



The analysis of Qiqiao Songs in Xihe County, Gansu Province

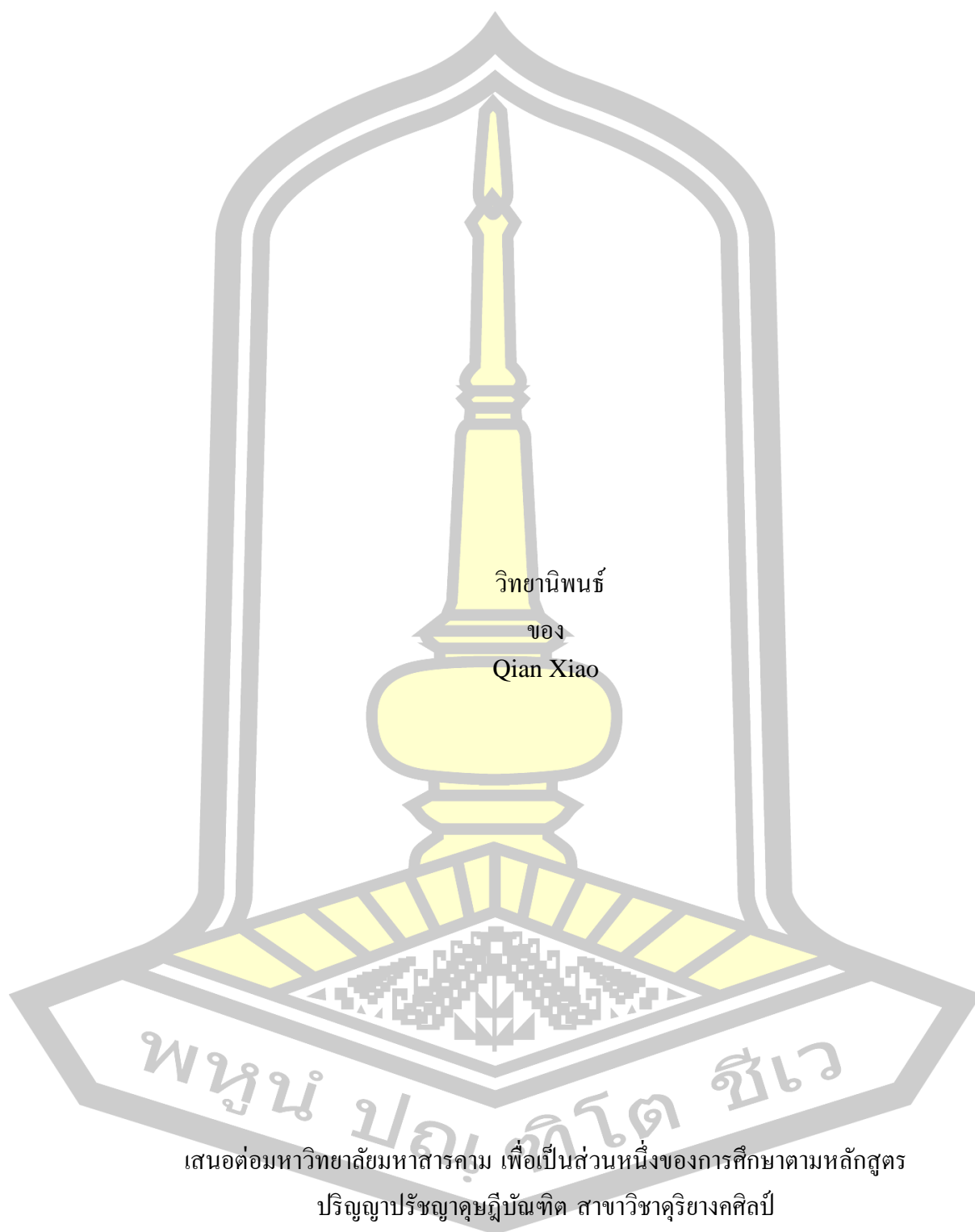
Qian Xiao

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

October 2024

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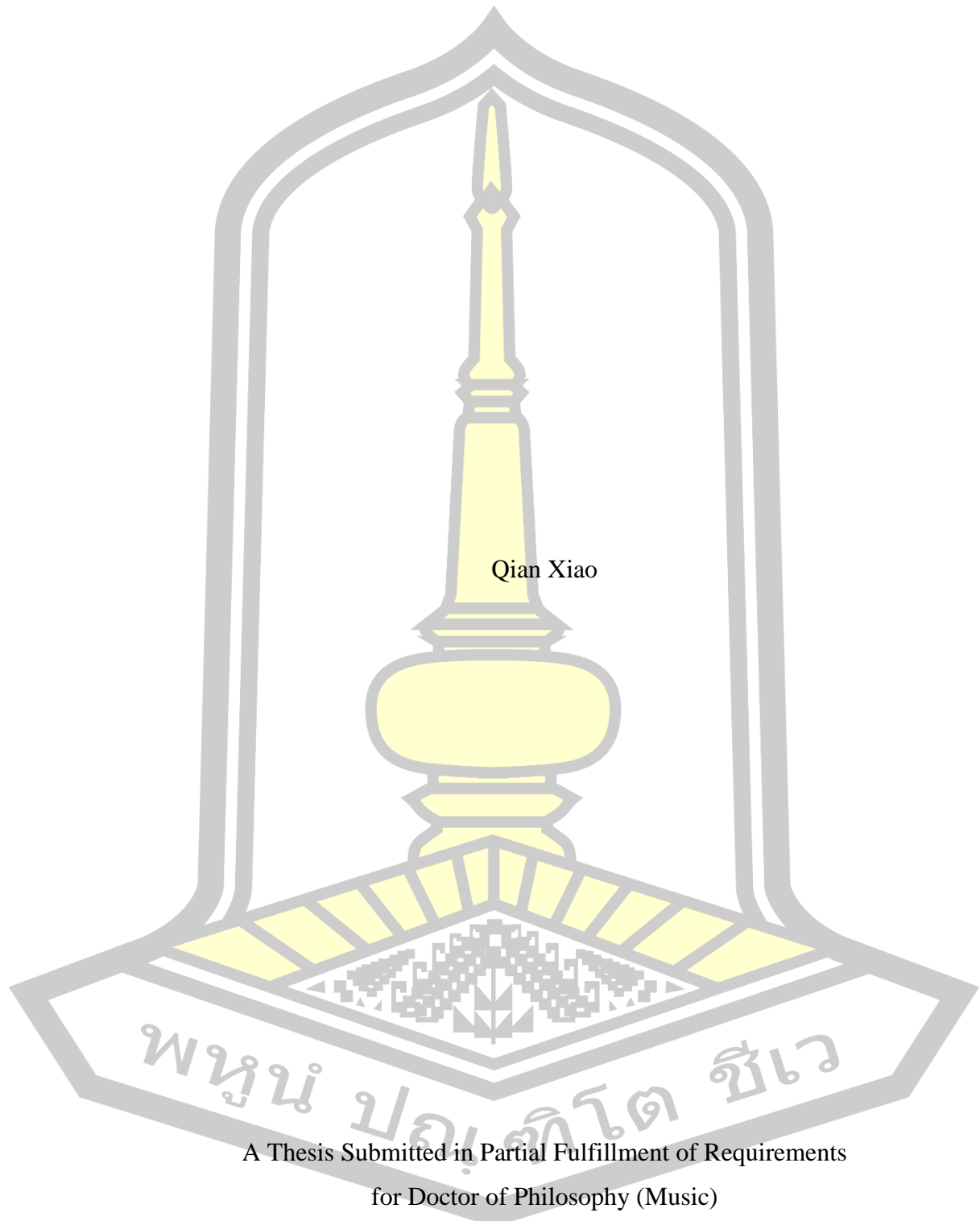
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The analysis of Qiqiao Songs in Xihe County, Gansu Province



Qian Xiao

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

October 2024

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ABSTRACT

This study uses the research methods of musicology and ethnomusicology to collect and analyze statistical data through field reports. The three purposes of this study are: 1) To investigate the history and development of Qiqiao Songs in Xihe county, Gansu province; 2) To analyze the characteristic of Qiqiao songs in Xihe county, Gansu province; 3) To propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

The results of this study are as follows: 1) the history of Qiqiao songs is divided into 3 stages: Formation stage (221BC -589AD), Progressive stage (590AD - 1279AD), Maturation stage (1280AD-1925AD), the development of Qiqiao songs is divided into 4 stages: Prosperity stage (1926AD-1948AD), Interruption stage (1949AD-1979AD), Recovery stage (1980AD-2005AD), Revival stage (2006AD-2023AD). 2) In terms of formal structure, the structure of Qiqiao songs is relatively simple. In terms of structural pitch progression: The melody outline of Qiqiao songs is frequently expressed as an ascending and descending alternating movement. Relation between text and melody phrase: The lyrics are simple, accompanied by rhymes. In terms of mode: the tune of Qiqiao songs mostly based on the typical pentatonic scale. 3) The basic line of preservation for Qiqiao songs and the specific guidelines for the preservation of those songs can be determined through filed work.

Keyword : Qiqiao songs, History and development, Characteristics, Transmission and preservation

พหุบัณฑิต ชีว

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Finished 3 years of studying at MSU. MSU has completed three years of study. In these three years, I gained a lot of new knowledge. Looking back on my three-year learning journey, behind each step lies the help and support from my family, professors, classmates, and friends. Taking this opportunity, I would like to express my sincerest gratitude to them.

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CHAPTER I

Introduction

1. Research Background

In China's rich cultural heritage, traditional festivals are not only important occasions for entertainment and social interaction but also carriers of people's beliefs and aspirations. Among these festivals, the "Qiqiao Festival" stands out due to its unique romantic charm and long history. The Qiqiao Festival has different cultural manifestations in various regions. Notably, the Qiqiao Festival in Xihe County, Gansu Province, is celebrated for its longevity, rich ceremonial content, and well-preserved procedures.

The Qiqiao Festival in Xihe County, Gansu Province is a grand Chinese folk and sacrificial activity held locally for underage girls, with a history of over 2000 years. The main participants of this activity are women, and the ritual process is always accompanied by songs and dances.

The ritual and custom activities of the Qiqiao festival last seven days and eight nights. With distinctive local characteristics, the festival has strong folk song flavor and rich historical and cultural heritage. With twelve sacrifice rites and complex steps, it covers wide ranges. The book "Qiu Chi Qiqiao Folk Customs Record", written by Mr. Yang Kedong, a local expert in Qiqiao folk customs, explicated every parts of the rites, the paper categorized the content according to their functions: placing the status of Queen Qiao (巧娘娘) on the altar table, welcoming Queen Qiao, sacrificing, and singing carols Queen Qiao, as well as mutual visits, Sister Ma dancing ceremony, fetching holy water, offering food to Queen Qiao, holding dinner party, entertaining the Queen Qiao casting sprouts for divining and bidding Queen Qiao farewell (Yang, K. D. 2005).

At different sacrificial ceremonies of the Qiqiao Festival, different Qiqiao songs will be performed, thus retaining a large number of skillful singing lyrics, songs, dance forms, and worship ceremonies related to agricultural civilization, as well as content related to daily life such as textiles, clothing, props, and fruit making. Qiqiao Festival is a comprehensive folk cultural activity that integrates various artistic

forms such as worship, faith, poetry, music, dance, and arts and crafts, Due to the continuity of song and dance throughout the entire process, the music related to Qiqiao during the Qiqiao Festival is called Qiqiao Music, mainly composed of melodies. The songs sung along with Qiqiao Music are called Qiqiao songs (Yang, K. D. 2005).

Qiqiao songs are primarily aimed at “entertaining the gods”, specifically the goddess Queen Qiao. The lyrics can be divided into traditional and newly composed ones; the melodies are categorized into main songs and secondary songs. In terms of performance, apart from rehearsals before the festival, these songs are only sung during the Qiqiao Festival and not at other times. The Qiqiao Festival is a holiday for young women, and Qiqiao songs are songs sung by young women, falling under the category of folk songs. Qiqiao Song not only has high artistic value, but also serves as an important resource for understanding local history and culture.

The duration, scale, number of participants, and complete preservation of folk customs of the Qiqiao Festival in Xihe County, Gansu Province rare worldwide. In 2008, the “Qiqiao Festival” was included in the first batch of China’s National Intangible Cultural Heritage List by the State Council, gradually attracting people's attention. However, due to the fact that Qiqiao is passed down through oral transmission, there are very few written records, and with the passing of the older generation, many Qiqiao cultures are disappearing. Therefore, it is urgent to carry out the transmission and preservation of Qiqiao culture.

The Qiqiao Festival is a traditional festival with a long history and ethnic characteristics. There has been a serious phenomenon of loss in the transmission of this tradition of Qiqiao. Under the impact of modern civilization, Qiqiao has inevitably declined, and it is necessary to pay attention to Qiqiao. The Qiqiao songs run through the entire Qiqiao ceremony, especially the Qiqiao songs records the local history and culture, and has epic value. The research focuses on supporting the entire Qiqiao Songs, exploring its ontology, artistic style, characteristics, as well as its function and role in Qiqiao rituals, in order to record the current Qiqiao Songs music forms, and better transmission and preservation this ancient Chinese traditional custom.

2. Research objectives

2.1 To investigate the history and development of Qiqiao Songs in Xihe county, Gansu province.

2.2 To analyze the characteristics of Qiqiao songs in Xihe county, Gansu province.

2.3 To propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

3. Research question

3.1 What is the history and development of Qiqiao songs in Xihe county, Gansu province?

3.2 What are the characteristics of Qiqiao songs in Xihe county, Gansu province?

3.3 How to transmission and preservation of Qiqiao songs in Xihe county, Gansu province?

4. Benefits of Research

4.1 We can learn about the history and development of Qiqiao songs in Xihe county, Gansu province.

4.2 We can understand the characteristics of the Qiqiao songs in Xihe county, Gansu province.

4.3 We can study the measures for the transmission and preservation of the Qiqiao songs in Xihe county, Gansu province.

5. Definition of Terms

5.1 The Qiqiao songs refers to the Qiqiao songs in the Qiqiao festival ceremony.

5.2 The history refers to the history of Qiqiao before the 1925AD. It is divided into two topics.

1) The Origin of the Qiqiao songs

2) The history stages of the Qiqiao songs

5.3 The development refers to the development of Qiqiao from the late 1926 to the 2023. It is divided into four stages.

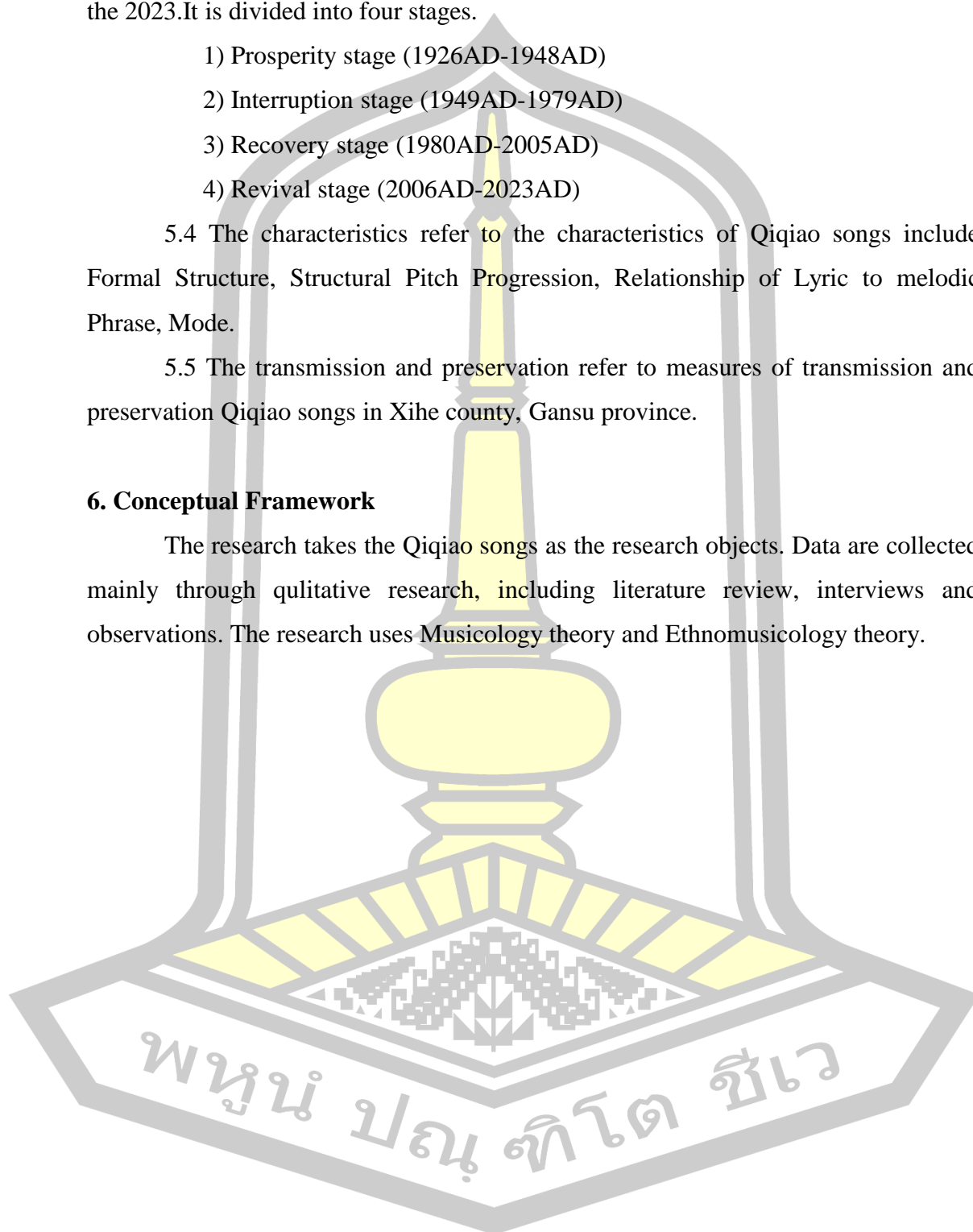
- 1) Prosperity stage (1926AD-1948AD)
- 2) Interruption stage (1949AD-1979AD)
- 3) Recovery stage (1980AD-2005AD)
- 4) Revival stage (2006AD-2023AD)

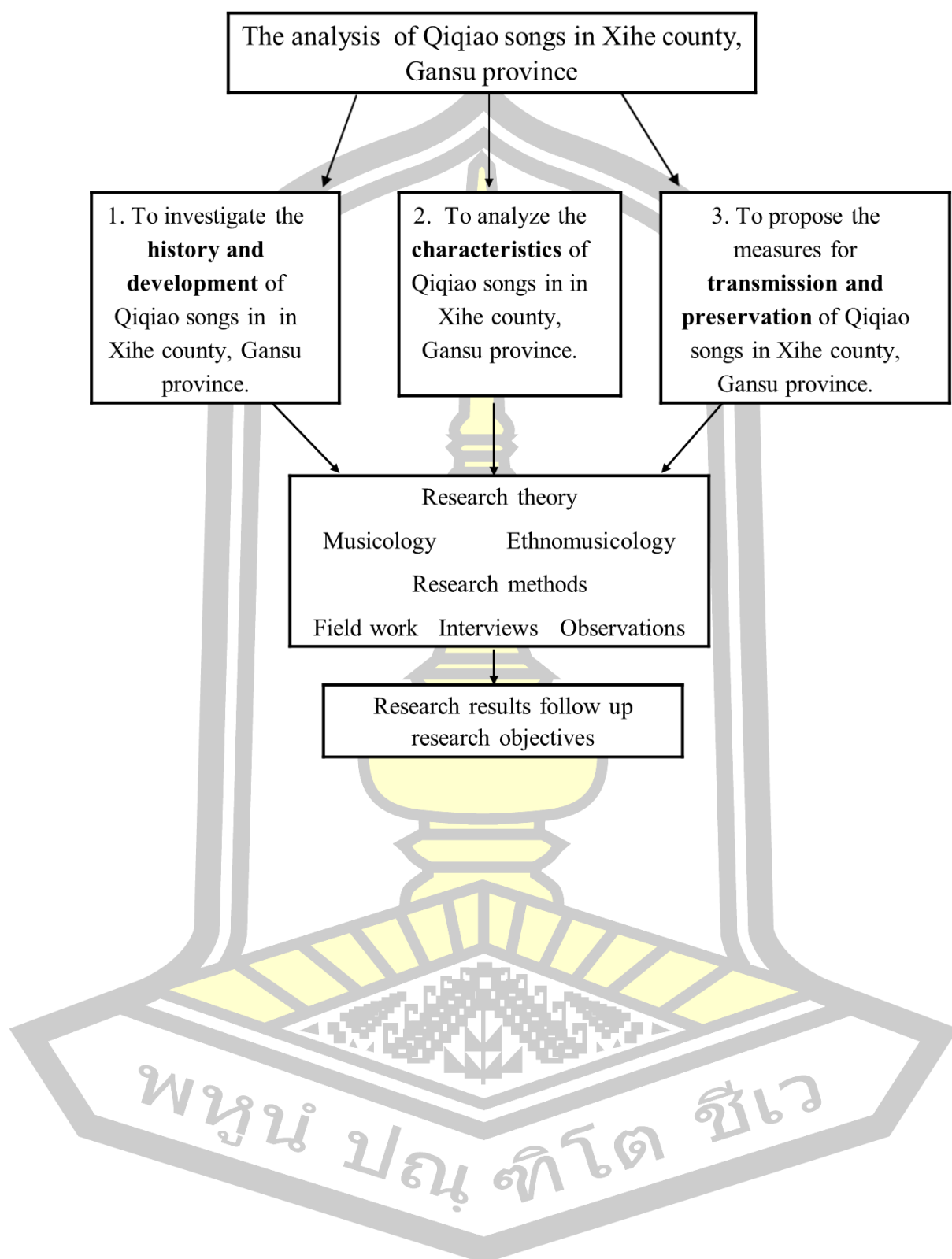
5.4 The characteristics refer to the characteristics of Qiqiao songs include Formal Structure, Structural Pitch Progression, Relationship of Lyric to melodic Phrase, Mode.

5.5 The transmission and preservation refer to measures of transmission and preservation Qiqiao songs in Xihe county, Gansu province.

6. Conceptual Framework

The research takes the Qiqiao songs as the research objects. Data are collected mainly through qualitative research, including literature review, interviews and observations. The research uses Musicology theory and Ethnomusicology theory.





CHAPTER II

Literature review

In this chapter, the literature related to Qiqiao is reviewed to obtain the most comprehensive data that can be used for this research. The researcher conducts a review.

1. The General Knowledge about Gansu Province, China
2. The General Knowledge about Xihe County, Gansu Province
3. The Qiqiao Festival Overview
4. The classification of Qiqiao songs
5. The theory used in this research
6. Documents and Related Research

1. The General Knowledge about Gansu Province, China



Figure 1. Map of Gansu Province, China

From: https://commons.wikimedia.org/wiki/File:Gansu_in_China.svg?uselang

Figure 1 is a map of Gansu Province, Gansu Province is a provincial-level administrative region in China, with the provincial capital of Lanzhou City. Located in the northwest region of China, it borders Shanxi province to the east, Xinjiang province to the west, Sichuan province and Qinghai province to the south, Ningxia province and Inner Mongolia province to the north, and Mongolia to the northwest. The total area is 425800 square kilometers. As of the end of 2022, Gansu Province has 12 prefecture level cities and 2 autonomous prefectures under its jurisdiction. As of the end of 2022, the permanent population of Gansu Province was 24.9242 million. Gansu has a narrow and diverse terrain, with mountains, plateaus, plains, valleys, deserts, and Gobi. Surrounded by mountains and steep ridges, the terrain slopes from southwest to northeast. Gansu is located in the intersection zone of the Loess Plateau, the Qinghai Tibet Plateau and the the Inner Mongolian Plateau. The climate types from south to north include subtropical monsoon climate, temperate monsoon climate, temperate continental drought climate and plateau mountain climate. The representative culture of Gansu's history is the "Helong Culture". (Government of Gansu province, n.d.)

2. The General Knowledge about Xihe County, Gansu Province

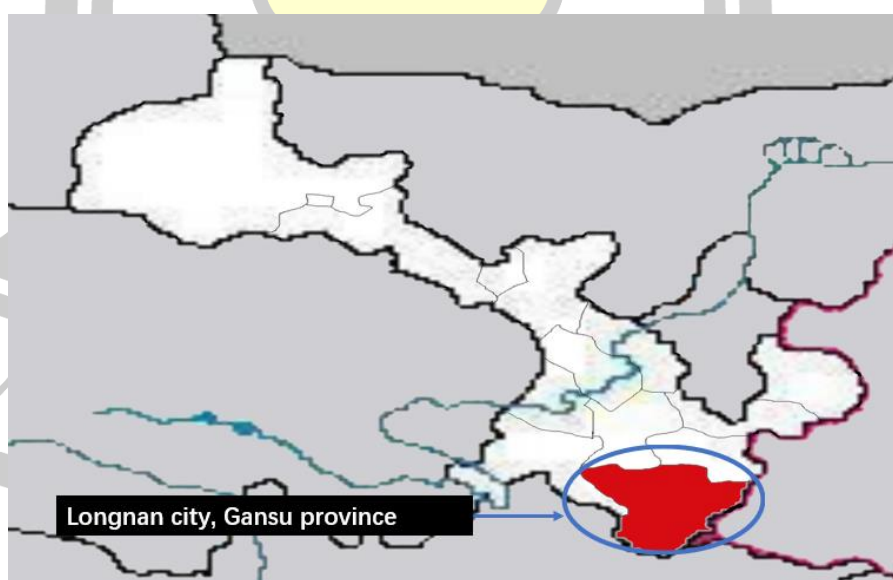


Figure 2. Map of Longnan city, Gansu Province, China

From: <https://commons.wikimedia.org/wiki/File:Longnan.png>

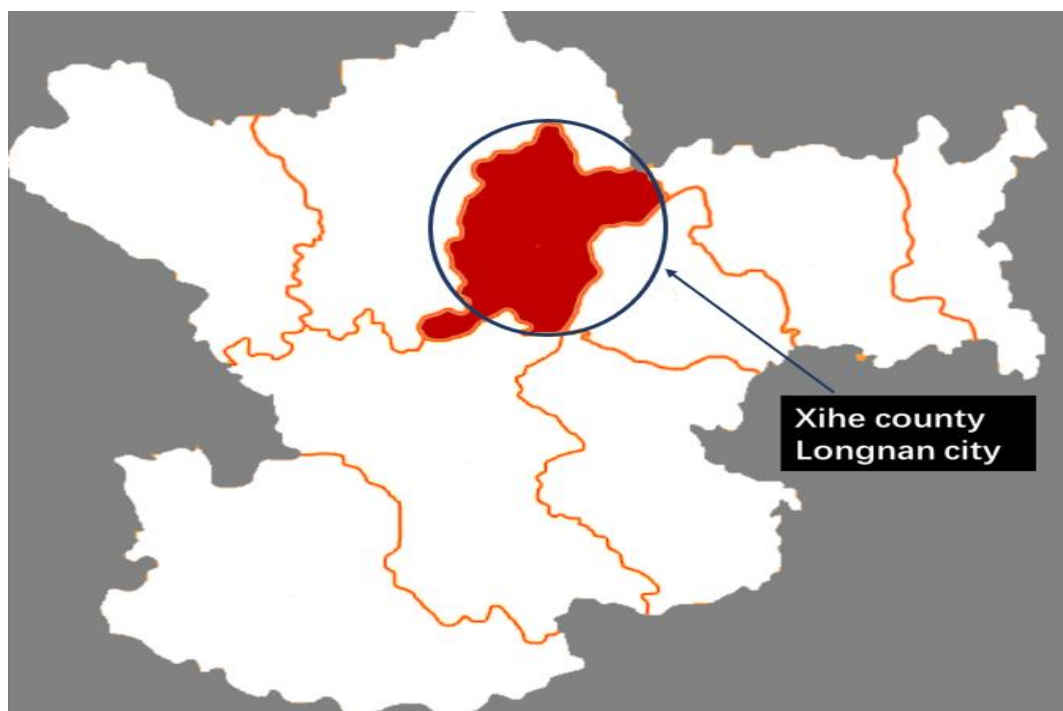


Figure 3. Map of Xihe county, Longnan city, Gansu Province, China

From: <https://commons.wikimedia.org/wiki/File:ChinaLongnanXihe.png>

2.1 About Xihe County in Gansu province

Figure 3 is a map of Xihe County, Xihe County under the jurisdiction of Longnan City (see Figure 2), Gansu Province, is located in the southeastern part of Gansu Province, China, at the northern end of Longnan City. It is situated in the upper reaches of the Western Han River in the Yangtze River Basin. Xihe County spans $105^{\circ} 03' - 105^{\circ} 38' \text{ E}$ and $33^{\circ} 27' - 34^{\circ} 13' \text{ N}$. To the east are Hui County and Cheng County, to the south are Wudu District and Kang County, and to the northwest are Li County and Maiji District of Tianshui City. The terrain is high in the north and low in the south, high in the west and low in the east, with a central uplift forming a north-south differentiation. The southern part is a rocky mountain plateau and canyon area, with complex terrain and mostly mountainous forests and grasslands. The northern region is characterized by deep valleys and hills, with a loess hilly area and fertile soil, making it the main grain producing area in the western region. The county governs 6 towns and 14 townships, 384 administrative villages, and 10 community neighborhood committees, covering an area of 1861 square kilometers with a population of 390000. There are 7 ethnic groups including Han, Hui, Manchu,

Mongolian, and Tibetan, with Han being the majority. The altitude of high mountains in Xihe County is mostly around 2000 meters, and the lowest altitude of river valleys is 850 meters. Belonging to a continental monsoon climate that transitions from warm temperate to temperate, with an average annual temperature of 8.4 degrees Celsius. The annual precipitation is 553 millimeters, with 1731 hours of sunshine and 156 days of frost-free period. The county has one water and seven rivers, with a total runoff of 1.19 billion cubic meters. Overall, the county is an agricultural production county with the Han ethnic group as the main proportion, and the traditional Chinese medicine industry is the main economic source of the county. Especially, the locally produced *Pinellia ternata* is well-known in China, and therefore it is also known as the “hometown of *Pinellia ternata*”. (Government of Xihe county, n.d.)

2.2 Folk culture in Xihe County

Xihe County is a region steeped in culture, inheriting the traditional Qin cultural legacy, encapsulating the traces of historical development, and passing down local customs and spirits, providing us with a basis to trace back through history. The traditional festivals of Xihe County, in chronological order, include: Spring Festival, the Second Month's Second Day, Qingming Festival, Dragon Boat Festival, the Sixth Month's Sixth Day, Qiqiao Festival, Zhongyuan Festival, Mid-Autumn Festival, Chongyang Festival, Hanshifu (Cold Clothes) Festival, Winter Solstice Festival, Laba Festival, the Twenty-Third Day of the Twelfth Month for Kitchen God worship, and Chinese New Year's Eve. These festivals feature different folk activities that express various wishes and psychological states of people during the holidays. Festivals throughout the year may express awe towards heaven, ancestor worship, seasonal transitions, gratitude for harvests, remembrance of the deceased, blessings for the living, and so on. Superstitions and taboos are also closely related. The majority of people believe in Taoism and Buddhism, and there are many temples and shrines within the county. A minority practice Islam. Xihe County is a cultural relic area, dotted with ancient sites and rich in traditional culture. Family lineage is highly regarded, with respect for the elderly and care for the young being emphasized. Traditionally, men are the breadwinners while women manage household affairs. It is common for men to avoid the kitchen, as entering it could incur disapproval from parents. Women are subject to some uniquely strict requirements, such as behaving

“focusing on supporting their husbands and raising children”, and “maintaining a low profile”. Traditional values hold that women should modesty, lowering their heads and keeping quiet. Education of children and cultivation of traditional virtues are prioritized. (Xihe Local Chronicles, 2006)

2.3 Other types of folk songs in Xihe County

As the local folk songs, Xihe folk song (sung in the fields during or after work) is another genre of folk songs with local features of Xihe region. Xihe folk song are mostly based on traditional literary methods, with various real-life material and hardworking lifestyles, as well as ideal life concepts as the base. They use the dialect of Xihe region, “if one’s mind is depressed inside, they will sing freely”, with rich and diverse themes. (Cao, B. Y. 2010) They use bold, melodious, and romantic melodies, with singing love as the mainstream, singing about emotions, love, rural labor life, simple folk customs and ideals, and so on, Singing has a long history; The lyrics of Xihe folk song can be felt anytime, anywhere in the context of work and life. It is self-written and self-recited, usually consisting of two sentences in a group, and the length varies with the theme. The melody is well inherited, and there are nearly ten existing music scores. Most of the Xihe folk song come from the fields, sweating and working, and being created anytime and anywhere in the mountains, with a deep love and labor life. Xihe folk song are widely created and sung in the era of hard work, with rich lyrics, beautiful and rich witty phrases, strong colors of life, and melodious and smooth melodies. They fully demonstrate the rich folk customs and real-life style of Xihe farmers who express their emotions, adjust their psychology, and enjoy life while working hard.

3. The Qiqiao Festival Overview

Qiqiao festival starts night on the lunar June 30th to the lunar seventh day of July every year, in which unmarried girls in the Xihe country Longnan City, Gansu Province need to take part in the activities by singing and dancing to pray for “Queen Qiao” bless their wisdom, dexterity, pleasant marriage and happy life. All of these convey the Chinese working people’s yearning for a happy life and aesthetic value. This is the “Qiqiao Festival”, which has been passed down in Xihe County for more than 1800 years.

Ge, H. (2006) in his book “Miscellaneous Records of the Western Capital” mentions that “Cainv in Han Dynasty often wear colorful clothes in the seventh day of the seventh lunar month, and everyone is imitate”. This is the earliest record in ancient literature about the Qiqiao Festival for skill. “Qiqiao” means to seek wisdom from the gods, while “Qi” refer to pray or request, and “qiao” refers to being clever in mind, hands, or having clever ideas. Qiqiao Festival refers to a festival in the lunar calendar from the 30th day of the sixth lunar month to the 7th day of the seventh lunar month, during which women celebrate and pray for blessings. Another theory is that the Qiqiao activity in Xihe County originated from the myth and legend of Cowherd and Weaver Girl. The “Queen Qiao” in Qiqiao is the seventh daughter of the Queen Mother, also known as the Seven Fairies. According to the book in, Sima, Q. (2014) in his book “Records of the Grand Historian” mentions that: “Emperor Zhuangxiu’s Miao descendant granddaughter Xiu, female Xiu weaves, Queen Qiao falls from eggs, female Xiu swallows them, and has a great cause of childbirth”. Daye is the ancestor of the Qin people. According to legend, the ancestor of the Qin people, Nü Xiu, was famous for weaving and passed down to future generations. The legend of the Weaver Girl is combined with the legend of Shujun, the founder of the Zhou people, who invented the ox plowing, to form the legend of the Cowherd and the Weaver Girl, which reflects the economic structure of male farming and female weaving in ancient Chinese rural society. With the excavation of the Qinwen Cemetery in Dabaozi Mountain at the border of Xihe county, it indicates that the Qin people originated in the area of Xihe county and Lixian county. Therefore, the custom of “the Qiqiao Festival for cleverness” is an ancient legacy of the Qin people. The Xihe Qiqiao Festival is one of the first batch of national intangible cultural heritage.

The deity worshiped in the Qiqiao custom are called “Queen Qiao” (see Figure 4). According to Professor Zhao Kuifu’s research, the prototype of this belief is the ancestor of the Qin people, Lady Xiu. The people in the Qin Dynasty named the brightest star on the west side of the Milky Way the Vega Star in order to worship their ancestors Nu Xiu (She is a character in ancient Chinese mythology and the ancestor in Qin Dynasty, whose achievement lies in weaving from Qin Dynasty in Historical Records).



Figure 4. The statue of Queen Qiao worshipped by Jiang Keshang's family in Xihe County

Source: Researcher (fieldwork in July 2022)

The Qiqiao Festival is a comprehensive folk cultural activity that integrates various artistic forms such as worship and faith, poetry, music, dance, and arts s. Ritual and custom activities of the festival last seven days and eight nights. With distinctive local characteristics, the festival has strong folk song flavor and rich historical and cultural heritage. With twelve sacrifice rites and complex steps, it covers wide ranges. A book, written by Yang Kedong, explicated every part of the rites and categorized the content according to their functions: placing the status of Queen Qiao on the altar table¹, welcoming Queen Qiao, sacrificing, and singing carols Queen Qiao, as well as mutual visits, Sister Ma dancing ceremony, fetching holy water, offering food to Queen Qiao, holding dinner party, entertaining the Queen Qiao² casting sprouts for divining and bidding Queen Qiao farewell (Yang, K. D. 2005). To make it clear, the paper will show a chart as follows:

Table 1. Qiqiao Festival Ceremony Schedule

Time (lunar)	Occasions	Names				Meanings	Qiqiao songs
		Category	Part	step	notes		
30th June Evening	River bank or crossing	Bless	welcom ing Queen Qiao	Hand in hand for Queen Qiao		In honor of ancestors	Ying Qiao Ge, Shou Da Pan Qiao, etc
	the altar table			welcoming Queen Qiao		In honor of ancestors and stars	
1 July	the altar table	Honor	sacrifici ng	Strive to light the first license	welcom ing Queen Qiao and sacrifici ng(thro ugh the whole ceremo nies)	In honor of ancestors	Shang Xiang Ge
2-6 th July	other altar table			mutual visits		In honor of ancestors, nature	Songs of praise: Da Hua Men, Po You Po, etc
Afternoon on 7 th July	the altar table			holding dinner party		In honor of religious belief and community	Songs of praise,etc
Afternoon On 7 th July	the altar table			sit ting down and have a delicious meal		In honor of religious belief and ancestor	Zhuan Fan Ge
Morning 7 th on July	River bank or well			welcoming Queen Qiao and water		In honor of nature	Ying Shui Ge
Evening 7 th on July	the altar table	Enquire	Divinati on	Enquire with flower		In honor of ancestor and witchcraft	Zhao Hua Ban
	the altar table			Enquire wit needlework		In honor of ancestor and witchcraft	Wo Gei Qiao Niang Niang Xu Xin Yuan
Evening on 2-7 th July	the altar table		Sister Ma dancing ceremo ny	Casting sprouts for divining		In honor of belief and cultural heritage of Qiang ethic group	Tiao Ma Jie Jie
Evening 7 th on July	River bank or crossing	farewell	Farewelling the Queen Qiao			In honor of stars and ancestor	Song Qiao Ge

Source: Researcher

Note:1) Qiqiao songs run through the entire process of “sitting on the the altar table”, “praying the Queen Qiao” and singing Qiqiao songs and Qiqiao Dance. During the Qiqiao Festival, apart from the necessary ritual procedures and rules, girls can freely dance and sing Qiqiao songs at any time. The altar is the place where the Qiqiao ceremonies take place; and the place the paper-made “Queen Qiao” situated. 2) Entertaining the Queen Qiao is more focused on the Qiqiao songs “Da Hua Men” and the lively dance and music “Po You Po”; the ceremony “Sister Ma dancing ceremony” is more focused on “sacrifice, enquire”; which is filled with a solemn atmosphere. 3) Red rope, also known as “hand loop”, is one of the customs of the Dragon Boat Festival.

Bless the Queen Qiao: Since ancient times, people have believed that the connection with the Queen Qiao need to be come to achieved through a ladder or bridge. When welcoming the deity - “Queen Qiao”, the girls will untie the red rope tied in their hands prior to the Dragon Boat Festival and weave it together, hoping that Queen Qiao will build a bridge to the mortal world (see Figure 5).



Figure 5. The girls used wrist straps to build a bridge to the mortal world in Xihe County to welcome Queen Qiao down to the mortal word

Source: Researcher (fieldwork in July 2022)

People call this “building a bridge for Queen Qiao with wrist straps” (see Figure 6). After this, the girls happily sing “Ying Qiao Ge” to meet Queen Qiao by the river. By the river, people kneel down to light candles and incense while holding the two ends of the red rope sing the “Shou Da Pan Qiao”, slowly putting the red rope into the water, and completely letting go of the red rope after singing. The red rope fell into the water, indicating that Queen Qiao had already crossed the overpass and arrived at the human world. At this moment, the girls happily lifted paper-made Queen Qiao sitting statue back to the seated the altar table, and thus, the Qiqiao Festival lunch.



Figure 6. Girls welcome Queen Qiao to descend from the mortal world by the sunset lake in Xihe County

Source: Researcher (fieldwork in July 2022)

Honor the Queen Qiao (see Figure 7): The Qiqiao ceremony is essentially a sacrificial activity. In the morning, noon, and evening of the seven days and eight nights of the Qiqiao activity, everyone surround the altar table in honor of the Queen Qiao. The ceremony is divided into two categories: individual worship and collective worship. Interestingly, out of the desire for good luck and preservation, “striving to

light the first incense” ceremony became popular on the first day of the ceremony. It is said that the girl who lights the first incense will be happy in the following year, and if she is of the right age, she will encounter a beautiful marriage; people in near places will visit each opportunity. It is also the season of ripe fruits and abundant winter wheat harvest. When girls visit each other with sacrificial items such as fruits and corn sprouts, which also expresses the joy of the harvest.



Figure 7. The girls offer incense and worship in front of the statue of Queen Qiao in Xihe County

Source: Researcher (fieldwork in July 2022)

The “skillful meal gathering” section is a great opportunity for girls to showcase their cooking skills and communicate with each other, as well as to prepare for the “offering food”, which are usually seen in many religious and folk sacrificial activities, and in the ceremony, the offerings are presented to the gods to show their sincerity (see Figure 8).



Figure 8. The girl is preparing for “skillful meal gathering” and “offering food” in the kitchen.

Source: Researcher (fieldwork in July 2022)

Enquire the Queen Qiao: In the custom of Qixi Festival, women often hold traditional activities such as threading and floating needles under the stars and moon, which is essentially a productive game. The corresponding items in Xihe Qiqiao are the individual Qiqiao activity of “Needlework Divination”(针线卜巧) and the collective activity of “Casting sprouts for divining”(照瓣卜巧 see Figure 9). On the morning of July 7th, the girls took water from the “Water God”, which was not only used to worship the source of life, but also for the use of primitive religious divination activities in the future. Filling a water jar symbolizes returning with a full load. The girls pray while fetching water, asking the Water God to bless the hardworking people with good weather and abundant grain throughout the year; Another type of ritual with a witchcraft nature is the climax of the custom of the Qiqiao Festival for cleverness - the “the Ma Sister Dance”(跳麻姐姐) ritual activity. (Tian, X. 2016)



Figure 9. The girls are in the yard “Casting sprouts for divining”

Source: Researcher (fieldwork in July 2022)

Farewelling the Queen Qiao (see Figure 10): the seven day and eight-night carnival is about to end. The girls sing “Song Qiao Ge” and walk to the river to bid farewell to the Queen Qiao. As the song is about to end, all the girls kneel down, holding candles and lighting the paper-made Queen Qiao. The flames were blazing brightly, sparks were flying little by little, and smoke curled up into the night sky. At this moment, the girls burst into tears, extremely sad, and farewell the Queen Qiao. (Xiao, M. 2009)

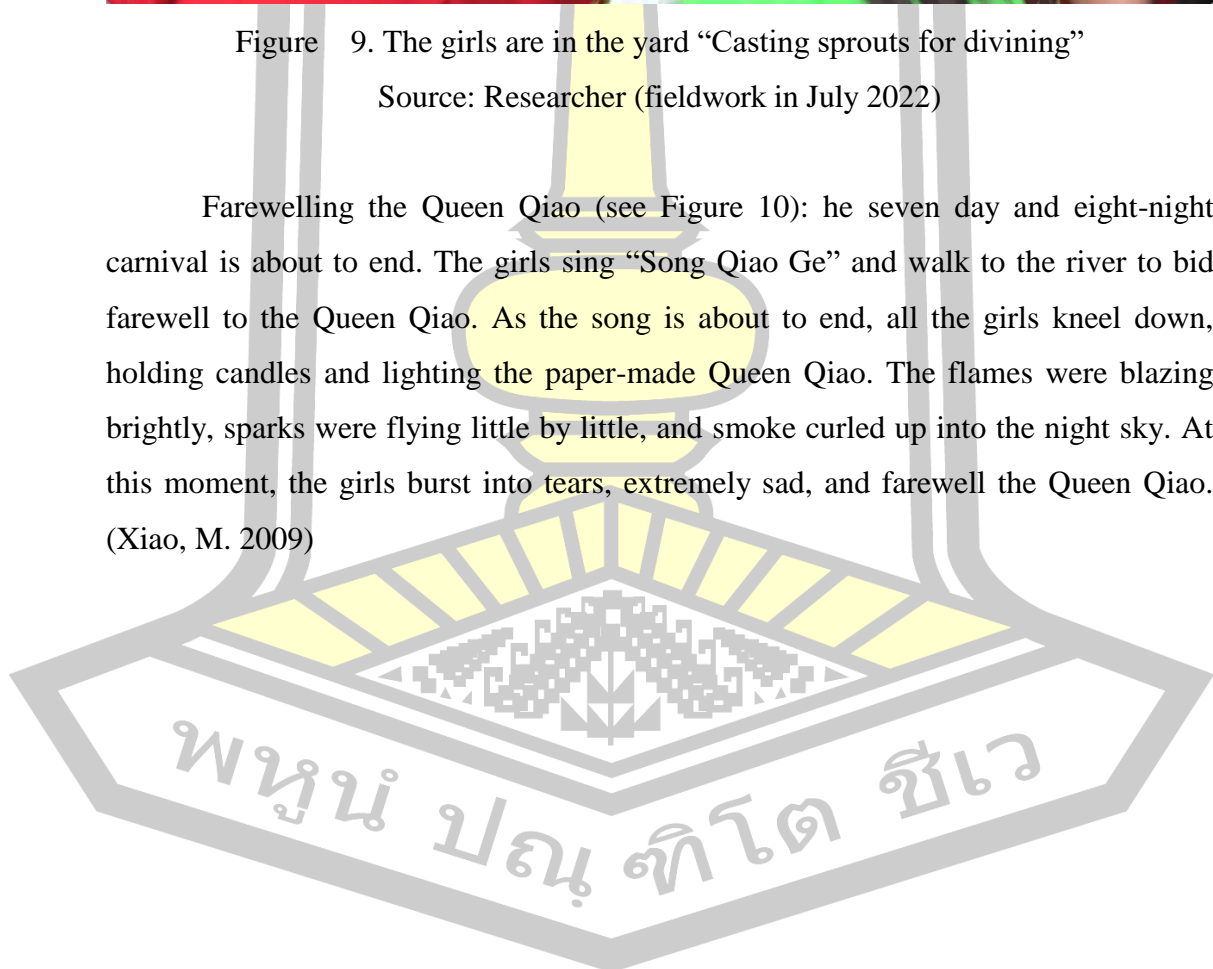




Figure 10. Farewelling the Queen Qiao
Source: Researcher (fieldwork in July 2022)

The customs and rituals of Qiqiao in Xihe county are well preserved, and its cultural texts reflect cultural interaction and coexistence among various ethnic groups in China, with a long history. With the profound geographical, historical and cultural connotation of the local area and the complexity of the folk belief system, this grand event is very unique in the national Qiqiao cultural activities, and has high academic value, which is worthy of further exploration by scholars and experts.

4. The classification of Qiqiao songs

Through extensive collection of historical materials on Qiqiao songs and relevant academic research results, combined with field investigations, interviews with the cultural departments and libraries of Xihe County, has acquired more related literature, understanding the classification, differentiation, and organization of Qiqiao songs, yet there is no unified standard so far. Among the classifications of Qiqiao songs, two widely used classification methods are prevalent. the classification logic is

as follows: first, by application scenario, and second, by the purpose of the lyrics. Each of these methods has its own characteristics and drawbacks.

4.1 Each Qiqiao song has its applicable occasions, generally without accompaniment, and the performers are local young women. The first classification method divides Qiqiao songs into three categories based on application scenarios: rituals, divination, and praise.

1) Ritual: mainly expresses welcoming, praying, longing, bidding farewell to Queen Qiao, etc. It is mainly a song that needs to be sung during the process of Queen Qiao. The songs generally include “Ying Qiao Ge”, “Song Qiao Ge”, etc.

2) Divination: Some are similar to the “Dancing Goddess” in Northeast China, entrusting some things to the gods and inviting them to pray and inquire about Queen Qiao through singing and dancing. The song is called “Tiao Ma Jie Jie”.

3) Praise: This type of song has the most quantity and variety, and most of the meaning is to praise and love Queen Qiao. This is a song that almost every girl will sing, and everyone will sing a few songs to pray for Queen Qiao’s blessings.

It should be noted that the book “Xihe Qiqiao Ge” compiled by Mr. Zhao Zixian in the 1930s is a specific historical record of this unique folk custom that has been passed down in Xihe for thousands of years and has been active for seven days and eight nights. The preface of this book states: “It not only reflects the voices of the people, but also preserves history, and has the same value as the poetry in the Book of Songs.” (Zhao Zixian, Zhao Kuifu, 2010) However, lyrics with historical significance are not the focus of this study. Qiqiao Song has distinct characteristics and forms its own style, usually accompanied by rituals. Each song has its own suitable occasion, usually without accompaniment, and is performed by young local girls. Qiqiao songs have similarities and differences with other forms of singing. They all have pentatonic scales, but their musical styles have different tones. The mode of Qiqiao Song is mainly based on the “Yu” tone, with diverse styles, complex melodies, and rhythms, which can be broadly divided into two categories: loose and compact. Loose style is mostly used in sacrificial or skillful singing parts, with a smooth and slow rhythm, slow and long, while compact style is often used in entertainment. In performance or witchcraft parts, this style is mostly used. (Du, X. P. 2015)

4.2 Qiqiao songs can be categorized based on their lyrics into four categories:

1) Ritual Songs: Broadly speaking, all Qiqiao songs from Xihe can be considered ritual songs. However, in the narrower sense, ritual songs that have been explicitly identified are second only to lament songs in quantity. In Xihe, the clear classification and large number of genuinely meaningful ritual songs also reflect the rich folk characteristics of these songs, showcasing the continuity, completeness, and integration of local Qiqiao customs with other folk traditions.

2) Lament Songs: These are the most numerous, indicating that the folk nature of these Qiqiao songs is predominantly bleak and sorrowful. Emotionally, they are dirges, bearing strong contemporary relevance and realism.

3) Legend Songs: These songs praise deities and Buddhas, celestial soldiers and generals, wise rulers and strategists, heroes, virtuous women, and filial sons, singing about the historical figures cherished in the hearts of the people.

4) Life Songs: These songs are both for entertaining deities and people, often playful, humorous, and performative, further proving that the Qiqiao Festival in Xihe has always been a carnival for local women.

4.3 The researcher considering the literary content related to Qiqiao songs and based on the local people's definitions of the songs' functions and the content of musical performances, this paper classifies Qiqiao songs into:

1. Ceremonies

1) Qiqiao Ritual: These songs mainly express the worship of the Queen Qiao, astronomical phenomena, plants, water, and wisdom.

2) Witchcraft: It expresses people's fear of gods, their fear of the future, and the ultimate manifestation of placing hope in life on gods. The only track is "Tiao Ma Jie Jie".

3) Songs of praise: expressing admiration for idols and praying for dexterity and good looks, these songs have the most repertoire.

2. Entertainment: This is the largest proportion of Qiqiao activities besides rituals.

1) Entertainment for people and gods: performed in front of deities, and the lyrics reflect the scene of inviting the Queen Qiao to participate in the entertainment.

2) Lifestyle: Gansu is a mountainous region primarily focused on agricultural production, with natural phenomena such as climate change and seasonal transitions having a significant impact on agriculture. Therefore, many works within Qiqiao songs reflect local phenology, production, social life changes, and life philosophy.

3) Historical and Political: Praise for historical stories and characters, or record major events that occurred in society or around us at that time.

5. The theories used in this research

5.1 Musicology

Yang, Y. D. (1995) proposed musicology is the general term for all theoretical subjects that study music. The general task of musicology is to elucidate the nature and theory of music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc.

Yu, R. H. (1997) considered that the research object of musicology is all things related to music, including human history and all current music products and behaviors. This includes all music created in all human eras from primitive times to the present, as well as all ethnic, racial, and individual activities related to music in history and present, namely musical behavior, such as physiological behavior, aesthetic behavior, creative behavior, performance behavior, reception behavior, and learning behavior of music.

Researchers analyzed collected musical works using musicological methods. Through the analysis of the music, they summarized the musical characteristics of the Qiqiao songs. Applying musicological research methods to analyze Qiqiao helps to better understand and study the relationship between Qiqiao songs and the Qiqiao ritual. By analyzing the musical features, the function and role of Qiqiao songs within the Qiqiao ritual can be examined.

5.2 Ethnomusicology

Stated broadly, ethnomusicology may be described as a holistic investigation of music in its cultural contexts. (See Hood, Mantle1969) Combining aspects of folklore, psychology, cultural anthropology, linguistics, comparative musicology, music theory, and history, ethnomusicology has adopted perspectives from multitude of discipline. (Pegg Carole; et al, 2001)

Merriam Alan P. (1963) proposed that Man's ultimate interest is in himself, and music is part of his activity, and part of his study of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why (Merriam Alan P. & Qian Mu, 2010).

In this research, the field method of ethnomusicology is used to analyze and sort out the collected data. Summarize the current development of Qiqiao songs. Based on questionnaires and interviews, this research puts forward some suggestions on the preservation of Qiqiao songs in Guizhou and provides a reference for the transmission of Qiqiao songs.

6. Documents and Related Research

6.1 Related research to the Origin of Qiqiao Festival

The Qiqiao Festival is an ancient traditional Chinese festival, originating from the worship of stars in prehistoric times. Closely tied to the story of the Cowherd and the Weaver Maid, the Qixi Festival had already developed and formed customs in the Han Dynasty or earlier. Academic research on the Qiqiao Festival has mainly focused on its place of origin, historical development, and associated myths and legends.

Zhong, J. W. (1932) applied the method of the Finnish “Historical-Geographical School” to study the legend of the Cowherd and the Weaver Maid in his paper “The Chinese Swan Maiden Story”, which holds great academic value.

Luo, Y. L. (1957) traced the story back to the late Western Zhou period in his paper "On the Cowherd and the Weaver Maid," which is an important contribution to research on the origins of the legend.

Hong, S. L. (1988) work “Research on the Cowherd and the Weaver Maid” categorized the Cowherd and Weaver Maid legend into three periods: the Mythological Period (before the Han Dynasty), the Legendary Period (before the Tang and Song Dynasties), and the Story Period. Subsequent scholars have largely

focused on the origin, evolution, and prototypes of the “Cowherd and Weaver Maid” legend.

Zhao, K. F. (2011) in “The History of the Qixi Festival and the Qiqiao Content of Qixi Culture” combined archaeological findings and historical documents to propose that the goddess venerated during the Qiqiao Festival in Xihe is the ancestor of the Qin people, Nüxiu. He suggests that the Qiqiao custom emerged from the love legend of the Cowherd and the Weaver Maid, adapted to the upper classes.

Regardless of the specific perspective, what we observe is the widespread transmission of Qiqiao customs in various forms across the country. Many scholars believe that Qixi originated from ancient people's worship of the stars, with the story of the Cowherd and the Weaver Maid, comprising elements such as the Weaver Maid, the Cowherd, and the Milky Way. Regarding the history, evolution, and regional differences of Qiqiao, it can be seen from the above literature that this custom was particularly prosperous in many places during ancient times, especially in the Song Dynasty, with the royal court placing more emphasis on this custom than the common people.

6.2 Related research to the Qiqiao Festival and Qiqiao folk culture

Lei, H. F. (2009) in “Xihe Qiqiao Customs”, this book is provide a panoramic view of the history, customs, main rituals, characteristics of songs and dances, and local customs of Qiqiao in Xihe county. This book offer a comprehensive introduction to the entirety of Qiqiao in Xihe county. Horizontal studies reveal the full picture of Qiqiao culture and provide academic theoretical support for vertical research.

Zhao, K. F. (2011) “The History of the Qixi Festival and the Qiqiao Content of Qixi Culture” is among the earliest studies on Qiqiao culture. He conducted a longitudinal study on the Qiqiao customs, content, and rituals from the Western Han Dynasty to the present, clarifying the transmission overview of Qiqiao customs. He explored the most fundamental cultural elements, proposed the patterns of the origin, formation, and themes of Qiqiao culture, and conducted a systematic and in-depth investigation into the rituals and content of Qiqiao customs. Notably, Professor Zhao Kuifu posits that the goddess venerated in the Qiqiao ritual is Nu Xiu, the ancestor of

the Qin people, suggesting that the Qiqiao ritual is a remnant of the Qin people's ancestor worship ceremony. This view establishes the origin and research direction of the Qiqiao ritual. (Abu D. H. D, 2017)

Ke, Y. (2011) “A Typical Traditional Festival Cultural Space” and Guo Zhaodi (Guo, Z. D. 2010) “A Preliminary Study on the Regional Cultural Representation of Xihe Qiqiao Customs” have discussed various aspects of Qiqiao customs and their worship spirit.

In the long history of Qiqiao, Qiqiao songs have preserved the most primitive and traditional cultural connotations of Qiqiao. From the lyrics, it can be seen that ‘Qiqiao Song’ runs through ancient and modern times, involving various aspects of local women’s lives. There is relatively little discussion in the literature on the following two aspects: the definition of the development stage of Qiqiao; This paper will delve into the above aspects discussed in Chapter IV.

6.3 Research related to Qiqiao Songs

Zhao, Z. X. (2010) “Xihe Qiqiao Songs” is currently the earliest and only monograph on Qiqiao songs. This folk song anthology includes 82 songs, collected around 1936. In 2010, it was compiled and annotated by Mr. Zhao Kuifu, the son of Mr. Zhao Zixian, and published by Galaxy Press in Hong Kong. Its publication is of great significance for the preservation and verification of Xihe Qiqiao Song. For the first time, it includes the lyrics of Qiqiao before and after 1936 in written form, records the current situation of Qiqiao at that time, and traces our understanding of Qiqiao Song and its history back nearly a century. In the eyes of others, it is just a folk custom or ritual, but Zhao Zixian, the old man, will see the significance of collecting Qiqiao songs and mobilize his students to collect Qiqiao songs from places with Qiqiao folk customs in the surrounding area. Pioneering work has been done in the preservation, organization, and written records of Qiqiao songs.

Guo, Z. D. (2011) “Regional Characteristics and Cultural Spirit of Qiqiao Songs in Xihe” analyzed the regional characteristics and analyzed Qiqiao songs at different stages, exploring the core spirit of Qiqiao.

Zhang, Y. (2011) “Exploration of Qiqiao Song Lyrics in Xihe” studied the lyrics of Qiqiao songs in Xihe, reflecting the agricultural consciousness, embroidery

content, and the male farming and female weaving cultural connotations since the Han and Wei dynasties.

Zhang, F. (2013) “Research on Qiqiao and Music and Dance in the Upper Reaches of the Xihan River” provided a good example for the study of Qiqiao songs and dance, interpreting the musical body and form of Qiqiao in Xihe and Lixian counties.

Wang, Y. Y. (2017) “Study of the ‘Qiqiao Festival’ and Folk Music Qiqiao Songs in Xihe county” analyzed the folk music and its value from a folkloric perspective.

In summary, the above literature has different research methods and visual perspectives, and there are not many studies from the perspective of music.

6.4 Research related to Qiqiao Dance

Wang, X. J. (2015) “An Analysis of the Forms of the Dance of ‘Jumping Ma Sister’ in the Xihe Qiqiao Festival”, starting from field investigations and using Qiqiao activities as the research background, a preliminary investigation and study were conducted on the dance movement forms, structural characteristics, song and dance functions in the Qiqiao “Jumping Ma Sister” ceremony.

Wan, Y. (2019) “Research on the Illusionary Realm of Xihe Qiqiao songs and Dance Ceremony”. Based on the study of music and dance, and taking into account the cultural geography of various regions, we aim to explore the collective unconscious expression of the beliefs of the activity subjects in song and dance expression. Combining music anthropology, clarify the essence of music and dance and its impact on the time, space, and human soul within the activity area, analyze the inherent connection between music and dance and the phenomenon of possession, evaluate the role of music and dance in the phenomenon of possession, and attempt to fully explain the aesthetic characteristics of the Qiqiao songs and dance ceremony in theory. It mainly explores the mysterious phenomenon of spiritual possession brought about by the music and dance of one of the rituals of Qiqiao.

Liu, J. (2021) “Study of Qiqiao Dance in Longnan, Gansu Province from a Folkloric Perspective” comprehensively studied the dance types, forms, and formations of Qiqiao dance from a folkloric perspective.

From the above literature, the dance culture in Qiqiao, you can feel the character and characteristics of the people in local. Combined with the music content of qiqiao songs, feel the musical characteristics of Qiqiao songs.

6.5 Research related to the Preservation and transmission of Qiqiao Customs.

With the development of modern civilization, traditional Qiqiao festivals have gradually declined. The academic community has extensively discussed this phenomenon, believing that its main reasons include the discontinuity of traditional culture, social transformation, and the impact of Western culture. In recent years, the government and scholars have been committed to the transmission and preservation of the Qiqiao culture. However, the decline of traditional culture is still a reality and it is difficult to stop this trend, so discussions in this regard are subjective.

Han, Z. P. (2009) “A Study on the Autonomy, Authenticity, and Integrity of ‘Intangible Cultural Heritage’ preservation - Taking the Investigation of Qiqiao Folk Customs in Xihe, Gansu Province as an Example”, starting from the perspective of intangible cultural heritage preservation, taking Xihe Qiqiao Festival as a case study, after elaborating on the festival activities of Xihe Qiqiao Festival and the relevant principles of intangible cultural heritage preservation, specific preservation suggestions are proposed.

Gao, Y. J. (2012) “In depth Development of Longnan city Xihe county Qiqiao Folk Tourism” starting from folk tourism, explores the development and utilization value of Xihe Qiqiao Festival in the era of leisure tourism, and proposes relevant development principles. Due to the lack of specific preservation basis, the suggestion is relatively hollow.

Zheng, T. Y. (2014) “Mutual Prosperity and Coexistence: An Exploration of the Relationship between Qixi Customs and Qiqiao Songs in Xihe county” investigated the relationship between customs and music, analyzing the content and methods of transmission of Qiqiao in Xihe county.

The paths and methods of cultural preservation can be borrowed from the above literature. Thus, it will provide more favorable help and guidance for the transmission and preservation of Qiqiao songs.

6.7 Other Related Research

Wang, P. (2009) “Overview of Xihe county Folk Qiqiao Arts and Crafts” provides a brief overview of Qiqiao costumes, Qiqiao crafts, and Qiqiao props in Xihe Qiqiao activities from the perspective of folk arts and crafts.

Guo, Z. D. (2011) “The Regional Representation and Cultural Spirit of Qiqiao Customs”, from the perspective of literature, discusses that the Xihe Qiqiao Festival with unique local characteristics reflects the traditional Chinese pursuit of self, society and nature in terms of ritual performances, performance contents and specific performances, and expresses the Chinese aesthetic spirit of nature worship, self-liberation and cooperation with others.

Yu, Y. H. (2010) “An Analysis of the ‘Qiqiao’ Customs and the Statue of ‘Queen Qiao’ in Longnan county, Gansu”, discusses the origin and exhibition process of the ancient Qiqiao customs in Longnan county, Gansu, and analyzes the local characteristic ‘Queen Qiao’ plastic arts from the perspective of plastic arts.

Wang, Y. H. (2010) “Interpretation of the Meaning of ‘Passing Through Etiquette’ in the Qiqiao Festival in the Han River Basin of Longnan county, Gansu Province”, uses Van Zhenep’s theory of “Passing Through Etiquette” to explain the social function and significance of the Xihe Qiqiao Festival in stabilizing the local social structure.

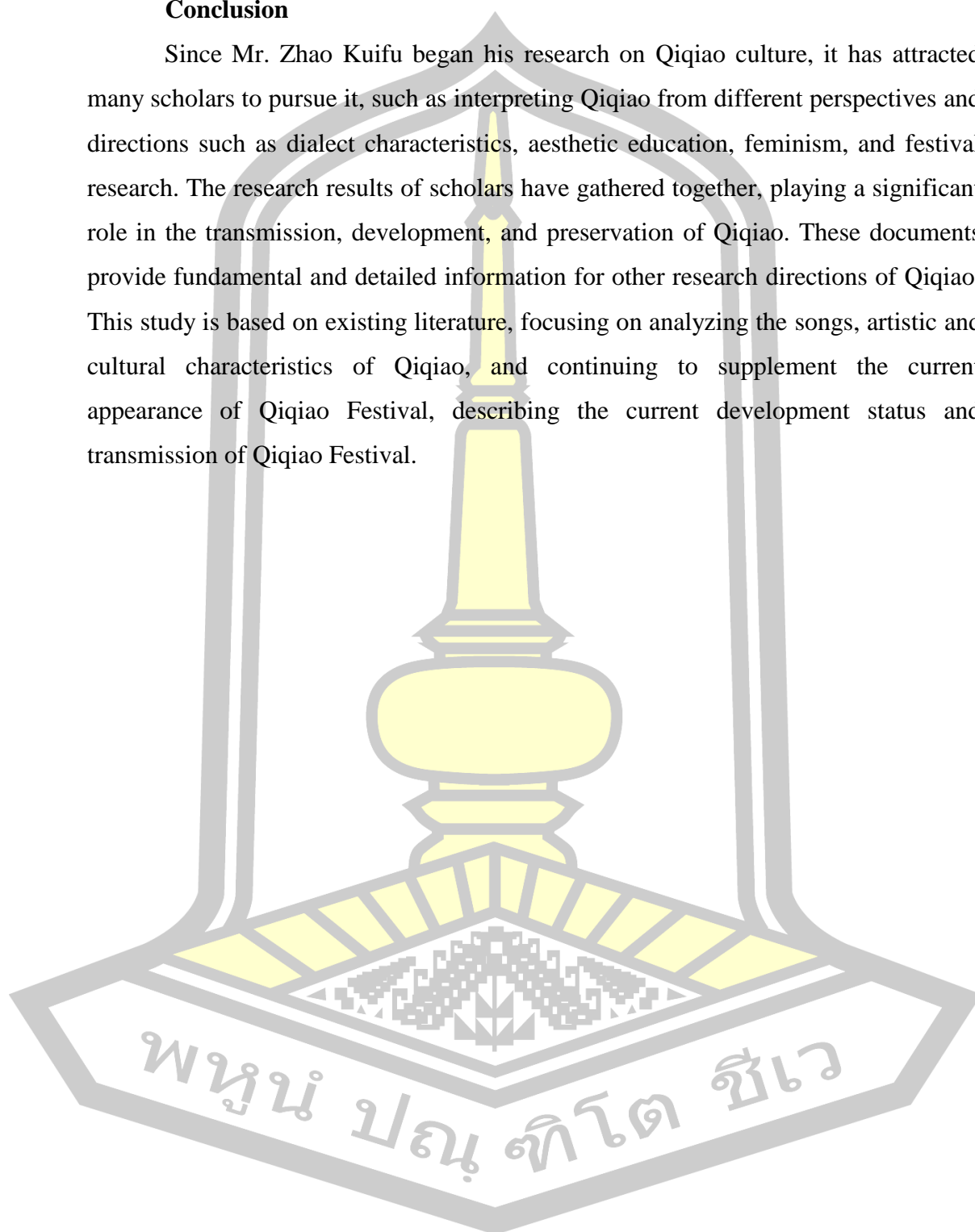
Li, F. M. (2012) “Comparative Study of Qing Dynasty Women’s Folk Songs and Pre-Republic Qiqiao Songs” compared the background, content, protagonists, and artistic value of Qing Dynasty women’s folk songs and pre-republic Qiqiao songs.

Song, H. J. (2014) “Ballads and Emotions - From the Perspective of Emotional Anthropology, the Qiqiao Song of Xihe county” starts from the perspective of emotional anthropology, and believes that the Qiqiao Song of Xihe county contains the collective and individual emotions of the local people. Combined with practical theory, the author points out that the changes in the Qiqiao Song of Xihe county are closely related to the decisions and choices of the Qiqiao subject itself.

Through the above sorting, it can be seen that the Qiqiao Festival holds an important position in traditional Chinese culture, with a profound historical origin and rich cultural connotations. The modern academic community has provided theoretical support and practical guidance for the preservation and transmission of the Qiqiao Festival through research from multiple perspectives and disciplines.

Conclusion

Since Mr. Zhao Kuifu began his research on Qiqiao culture, it has attracted many scholars to pursue it, such as interpreting Qiqiao from different perspectives and directions such as dialect characteristics, aesthetic education, feminism, and festival research. The research results of scholars have gathered together, playing a significant role in the transmission, development, and preservation of Qiqiao. These documents provide fundamental and detailed information for other research directions of Qiqiao. This study is based on existing literature, focusing on analyzing the songs, artistic and cultural characteristics of Qiqiao, and continuing to supplement the current appearance of Qiqiao Festival, describing the current development status and transmission of Qiqiao Festival.



CHAPTER III

Research Methodology

This chapter outlines the research methodology employed in the study, which periods in Gansu includes the criteria for selecting the study area and participants, as well as the process of developing the questionnaire and conducting interviews.

1. Research Scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the songs
 - 2.4 Research tools
 - 2.5 Data collection
 - 2.6 Data management
 - 2.7 Data analysis
 - 2.8 Data presentation

1. Research Scope

1.1 Scope of content

This research conclude the history and development, analyze the characteristic of the formal structure, structural pitch progression, relationship between lyric and melodic phrase, mode of Qiqiao songs, and through field work to understand the current situation of the transmission and preservation of Qiqiao songs, discovery the dilemma in the transmission and preservation of Qiqiao songs, and propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

1.2 Scope of time

The researcher was study From July 2022 to July 2023.

2. Research Process

The researcher collected related data, organized, and start a random interview after reading, sorting out and absorbing materials to draw up a collection plan. Every year, the Qiqiao Festival is hold on the night of June 30th to the night of 7th of July. In order to ensure the success of the gathering as much as possible, it is necessary to make full preparations.

2.1 Selection of research site

1) Gansu Province, China



Figure 11. Map of Xihe county, Gansu Province, China

From: https://commons.wikimedia.org/wiki/File:Gansu_in_China.svg?uselang

2) Longnan city Gansu Province, China

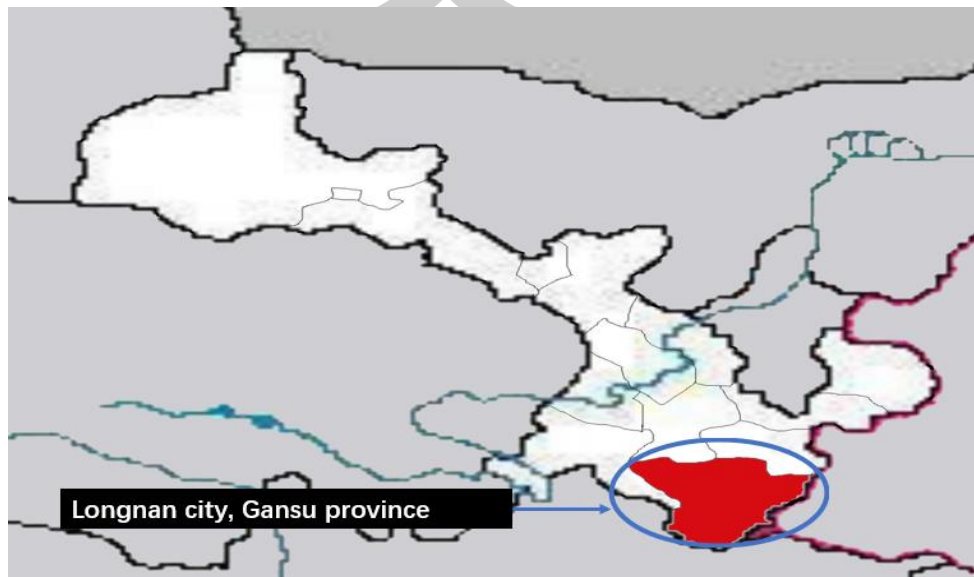


Figure 12. Map of Longnan city, Gansu Province, China
From: <https://commons.wikimedia.org/wiki/File:Longnan.png>

3) Xihe county, Longnan city Gansu Province

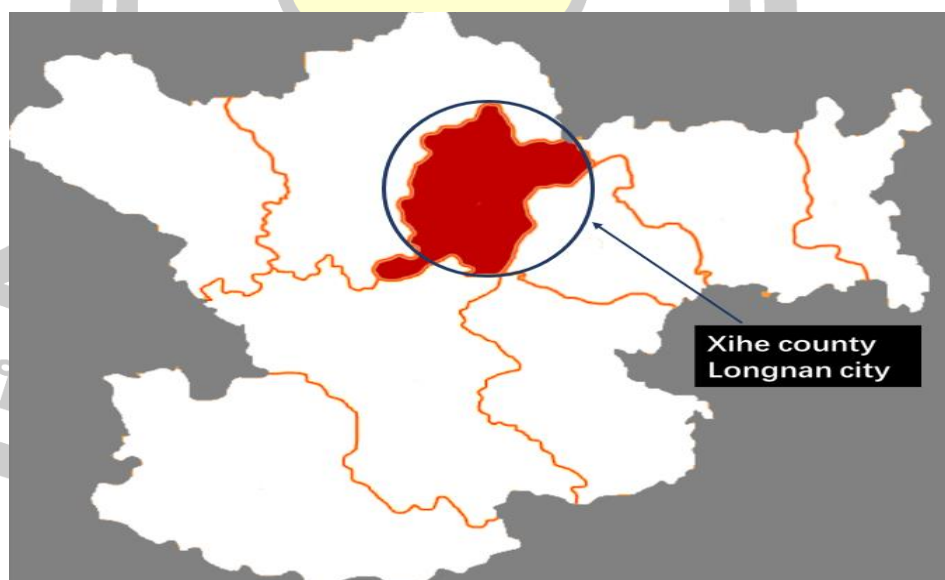


Figure 12. Map of Xihe county, Gansu Province, China
From: <https://commons.wikimedia.org/wiki/File:ChinaLongnanXihe.png>

2.2 Select of key informants

Based on the research objectives, the researcher selected four groups of people as the interviewees in the field research. They are: scholar informants, key informants, casual informants, and general informants. The following selected criteria and selected personnel will be presented.

Scholar informant

The criteria for the selecting of first group scholar informants are:

- 1) They are native who has lived and grownup in Xihe county.
- 2) They are experts or scholars engaged in Qiqiao research for many years.
- 3) They are have knowledge of the history and development of the Qiqiao songs.
- 4) They are understand the transmission and preservation Qiqiao songs.
- 5) They are have many information documents on the study Qiqiao.
- 6) They are an expert or scholar in the field
- 7) They are over 70 years old

Based on the selection criteria mentioned above, the main sources of information that I have chosen are following Scholar informants:

Kedong Yang

Who is male, 86 years old, came from Xihe County, Gansu Province. Member of the Chinese Folklore Society and Director of the Gansu Qiqiao Culture Research Association. Researcher at Longnan Cultural and Historical Research Center. The publication of the Qiu Chi Qiqiao Folk Customs Record provides reliable written materials for Xihe County being awarded the “Hometown of Chinese Qiqiao Culture” and Xihe Qiqiao Festival being included in the national intangible cultural preservation list.



Figure 13. Yang Kedong

Source: Researcher (fieldwork in July 2022)

Key informant

The criteria for the selecting are:

- 1) They are native who has lived and grownup in Xihe county.
- 2) They are knows the culture development of the Qiqiao.
- 3) They are the representative Inheritor of National Intangible Cultural Heritage projects announced by the Ministry of Culture of China -- national representative Inheritors of the Xihe county Qiqiao festival.
- 4) They are older and has years of experience in participating in or organizing Qiqiao.

Based on the selection criteria mentioned above, the main sources of information that I have chosen casual informant follow as:

Xi Lanlan

Inheritor of National Intangible Cultural Heritage. Who is female, 55 years old, came from Xihe County, Gansu Province, is the leader of Qiqiao in Jiangxi Village, Xihe County, She has been involved in local Qiqiao ceremonies since childhood, skilled in noodle frying, and proficient in Qiqiao ceremonies.



Figure 14. Inheritor of National Intangible Cultural Heritage: Xi Lanlan

Source: Researcher (fieldwork in July 2022)

General informant

- 1) They are native who has lived and grownup in Xihe county.
- 2) They knows and is familiar with Qiqiao festival and Qiqiao ceremonies
- 3) They has organized or participated in the Qiqiao Festival ceremony for several consecutive years,
- 4) They has some research on the Qiqiao Festival in the local area.
- 5) They has a certain degree of influence in the local area

Based on the selection criteria mentioned above, the main sources of information that I have chosen are following three general informants:

Jiang Keshang

Who is male, 57 years old, came from Xihe County, Gansu Province, is the principal of Jiangxi Primary School in Xihe County and the organizer of Jiangxi Village's Qiqiao. He is the husband of Inheritor of National Intangible Cultural Heritage Xi Lanlan. His home is one of the excellent places awarded by the Xihe government to holsting the Qiqiao ceremony.



Figure 15. Jiang Keshang

Source: Researcher (fieldwork in July 2022)

Wang Bao

who is male, 45 years old, came from Xihe County, Gansu Province, The person in charge of the Xihe County Integrated Media Center has been filming Qiqiao ceremonies all year round, managing and operating new media, and making contributions to the promotion of Qiqiao culture.



Figure 16. Wang Bao

Source: Wang Bao (May 2024)

Casual informant

- 1) They are native who has lived and grownup in Xihe county.

2) They are a girl who participated in the Qiqiao Festival ceremony for five consecutive years.

3) They can sing Qiqiao songs and dance Qiqiao dances.

4) They are unmarried girl over 14 years old.

Based on the selection criteria mentioned above, the main sources of information that I have chosen are following two casual informants:



Figure 17. Lv Yao

Source: Researcher (fieldwork in July 2022)

Lv Yao

Who is female, 16 years old, came from Xihe county, Gansu Province, is a local person, participated in the Qiqiao Festival ceremony for five consecutive years.



Figure 18. Liu Rongrong

Source: Researcher (fieldwork in July 2022)

Liu Rongrong

Who is female, came from Xihe County, Gansu Province, is a local person. participated in the Qiqiao Festival ceremony for five consecutive years.

2.3 Selection the songs

The criteria for selecting Songs are:

- 1) It is recommended by key informant during the fieldwork.
- 2) It is representative among Qiqiao Songs.
- 3) It is the Local villages' popular songs.
- 4) It has distinct local characteristics.

Based on the above selection criteria, six songs were selected, including: “Ying Qiao Ge” stands for Ceremonies-Qiao ceremony Song; “Qiao Niang Niang Jiao Wo Xiu Yi Zhen” stands for Ceremonies-Praise Song; “Tiao Ma Jie Jie” stands for Ceremonies-witchcraft Song; “Po You Po” stands for Entertainment-Entertainment for people and gods Song; “Zheng Yue Li Dong Bing Er Yue Li Xiao” stands for Entertainment-Lifestyle Song. “Shi Xiu” stands for Historical and Political song (see table 2).

Table 2. Selection the songs

Qiqiao Songs		
	Type	Songs
Ceremonies	Qiao ceremony	“Ying Qiao Ge” (Welcoming Queen Qiao)
	Songs of praise	“Qiao Niang Niang Jiao Wo Xiu Yi Zhen” (Queen Qiao taught me needlework)
	Witchcraft	“Tiao Ma Jie Jie” (The song possessed by Sister Ma)
Entertainment	Entertainment for people and gods	“Po You Po” (A local song about noodles)
	Lifestyle	“Zheng Yue Li Dong Bing Er Yue Li Xiao” (12-month solar term songs)
	Historical and Political	“Shi Xiu” (Ten embroidery)

Source: Researcher

2.4 Research tools

The research tools for this research have 2 tools: interviews form and observations form. The process of two tools it same follow as:

- 1) The researcher make the question base on research objective.
- 2) The researcher bring it to my adviser for checking.
- 3) The researcher revise it follow up adviser suggestion.
- 4) The researcher take it to field work

2.5 Data collection

In the process of data collection, the researcher collects data based on the research objectives.

-For objective 1

As for the history and development of Qiqiao, the researcher collected information from literature, documents, and books through observation. In order to understand the information, the researcher searched online for libraries, online bookstores, Google Scholar, and CNKI.

Secondly, the researcher also collected information from field work by interviewing informants, such as experts and scholars in the field of Qiqiao research and Qiqiao participants.

-For objective 2

As for the data for my second research topic, it was mainly collected through observation and interviews.

First of all, observing relevant literature, collecting online literature on the decoration and performance of Qiqiao, and collecting many books related to Qiqiao research.

Secondly in field work, equipment such as cameras, tape recorders, and video recorders were used to interview participants of the Qiao ceremony, record Qiao songs, film the way Qiao songs were performed, and observe the musical characteristics of Qiqiao songs.

Thirdly through interviews with the transmitter, collected the text score pattern score of Qiqiao songs.

-For objective 3

For the data collection of my third research subject, the researcher mainly collected interviews and literature materials, such as interviewing experts and scholars who provided me with data information about the protection and inheritance of Qiao culture, interviewing inheritors who gave me ways and methods to protect and inherit Qiqiao songs, interviewing news media staff who gave me information about the policies and projects currently being implemented to protect and inherit Qiao culture and Qiqiao songs.

2.6 Data management

In the data management, the researcher conducts data management based on the research objectives.

-For Objective 1

The researcher have classified and sorted out the relevant materials about the history and development of Qiqiao. The documents are classified and sorted into two parts: history and development.

The audio recordings the researcher collected during the interview were converted into text and archived according to the above file classification.

-For objective 2

Most of the data the researcher collected about the ritual of Qiqiao and music features are videos, photos, and recordings.

Firstly, the Qiqiao songs were classified, and the video images of Qiqiao songs were also classified.

Secondly, the researcher collected recordings and videos of Qiqiao songs for transcription and professional notation

-For Objective 3

Firstly, the audio recordings the researcher collected in the interview about the protection and transmission of Qiqiao songs in Xihe county were converted into text and sorted according to the content.

Secondly, the information the researcher obtained from the documents on protection and transmission was sorted by content.

2.7 Data analysis

In data analysis, the researcher uses Western music theory to analysis the data based on the result of data management.

-For objective 1, the researcher take the history and development from the data management to analysis by use description analyze.

-For objective 2, the researcher Combining Western music analysis methods and Chinese pentatonic scale analysis methods, analyze the characteristics of “Qiqiao songs”, and focus on analyzing the characteristics of “Qiqiao songs” after applying for intangible cultural heritage.

-For objective 3, the researcher describes and analyzes it. The transmission and preservation Methods of Qiqiao Songs.

2.8 Data presentation

Chapter I: Introduction

Chapter II: Literature Review

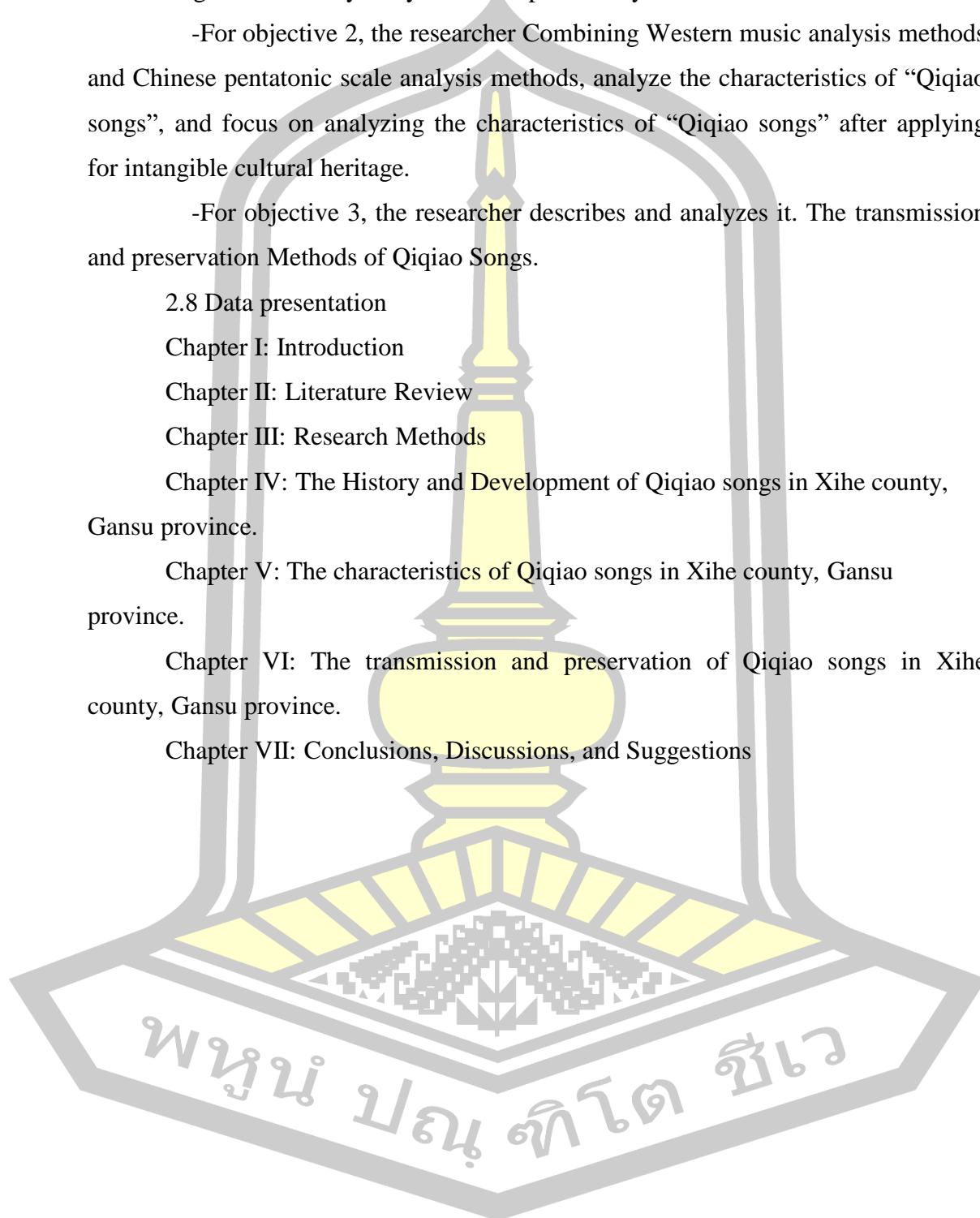
Chapter III: Research Methods

Chapter IV: The History and Development of Qiqiao songs in Xihe county, Gansu province.

Chapter V: The characteristics of Qiqiao songs in Xihe county, Gansu province.

Chapter VI: The transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

Chapter VII: Conclusions, Discussions, and Suggestions



CHAPTER IV

The History and Development of the Qiqiao songs in Xihe county, Gansu province

In this chapter, the following three aspects will be concerned. They are: the origin of Qiqiao; the history stages of Qiqiao, and the development stages of Qiqiao.

1. The original of The Qiqiao song
2. The history stages of the Qiqiao songs
3. The development stages of the Qiqiao songs

1. The Origin of the Qiqiao songs

Regarding the origin of the Qiqiao, there are no detailed historical records. Here, the researcher attempts to discover clues from existing ancient texts through fieldwork, and by repeated argumentation and local legends, describes the origin of the Qiqiao.

1.1 Exploring the Origin of the Legend of Culture related with the Qiqiao

To gain a deeper understanding of the origins of the Qiqiao, researchers traveled to Xihe County, Gansu Province, to interview the tradition bearers. Three perspectives will be presented, coming from Jiang Keshang, Xi Lanlan, and Yang Kedong. Each of them presents their viewpoints from different angles.

The researcher interviewed to the Qiqiao expert Jiang Keshang (Jiang Keshang, 2023, interviewed) about the Origin of Qiqiao. He believes that Qiqiao is related to the worship of the stars. Starry worship once existed widely in ancient China and around the world. The names of ancient Chinese constellations basically came from the ancestors of tribes or ethnic groups, or individuals who made outstanding contributions to economic and social life. Vega was named in honor of Queen Qiao, the object of worship and sacrifice during the Qiqiao.

The researcher interviewed to the Qiqiao expert Xi Lanlan (Xi Lanlan, 2023, interviewed) about the Origin of Qiqiao. She believes that Qiqiao can be traced back to the primitive period when people had maternal worship. In ancient Chinese society, the phenomenon of goddess worship gradually evolved into a cultural symbol of the

Chinese nation's identification and cohesion of ethnic genes and kinship. From Huaxu, Wahuang, Vega, Chang's (the Chinese noon goddess), Queen Mother, Empyrean Fairy, Nuba to Mazu, all embody reproduction, universal love, and harmony Benevolence, sacrifice, cleverness, intelligence, and other qualities are revered by the general public. It is stated that there is a Weaver Girl to the east of the Tianhe River, who is also the granddaughter of the Heavenly Emperor. She weaves silk and labor every year, weaving into cloud brocade heavenly clothes as evidence. However, in the folk legends of the upper reaches of the water in the Western Han Dynasty, Queen Qiao was not only a group belief of women, but also an embodiment of diligence, kindness, beauty, and dexterity.

The researcher interviewed the Qiqiao expert Yang Kedong (Yang, Kedong, 2023, interviewed) about the Origin of Qiqiao. He believes that Qiqiao is related to the Qin people's. It is said that the descendant of Emperor Zhuangxi, a Miao descendant, was named Nü Xiu. Nü Xiu weaved, the Xuan bird fell from its eggs, Nü Xiu swallowed them, and gave birth to a son named Daye. Daye was the ancestor of the Qin people. The legendary ancestor of the Qin people, Nü Xiu, was famous for weaving and passed down to future generations. Because the ancestors of the clan have a mythological story that has been passed down, it became a star name. The legend of the Weaver Girl is related to the Qin ethnic group, and another evidence is that ancient people referred to the Milky Way that separated the Cowherd and the Weaver Girl as Han or Cloud Han or Heavenly Han. Han also refers to the Western Han River, which is the geographical location where the Qiqiao activity occurred, and using Han as the name of Tianhe is clearly a legacy of Qin culture. Supports the connection between Qiqiao culture and Qin culture are also supported.

The above views are all reasonable, from the perspective of the Qiqiao belief in the Goddess of Vega, the Qiqiao custom has a long history and is related to the legend of the Qin people. The deity believed in was cultivated by the ancestor of the Qin people, and the place of occurrence is the same as the birthplace of the Qin people, which is the upper reaches of the Western Han River. From this, it can be inferred that the custom of Qiqiao festival for good luck has been passed down for thousands of years with the cultural heritage of Qin. The pre-Qin period was the incubation period of Qiqiao culture.

1.2 The origin of Qiao songs and Witchcraft-Song and dance of witchery ceremony in the Pre Qin-Stage (221BC)

The belief in Qiqiao is one of the many folk beliefs. Folk belief is an extremely complex religious form, referring to religious beliefs that are widely popular among people of various ethnic groups and have obvious national and local characteristics (Song, Z. L. 1990). The most basic form of folk belief is witchcraft, which originated in the early matrilineal clan society and had a glorious history in prehistoric and slave era. It is related to production, life, etc. Customs are closely related to ancient and ancient religions. The custom of deity possession is the most mysterious part of world historical and cultural phenomena, which emerged as early as the mid matrilineal clan society, and its oldest form is the jumping god. Xihe county was an area where our ancestors lived earlier, and natural phenomena that could not be explained during human ignorance were believed to be the will of the gods, which gave rise to sacrificial rituals to please the gods. The people who communicated with the gods were called witches. The ancient cultural sites excavated in Xihe county, such as Ningjiazhuang and Xiyuping, belong to the categories of Yangshao culture, Qijia culture, and Siwa culture. The image of a wizard on a pottery basin with a painted human face pattern in the Yangshao culture is closely related to the primitive wizard culture. The Di Qiang ethnic group, which once thrived on this land, still retains customs closely related to the Wu Nuo culture from their descendants, such as the Chi Ge day of the Longnan city Baima Tibetan and the Nuo Mian dance of the Dangchang Tibetan, all of which have rich characteristics of Di Qiang culture. The ritual of Dancing Ma Sister in Qiqiao also has similar characteristics. They all include imitative song and dance performances and religious rituals with faith.

The land in the upper reaches of the Western Han River nurtured the brilliant light of human civilization. As early as ancient times, it was one of the places where humans thrived and thrived. The civilization established here has been passed down from generation to generation. It was also the birthplace of the Qin people and the origin of the Di Qiang ethnic group. From a geographical perspective, Xihe County belongs to Longnan City, located at the junction of the Tibetan Yi Corridor and the Longxi Corridor, and is situated in a transitional zone of multi-ethnic settlements. The

intermarriage and mixed living of ethnic groups such as Di and Qiang with Han have formed a trend of ethnic integration in this area. Ethnic integration is also an inevitable result of historical changes, and behind it comes a series of changes in people's way of life, personality, and character, as well as mutual influence and interaction among different ethnic groups. The collision between different ethnic groups inevitably leads to cultural exchange, and the infiltration and integration of culture nourishes the diversity of local culture. Therefore, the music and dance style of the Qiqiao custom not only has graceful melodies but also bold rhythms.

2. The history stages of the Qiqiao songs

Change is a constant factor in human existence. The ancient Qiqiao of Xihe County have evolved over time, influenced by various factors throughout history, and have shown different developments at different times. Researcher have summarized the historical phenomena of each stage of Qiqiao. The following discussion will cover three stages: Formation stage (221BC-589AD), Progressive stage (590AD-1279AD), Maturation stage (1280AD-1925AD).



Figure 19. The Three Historical Stages of Qiqiao

Source: Researcher



Table 3. History and Changes of Qiqiao at Different Stages

Stage	Ceremony Changes	Qiqiao Songs Changes
Formation stage	Added sacrificial procedures and entertainment methods, such as threading seven-hole needles, worshiping the moon, needlework competitions, and setting out fruits and melons are displayed to offer sacrifices to “Queen Qiao”.	Maintained the integration of singing, music, and dance in sacrificial activities, primarily featuring Qiqiao songs and dance with shamanistic elements.
Progressive stage	The rituals and content of the Qiqiao Festival became increasingly rich, with festival activities lasting seven days, featuring daily singing, dancing, and sacrificial ceremonies.	Continuing the style of integrating song, music, and dance, adding entertainment Qiqiao songs
Maturation stage	The Qiqiao Festival evolved into a general festival celebrated by all. Customs such as “Qiao divination”, where girls would observe the patterns made by needle shadows in water, were recorded.	The Qiqiao Song continues the Qiqiao ritual and entertainment categories

Source: Researcher

From Table 3, we can clearly observe the historical phenomena that have occurred in every stage of the “verifiable historical process” of Qiqiao from about 221 BC to 1925 AD.

2.1 Formation stage (221BC-589AD)

2.1.1 The Qiqiao in the Han Dynasty (221BC-220AD)

The Qiqiao, from legend to festival, first appeared in Volume 1 of the “Miscellaneous Records of the Western Capital”: *On the seventh night of the seventh lunar month every year, women thread seven-hole needles with five colored threads under the moonlight* Ge, H. (2006). This is a very difficult activity, as the moonlight is weak, the pinholes are extremely thin, and it is also affected by the wind, making it difficult to pass through. Those who pass through successfully will be praised by sisters. Ge, H. (2006). The so-called colorful women, also known as palace maids, are young women who come from the folk and live in groups, Therefore, the girls joining the Qiqiao Festival on this day. It can be seen as a nostalgia for the life of folk daughters, expressing to some extent the longing for their hometown. It can be

confirmed that the custom of threading needles and Qiqiao festival for skill on Qixi existed in the court during the Western Han Dynasty. (Zhao, K. F. 2011).

Researchers conducted field research in Jiangxi Town, Xihe County and observed that young girls were threading needles and thread in front of candles (see Figure 21).



Figure 20. The girls put on needles and thread in front of the candles
Source: Researcher (fieldwork in July 2022)

The Qiqiao custom of Chang'an Imperial Palace in the Western Han Dynasty (202 BC-8 AD) reflects the folk Qixi custom. But the palace also has its taboos and regulations, and it is obvious that palace maids cannot hold festive activities with the theme of celebrating young men and women's gatherings. Except for the emperor and eunuchs who were castrated, all the inner palaces were women. A large number of young women in the harem are detached from normal human life, lacking in marital love and family happiness. The emperor has plenty of money, so he has launched a large-scale Qiqiao festival for cleverness activity, turning the Qixi Festival into a festival of competing needlework handicrafts and playing tricks. The situation of aristocratic and scholarly families was similar to that of the imperial palace, and they also followed suit, thus becoming a custom. The literati mainly described the situation in the upper-class society, which gradually became a common social custom. In the Western Han Dynasty (202 BC-8 AD), the stone statues of the

Weaver Maid and the Morning Glory on the Kunming Lake proved the popularity of the legend of the Cowherd and the Weaver Maid and the custom of Qixi. The custom of Qiqiao festival for skill in the Han Dynasty (25AD-220AD) continued the tradition of female subjects and colorful thread threading in the court during the Spring and Autumn and Warring States periods, but added the custom of skillful needlework at night. To prevent clothing and books from becoming moldy and infested by insects, the customs of exposing clothes and drying books have also emerged in later generations.

There are songs and dances in the ceremony of Qixi Festival. As for when it started, it is still difficult to determine. This can be seen as a slight influence on the folk custom of stepping songs in the Han Dynasty court. The third volume of “Miscellaneous Records of Xijing states” : Ge,H. (2006)

When was in the palace, frequently sing and dance, competing to wear various strange costumes to celebrate those beautiful times. On October 15th, everyone went to the Lingnu Temple together to worship the immortals with pigs, millet, and others, played the flute and struck the building, and sang the Song of the Upper Spirit. Then they embraced each other's arms, beat the rhythm with their feet on the ground, and sang the song Red Phoenix Comes. This is the custom of Wu Zhu. On the seventh day of the seventh month, came to listen to the music of Baizichi's wife in the Kingdom of Khotan. After the music is played, it is tied together with colorful silk threads, which everyone calls connecting ribbons. (Ge, H. 2006)

It seems that Qixi festival women have singing and dancing activities, which originated in the Han Dynasty (25AD-220AD). The researchers captured footage of girls have “building a bridge with wrist straps” to welcome Queen Qiao to the mortal world while working in the fields of Xihe County (see Figure 22).



Figure 21. The girls perform “building a bridge with wrist straps” and singing “Ying Qiao Ge” in Qiqiao Cultural Square in Xihe County
Source: Researcher (fieldwork in July 2022)

2.1.2 The Qiqiao in the Wei and Jin Dynasty (220AD-589AD)

The reason of the Qixi Festival in Xihe county Longnan city, Gansu province called the Qiqiao Festival is that the transmission of royal power in the Wei, Jin, and Southern and Northern dynasties (220AD-589AD) was through abdication, reflecting the filial piety of following the will of the father. The story of Cowherd and Weaver Girl is a resistance to the feudal hierarchical system, and even dares to argue with the Queen Mother, depicting the characters' struggle with fate. The theme of this story is contrary to the social atmosphere that the ruling class wants to advocate, so Therefore, what has been passed down locally Qixi. The meaning is to deliberately alienate love and focus on advocating the ingenuity of weaving girls. (Liu, X. R. 2019).

During the Wei and Jin dynasties (220AD-420AD), the content of the Qiqiao Festival gradually diversified. It is mentioned in the "Feng Tu Ji" of the Jin Dynasty (265AD-420AD) that: *“On the seventh day of July, the Weaver Maid will cross the Tianhe River on the Qixi Festival, making the Wild sparrow a bridge”* (Zhou, C. 1894). This is closely related to the “building a bridge with wrist straps” ceremony of Qiqiao in Xihe County, where researchers discovered a Qiqiao song called “Ye Que Ge” during field investigations, which contains lyrics about magpies.

*Wild sparrow, wild sparrow, carry my Queen Qiao across the river.
 Riding a white horse, holding a yellow umbrella,
 I send my Queen Qiao up to the heavens.
 Queen Qiao reaches the river's far side,
 Tonight she'll meet the Cowherd's gaze.
 On the seventh day of the seventh month,
 In the heavens, the Cowherd reunites with the Weaver Girl.*

In addition, during the Wei, Jin and Southern and Northern Dynasties (220 AD-589 AD), the participation group of the Qiqiao Festival custom gradually turned from the court to the folk. “Morality, words, appearance, and needlework” became the criteria for men to choose their wives. The needlework was highly valued by women in waiting boudoirs, so they worshiped the weaving girls on Qiqiao night to pray for textile technology (Li, J., Shi, S., & Xu, Y. 2023).

2.2 Progressive stage (590AD-1278AD)

2.2.1 The Qiqiao in the Sui and Tang Dynasty (590AD-907AD)

During the Tang Dynasty, the custom of the Qiqiao became even more prevalent “Qixi”, sung by the ancestors of the Tang Dynasty, said: Ge, H. (2006)

“Married daughters should worship the Weaver Girl and express their wishes to her; Then, play a game of threading needles into the moon and throwing needles into the water with your close friend, to see who first passes the thread through the needle and who has the embroidery needle on the water surface that does not sink to the bottom, and who gains the best luck and cleverness; Afterwards, in the night breeze, they hid under the grape trellis, hoping to hear the love words of the Cowherd and the Weaver Girl, and hoping to receive the blessings of marriage; They will also catch a spider and keep it in a small box. The next morning, when they open the box, they will compare who has the most happy spiders spinning silk and weaving webs, indicating who has the most luck”. Ge, H. (2006)

The customs of threading needles and paying respects to the moon are all mentioned. Quan Deyu was from Tianshui city Lueyang (now Qin'an city, Gansu province) and seems to have a special feeling about it. At that time, Quan Deyu was a high-ranking official in Chang'an. The description of threading needles on the upper floors here naturally reflected the situation of aristocratic households, because women were mostly upstairs and took the meaning of the moon from a high place, while people generally held

various activities on the open ground. Quan Deyu repeatedly wrote about the Qixi Festival and the scenes of women and girls at home celebrating the Qixi Festival should be a review of the life and past memories of his hometown.

After the An Shi Rebellion in the Tang Dynasty (618AD-907AD), Du Fu lived in Qinzhou (now Tianshui city, Gansu province) and wrote a poem “Tianhe” mentions that the Tianhe River turns clearly in the autumn, and that Niu Nu crosses every year, and there is no wind and waves, which should also be written for the Qiqiao, reflecting the situation that Qiqiao is valued in Qinzhou area. Later, he wrote Cowherd and Weaver Girl in Kuizhou, describing the local customs of the Qiqiao Festival (Du, F.2016):

*“People in the world are also praying for cleverness for its appearance,
Even teenagers are running around cheering and cheering.
Each one follows their own prosperity and frugality to offer sacrifices,
From the poor people to the nobles and nobles.
The chef in the palace is busy preparing sacrifices,
Women wearing jade on their waists also walked out of the inner room and into
the courtyard.
Women all over the world will expose their clothes to the sun during the day,
At night, dressed in formal attire, praying for skill from the gods under the wind
and moon.”* (Du, F.2016)

It can be seen that almost every families celebrate the Qiqiao Festival according to their own family conditions, no matter they rich or not, and children run around the market, very lively. From the extensive poetry and prose works of the Tang Dynasty (618AD-907AD), it can be seen that the Tang Dynasty's request for the Qiqiao Festival was similar to that of the Han, Wei, and Six Dynasties period. Firstly, it was to display fruits and vegetables to worship the Weaver Girl and thread needles to request skill. Secondly, it was to search for webs on the weaving machine, fruits and vegetables, and flowers and plants to get good luck. It can be said that various contents of Qiqiao customs are related to people's lives. It is said in the article that place melon and fruit in court and the whole family get together, which shows the characteristics of the Qiqiao as a farmer's festival. Using the web of as a symbol, show the involvement of children. It can also be seen from this that the custom of Qiqiao was popularized at that time.

During the Tang and Song dynasties(618AD-1278AD), the Qiqiao customs were unprecedentedly prosperous. In the compilation of “The Drunken Weng Talks” Luo, Y. (1957), it was mentioned that Qiqiao items were bought and sold on the streets. Since July 1st, the roads have been blocked, and it was not until the evening of July 7th that the Qiqiao Festival in the capital was evacuated. Not only was the Qiqiao Festival unprecedentedly prosperous, but there was also a market selling Qiqiao items. It can be seen that during the Tang and Song dynasties, the ritual and content of Qiqiao became increasingly rich, and the festival activities lasted for seven days, with daily singing, dancing, and sacrificial activities, presenting a noisy scene. The duration of the current Qiqiao Festival in Xihe county, which lasts for 7 days and 8 nights (see Table 4), is exactly the same.

Table 4. Qiqiao in Xihe county Ceremony Procedure Table

Time (lunar)	Names		
	Category	Part	step
30th June Evening	Bless	Welcoming Queen Qiao	Hand in hand for Queen Qiao
			Welcoming Queen Qiao
1 July	Honor	Sacrificing	Strive to light the first license
2-6 th July			Mutual visits
Afternoon on 7 th July			Holding dinner party
Afternoon on 7 th July			Sitting down and have a delicious meal
Morning 7 th on July	Enquire	Divination	Welcoming Queen Qiao And water
Evening 7 th on July			Enquire with flower
			Enquire wit needlework
Evening on 2-7 th July			Sister Ma dancing ceremony
Evening 7 th on July	Farewell	Farewelling the Queen Qiao	

Source: Researcher

This custom has been passed down to future generations for a long time. The second part of “Mulan Hua man Qixi” by Lü Weilao in the Southern Song

Dynasty describes the singing and dancing of the folk Qixi Festival at that time: (Lü, W. L. n.d.)

“Every household competes to appreciate the colorful velvet, crossing the shadow of the osmanthus tree and lying drunk in the flowing clouds.

The sleeves of the dance gradually swayed like a fairy phoenix, the singing intertwined with the phoenix, and the shadows of the hairpin intertwined with each other.

How can we have the heart to scatter the morning glory on the slanting river while enjoying the feast together in the world.

Don't waste the candles on the west tower, let's welcome the dawn together.” (Lü, W. L. n.d.)

It can be seen from the phrase dancing sleeves and flipping phoenixes, singing with phoenix embellishments that it was a time of dancing and singing. This is similar to the fact that researchers found in field investigations that the ritual of Qiqiao in Xihe County has always been accompanied by singing and dancing, which is exactly the same.

2.3 Maturation stage (1280AD-1925AD)

During the Ming and Qing dynasties(1368AD-1912AD), Qiqiao gradually became a general festival. In the book “Di Jing Sui Shi Ji Sheng” written by Pan Rongbi during the Ming and Qing dynasties, there is a record of Qiqiao customs: *“Young girls use a bowl of water to expose themselves to the sun, each throwing a small needle, floating on the surface of the water, slowly observing the shadow of the sun at the bottom of the water, or scattered like flowers, moving like clouds”* (Pan, R. B. 1981). It detailed records of the “Qiao divination”(卜巧) customs at that time. This is closely related to the most important form of divination during the Qiqiao Festival in Xihe County, known as “Casting sprouts for divining”(照瓣卜巧). This beautiful and crucial ritual is a collective divination to determine whether one has been granted dexterity by Queen Qiao. During field research in Xihe County, it was observed that during this ritual, girls pluck bean sprouts and flower petals, placing them piece by piece into a bowl. Under the light, the bean sprouts and petals float on the water's surface, and due to the refraction of light, they cast different shadow patterns on the bottom of the bowl. Guided by elders, the girls analyze and interpret the metaphorical

meanings of the shadow patterns at the bottom of their bowls, seeking to divine the dexterity, fortunes, or misfortunes bestowed upon them by Queen Qiao (see Figure 23).



Figure 22. The girls perform the “Casting sprouts for divining” in Qiqiao Cultural Square in Xihe County

Source: Researcher (fieldwork in July 2022)

In conclusion, from the formation stage to the progressive stage, the Qiqiao evolved from a court tradition to a folk celebration. Its customs developed from simple needle-threading to more complex social activities. The Qiqiao not only became a way for women to seek dexterity and marital happiness but also became a festival primarily participated in by women. From the progressive stage to the maturation stage, the celebration forms of the Qiqiao became more diverse, including needle-threading games, listening to the love stories of the Cowherd and the Weaver Girl, observing spiders weaving webs, and divination rituals such as “Casting sprouts for divining”. These customs underwent some changes, with some continuing to the present day, reflecting regional characteristics. Overall, these influences enriched and developed the content of the Qiqiao.

3. The development stages of the Qiqiao songs

The Qiqiao festival, a traditional Chinese celebration deeply rooted in cultural history, has undergone significant transformations over the decades, reflecting the changing social fabric and values of its community. Researcher have summarized the changes of each stage of Qiqiao's development. The following discussion will cover four stages: Prosperity stage (1926AD-1948AD), Interruption stage (1949AD-1979AD), Recovery stage (1980AD-2005AD), Revival stage (2006AD-2023AD).

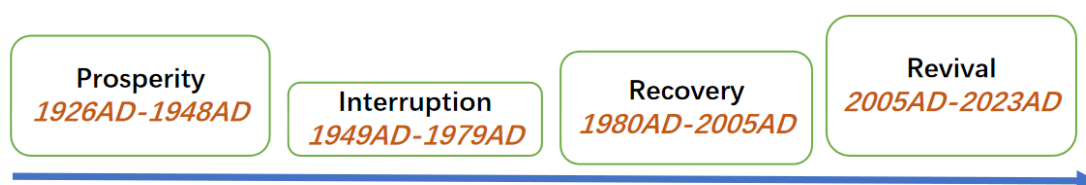


Figure 23. The Four Development Stage of Qiqiao

Source: Researcher

Table 5. Development and Changes of Qiqiao at Different Stages

Stage	Ceremony Changes	Qiqiao Songs Changes
Prosperity stage	To continue the previous Qiqiao customs, specialized written records began to emerge. The main participants were unmarried girls aged 12 to 16.	Political songs emerged, using the tunes of Qiqiao songs with new lyrics spontaneously composed.
Interruption stage	The scale, location, and time of the Qqiao activities became smaller, and the mutual visit (拜巧) segment was omitted.	The number of Qiqiao songs melodies decreased.
Recovery stage	The Qiqiao rituals were simplified due to the social environment but continued to be passed down through oral tradition and mentorship. After 1980, any unmarried women, regardless of age, were eligible to participate. In 1990, married women without children began participating in Qiqiao activities. By 1995, there were separate teams for unmarried girls and married women participating in the Qqiao.	Only five or six melodies have been carried forward. The Qiqiao songs maintain a dignified musical style, are full of charm, carry a strong sense of mystery, and are performed with subtlety and great restraint.

Stage	Ceremony Changes	Qiqiao Songs Changes
Revival stage	In 2006, the application for national intangible cultural heritage status reignited the Qiqiao, leading to the formation of Qiqiao teams including elderly women. Affected by the impact of modern civilization, the government officially intervened and standardized several key rituals within the Qiqiao ceremony	The melodies remained unchanged, but the singing pace quickened, making the songs more lively and cheerful, with less solemn and mysterious elements. Singing became more about completing the ritual procedures.

Source: Researcher

From Table 5, we can clearly observe the changes that have occurred in Qiqiao at each stage of the “verifiable historical process”, approximately from the 19326AD to the 21st century.

2.1 Prosperity stage (1926AD-1948AD)

Qiqiao has always demonstrated its strong vitality from early beliefs to festival customs). In modern China, Qiqiao no longer had poetry and historical records embedded in it, but began to have specialized records. As a result, we shifted from ancient books to specialized records of Qiqiao songs, further exploring Qiqiao.

2.1.1 Initial Records of Qiqiao lyrics (1926AD-1935AD)

The earliest records that the researcher can retrieve about the Qiqiao songs are the Qiqiao songs, which was circulated in the eastern part of Central Shaanxi region before 1926, included in Zong Ming'an's Annotations to Shaanxi Modern Songs, as well as the Qiao songs selected from the Folk Literature Works (Volume 1) compiled by the folk literature textbook compilation group of higher education institutions and included in the 1929 Taishan Songs Collection. The Qiao songs included by Zong Ming'an is accompanied by original annotations written by people before the 15th year of the Republic of China (1926). The original note states:

“On the seventh day of the seventh lunar month every year in rural customs, women gather grass to become human beings. Grassmen are asked to wear women's clothing, wear women's crowns, and serve tables with aged oil, water, and tea.

Three firecrackers sound, and the lights and candles are all bright. First, trim the ends of your daughter's hair and measure them with a ruler to see how much longer they have grown compared to last year. Then, all the children held bean sprouts and gathered them before the case. First kneel and then walk around the table, murmuring this song three times in your mouth, and then kneel again. Start, fold the bean sprouts and throw them into the water bowl. Looking at the sprouts in front of the lamp, do they look like scissors? Like a ruler? Or is it like embroidered bags? Repeatedly doing so is called praying for good luck.” (Zong, M.A.2007)

Zong Ming'an also mentioned in the annotation that in the late 1970s, he lived in Dali County in the eastern part of Guanzhong for several years. At that time, on July 7th every year, the villagers still held praying for good luck activities according to the old customs. Although the ceremony was much simpler than recorded, it was still essential to have fruits, vegetables, and fruits in the courtyard. The Qiao songs in the “Taishan Songs” Collection in 1929 also mentions that: Qiao songs is a song that asks for flexible hands, good looks, kind hearts, beautiful faces (Chen, Y. Z. 1929). It can be seen that Qiao songs as emerged in the folk and is sung in the mouths of girls, becoming a spokesperson for their voices. This has not changed much from ancient times to the present. (Li, F. M. 2012)

2.1.2 The monograph on Qiqiao Song appeared in 1936AD

In ancient times, Qiao songs were mainly used for sacrificial ceremonies and entertainment. With the changing times, Qiqiao songs still retained their original melody during this stage. People would spontaneously create new lyrics based on their own experiences, apply the melody of Qiqiao songs, and sing the new songs to express emotions. This process not only inherits and develops Qiqiao, but also increases the historical value and function of Qiqiao songs.

The Qiqiao Festival has always been in a dynamic development of history, with new lyrics added every year based on major events that occurred that year. To a certain extent, it has the function of recording history and storing historical memories. Mr. Zhao Zixian, the father of Zhao Kuifu, recognized the important function of Qiao songs. In 1936, he mobilized students to collect the Qiao songs that were circulated in various villages and towns in Xihe, and compiled them into Qiao songs, which became the prototype of Professor Zhao Kuifu's later editing and publishing work

titled Xihe Qiao songs. The main text and appendix of Qiqiao Lyrics include 22 political news Qiqiao Lyrics that reflect the history of the West before the 1940s. It imitates the arrangement of the Book of Songs and is divided into three parts: Wind, Elegance, and Ode. Those who reflect the marriage and social customs of men and women are called wind; Those who are involved in current affairs news and singing legendary stories are called elegant; It is used for praying for cleverness rituals and praising the the Queen Qiao lady, known as Song. If we connect the content of these 22 Qiao songs with the history recorded in Zhu Xiuzi's Revised Xihe County Annals and the Xihe County Annals Compilation Committee's Xihe County Annals in the 36th year of the Republic of China, we will find that Xihe Qiao songs is a true portrayal of Xihe's history before the 1930s and 1940s. Compared to the records in the local county annals, the Xihe Qiao songs preserves many precious historical details. It presents some major events vividly and vividly before us. At the same time, we can also see the understanding of the general public at that time and experience their emotions and feelings. It can be said that The Song of Xihe Qiqiao is a mirror for us to understand the political changes in Xihe. (Li, F. M. 2017)

Before the modern times, the record of the praying custom and songs mainly depended on written records, and the traces of Qiqiao were found in historical records and poems. Thanks to the contributions of Zhao and his son, we have a book dedicated to recording the songs of praying for skill, which provides valuable information for us to understand the history of Xihe county and even Longnan city before the 1936. And let us understand that the development of Qiqiao in Xihe county has always been in the process of transmission adhering to the original Qiqiao customs, which are relatively fixed and have little change, but keep up with the times and record current events, constantly using Qiao songs to record life and express emotions. Perhaps it is precisely because Qiqiao is closely related to the lives of ordinary people, and can dynamically develop in the long river of history that its life has always been full of vitality.

The following is a transcript of a Qiqiao song titled “Shi Xiu”, recorded by the researcher during field research historical and political Song:

Queen Qiao teaches me to embroider one stitch, embroidering the Tian An Men in Beijing, where the red flag waves high, and Xi Jinping stands to speak.

Queen Qiao teaches me to embroider two stitches, embroidering the misty skies over Beijing, where the central government shines like the red sun, illuminating all the people of the world.

Queen Qiao teaches me to embroider three stitches, in the mountains and gardens where peach and apricot flowers bloom red, bees come to smell the flower cores.

Queen Qiao teaches me to embroider four stitches, in the cool April weather, the crops sprout green and lush.

Queen Qiao teaches me to embroider five stitches, in May when the pea flowers are red, they grow well, just like our good leaders.

Queen Qiao teaches me to embroider six stitches, in the hot June weather, sweat makes it hard to hold the embroidery needle.

Queen Qiao teaches me to embroider seven stitches, embroidering the Cowherd descending from the sky, the meeting of the Cowherd and the Weaver Girl, waiting for me to descend next year.

Queen Qiao teaches me to embroider eight stitches, embroidering the Guanyin of the Southern Sea, flowers blooming as if gods were among mortals, Bodhisattva benefiting all beings.

Queen Qiao teaches me to embroider nine stitches, the lotus blooms red, red petals and large leaves, Xi Jinping speaks from Beijing.

Queen Qiao teaches me to embroider ten stitches, embroidering my journey to Beijing, strolling through Beijing, Xi Jinping standing and speaking.

Queen Qiao descends from the clouds, I invite Queen Qiao down to the mortal world."

The researcher conducted an interview with informant Yang Kedong and Xi Lanlan, he mentioned: "Before 1949, the strict age limit for participating in the Qiqiao activity was unmarried women aged 12-16. Girls under the age of ten were generally not allowed to become formal team members and only participated in the activity without any suggestions or speaking rights". (Yang Kedong, Xi Lanlan, 2022, interviewed)

2.2 Interruption stage (1949AD-1979AD)

From 1949AD to 1961AD, the local government regarded Qiqiao as a “superstitious activity” and banned it. Then came the “Cultural Revolution” from 1966 to 1976. Due to social background and historical reasons, the Qiqiao festival could not be carried out normally, and this traditional custom of Qiqiao was interrupted. During this stage, social atmosphere was tense, traditional culture was severely suppressed and excluded, and Qiqiao were also affected as a result. The researcher conduct an interview with informant Yang kedong, he mentioned: Despite the prohibition of Qiqiao, many girls secretly believe in and love this tradition in private. They maintain their faith for Qiqiao through various covert means, such as worshiping and praying at home. (Yang Kedong, 2022, interviewed) During this stage, the location, time, and scope of the Qiqiao activity were very small, and the process of mutual visit (拜巧) was omitted. Even in the face of strict restrictions and bans, they still persistently inherit the culture of Qiqiao, and this persistence and effort ultimately enable the tradition of Qiqiao to be restored and passed down in a more relaxed social environment. This also demonstrates people’s deep affection for traditional culture and their emphasis on cultural transmission, while also demonstrating their pride and perseverance in their own cultural traditions.

2.3 Recovery stage (1980AD-2005AD)

In the 1980s, against the backdrop of reform and opening up, the Qiqiao Festival gradually resumed and emitted new vitality. Among them, traditional cultural elements such as Qiqiao songs have been rediscovered and inherited. From June 30th to July 7th, the Xihe county was once again bustling, with girls singing and dancing to celebrate the Qiqiao Festival. The spontaneous praying activities organized by the people are exceptionally lively, attracting a large number of participants and audiences, becoming a beautiful local scenery. These activities are not just simple traditional celebrations, but also a cultural revival and transmission, demonstrating people's love and importance for the tradition of praying for good luck. During this stage, the Qiqiao Festival was still mainly a spontaneous folk festival activity.

The researcher conduct an interview with informant Xi Lanlan, she mentioned: After 1980, gradually various towns and villages revived the Qiqiao, and there was no age limit for participants, as long as they were unmarried women. The 1990s was an important stage of change for the main body of Qiqiao’s activities.

Previously, the participants of the event had to be unmarried women and strictly over ten years old, with the elderly only having the right to provide guidance. After the 1990s, young and childless wives began to participate, but their tasks included guiding and serving the Qiqiao team, but they did not participate in the sing and dance process and automatically withdrew from the mutual visit segment. With the transformation of people's lives and consciousness in various aspects, after the 1990s, young wives gradually participated in formal Qiqiao, but only within their own skill range. Due to criticism from the elderly and men, as well as their own "cross-border behavior", they were ashamed to stand up and only entertained themselves, not going to mutual visit. Later on, they persisted in their efforts and struggles. By around 1995, various villages had established Qiqiao points for women and had mutual mutual visit activities. The realization of this activity marked the participation of young wives in the entire Qiqiao ceremony. So, many villages set up two skill seeking points, namely the girls' Qiqiao team and the wives' Qiqiao team. The participation of Qiqiao did not change the essence of Qiqiao, but rather demonstrated women's love for skill seeking. Another reason is that after the 1990s, people's educational concepts towards women changed, and the phenomenon of girls generally attending school left them with no time and energy to participate in skill seeking activities. Although Qiqiao is currently in the summer vacation stage, most of the girls are participating in holiday activities, cultural tutoring, and learning during this time. In addition, with the increase of a large number of migrant workers, girls who have not studied have also gone out to work. The number of New Year's women Qiqiao has gradually increased because of their attachment to Qiqiao, and only they have the time and energy to organize Qiqiao. (Xi Lanlan, 2022, Interviewed)

2.4 Revival stage (2006AD-2023AD)

In 2006, Xihe County in Gansu Province was named as the hometown of Chinese Qiqiao Culture by the China Artists Association (see Figure25); In June 2008, the Xihe Qiqiao Festival was included in the first batch of national intangible cultural heritage. (Serial Number 452, number X, -4) The development of the Qiqiao Festival has also undergone a turn, with the Xihe Qiqiao Festival in Gansu Province forming a situation where official and folk ceremonies are presented and disseminated in parallel.



Figure 24. The road sign in Xihe County reads “Hometown of Qiqiao”

Source: Researcher (fieldwork in July 2022)

Since 2006, the preservation of Qiqiao has been mainly focused on transmission, with fixed rules for the ancient Qiqiao tradition and few new additions. Qiqiao songs still have many new lyrics, but the melody has remained almost unchanged. Singing the Qiqiao songs became merely a formality, often omitted casually. This change in attitude led to a transformation in the nature of the entire ceremony. Prior to this, the elders sang each Qiqiao song with great devotion and reverence. The melodies remained unchanged, but the singing attitude and pace quickened, making the songs more lively and cheerful, with less solemn and mysterious elements. Pop music elements appeared in Qiqiao celebrations, but traditional Qiqiao songs were still performed during formal ceremonies.

Qiqiao is one of the folk traditions passed down by the people, and its custodians are the masses. Before 2006, Qiqiao was part of the folk culture; prior to the application for Intangible Cultural Heritage status in 2006, there were various activities and mobilizations, marking the beginning of government involvement. The inaugural Qiqiao Culture and Arts Festival signified the official entry of government actions. The public welcomed the government’s participation because such involvement helped revive and enliven their Qiqiao traditions. However, the public

was unclear about the purpose of the government's actions; that is, Qiqiao belongs to the unmarried girls of the locality, whereas the cultural festival does not belong to the people. Only the Qiqiao venues located nearby, with solemn rituals, are considered their true spiritual homeland.

In summary, the Qiqiao culture, like all intangible cultural heritage cultures, experienced a dynamic development process and is evolving with the times developing and integrating more new elements. Several development stages of the Qiqiao songs in modern times, Qiqiao has undergone some mutation phenomena, mainly manifested in the following four aspects.

Melody decreases: The primary manifestation of melodic variation is the reduction of traditional Qiqiao tunes. Because Qiqiao was classified as a superstitious activity in the 1950s and 1980s, it was interrupted for a stage, leading to a break in the tradition. Currently, the number of tunes that have been passed down is much less than originally existed, with only five or six tunes being preserved. However, the lyrics that have been passed down are still rich, resulting in some lyrics being awkwardly fitted into other melodies.

Variation in Singing Methods: The change in singing methods is reflected in the attitude towards singing. The elders used to sing each Qiqiao song with a very pious and sacred attitude: solemn singing for worship, devout singing for Qiqiao, and jubilant singing for entertainment during Qiqiao. However, nowadays, the girls' singing, according to the elders, is "not melodious, frivolous, and insincere, with giggling and sneaking smiles. They think Qiqiao songs are outdated and unappealing and prefer modern dances. They neither honor the gods nor enjoy themselves properly." In other words, the existing Qiqiao tunes have decreased, and the remaining ones are often subject to arbitrary omission by the performers.

Age changes of participants: Before 1948, the main participants were unmarried women aged 12-16. Since 1980, unmarried women are eligible to participate without age restrictions. In 1990, married women without children participated in the Qiqiao competition. In 1995, the unmarried girl Qiqiao team and the married girl Qiqiao team appeared. In 2005, the Qiqiao team of elderly women appeared. So, during the field investigation, researchers found that Qiqiao in Xihe County had formed a comprehensive Qiqiao for girls, married women, and elderly

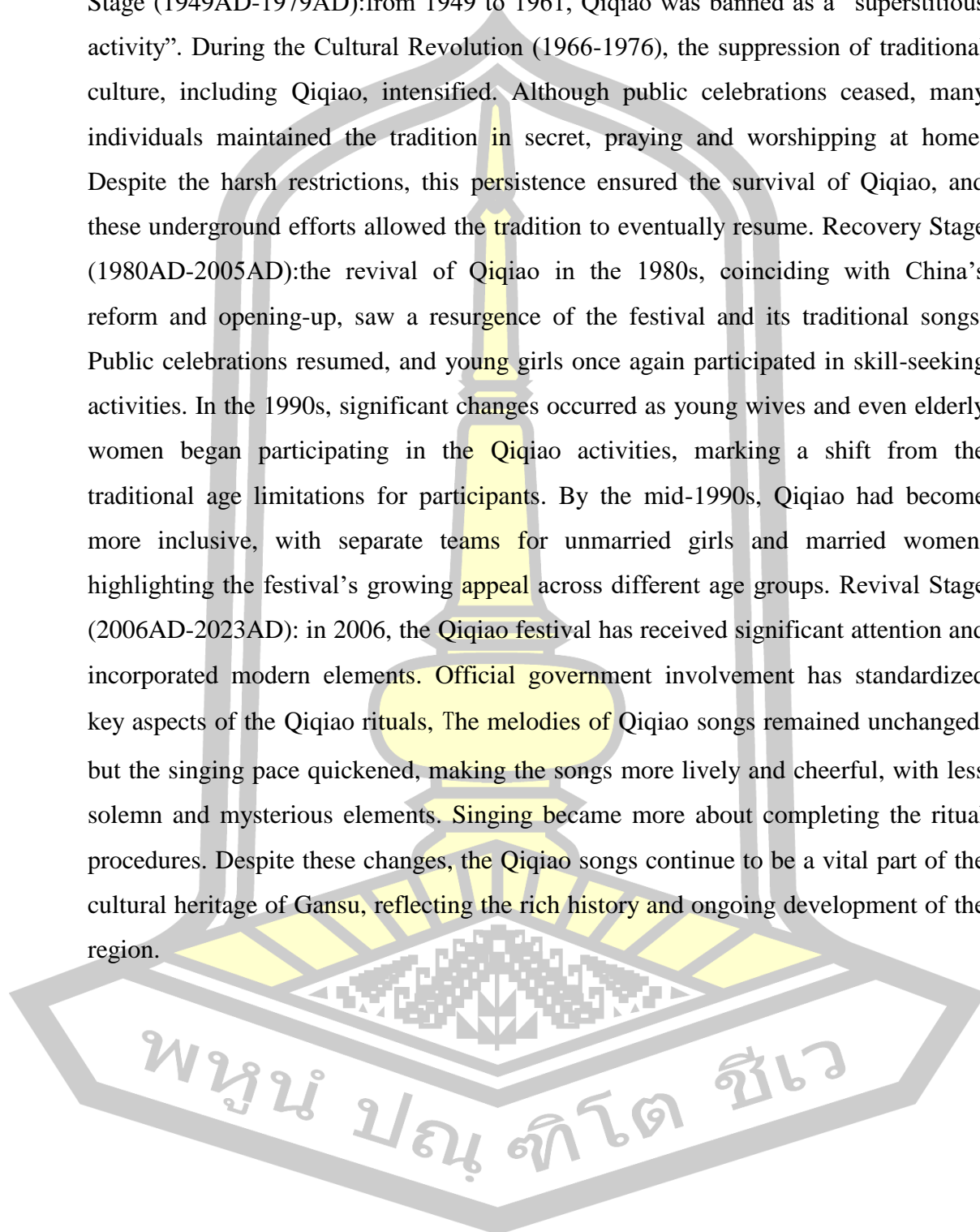
women, but the main body of Qiqiao was still the Qiqiao team composed of girls. Changes in Attitude Leading to Changes in the Nature of the Entire Ritual: There is also the impact of popular music on Qiqiao music. Fortunately, popular music does appear in Qiqiao activities, but traditional Qiqiao songs are still used in formal ceremonies. Popular music, campus music, and modern dances are reserved for the entertainment sections.

Conclusion

The history of Qiqiao spans centuries and reflects the deep-rooted cultural traditions and social changes of the region. Formation Stage (221 BC - 589 AD): During this period, sacrificial rituals and the integration of music, singing, and dance began to shape the festival's traditions. Progressive Stage (590 AD - 1279 AD): The festival grew richer in content, expanding its rituals to last seven days, with singing, dancing, and ceremonies being key components, the celebration forms of the Qiqiao became more diverse, including needle-threading games, listening to the love stories of the Cowherd and the Weaver Girl, observing spiders weaving webs, and divination rituals such as "Casting sprouts for divining". Maturation Stage (1280 AD - 1925 AD): Qiqiao became a widespread festival, and its traditions, including songs and divination rituals, were further developed, the celebration forms of the Qiqiao became more diverse, including needle-threading games, listening to the love stories of the Cowherd and the Weaver Girl, observing spiders weaving webs, and divination rituals such as "Casting sprouts for divining". These customs underwent some changes, with some continuing to the present day, reflecting regional characteristics. Overall, these influences enriched and developed the content of the Qiqiao.

The development of Qiqiao, Prosperity Stage (1926AD-1948AD): during this period, Qiqiao songs and customs were actively passed down, with early records emerging in the 1920s. Zong Ming'an's Annotations to Shaanxi Modern Songs (1926) and other collections highlighted the traditional customs surrounding Qiqiao. These songs expressed women's voices and were connected to the rituals of the Qiqiao festival. In 1936, a significant monograph on Qiqiao songs appeared, documenting the cultural and political significance of these songs and their role in preserving local history. Political songs emerged, using the tunes of Qiqiao songs with new lyrics

spontaneously composed. which contributed to the songs' historical value. Interruption Stage (1949AD-1979AD): from 1949 to 1961, Qiqiao was banned as a “superstitious activity”. During the Cultural Revolution (1966-1976), the suppression of traditional culture, including Qiqiao, intensified. Although public celebrations ceased, many individuals maintained the tradition in secret, praying and worshipping at home. Despite the harsh restrictions, this persistence ensured the survival of Qiqiao, and these underground efforts allowed the tradition to eventually resume. Recovery Stage (1980AD-2005AD): the revival of Qiqiao in the 1980s, coinciding with China's reform and opening-up, saw a resurgence of the festival and its traditional songs. Public celebrations resumed, and young girls once again participated in skill-seeking activities. In the 1990s, significant changes occurred as young wives and even elderly women began participating in the Qiqiao activities, marking a shift from the traditional age limitations for participants. By the mid-1990s, Qiqiao had become more inclusive, with separate teams for unmarried girls and married women, highlighting the festival's growing appeal across different age groups. Revival Stage (2006AD-2023AD): in 2006, the Qiqiao festival has received significant attention and incorporated modern elements. Official government involvement has standardized key aspects of the Qiqiao rituals, The melodies of Qiqiao songs remained unchanged, but the singing pace quickened, making the songs more lively and cheerful, with less solemn and mysterious elements. Singing became more about completing the ritual procedures. Despite these changes, the Qiqiao songs continue to be a vital part of the cultural heritage of Gansu, reflecting the rich history and ongoing development of the region.



CHAPTER V

The Characteristics of Qiqiao Songs in Xihe county, Gansu Province

In this chapter, researcher will use the theory of Western musicology, the theory of Chinese musicology, field investigation methods to analyze six representative works of Qiqiao songs. These songs were collected through field research by researcher, who selected local performers for recording or videography. Scan the QR code to watch videos or audio, and the translated sheet music can also be found in the appendix. By analyzing the characteristics, we can understand the characteristics of Qiqiao Songs in Xihe county, Gansu province. Next, there will be six songs corresponding to six types as analysis objects.

Table 6. The analysis method of Qiqiao Songs

Qiqiao Songs		
	Type	Songs
Ceremonies	Qiao ceremony	“Ying Qiao Ge” (Welcoming Queen Qiao)
	Songs of praise	“Qiao Niang Niang Jiao Wo Xiu Yi Zhen” (Queen Qiao taught me needlework)
	Witchcraft	“Tiao Ma Jie Jie” (The song possessed by Sister Ma)
Entertainment	Entertainment for people and gods	“Po You Po” (A local song about noodles)
	Lifestyle	“Zheng Yue Li Dong Bing Er Yue Li Xiao” (12-month solar term songs)
	Historical and Political	“Shi Xiu” (Ten embroidery)

When studying the characteristics of song melody, the researcher divided the themes of the analysis into four questions, as follows :

1. Formal Structure
2. Structural Pitch Progression
3. Relationship between Lyric and Melodic Phrase
4. Mode

Source: Researcher

1. “Ying Qiao Ge”

“Ying Qiao Ge” is a ceremonial song to welcome Queen Qiao to the mortal world. On the afternoon or evening of the 30th day of the sixth lunar month (the 29th day of the lunar calendar), welcome the arrival of the Weaver Girl deity. Welcome Qiao on the morning of the first day of July. During the welcoming ceremony, some people even perform a hand loop bridging ceremony. When welcoming Queen Qiao, the girls each hold a stick of incense and line up at the agreed upon location, such as the riverside facing the street, the intersection of the cross street, or the big road outside the village. They burn incense, kneel down, fire cannons, sing the “Ying Qiao Ge”, and welcome Queen Qiao to the mortal world. The girls sang as they walked, finishing one song and then singing another. In a devout and solemn atmosphere, they welcomed Queen Qiao to the Qiqiao Point for worship.

1.1 Formal Structure

迎 巧 歌

Ying Qiao Ge

Transcription by: Xiao Qian

The musical score for "Ying Qiao Ge" is presented in three phrases, each with its own subphrases. The notation is in 4/4 time with a key signature of one flat (B-flat).

Phrase 1

七月初一天门开，我请巧娘娘下凡来。
 qi yue.chu yi_ tian men kai , wo qingqiao niang naing xia fan lai.

subphrase 1 subphrase 2

Phrase 2

巧娘娘穿的绣花鞋，天河边上走下来。
 qiao niang naing chuan de_ xiu hua hai , tian he bian shang zou xia lai.

subphrase 3 subphrase 4

Phrase 3

巧娘娘下凡来，给我教针教线来。
 qiao niang naing xia_ fan_ lai, gei wo_jiao zhen jiao xian lai.

subphrase 5 subphrase 6

Figure 25. The song is “Ying Qiao Ge”

Source: Researcher

(For details, see the Appendix I-1)

Music structure

Table 7. The musical periods of “Ying Qiao Ge”

Ying Qiao Ge		
Phrase 1	Phrase 2	Phrase 3
Sub phrase	Sub phrase	Sub phrase
1-2	3-4	5-6

Source: Researcher

From Figure 26 and Table 7, this is a one-part form, consisting of 3 phrases, phrase contains 6 sub phrases.

1.2 Structural Pitch Progression

1) Phrase 1:

Phrase 1

七 月 初 一 天 门 开 , 我 请 巧 娘 娘 下 凡 来。
 qī yuē chū yī tiān mén kāi , wǒ qīngqiào niang naing xià fān lái.

subphrase 1 subphrase 2

Figure 26. The Phrase 1 of “Ying Qiao Ge”

Source: Researcher

Range : From C to Bb (minor 7th)

Melody contour : From Figure 28, the melody starts from the G note.

The melody consists of ascending or descending steps of the second interval, as well as small jumps that create ups and downs. The melody is smooth and solemn, approaching the tone of storytelling.

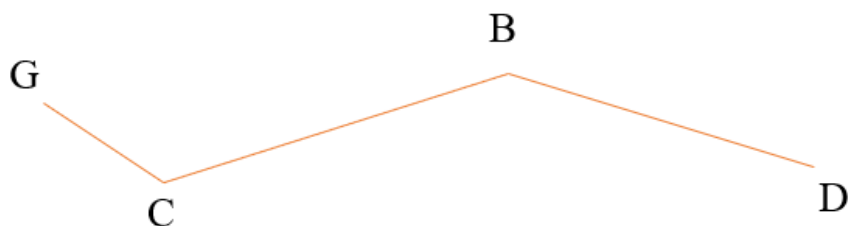


Figure 27. The Melody contour of Phrase 1 in “Ying Qiao Ge”

Source: Researcher

Tempo: Larghetto (♩ = 52-60)

2) Phrase 2:



Figure 28. The Phrase 2 of “Ying Qiao Ge”

Source: Researcher

Range : From D to B \flat (Minor 6th)

Melody contour : From Figure 30, the melody starts from the G note and forms wavy melodic lines through continuous upward and downward movements. The notes in the melody are mostly connected through progression, with occasional jumps.

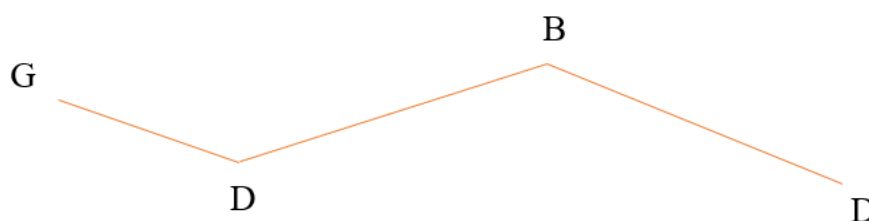


Figure 29. The Melody contour of Phrase 2 in “Ying Qiao Ge”

Source: Researcher

Tempo: Larghetto ($\text{♩}=52-60$)

3) Phrase 3:

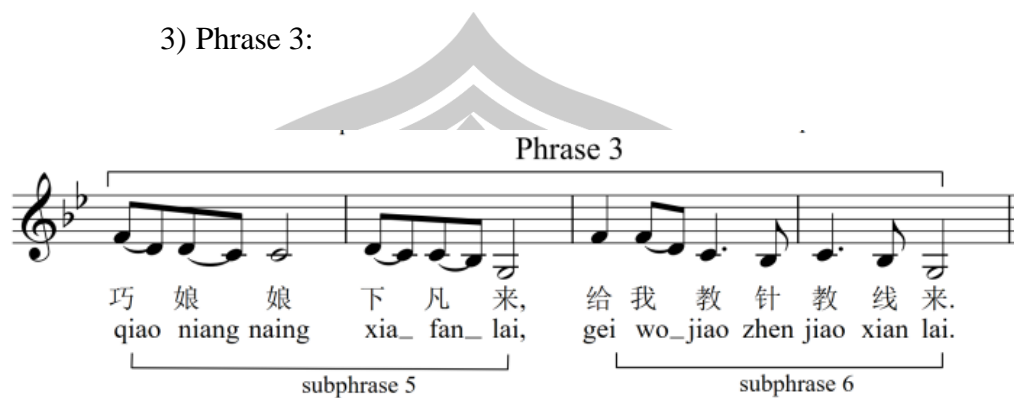


Figure 30. The Phrase 3 of “Ying Qiao Ge”

Source: Researcher

Range: From G to F (minor 7th)

Melody contour: From Figure 32 both sub phrases move downwards from F to G.

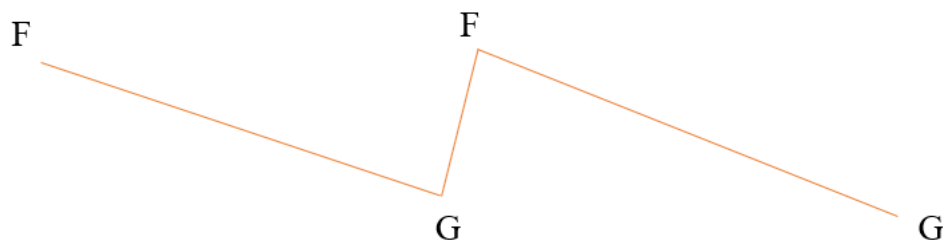


Figure 31. The Melody contour of Phrase 3 in “Ying Qiao Ge”

Source: Researcher

Tempo: Larghetto ($\text{♩}=52-60$)

1.3 Relationship between Lyric and Melodic Phrase

Table 8. The lyrics content of “Ying Qiao Ge”

Phrase	Sub phrase	Lyric	Meaning of the lyric	Word
1	Sub phrase1 Sub phrase2	Qi yue chu yi tian men kai Wo qing qiao niang niang xia fan lai	On the first day of July, the Heavenly Gate opens, and I invite Queen Qiao to descend to earth	15
2	Sub phrase3 Sub phrase4	Qiang niang niang chuan de xiu hua xie Tian he bian shang zou xia lai	The embroidered shoes worn by Queen Qiao walked down from the Tianhe River	15
3	Sub phrase5 Sub phrase6	Qiang niang naing xia fan lai Gei wo jiao zhen jiao xian lai	Queen Qiao come down to earth and teach me needlework	13

Source: Researcher

From Figure 33, through the relationship between lyric and melody, there are three phrases in this song. There are two subphrase in each phrase, and the last word of each sub phrase rhymes with “ai”.

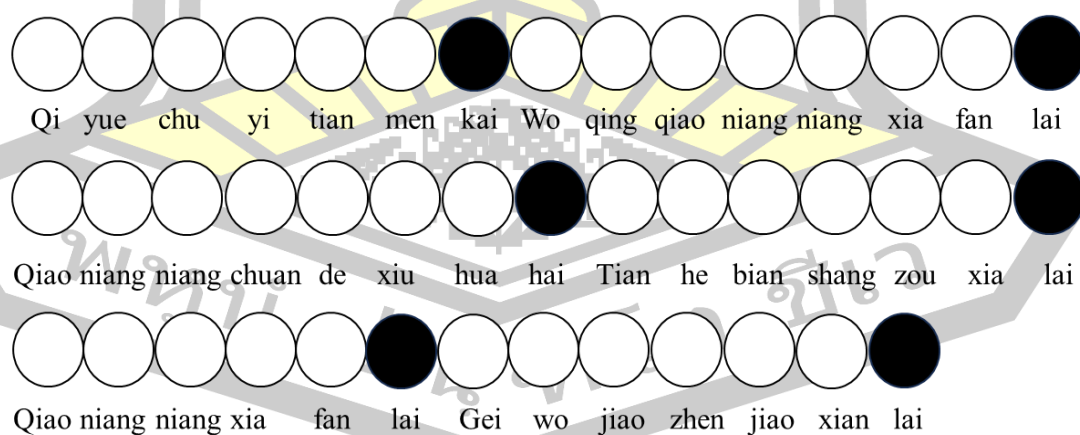


Figure 32. The relationship between lyric and melody of “Ying Qiao Ge”

Source: Researcher

1.4 Mode



Figure 33. The mode of “Ying Qiao Ge”

Source: Researcher

From Figure 26, the rhythm of “Ying Qiao Ge” is slow and stable, with a basic rhythm of: $\times \times \times \quad \times \times \times \mid \times \times \times \times \cdot \times \mid$. Consistent with expressing piety and respect for Queen Qiao. The rhythm and melody of the chorus are fixed, and the rhythm is: $\times \quad \times \quad \times \times - \mid \times \times \quad \times \times \times - \mid \times \times \times \times \cdot \times \mid \times \cdot \times \times - \mid$.

From Figure 26, this song has a simple and unadorned melody, with smooth waveform lines. The main focus is on the second degree progression, third degree progression, and small jump connection, expressing the piety towards Queen Qiao and the mysterious and peaceful atmosphere of the ceremony. This music melody is consistent with the age, psychology, prayer wishes, and ritual atmosphere of the Qiqiao girls. It can also be seen from this that women were deeply bound by feudal ethics in the old society, living cautiously at home, suppressing pain, and being unable to control their fate in the hands of others. This also reflects the gentle and cautious Qiqiao of girls, as well as their honest and responsible personality traits.



Figure 34. “Ying Qiao Ge”

Source: Researcher (fieldwork in July 2022)

2. “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

In many places in Gansu, China, Zhinü is referred to as “Queen Qiao”. First, Zhinü became the embodiment of diligence and skillfulness. Secondly, because she defied the command of the Queen Mother of the West and married a farmer, she also became a spiritual symbol for the thousands of women in feudal society who resisted arranged marriages and fought for marital freedom. Therefore, Zhinü holds an extremely beautiful image in the hearts of girls. During the Qiqiao Festival, young women hold various activities and sing praises and Qiqiao songs to express their worship of Queen Qiao and to pray for her to bestow upon them intelligent minds and skillful hands.

พหุมน์ ปณฺ ทิโต ชีเว

2.1 Formal Structure

巧 娘 娘 教 我 绣 一 针
Qiao Niang Niang Jiao Wo Xiu Yi Zhen

Transcription by: Xiao Qian

phrase 1

巧 娘 娘 教 我 绣 一 针, 一 绣 蓝 天 一 朵 云,
qiao niang niang jiao wo xiu yi zhen, yi xiu lan tian yi duo yun,
巧 娘 娘 教 我 绣 二 针, 二 绣 莲 花 在 水 中,
qiao niang niang jiao wo xiu er zhen, er xiu lian hua zai shui zhong,

subphrase 1 subphrase 2

phrase 2

寅 时 下 雨 卯 时 晴。
yin shi xia yu mao shi qing.
莲 花 瓣 上 落 蜻 蜓。
lian hua ban shang luo qing ting.

subphrase 3

phrase 3

巧 娘 娘 下 云 端, 我 把 我 巧 娘 娘 请 下 凡。
qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.
巧 娘 娘 下 云 端, 我 把 我 巧 娘 娘 请 下 凡。
qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.

subphrase 4 subphrase 5

Figure 35. The song is “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

(For details, see the Appendix I-2)

Music structure

Table 9. The musical periods of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Qiao Niang Niang Jiao Wo Xiu Yi Zhen

Phrase 1	Phrase 2	Phrase 3
Sub phrase	Sub phrase	Sub phrase
1-2	3	4-5

Source: Researcher

From Figure 36 and Table 9, this is a one-part form, consisting of 3 phrases, phrase contains 5 sub phrases.

2.2 Structural Pitch Progression

1) Phrase 1:

phrase 1

巧 娘 娘 教 我 绣 一 针, 一 绣 蓝 天 一 朵 云,
qiao niang niang jiao wo xiu yi zhen, yi xiu lan tian yi duo yun,
巧 娘 娘 教 我 绣 二 针, 二 绣 莲 花 在 水 中,
qiao niang niang jiao wo xiu er zhen, er xiu lian hua zai shui zhong,

subphrase 1 subphrase 2

Figure 36. The Phrase 1 of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

Range: From B to F# (perfect 5th)

Melody contour: From Figure 38, The melody starts from the B note, the melody consists of ascending or descending steps of the second interval, as well as small waves that create ups and downs.

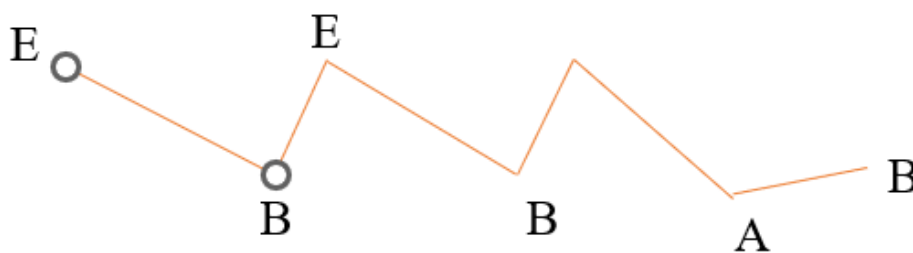


Figure 37. The Melody contour of Phrase 1 in “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

Tempo: Allegro ($\text{♩} = 112-118$)

2) Phrase 2:

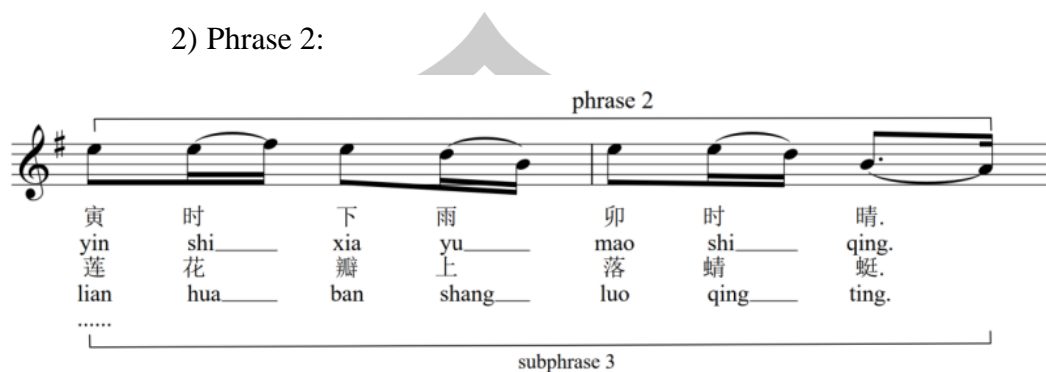


Figure 38. The Phrase 2 of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

Range: From A to F# (Minor 6th)

Melody contour: From Figure 40, Both phrases are continuous downward movements of the melody starting from the higher frequency range E note.



Figure 39. The Melody contour of Phrase 2 in “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher



Tempo: Allegro ($\text{♩}=112-118$)

3) Phrase 3:

The musical notation for Phrase 3 is shown on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of two subphrases. Subphrase 4 (labeled 'subphrase 4' below) contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), and E4 (half). Subphrase 5 (labeled 'subphrase 5' below) contains the notes: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), and D3 (half). The entire phrase is marked 'phrase 3' above the staff. Below the staff, the lyrics are written in Chinese characters, Pinyin, and English: '巧 娘 娘 下 云 端, 我 把 我 巧 娘 娘 请 下 凡.' / 'qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.' / 'qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.' The English translation '.....' is also present.

Figure 40. The Phrase 3 of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

Range : From E to D (minor 7th)

Melody contour : From Figure 42, both sub phrases move downwards from D note to E note.

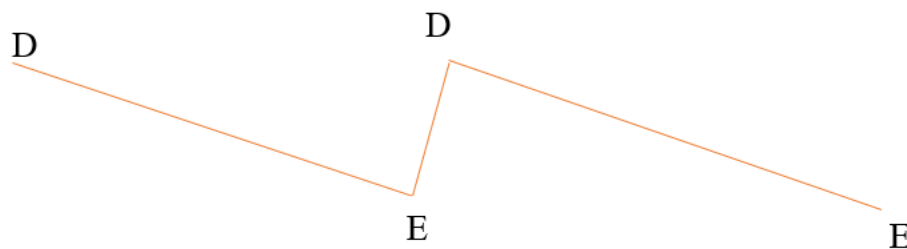


Figure 41. The Melody contour of Phrase 3 in “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

Tempo: Allegro ($\text{♩}=112-118$)



2.3 Relationship between Lyric and Melodic Phrase

Table 10. The lyrics content of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Phrase	Sub phrase	Lyric	Meaning of the Lyric	Word
1	Sub phrase1	Qiao niang niang jiao wo xiu yi zhen	On the first day of July, the Heavenly Gate opens, and I invite Queen Qiao to descend to earth	15
	Sub phrase2	Yi xiu lan tian yi duo yun		
2	Sub phrase3	Yin shi xia yu mao shi qing	The embroidered shoes worn by Queen Qiao walked down from the Tianhe River	7
3	Sub phrase4	Qiang niang niang xia yun duan	Queen Qiao come down to earth and teach me needlework	15
	Sub phrase5	Wo ba wo qiao niang niang qing xia fan		

Source: Researcher

From Figure 43, through the relationship between lyric and melody, there are three phrases in this song. The last word of the sub phrase in phrase 3 rhymes with “an”.

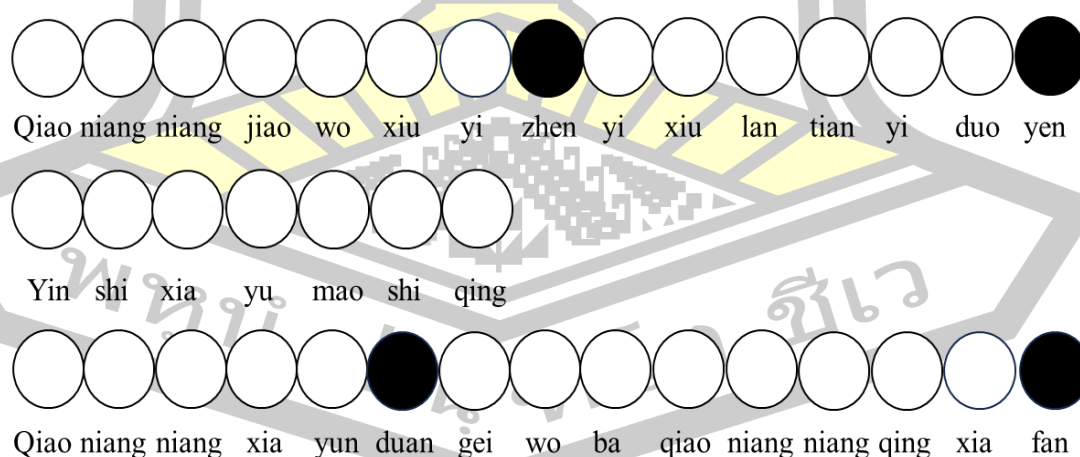


Figure 42. The relationship between lyric and melody of “Qiao Niang Niang Jiao

Wo Xiu Yi Zhen”

Source: Researcher

2.4 Mode

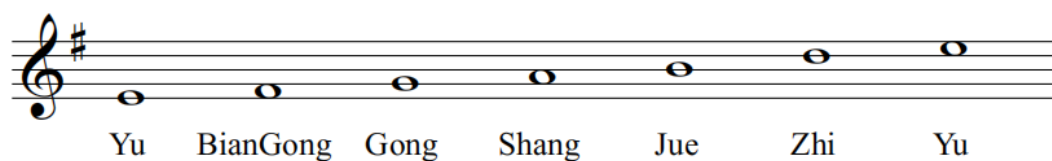


Figure 43. The mode of “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher

From Figure 36, this song has smooth, gentle, and delicate artistic characteristics. In the melodious melody, the girls’ sincere and respectful devotion to Queen Qiao from the depths of their hearts, and their longing for her skillful craftsmanship, are truly moving. From Figure 41, the concluding sentence of the song, also known as the chorus, consists of two high to low melodic lines, conveying admiration for Queen Qiao. As the pitch decreases, the emotions of the music are pushed to a climax.



Figure 44. “Qiao Niang Niang Jiao Wo Xiu Yi Zhen”

Source: Researcher (fieldwork in July 2023)

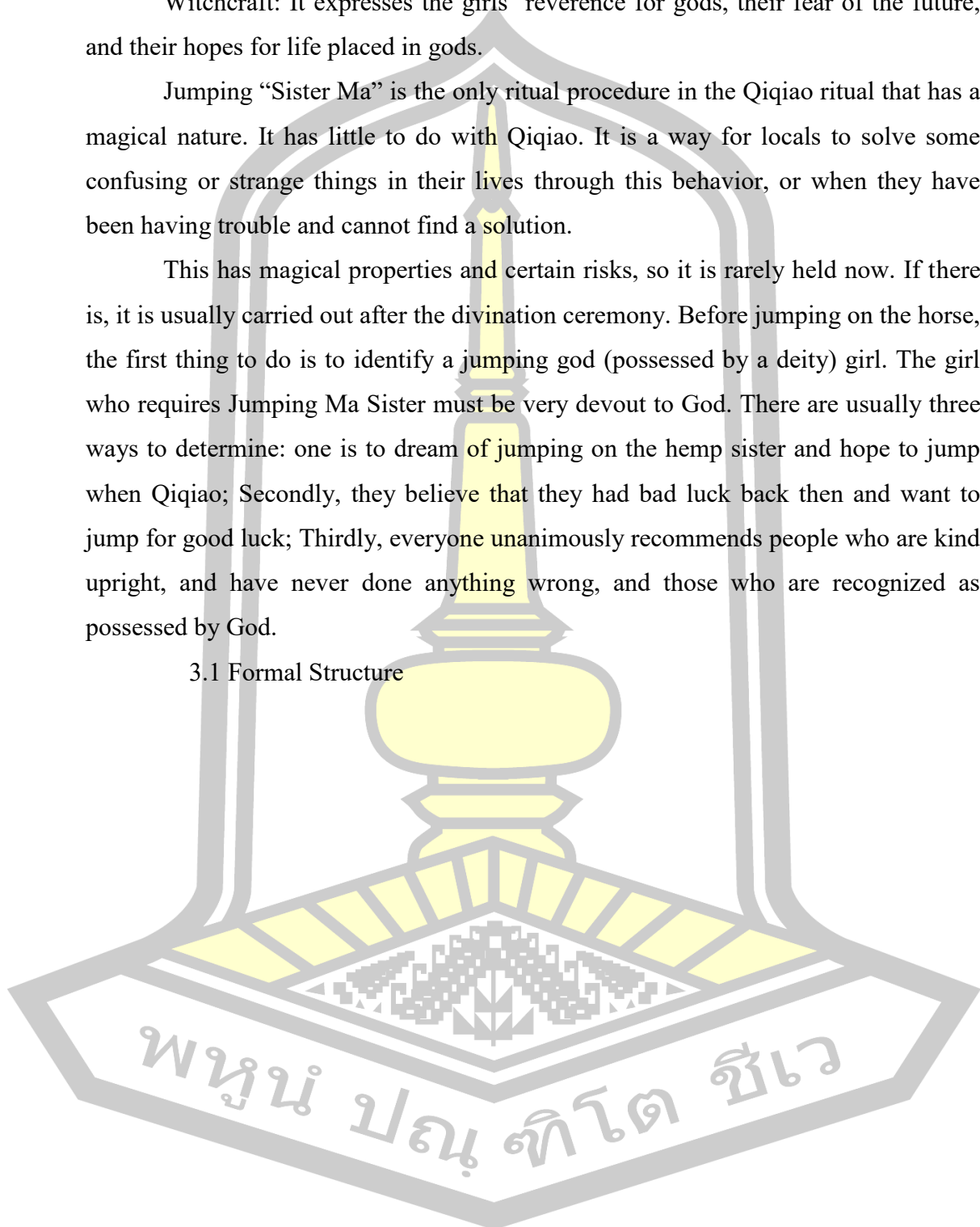
3. “Tiao Ma Jie Jie”

Witchcraft: It expresses the girls’ reverence for gods, their fear of the future, and their hopes for life placed in gods.

Jumping “Sister Ma” is the only ritual procedure in the Qiqiao ritual that has a magical nature. It has little to do with Qiqiao. It is a way for locals to solve some confusing or strange things in their lives through this behavior, or when they have been having trouble and cannot find a solution.

This has magical properties and certain risks, so it is rarely held now. If there is, it is usually carried out after the divination ceremony. Before jumping on the horse, the first thing to do is to identify a jumping god (possessed by a deity) girl. The girl who requires Jumping Ma Sister must be very devout to God. There are usually three ways to determine: one is to dream of jumping on the hemp sister and hope to jump when Qiqiao; Secondly, they believe that they had bad luck back then and want to jump for good luck; Thirdly, everyone unanimously recommends people who are kind, upright, and have never done anything wrong, and those who are recognized as possessed by God.

3.1 Formal Structure



跳 麻 姐 姐

Tiao Ma Jie Jie

Transcription by: Xiao Qian

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six phrases, each containing two subphrases. The lyrics are in Chinese characters with pinyin below them.

phrase 1
 麻 姐 姐 虚 空 里 来, 脚 上 穿 的 登 云 鞋,
 ma jie jie xu kong li lai, jiao shang chuan de deng yun hai,
 subphrase 1 subphrase 2

phrase 2
 麻 姐 姐 隔 河 来, 手 里 打 着 响 锣 来,
 ma jie jie ge he lai, shou li da zhe xiang luo lai,
 subphrase 3 subphrase 4

phrase 3
 麻 姐 姐 翻 山 来 脚 踏 铺 下 的 红 毡 来,
 ma jie jie fan shan lai jiao ta pu xia de hong zhan lai,
 subphrase 5 subphrase 6

phrase 4
 麻 姐 姐 神 来 了, 黑 天 半 夜 咋 来 了, 给 神 端 的 茶 来 了,
 ma jie jie shen lai le, hei tian ban ye za lai le, gei shen duan de cha lai le,
 subphrase 7 subphrase 8 subphrase 9

phrase 5
 麻 姐 姐 咋 来 了? 黑 天 半 夜 走 来 了, 给 神 端 的 酒 来 了,
 ma jie jie za lai le? hei tian ban ye zou lai le, gei shen duan de jiu lai le,
 subphrase 10 subphrase 11 subphrase 12

phrase 6
 杏 核 儿 茶 蜂 坛 酒, 虚 空 里 行 云 里 走, 麻 姐 姐 拿 的 降 妖 斗,
 xing he er cha feng tan jiu, xu kong li xing yun li zou, ma jie jie na de xiang yao dou,
 subphrase 13 subphrase 14 subphrase 15

Figure 45. The song is “Tiao Ma Jie Jie”

Source: Researcher

(For details, see the Appendix I-3)

Music structure

Table 11. The musical periods of “Tiao Ma Jie Jie”

Tiao Ma Jie Jie					
Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5	Phrase 6
Sub phrase	Sub phrase	Sub phrase	Sub phrase	Sub phrase	Sub phrase
1-2	3-4	5-6	7-9	10-12	13-15

Source: Researcher

From Figure 46 and Table 11, this is a one-part form, consisting of 6 phrases, phrase contains 15 sub phrases.

3.2 Structural Pitch Progression

1) Phrase 1:



Figure 46. The Phrase 1 of “Tiao Ma Jie Jie”

Source: Researcher

Range: From E to A (perfect 4th)

Melody contour: From Figure 48, the melody starts from G and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are mostly connected by jumping around E.

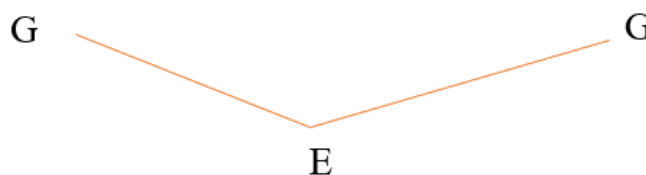


Figure 47. The Melody contour of Phrase 1 in “Tiao Ma Jie Jie”

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=98-136$)

2) Phrase 2:

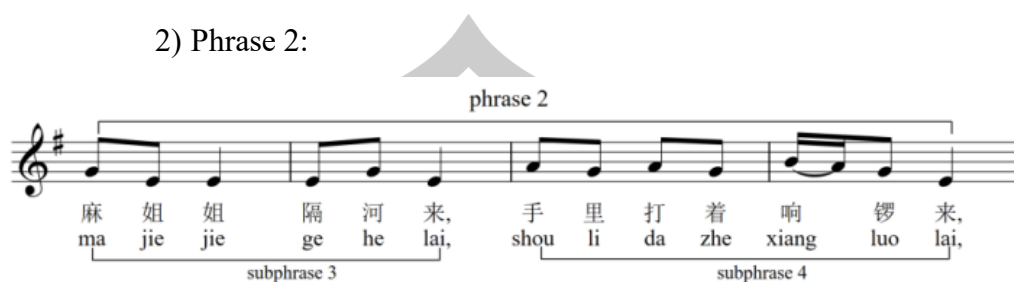


Figure 48. The Phrase 2 of "Tiao Ma Jie Jie"

Source: Researcher

Range: From E to B (perfect 5th)

Melody contour: From Figure 50, the melody starts from G note and forms wavy melodic lines through continuous downward and upward movements.

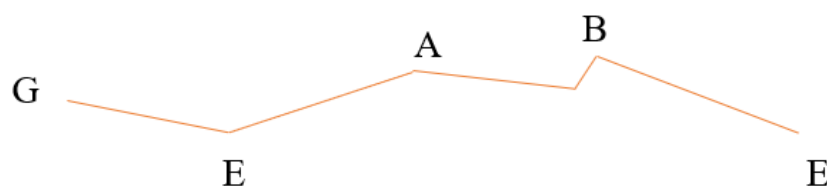


Figure 49. The Melody contour of Phrase 2 in "Tiao Ma Jie Jie"

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=98-136$)

3) Phrase 3:



Figure 50. The Phrase 3 of "Tiao Ma Jie Jie"

Source: Researcher

Range: From E to A (perfect 4th)

Melody contour: From Figure 52, the melody starts from G note and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are connected by jumping, occasionally appearing in steps, and finally returning to G.

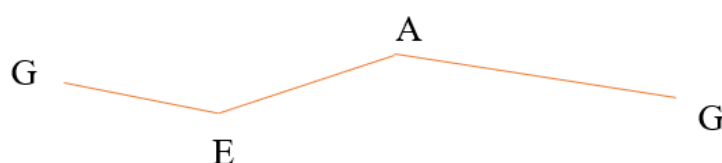


Figure 51. The Melody contour of Phrase 3 in “Tiao Ma Jie Jie”

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=98-136$)

4) Phrase 4:



Figure 52. The Phrase 4 of “Tiao Ma Jie Jie”

Source: Researcher

Range: From E to A (perfect 4th)

Melody contour: From Figure 54, the melody starts from G note and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are connected by jumping, occasionally appearing in steps.



Figure 53. The Melody contour of Phrase 4 in “Tiao Ma Jie Jie”

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=98-136$)

5) Phrase 5:



Figure 54. The Phrase 5 of "Tiao Ma Jie Jie"

Source: Researcher

Range: From E to A (perfect 4th)

Melody contour: From Figure 56, the melody starts from G note and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are connected by jumping, occasionally appearing in steps.

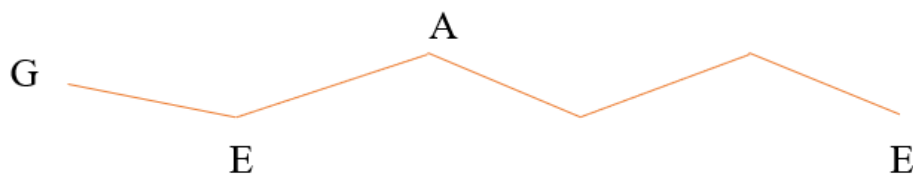


Figure 55. The Melody contour of Phrase 5 in "Tiao Ma Jie Jie"

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=98-136$)

6) Phrase 6:



Figure 56. The Phrase 6 of "Tiao Ma Jie Jie"

Source: Researcher

Range : From E to A (perfect 4th)

Melody contour : From Figure 58, the melody starts from A note and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are connected by jumping, occasionally appearing in steps.

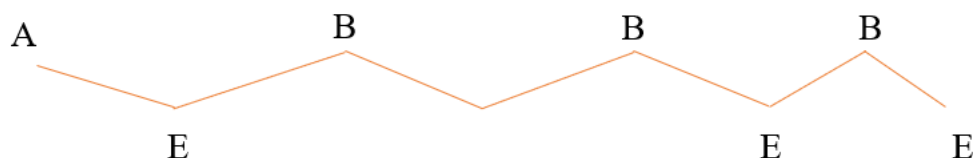


Figure 57. The Melody contour of Phrase 6 in “Tiao Ma Jie Jie”

Source: Researcher

Tempo: Allegretto to Vivace (♩=98-136)

3.3 Relationship between Lyric and Melodic Phrase

Table 12. The lyrics content of “Tiao Ma Jie Jie”

Phrase	Sub phrase	Lyric	Meaning of the Lyric	Word
1	Sub phrase1	Ma jie jie xu kong li lai	Sister Ma, come into the heaven with embroidered shoes on your feet	14
	Sub phrase2	jiao shang chuan de deng yun hai		
2	Sub phrase3	Ma jie jie ge he lai	Sister Ma, come from the river of heaven, with a gong in your hand	13
	Sub phrase4	shou li da zhe xiang luo lai		
3	Sub phrase5	Ma jie jie fan shan lai	Sister Ma, come over from the other side of the mountain, stepping on the red carpet	14
	Sub phrase6	jiao ta pu xia de hong zhan lai		

Phrase	Sub phrase	Lyric	Meaning of the Lyric	Word
4	Sub phrase5	Ma jie jie shen lai le	Sister Ma, the immortal has arrived. He arrived in the middle of the night and brought the tea for the immortal	20
	Sub phrase6	hei tian ban ye za lai le		
	Sub phrase7	gei shen duan de cha lai le		
5	Sub phrase8	Ma jie jie za lai le	Sister Ma, the immortal has arrived. He arrived in the middle of the night and brought the wine for the immortal	20
	Sub phrase9	hei tian ban ye zou lai le		
	Sub phrase10	gei shen duan de jiu lai le		
6	Sub phrase11	Xing er cha feng tan jiu	Apricot tea, bee wine, flying in heaven, walking in the clouds, the tool that Sister Ma used to fight monsters	20
	Sub phrase12	xu kong li xing yun li zou		
	Sub phrase13	ma jie na de xiang yao do		

Source: Researcher

From Figure 59, through the relationship between lyric and melody, there are six phrases in this song. The first three phrases have two sub phrase in each phrase, and the last word of each sub phrase rhymes with “ai”. The fourth and fifth phrases are symmetrical and both end with “lai le”.

พูน ปณ ทิโต ชีเว

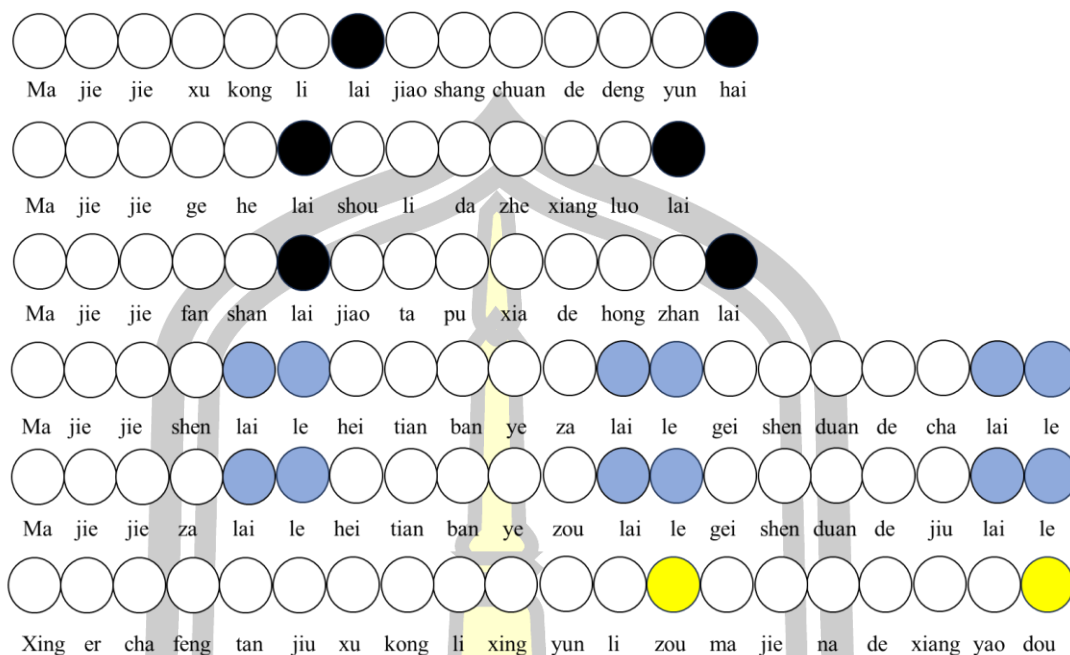


Figure 58. The relationship between lyric and melody of “Tiao Ma Jie Jie”

Source: Researcher

3.4 Mode

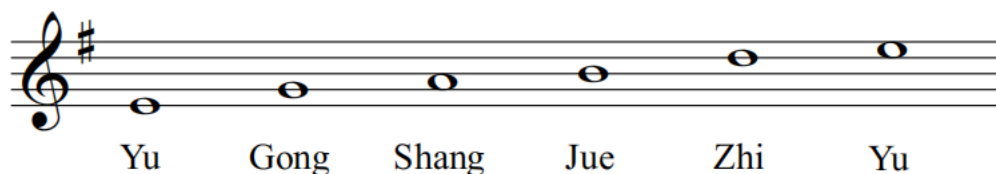


Figure 59. The mode of “Tiao Ma Jie Jie”

Source: Researcher

From Figure 46, this piece of music combines four or five jumps with progression, using a tight and jumping rhythm to express the girl's liveliness and vitality, reflecting the happiness, joy, and freedom after the usual constraints are released. The combination of advancement and leap is in line with the long-term oppression of local women, who want to break through this oppression but cannot rebel, and is also consistent with the simple and unrestrained personality of the locals.



Figure 60. “Tiao Ma Jie Jie”
Source: Researcher (fieldwork in July 2023)

4. “Po You Po”

Entertainment songs are witty, lively, and cheerful, consisting of two or three sentence sections that emphasize and highlight the sense of rhythm, while reducing the melodic quality. Adopting the forms of chorus and duet, with enthusiastic dance coordination, the motivational segments are repeated multiple times, and the perfect combination of staccato, step intervals, and homophonic repetition forms a highly dynamic and lively music with a lively atmosphere.

“Po You Po” is a song that girls usually sing and dance during their break time before or after any of the activities of Qiqiao, and entertain themselves. The location is usually in the courtyard of the Qiao family.

4.1 Formal Structure

พูน บุญเกิด ชีว

泼 又 泼

Po You Po

Transcription by: Xiao Qian

Phrase 1

七 月 初 一 天 门 开 , 我 请 巧 娘 娘 下 凡 来 .
qi yue.chu yi_ tian men kai , wo qingqiao niang naing xia fan lai.

subphrase 1 subphrase 2

Phrase 2

巧 娘 娘 穿 的 绣 花 鞋 , 天 河 边 上 走 下 来 .
qiao niang naing chuan de_ xiu hua hai , tian he bian shang zou xia lai.

subphrase 3 subphrase 4

Phrase 3

巧 娘 娘 下 凡 来 , 给 我 教 针 教 线 来 .
qiao niang naing xia_ fan_ lai, gei wo_jiao zhen jiao xian lai.

subphrase 5 subphrase 6

Figure 61. The song is “Po You Po”

Source: Researcher

(For details, see the Appendix I-4)

Music structure

Table 13. The musical periods of “Po You Po”

Po You Po		
Phrase 1	Phrase 2	Phrase 3
Sub phrase	Sub phrase	Sub phrase
1-2	3-4	5

Source: Researcher

From Figure 62 and Table 13, this is a one-part form, consisting of 3 phrases, phrase contains 5 sub phrases.

4.2 Structural Pitch Progression

1) Phrase 1

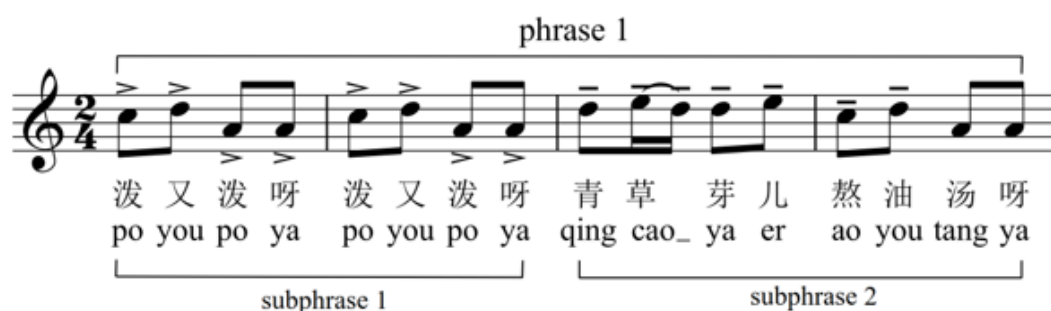


Figure 62. The Phrase 1 of “Po You Po”

Source: Researcher

Range : From A to E(perfect 5th)

Melody contour : From Figure 64, the melody starts from the higher frequency range C note and forms wavy melodic lines through continuous downward and upward movements. The notes in the melody are mostly connected through progressions (i.e. continuous scale movements), with occasional jumps (i.e. larger jumps between scales). Using stress and jumping, singing with rap and shouting sounds.

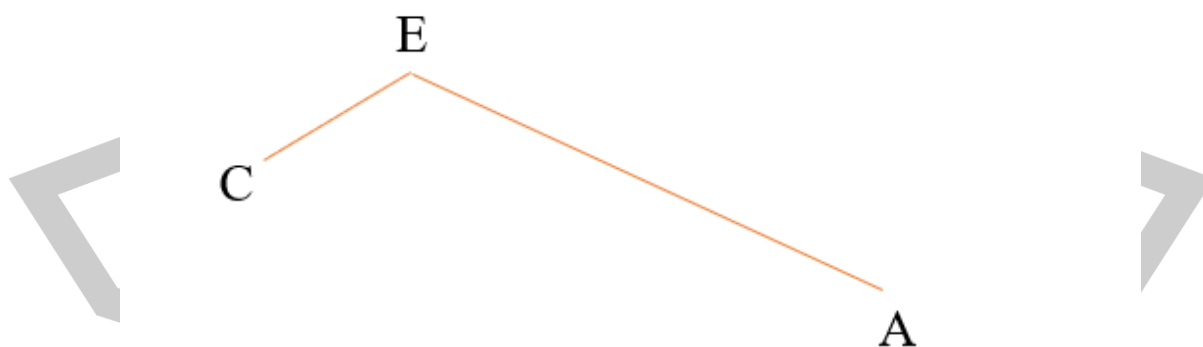


Figure 63. The Melody contour of Phrase 1 in “Po You Po”

Source: Researcher

Tempo: Allegretto to Vivace (♩=102-140)

2) Phrase 2



Figure 64. The Phrase 2 of "Po You Po"

Source: Researcher

Range: From A to E (perfect 5th)

Melody contour: From Figure 66, the melody starts from C note, it exhibits jumping and repeating characteristics, with pitch fluctuating up and down within a certain range. The melody is mainly composed of continuous progressions and small jumps, with a strong sense of rhythm.



Figure 65. The Melody contour of Phrase 2 in "Tiao Ma Jie Jie"

Source: Researcher

Tempo: Allegretto to Vivace ($\text{♩}=102-140$)

3) Phrase 3



Figure 66. The Phrase 3 of "Po You Po"

Source: Researcher

Range: From A to E (perfect 5th)

Melody contour: From Figure 68, the melody starts from C note, characterized by repetitive rhythm patterns and melodic lines, the pitch fluctuates within a certain range. The motivational fragments are repeated multiple times, and the combination of staccato and step intervals creates a music with strong dynamics and a lively atmosphere.



Figure 67. The Melody contour of Phrase 3 in “Tiao Ma Jie Jie”

Source: Researcher

Tempo: Allegretto to Vivace (♩ =102-140)

4.3 Relationship between Lyric and Melodic Phrase

Table 14. The lyrics content of “Po You Po”

Phrase	Sub phrase	Lyric	Meaning of the Lyric	Word
1	Sub phrase1	Po you po ya po you po ya	Green Grass Sprout Soup	16
	Sub phrase2	qing cao ya er ao you tang ya		
2	Sub phrase3	Bai ling zi chan de guo jiao lai	Wrap your feet with white cloth	15
	Sub phrase4	ge deng ge deng zai zhe lai	Walk here	
3	Sub phrase5	Qian yi bai ya hou yi tiao ya	Give it a swing, give it a jump	15
	Sub phrase6	ge deng ge deng tiao qi lai	Dance up	

Source: Researcher

From Figure 69, through the relationship between lyric and melody, there are three phrases in this song. The first phrase and the preceding sub paragraph of the third phrase are symmetrical and rhyme “ya”, The second and third phrases have symmetrical and rhyming sub paragraphs after each other “lai”.

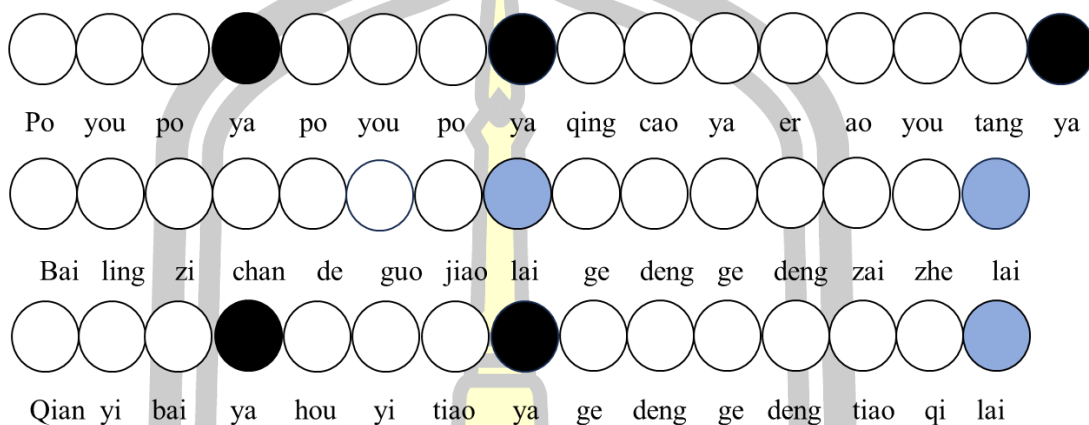


Figure 68. The relationship between Lyric and melody of “Po You Po”

Source: Researcher

4.4 Mode



Figure 69. The mode of “Po You Po”

Source: Researcher

“Po You Po” belongs to a typical number board structure, where the lyrics are sung according to the rhythm of the girls' jumps, like telling a fast-paced rhythm on a bamboo board. The tone varies from high to low, singing and dancing at the same time, creating a lively, light, and enthusiastic atmosphere.

From Figure 62, the whole piece of music has a tight and jumping rhythm, with both stable retakes and freely changing rhythms, enhancing the vitality of the music. The intensity markers (such as >) indicate changes in strength, making the rhythm more vivid. In terms of rhythm, for example, the word “o” in “po you po ya”

falls on strong beats, while “po” and “ya” fall on weak beats or sub strong beats. This rhythm arrangement helps to create a sense of rhythm and dynamism in the song, expressing the joyful mood and cheerful taste of girls when entertaining, making the song sound lively.

From Figure 62, the lyrics contain local dialect vocabulary and expressions, such as “Po you po ya”. The meaning of “Po” in the dialect is bold, open, and able to exert force, reflecting the local dialect characteristics of Xihe County. “guo jiao” means “binding feet”. It is obvious that foot binding is one of the contents of Qiqiao. Foot binding is a bad habit in feudal society, and it is also a manifestation of the physical disability of women in feudal ethics and patriarchal society. It also reflects the long origin of the lyrics.



Figure 70. “Po You Po”

Source: Researcher (fieldwork in July 2022)

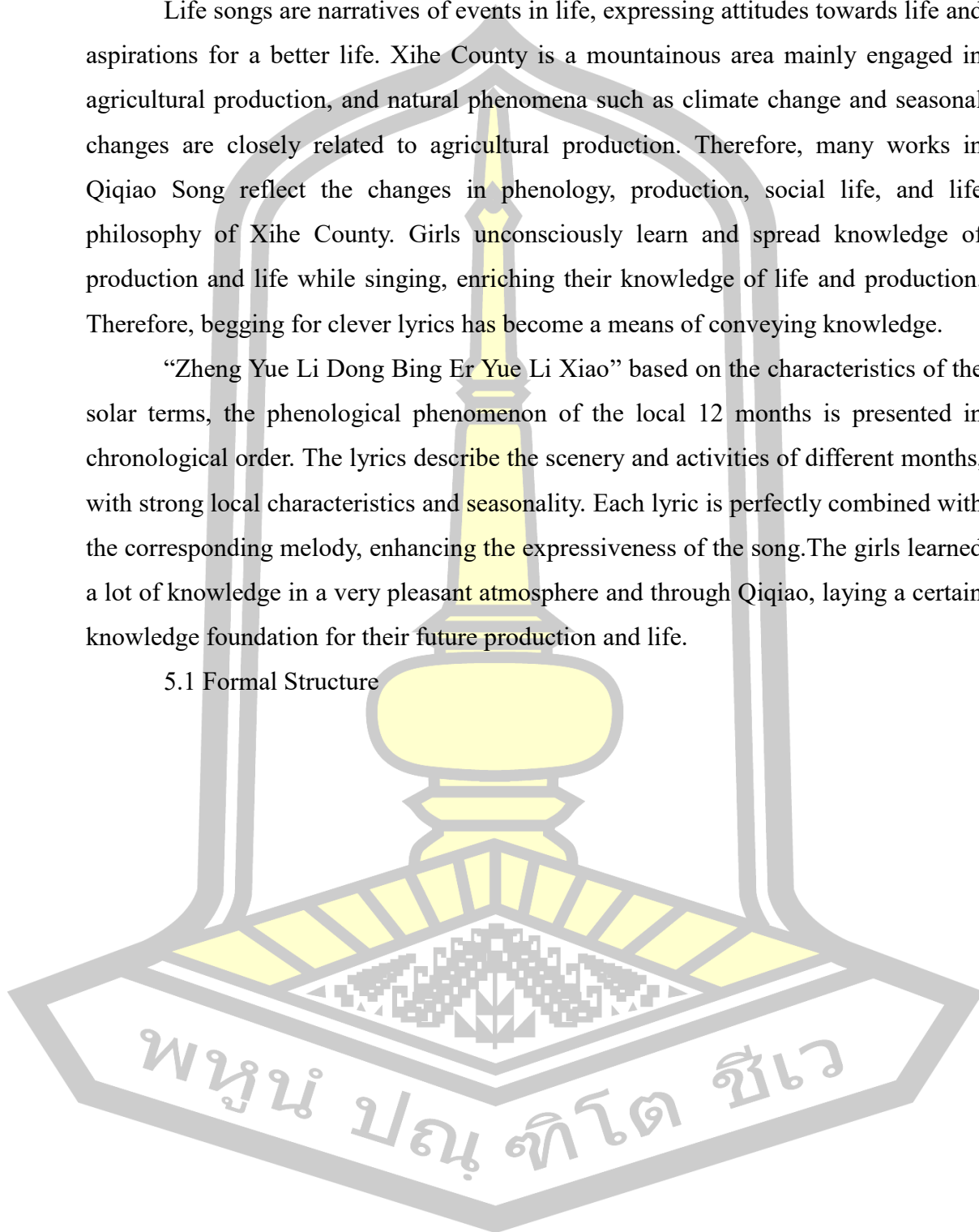
พหุ มั ญ ทั ต ชี เว

5. “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Life songs are narratives of events in life, expressing attitudes towards life and aspirations for a better life. Xihe County is a mountainous area mainly engaged in agricultural production, and natural phenomena such as climate change and seasonal changes are closely related to agricultural production. Therefore, many works in Qiqiao Song reflect the changes in phenology, production, social life, and life philosophy of Xihe County. Girls unconsciously learn and spread knowledge of production and life while singing, enriching their knowledge of life and production. Therefore, begging for clever lyrics has become a means of conveying knowledge.

“Zheng Yue Li Dong Bing Er Yue Li Xiao” based on the characteristics of the solar terms, the phenological phenomenon of the local 12 months is presented in chronological order. The lyrics describe the scenery and activities of different months, with strong local characteristics and seasonality. Each lyric is perfectly combined with the corresponding melody, enhancing the expressiveness of the song. The girls learned a lot of knowledge in a very pleasant atmosphere and through Qiqiao, laying a certain knowledge foundation for their future production and life.

5.1 Formal Structure




正月里冻冰二月里消

Zheng Yue Li Dong Bing Er Li Xiao

Transcription by: Xiao Qian


phrase 1



正月里冻冰 二月里消, 二月里鱼儿 水上漂。
zheng yue li dong bing er yue li xiao, er yue li yu er_ shui shang piao.
七月里葡萄 搭成架, 八月里西瓜 弯月牙。
qi yue li pu tao_ da cheng jia, ba yue li xi gua wan yue ya.

subphrase 1 subphrase 2


phrase 2



三月里桃花儿 满街红, 四月里杨柳枝 摆出门。
san yue li tao hua er man jie hong, si yue li yang liu zhi bai chu men.
九月里莽儿 抓两垄, 十月里柿子 满街红。
jiu yue li qiao er_ zhua liang long, shi yue li shi zi_ man jie hong.

subphrase 3 subphrase 4

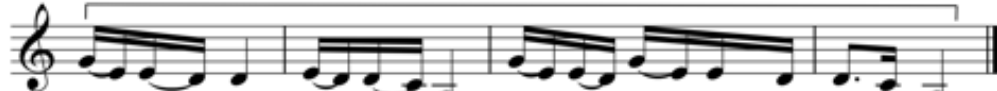
phrase 3



五月里雄黄 闹端阳, 六月里麦子 满山黄。
wu yue li xiong huang nao rui yang, liu yue li mai zi_ man shang huang.
十一月大雪 飘进门, 腊月里年货 摆出城。
shi yi yue da xue_ piao jin men, la yue li nian huo_ bai chu cheng.

subphrase 5 subphrase 6

phrase 4



巧娘娘下云端, 我把巧娘娘请下凡。
qiao niang niang xia_ yun_duan, wo_ ba_ qiao_niang niangqing xia fan.
巧娘娘下云端, 我把巧娘娘请下凡。
qiao niang naing xia_ yun_duan, wo_ ba_ qiao_niang niangqing xia fan.

subphrase 7 subphrase 8

Figure 71. The song is “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

(For details, see the Appendix I-5)

Music structure

Table 15. The musical periods of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Zheng Yue Li Dong Bing Er Yue Li Xiao			
Phrase 1	Phrase 2	Phrase 3	Phrase 4
Sub phrase	Sub phrase	Sub phrase	Sub phrase
1-2	3-4	5-6	7-8

Source: Researcher

From Figure 72 and Table 15, this is a one-part form, consisting of 4 phrases, phrase contains 8 sub phrases. each musical phrase is divided into four sections, this structure gives the song symmetry and regularity in form.

5.2 Structural Pitch Progression

1) Phrase 1:

phrase 1

正 月 里 冻 冰 二 月 里 消 ， 二 月 里 鱼 儿 水 上 漂。
 zheng yue li dong bing er yue li xiao , er yue li yu er— shui shang piao.
 七 月 里 葡 萄 搭 成 架 ， 八 月 里 西 瓜 弯 月 牙。
 qi yue li pu tao— da cheng jia , ba yue li xi gua wan yue ya.

subphrase 1 subphrase 2

Figure 72. The Phrase 1 of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Range: From E to C (minor 6th)

Melody contour: From Figure 74, the melody starts from A and forms wavy melodic lines through continuous downward and upward movements. Then end at E.

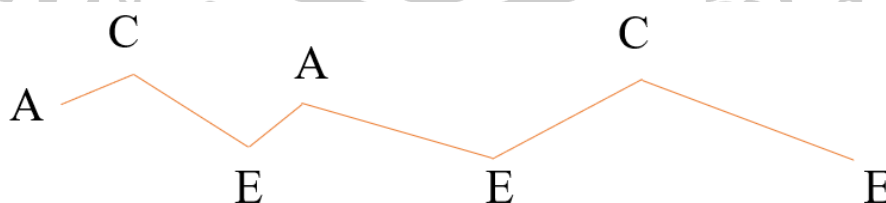


Figure 73. The Melody contour of Phrase 1 in “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Tempo: Adagio (♩=58-65)

2) Phrase 2:



Figure 74. The Phrase 2 of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Range: From D to C (minor 7th)

Melody contour: From Figure 76, the melody starts from A and forms wavy melodic lines through continuous downward and upward movements. Then end at E note.

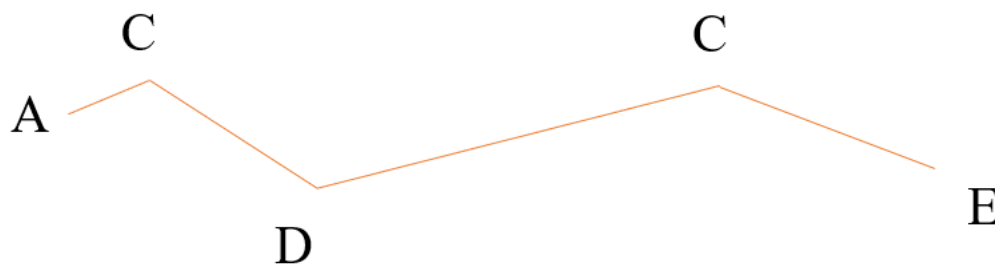


Figure 75. The Melody contour of Phrase 2 in “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Tempo: Adagio (♩=58-65)

3) Phrase 3:



Figure 76. The Phrase 3 of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Range: From E to C (minor 6th)

Melody contour: From Figure 78, the melody also starts from A and forms wavy melodic lines through continuous downward and upward movements. Then end at E.

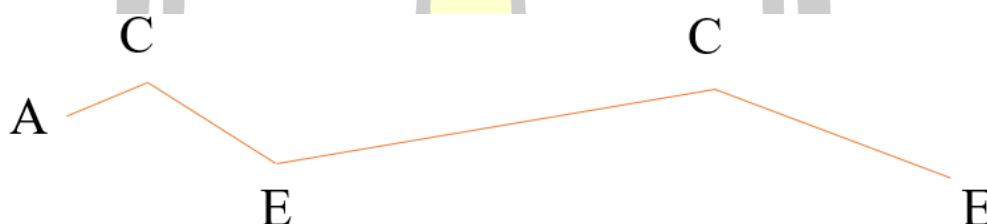


Figure 77. The Melody contour of Phrase 3 in “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Tempo: Adagio (♩=58-65)

4) Phrase 4:



Figure 78. The Phrase 4 of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Range: From E to A (minor 7th)

Melody contour: From Figure 80, both sub phrases move downwards from G to A.

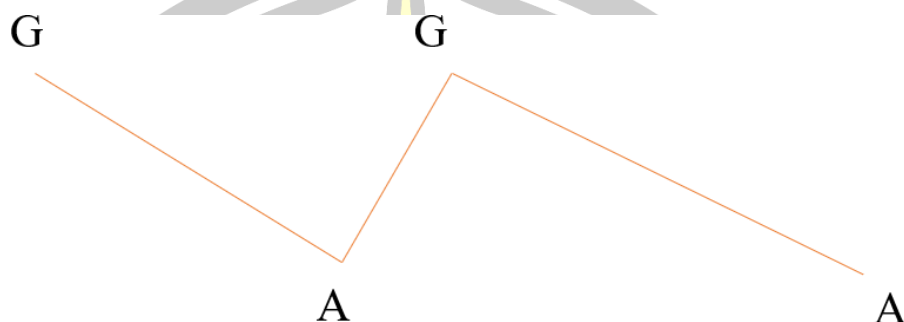


Figure 79. The Melody contour of Phrase 4 in “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

Tempo: Adagio (♩=58-65)

5.3 Relationship between Lyric and Melodic Phrase

Table 16. The lyrics content of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Phrase	Sub phrase	Lyric	Meaning of the Lyric	word
1	Sub phrase1	Zheng yue li dong bing er yue li xiao	In the first month, ice forms, and in the second month, it melts.	17
	Sub phrase2	Er yue li yu er shui shang piao	In the second month, fish swim on the water.	
2	Sub phrase3	San yue li tao hua man jie hong	In the third month, peach blossoms paint the streets red.	17
	Sub phrase4	Si yue li yang liu zhi bai chu men	In the fourth month, willow branches sway outside the door.	

Phrase	Sub phrase	Lyric	Meaning of the Lyric	word
3	Sub phrase5	Wu yue li xiong nao duan yang	In the fifth month, realgar is celebrated during Dragon Boat Festival.	15
	Sub phrase6	Liu yue li mai zi man shan huang	In the sixth month, wheat turns the mountains yellow.	
4	Sub phrase7	Qiao niang niang xia yun duan	Queen Qiao descends from the heaven,	14
	Sub phrase8	Wo ba qiao niang niang qing xia fan	I invite Queen Qiao to come down to the mortal world.	

Source: Researcher

From Figure 81, through the relationship between lyric and melody, each sub phrase of a phrase ends with a rhyme. For example, “ao” and “ao” in sub phrase1 and sub phrase 2, and “ang” and “ang” in Sub phrase 5 and sub phrase 6.

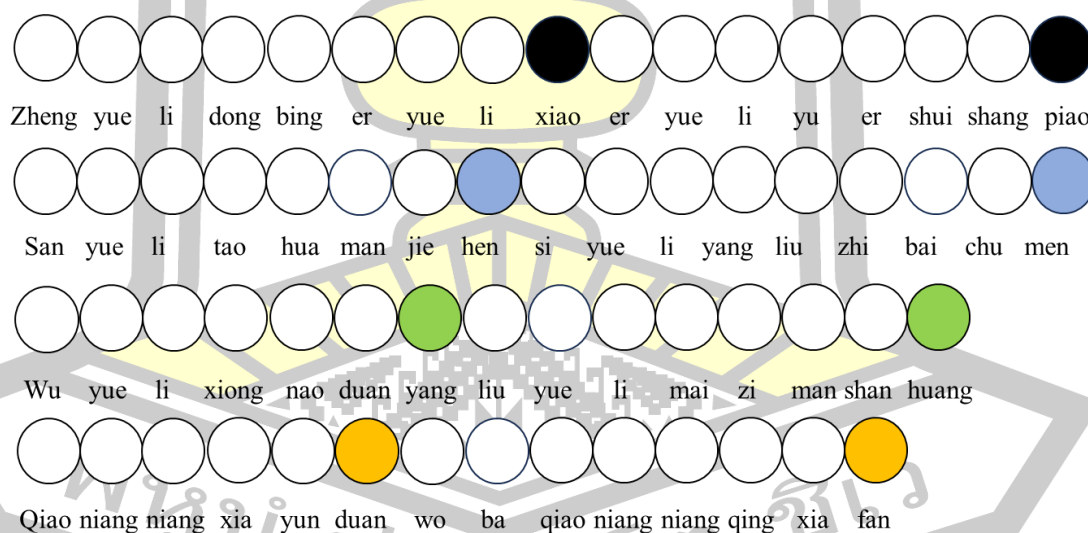


Figure 80. The relationship between lyric and melody of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

5.4 Mode

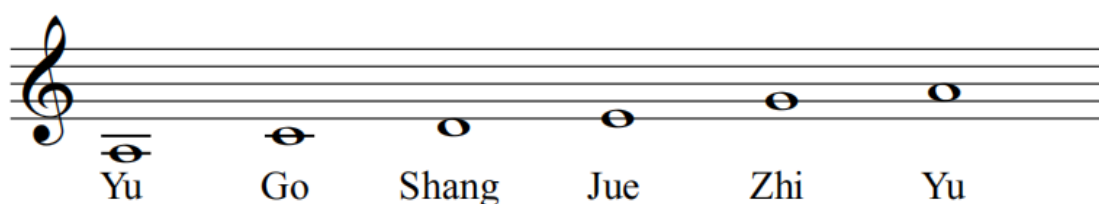


Figure 81. The mode of “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher

From Figure 82, This is a typical four sentence sheet music, with a four phrase square structure throughout the piece, each musical phrase is divided into four sections, This structure gives the song symmetry and regularity in form. using the principle of variation to organize the melody. The first three sentences use a development method of variation and repetition, but the main motivation and rhythm remain unchanged, to make the melody change in unity, combined with parallel lyrics, so that the listener does not feel bored from repeated repetition. And each sentence falls on the leading tone of the corresponding sound, which has a strong sense of movement and effectively promotes the development of the melody. The fourth sentence develops the melody using touch and repetition techniques, ultimately ending on the tonic Tonic, forming a certain contrast with the first three sentences. Splitting structures within each phrase (two bars forming one section), combined with dynamic rhythmic patterns ($\times \times \times$ and $\times \cdot \times$), Make the entire song emotionally active.

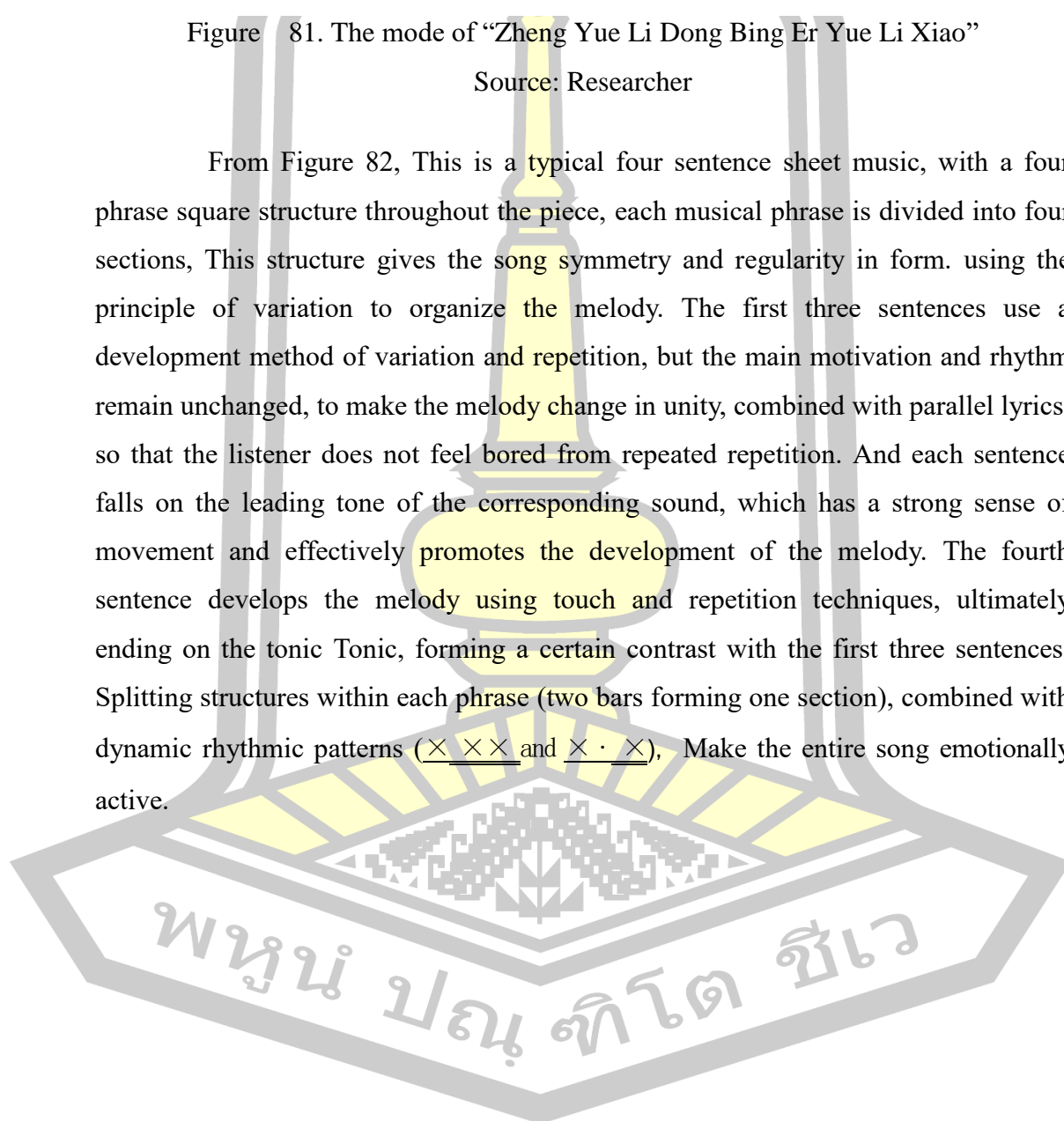




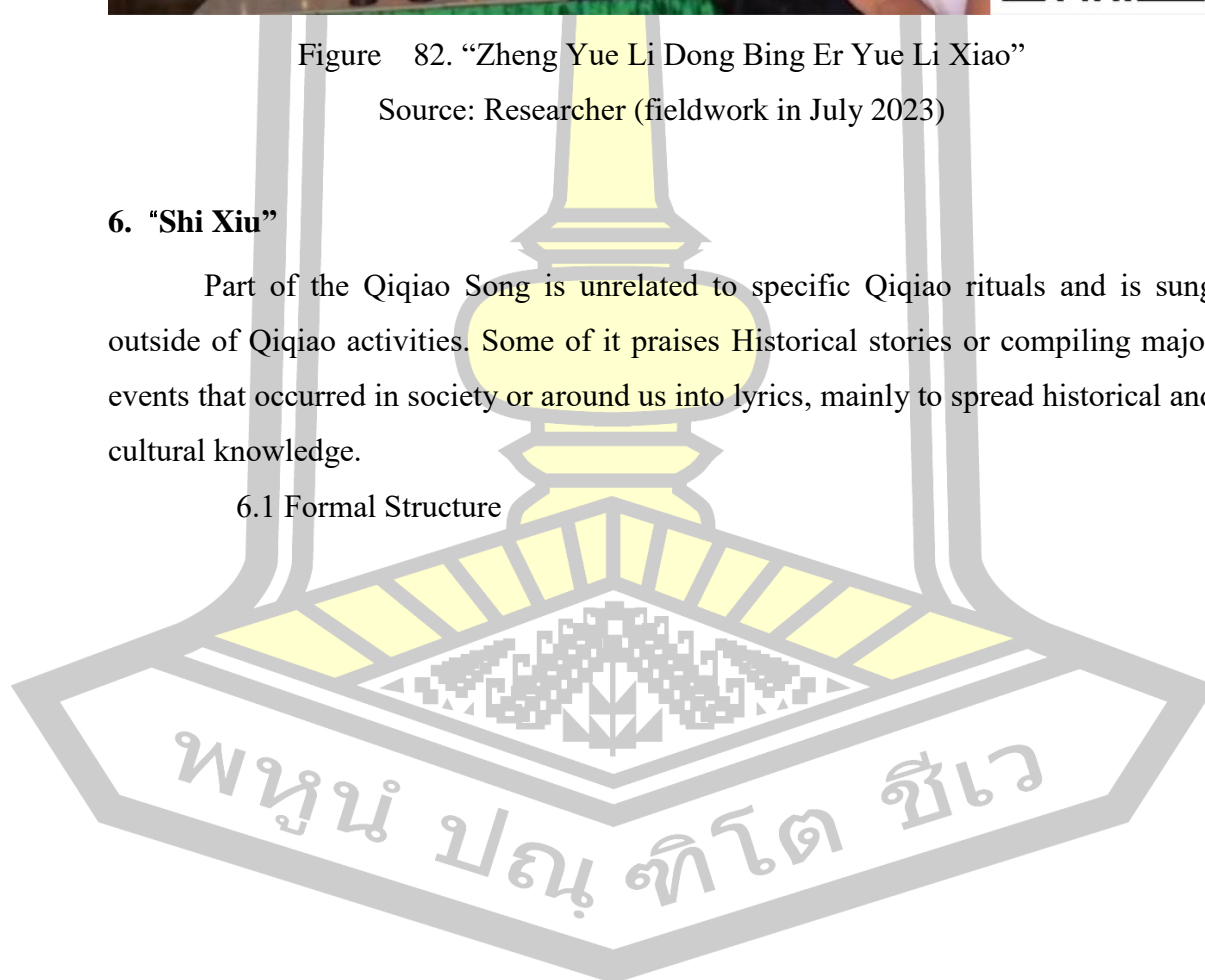
Figure 82. “Zheng Yue Li Dong Bing Er Yue Li Xiao”

Source: Researcher (fieldwork in July 2023)

6. “Shi Xiu”

Part of the Qiqiao Song is unrelated to specific Qiqiao rituals and is sung outside of Qiqiao activities. Some of it praises Historical stories or compiling major events that occurred in society or around us into lyrics, mainly to spread historical and cultural knowledge.

6.1 Formal Structure



十 绣

Shi Xiu

Transcript by: Xiao Qian

Phrase1

subphrase1 subphrase2

3

Phrase2

subphrase3 subphrase4

5

Phrase3

subphrase5 subphrase6

Figure 83. The song is “Shi Xiu”

Source: Researcher

(For details, see the Appendix I-6)

Music structure

Table 17. The musical periods of “Shi Xiu”

Shi Xiu		
Phrase 1	Phrase 2	Phrase 3
Sub phrase	Sub phrase	Sub phrase
1-2	3-4	5-6

Source: Researcher

From Figure 84 and Table 17, this is a one-part form, consisting of 3 phrases, phrase contains 6 sub phrases.

6.2 Structural Pitch Progression

1) Phrase 1:

Transcript by: Xiao Qian

Phrase1

巧 娘 娘 教 我 绣 一 针 , 一 绣 北 京 的 天 安 门.
qiao_niang niang jiao xiu yi zhen, yi xiu bei_jing de tian an men.
巧 娘 娘 教 我 绣 二 针 , 二 绣 北 京 雾 腾 腾.
qiao_niang niang jiao wo xiu er zhen, er xiu bei_jing wu teng teng.

subphrase1 subphrase2

Figure 84. The Phrase 1 of “Shi Xiu”

Source: Researcher

Range: From E to A (perfect 4th)

Melody contour: From Figure 86, the melody starts from the A note and moves downwards around the G note.

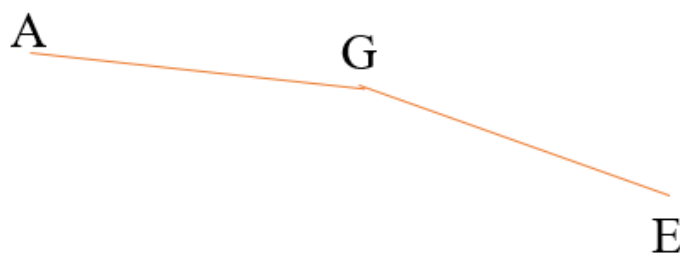


Figure 85. The Melody contour of Phrase 1 in “Shi Xiu”

Source: Researcher

Tempo: Allegretto (♩=98-65)

2) Phrase 2:



Figure 86. The Phrase 2 of “Shi Xiu”

Source: Researcher

Range: From D to A (perfect 5th)

Melody contour: From Figure 88, the melody starts from the A note

Alternating small wave movements up and down, End of E note.

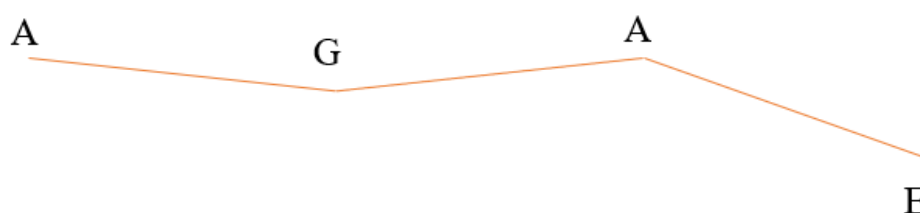


Figure 87. The Melody contour of Phrase 2 in “Shi Xiu”

Source: Researcher

Tempo: Allegretto ($\text{♩} = 98-104$)

3) Phrase 3:



Figure 88. The Phrase 3 of “Shi Xiu”

Source: Researcher

Range: From A to A (Minor 8th)

Melody contour: From Figure 90, sub phrases 5 is melodies that start from A note and move continuously downwards to A note, sub phrases 6 melodies that start from G note and move continuously downwards to A note,

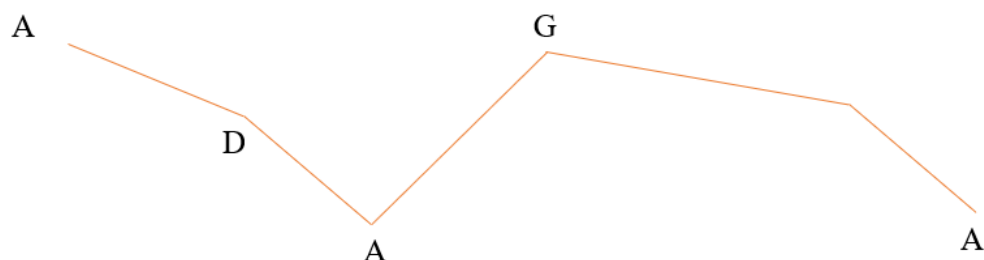


Figure 89. The Melody contour of Phrase 2 in “Shi Xiu”

Source: Researcher

Tempo: Allegretto (♩=98-104)

6.3 Relationship between Lyric and Melodic Phrase

Table 18. The lyrics content of “Shi Xiu”

Phrase	Sub phrase	Lyric	Meaning of the Lyric	Word
1	Sub phrase Sub phrase2	Qiao niang niang jiao wo xiu yi zhen yi xiu bei jing de tian an men	Queen Qiao teaches metoem broider one stitch, Embroidering the Tiananmen in Beijing,	14
2	Sub phrase3 Sub phrase4	Tian an men shang ba hong qi yang xi jin ping li zhe ba hua jiang	where the red flag waves high, Xi Jinping (chinese president) stands to speak.	7
3	Sub phrase5 Sub phrase6	Qiang niang niang xia yun duan Wo ba qiao niang niang qing xia fan	Queen Qiao descends from the heaven, I invite Queen Qiao to descend to the mortal world.	14

Source: Researcher

From Figure 91, through the relationship between lyric and melody, there are three phrases in this song. Each sub phrase of a phrase ends with a rhyme. “en” and “en” in subphrase1 and sub phrase2, and “en” and “eng” in Sub phrase 3 and sub phrase 4. and “ang” and “ang” in Sub phrase 5 and sub phrase 6.

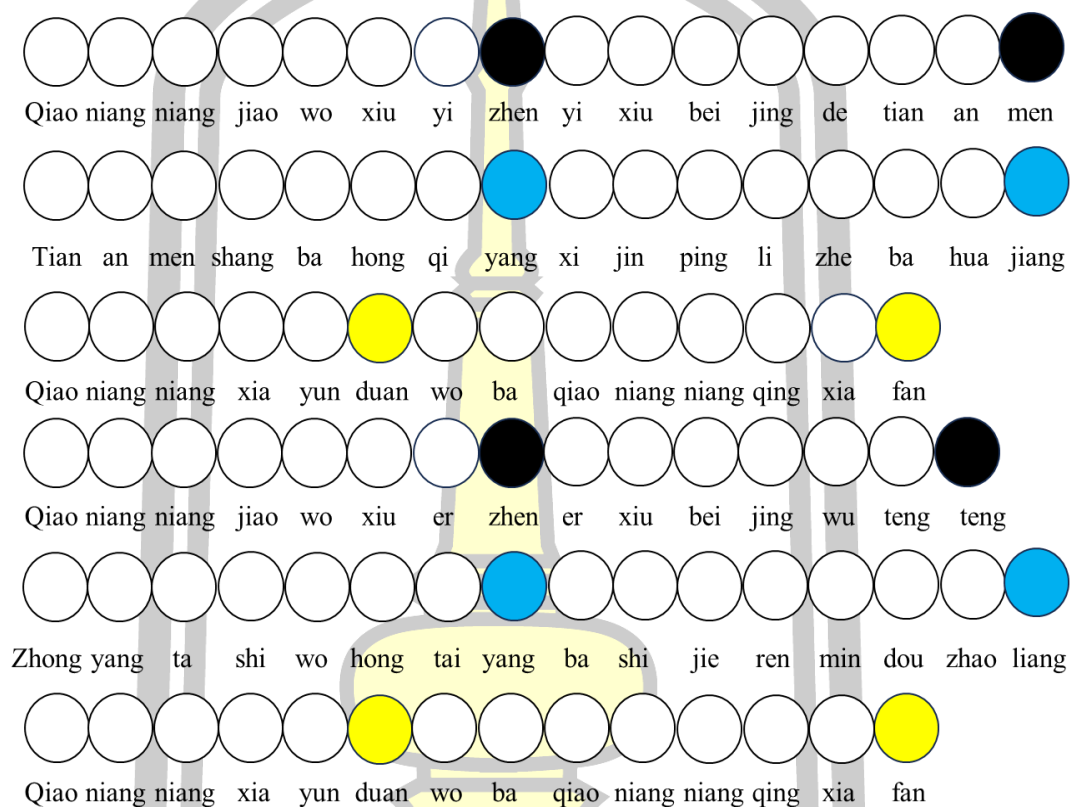


Figure 90. The relationship between lyric and melody of “Shi Xiu”

Source: Researcher

6.4 Mode

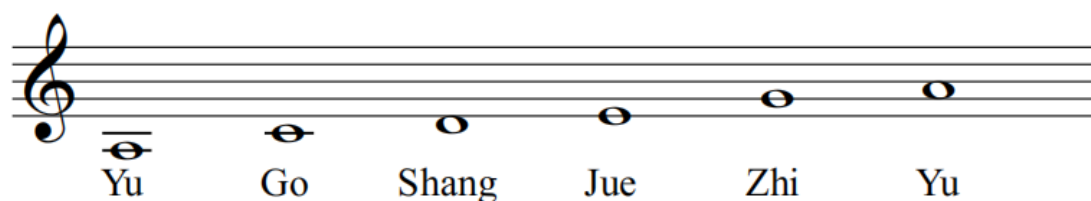


Figure 91. The mode of “Shi Xiu”

Source: Researcher

From Figure 84, this is a typical three-phrase song, composed of a main poem singing about Beijing and national leader Xi Jinping, With the phrase contain two sub phrases. The melodic contour is relatively simple and repetitive, making it easy to sing and remember. The phrase 2 is a variation of the phrase 1, and the overall structure of the music is relatively stable. The rhythm is quite regular, with quarter notes and eighth notes dominating the song. The greatest characteristic of the lyrics in historical and Political songs is their broad inclusiveness; The lyrics are rooted in traditional culture, with references to the Queen Qiao and modern elements like “Tiananmen” and “Xi Jinping”, This juxtaposition of traditional and modern elements reflects how folk music evolves over time. The song appears to integrate traditional elements, like references to Queen Qiao, with modern political references. This reflects a cultural continuity that is both respectful of tradition and open to contemporary influences.



Figure 92. “Shi Xiu”

Source: Researcher (fieldwork in July 2023)

Conclusion

Qiqiao Song and other forms of local music have similar material composition and belong to the pentatonic scale, but have vastly different musical styles. Qiqiao Song has rich content, strong local color, and unique characteristics. The music materials with regional characteristics used in the Qiqiao ceremony are reflected in the formal structure, Structural Pitch, Progression, Relationship between Lyric and Melodic Phrase, mode, etc. The commonly used creative technique is a single song with multiple lyrics, and each section has subtle changes in singing techniques.

1. Formal Structure

The formal structure of Qiqiao tune is mostly based on single form, and the internal structure of the form is regular and symmetrical. There are also suite forms, which are based on the single style and adopt the sectional song form of segmented songs. The structure and function of musical phrases are relatively clear, with the most common being the corresponding form of the upper and lower sentences, using the principles of starting, continuing, turning, combining hands, and variation, as well as the techniques of variation and repetition to create music. Divide each musical phrase into two phrase structure patterns, four phrase structures patterns, three phrase structures patterns, etc. The final phrase often has a summarizing function, and the ending of each piece is roughly the same.

The two-phrase structures is the most basic structural form, and most of the songs used in the ceremony are based on the two-sentence structure, using the principle of variation to organize the melody.

The four-phrase structure is a four-square structure, organizing the melody using principles of variation. The first three phrases use variation and repetition to develop the melody, creating changes within a consistent framework, with each phrase ending on the same dominant note, providing a strong sense of momentum. The fourth phrase ends on the tonic note, contrasting with the previous three phrases.

The three-phrase structure is musically based on a two-phrase structure. The melodic material and transitions are similar to both two-phrase and four-phrase structures, and this form is often used in large sacrificial activities, such as praying for wisdom during ceremonies. It is formed through the contraction of rhythm, expressing entertainment for both humans and gods, and is used in entertainment or magical

songs.

2. Structural Pitch Progression

1) Melody contour

The melody of Qiqiao songs is simple and unadorned, with the melodic contour presenting a relatively smooth wave-like shape. It primarily consists of major second and minor third stepwise movements, combined with perfect fourth and perfect fifth. This expresses the girls' sincere, mysterious, and harmonious ceremonial atmosphere in their devotion to Queen Qiao.

2) Frequently used intervals

The frequently used intervals include the blending of stepwise motion with the perfect fourth intervals such as mi to la, re to sol, la to re, and sol to do. There is also the integration of stepwise motion with the leap of a perfect fifth interval such as re to la, as well as the combination and blending of stepwise motion with the major seventh leaps such as la to sol and re to do.

After extensive analysis of Qiqiao songs, it has been concluded that stepwise motion is the most significant characteristic of Qiqiao music. The music used in ceremonies features phrases constructed with ascending or descending second intervals, resulting in smooth and solemn progression, akin to a narrative tone. In contrast, in the entertainment songs and dances, the rhythm is often lively, occasionally employing leaps and near-shouting voices. There are two melody interval: the first one is

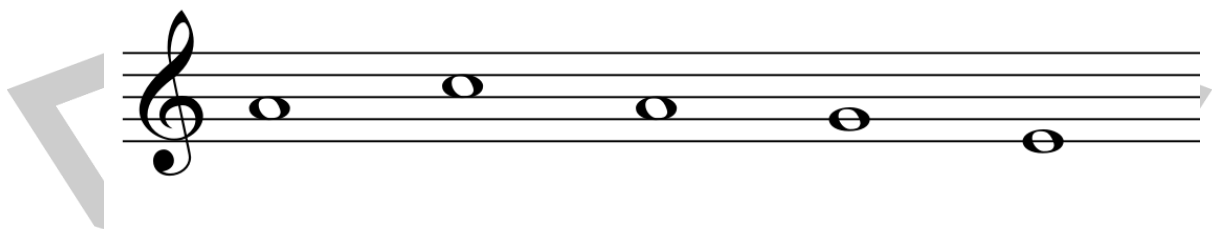


Figure 93. The melody interval 1

Source: Researcher

From Figure 93, this melodic interval is a descending sequence from the tonic to the dominant, creating a sequential variation. It is commonly used at the

beginning of phrases, serving as the opening melody for each line and the concluding melodic interval of the main song section. Transitioning into the refrain, it connects naturally and smoothly, complementing the subtle sonic ambiance.

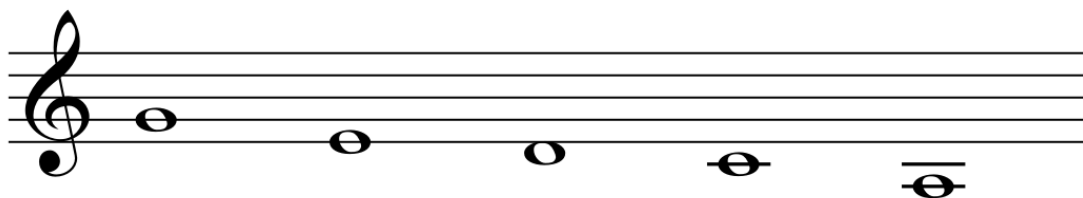


Figure 94. The melody interval 2

Source: Researcher

From Figure 94, this melody interval should have been a complete descending sequence from the tonic to the tonic, but its characteristic is that one of the main notes appears first in the main song and is omitted in the chorus, forming a chorus section starting from the lead, forming a unique feature of Qiqiao songs. Often used as a chorus at the end of a song.

3) Range

The range of Qiqiao songs is generally within an octave or a tenth, as they are primarily sung by 13 to 16 years old girls, and thus cannot exceed the vocal range of the performers.

3. Relationship between Lyric and Melodic Phrase

There are two types of relationship between Lyric and melodic phrase in Qiqiao songs. One is the alternation of rhyme between two lines, which is quite common. The lyrics of a Qiqiao song express rich content, with some lyrics telling an enduring story. Therefore, using the form of alternating rhyme every two lines serves to enhance the expression of the rich content.

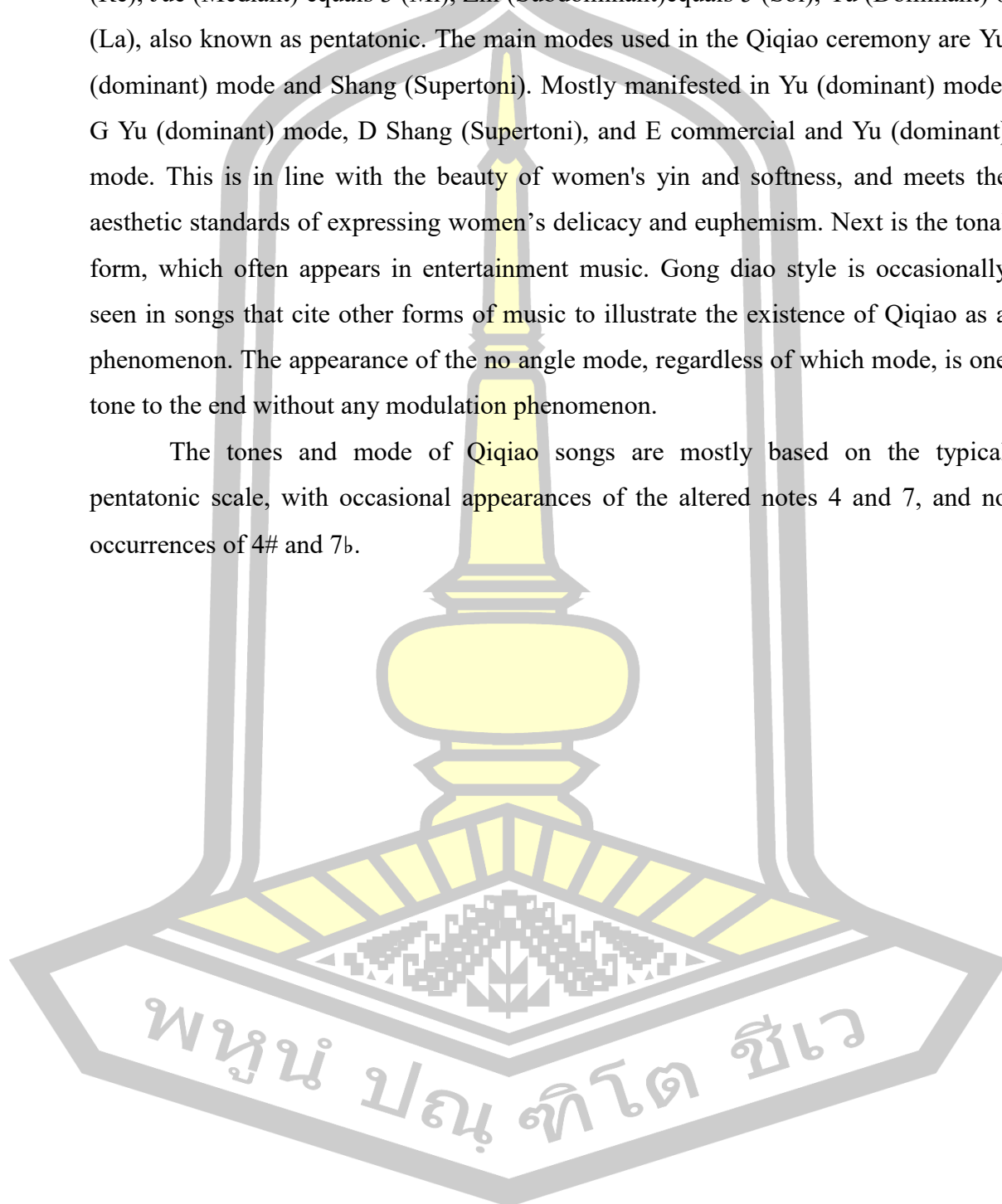
The other type is end rhyme, commonly found in four-line structures. Due to the limitations of rhyming, there is a type of rhyme often found in short segments, which is very beautiful and cohesive.

4. Mode

Gong (Tonic), Shang (Supertonic), Jue (Mediant), Zhi (Subdominant), Yu

(Dominant) are the name of the five different tones in China. Similar to 1, 2, 3, 5, and 6 in modern notation. Shang (Supertoni) equals 1 (Do), Shang (Supertoni) equals 2 (Re), Jue (Mediant) equals 3 (Mi), Zhǐ (Subdominant) equals 5 (Sol), Yu (Dominant) 6 (La), also known as pentatonic. The main modes used in the Qiqiao ceremony are Yu (dominant) mode and Shang (Supertoni). Mostly manifested in Yu (dominant) mode, G Yu (dominant) mode, D Shang (Supertoni), and E commercial and Yu (dominant) mode. This is in line with the beauty of women's yin and softness, and meets the aesthetic standards of expressing women's delicacy and euphemism. Next is the tonal form, which often appears in entertainment music. Gong diao style is occasionally seen in songs that cite other forms of music to illustrate the existence of Qiqiao as a phenomenon. The appearance of the no angle mode, regardless of which mode, is one tone to the end without any modulation phenomenon.

The tones and mode of Qiqiao songs are mostly based on the typical pentatonic scale, with occasional appearances of the altered notes 4 and 7, and no occurrences of 4# and 7b.



CHAPTER VI

The transmission and preservation of Qiqiao Songs in Xihe county, Gansu Province

This chapter introduces the transmission status of Qiqiao songs and analyzes the problems that exist in the transmission process. This chapter uses interviews and questionnaire surveys to summarize the transmission and preservation of Qiqiao Songs, and explores new ways to spread and preserve Qiqiao Songs based on previous academic suggestions.

1. The current status of transmission and preservation of Qiqiao Songs in Xihe county, Gansu Province.
2. The measure for transmission and preservation of Qiqiao Song in Xihe county, Gansu Province.

1. The Current State of the Transmission and preservation of Qiqiao Songs in Xihe county, Gansu Province

Researchers describe the current state of the transmission of Xihe Qiqiao music from three perspectives: 1) The transmission and preservation of Qiqiao songs in literature, 2) The transmission and preservation of Qiqiao songs in fieldwork, and 3) The dilemma of transmission and preservation the Qiqiao songs.

1.1 The transmission and preservation methods in literature

Based on existing literature, there are several categories of transmission methods for Xihe county Qiqiao and Qiqiao songs.

The first category adopts a macro-to-micro approach, viewing the transmission and protection of Xihe Qiqiao and Qiqiao music within the broader context of intangible cultural heritage. Han Zongpo believes that, by considering the reality of Qiqiao customs, an in-depth reflection and explanation of the autonomy, authenticity, and integrity of intangible cultural heritage protection should be conducted. He argues that the transmission and protection of Qiqiao is a systematic project requiring the enthusiastic and widespread participation of all sectors of society. It necessitates comprehensive planning, maintaining the autonomy of transmitters and transmission

subjects, ensuring the authenticity of intangible cultural heritage transmission, and expanding protection based on the work of predecessors. This approach requires coordinated efforts across all social strata, regions, and folk cultures, with a balanced perspective and attention to the interconnection and overlap between various protection practices and academic research (Han, Z. P. 2009).

The second category is comparative, objectively analyzing existing transmission methods to form independent views. Lei Xia believes that the Qiqiao Festival in Gansu province Xihe county has developed parallel official and folk rituals. Official ceremonies have expanded the festival's visibility and attention, but the rich cultural connotations of the Qiqiao Festival have been unavoidably simplified, with some traditional cultures being misinterpreted, reconstructed, and even dissolved. The intangible cultural heritage that should be preserved and protected is simultaneously dissolved and reinforced through the dynamic interaction between official and folk rituals, with media playing a mediating role in providing opportunities for the transmission of “intangible cultural heritage” (Lei, X. 2018).

The third category focuses on theoretical perspectives concerning the transmission and protection of Qiqiao and Qiqiao songs. Liu Xian, from a sociological theory perspective, examines the factors behind the changes in the Qiqiao Festival and proposes that, besides the local government's efforts to restore its original form and vitality, the Xihe county people, as the primary transmitters, should enhance their cultural consciousness and local cultural identity to ensure the living transmission of the Qiqiao Festival in Xihe county (Liu, X. 2014). Liu Xinran, in her thesis, employs James Carey's ritual view to present the communication of the Qiqiao Festival's rituals in Xihe County through aspects such as songs, dances, emotions, settings, and symbols, thereby exploring the significance of folk culture communication (Liu, X. R. 2019).

1.2 The transmission and preservation of Qiqiao Songs in Field Surveys

1.2.1 The status of Qiqiao songs transmission and preservation mode in field work

1) Typical oral and oral transmission and preservation methods

From Figure 96, The girls are learning to sing the Qiqiao song in the yard. Qiqiao songs is a verbal transmission method that mainly focuses on social

transmission and combines family transmission. Due to its collective transmission as the main approach, the commonality of Qiqiao lyrics is strong, so the changes are small. The owners of Qiqiao are women who have been deprived of their educational rights. The way to learn the cultural model of Qiqiao ritual is through oral transmission and teaching Qiqiao song and dance to elderly, experienced and skilled women in the same village, and guiding the entire ritual procedure and explaining the taboos in the ritual. Alternatively, one's own grandmother, mother, etc. can teach to sing the song of Qiqiao. Individuals who play a role in society should start to take seriously, learn from the numerous musical forms established in the past, and make choices from them. The lyrics are short and the basic format of the lyrics is fixed, while the format of the lyrics in the ceremonial section remains basically unchanged, because the fear of the gods is also not afraid to change. The melody lines and even tone changes very little, and the sentence structure changes very little, providing a lot of convenience and possibility for the oral transmission of ritual music. Especially in the entertainment part of entertainment music outside of rituals, in addition to classic songs that are passed down from generation to generation, there is a great deal of improvisation and variability in other singing processes. Improvisation lies in the singer improvising according to current events, and the variability of content changes with the development of the times. So it also has the function of recording history. However, the classic and vivid ones have still been preserved.

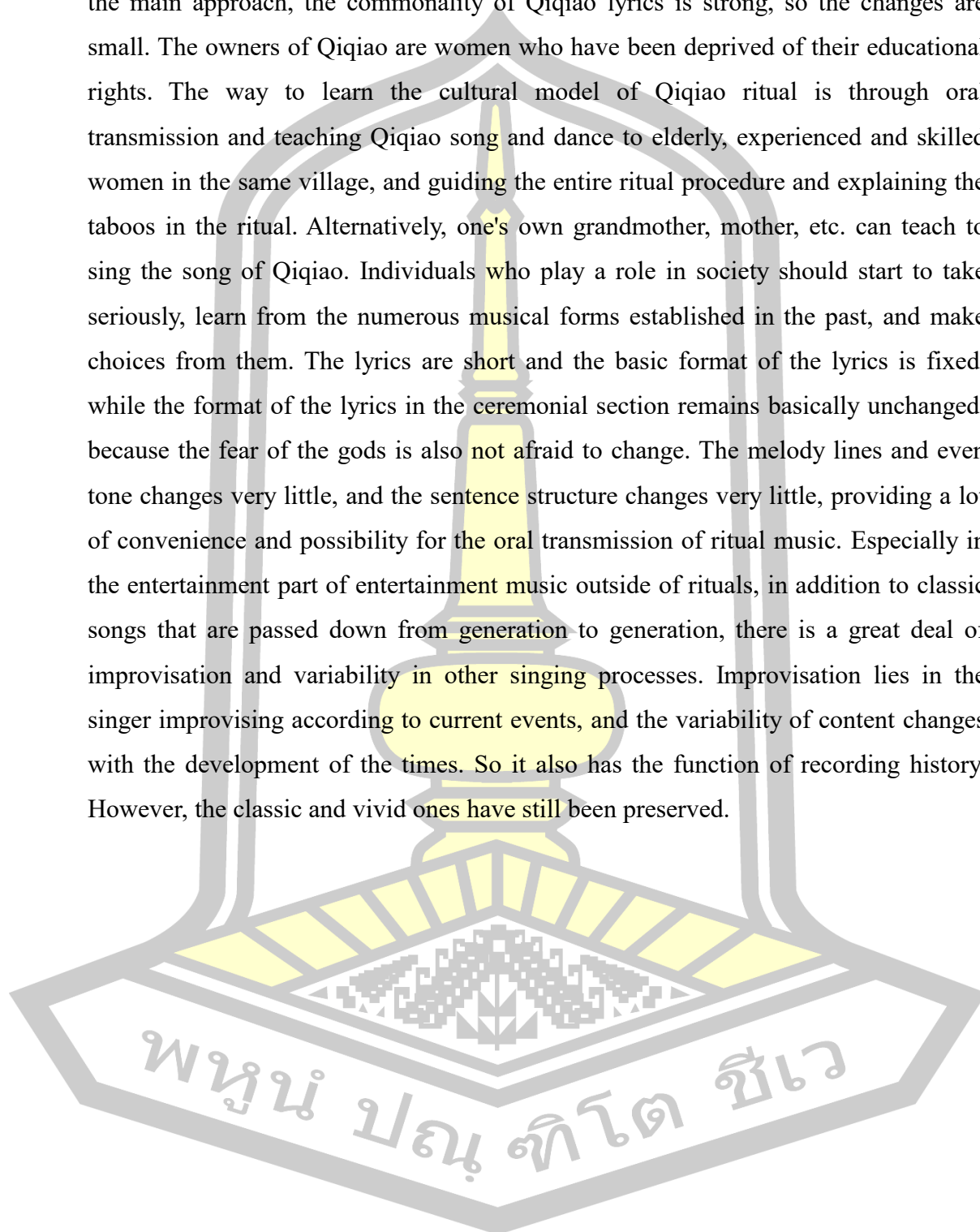




Figure 95. The girls are learning to sing the Qiqiao song in the yard

Source: Researcher (fieldwork in July 2022)

Due to people's reverence for the gods, some of the music in the ritual became commonplace and was arranged step by step. The process of the Qiqiao ritual is the transmission process of the ritual. In advance, only the procedures and taboos of the ritual will be explained, but not practiced in advance, which is considered disrespectful to the gods. This kind of transmission requires a deep understanding of the gods, and at the same time, acceptance of reverence for the gods, so personal factors are rare. The entertainment part of music and dance undergoes changes every year due to the increase in its liveliness, making the music in the entertainment part lively and lively, and therefore highly loved.

This oral transmission of cultural characteristics not only did not result in the loss of a culture with local characteristics, but also the culture was fully preserved. Qiqiao folk customs are an important way for rural women to entertain, revel, and liberate their spirits. They are an important way for girls to exchange experiences, improve their own qualities, and pursue dexterity. Exploring and protecting Qiqiao folk customs has practical value in enriching the cultural life of the masses, improving

women's own qualities and aesthetic preferences. In this rich system of Qiqiao culture, women play a major role in rituals, and they play a decisive role in the transmission and evolution of Qiqiao culture. Although there has been a phenomenon of only taking the sound without understanding the meaning of some lyrics during the transmission process, it has been proven that promoting women's development to promote the protection and transmission of traditional culture is also an effective way. Understanding its transmission and development has positive reference significance for the transmission and development of other traditional cultures in China. Women play an important role in the transmission and development of traditional culture. Promoting women's development through protection and transmission can not only meet the practical needs of women, but also ultimately bring about the transformation of strategic needs, which is an effective method and strategy.

2) Text, audio and video transmission

With girls starting to attend school, the form of Qiqiao transmission has undergone significant changes. This is mainly reflected in girls using written records to transcribe Qiqiao songs before learning to sing them, which differs from the traditional method of oral transmission and direct instruction. The most significant changes occurred after the 21st Century, with an increase in the entertainment aspects of Qiqiao activities. As people's fear of deities diminished, the ritual procedures became more routine, leading to a shift in the core essence of the Qiqiao rituals. With the advent of video recordings, some areas have shifted the teaching of Qiqiao songs to videos, resulting in girls learning the songs by following video recordings. Another change is that with schooling, there has been a recording of local Qiqiao song lyrics. This has the advantage of preserving traditional lyrics, but it also means that the lyrics lose their creativity and can become personalized and one-sided. However, most areas still maintain the traditional method of oral transmission and direct instruction.

3) The transmission and preservation of government participation

Firstly, a series of laws, regulations, and policies have been formulated to provide protection. At the national level, important laws and normative documents such as the Intangible Cultural Heritage Law and the Representative List of National Intangible Cultural Heritage Projects have been introduced, incorporating China's intangible cultural protection work into the country's legal framework. At the local

level, the Longnan City and County governments have formulated policies to promote the development of the Qiqiao girl's Day, issuing guidance documents like the Xihe County Folk Art Creation Plan and the Xihe County Excellent Folk Cultural Works Reward Method, integrating the transmission of Qiqiao culture into the city's socioeconomic development plans, thus forming a government-led, socially participatory, and clearly responsible cultural heritage situation.

Secondly, the government has established Qiqiao demonstration sites in villages where Qiqiao rituals are widely practiced and the scale is grand, focusing on their protection. Since 2007, the annual China Qiqiao Tourism Culture Festival has been held, along with the Qiqiao Girl's Day and Women's Development International Forum in Beijing. Various promotional activities, including Qiqiao folk performances and exhibitions, have been conducted, and efforts have been made to promote the application for World Heritage status for Qiqiao girl's Day. The government has collected textual and visual materials, organized scholars for academic research, and verified findings. In June 2008, it became a national intangible cultural heritage. Xihe County also built the Qiqiao Cultural Square and commissioned He E, the renowned sculptor of the "Mother of the Yellow River", to create a large sculpture of Queen Qiao in the Wanxia Lake Scenic Area, which has become a landmark and a gathering place for worship during the Qiqiao Festival (see Figure 97).

Moreover, the government places great importance on identifying Qiqiao inheritors, setting up county-level special funds for Qiqiao to provide subsidies and support from both policy and financial perspectives. These measures effectively promote the protection, transmission, and development of Qiqiao customs.

The formation of the official ceremony of the Qiqiao Festival is based on the social environment and background of the successful application for intangible cultural heritage. Official efforts to preserve and promote Qiqiao Festival culture include not only large-scale cultural performances but also the establishment of the Gansu Qiqiao Culture Research Association. Additionally, six Qiqiao culture study centers and museums have been established, and campus Qiqiao art troupes have been formed in some schools. (Xia, L. 2018)

From Table 19, Researchers have summarized that specific protective measures taken by the government.

Table 19. Specific protective measures taken by the government

Time	Specific protective measures
May 2005	Xihe County applies for Qiqiao Festival as an intangible cultural heritage protection project in Gansu Province.
July 2006	The government of Xihe County held the first “Qiqiao Culture and Art Festival” at Wanxia Lake in the Xihe county.
September 2006	An expert group was established to declare Xihe County as the "Hometown of Chinese Qixi Culture". Simultaneously listed as the first batch of intangible cultural heritage under protection by the State Council.
November 2006	Establish the “Xihe County Intangible Cultural Heritage Protection Center”.
March 2007	The China Association for Democracy and People's Livelihood awarded Xihe County the title of "Hometown of Chinese Qiqiao Culture" and held a listing ceremony. The second “Qiqiao Culture and Art Festival” is held. The Interim Regulations on the Protection and Inheritance of Qiqiao Folk Customs in Xihe County have been formulated and promulgated.
2008	Listed as a national intangible cultural heritage.
August 2010	The third “Qiqiao Culture Tourist Festival” was held, and a White Marble Queen Qiao statue was set next to Xihe county Sunset Lake Wetland Park
August 2012	The 4th “Qiqiao Culture Tourist Festival” was hosted by the Gansu Provincial Government and the Federation of Literary and Art Circles.
August 2013	The “Xihe Qiqiao Summit Forum” was held in Beijing, which for the first time brought Qiqiao research out of the house and was a pioneering achievement in Qiqiao research. Holding the 5th “Qiqiao Culture Tourist Festival”
July 2014	Holding the 6th “Qiqiao Girl’s Festival”
August 2015	Holding the 7th “Qiqiao Girl’s Festival”
August 2016	Holding the 8th “Qiqiao Girl’s Festival”
August 2016	Holding the 9th “Qiqiao Girl’s Festival”
August 2018	Holding the 10th “Qiqiao Girl’s Festival”
August 2019	Holding the 11th “Qiqiao Girl’s Festival”
August 2024	Holding the 12th “Qiqiao Girl’s Festival”

Source: Researcher



Figure 96. Locals worship Queen Qiao at the Qiqiao Cultural Square in Xihe County

Source: Researcher (fieldwork in July2022)

1.2.2 The transmission and preservation of Qiqiao Songs in Interview Situations

During the field survey, the author interviewed multiple individuals including folklorists, inheritors, government staff, and school teachers. For the inheritors, a similar-question-and-answer format was used to collect and compare responses, thereby revealing the current state of transmission and related issues. Additionally, casual conversations with inheritors provided supplementary information about the status of transmission issues.

1) Interviews with Similar Questions

To address the current state of transmission and protection, the researcher designed three targeted questions (see table 20).

Table 20. Question on the Current Status of Qiqiao transmission and preservation

Question 1	Question2	Question3
Do you think the current Qiqiao is the authentic Qiqiao, and is there a situation where the Qiqiao activities have changed their flavor?	Do you think the current work of inheriting and protecting Qiqiao is sufficient?	What are your views and suggestions on the transmission and protection of Qiqiao?

Source: Researcher

Through the interview with Mr. Yang Kedong, he mentions that despite the introduction of many new elements in modern Qiqiao activities compared to the past, this does not detract from their authenticity but instead helps their rapid development and keeps them relevant to the times. Current efforts to inherit and protect Qiqiao culture have made foundational strides, such as data collection, organizing events, hosting summits, and cultural exhibitions, but these are only preliminary steps, and there remains much more to be done. In the process of inheritance and protection, it is hoped that while maintaining the original characteristics of Qiqiao culture, it can integrate with the times, enhance cultural confidence, and avoid blindly following trends at the expense of losing its unique qualities. (Yang Kedong, 2022, interviewed).

Through the interview with Xi Lanlan, Inheritor of National Intangible Cultural Heritage, she mentions that she just teach the little girl what she know, and there hasn't been much change. However, with the arrival of the media, they may have to recreate the ritual process of Qiqiao due to the needs of the photographer. The promotion in recent years has been effective. Her family members, such as her husband, will come to help her complete the relevant transmission work when Qiqiao. Previously, men would not participate in any job of Qiqiao. Now, everyone is dancing and singing. In fact, begging also includes Paper Cuttings, embroidery, clothing, fruit making and other traditional crafts. She believes that there need to improve the standardization of transmission and protection in this regard. (Xi Lanlan, 2023, interviewed)

Mr. Wang Bao's interview reveals the vision and practical actions of a new generation of Xihe county media professionals, as well as his frustration with the current weak media influence. He mentions that in recent years, the promotional content has stabilized, While the core content remains traditional, there are modern updates, such as participants incorporating contemporary Qiqiao songs, which serve as highlights in our recordings and help maintain and increase viewership. Modern elements enhance viewer engagement. While Qiqiao has become a cultural symbol, there is a need for better planning and sustained media coverage to create lasting impact and deeper engagement. (Wang Bao, 2022, interviewed)

From Table 20, the responses to question 1, we can see that Qiqiao has undergone new changes in the modern era. Compared to the ancient Qiqiao, there are certainly differences, but it is precisely these changes that have allowed Qiqiao to be preserved and passed down.

From Table 20, the responses to question 2, it is evident that Xihe has made significant efforts in the transmission and protection of Qiqiao culture. However, transmission and protection are long-term endeavors that require generations to contribute to the preservation of Qiqiao culture.

From Table 20, the responses to question 3, various transmitters have provided their perspectives and insights, highlighting the areas they believe need to be strengthened in the transmission and protection of Qiqiao.

In summary, the questions and responses provide a comprehensive understanding of the current state and challenges of the transmission and protection of Qiqiao. Local residents believe that while the Qiqiao activities have changed, these changes are positive and in line with modern times. Various sectors in Xihe county are contributing to the transmission and protection of Qiqiao culture, but a concerted effort is needed to further elevate this work.

2)Random Interviews

The following are key excerpts from interviews with primary informants, highlighting that Qiqiao has traditionally been passed down orally from one generation to the next. Qiqiao transmitters are the backbone of this practice, while the government is now the main driving force, and schools are responsible for educating and transmitting Qiqiao culture to younger generations.

During fieldwork, even 90-year-old elderly women readily sang Qiqiao songs and clearly recited the lyrics related to the Qiqiao ritual, demonstrating their deep love for Qiqiao and the profound impact it has had on them. This oral transmission method has preserved the local cultural heritage intact. “I am from Xihe, and I have watched Qiqiao since I was a child. This is a festival for girls. I didn't think I would start studying Qiqiao when I got old. When I wrote ‘Qucheng Qiqiao Folk Records’, I visited many Qiqiao places, recording Qiqiao stories from elderly women. They would often sing for me on the spot, bringing tears to their eyes because these Qiqiao songs were taught to them by female elders like sisters and mothers in their families” (Yang Kedong, 2022, interviewed).

Xi Lanlan, a national-level Qiqiao transmitter, shared her insights: “For the past few years, I have been guiding young girls in Qiqiao. As I am getting older, I mainly help and guide young girls, telling them what to do and what Qiqiao songs and dances to perform. I am the person in charge of the Qiqiao activities in Jiangxi Town (a town in Xihe County). Every year, I arrange what the girls will learn and do during Qiqiao, paying close attention to all aspects of the activities, including the execution of ritual steps, teaching Qiqiao music and dance, needlework, and cooking”. (Xi Lanlan, 2022, interviewed).

Interviews with local school teachers reveal their focus on the educational significance of Qiqiao music and the experience and effectiveness of conducting Qiqiao transmission activities in schools. They use classroom teaching and cultural activities to promote students’ awareness and understanding of Qiqiao culture. They emphasize the importance of Qiqiao transmission and their expectations for students’ transmission of Qiqiao songs. “Qiqiao has always been passed down by the older generation of Qiqiao girls to the younger girls. In the early days, there were no written records of Qiqiao as literacy levels were low. So, when applying for intangible cultural heritage status, we relied on teachers, literary enthusiasts, and folklorists to compile Qiqiao’s historical records” (Xueyi Wang, 2022, interviewed).

Government officials responsible for organizing folk cultural events provide policy support and implement measures to promote the transmission of Qiqiao. They recognize the significance and traditional value of Qiqiao music and are committed to promoting its transmission and development through policy support and

resource allocation. The government organizes Qiqiao festival activities, supports the protection and transmission of traditional Qiqiao techniques, and promotes the spread and development of Qiqiao culture in the local area.

Through these interviews, we gain a comprehensive understanding of their perceptions and practical work regarding Qiqiao, providing insight into the current state of Qiqiao transmission. In the past, Qiqiao was a festival primarily for women, with women as the main participants. In recent years, more men have joined and supported the festival. “Traditionally, men were not allowed to participate in Qiqiao and could only watch from the sidelines, as it was entirely a girls’ festival. However, with the development and promotion of Qiqiao, it has attracted more tourists and has become a more inclusive festival. I am a teacher at Jiangxi School in Xihe County. According to the education bureau’s instructions, we educate students about Qiqiao. During the holidays, which coincide with the Qiqiao period, we organize students to participate in Qiqiao activities at local transmitter” homes. If a student wants her home to be the Qiqiao site for the year (see Figure 98), we also organize the activities there”. (Jiang Keshang, 2020, interviewed).



Figure 97. Jiang Keshang is vividly explaining the culture of Qiqiao to the girls in Jiangyao Village, Xihe Jiangxi Town

Source: Researcher (fieldwork in July 2022)

1.2.3 Current Status of Qiqiao Songs transmission and preservation Obtained from Questionnaire Survey

The researchers conducted a random sampling questionnaire survey and, based on data analysis, compiled two questions: “Understanding of Qiqiao Song (1-5 points)” and “Can you sing Qiqiao Song”? A table was generated to show the perception of Qiqiao songs.

Table 21. Survey Questionnaire Data Sheet

Number	Age group	Gender	Understanding of Qiqiao music (1-5 points)	Whether they can sing Qiqiao songs (yes or no)
1	Under 20 years old	Male	1	No
2	Under 20 years old	Female	3	Yes
3	20-35 years old	Male	2	No
4	20-35 years old	Female	3	Yes
5	20-35 years old	Male	4	Yes
6	20-35 years old	Female	4	Yes
7	Over 50 years old	Male	5	No
8	Over 50 years old	Female	5	Yes

Source: Researcher

From Table 21, these data show the cognitive status of Qiqiao songs among different age groups and genders, and also reflect some characteristics of Qiqiao songs in the transmission process:

The recognition and importance of Qiqiao songs are higher among women, and the older generation values and understands Qiqiao songs more than the younger generation.

Through analysis of the survey form and investigation, the following conclusions have been drawn:

The younger generation comes into contact with and understands the art of Qiqiao through the teachings of the older generation and new media; Women have always been the main force and backbone of the Qiqiao Festival; Both men and women have heard of Qiqiao songs, but women have a higher awareness of it; In recent years, men's understanding of Qiqiao songs has increased, and some men have begun to deeply understand Qiqiao songs, especially those over 35 years old, who have contributed to the cultural value of Qiqiao songs; The transmission of Qiqiao songs is also reflected in

children. Although young girls mostly sing along, adult women are the main ones who can sing Qiqiao songs.

In summary, the Qiqiao in Xihe has been passed down from generation to generation. With the development of the times, the government has vigorously supported and promoted it, forming a scene of transmission where both folk and official skills coexist. Through field investigations, interviews with informants, and other methods, the author found that the personnel who played a role in inheriting the skills of the West River Qiqiao can be divided into three categories: officially recognized folk inheritors, local school teachers, and government staff responsible for handling folk cultural matters. They have all made efforts in the transmission of Qiqiao, but there are differences in the specific methods and purposes of transmission. The summary is shown in the table 22:

Table 22. Three forms of Qiqiao transmission

Category	Way	Concrete content	Qiqiao Songs Content	Advantages	Disadvantages
Inheritor	Traditional way of oral transmission and heart to heart instruction	Organize and teach the new generation of skilled beggars to ensure that they are passed down from generation to generation	Inheriting traditional Qiqiao songs and creating new and enriched Qiqiao activities	Ensure the authentic transmission of Qiqiao	Transmission depends on individual will and may be interrupted or deformed due to changes in the inheritor
Schook	Research and study activities	Organize courses related to Qiqiao and provide universal education; Encourage and organize students to participate in skill seeking activities	Popularize content related to Qiqiao	Ensure the maximum popularization of Qiqiao	Becoming a course may lead to students' resistance psychology
Goverme nt	Coordinate and assist	Emphasize publicity: provide official new media platforms for promotion, organize Qiqiao Cultural Tourism Festival, invite cultural celebrities and stars, etc	New Media Packaging Begging for Clever Songs	Supervise the Qiqiao activities and safeguard the transmission and protection of Qiqiao	Unequal allocation of government resources may lead to incomplete transmission of Qiqiao

Source: Researcher

1.3 The dilemma of transmission and preservation the Qiqiao songs in Xihe county

1) Lack of Awareness of Traditional Qiqiao Culture

Traditionally, participants in Qiqiao were unmarried girls, and the festival had a ceremonial nature. However, due to the differences between past and present lifestyles, Qiqiao has gradually faded from people's lives. Former Qiqiao participants

no longer see it as an important social occasion. The festival, held on the seventh day of the seventh lunar month, coincides with August in the Gregorian calendar, a time when children are busy with summer classes. Many young girls are either studying or working away from home, and the former Qiqiao girls have transitioned from unmarried young women to married adults with social responsibilities and obligations. While young women are busy with their careers and have little time for other activities, middle-aged women, conversely, have more free time and fewer communication channels, often limited to household matters. They need spiritual solace, and Qiqiao provides an excellent outlet for their emotions and a source of entertainment. Influenced by modern cultural developments, the younger generation's awareness of traditional culture is waning, shifting the participation in Qiqiao from the younger to the older generation. Consequently, the transmission and development of Qiqiao culture have stagnated, making the continuation of traditional culture challenging.

The cultural space for traditional Qiqiao songs is shrinking

2) Traditionally, Qiqiao was mainly for unmarried girls. Over time, women of all ages began to participate. Today, Qiqiao is seen as an opportunity for self-expression, and traditional Qiqiao songs are considered outdated. This perception has led to fewer young women learning traditional Qiqiao performances, complicating field research and threatening the continuation of the Qiqiao song tradition.

3) Lack of guidance from professional folk cultural organizations

The Xihe Qiqiao Cultural Festival is promoted purely by government departments. Although many achievements have been made, the Qiqiao Cultural Festival has lost its original flavor as a folk culture due to the lack of guidance from professional folk cultural protection organizations, and the public's voluntary participation is not high. Holding such a folk cultural festival should be a festival for the general public, and should be held by the public, with the government providing relevant support and assistance. At the same time, it is very important that professional folk organizations provide professional opinions and guidance in the holding of activities and the inheritance and protection of Qiqiao songs.

4) Lack of long-term and effective protection mechanisms and methods

Holding large-scale Qiqiao Cultural Festivals and Qiqiao Cultural Forums

has a great effect in publicity and promotion, but it cannot solve the inheritance problem of Qiqiao songs. Few people care about the essence and connotation of Qiqiao culture and Qiqiao songs. The inheritance and protection of Xihe Qiqiao culture lacks long-term and effective protection mechanisms and methods. The relevant government departments do not care about Qiqiao culture after the cultural festival, let alone a long-term and effective protection mechanism.

2. The measure for transmission and preservation of Qiqiao Song in Xihe county, Gansu Province

The researcher appreciates existing policies for the preservation and transmission of Qiqiao culture and believes that protecting and developing Qiqiao songs from a musical perspective is crucial. Qiqiao songs should retain their folk flavor while adapting to contemporary aesthetic standards, seeking new breakthroughs on a foundation of preservation. This aspect deserves further in-depth research.

1) Conduct In-Depth Field Research to Ensure the Integrity of Qiqiao Songs.

The development of Qiqiao songs is closely linked to local history, culture, and folk activities. Comprehensive understanding requires field research, learning about the origins, evolution, performance, and cultural significance of Qiqiao songs from folk artists. Engaging with experienced locals and Qiqiao cultural inheritors during field studies is essential. Organizing interview materials, including photographs and videos, helps establish a solid foundation for improving Qiqiao activities. Establishing a “Qiqiao Song Culture Protection Center” dedicated to the preservation and transmission of Qiqiao songs culture, along with performance and educational activities during major events, would expand the cultural influence of Qiqiao.

2) Exploring Innovation in Qiqiao Songs.

Innovation in Qiqiao songs should adhere to the principle of “wholeness”, maintaining local folk and musical cultural elements.

3) Educating and Transmitting Folk Culture to the Younger Generation.

Strengthening local residents’ recognition and responsibility toward their cultural heritage through innovative promotion channels is vital. Utilizing schools at

all levels to promote Qiqiao culture, integrating performance, exhibition, and education, ensures the tradition's transmission and development. Documenting Qiqiao activities and songs through text and video during festivals helps preserve their original characteristics, ensuring the long-term transmission of the culture.

4) Leveraging Local Folk Characteristics to Create a Distinctive Music Culture.

Xihe's rich cultural heritage, including opera, crafts, and poetry, provides a fertile ground for Qiqiao culture. The vibrant atmosphere of the Longnan Qiqiao Festival, with its well-preserved rituals, attracts tourists annually. Incorporating Qiqiao symbols in local products and using traditional and social media for promotion enhances the visibility and appreciation of Qiqiao songs, fostering the growth of local tourism and traditional folk culture.

5) Expanding Platforms for Qiqiao Song Transmission and Strengthening Media Presence.

In the information age, leveraging mass media, including television, the internet, and social media, is crucial for promoting Qiqiao songs. Government investment in platform development and organizing major Qiqiao song events would enhance publicity. Effective coordination between cultural inheritors, government, experts, scholars, and media is essential for the robust transmission and development of Qiqiao culture. Protecting Xihe's Qiqiao Festival requires balancing economic, cultural, and social benefits, ensuring the tradition's sustainable transmission. The proactive involvement of society and individuals in Qiqiao activities and performances will help this cultural treasure shine on the historical stage.

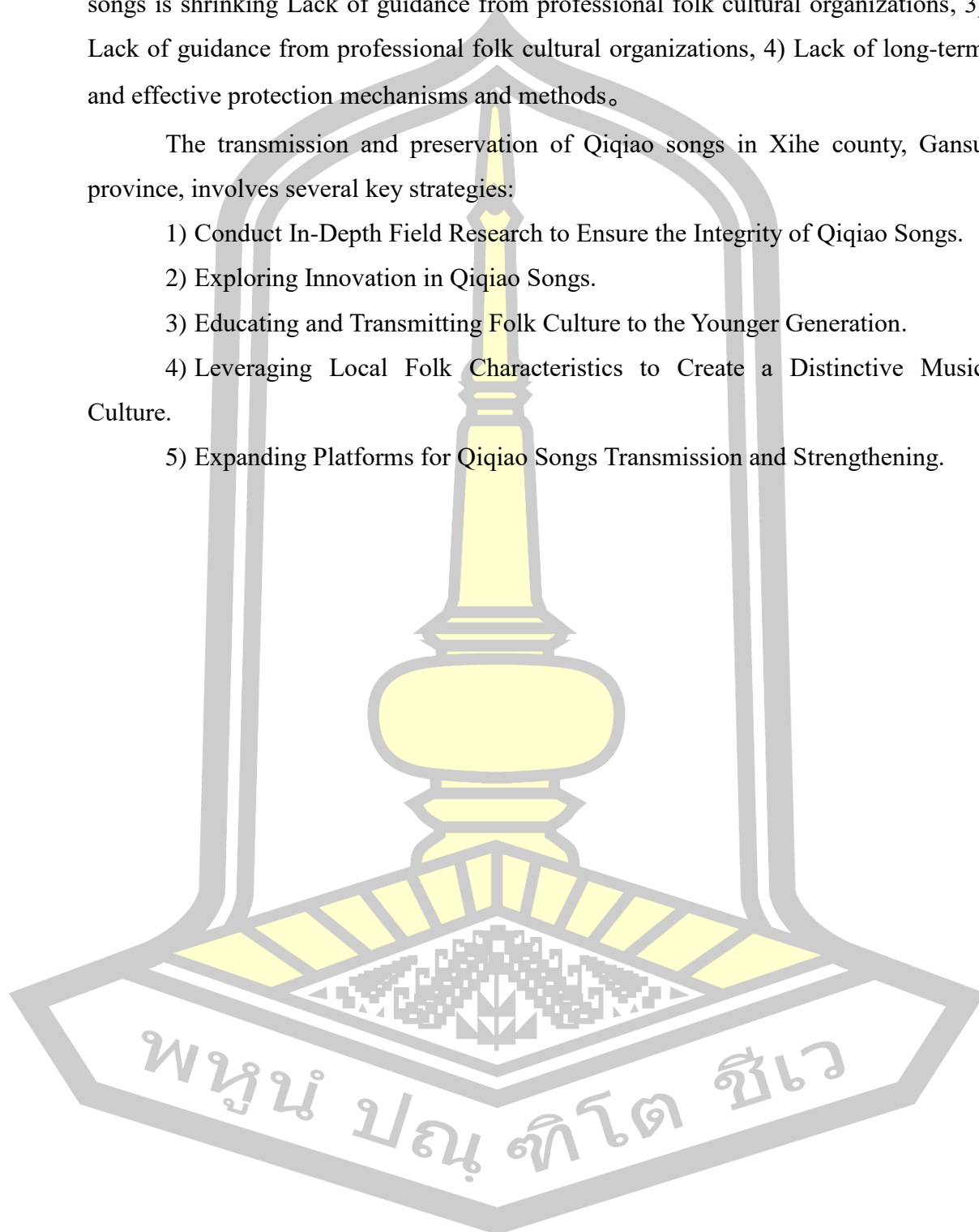
Conclusion

This chapter, based on research and interviews, notes that the environment for transmitting Qiqiao songs has undergone significant changes. Currently, there are primarily two modes of transmission: oral and heart-to-heart instruction, Text, audio and video transmission, and government involvement. and their preservation is primarily carried out by three groups: 1) Officially Recognized Folk Transmitters, 2) Local School teachers, 3) Government Staff Responsible for Folk Cultural Matters. There are currently four main dilemmas in transmission and preservation: 1) Lack of

Awareness of Traditional Qiqiao Culture, 2) The cultural space for traditional Qiqiao songs is shrinking Lack of guidance from professional folk cultural organizations, 3) Lack of guidance from professional folk cultural organizations, 4) Lack of long-term and effective protection mechanisms and methods.

The transmission and preservation of Qiqiao songs in Xihe county, Gansu province, involves several key strategies:

- 1) Conduct In-Depth Field Research to Ensure the Integrity of Qiqiao Songs.
- 2) Exploring Innovation in Qiqiao Songs.
- 3) Educating and Transmitting Folk Culture to the Younger Generation.
- 4) Leveraging Local Folk Characteristics to Create a Distinctive Music Culture.
- 5) Expanding Platforms for Qiqiao Songs Transmission and Strengthening.



CHAPTER VII

Conclusion, Discussion and Suggestion

1. Conclusion

In this present study, there are three objectives: To investigate the history and development of Qiqiao Songs in Xihe county, Gansu province, To analyze the characteristic of Qiqiao songs in Xihe county, Gansu province, To propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

1.1 To investigate the history and development of Qiqiao Songs in Xihe county, Gansu province.

The history of Qiqiao spans centuries and reflects the deep-rooted cultural traditions and social changes of the region. from the formation stage (221BBC-589AD) to the progressive stage (590AD-1279AD), the Qiqiao evolved from a court tradition to a folk celebration. Its customs developed from simple needle-threading to more complex social activities. The Qiqiao not only became a way for women to seek dexterity and marital happiness but also became a festival primarily participated in by women. From the progressive stage (590AD-1279AD) to the maturation stage (1280AD-1925AD), the celebration forms of the Qiqiao became more diverse, including needle-threading games, listening to the love stories of the Cowherd and the Weaver Girl, observing spiders weaving webs, and divination rituals such as “Casting sprouts for divining”. These customs underwent some changes, with some continuing to the present day, reflecting regional characteristics. Overall, these influences enriched and developed the content of the Qiqiao.

The development of Qiqiao, in the stage from Prosperity (1926AD-1948AD) to Recovery (1980AD-2005AD), Qiqiao customs continued with the emergence of specialized written records. While societal influences led to simplifications in the rituals, they were still passed down through oral tradition and memory. This period saw the creation of new compositions closely related to contemporary politics, reflecting the social and historical context of the time. Since the Revival stage(2006AD-2023AD) beginning in 2006, the Qiqiao festival has received

significant attention and incorporated modern elements. Official government involvement has standardized key aspects of the Qiqiao rituals. The melodies of Qiqiao songs remained unchanged, but the singing pace quickened, making the songs more lively and cheerful, with less solemn and mysterious elements. Singing became more about completing the ritual procedures. Despite these changes, the Qiqiao songs continue to be a vital part of the cultural heritage of Gansu, reflecting the rich history and ongoing development of the region.

1.2 To analyze the characteristic of Qiqiao songs in Xihe county, Gansu province.

For the song characteristics of selected songs of the Qiqiao Songs in Xihe county, Gansu province. After an in-depth analysis of their characteristics, the researcher came to the following conclusions:

1) Formal Structure:

The formal structure of Qiqiao Songs is typically based on a single musical section, with an internal structure that is orderly and symmetrical. The melody is organized through variations and repetition. The most basic structural form is the two-phrase structure, with four-phrase and three-phrase structures also being common, used in different types of sacrificial activities.

2) Structural Pitch Progression:

The melody of Qiqiao Songs is simple and unadorned, primarily based on major second and minor third intervals, combined with perfect fourths and fifths. The melody contour generally follows a smooth wave-like contour, reflecting the devout, mysterious, and harmonious atmosphere of the ceremony.

3) Relationship Between Lyric and Melodic Phrase:

The lyrics mainly focus on Qiqiao, depicting mostly the lives related to girls and reflecting local customs and traditions. The lyrics are simple and rhymed.

4) Mode: Qiqiao Songs mainly uses traditional Chinese pentatonic scales, with the common modes being Yu mode (dominant) and Shang mode (supertonic). The melody occasionally features altered notes, but there is no modulation. These modes align with the feminine beauty and delicacy, expressing the subtlety and gentleness of women.

Overall, Qiqiao Songs not only preserves the traditional style of local folk music but also showcases its important role in folk rituals through subtle variations and diverse melodic changes.

1.3 To propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

The environment for transmitting Qiqiao songs has undergone significant changes. Currently, there are primarily three modes of transmission: oral and heart-to-heart instruction, Text, audio and video transmission and government involvement. and their preservation is primarily carried out by three groups: 1) Officially Recognized Folk Transmitters, 2) Local School teachers, 3) Government Staff Responsible for Folk Cultural Matters. There are currently four main dilemmas in transmission and preservation: 1) Lack of Awareness of Traditional Qiqiao Culture, 2) The cultural space for traditional Qiqiao songs is shrinking Lack of guidance from professional folk cultural organizations, 3) Lack of guidance from professional folk cultural organizations, 4) Lack of long-term and effective protection mechanisms and methods.

The transmission and preservation of Qiqiao songs in Xihe county, Gansu province involves several key strategies:

- 1) Conduct In-Depth Field Research to Ensure the Integrity of Qiqiao Songs.
- 2) Exploring Innovation in Qiqiao Songs.
- 3) Educating and Transmitting Folk Culture to the Younger Generation.
- 4) Leveraging Local Folk Characteristics to Create a Distinctive Music Culture.
- 5) Expanding Platforms for Qiqiao Songs Transmission and Strengthening.

2. Discussion

Qiqiao culture is an important cultural tradition in Gansu Province, and Qiqiao songs have been passed down with the help of Qiqiao customs. They have been the focus of research and study by many scholars and scholars in the field of ethnomusicology. This paper will discuss the research results and findings related to

Qiqiao songs and whether they are consistent or different from other studies in this field.

2.1 To investigate the history and development of Qiqiao Songs in Xihe county, Gansu province.

The current research status of Qiqiao in academia mostly focuses on the origin and formation of Qiqiao folk customs, history and current situation, folk legends and religious beliefs related to Qiqiao.

Researchers studied the history and development of the Qiqiao songs in Xihe County, the research results are consistent with Lei H. F. (2009) “Xihe Qiqiao Customs”, Mr. Lei found that Qiqiao was prosperous in ancient times, especially in many places during the Song Dynasty, and the court valued this custom more than the people. The gradual decline of Qiqiao since the founding of the country is directly related to the disappearance of agricultural civilization and the impact of modern civilization. The researchers found that in ancient times, the ritual of Qiqiao gradually increased, and the festival time was extended to 7 days during the Tang Dynasty. From 1949 to 1979, it showed a interruption stage. In 2006, the application for national intangible cultural heritage status reignited the Qiqiao.

Researchers studied the history and origin of the Qiqiao songs in Xihe County, the research results are similar with Zhao, K. F. (2011) “The History of the Qixi Festival and the Qiqiao Content of Qixi Culture”, Mr. Zhao found that Qiqiao culture in Xihe County was closely related to the worship of stars. After conducting field research, Researchers agree with this viewpoint, in addition to the researcher found that the origin of Qiqiao culture cannot be fully explained by a single factor. Its formation is a complex process resulting from the interaction of multiple cultural elements. The perspectives of starlight worship, goddess belief, and Qin heritage are not mutually exclusive but rather interwoven, collectively shaping the unique appearance of Qiqiao culture. The author boldly speculates on the connections between these three legends: starlight worship might have provided an astronomical symbol for goddess belief, while Qin heritage could have offered the rituals and organizational forms for this belief. This fusion is reflected not only in religious ceremonies but also possibly in various aspects of art, architecture, and daily life.

2.2 To analyze the characteristic of Qiqiao songs in Xihe county, Gansu province.

Scholars have conducted extensive research on the ritual procedures of the Qiqiao Festival, but there are relatively few articles focusing on Qiqiao songs. Some monographs have collected some Qiqiao songs, but the focus is mainly on collecting the lyrics of Qiqiao songs, and there has been no systematic analysis of the classification of Qiqiao songs, leaving room for the research in this thesis. Researchers start from a musical perspective, focusing on the Qiqiao songs in Xihe County, tracing the origin, history and development of Qiqiao, and collecting and classifying Qiqiao songs in different ways. Provide detailed analysis of formal Structure, Structural Pitch Progression, Relationship Between Lyric and Melodic Phrase, Mode,

Researchers studied the characteristics of the Qiqiao songs in Xihe County, the survey results were almost the same as the documents Zhang, F. (2013) “Research on Qiqiao and Music and Dance in the Upper Reaches of the Xihan River”. The Qiqiao songs had the same characteristics that earlier researchers had observed. and found that the melody generally follows a smooth wave-like contour, reflecting the devout, mysterious, and harmonious atmosphere of the ceremony. This thesis also mentions this.

In this research, the researcher also different from other literatures.

Firstly, unlike other previous studies on “Qiqiao songs”, this study takes time as the starting point and systematically sorts out “Qiqiao songs” . The articles and studies that can be searched are lack of system.

For example, Wang, Y. Y. (2017) “Study of the ‘Qiqiao Festival’ and Folk Music Qiqiao Songs in Xihe county”. There is no classification and organization of the Qiqiao songs, and there is no systematic explanation of the style and characteristics of the Qiqiao songs.

For example, Guo, Z. D. (2011) “The Regional Characteristics and Cultural Spirit of Xihe Qiqiao Song” Only analyzes the regional characteristics of the Qiqiao songs in various ritual stages, exploring the spiritual core of Qiqiao.

2.3 To propose the measures for transmission and preservation of Qiqiao songs in Xihe county, Gansu province.

With the development of modern civilization, traditional Qiqiao festivals have gradually declined. The academic community has extensively discussed this phenomenon, believing that its main reasons include the discontinuity of traditional culture, social transformation, and the impact of Western culture. In recent years, the government and scholars have been committed to the transmission and preservation of the Qiqiao.

For example, Gao, Y. J (2012) “In depth Development of Longnan city Xihe county Qiqiao Folk Tourism”, starting from folk tourism, explores the development and utilization value of Qiqiao Festival in the era of leisure tourism, and proposes relevant development principles. The researcher believe that due to the lack of specific protection basis, the suggestion is relatively hollow.

For example, Han, Z. P. (2009) “A Study on the Autonomy, Authenticity, and Integrity of ‘Intangible Cultural Heritage’ preservation - Taking the Investigation of Qiqiao Folk Customs in Xihe, Gansu Province as an Example”, starting from the perspective of intangible cultural heritage preservation, taking Qiqiao Festival as a case study, after elaborating on the festival activities of Qiqiao Festival and the relevant principles of intangible cultural heritage preservation, specific preservation suggestions are proposed. The researcher agree with Mr Han’s Viewpoint ,the researcher combined with actual existing problems to sort out and make suggestions, In addition to the original suggestions, new transmission and preservation suggestions were obtained through field survey interviews:1) Conduct In-Depth Field Research to Ensure the Integrity of Qiqiao Songs,2) Exploring Innovation in Qiqiao Songs, 3) Educating and Transmitting Folk Culture to the Younger Generation, 4) Leveraging Local Folk Characteristics to Create a Distinctive Music Culture, 5) Expanding Platforms for Qiqiao Song Transmission and Strengthening.

3. Suggestions

3.1 For future research

3.1.1 In next research, researchers should continue to focus on the development of Qiqiao songs to fully harness their unique cultural and artistic value, ensuring better preservation, development, and broader appreciation.

3.1.2 A comparative study should be conducted between the Qiqiao songs of Xihe county, Gansu province, and those from other regions in Zhejiang province, Guangdong province, China.

3.1.3 A comparative study of folk music from other areas in this region should also be undertaken.

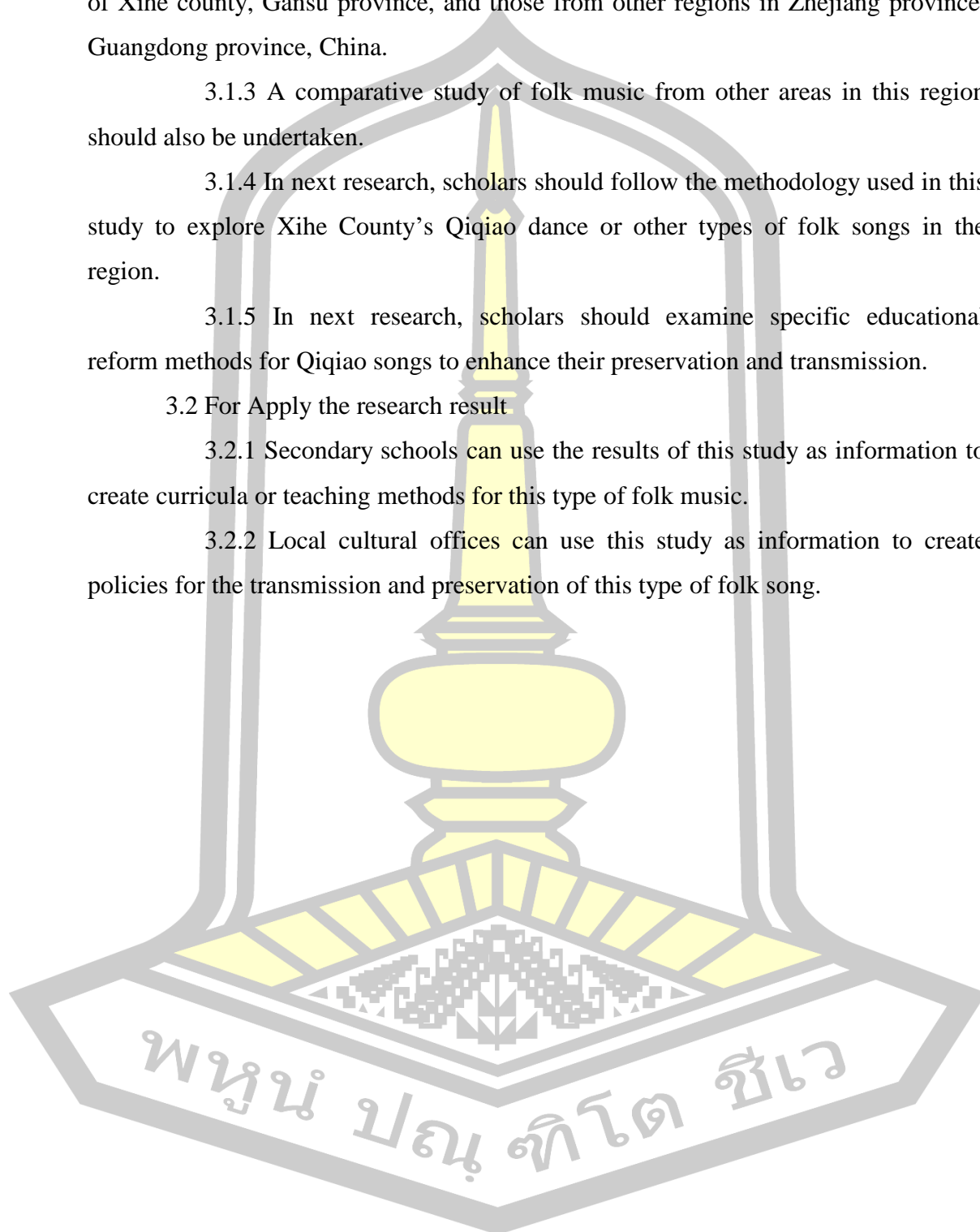
3.1.4 In next research, scholars should follow the methodology used in this study to explore Xihe County's Qiqiao dance or other types of folk songs in the region.

3.1.5 In next research, scholars should examine specific educational reform methods for Qiqiao songs to enhance their preservation and transmission.

3.2 For Apply the research result

3.2.1 Secondary schools can use the results of this study as information to create curricula or teaching methods for this type of folk music.

3.2.2 Local cultural offices can use this study as information to create policies for the transmission and preservation of this type of folk song.



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APPENDIX

Appendix I The Western Music Notations

1) Ying Qiao Ge

迎 巧 歌

Ying Qiao Ge

Transcription by: Xiao Qian

Phrase 1



七 月 初 一 天 门 开 , 我 请 巧 娘 娘 下 凡 来 .
qi yue.chu yi_ tian men kai , wo qingqiao niang naing xia fan lai.

subphrase 1 subphrase 2

Phrase 2



巧 娘 娘 穿 的 绣 花 鞋 , 天 河 边 上 走 下 来 .
qiao niang naing chuan de_ xiu hua hai , tian he bian shang zou xia lai.

subphrase 3 subphrase 4

Phrase 3



巧 娘 娘 下 凡 来 , 给 我 教 针 教 线 来 .
qiao niang naing xia_ fan_ lai, gei wo_jiao zhen jiao xian lai.

subphrase 5 subphrase 6




2) Qiao Niang Niang Jiao Wo Xiu Yi Zhen

巧 娘 娘 教 我 绣 一 针
Qiao Niang Niang Jiao Wo Xiu Yi Zhen

Transcription by: Xiao Qian

phrase 1




巧 娘 娘 教 我 绣 一 针, 一 绣 蓝 天 一 朵 云,
qiao niang niang jiao wo xiu yi zhen, yi xiu lan tian yi duo yun,
巧 娘 娘 教 我 绣 二 针, 二 绣 莲 花 在 水 中,
qiao niang niang jiao wo xiu er zhen, er xiu lian hua zai shui zhong,

.....

subphrase 1 subphrase 2

phrase 2

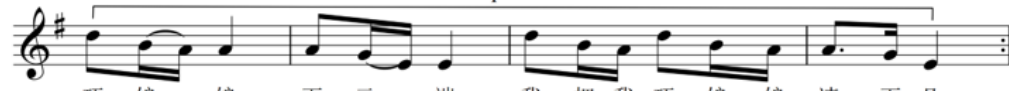


寅 时 下 雨 卯 时 晴.
yin shi xia yu mao shi qing.
莲 花 瓣 上 落 蜻 蜓.
lian hua ban shang luo qing ting.

.....

subphrase 3

phrase 3



巧 娘 娘 下 云 端, 我 把 我 巧 娘 娘 请 下 凡.
qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.
巧 娘 娘 下 云 端, 我 把 我 巧 娘 娘 请 下 凡.
qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.

.....

subphrase 4 subphrase 5



3) Tiao Ma Jie Jie

跳 麻 姐 姐

Tiao Ma Jie Jie

Transcription by: Xiao Qian

phrase 1

麻 姐 姐 虚 空 里 来, 脚 上 穿 的 登 云 鞋,
ma jie jie xu kong li lai, jiao shang chuan de deng yun hai,
subphrase 1 subphrase 2

phrase 2

麻 姐 姐 隔 河 来, 手 里 打 着 响 锣 来,
ma jie jie ge he lai, shou li da zhe xiang luo lai,
subphrase 3 subphrase 4

phrase 3

麻 姐 姐 翻 山 来, 脚 踏 铺 下 的 红 毡 来,
ma jie jie fan shan lai, jiao ta pu xia de hong zhan lai,
subphrase 5 subphrase 6

phrase 4

麻 姐 姐 神 来 了, 黑 天 半 夜 咋 来 了, 给 神 端 的 茶 来 了,
ma jie jie shen lai le, hei tian ban ye za lai le, gei shen duan de cha lai le,
subphrase 7 subphrase 8 subphrase 9

phrase 5

麻 姐 姐 咋 来 了? 黑 天 半 夜 走 来 了, 给 神 端 的 酒 来 了,
ma jie jie za lai le? hei tian ban ye zou lai le, gei shen duan de jiu lai le,
subphrase 10 subphrase 11 subphrase 12

phrase 6

杏 核 儿 茶 蜂 坛 酒, 虚 空 里 行 云 里 走, 麻 姐 姐 拿 的 降 妖 斗,
xing he er cha feng tan jiu, xu kong li xing yun li zou, ma jie jie na de xiang yao dou,
subphrase 13 subphrase 14 subphrase 15

4) Po You Po

泼 又 泼

Po You Po

Transcription by: Xiao Qian

phrase 1

泼 又 泼 呀 泼 又 泼 呀 青 草 芽 儿 熬 油 汤 呀
po you po ya po you po ya qing cao ya er ao you tang ya

subphrase 1 subphrase 2

phrase 2

白 凌 子 缠 的 裹 脚 来 咯 噔 咯 噔 载 着 来
bai ling zi chan de guo jiao lai ge deng ge deng zai zhe lai

subphrase 3 subphrase 4

phrase 3

前 一 摆 呀 后 一 跳 呀 咯 噔 咯 噔 跳 起 来
qian yi bai ya hou yi tiao ya ge deng ge deng tiao qi lai

subphrase 5



5) Zheng Yue Li Dong Bing Er Yue Li Xiao

正 月 里 冻 冰 二 月 里 消

Zheng Yue Li Dong Bing Er Li Xiao

Transcription by: Xiao Qian

phrase 1



正 月 里 冻 冰 二 月 里 消 , 二 月 里 鱼 儿 水 上 漂 .
 zheng yue li dong bing er yue li xiao , er yue li yu er— shui shang piao.
 七 月 里 葡 萄 搭 成 架 , 八 月 里 西 瓜 弯 月 牙 .
 qi yue li pu tao— da cheng jia , ba yue li xi gua wan yue ya.

subphrase 1 subphrase 2

phrase 2



三 月 里 桃 花 儿 满 街 红 , 四 月 里 杨 柳 枝 摆 出 门 .
 san yue li tao hua er man jie hong , si yue li yang liu zhi bai chu men.
 九 月 里 芥 儿 抓 两 垄 , 十 月 里 柿 子 满 街 红 .
 jiu yue li qiao er— zhua liang long , shi yue li shi zi— man jie hong.

subphrase 3 subphrase 4

phrase 3



五 月 里 雄 黄 闹 端 阳 , 六 月 里 麦 子 满 山 黄 .
 wu yue li xiong huang nao rui yang , liu yue li mai zi— man shang huang.
 十 一 月 大 雪 飘 进 门 , 腊 月 里 年 货 摆 出 城 .
 shi yi yue da xue— piao jin men , la yue li nian huo— bai chu cheng.

subphrase 5 subphrase 6

phrase 4



巧 娘 娘 下 云 端 , 我 把 巧 娘 娘 请 下 凡 .
 qiao niang niang xia— yun_duan, wo— ba— qiao_niang niangqing xia fan.
 巧 娘 娘 下 云 端 , 我 把 巧 娘 娘 请 下 凡 .
 qiao niang naing xia— yun_duan, wo— ba— qiao_niang niangqing xia fan.

subphrase 7 subphrase 8

6) Shi Xiu

十 绣

Shi Xiu

Transcript by: Xiao Qian

Phrase1

巧 娘 娘 教 我 绣 一 针 , 一 绣 北 京 的 天 安 门.
qiao niang niang jiao wo xiu yi zhen, yi xiu bei jing de tian an men.
巧 娘 娘 教 我 绣 二 针 , 二 绣 北 京 雾 腾 腾.
qiao niang niang jiao wo xiu er zhen, er xiu bei jing wu teng teng.

subphrase1 subphrase2

Phrase2

天 安 门 上 把 红 旗 扬 , 习 近 平 立 着 把 话 讲 呀.
tian an men shang ba hong qi yang, xi jin ping li zhe ba hua jiang ya.
中 央 他 是 我 红 太 阳 , 把 世 界 人 民 都 照 亮 呀.
zhong yang ta shi wo hong tai yang, ba shi jie ren min dou zhao liang ya.

subphrase3 subphrase4

Phrase3

巧 娘 娘 下 云 端 , 我 把 我 巧 娘 娘 请 下 凡.
qiao niang niang xia yun duan, wo ba wo qiao niang niang qing xia fan.

subphrase5 subphrase6



Appendix II Interview Record

Location: Wanxia Lake and its surrounding villages in Xihe County, Gansu Province

Time: from the 30th night of June to the 7th night of July in the 2022 lunar calendar

Content: Song and Dance in the Qiqiao Ceremony

Objects: performers, ceremony participants, tourists, etc

Scene:

During the period from the 30th night of June to the 7th night of July in the 2022 lunar calendar, the researcher went to Wanxia Lake and its nearby villages in Xihe County, Gansu Province made a survey on the Qiqiao Festival music and dance ceremony. The Qiqiao Festival is a traditional Chinese festival and one of the important folk activities in Xihe County, attracting a large number of tourists and local residents to participate.



On the lakeside, where the statue of the Queen Qiao is located, the researcher witnessed wonderful music and dance performances and devout sacrificial ceremonies.



A group of dancers dressed in traditional clothing of Han Chinese, (also called Hanfu) danced gracefully, accompanied by cheerful music rhythms, showcasing the festive atmosphere of Qiqiao Festival with smooth movements and precise dance steps. The girls sang while dancing, and some Qiqiao teams also incorporated props such as fans and ribbons to make the entire performance more lively and interesting.

An interviewed performer told me that the Qiqiao Festival music and dance ceremony is to pray for the improvement of wisdom and skills. In the ceremony, the dancers impart the exquisite skills and wisdom of nature to their daughters through dance performances, symbolizing the importance of women's wisdom and talent in the family and society.

The researcher also interviewed some participants and tourists. They all expressed that the Qiqiao Festival ceremony is a unique cultural experience, and through watching and participating in the sing, they have gained a deeper understanding of the charm and connotation of traditional Chinese culture.



During the survey period, I also visited villages near Wanxia Lake. In the village, many families were preparing for the Qiqiao Festival celebration. They hung lanterns and placed various handicrafts and special food for the Qiqiao Festival in front of the door. The villagers warmly invited the researcher to taste their homemade food (a type of pasta) and shared their feelings of traditional customs and blessings for Qiqiao Festival.

Through this field survey and real-life sampling, the researcher deeply experienced the unique charm of the music and dance ceremony of the Xihe Qiqiao Festival in Gansu. This traditional cultural activity not only showcases China's ancient wisdom and skills, but also inherits people's longing and blessings for a better life. The holding of the Qiqiao Festival music and dance ceremony not only enriches the lives of local residents, but also attracts many tourists to experience and participate, creating new opportunities for the development of tourism in Xihe County.

From 2017 to 2019, due to the unchanged organizers in Jiangyao Village and the almost same performers, the Qiqiao activities and ceremonies were basically the stable. However, due to the impact of the COVID-19 from 2020 to 2021, in order to reduce the spread of the epidemic, many festival gatherings have been reduced, and the activities have also been affected. Contact between villages had reduced, while villagers spontaneously in honor of the Queen Qiao in their villages. Long after the pandemic itself has subsided in 2022, the Xihe Qiqiao Festival has returned to its former liveliness. Due to people's cherish and attention to Qiqiao, as

well as the support of media transmission, Qiqiao's influence has become increasingly strong, attracting domestic tourists. It seems that from a festival exclusively for women to nationwide carnival. The Qiqiao Girl's Day in China is unique in terms of its long duration, large scale, large number of participants, and complete preservation of folk customs. In addition, with the development of the times, the development of Qiqiao has also incorporated more modern elements and aesthetics. In terms of music and dance, there are two forms of the Qiqiao songs. The first focuses on young children and students, which is mainly organized by teachers who are familiar with Qiqiao within the school. These songs and dances are mainly based on traditional Qiao songs, which have been passed down from ancient times to the present with relatively stable repertoire and dance movements, maintaining the original charm of Qiao songs. The other is mainly composed of middle-aged women. This type of music and dance presents derivative of current life, in other words, Qiao songs have a connection with square dance. In recent years, there has been a popular "middle-aged and elderly street culture" in China - square dancing, which is mainly composed of women born in their 50s and 60s. After dinner, they gather in parks, squares, and other places to dance together to exercise their bodies. The current square dance has diverse contents, innovative designs, and fashionable elements, as a result, more and more young people are also participating happily. On the Qiqiao Festival, the square dancers also joined in, shining brightly on the Qiqiao Festival, which is also a beautiful scenery on the Qiqiao Festival. In fact, there is also a group of people--few people had noticed--namely the grandmothers. Although they grow older, with devout worship, they helped and guided young girls to learn Qiao songs, and complete Qiqiao rituals when recalling their childhood situations. They were protecting and inheriting traditional Qiao songs.

พหุ ประถมศึกษา

Field interviews	Question 1	Question2	Question3
Informant	Do you think the current Qiqiao is the authentic Qiqiao, and is there a situation where the Qiqiao activities have changed their flavor?	Do you think the current work of inheriting and protecting Xihe Qiqiao is sufficient?	What are your views and suggestions on the transmission and protection of Qiqiao?
Kedong Yang	Compared to the Qiqiao I saw when I was a child, there must have been changes, incorporating many modern elements. However, this is also the reason why Qiqiao can develop rapidly. Qiqiao can integrate new elements of the new era and keep up with the times.	The work of transmission and protection must continue, only by doing our best to do better. Because I believe it is changing with the times. For now, we have done what we can, such as data collection, organization, summit forums, cultural exhibitions, etc., but this is only the basic work. There is still a lot to be done on the road of transmission and protection.	Qiqiao culture is an excellent traditional Chinese culture and a manifestation of ancient Chinese wisdom. Its existence is necessary, and it is hoped that during the transmission and protection period, while preserving its original flavor, it will blend in with the times, have cultural confidence, and not follow the trend or lose its own characteristics.
Wang Bao	I have been filming Qiqiao every year, and in recent years, the content of promotion has become more stable, which is to record the most simple Qiqiao ceremony and promote it on new media, often as a warm-up for Qiqiao Festival. Of course, there are also some updates, such as the women who participate incorporating trendy dance steps and lyrics from recent years into Qiqiao. This will also be a small highlight of our filming and often used as content to maintain and increase traffic every year.	In recent years, Xihe Qiqiao has become the business card of Xihe and even China, but in terms of planning and the production of popular products, it still feels like something is missing. We have just completed the publicity volume step by step, but to truly reach out and maintain sustained attention, we still feel that we need to work harder.	Qiqiao is now a national carnival in Xihe, with a high penetration rate of smartphones. However, most people take photos casually, which can make Qiqiao extremely popular for a while. However, there is a lack of accumulated and profound works. After the documentary was filmed by major media such as CCTV, the subsequent media strength was clearly insufficient.
Xi Lanlan	I just teach the little girl what I know, and there hasn't been much change. However, with the arrival of the media, we may have to recreate the ritual process of Qiqiao due to the needs of the photographer.	The promotion in recent years has been effective. My family members, such as my husband, will come to help me complete the relevant transmission work when Qiqiao. Previously, men would not participate in any job of Qiqiao.	Now, everyone is dancing and singing. In fact, begging also includes Paper Cuttings, embroidery, clothing, fruit making and other traditional crafts. We need to improve the standardization of transmission and protection in this regard.

Appendix III Questionnaire

1. Time

From July 2022 to July 2023.

2. Site

Wanxia Lake and its surrounding villages in Xihe County, Gansu Province.

Questionnaire

Name _____ Age _____ Job _____

1. What do you know about the Qiao songs?

- a) nothing b) know a little bit c) know a lot

2. What do you know about the Qiao songs?

a) Online channels such as Weibo, Tiktok and Red book

b) Inform acquaintances

c) Other methods

3. Have you ever participated in a performance of Qiao songs? When will you start participating?

a) Yes, (time)

b) No

5. What do you think of the role of the Qiqiao dance in Qiqiao?

a) Very important

b) important

c) not very important

d) not important at all

6. Can you compose a new Qiqiao song?

a) every year

b) often

c) occasionally

d) never

7. How much do you think the Qiqiao dance has influenced local life?

a) large

b) average

c) small

d) no effect

8、 What do you think of the role of the Qiqiao dance in local cultural transmission?

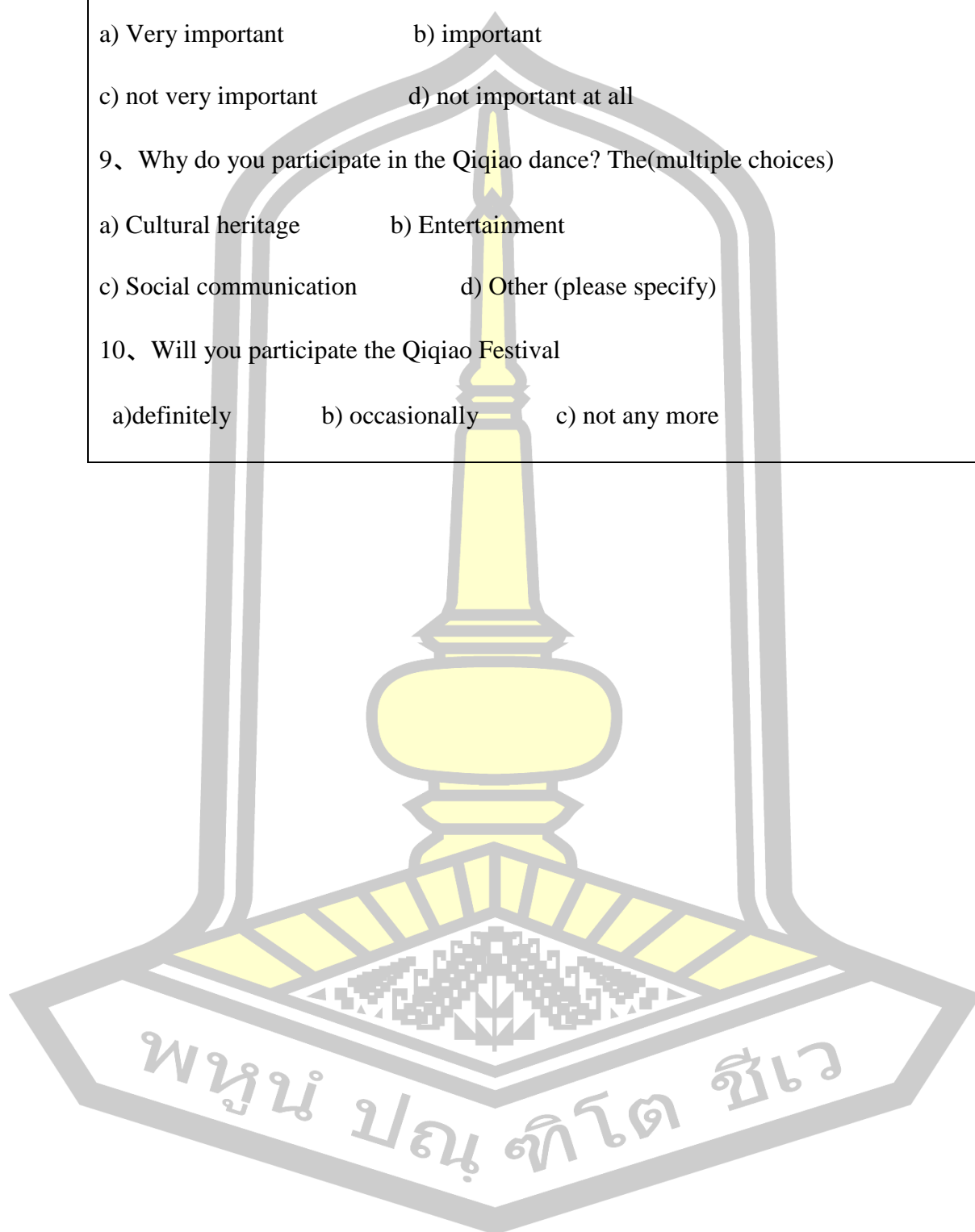
- a) Very important b) important
c) not very important d) not important at all

9、 Why do you participate in the Qiqiao dance? The(multiple choices)

- a) Cultural heritage b) Entertainment
c) Social communication d) Other (please specify)

10、 Will you participate the Qiqiao Festival

- a)definitely b) occasionally c) not any more



Appendix IV The Photos from the Fieldwork



Researchers take photos of girls participating in the Qiqiao Festival in Jiangxi Town



Researchers follow Qiao Festival girls to visit Xihe County Conference Memorial Hall

BIOGRAPHY

NAME	Qian Xiao
DATE OF BIRTH	17/07/1991
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