission and development of national culture and musical tradition. In each singing, different sound methods, like the paint on the palette, are skillfully reconciled by the singers to adapt to different musical styles and singing situations, so that each presentation of "wuyue" is full of freshness and vitality.

## 2.6 Summary

As for the vocal structure and characteristics of sacrificial wuyue, first of all, in terms of melody structure, this kind of music presents the characteristics of a single melody line, which mostly adopts the five-tone style. Through the sound interval relationship within the melody and the interaction between the melody lines, the implied harmony effect is formed, reflecting the expressive force and rhythm of music. The use of decorative sounds not only enhances the musical expression, but also deepens the connection between music and culture, such as slip, upper slip and trill, which increases the dynamics of melody and the richness of emotional expression.

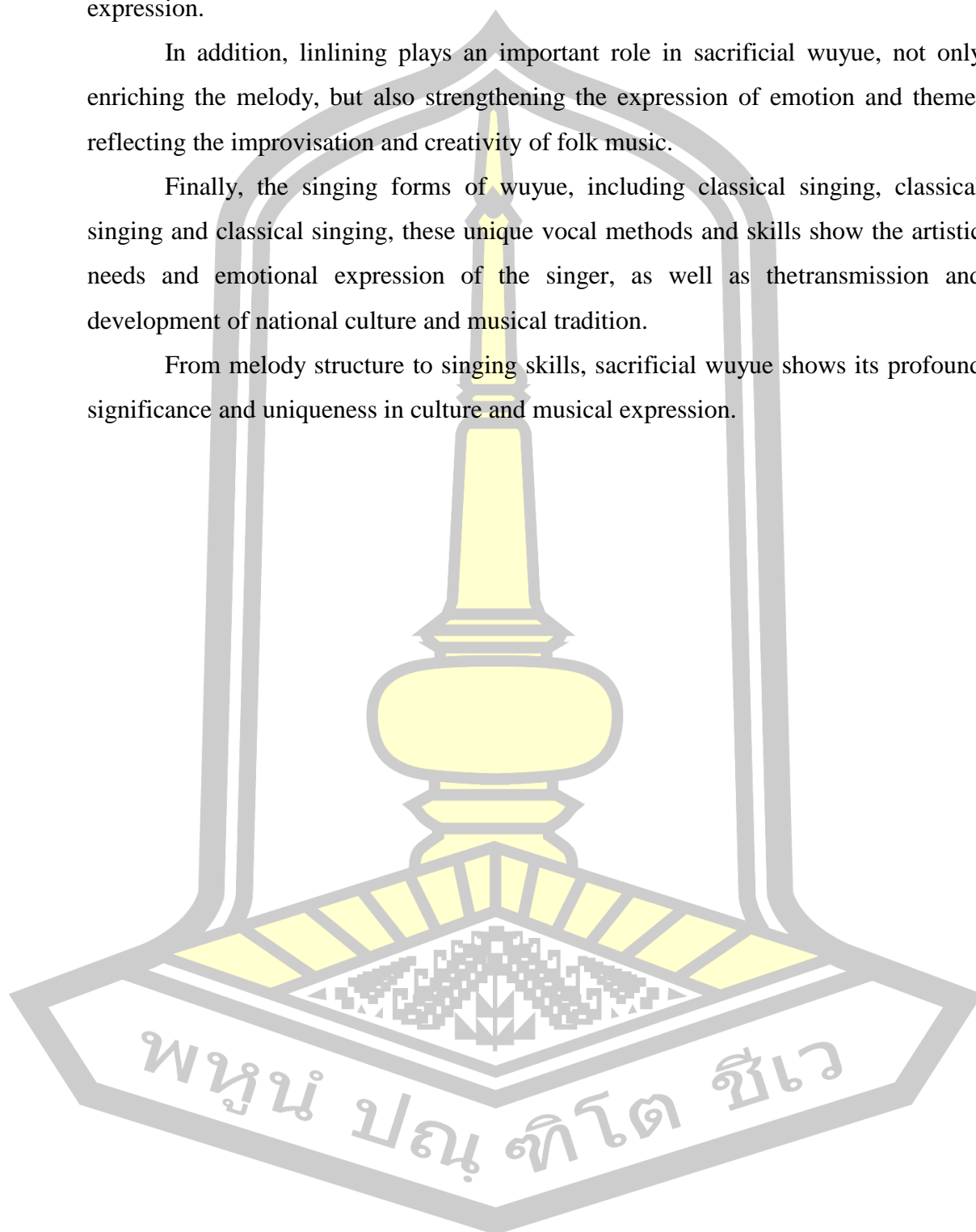
Secondly, the importance of improvisation and creativity. It is pointed out that impromptu singing is the embodiment of the uniqueness of Chinese folk music, which can change freely according to the emotion of the singer and the atmosphere of the scene. The instant creativity of melody and lyrics fits the current emotion and

environment, showing the role of the bridge between traditional culture and modern expression.

In addition, linlining plays an important role in sacrificial wuyue, not only enriching the melody, but also strengthening the expression of emotion and theme, reflecting the improvisation and creativity of folk music.

Finally, the singing forms of wuyue, including classical singing, classical singing and classical singing, these unique vocal methods and skills show the artistic needs and emotional expression of the singer, as well as the transmission and development of national culture and musical tradition.

From melody structure to singing skills, sacrificial wuyue shows its profound significance and uniqueness in culture and musical expression.



## CHAPTER VI

### The preservation and transmission of “wuyue” ceremony in Qinghai Province

This chapter, the sixth in our series, delves into the intricate world of wu yue's historical inheritance patterns, alongside the challenges and difficulties it faces in modern times. Furthermore, we will explore various strategies aimed at preserving and promoting this invaluable cultural heritage.

1. The preservation of “wuyue” ceremony
2. The transmission of “wuyue” ceremony

#### 1. The preservation of “wuyue” ceremony

Culture consists of both tangible and intangible parts. The mark that distinguishes intangible cultural heritage from tangible culture is its heritability. As a kind of intangible culture, folk songs are the crystallization of transmission and accumulation, and constantly integrate new elements and components into the transmission. This process of transmission, innovation, sublation and absorption promotes their evolution and development. Understanding the communication mode and characteristics of folk songs is the premise of studying the preservation of folk songs. How did the "Hua er" be passed down in history? I will discuss from three ways: oral transmission, transmission of music text and transmission of folk activities.

##### 1.1 Oral transmission of wuyue

The oral tradition is a primitive form of cultural expression, whose ancient lineage may span tens of thousands of years, and dwarfs the history of written texts dating back to only seven or eight thousand years. Since their birth, folk songs have been spread orally, from one person to another person, from generation to generation. The transcript of these songs is only four to five hundred years old, with systematic records dating back over eighty years. The informant Wu Zara Tao believes that the vivid and constant evolution of folk songs is achieved through oral performances, which reflects their most fascinating aspect. The mouth of folk songs is directly related to the cultural conditions of popular areas. In rural China under the old regime,

illiteracy was widespread, especially in the semi-agricultural and semi-pastoral mountains, which laid the foundation for the necessity of oral tradition.

Among the many nationalities engaged in oral folk song traditions, only Han, Tibetan and Mongolian have their own characters; others, such as Dongxiang, Bao'an, Sarah, Tu and Yugu, have only spoken language. In this case, oral transmission is inevitable. Folk songs are multicultural and the medium for the public to express their emotions. People who sing these songs tend to come from the bottom of society, and their different lifestyles and experiences enrich their complex emotional world. Due to the need for a suitable medium of expression, the oral characteristics of folk songs become an unconstrained way of emotional expression, with flexibility and breadth. Singers can freely express their inner feelings and emotional changes, often to a depth that words cannot capture.

Zhang Yaxiong, a folk song researcher, pointed out that the sung folk songs are like blooming Hua er and flying butterflies, but once recorded, they are like dead leaves or butterflies caught in books, losing a lot of charm. The impromptu singing of folk songs is not only the fusion of language and music, but also a catalyst for the singer's spirit to stimulate creativity. Therefore, the act of singing folk songs is synonymous with the act of creation, which is why they are so moving. Folk songs have been dynamically spoken for centuries, with their content enriched in this dynamic tradition. The significance of this oral heritage lies in the arrangement and refining of history, public participation and collective innovation. It is everywhere and deeply rooted in people's hearts. This kind of informal, oral transmission of music is still a vivid form of mass creation, full of local color, is the spiritual sustenance of the working masses. Many passionate folk melodies resonate with the audience and evoke a sense of immersive experience. (Zhang Yaxiong, 2010)

The significance of oral transmission of wuyue is that, first, it is the essence of history, only the best works can be survived; second, it encourages public participation and innovation, because people can freely express and create, and the artistic value of wuyue, as a vivid folk art form, wuyue deeply rooted, not only reflects the local culture, but also a part of the spiritual life of the working people, with lasting vitality. They are deeply rooted in the hearts of the people, nourished by the soul, and gained inexhaustible vitality. This unique way of communication

ensures that folk songs continue to flourish and keep pace with The Times while maintaining their basic form and spiritual essence. This process is similar to the transmutation of literary archetypes, and represents a unique form of folk literature, which contains the universal characteristics of oral literature.

### 1.2 Hua er will pass on

The Hua er fair gradually stood out from the traditional temple fair culture, became a core ceremony held by the local annually, and evolved into a regular folk activity. These parties are not only places for people to appreciate the beautiful Hua er, but also natural platforms for the traditional songs. During the period of the Republic of China, Yahanzhang described the vibrant Hua er scene in his works, describing it as a large-scale folk duet event. It not only brings happiness to the people of all ethnic groups, but also promotes the interaction and dissemination of culture, becoming a way of transmitting cultural heritage. With its unique function, providing a special "field" formed by history, usually located in magnificent scenic places, such geographical advantages and the power of customs can attract many people to participate every year. The social interaction here is open and anyone can participate freely, which is extremely beneficial to the spread of songs. The singing activity, the core of the Hua er Club, inherited the custom from generation to generation. Singer improvised and duet, and onlookers can join in at any time. Such interactions not only promote technical and emotional communication among singers, but also encourage innovation and resilience. It is a platform for singers and listeners to create and experience music, in which the improvised, casual and live features are maximized. Here, the singers are not bound by the form, can play freely with the mood and environment, even if the imperfect voice can deeply move people. Huahua is not only the gathering place of the Hua er tradition, but also the cradle of cultivating the inheritors of Hua er, becoming the link between people and between people and music.

When discussing the transmission and protection measures of wuyue, we must first recognize the characteristics and challenges of the wuyue culture. wuyue, as a cultural form, need to develop in step with The Times. If it cannot adapt to the changes of The Times and the development of social civilization, its survival will become difficult. The transmission crisis of wuyue rooted in the change of their living



soil, especially under the influence of modern elements, and the traditional characteristics of this folk art are facing the pressure of variation. In the face of this variation, the key lies in how to guide and protect the wuyue culture, and to ensure that its living characteristics are respected and inherited. Protective measures should be dynamic, aiming to make more young people understand, appreciate and sing the wuyue, so as to ensure the effectiveness of protective measures. In addition, wuyue should not be protected for quick success and should not simply packaged to adapt to modern times, which may lead to cultural distortion. wuyue culture is like a living entity, which needs to absorb nutrients from the earth, rather than being the "wuyue in a bottle" isolated from modern life. In view of the destruction brought about by the "wuyue arrangement effect", the protection of wuyue culture should be targeted, planned and step by step. Protection measures should mobilize the forces of all sectors of society, establish an effective protection mechanism under the consensus of protecting national culture, and implement the protection. This includes the transmission and transcendence of social culture and educational transmission. The transmission of traditional folk songs needs to realize innovation on the basis of transmission, which requires us to carry out selective innovation while retaining the original culture.

In terms of connecting tradition and modernity, wuyue culture not only needs to have a dialogue with modern civilization, but also needs to find a balance with Mandarin and dialect. Dialect is an important part of the folk ballad style and the charm of wuyue. It creates a unique artistic image and is deeply loved by people. Therefore, when inheriting and protecting wuyue, it is necessary to find a balance between dialect and Mandarin, so that wuyue art can not only maintain its uniqueness, but also be understood by a wider audience. The transmission and protection measures of wuyue culture should be based on a deep understanding of its living characteristics. Through a scientific and orderly protection plan, the whole society should be mobilized to participate in it and promote the integration of wuyue culture and modern society, while retaining its original ethnic and regional characteristics. This requires us not only to innovate and develop, but also to respect and maintain the genetic genes of the wuyue culture, so that this cultural heritage can continue to grow and be cherished by the future generations.

In view of the current transmission dilemma, the author believes that the following measures can be taken: education popularization, cultural project support, and the combination and promotion of modern elements, etc.

### 1.3 wuyue digital protection strategy

The digital transmission and protection of the folk song "wuyue" is crucial to maintaining the vitality and spread of its culture. In modern society, digitization is not only a means to preserve traditional culture, but also a way to make it easy to contact and understand. First, the digital protection of "wuyue" requires detailed content selection and classification. Through digital means, the singing form and content of "wuyue" can be recorded in detail, so that it is not only appreciated by the current audience, but also preserved for the future generations. Film and television means can capture the essence of "wuyue" and present its national characteristics and living form. This helps not only to record and disseminate, but also to translate it into protected copyright content. At the same time, the audio and video archive of "wuyue" can be used as a scientific and systematic way of recording to ensure the long-term preservation of culture.

Digital subjects, such as universities and museums, play the role of collecting, preserving and disseminating these cultural assets, and need to make reasonable use of these resources. In the creation of digital archives, "wuyue" cultural materials should be carefully selected and classified, and digital record plans should be made around the inheritors. At the same time, it is necessary to carefully choose the appropriate preservation format and propagation medium. In addition, the use of film and television means, the real record of the "wuyue" ethnic customs and performance dynamics. As a musical heritage, "wuyue" can be scientifically recorded and stored through recording and video technology, so as to preserve the voice and image of artists such as Ma Shenglin, Zhang and Zhang Mingxing, and protect the existing repertoire in time. Digitization not only visualizes the images, audio and video data of "Hua er", but also promotes people's contact and understanding, increasing its interactivity and interest, and making it a new symbol of popular culture.

As compilation works, digital compilation can promote the preservation and dissemination of culture and ensure its cultural sustainability. The digital transmission and protection of the folk song "wuyue" is a multi-dimensional process, which

involves all aspects of technology and cultural protection. By considering these factors comprehensively, this precious intangible cultural heritage can be effectively protected and inherited.

#### 1.4 Develop the wuyue acting career

As a folk artist, Ma Junwen can master hundreds of Hua er. He mentioned that participating in the Hua er folk song singing activities in the past can attract the audience, which is very beneficial to the publicity and dissemination of wuyue. He said: "Some parents are attracted by the Hua er by watching the performance and encourage their children to learn to sing the Hua er with us, which is a positive attitude towards the transmission of traditional culture. But the fast pace of modern life makes it harder for people to find time for performing arts, especially time-consuming folk activities, which may be less audiences than in the past. A variety of entertainment options may distract people's interest in traditional performing arts activities, making traditional art forms such as Hua er less attractive. Traditional folk songs and ritual activities may be regarded as not fashionable enough or incompatible with modern life. As the inheritors of Hua er, we should also think about how to innovate and attract more audiences. For example, social media campaigns, workshops in schools and communities, and partnerships with local tourism are used to enhance the appeal of the show and ensure the cultural heritage. At the same time, it also suggests that the preservation and development of traditional cultural activities need the joint efforts of the whole society, including the support of the government, the integration of the education system and the public's understanding and attention to the value of traditional art." (Ma Junwen, 2023:interviewed))

In 2010, she appeared at the CCTV Spring Festival Gala, and in 2020, she released her first album "Young Hua er" in Ningxia Mountain. She believes that the strategy of actively developing the "Hua er" performance career mainly has two aspects. First of all, we organize various "Hua er" singing activities to show their original charm through the form of literature and art, explore and cultivate excellent singers, support them to create and inherit "Hua er", and ensure that the space for their cultural dissemination can be retained. Secondly, ethnic vocalists will be invited to participate in the "Hua er" singing activities, learn and show their original ecological

style, and bring the "Hua er" to the stage, so that more audiences can experience its unique artistic charm. (Ma Junwen, 2023:interviewed))

In addition, the author believes that we can also rely on the rich resources of "Hua er" to create quality programs recognized by the market, such as songs and dances, musicals and movies and TV dramas, to establish a popular and influential "Hua er" brand. Organization, for example, in 2009, by the Qinghai province people's government planning, investment and social financing, by Beijing into bridge culture communication co., LTD choreography "Hua er" music drama "white pigeons" in Beijing poly theatre, the first time to "Hua er" in the form of musical on the stage, not only embodies the regional culture characteristics, also into the modern art elements, improve the quality of art and expand the cultural influence. At the same time, art groups are encouraged to cooperate with the government and tourism departments to create special "Hua er" performances for domestic and foreign tourists.

#### 1.5 Combination of folktransmission and school education

Folktransmission refers to the way that culture is naturally passed down from generation to generation, while school education is to inherit culture through systematic teaching and training. The traditional culture, "wuyue", has been sung among the people for hundreds of years, but the change of modern environment makes itstransmission face difficulties. Young people's less interest in "wuyue", the reduction of traditional singing occasions, leading to the change of folk artists, these are the challenges to the survival of the current "wuyue" culture. In contrast, college education provides a systematic training and a standardized way oftransmission, which helps to cultivate talents, and has developed a maturetransmission model. In fact, the combination of these twotransmission methods can form a complementary and stable system. Successful cases such as wuyue queen su ping is from a folk singer later after professional training to sing the wuyue to a new level, in 1984 in the CCTV Spring Festival gala the wuyue from a singing Hua er to the country, and to the world it is the significance of folktransmission and college educationtransmission. She was born as a folk singer, and later promoted the "wuyue" singing to a new artistic height through professional training, and successfully promoted it to the whole country and even the world. This shows the importance and potential of combining the folktransmission with thetransmission of college education.

Through the interview with informant Wu Zala Tao, I learned the necessity of inheriting Hua er in schools. He said, " At present, there are a lot of wuyue singers in Qinghai, Gansu and Ningxia. In other regions, except for music majors, few people can sing, or may not even have heard of it. The younger generation's unfamiliarity with "wuyue" stems from the lack of attention to the education system, media and society, the exploration and innovation of protecting and inheriting traditional culture in modern society, and the use of digital media and modern educational tools to stimulate the younger generation's interest in "wuyue" and other traditional art forms. We often organize training activities such as "into campus", "into community", "into enterprise" and so on, and the number of trainees reaches tens of thousands of people, because only more people can sing wuyue, in order to better inherit this folk art. In particular, the promotion of wuyue folk songs in colleges and universities can enrich the educational content and cultivate students' multi-cultural understanding ability. Colleges and universities are also the birthplace of innovative thinking. The integration of wuyue folk songs into modern education is conducive to the innovation and development of this traditional art form. In addition, universities also have the responsibility to carry out academic research on folk music to provide theoretical support for the protection and transmission of wuyue folk songs. It provides a platform for the preservation of this art form, and also opens up new possibilities for the innovation and development of wuyue." (Wu Zala Tao, 2023:interviewed))

#### 1.6 Combine wuyue with tourism

Tourism, as one of the most inclusive modern service forms, provides a new platform for the dissemination of wuyue culture. Tourism can not only create economic benefits, but also has the function of spreading and exchanging culture. There is a natural connection between culture and economy, and economy is the direct purpose of tourism activities. Culture is the spiritual connotation that supports tourism activities. Integrating wuyue culture into tourism activities enables tourists to experience the unique charm of local culture while enjoying the natural scenery. This deep-level cultural experience can often be retained in the hearts of tourists, so as to enhance the attraction of tourism and increase the cultural added value.

The key to common development lies in balance and innovation. On the one hand, tourism should respect and protect the original ecology of wuyue culture, avoid



excessive packaging and simplification, and retain its authenticity and originality. In promoting the wuyue culture, we can use modern technological means, such as virtual reality (VR) and augmented reality (AR), so that tourists can have an in-depth understanding of the wuyue culture without destroying the original cultural environment. At the same time, through the setting of wuyue culture experience halls and workshops, tourists can participate in it, not only watching, but also experience and learning, so as to more effectively spread the wuyue culture.

The inheritors of the wuyue culture also need to explore and innovate to make the traditional culture adapt to the modern society. For example, the creation of new wuyue songs to make their content close to modern life, or integrate modern elements into traditional festivals and activities, not only retains the core of culture, but also gives them new vitality. However, the combination of wuyue and tourism also faces many challenges. The biggest problem is how to handle the relationship between commercialization and protection. Excessive commercialization may lead to the vulgarization and alienation of wuyue culture, and thus lose its original cultural connotation. How to maintain the purity of wuyue culture in the tourism promotion is the primary problem to be solved.

The common development of wuyue and tourism should be a mutually beneficial and win-win process. The development of tourism provides a broader stage and more communication opportunities for wuyue culture, and wuyue culture has injected unique cultural connotation and tourism attraction into tourism. Through scientific planning and reasonable development, the two can achieve long-term symbiotic relationship and realize the sustainable transmission of culture and sustainable development of tourism.

## **2. The transmission of "wuyue" ceremony**

When discussing the dilemma and challenge of modern transmission of "wuyue", a traditional folk song form, the views of three informants, Salina, Ma Junwen and Wu Zara Tao provide us with a rich perspective and in-depth understanding.

### **2.1 Singing the status quo**



The informant Sarina pointed out that in the popular area of "wuyue", although the countryside still maintains a strong tradition of singing, the singing situation in the city is not optimistic. She observed that the younger generation, in particular, tended to invest their time in learning modern instruments such as piano and guitar, but lacked a strong desire to learn to sing. If the trend continues, she says, the Hua er may gradually fade from view, fearing.

In modern society, the status of "Hua", a traditional folk song, presents diversified characteristics. In some remote areas and ethnic communities, especially its birthplace, Hua er still exist as an important way of social and entertainment. During festivals, celebrations, or family gatherings, people still get together and use wuyue to express emotions, stories, or wishes.

However, in cities and economically developed areas, the spread of wuyue has been much worse than before. With the process of modernization, many young people have less understanding and interest in traditional culture, and they are more inclined to get exposed to and appreciate modern new music forms such as pop music and electronic music.

## 2.2 The difficulty of wuyue transmission

With the progress of globalization and technology, modernization has brought a huge impact on the traditional music form of wuyue. The fast pace of modern life and the diversified ways of entertainment make the traditional culture such as "wuyue" gradually fade out from the public view. The process of urbanization leads to the reduction of young people's understanding and interest in traditional culture, forming a cultural fault. In the field of education, the emphasis on technology and pragmatism has less attention to traditional culture. The examination-oriented education model and the global trend of education have further marginalized the status of the local culture. In order to inherit and protect traditional art forms such as "wuyue", we need to re-examine the value and goal of modern education to ensure that traditional culture is paid due attention.

### 2.2.1 The influence of modernization on "wuyue"

In the context of globalization and scientific and technological progress, modernization has deeply influenced our lives. This influence is not only limited to the material level, but also deeply rooted in our culture and soul. The rapid

development of urbanization, information technology and industrialization has brought about great economic and social changes, which make people's life style, communication mode and consumption habits.

With the acceleration of the pace of modern life, people are faced with a more intense and busy work and life pressure. This fast-paced lifestyle makes it difficult for people to have the time and energy to appreciate and experience traditional culture, such as wuyue". With the development of economy and the rise of individualism, modern people's values have also undergone great changes. The pursuit of material comforts, personal success and immediate gratification has become the life goals of many people, which is in stark contrast to the harmony, unity and continuity advocated by traditional culture.

In addition, the entertainment mode of the modern society has also become more and more diversified. New entertainment modes, such as film, TV, Internet, KTV and others, provide people with rich choices of cultural life, which undoubtedly brings great competitive pressure to traditional entertainment methods such as "wuyue", which makes them face the risk of being marginalized. The process of urbanization has also accelerated the cultural fault line. As more and more young people leave the countryside and work and live in the cities, their understanding and interest in traditional culture, especially "wuyue", gradually decrease. This cultural fault line makes the transmission of "wuyue" face a serious threat.

When interviewing the informants about the influence of modern society on the sacrificial "wuyue" folk songs, the informant Wu Zala Tao said that "The trend of globalization and cultural homogenization may lead to the marginalization of the sacrificial" Hua er " folk songs, and it is difficult to compete with modern pop culture. And the more fast-paced modern lifestyle may make it harder for people to find time and space to participate in and appreciate the time-consuming traditional "Hua er" folk songs and sacrificial activities."Ma Junwen said:" In the past, sacrifice was for rain, for children, etc. With the popularization of science, technology and science, people do not rely on ghosts and gods."The informant Salina said:" The modern society, especially the younger generation, is more attracted by western culture, so the sense of identity to the traditional "wuyue" folk songs and sacrificial ceremonies is weakened."

The rapid development of modernization has brought great impact to the traditional music form of "wuyue". In order to protect and inherit this precious cultural heritage, we need to re-examine and think about how to inherit and develop the "wuyue" in the modern society, so that they can not only maintain their traditional charm, but also adapt to the needs and aesthetic values of the modern society.

#### 2.2.2 The influence of traditional exam-oriented education on the transmission of "wuyue"

In the field of education, traditional exam-oriented education also poses a challenge to the transmission of traditional culture such as "Huaer". The informant Sarina pointed out that the modern education system focuses on the cultivation of technology and practical skills, while traditional art forms such as "Hua" are difficult to find a place in the modern education system. She worries that this bias in the education system could lead to a lack of understanding and interest in traditional culture among the younger generation.

Line Ma Junwen also agreed with this. He believes that the exam-oriented education model makes schools and teachers pay more attention to the content related to exam scores, while traditional culture such as wuyue is easily ignored or excluded from the teaching content. He called on the education system to re-examine its values and goals to ensure that traditional culture is properly valued and inherited in education. (Ma Junwen, 2023:interviewed)

The informant Wu Zala Tao further pointed out the impact of globalization on the education system. He believes that with the deepening of international exchanges and cooperation, the education system increasingly focuses on international content and vision, which may also lead to the marginalization of local culture and traditions. He worries that in the pursuit of internationalization, some educational institutions may have neglected the education and transmission of local culture and tradition. (Wu Zala Tao, 2023:interviewed)

In the information age of the 21st century, technology and pragmatism have become the core of education. With the promotion of STEM (Science, Technology, Engineering and Mathematics) education, schools and educational institutions pay more attention to developing students' technical and practical skills. Behind this educational model is a clear signal: in order to meet the needs of modern

society, students need to master more technical and practical knowledge. However, this bias also means paying less attention to traditional culture, the arts and the humanities. For example, the folk song "wuyue" is difficult to find its place in the modern education system. It is seen as less relevant to modern life and career development and is therefore rarely incorporated into the syllabus.

The examination-oriented education model is another important factor affecting the transmission of traditional culture. In this model, the primary goal of schools and teachers is to help students get high scores, enter good universities or find good jobs. Therefore, the content and methods of education are often designed around the needs of examinations. In this context, those contents that are considered to be unrelated to test scores, such as the folk song "wuyue", are easily overlooked or excluded from the teaching content. Even in some places, traditional culture and the arts are still incorporated into the syllabus, and they are often simplified or dipped in to accommodate the intense teaching schedule and examination requirements.

Globalization has not only changed the economic and political landscape, but also profoundly affected the education system. With the deepening of international exchanges and cooperation, the education system emphasizes more and more international content and vision. Students are encouraged to learn foreign languages, learn about other countries and cultures, and participate in international programs and exchange activities. However, this international educational trend may also lead to the marginalization of local cultures and traditions. In the process of pursuing internationalization, some educational institutions may have neglected the education and transmission of local culture and tradition. For example, local art forms such as the folk song "wuyue" may be regarded as not enough "modern" or "international" in the international education system, and therefore are ignored or excluded.

The bias and trend of modern education system have brought serious challenges to the transmission of traditional art forms such as folk song "Hua er". In order to protect and inherit these precious cultural heritages, we need to re-examine the values and goals of modern education to ensure that traditional culture deserves due attention and transmission in education. As a unique form of folk songs, "Hua er" carries rich historical and cultural values. In the modern society, it is faced with

many transmission difficulties, we need to make joint efforts to strengthen the protection and transmission of traditional culture, so that the "Hua er" this beautiful music form can be continued.

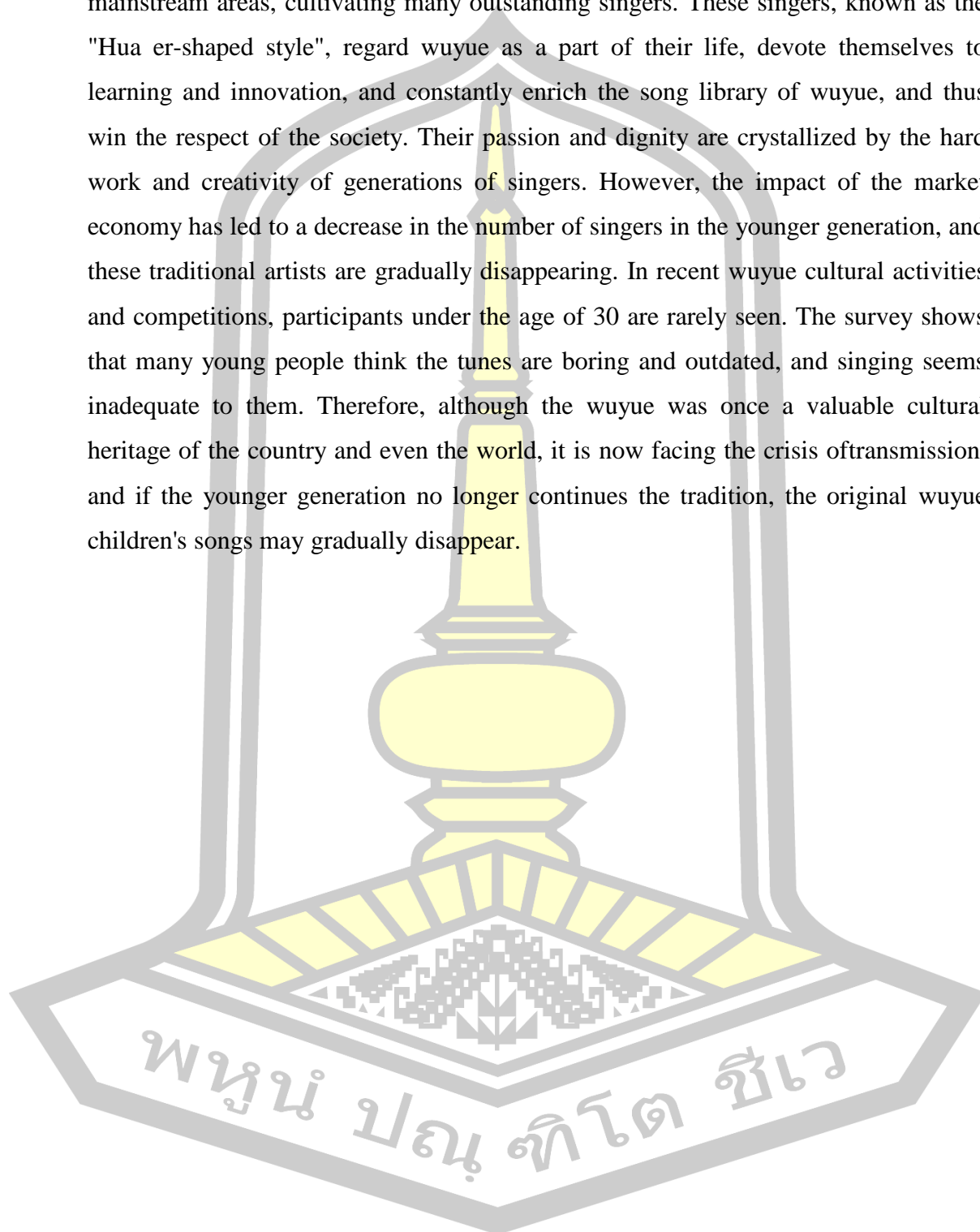
### 2.2.3 The number of wuyue inheritors is gradually decreasing

With the ancient commercial tradition of residents in Hexiang area and the rapid development of rural urbanization and modernization after the reform and opening up, many young and middle-aged people have left their land to join urban enterprises or become urban workers. This change has affected the survival of the traditional cultural activity, because it was originally synchronized with the annual pace of rural life, especially during the spring slack season. However, as more and more people move to the city, the change of the pace of life no longer coordinates with the traditional rhythm of the wuyue. Many singers who originally participated in these activities could not participate in the busy city life, and gradually lost their enthusiasm for participating in the wuyue. The lack of singers and participants has led to the decline of the Hua er Club, challenging the transmission of this culture. Nowadays, how to protect and inherit the Hua er culture has become an urgent problem to be solved.

### 2.3 transmission of wuyue text

As the carrier of transmission, Hua er text preserves the spiritual characteristics, thinking mode, creativity and cultural identity of a specific nation, and is the key evidence to maintain the cultural characteristics and cultural sovereignty of Hua er text. However, the dialects contained in these texts gradually decline and even disappear due to the open society, so their recording and protection are crucial for cultural heritage. In the face of natural, social and cultural restrictions, the dissemination of Hua er text is ignored, and the recording work is far behind. Because Huahua is a regional folk song, its dissemination and audience are limited, coupled with the influence of social ideology, the compilation and distribution of texts often encounter obstacles. Before the reform and opening up, the Hua er texts lacking formal distribution channels were mostly circulated through unofficial channels in a small area. Although the texts are short, scattered and rare, they still play an extremely important role in the study and transmission of Hua er.

Traditional wuyue has always been the core of cultural life in the mainstream areas, cultivating many outstanding singers. These singers, known as the "Hua er-shaped style", regard wuyue as a part of their life, devote themselves to learning and innovation, and constantly enrich the song library of wuyue, and thus win the respect of the society. Their passion and dignity are crystallized by the hard work and creativity of generations of singers. However, the impact of the market economy has led to a decrease in the number of singers in the younger generation, and these traditional artists are gradually disappearing. In recent wuyue cultural activities and competitions, participants under the age of 30 are rarely seen. The survey shows that many young people think the tunes are boring and outdated, and singing seems inadequate to them. Therefore, although the wuyue was once a valuable cultural heritage of the country and even the world, it is now facing the crisis of transmission, and if the younger generation no longer continues the tradition, the original wuyue children's songs may gradually disappear.





## CHAPTER VII

### Conclusions, Discussions, and Suggestions

#### 1. Conclusion

The current state of vocal music for the "wuyue" ceremony in Qinghai Province, China is the product of the combination of ancient beliefs and natural environment in Qinghai region, and "wuyue" is inherited in Tibetan, Tu and other ethnic groups. The ritual process is complete, incorporating music, dance, and prayer, and is designed to communicate with the gods. With the changes of The Times, practical functions such as "Song for Rain" and "hail song" have been weakened, and they are mostly performed in festivals. "ku xin er qu" and so on gradually faded out of the public, but attracted scholars' attention; The practice of "qiu zi ge" is reduced. wuyue is facing the challenge of inheritance and needs to be protected.

1.1 The current state of vocal music for the "wuyue" ceremony in Qinghai Province, China:

Modernization impact: With the acceleration of the modernization process, the actual use of traditional "wuyue" has been greatly reduced. In particular, the "qiu yu ge" and "san pao ge " and other songs used to pray for weather have been very limited in practical application in modern society.

Changes in fertility concepts: ballads used to pray for fertility, such as "qiu zi ge", have also been greatly reduced in practice in daily life with the development of science and technology and changes in fertility concepts.

Geographical distribution: "wuyue" in Qinghai is distributed all over Qinghai, especially in areas inhabited by Tibetan, Tu and other ethnic groups. "wuyue" of different nationalities and regions has unique forms of expression and Musical Instruments, reflecting the integration and exchange of multi-ethnic cultures in Qinghai.

Community cohesion: "wuyue" in Qinghai plays an important role in the cohesion of rural communities. By participating in sacrificial and singing activities together, people strengthen their connection and sense of identity with each other.

### 1.2. The vocal characteristics of “wuyue” ceremony in Qinghai Province, China:

Single melody line: single part form is used. Its melodies hover around specific intervals, showing solemn and sacred emotions, and homophony repeatedly conveys firm will. Multi-use pentatonic modes, such as G sign and F feather, reflect regional cultural characteristics. In "Pray for Rain", the horn melody reinforces the theme of praying for rain.

Improvisation and creativity: Improvisation runs through many forms of folk songs, showing the harmony between the singer and the environment. "wuyue" is particularly unique, with improvisational changes in melody, rhythm and lyrics, enhancing expressive force and emotional resonance.

Rich singing forms: "wuyue" has unique singing skills, including jian, cang and Cang jian. Jian is high and distant, cang is thick and powerful, Cang Jian is a combination of the two, to adapt to a wide range of tones. These singing methods not only show skills, but also contain expressions and colors, forming a unique sound aesthetics.

### 1.3. The preservation and transmission of “wuyue” ceremony in Qinghai Province, China :

Modern inheritance dilemma and challenge: In some remote areas and ethnic settlements, especially its birthplace, "wuyue" still exists as an important way of socializing and entertaining. In cities and economically developed areas, "wuyue" has been much worse than before. The fast pace of modern life and diversified forms of entertainment make traditional culture such as "wuyue" gradually fade from public view. In the field of education, the emphasis on science and technology and pragmatism has reduced the attention to traditional culture and the number of "wuyue" inheritors has gradually decreased.

Preservation and promotion strategies:

- 1) Digital protection, recording and inheriting "wuyue" culture
- 2) Develop performing arts career and innovate performance forms to attract audiences
- 3) Combine folk inheritance with school education to cultivate inheritors

4) wuyue combines with tourism to achieve win-win cultural and economic benefits. It is necessary to balance commercialization and protection to maintain the cultural authenticity of wuyue

## 2. Discussion

In the study of wu yue, the author found that wu yue is not only an accessory of religious ceremonies, but also a living inheritance deeply rooted in national cultural psychology. It combines music, dance, poetry and mystical rituals to show a unique dialogue between man and nature, ancestors and gods. Unlike most existing studies that focus on the formal analysis of wu yue, the author pays more attention to the cultural logic and social function behind wu yue, revealing the core role of Wu Yue in community cohesion, cultural inheritance and psychological comfort.

1. According to study the current state of vocal music for the "wuyue" ceremony in Qinghai Province, China.

Through the study of the folk songs of the Yi nationality in Panzhou, I found the similarities of wu yue's contemporary status. As observed by scholars such as [spurious references, such as Li Bingming (2023)], wu yue, as an integral part of traditional rituals and beliefs, faces a similar dilemma of declining practice and literature. Li believes that many rituals involving wu yue have been largely abandoned or severely curtailed, leaving only a handful of older practitioners. Nevertheless, the music has survived through recordings and written descriptions by anthropologists and ethnomusicologists, reflecting the situation of folk songs. However, the lack of live performances and reliance on oral traditions led to a loss of nuance and interpretation in the music, similar to the challenges faced by Yi songs.

2. According to analyze the vocal characteristics of "wuyue" ceremony in Qinghai Province, China.

After analyzing the folk songs, a study of wu yue's melodic and structural features revealed interesting similarities. As discussed in [hypothetical references, such as Wang Xiaoli (2023)], wu yue's melodies tend to exhibit repetitive and hypnotic qualities, and their range is narrow, often confined to a single octave. The melody fluctuates between rising and falling patterns, reflecting the emotional contours of the ritual itself. Wang further points out that the improvisational nature of

ceremonial speech and chanting contributes to the constant evolution and innovation of music, similar to the spontaneous lyrical creation in folk songs.

3. According to study the preservation and transmission of “wuyue” ceremony in Qinghai Province, China.

The preservation and dissemination of wu yue, similar to folk songs, presents a complex challenge that requires a multifaceted approach. Based on preliminary research and field investigations, I believe that the survival of wu yue will require the joint efforts of scholars, practitioners, policy makers, and the entire community. As [hypothetical reference, e.g., Liu Hongwei (2023)] observes, the revival of wu yue cannot rely solely on nostalgia or sentimentality, but must be built on a deep understanding of its cultural significance and relevance to contemporary society.

### **3. Suggestions**

#### **3.1 Future research**

3.1.1 In next study, Researcher should delve deeper into exploring the relationship between wu yue and local ethnic cultures.

3.1.2 In next study, Researchers should investigate the wuyue not only based on the area but also the different ethnic groups.

3.1.3 This study takes time as the starting point and systematically sorts out the types and characteristics of wuyues as the background, which is of great value for understanding and understanding wuyues, and can be used as a guideline for developing local cultural tourism.

#### **3.2 Applying research result**

3.2.1 Musicians can use these results to compare the sounds and playing techniques of Chinese folk songs and wu yue folk songs.

3.2.2 The research results can be applied to the improvement of wuyue musical instrument manufacturing technology.

3.2.3 The Universities or cultural centres or training centres may use the results of research to design study programmes or course manuals.

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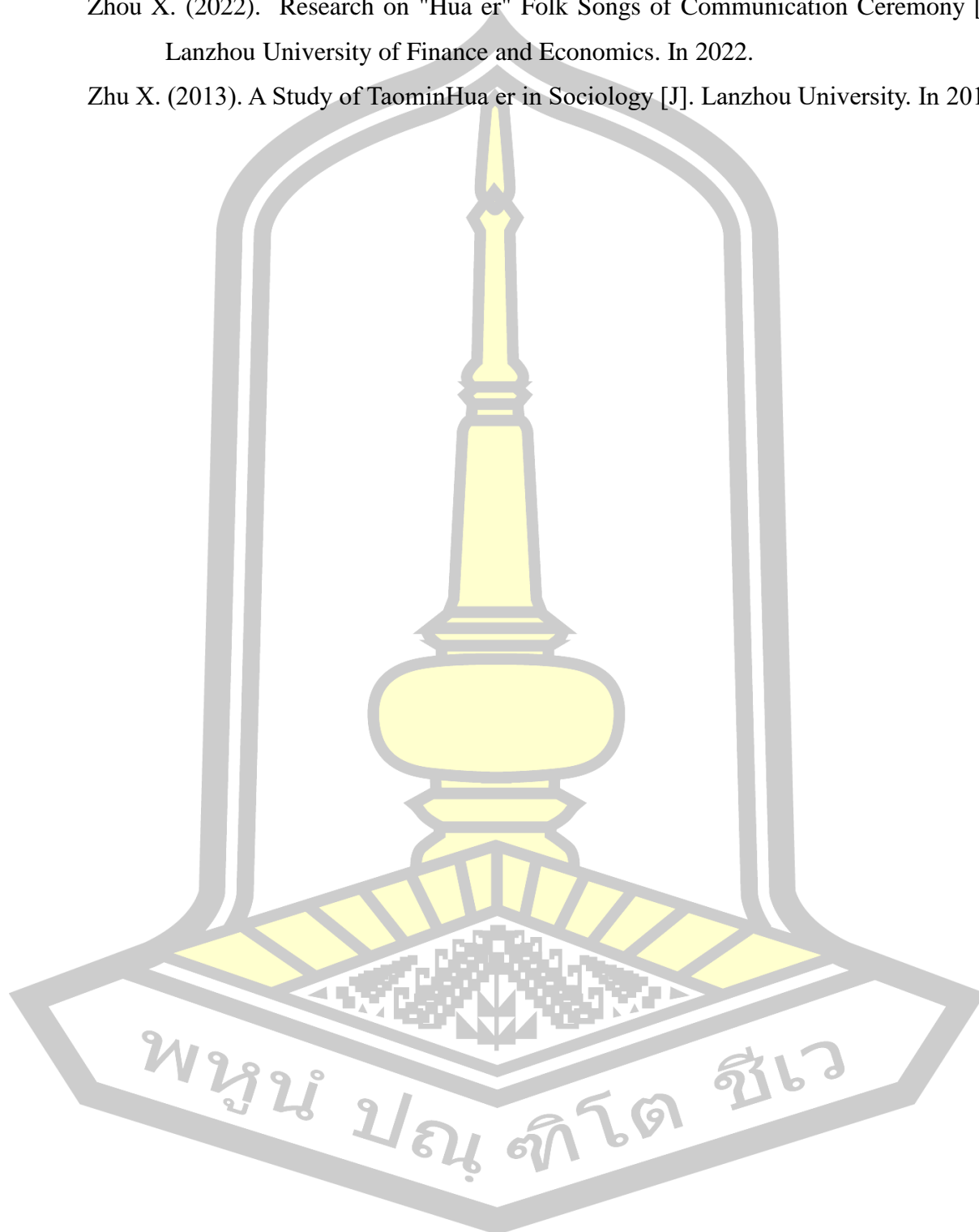
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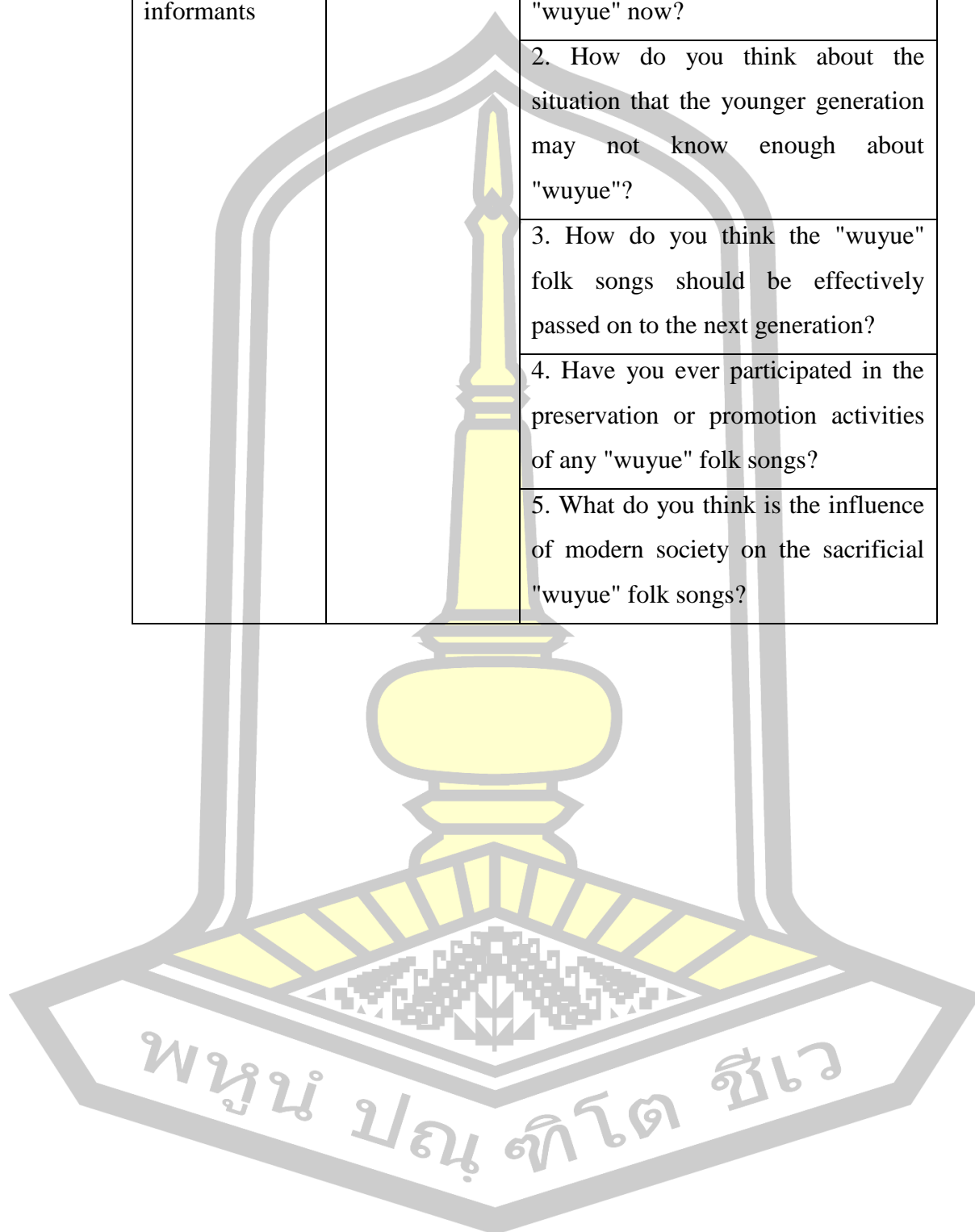


## APPENDIX INTERVIEW

Information	NAME	Question
General informants	Wu zhalitao	1. In your mind, what is the most prominent feature of the "wuyue" folk songs?
		2. Are there so many people singing "wuyue" now?
		3. How do you think about the situation that the younger generation may not know enough about "wuyue"?
		4. How do you think the "wuyue" folk songs should be effectively passed on to the next generation?
		5. What do you think is the influence of modern society on the sacrificial "wuyue" folk songs?

General informants	Junwen	1. How many songs of "wuyue" can you sing?
		2. In your mind, what is the most prominent feature of the "wuyue" folk songs?
		3. Are there so many people singing "wuyue" now?
		4. How do you think about the fact that the younger generation may not know enough about the "wuyue"?
		5. What do you think is the influence of modern society on the sacrificial "wuyue" folk songs?

General informants	Sarina	1. Are there so many people singing "wuyue" now?
		2. How do you think about the situation that the younger generation may not know enough about "wuyue"?
		3. How do you think the "wuyue" folk songs should be effectively passed on to the next generation?
		4. Have you ever participated in the preservation or promotion activities of any "wuyue" folk songs?
		5. What do you think is the influence of modern society on the sacrificial "wuyue" folk songs?



### Sources



Figure 27. Ceremonial apparatus

Sources: XinYou



Figure 28. Ceremonial apparatus

Sources: XinYou

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Figure 29. Ceremonial apparatus

Sources: XinYou



Figure 30. Ceremonial apparatus

Sources: XinYou





Figure 31. Stone tablets in Taoist temples

Sources: XinYou



Figure 32. Tripod

Sources: XinYou



Figure 33. Auspicious cloud totem

Sources: XinYou



Figure 34. Fairy portrait

Sources: XinYou



Figure 35. Land God wood carving

Sources: XinYou



Figure 36. Land sacred stone statue

Sources: XinYou





Figure 37. Portrait of the Jade Emperor

Sources: XinYou



Figure 38. Wu zhalitao

Sources: XinYou



Figure 39. Li lin

Sources: XinYou



Figure 40. The folk sacrificer

Sources: XinYou



Figure 41. Sacrificial ceremony

Sources: XinYou



Figure 42. Sacrificial ceremony

Sources: XinYou

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Figure 43. sorcerer

Sources: XinYou



Figure 44. censer

Sources: XinYou



Figure 45. censer

Sources: XinYou



Figure 46. Wu yue ceremony site

Sources: XinYou

## BIOGRAPHY

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