



STUDY OF SHEHUO PERFORMANCES SONGS AT THE CHINESE LANTERN FESTIVAL
IN XUN COUNTY, HENAN



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STUDY OF SHEHUO PERFORMANCES SONGS AT THE CHINESE LANTERN FESTIVAL
IN XUN COUNTY, HENAN



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An Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of MASTER OF ARTS
(M.A. (Thai and Asian Music))

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IN XUN COUNTY, HENAN

BY
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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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This study examines the complex relationship between Shehuo music from Xun County and musical traditions in other regions. It analyzes Shehuo music's unique characteristics, cultural significance, and how it both influences and differs from other musical traditions, aiming to understand the factors shaping its development and to offer insights into regional musical change and cultural integration. The research seeks to clarify Shehuo music's distinct role in Chinese folk music. The study focuses on three key aspects of Shehuo performances during the Lantern Festival in Xun County, Henan. It traces Shehuo's evolution from ancient rituals to a vibrant folk art, its role in preserving traditions and fostering community, the musical features of Shehuo songs, including instruments and lyrical themes, and how Shehuo music interacts with and differs from other regional musical traditions, highlighting its contribution to China's folk music heritage.

Keyword : Xun County folk song, Xun County Shehuo, Shehuo performance

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CHAPTER 1

INTRODUCTION

1.1 Background

The Study of the Songs of Shehuo Performances at the Chinese Lantern Festival in Xun County, Henan, embarks on a journey into the vibrant cultural landscape of a region steeped in tradition. Xun County, located in the north of Henan Province, China, is renowned for its rich tapestry of folklore and customs, particularly during the festive occasion of the Chinese Lantern Festival.

The Lantern Festival, a grand celebration marking the end of the Chinese New Year celebrations, provides a vibrant backdrop for the vibrant Shehuo performances. These performances, an integral part of Xun County's cultural heritage, showcase a mesmerizing blend of drama, dance, acrobatics, and martial arts, all intricately woven together to tell stories rich in symbolism and cultural significance.

The songs within these Shehuo performances serve as a soulful narrative, weaving a tapestry of local beliefs, customs, and values. They echo through the streets and alleys of Xun County, invoking a sense of nostalgia and belonging among the local populace. These songs, shaped by local practices and external influences, reflect a unique blend of regional characteristics and cultural exchange through their evolution over time.

Drawing inspiration from the 'China National Ethnic and Folk Dance Integration - Hebi City Volume,' edited by He Yuzhuo and Zhou Jiabin, this study delves into the intricate musical arrangements and lyrical nuances of the Shehuo songs. The volume, a testament to the diverse dance traditions of China, offers invaluable insights into the cultural expressions unique to Xun County and its surrounding regions.

The study aims to uncover the cultural significance of these songs, examining how they contribute to the identity and cohesion of Xun County's communities. It seeks to trace the historical origins and evolution of Shehuo performances, identifying the key milestones and influential figures that have shaped their evolution. Furthermore, it explores the social functions these songs serve during the Lantern Festival, fostering a

deeper understanding of their role in transmitting cultural knowledge and values across generations.

In doing so, this research not only sheds light on the musical and artistic aspects of Shehuo performances but also highlights their significance in preserving and promoting cultural diversity. It contributes to the growing body of knowledge on China's intangible cultural heritage, offering valuable insights for future generations to appreciate, understand

1.2 Objective of the Study

1.2.1. To study the historical evolution and cultural significance of the Chinese Lantern Festival shehuo performance.

1.2.2 To study the musical aspects of the Shehuo Performances' Songs.

1.2.3. To study the correlation between Shehuo music and other regional music.

1.3 Significance of the Study

1.3.1 Continuation of Cultural Heritage

Shehuo performances, gems of folk art, integrate various elements such as drama, dance, acrobatics, and martial arts, embodying the history, culture, and spiritual essence of the Chinese nation. By studying the songs within these performances, we can gain a deeper understanding of the evolution of these traditional art forms and how they have been transmitted and developed across generations. This not only aids in our recognition and comprehension of Chinese traditional culture but also provides crucial references and foundations for the preservation and inheritance of these intangible cultural heritages.

1.3.2 Promotion of Social Cohesion

Shehuo performances are often collective events requiring the participation and collaboration of numerous individuals. This collective effort strengthens unity and cooperation among community members, fostering social connections and a sense of shared purpose. Investigating the songs in Shehuo performances reveals their unique role in unifying people's hearts and invigorating community vitality. Additionally, through

the singing and performance of these songs, community members share and experience the charm of traditional culture, further deepening their emotional bonds.

1.3.3 Transmission of Values

The themes and stories depicted in Shehuo performances often reflect China's core social values, such as loyalty, bravery, and respect for the elderly. These values are vividly presented through songs and transmitted to younger generations. Researching the songs in Shehuo performances enables us to delve into the value connotations embedded within them, exploring how they influence individuals' moral and ethical development. This is significant for fostering patriotism, national pride, and social responsibility among the younger generation.

1.3.4 Preservation of Cultural Diversity

As an intangible cultural heritage, Shehuo showcases the rich traditional characteristics of different regions in China. By studying the songs in the Shehuo performances during the Lantern Festival in Xun County, we can gain insights into the unique cultural landscape and folk customs of this region, contributing to the protection and promotion of cultural diversity. Furthermore, this research facilitates cultural exchanges and integrations between different regions, promoting the prosperity and development of Chinese culture.

1.3.5 Academic Research Value

From an academic perspective, the study of songs in Shehuo performances holds significant theoretical and practical value. It enriches and perfects the theoretical systems of related disciplines such as Chinese folk music and folklore, offering new perspectives and methodologies for research in these fields. Additionally, this research spurs innovation and development in folk art, injecting more cultural vitality and creativity into contemporary society.

1.4 Scope of the Study

1.4.1 Musical and Lyrical Analysis:

Composition and Structure: Analyzing the melodic, harmonic, and rhythmic elements of the songs, including their unique features and how they contribute to the overall artistic expression.

Lyrics and Themes: Studying the content of the lyrics, exploring the themes, narratives, and symbols present, and understanding their cultural and historical significance.

1.4.2 Cultural and Historical Context:

Origins and Evolution: Tracing the historical roots of Shehuo performances and their songs, examining how they have evolved over time and across generations.

Cultural Significance: Assessing the role of these performances and songs in local customs, rituals, and festivities, particularly during the Lantern Festival in Xun County.

Social Functions: Analyzing how the songs and performances serve as a means of community cohesion, identity expression, and cultural transmission.

1.4.3 Geographical Context:

Location and Landscape: Understanding the geographical features of Xun County, including its terrain, climate, and natural resources, and how they may have influenced the development and character of the Shehuo performances and their songs.

Regional Connections: Examining the geographical connections of Xun County with neighboring regions and historical trade routes, and how these connections may have facilitated cultural exchanges and influenced the songs' stylistic features.

Cultural Landscape: Studying the built environment and cultural landmarks of Xun County, such as temples, marketplaces, and performance venues, and their role in hosting and promoting the Shehuo performances and their songs.

1.4.4 Impact and Preservation:

Contemporary Relevance: Assessing the continued relevance and significance of the Shehuo performances and their songs in contemporary Xun County society.

Challenges and Threats: Identifying the challenges faced by these traditions, such as urbanization, globalization, and generational shifts, and how they affect the preservation and transmission of the songs.

Preservation Efforts: Examining the efforts made by local communities, government agencies, and cultural organizations to preserve and promote the Shehuo performances and their songs, and evaluating their effectiveness.

1.5 Definition of Terms

1.Shehuo: A traditional Chinese folk festival featuring various performances, including music, dance, and theater, typically held during the Lunar New Year and other festive occasions. The term "Shehuo" is derived from ancient rituals honoring the earth .god and fire god

2.XunCounty: A county located in the Henan Province of China, known for its .rich cultural heritage and traditional practices, including the Shehuo festival

3.Regional Music: Music that is specific to a particular geographical area or .community, reflecting local traditions, cultural practices, and historical influences

4.Musical Traditions: Established patterns of musical practice and expression .within a particular culture or community, passed down through generations

5.Cultural Integration: The process by which different cultural elements are .combined, influencing each other and resulting in a new, hybrid cultural expression

6.Comparative Analysis: A method of research that involves comparing different elements, such as musical styles or traditions, to identify similarities, .differences, and influences

1.6 Conceptual Framework

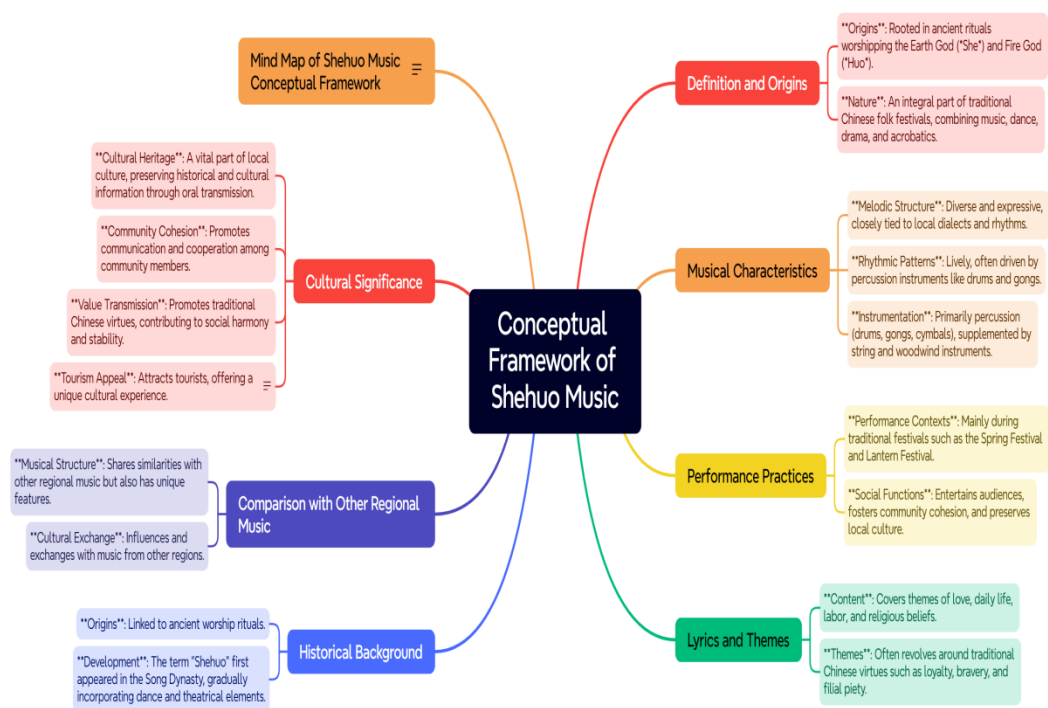


Figure 1 Conceptual Framework

CHAPTER 2

LITERATURE REVIEW

2.1 Related Content

2.1.1 Research Background

Xun County Shehuo is a significant cultural event held during the Lantern Festival in Xun County, Henan Province. It integrates various art forms such as drama, dance, acrobatics, and martial arts. As the soul of the performance, Shehuo music carries local beliefs, customs, and values, expressing cultural identity and community cohesion through music.

2.1.2 Research Objectives

Historical Evolution: Explore the historical evolution and cultural significance of songs performed during Xun County Shehuo.

Musical Characteristics: Analyze the musical characteristics of songs performed during Xun County Shehuo.

Musical Relationships: Study the relationships between Shehuo music and music from other regions.

2.1.3 Research Methods

Literature Review: Utilize academic journals, books, dissertations, and official documents to understand the historical, cultural, and artistic features of Shehuo performances.

Field Investigation: Directly observe and participate in Shehuo performances during the Lantern Festival in Xun County, recording music, performance styles, and audience interactions.

Interview Method: Conduct semi-structured interviews with performers, musicians, local residents, and cultural experts to gain insights into the origins, meanings, and cultural roles of the songs.

2.1.4 Historical Evolution

Origins: Shehuo originated from ancient worship of the Earth God and Fire God, gradually evolving into a folk entertainment activity integrating multiple art forms.

Development: The term "Shehuo" first appeared during the Song Dynasty, reaching its peak during the Ming and Qing Dynasties with the incorporation of more dramatic elements and local characteristics.

Modern Inheritance: In recent years, with the integration of culture and tourism, Xun County Shehuo performances have regained vitality but face challenges such as limited display platforms and fewer performance opportunities.

2.1.5 Musical Characteristics

Performance Context: Mainly held during the Lantern Festival (from the 15th to 17th day of the first lunar month), concentrated in the main streets and squares of the county town.

Instrument Usage: Primarily uses percussion instruments (such as big drums, gongs, cymbals) and wind instruments (such as dizi and suona). Percussion instruments are used for martial arts sections, while wind instruments support the civil sections.

Melody and Rhythm: The melodies are smooth with small intervals, dominated by eighth and sixteenth notes, featuring abundant long notes and ornaments.

2.1.6 Cultural Significance

Historical Inheritance: Songs performed during Shehuo are an integral part of Xun County's culture, passed down orally through generations, preserving rich historical information and cultural traditions.

Social Functions: Enhance community cohesion and identity, deepening understanding and friendship among villagers through collective performances.

Values Transmission: The themes of the songs reflect core social values such as loyalty, bravery, and respect for the elderly, influencing the moral and ethical development of younger generations.

2.1.7 Comparisons with Music from Other Regions

Musical Structure: Xun County Shehuo songs share similarities with folk songs from other regions in terms of melodic direction, rhythmic patterns, and musical forms, as seen in comparisons between "Meng Jiangnu" and Jiangsu folk songs.

Thematic Content: Themes often involve love, life, labor, religious beliefs, and faith, expressing people's aspirations for a better life through vivid lyrics and beautiful melodies.

Cultural Exchange: Shehuo music enriches and develops through exchanges with music from other regions, reflecting the diversity and inclusivity of Chinese culture.

2.1.8 Inheritance Status

Inheritance Mechanisms: Primarily transmitted through oral tradition and community activities, with modern technologies like recording and video also used for preservation and dissemination.

Challenges Faced: Limited display platforms, fewer performance opportunities, and an aging inheritor population threaten the inheritance of Shehuo music.

2.1.9 Preservation Strategies

Workshops and Training: Regularly organize workshops and training programs, inviting experienced performers and experts to impart skills.

Schools and Cultural Centers: Incorporate Shehuo music into school curricula and cultural center activities to cultivate interest and passion among younger generations.

Digital Documentation: Utilize modern technologies to record and preserve Shehuo music, establishing digital archives.

2.1.10 Artistic Features

Performance Style: Combines various art forms such as drama, dance, acrobatics, and martial arts, forming a unique performance style.

Singing Techniques: Includes solo, chorus, and rap forms, with performers adopting different singing techniques and styles based on the content and emotional demands of the songs.

2.1.11 Social Functions

Entertainment and Education: Adds fun to festivals, satisfying people's entertainment needs while transmitting cultural knowledge and values through songs.

Cultural Exchange: Promotes cultural exchange and mutual learning between different regions, enhancing cultural identity and pride.

2.1.12 Research Conclusions

Cultural Value: Songs performed during Xun County Shehuo possess unique cultural value and artistic charm, being an important part of Chinese culture.

Inheritance and Development: In-depth study of their historical evolution, musical characteristics, and cultural significance can provide scientific basis and effective strategies for the protection and inheritance of this intangible cultural heritage.

Future Prospects: Future research can further explore the integration of Shehuo music with other cultural elements and how to utilize modern technological means to promote its inheritance and development.

2.2. Correlational Research

2.2.1 Historical Background and Origin of Shehuo Performances

Zhang Fan (2022): In his seminal work "Cultural Protection of the Xun County Lantern Festival," presents a meticulously researched and engaging exploration of the Xun County Lantern Festival's historical evolution and profound cultural significance. This study meticulously traces the origins of the festival, which dates back centuries, revealing its deep-rooted connections to ancient rituals and traditions. Zhang's analysis not only sheds light on the festival's inception but also delves into the intricate tapestry of Shehuo performances, a cornerstone of the Xun County Lantern Festival.

Shehuo, an age-old folk art form, originated from ancient worship practices dedicated to the gods of land and fire. Its origins can be traced back to the Shang and Zhou dynasties, where it served as a means to invoke blessings for favorable weather, bountiful harvests, and overall prosperity. Over time, Shehuo transformed into a vibrant celebration, integrating dance, music, theater, and acrobatics, reflecting the rich cultural heritage and regional characteristics of Xun County.

Zhang's study underscores the pivotal role Shehuo performances play in preserving traditional customs and beliefs. These performances, with their lively rhythms and colorful costumes, encapsulate the essence of local folklore and mythology. They

serve as a living testament to the community's collective memory, passing down stories and values from one generation to the next. Through Shehuo, the people of Xun County not only honor their ancestors but also reinforce their cultural identity and social cohesion.

Moreover, Zhang's work introduces new dimensions to the narrative by incorporating contemporary societal influences on this traditional practice. He highlights how modernization and globalization have posed challenges to the preservation of Shehuo, as younger generations increasingly gravitate towards digital entertainment and urban lifestyles. This tension between tradition and modernity forms the crux of a compelling narrative, where the festival's survival hinges on the delicate balance between honoring heritage and embracing innovation.

To illustrate this point, Zhang weaves in anecdotes of young artists and enthusiasts who are striving to keep Shehuo alive by infusing it with modern elements while retaining its core essence. Their efforts, fraught with both triumphs and setbacks, add depth and complexity to the story, reflecting the resilience and adaptability of human culture.

As the narrative unfolds, Zhang leaves readers with a thought-provoking question: Can traditional arts like Shehuo thrive in the modern world, or will they fade into obscurity? This suspense not only challenges readers to reflect on the value of cultural preservation but also prompts them to consider their own role in safeguarding heritage for future generations.

In conclusion, Zhang Fan's "Cultural Protection of the Xun County Lantern Festival" stands as a foundational text that not only elucidates the historical context of Shehuo performances but also invites readers to ponder the enduring legacy of traditional arts in an ever-changing world. By blending historical analysis with contemporary insights, Zhang's work not only preserves the past but also inspires hope for the future, encouraging a dialogue on how to keep cultural traditions alive and vibrant.

Ma Jinzhang (2008): "Cultural Treasures of Xun County, a Famous Historical and Cultural City in China," meticulously documents the profound historical and cultural heritage of Xun County. With a masterful pen, Ma Jinzhang not only showcases his remarkable literary prowess but also pays homage to the rich tapestry of Xun County's traditions.

This compelling work delves deep into the heart of Xun County's cultural identity, offering a detailed exploration of the Lantern Festival and its captivating Shehuo performances. Ma Jinzhang's vivid descriptions bring these performances to life, capturing their lively rhythms, colorful costumes, and the passion that fuels them. These performances, more than mere spectacles, are living testaments to Xun County's unique musical heritage, their evolution intricately woven into the fabric of the region's cultural narrative.

Moreover, Ma Jinzhang's insights provide valuable perspectives on how these performances have shaped and influenced Xun County's musical traditions. His analysis reveals the intricate interplay between tradition and innovation, highlighting how the Lantern Festival and Shehuo performances continue to evolve, adapting to the times while preserving their essential spirit.

In conclusion, "Cultural Treasures of Xun County" is a must-read for anyone interested in exploring the depths of China's historical and cultural richness. Ma Jinzhang's elegant prose and profound understanding of Xun County's traditions make this work a literary gem, one that not only enlightens but also inspires.

2.2.2 Musical Composition and Artistic Features of Shehuo Songs

Gu Xue (2021):Gu Xue presented a comprehensive research paper titled "An Investigation and Study of the Temple Dance at the Xun County Lantern Festival." In this groundbreaking study, Gu directs his attention to the rich tapestry of musical compositions and choreographic elements that characterize Shehuo performances.

With a keen eye for detail, Gu meticulously analyzes the intricate melodies, rhythms, and harmonies that are woven into the fabric of Shehuo songs. He delves deep

into the musical structures, examining how they contribute to the overall artistic expression of these traditional performances.

Furthermore, Gu's work goes beyond a mere technical analysis of the music. He explores the aesthetic values that underpin Shehuo songs, shedding light on the cultural significance and artistic merit of these performances. By doing so, Gu's research makes a significant contribution to our understanding of the musical intricacies and the deeper artistic meanings embedded within Shehuo songs. This study not only enriches our knowledge of traditional Chinese music and dance, but also highlights the enduring legacy of Shehuo performances in the cultural heritage of Xun County.

Xiao Di (2020): In 2020, Xiao Di presented her dissertation titled "A Study on the Dance of Shehuo in Xun County, Henan Province," which provides an in-depth exploration of the dance forms and musical compositions that constitute Shehuo performances. Xiao's research meticulously examines the intricate relationship between dance and music within these performances, shedding light on the essential role that songs play in conveying the emotional depth and narrative content inherent in Shehuo.

Through a nuanced and comprehensive analysis, Xiao elucidates the artistic features of Shehuo songs, revealing the subtleties and complexities that make them a vital component of the overall performance. Her study not only deepens our understanding of the individual elements of Shehuo, but also underscores the integral connection between dance and music in this unique cultural expression. Xiao's work stands as a significant contribution to the field, offering valuable insights into the artistic and cultural significance of Shehuo performances in Xun County, Henan Province.

2.2.3 Cultural Functions and Social Significance of Shehuo Performances

Liu Yingli (2021): In 2021, Liu Yingli presented her work titled "Historical Changes of Heluo Buddhist Music Art," which, while centered on Buddhist music, offers a wealth of insights into the broader cultural milieu of musical performances in Henan Province. Liu's exploration delves into the fascinating interplay between religious and secular music traditions, providing a rich tapestry of understanding about the cultural

roles and functions that Shehuo performances and their songs serve during the Lantern Festival.

By examining this intricate relationship, Liu sheds light on how Shehuo, with its blend of religious and secular elements, has become an integral part of the cultural landscape. Her analysis not only enriches our knowledge of Buddhist music but also illuminates the deeper cultural significance of Shehuo performances, making her work a valuable contribution to the understanding of musical traditions and their cultural functions in Henan Province.

He Yuzhuo and Zhou Jiabin (2020): He Yuzhuo and Zhou Jiabin (2020) compiled the "Chinese Ethnic and Folk Dance Integration: Hebi Volume," which contains a comprehensive section dedicated to Shehuo performances in Xun County. This pivotal work delves into the profound social significance of these performances, showcasing their crucial role in fostering community cohesion, reinforcing cultural identity, and promoting spiritual well-being among the local populace.

In their analysis, He and Zhou emphasize how Shehuo performances act as a cohesive force within the community. These vibrant displays of dance, music, and theater bring people together, encouraging social interaction and a sense of shared belonging. As such, they serve as a vital platform for strengthening social bonds and fostering a collective sense of pride in local traditions.

Moreover, the book underscores the importance of Shehuo performances in shaping cultural identity. By celebrating local folklore, customs, and beliefs through these performances, the community is able to preserve and transmit its unique cultural heritage. The songs that accompany these performances are particularly noteworthy, as they encapsulate the essence of the local culture and transmit profound cultural values and beliefs from one generation to the next.

For instance, the melodies and lyrics of the songs often reflect themes of loyalty, bravery, and respect for the elderly—values that are deeply ingrained in Chinese society. Through their performance, these songs not only entertain the audience but also

reinforce these core values, helping to maintain a sense of moral and ethical order within the community.

The authors further highlight the spiritual well-being that Shehuo performances bring to the community. In an era where traditional values and customs are increasingly under threat, these performances serve as a reminder of the community's roots and cultural heritage. They provide a sense of continuity and stability, helping to alleviate feelings of disorientation and isolation that can arise in rapidly changing societies.

In conclusion, the section on Shehuo performances in Xun County within the "Chinese Ethnic and Folk Dance Integration: Hebi Volume" offers a rich and nuanced examination of their social, cultural, and spiritual significance. By focusing on the role of songs within these performances, He Yuzhuo and Zhou Jiabin underscore their importance in transmitting cultural values and beliefs, thereby contributing to the preservation and promotion of intangible cultural heritage.

2.2.4 Additional Literature and Context

Qiao Jian (2009): In her seminal work "Land and Song," Qiao Jian (2009) offers a unique perspective on the intricate relationship between folk music and the landscape. Specifically, she delves into how geographical and environmental factors can profoundly influence the musical styles and themes of Shehuo songs, providing valuable insights into the rich tapestry of Chinese folk music.

Qiao argues that the music of Shehuo is not merely an auditory experience but is deeply intertwined with the physical environment in which it is performed. She explores how the topography, climate, and natural features of Xun County, Henan Province, where Shehuo performances are traditionally held, have shaped the melodies, rhythms, and even the lyrics of these songs. For instance, the rugged terrain and varied landscapes of the region may have inspired the dynamic and energetic nature of Shehuo music, with its rapid tempo and lively percussion.

Furthermore, Qiao suggests that the environmental conditions of Xun County, such as its seasons and weather patterns, could have influenced the themes and emotions conveyed in Shehuo songs. For example, the songs may reflect the hardships faced by farmers during harsh winters or celebrate the abundance of the harvest during warmer months. This close connection between music and landscape underscores the holistic nature of Chinese folk music, where the auditory experience is enriched by the visual and environmental context.

By examining the relationship between Shehuo music and the landscape, Qiao Jian not only deepens our understanding of these traditional songs but also highlights the importance of preserving and celebrating the unique cultural heritage of Xun County. Her insights underscore the need to consider the broader cultural and environmental context when studying and appreciating Chinese folk music, thereby enriching our appreciation of this vibrant and diverse musical tradition.

Edited by the Henan Provincial Editing Committee(1997): Carefully compiled by the Henan Provincial Editing Committee, "Collection of Chinese Folk Songs: Henan Volume" (1997) is a treasure trove that showcases the rich resources of folk songs from Henan Province. This masterpiece comprehensively collects outstanding folk songs from various regions of Henan, with particular emphasis on the classic tunes sung during the festive celebrations in Huaiji, imbued with a strong sense of festive atmosphere. These songs, with their unique artistic charm and profound cultural heritage, serve as invaluable primary sources for the study of Henan folk songs.

Each song in "Collection of Chinese Folk Songs: Henan Volume" bears the historical memories and emotional attachments of the people of Henan. They range from melodious and graceful to passionate and soaring, showcasing the diverse artistic styles and rich emotional connotations of Henan folk songs. Notably, the songs collected from Huaiji celebrations not only reflect the local people's festive customs and cultural traditions but also profoundly reveal the close connection between Henan folk songs and social life, natural landscapes, and human history.

For scholars dedicated to the study of Henan folk songs, this work undoubtedly holds significant academic value. It not only provides researchers with abundant, detailed, and reliable historical materials but also fully showcases the diversity and uniqueness of Henan folk songs through systematic classification and organization. By thoroughly analyzing these folk songs, we can gain a more comprehensive understanding of the musical culture of Henan, appreciate its unique artistic charm and cultural value, and contribute to the inheritance and development of Henan folk songs.

Wang Min (2021): In "Study on the Folk Sports Culture of Xun County Shehuo" (2021), Wang Min delves into the pivotal role of folk sports in Shehuo performances, with a particular focus on their intricate and intertwined relationship with musical elements. Wang's research not only uncovers how folk sports have become an integral part of Shehuo performances but also emphasizes the synergistic effect of music and sports in creating a festive atmosphere and transmitting cultural essence.

Through a meticulous analysis of Shehuo performances, Wang demonstrates the significant role of folk sports in showcasing local characteristics, enhancing the appeal of the performance, and increasing audience engagement. She particularly highlights that the deep integration of music and sports not only enriches the artistic expression of Shehuo performances but also deepens audience understanding and appreciation of traditional cultural connotations. This unique performance form embodies the profound cultural heritage of Henan Province and showcases the local people's passion for and inheritance of traditional festival celebrations.

Furthermore, Wang's study has profound implications for understanding the multifaceted nature of Shehuo performances. She reveals that Shehuo is not merely a visual spectacle but a comprehensive cultural vehicle integrating dance, music, sports, and other art forms. By thoroughly analyzing the interaction between folk sports and musical elements, Wang provides a new perspective for academia to comprehend the complexity and diversity of Shehuo performances, further enriching the understanding of traditional Chinese folk culture.

CHAPTER 3

METHODOLOGY

3.1 Research Methods.

This study employs a multifaceted research approach that combines qualitative methods to comprehensively investigate the songs of Shehuo performances during the Chinese Lantern Festival in Xun County, Henan Province. By incorporating literature research, field investigation, and interview methods, this research aims to provide a nuanced understanding of the musical, cultural, and social aspects of these performances.

3.1.1 Literature Research Method

The literature research method constituted the bedrock of this study, offering a robust theoretical foundation and profound historical context. A meticulous review of extensive literature was conducted, encompassing a wide array of sources such as academic journals, scholarly books, doctoral dissertations, and official documents pertaining to Shehuo performances, musicology, folklore studies, and cultural anthropology. This method enabled the researchers to cultivate a holistic understanding of the historical evolution, cultural significance, and artistic characteristics of the songs intertwined with Shehuo performances during the Lantern Festival in Xun County.

Expanded Details:

Theoretical Underpinnings and Historical Context The literature review delved into the origins of Shehuo, tracing its roots to ancient rituals of worshipping the Earth God and Fire God during the Shang and Zhou dynasties. Initially serving as a religious practice to pray for favorable weather and bountiful harvests, Shehuo gradually evolved into a vibrant folk entertainment integrating dance, music, theater, and acrobatics. Historical documents, including local chronicles and imperial court records, revealed that by the Song Dynasty, Shehuo performances had gained significant popularity, with royal courts incorporating Da Nuo rituals into festive celebrations.

Comprehensive Understanding Through Diverse Sources

Academic Journals and Books: Provided cutting-edge research findings and in-depth analyses of Shehuo's musical structures, lyrical themes, and performance styles. For instance, studies on Xun County's Shehuo songs elucidated their melodic contours, rhythmic patterns, and lyrical narratives, shedding light on their unique artistic charm.

Dissertations: Offered detailed case studies and empirical data, particularly those focusing on fieldwork investigations in Xun County. These studies documented firsthand observations of Shehuo performances, including costume designs, instrumentation, and audience interactions.

Official Documents: Such as government policy papers and cultural heritage protection reports, supplied authoritative insights into the contemporary status of Shehuo. They highlighted efforts to revitalize Shehuo as a cultural tourism attraction while addressing challenges like the scarcity of skilled performers and diminishing performance opportunities.

Cultural Significance and Artistic Features The literature research underscored Shehuo's role as a cultural repository, embodying collective memory and ethical values. Songs performed during Shehuo events often convey core Chinese virtues such as loyalty, courage, and filial piety, serving as a vehicle for intergenerational value transmission. Artistically, Shehuo songs are characterized by their fusion of local operatic tunes, folk melodies, and religious music, accompanied by percussion instruments like drums, gongs, and cymbals, creating a lively and festive ambiance.

Methodological Rigor and Scholarly Contributions By synthesizing interdisciplinary sources, the literature research method bridged gaps between theory and practice. It not only contextualized Shehuo within broader frameworks of Chinese traditional music and folklore but also identified gaps in existing research, such as the understudied impact of Shehuo on community cohesion and the need for digital preservation initiatives.

3.1.2 Field Investigation Method

Field investigation was a crucial method used in this study. Direct observation and participation in the Shehuo performances during the Lantern Festival in Xun County were conducted to gather first-hand data. The researcher visited the streets and performance venues where the Shehuo performances took place. By immersing oneself in the cultural environment, the researcher was able to observe the performance practices, music compositions, and audience interactions, which provided valuable insights into the songs and their cultural context.

3.1.3 Interview Method

In the process of conducting in-depth research on songs and their cultural significance, we employed the interview method to gather rich qualitative data from multiple key informants, including performers, musicians, local residents, and cultural experts. These interviews were conducted in a semi-structured format, aiming to delve deeply into the origins, meanings of songs, and their roles in society and culture.

Notably, we had the privilege of interviewing Chen Liang, a 44-year-old artist and inheritor of the intangible cultural heritage of Shantang Diyangge in Xun County, Henan Province. During the interview, Chen Liang passionately recounted his arduous journey of learning Diyangge, from his initial innocence upon first encountering it to his current mastery of the art. Every detail of his story was imbued with his love and dedication to the art. He also introduced us to some classic repertory of Diyangge, which not only showcased the unique charm of Diyangge but also reflected the lifestyle and aesthetic preferences of the local people. Furthermore, Chen Liang shared the essential performance techniques and current state of transmission of Diyangge, providing us with a deeper understanding of this traditional art form.

Another significant interviewee was Li Deping, an 89-year-old artist and inheritor of the intangible cultural heritage of Henan Daping Opera. His daughter is the inheritor of the intangible cultural heritage of Daping Opera in Hebi City, and his son-in-law, Zhu Zhongyue, is a local historian in Hebi. During this interview, we delved into the close connection between Xun County Shehuo and Xun County Daping Opera, as well as the development history and trajectory of Xun County Shehuo. With his rich

experience and profound cultural heritage, Mr. Li depicted a vivid cultural landscape of Shehuo

All the interview contents were meticulously recorded, transcribed, and analyzed in depth. Through these interviews, we not only identified unique patterns and themes in songs and their performances but also discovered the cultural significance and artistic value embedded within them. These insights significantly complemented the observations made during our field investigations, providing us with a more comprehensive and profound understanding of our research subjects

3.2 Data Collection

Field Notes: Detailed field notes were taken during the observation of Shehuo performances, recording the musical compositions, performance styles, and audience reactions

Interview Transcripts: Transcripts of the interviews conducted with performers, musicians, local residents, and cultural experts were compiled and analyzed for qualitative insights

Documentary Materials: Official documents, brochures, and other printed materials related to the Shehuo performances and the Lantern Festival in XunCounty were collected and reviewed for historical and contextual information

Academic Literature: Relevant academic literature, including books, journal articles, and dissertations, was reviewed to provide a theoretical framework and compare the findings of this study with existing research

3.3 Data Analysis.

3.3.1 The historical evolution and cultural significance of the Chinese Lantern Festival shehuo performance

3.3.1.1.:Origins and Development

3.3.1.2.:Cultural Integration

3.3.1.3.:Transmission and Preservation

3.3.2 The musical aspects of the Shehuo Performances' Songs.

3.3.2.1.:Performance Contexts

3.3.2.2.:Instrumentation

3.3.2.3.:Melodic Structure and Rhythmic Patterns

3.3.3 the correlation between Shehuo music and other regional music.

3.3.3.1.:Musical Structure

Form and Composition:

Melodic Patterns:

3.3.3.2 Thematic Content:

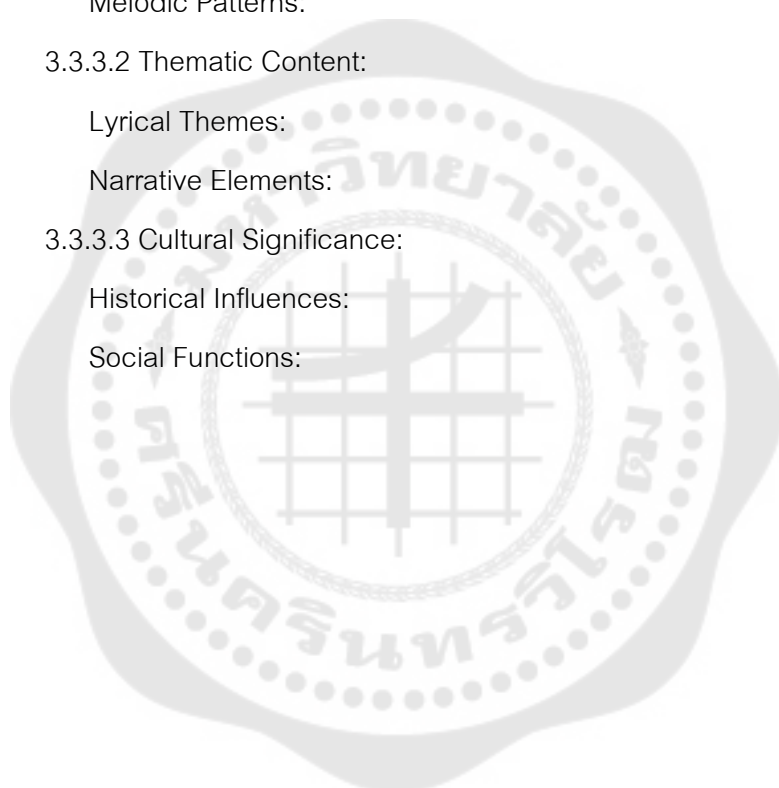
Lyrical Themes:

Narrative Elements:

3.3.3.3 Cultural Significance:

Historical Influences:

Social Functions:



CHAPTER 4

FINDING

4.1 Historical Evolution and Cultural Significance

4.1.1.Origins and Development:

4.1.1.1.Origins :

The Songs of Shehuo Performances at the Chinese Lantern Festival in Xun County, Henan Province, are deeply rooted in the rich cultural heritage and historical traditions of the region. Shehuo is a traditional folk program and a comprehensive cultural activity that encompasses various forms of art such as dance, acrobatics, juggling, martial arts, and drum music. It is a self-entertainment and highly expressive folk dance and song performance activity that thrives during festive occasions like the Lantern Festival and temple fairs.



Figure 2 Map of Xun County

Note. Photo of Map of Xun County County. Copyright 2024 by <https://image.so.com/view?q=%E6%B5%9A%E5%8E%BF%E8%80%81%E5%9C%B0%E5%9B%BE&correct=%E6%B5%9A%E5%8E%BF%E5%9C%B0%E5%9B%BE&ancestor=list&cmsid=cd63504aa864badbc23aeaf9523c0a6d&cmras=0&cn=0&gn=0&kn=0&crn=0&bxn=0&fsn=60&cuben=0&pornn=0&manun=0&adstar=0&clw=282#id=e90b1728536f841507c1d7e3f2effa64&currnsn=0&ps=65&pc=65>

The origin of Shehuo can be traced back to ancient times, specifically to the worship of the land and fire. "She" refers to the Earth God, while "Huo" symbolizes the Fire God, the legendary deity of fire. In China, where agriculture has been the backbone of society, the land provided the foundation for human survival and development, while fire was essential for cooking and warming. Ancient people, guided by primitive thinking, believed that fire also possessed a "spirit" and revered it as a sacred object .with special meaning, giving rise to the concept of worshipping fire

From this ancient worship of the land and fire emerged rituals to sacrifice to She and Huo. As society evolved and people's understanding deepened, these rituals gradually incorporated entertainment elements, transforming into grand and intricate folk entertainment activities. Shehuo, as one of the oldest customs in China, has .a history of several thousand years

The Fire God Worship Ceremony in Junxian County is an important component of the local Spring Festival folk customs, blending traditional sacrificial rites with shehuo (a form of traditional Chinese folk art parade and performance). It showcases profound cultural veneration of the Fire God. Every year on the sixteenth day of the first lunar month, the shehuo troupe holds a mountain-top worship ceremony at Dapi Mountain and Fuqiu Mountain, paying tribute to the Fire God through parades, songs and dances, and gong and drum performances, praying for favorable weather, peace, and good fortune in the new year. The ceremony typically begins at dawn. After assembling, the shehuo troupe parades through the streets, performing traditional acts such as lion dances, stilt-walking, and beige (a kind of traditional acrobatic performance on a decorated platform carried on the back of a performer), accompanied by colorful banners, gongs, and drums, creating a spectacle of "resounding gongs and drums, and a bustling crowd." In some villages, such as Dajiang Village, martial arts and drum performances are held in front of the Fire God Temple, and fireworks are set off during the procession, along with the waving of five-colored dragon flags. The ceremony concludes with the ritual of worshipping the Fire God and sharing soybeans. Additionally, the tradition of the county magistrate of the Qing Dynasty presenting commemorative

plaques is still observed in the ceremony, highlighting the continuity of historical heritage. These activities not only continue the evolution from ancient "entertaining the gods" to "entertaining the people" but have also been integrated into modern folk culture festivals, becoming a grand non-material cultural heritage celebration that attracts .tourists

4.1.1.2.Development :



Figure 3 Fire Temple in Xun County

Note. Photo of Fire Temple in Xun County 2024 by zhangshuai

The Songs of Shehuo Performances at the Lantern Festival in Xun County have undergone significant development over time. Initially, Shehuo was primarily a religious activity used to worship gods and pray for favorable weather, abundant harvests, national prosperity, and peace. As society progressed, new elements were integrated into Shehuo performances, enriching their content and forms.

During the Song Dynasty, the term "Shehuo" first appeared in written records. The book "Dream of the Eastern Capital" mentions that on the 24th day of the 6th month, during the birthday celebration of the Erlang God, a music stage was set up in front of the Erlang Temple, where "Shehuo performances were presented." From the Han, Wei, Northern and Southern Dynasties, Sui, and Tang dynasties to the Southern Song Dynasty, the royal court retained the Da Nuo ritual on New Year's Eve, which was later gradually replaced and integrated into Shehuo performances.

In Xun County, Henan Province, the Songs of Shehuo Performances at the Lantern Festival have become an important cultural tradition. Shehuo performances during the Lantern Festival showcase a wide range of art forms, including lion dances, stilt walking, yangko dances, dragon lantern dances, and more. These performances not only entertain the audience but also convey auspicious wishes and cultural heritage.

The development of Shehuo in Xun County is characterized by its integration with local folklore, legends, and dramatic stories. Performers wear colorful costumes, paint their faces with intricate masks, and hold props to present vivid stories. The songs and music accompanying these performances add to their charm and festive atmosphere.

In recent years, with the promotion of cultural and tourism integration, the Songs of Shehuo Performances at the Chinese Lantern Festival in Xun County have gained renewed vigor. However, like many other intangible cultural heritage items, Shehuo in Xun County also faces challenges such as limited display platforms, few performance opportunities, and a dwindling pool of skilled performers. Therefore, exploring new paths and methods for its inheritance and development has become an urgent task.

4.1.2.Cultural Integration:

4.1.2.1. Shehuo Performances and the Lantern Festival



Figure 4 Shehuo performance in Xun County

Note. Photo of Shehuo performance in Xun County 2024 by zhangshuai

Shehuo performances are a traditional folk art form in China, with a long history and profound cultural heritage. They are usually held during traditional festivals such as the Spring Festival and the Lantern Festival, to pray for good weather and bountiful harvests, and to showcase folk skills and celebrate the festival. The Lantern Festival, as one of China's traditional festivals, is an important occasion for Shehuo performances. On this day, people celebrate the festival and pray for good luck and a .bountiful harvest in the new year through Shehuo performances

4.1.2.2. Songs in Shehuo Performances



Figure 5 Shehuo stilts performance in Xun County

Note. Photo of Shehuo stilts performance in Xun County 2024 by zhangshuai

Songs are an indispensable part of Shehuo performances. These songs are not only entertaining but also carry rich cultural connotations and symbolic meanings. Through unique melodies, lyrics, and singing styles, they showcase the local cultural characteristics and folk customs. During the Lantern Festival, the songs in Shehuo performances become a bridge connecting the past and the present, tradition and modernity.

4.1.2.3. The Cultural Integration Role of Songs in Shehuo Performances

Fusion of Diverse Cultural Elements:

The songs in Shehuo performances often fuse multiple cultural elements, including local operas, folk tunes, religious music, etc. These elements intertwine in the songs, forming a unique artistic style. For example, in Shehuo performances in Xun County, Henan, the songs may incorporate elements of Yu Opera

and Qu Opera, as well as be influenced by Taoist music, reflecting the diversity and .inclusiveness of the local culture



Figure 6 A group photo of local historians and intangible cultural inheritors in HeXun County

Note. Photo of A group photo of local historians and intangible cultural inheritors in HeXun County 2024 by zhangshuai



Figure 7 Group photo of the stilt captain and vice captain in Xun County

Note. Photo of Group photo of the stilt captain and vice captain inXun County 2024 by zhangshuai



Figure 8 Group photo of the intangible cultural inheritors of Yangko in Xun County

Note. Photo of Group photo of the intangible cultural inheritors of Yangko in Xun County 2024 by zhangshuai

Reflection of Social Changes and People's Psychology:

The songs in Shehuo performances are witnesses to the changes of the times. Through changes in lyrics and melodies, they reflect various aspects of social life, including politics, economy, and culture. During the Lantern Festival, the songs often express people's expectations for the new year and their love for life. These songs not only convey the festive atmosphere but also entrust people's longing and pursuit for a better life.

Promotion of Cultural Exchange and Mutual Learning:

The songs in Shehuo performances serve as an important carrier of cultural exchange, promoting cultural exchange and mutual learning between different regions and ethnic groups. During the Lantern Festival, Shehuo performance troupes

from different regions gather together to showcase their respective cultural characteristics through songs and other art forms. This exchange not only enhances people's understanding and knowledge of different cultures but also promotes cultural .diversity and prosperity

Enhancement of Cultural Identity and Cohesion:



Figure 9 Shehuo performance in Xun County

Note. Photo of Shehuo performance in Xun County 2024 by zhangshuai

The songs in Shehuo performances, as a common cultural symbol, enhance people's sense of cultural identity and cohesion. During the Lantern Festival, local people celebrate the festival and pass on the culture together by participating in Shehuo performances and singing the songs. This common participation and experience not only deepen people's understanding and love for traditional culture but .also strengthen community cohesion and a sense of belonging

Cultural Identity and Continuity:

Identity Marker: Shehuo songs are an integral part of Xun County's culture, reflecting the local people's lifestyle and values and serving as a source of identity and belonging for the locals.

Historical Transmission: Through the dissemination and preservation of Shehuo songs, people can gain a deeper understanding of their local history and cultural traditions. These songs serve as a bridge connecting the past and the present, allowing people to feel the weight of history and the charm of culture.

Entertainment and Educational Functions:

Entertainment Value: Shehuo songs attract numerous audiences with their unique melodies and vivid lyrics. They not only add a festive and joyful atmosphere to holidays but also provide opportunities for relaxation and entertainment.

Educational Significance: In addition to their entertainment function, Shehuo songs also have important educational significance. By singing and learning these songs, people can gain a deeper understanding of their local history and cultural traditions, enhancing their sense of identity and pride in traditional culture.

Contribution to Folk Music:

Rich Diversity: As part of traditional Chinese folk music, Shehuo songs contribute to the diversity and richness of folk music. They not only showcase the musical talent and creativity of the local people but also enrich the connotation and extension of Chinese folk music.

Promoting Exchange: The dissemination and preservation of Shehuo songs also help promote cultural exchange and integration among different regions. Through mutual learning, folk art forms from different regions can fuse and develop together.

4.1.3. Transmission and Preservation:

4.1.3.1 Transmission Mechanisms

Oral Tradition

Mode of Inheritance: In Xun County, Shehuo songs are primarily transmitted through oral tradition. Elders and experienced performers teach the songs to the younger generation, preserving the continuity and integrity of the songs through word of mouth

Importance: Oral tradition is a crucial pathway through which Shehuo songs have been passed down to the present day. It not only maintains the original style of the songs but also incorporates the personal style and emotional expression of the performers, making the songs more vivid and touching

Community Activities

Platform Role: Community events such as the Lantern Festival provide a platform for the public performance and dissemination of Shehuo songs. During these events, audiences can enjoy up-close the exciting Shehuo performances and feel the charm and appeal of the songs

Social Impact: Community activities not only promote the spread of Shehuo songs but also enhance the cohesion and sense of belonging among community members. By participating in and appreciating Shehuo performances together, people gain a deeper understanding of their local culture and history

Modern Technology

Recording and Sharing: With the development of modern technology, audio and video recording techniques are widely used in the recording and sharing of Shehuo songs. These technologies not only facilitate the preservation and dissemination of the songs but also allow more people to access this unique folk art form

Innovative Applications: In addition to traditional recording methods, modern technology offers new possibilities for the dissemination of Shehuo songs. For example, through social media channels, Shehuo songs can quickly reach a wider audience, attracting more attention and admiration

4.1.3.2 Preservation Strategies

Workshops and Training Programs:

Organization and Implementation: Local cultural departments regularly organize workshops and training programs, inviting experienced performers and experts to teach singing techniques and performance experience to participants

Effects and Significance: These activities not only improve participants' singing skills but also cultivate their interest and love for Shehuo culture. Through learning and practice, participants can better inherit and promote this unique folk art form

Schools and Cultural Centers:

Education and Popularization: Schools and cultural centers are important venues for inheriting and promoting Shehuo culture. By incorporating these songs into curricula or hosting related events, more young people can learn about and experience this unique folk art form

Long-term Significance: Integrating Shehuo songs into the education system helps cultivate a sense of identity and pride in traditional culture among the younger generation. At the same time, it lays a solid talent foundation for the long-term development of Shehuo culture

Documentation, Recording, and Storage:

Recording Methods: To better preserve and transmit Shehuo songs, local cultural departments employ various methods such as written transcription, audio recording, and video recording to document the songs

Storage and Management: These recordings are carefully stored in local archives and museums for future research and appreciation. Additionally, relevant departments regularly organize and maintain these recordings to ensure their completeness and usability

4.2.Musical Characteristics and Performance Practices

4.2.1.Performance Contexts:

4.2.1.1.Time and Space Context

The Shehuo performances during the Lantern Festival in Xun County are usually held from the 15th to the 17th day of the lunar new year, which is the climax of the Lantern Festival. The performance venues are mainly concentrated in the main streets and squares of the county town, such as the City Center Square and the Ancient City Street. These locations are not only convenient for transportation but also capable of accommodating a large number of spectators, providing excellent spatial conditions for the Shehuo performances.

4.2.1.2.Sociocultural Context

As an important cultural activity during the Lantern Festival in Xun County, Shehuo performances not only showcase the artistic talents of the local people but also reflect the cohesion and centripetal force of the community. Through these performances, villagers can enhance their understanding and friendship with each other and strengthen their sense of community identity. At the same time, Shehuo performances are also a transmission and promotion of traditional culture, allowing the younger generation to understand and inherit the excellent traditional culture of the Chinese nation. Furthermore, Shehuo performances satisfy the entertainment needs of the people during the festival, adding fun and color to their lives.

4.2.1.3.The Role of Songs in Shehuo Performances

Songs are an integral part of Shehuo performances. They not only have beautiful melodies and upbeat rhythms but also contain rich cultural connotations and meanings. Songs play a role in creating a festive atmosphere, conveying cultural information, and enhancing the infectiousness of the performances. Through the performance of songs, spectators can feel the joy and happiness of the Lantern Festival, learn about the cultural characteristics and folk customs of Xun County. At the same time, songs can also evoke emotional resonance among spectators, enhancing their love and identification with Shehuo performances.

4.2.2.:Instrumentation



Figure 10 Accompanying photo of Shehuo percussion in Xun County County

Note. Photo of Accompanying photo of Shehuo percussion in Xun County County . Own .work

Rests: Correspond to note durations, for example, quarter rest (0), half rest (00). Special symbols: Dotted note (dot) symbol (extends the duration by 50%), tie (indicating smooth transition), syncopation (indicating a note starting on a weak part and crossing over to a strong beat).

XXXX = 𠂇𠂇𠂇𠂇

Quadruplet rhythm: Strikes fall on the 1st, 2nd, 3rd, and 4th beats of the quadruplet.

X X = 𠂇𠂇

Two eighth notes: Strikes on the 1st and 3rd beats of the quadruplet.

X. X = 𠂇𠂇

Dotted rhythm: Strikes on the 1st and 4th beats of the quadruplet.

XXX = 𠂇𠂇𠂇

Syncopation: Strikes on the 1st, 2nd, and 4th beats of the quadruplet.

XXX = 𠂇𠂇𠂇

Eighth note followed by two sixteenths: Strikes on the 1st, 3rd, and 4th beats of the quadruplet.

XXX = 𠂇𠂇𠂇

Two sixteenths followed by an eighth: Strikes on the 1st, 2nd, and 3rd beats of the quadruplet.

XX. = 𠂇𠂇

Two consecutive sixteenths: Strikes on the 1st and 2nd beats of the quadruplet.

-XXX = 𠂇𠂇𠂇

Strikes on the 2nd, 3rd, and 4th beats of the quadruplet.

-XX- = 𠂇𠂇

Strikes on the 2nd and 3rd beats of the quadruplet.

--XX = 𠂇𠂇

Strikes on the 3rd and 4th beats of the quadruplet.

-X-X = 𠂇𠂇

Strikes on the 2nd and 4th beats of the quadruplet.

-X-- = 𠂇

Strikes on the 2nd beat of the quadruplet.

曲一

胡雷炮

锣鼓字谱 2/4 咚得 龙咚 | 衣咚 | 咚 | 呛嘿 呛嘿 | 呛嘿 呛嘿 |

鼓	2/4 X X XXX O X	X	XXX XX XXX XX
中音锣	O O O O		X X X X
小锣	O O O O		XX XX XX XX
大钹	O O O O		X X X X
钹	O O O O		OX OX OX OX
小钹	O O O O		XO XO XO XO
大梆子	O O O O		X X X X
小梆子	O O O O		XX X XX X

锣鼓字谱 呛嘿 呛嘿 | 呛嘿 呛嘿 | 呛嘿 呛嘿 | 呛嘿 呛嘿 |

鼓	X X X X O XX XX		XXX XX XXX X X
中音锣	X X X X		X X X X
小锣	XX XX XX XX		XX XX XX XX
大钹	X X X X		X X X X
钹	OX OX OX OX		OX OX OX OX
小钹	XO XO XO XO		XO XO XO XO
大梆子	X X X X		X X X X
小梆子	XX X XX X		XX X XX X

锣鼓字谱 呛嘿 呛嘿 | 呛嘿 呛嘿 |

鼓	XXX XX XXX XX	
中音锣	X X X X	
小锣	XX XX XX XX	
大钹	X X X X	
钹	OX OX OX OX	
小钹	XO XO XO XO	
大梆子	X X X X	
小梆子	XX X XX X	

MUSICAL SCORES 1:Percussion Music Composition 1

Note. Photo of the book "Chinese Ethnic and Folk Dances Integration: Hebi City Volume".

曲二

七 钹 铮 [4]

钹鼓字谱 $\frac{2}{4}$ 鼓 Dram 中音钹 Mid Tone Gong 小钹 Small Gong 大钹 Big Gong 钹 Cymbal 小钹 Small Cymbal 大梆子 Big Wooden Clappers 小梆子 Small Wooden Clappers	$\frac{2}{4}$ 呛 呛 仓 唛呛 : 唛唛 呛 唛唛 唛唛 <u>X</u> X X <u>XX</u> : <u>OX</u> X <u>XX</u> <u>XX</u> X X X <u>OX</u> : O X <u>OX</u> <u>OX</u> X X X <u>OX</u> : <u>OX</u> X <u>XX</u> <u>XX</u> X X X <u>OX</u> : O X <u>OX</u> <u>OX</u> X X X <u>XX</u> : <u>OX</u> X <u>XX</u> <u>XX</u> X X X X : X X X X X X X X : X X X X X X X <u>XX</u> : <u>OX</u> X <u>XX</u> <u>XX</u>
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[8]

钹鼓字谱 鼓 Dram 中音钹 Mid Tone Gong 小钹 Small Gong 大钹 Big Gong 钹 Cymbal 小钹 Small Cymbal 大梆子 Big Wooden Clappers 小梆子 Small Wooden Clappers	唛唛 呛 唛唛 唛 : 呛唛 呛 唛唛 呛唛 <u>XX</u> X <u>XX</u> X : <u>XX</u> X <u>XX</u> <u>OX</u> O X O O : X X O O <u>XX</u> X <u>XX</u> X : <u>XX</u> X <u>XX</u> <u>OX</u> O X O O : X X O O <u>XX</u> X <u>XX</u> X : <u>XX</u> X <u>XX</u> <u>OX</u> X X <u>XX</u> X : X X X X X X X X : X X X X <u>XX</u> X <u>XX</u> X : <u>XX</u> X <u>XX</u> <u>OX</u>
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MUSICAL SCORES 2:Percussion Music Composition 2

Note. Photo of the book "Chinese Ethnic and Folk Dances Integration: Hebi City Volume".

曲三

胡雷炮

锣鼓字谱

鼓 <small>Drum</small>	$\frac{2}{4}$ 咚得 咿咚 衣咚 咚	呛呛 令呛 呛咚 呛咚
中音锣 <small>Mid Tone Gong</small>	$\frac{2}{4}$ X·X O·X O·X	X XX OX OX X
小锣 <small>Small Gong</small>	O O O O	XX OX OX X
大钹 <small>Big Cymbal</small>	O O O O	XX OX OX X
钹 <small>Cymbal</small>	O O O O	XX OX OX X
小钹 <small>Small Cymbal</small>	X X X X	X X X X
大梆子 <small>Big Wooden Clappers</small>	O O O O	X X X X
小梆子 <small>Small Wooden Clappers</small>	O O O O	XX OX OX X

[4]

锣鼓字谱

鼓 <small>Drum</small>	呛 呛咚 咿咚 咚	呛呛 令呛 咿咚 咚
中音锣 <small>Mid Tone Gong</small>	X XO O O	XX OX O O
小锣 <small>Small Gong</small>	X XO OX X	XX OX OX X
大钹 <small>Big Cymbal</small>	X X O O	O O O O
钹 <small>Cymbal</small>	X X·X OX X	XX XX OX X
小钹 <small>Small Cymbal</small>	X X X X	X X X X
大梆子 <small>Big Wooden Clappers</small>	X X X X	X X X X
小梆子 <small>Small Wooden Clappers</small>	X XO OX X	XX OX OX X

曲四

胡雷炮

锣鼓字谱

鼓 <small>Drum</small>	$\frac{2}{4}$ 咚得 咿咚 衣咚 咚	呛呛 令呛 呛咚 呛咚
中音锣 <small>Mid Tone Gong</small>	$\frac{2}{4}$ X·X O·X O·X	X XX OX OX X
小锣 <small>Small Gong</small>	O O O O	XX OX OX X
大钹 <small>Big Cymbal</small>	O O O O	XX OX OX X
钹 <small>Cymbal</small>	O O O O	XX OX OX X
小钹 <small>Small Cymbal</small>	X X X X	X X X X
大梆子 <small>Big Wooden Clappers</small>	O O O O	X X X X
小梆子 <small>Small Wooden Clappers</small>	O O O O	XX OX OX X

[4]

锣鼓字谱

鼓 <small>Drum</small>	呛 呛咚 咿咚 咚	呛呛 令呛 咿咚 咚
中音锣 <small>Mid Tone Gong</small>	X XO O O	XX OX O O
小锣 <small>Small Gong</small>	X XO OX X	XX OX OX X
大钹 <small>Big Cymbal</small>	X X O O	O O O O
钹 <small>Cymbal</small>	X X·X OX X	XX XX OX X
小钹 <small>Small Cymbal</small>	X X X X	X X X X
大梆子 <small>Big Wooden Clappers</small>	X X X X	X X X X
小梆子 <small>Small Wooden Clappers</small>	X XO OX X	XX OX OX X

MUSICAL SCORES 3:Percussion Music Composition 3

Note. Photo of the book "Chinese Ethnic and Folk Dances Integration: Hebi City Volume".

The musical instruments used for accompaniment in Xun County's Shehuo (a traditional folk performance) mainly include percussion instruments and wind instruments. Percussion instruments are primarily used for accompanying the martial arts section of stilt walking, with gongs and drums being the main instruments. Their coordination helps make the movements of the stilt walkers more orderly and synchronized. Wind instruments, on the other hand, are mainly used for accompanying the civil section of stilt walking, providing musical support based on the melody of the folk tunes. In addition, the accompaniment music for the civil section is mainly transmitted through oral tradition and imitation, and almost all the written musical scores in the gongche notation have been lost.

Currently, Tune One and Tune Three are commonly used for the martial arts section, while the civil section has transitioned to Tune Two

4.2.2.1.Da gu



Figure 11 Da gu (Big drum)

Note. Photo of big drum . Copyright 2024 by zhangshuai

The drum is one of the most widely used percussion instruments in Shehuo performances. Drums have a long history in China, dating back to the time of the Yellow Emperor. In Shehuo performances, drums are mainly used to create an atmosphere and guide the rhythm.

The materials for drums include: the drum body, which is made of wood and cowhide, horsehide, or pigskin; the drum hoop and drum lugs, which are mostly made of aluminum alloy; and the drumsticks, which are short and thick wooden sticks with one end wrapped in leather strips, cloth, or felt, forming a ball shape.

In Shehuo performances, there are various techniques for playing the drum, including single stroke, double stroke, roll, and muffled strike. Drummers can create a lively and exciting atmosphere through variations in force, speed, and rhythm.

4.2.2.2.luo



Figure 12: Luo (gong)

Note. Photo of gong . Copyright 2024 by zhangshuai

The gong is another common percussion instrument with a long history and a beautiful tone. In Shehuo performances, gongs are mainly used to enhance the sense of rhythm and create an atmosphere. There are two types of gongs: the large gong and the small gong. The large gong produces a deep and resonant sound, often used to depict exciting and passionate scenes; the small gong has a crisp sound, often used to express delicate and lively emotions. The playing techniques of the gong are diverse, and different tones can be produced by striking different parts of the gong, .such as the edge or the center

The gong is primarily used in Shehuo performances to keep the beat and enhance the atmosphere. The playing techniques of the gong are relatively simple, mainly including single stroke, double stroke, and roll. When playing, the gong player needs to accurately grasp the force and timing of striking the gong to coordinate with the playing of other instruments. In addition, the gong player can produce different tones and sound effects by changing the position and angle of striking the gong, adding .more color and depth to the Shehuo performance

4.2.2.3.ba



Figure 13 Ba (Cymbals)

Note. Photo of Cymbals. Copyright 2024 by zhangshuai

Cymbals (nao bo) are one of the common percussion instruments in Shehuo performances. Cymbals consist of two circular metal plates that produce sound when struck against each other. In Shehuo performances, cymbals are often used to express intense movements and emotions. The playing techniques of cymbals include .striking, rolling, and others, which can produce a rich variety of tonal effects

Cymbals play an important role in Shehuo performances, with playing .techniques mainly including flat strike, muffled strike, and cymbal flip

4.2.2.4.Bangzi



Figure 14 Bangzi

Note. Photo of Bangzi. Copyright 2024 by zhangshuai

The clapper (Bangzi) is mainly used to keep the beat and provide accompaniment in Shehuo performances. Its playing techniques are relatively simple, mainly including single strike and double strike. When playing, the clapper player needs to accurately grasp the force and timing of striking the clapper to coordinate with the playing of other instruments and the movements of the performers. In addition, the

clapper can also be played in ensemble with other instruments such as drums, gongs, and cymbals, creating rich and diverse musical effects

4.2.2.5.wooden fish



Figure 15 Mu yu (wooden fish)

Note. Photo of wooden fish. Copyright 2024 by zhangshuai

Although the wooden fish is not as common as instruments like drums, gongs, and cymbals in Shehuo performances, its unique tone and rhythm add a lot of color to the performances. The playing techniques of the wooden fish are relatively simple, mainly including single strike and roll. When playing, the wooden fish player needs to accurately grasp the force and rhythm of striking the instrument to produce a clear and loud tone. In addition, the wooden fish can also be played in ensemble with other instruments, creating unique musical effects

4.2.2.6..The role of percussion instruments

Creating Atmosphere: Percussion instruments, with their unique timbres and playing techniques, can create a variety of atmospheres such as lively, exciting, solemn, and sacred, evoking strong emotional resonance in the audience

Guiding Rhythm: Percussion instruments play a role in guiding the rhythm in Shehuo performances, controlling the pace and rhythm of the entire .performance through different rhythmic patterns and speed changes

Enhancing Dramatic Effect: The playing of percussion instruments can enhance the dramatic effect of Shehuo performances, making them more vivid and .interesting, and capturing the audience's attention

Emotional Expression: Through different combinations of percussion instruments and playing techniques, a rich range of emotions can be expressed, .allowing the audience to feel the performers' emotions and inner world

4.2.3.Melodic Structure and Rhythmic Patterns:

4.2.3.1.Xun County minor "Meng Jiang nu looking for her husband" music analysis

孟姜女寻夫

浚县小调

MUSICAL SCORES 4: Meng Jiangnu looking for her husband in Xun County folk song

Meng Jiangnu looking for her husband" belongs to the tune of folk music " minor, divided into thirteen paragraphs, narrated the twelve months — Meng Jiangnu missing her husband Fan Xiliang sad mood, there is a paragraph at the end of the .sentence

The lyrics of "Meng Jiang nu looking for her husband" are as follows:

zhèng yuè lǐ lái zhèng yuè zhèng jiā jiā hù hù gòng zhǎn hóng dēng bié jiā fū qī
 “正月里来正月正，家家户户共展红灯。别家夫妻
 tuán yuán jù mèng jiā nǚ zhàng fū qù xiǔ cháng chéng èr yuè lǐ lái nuǎn yáng yáng
 团圆聚，孟姜女丈夫去修长城。二月里来暖洋洋，
 shuāng shuāng yàn zài nán fāng yī chāo xiū dé duān duān zhèng shuāng shuāng yàn bài huā
 双双燕子在南方。一巢修得端端正，双双燕子拜花
 láng sān yuè lǐ lái shì qīng míng táo hóng liǔ lǜ zhèng dāng zhōng bié jiā fēn shàng piāo
 郎。三月里来是清明，桃红柳绿正当中。别家坟上飘
 bái zhǐ mèng jiā nǚ fēn shàng lěng qīng qīng sì yuè lǐ lái yǎng sān máng gū sǎo èr rén
 白纸，孟姜女坟上冷清清。四月里来养蚕忙，姑嫂二人
 qù cǎi sāng sāng lán guā zài sāng zhī shàng kū le yī shēng zhàng fū cǎi le yī bǎ
 去采桑。桑篮挂在桑枝上，哭了一声丈夫，采了一把
 sāng wǔ yuè lǐ lái shì huáng méi huáng méi fā shuǐ liǎng yǎn suān bié jiā tián zhōng huáng
 桑。五月里来是黄梅，黄梅发水两眼酸。别家田中黄
 yáng shì mèng jiā nǚ tián zhōng cǎo chóng duī liù yuè lǐ lái rè nán dāng wén zǐ fēi lái
 杨势，孟姜女田中草虫堆。六月里来热难当，蚊子飞来
 cùn duǎn zhǎng rèn kě chī nǚ shēn shàng xuè bié è nǚ fū fàn xǐ liáng qián liù duàn
 寸短长。任可吃奴身上血，别恶奴夫范喜良。”前六段
 wéi lǐ shùn bō xiān shēng bèi chū hòu liù duàn yǐ liú shī zuì hòu jié wěi jù wéi shí èr
 为李顺波先生背出，后六段已流失，最后结尾句为：十二
 yuè huā míng dōu chàng wán chàng de guān yě xīn suān kuài kuài bǎ tā fàng chū qù bǎ luó
 月花名都唱完，唱的官也心酸。快快把他放出去，把罗
 qún dì gěi xiǎo mèng jiāng
 裙递给小孟姜。”

The Gist of the Lyrics: In the first lunar month, it's the auspicious start of the " year, Every household hangs red lanterns far and near. Other couples reunite in joyous .cheer, But Meng Jiangnu's husband has gone to mend the Great Wall, so far and near

In the second lunar month, the warmth of spring is in the air, Pairs of swallows fly from regions southward fair. Their nests are built with meticulous care, And .the swallows bow in courtship, a lovely pair

In the third lunar month, it's the Qingming Festival time, Peach blossoms bloom, willows sway in their prime. White papers flutter on others' ancestral shrines .sublime, But on Meng Jiangnv's husband's grave, there's only cold desolation, so prime

In the fourth lunar month, silkworm rearing's in full swing, Sister-in-law and she go mulberry leaves to bring. Their baskets hang on mulberry branches, a simple .thing, She cries for her husband, Fan Xiliang, as she plucks a handful, a heartfelt sing

In the fifth lunar month, the plum rains start to fall, Her eyes well up with sorrow, a bitter call. Other fields are lush with yellow poplar tall, But Meng Jiangnv's .fields are overrun with weeds, a dismal sight for all

In the sixth lunar month, the heat is hard to bear, Mosquitoes fly, their stings as long as a hair. 'Take my blood if you must, I don't care,' But spare my husband, Fan Xiliang, ' she prays in despair. (The following six stanzas, originally recited by Mr. Li (.Shunbo, have been lost to time

When all twelve months of blossoms have been sung through, Even the ', officials' hearts are moved, feeling blue. 'Quickly release him, let them reunite anew And ".hand her the silk skirt, for Meng Jiangnv, a gesture kind and true

Meng Jiangnu", also called "Spring tune", is the basic tune of the most " popular and influential folk ditty in China. It has a regular four sentences of starting, bearing, turning and closing, and the four sentences are called shang, sign, feather and sign respectively, which is the typical embodiment of the musical thinking habit of the Han nationality. The interval span is small, and the rhythm and XunCounty dialect have .a long front and a short back

From the melody point of view, the second phrase of XunCounty minor Meng Jiangnu" is the repeated change of the second half of the first phrase, following " the characteristics of XunCounty dialect before a syllable is the latter one is often soft tone, 4、 5、 6 The span between notes is small, mostly secondary and tertiary intervals, which shows that many important melody features will be lost in the process of spreading. In the third phrase, on the basis of retaining the backbone tones dou, sol and la, the rhythm is plain and without much musical power; in the last phrase, in the word

Meng Jiang", the melody is compact and the interval span is level 2. Here, the " character "ginger" is from high to low, while the character "ginger" inXunCounty dialect is a rising tone, corresponding to the "home" of the second sentence. So that the word ginger" is highlighted here, stress is reflected in this word, Henan minor in the " configuration of the word tone, sometimes will use decorative sound or slip method to . "positive word"

In general, the melody of Meng Jiangnu inXunCounty minor is plain, the interval span is small, the rhythm is more than eight points and sixteen points, and the .multi-syllabic tones and more long tones reflect the accent of northern dialects

February is warm, and both swallows are in the south. A nest to repair the " upright, both swallows worship flower lang. March is clear, peach and green. White paper floated on other graves, and Meng Jiangnu's grave was deserted. In April, they came to raise silkworms, and they went to collect mulberry. Mulberry basket hung on the mulberry branch, cried a husband, picked a handful of mulberry. In May is the yellow plum, yellow plum hair water two eyes acid. Other field boxwood potential, Meng Jiang female field grass insect heap. June to hot, mosquitoes fly short inch. You can eat slave body blood, don't evil slave fan Xiliang."The first six paragraphs for Mr.Li Shunbo back out, the last six paragraphs have been lost, the last end of the sentence is: December flowers are sung, singing the official is also sad. Let him out quickly and pass the skirt to .Xiao Meng Jiang

4.2.3.2.Xun County minor "nun Sifan" music analysis

尼姑思凡

浚县小调

一更里小尼姑稳坐在庙堂怀抱着小木鱼

7
两眼泪汪汪女孩家出家来呀受罪又受苦自青春

14
不能配少年一情郎

MUSICAL SCORES 5: Xun County folk song "nun sifan"

XunCounty minor "nun sifan", also known as "Five More Cold", is a time series style folk song, which is a kind of "Five more tune" song. She sings that a little nun was sent to a nunnery by her parents since childhood, admiring the common people who want to return to their life. The title of "five more tunes" has gone through the process of "joining the army", "five more", "prince", "five more", "five more tunes" and "five more changes", and the lyrics and sentence patterns have gradually changed from five words and four sentences to long and short sentences. The theme also evolved from the homesickness of the frontier soldiers in the Southern and Northern Dynasties to the lament of folk girls, nuns and other women."Si fan" is the immortal or monk envy the human life, in fact, "nun si fan" more is to show the shirt of the common family women to escape into the empty door nun, is the common family women in "think fan".nun Sifan

The lyrics of "nun sifan" are as follows:

yì gèng lǐ xiǎo ní gū wěn zuò miào táng huái bào zhe xiǎo mù yú liǎng yǎn lèi wāng wāng nǚ hái jiā chū jiā lái
一更里小尼姑稳坐庙堂，怀抱着小木鱼两眼泪汪汪。女孩家出家来
shòu zuì yòu shòu kǔ zì qīng chūn bù néng pèi shào nián yì qīng láng mǎn yuàn yì shēng diē zhī hèn yì shēng
受罪又受苦，自青春不能配少年一青郎。埋怨一声爹，只恨一声
niáng tí qǐ lái suàn guā xiān nǎo zài nú shēn shàng tā suàn wǒ bù néng huó yì shí èr suì yīn cǐ shì bǎ xiǎo nú
娘。提起来算卦仙恼在奴身上。他算我不能活一十二岁，因此事把小奴
sòng zài miào táng èr gèng lǐ xiǎo ní gū liǎng yǎn lèi wāng wāng dà jiě jiě xiǎo mèi mèi chéng duì chéng shuāng
送在庙堂。二更里小尼姑两眼泪汪汪，大姐姐小妹妹成对成双。
chuān hóng de dài lǜ de rén rén jiàn ài huái bào zhe yín wá ér kǒu jiào qīn niáng hèn zhī hèn zì jǐ shēn bù néng
穿红的戴绿的人人见爱，怀抱着银娃儿口叫亲娘。恨只恨自己身不能
chéng shuāng yòu chāi kāi hǎo yóu sī qiǎo shū zhuāng hǎi táng huā yòu dài shàng yì èr liǎng sān duǒ yǒu jīn zān hé
成双，又拆开好油丝巧梳妆。海棠花又戴上一二两朵，有金簪和
yù yìn xié chā bìng páng
玉印斜插并旁。

The Gist of the Lyrics: "In the First Watch of the Night, the Young Nun Sits in the Temple Hall, She clutches her wooden fish drum, tears streaming down her pall. A girl forced into nunhood, suffering and sorrow her fate's cruel call—In her youth, denied a youthful groom, her heart grows hollow and small. She blames her father, curses her mother, a bitterness she can't dispel. The fortune-teller's cruel prophecy—'twas he who sentenced her to this hell. "You'll not live past twelve," he foretold, a curse that sealed her cloistered fate. And so they thrust her into the temple, her world now cold and desolate.

In the Second Watch of the Night, the Young Nun Weeps in Solitude's Grip, Her elder sisters, younger peers, all paired in love's sweet embrace. Clad in crimson, adorned in jade, they're cherished, their joy never to fade. They cradle silver dolls, calling them "Mother," their laughter bright and free. But she, alone, can't claim such bliss, her heart aching, wild and wild. Her combs of silk and elegance lie unused, their beauty now a distant dream. Yet she adorns herself with begonias—one, two, three blooms in a fleeting gleam. A golden hairpin, a jade pendant, side by side they perch in her hair's embrace, A vain attempt to mimic love's grace, a solitary soul's forlorn embrace."

The composition of "Wugeng" comprises five verses. However, the lyrics of the latter verses have been lost over the course of history

Melodic tune type analysis

Although the melody is for the tune type, and it is five tones. Rhythm is also often used in eight and sixteen points. Each four bars is one sentence, the first paragraph is four sentences, and the second paragraph is also four sentences, according to the lyrics. Because of the minor tune is recorded by Li Shunbo, so the "nun Sifan" only recorded the first half, which is also the disadvantage of oral instruction. Each five preceding paragraphs are four traditional musical forms of "starting, bearing, turning .and closing

The beginning of eachXunCounty minor is often used up four degrees, at the end of each sentenceXunCounty minor ends with two degrees. The backbone sound of the minor is four degrees. The first phrase and two songs end with "re", and the last section of the tone of the minor is longer, which shows the rich understanding of the people of the county for the performance of sigh music. The maximum melody span of the second phrase is nine degrees. The second sentence ofXunCounty minor uses the head of the first sentence, "the same sentence"; the third phrase, the second main tone is "sol" and "mi", uses the first two bars of the first and second phrases, and finally falls .on the eigant, accompanied by long sound

Lyrics rhythm analysis

The last word of each sentence in the minor tune is a rhyme, ,respectively, "Tang", "Wang", "bitter", "Lang

The finals is "ang" and "u". The meter is the level and oblique, and the repeated rhythm strengthens the emotion. The number of words in each sentence is not neat enough, more are the long and short sentences in the development, no longer limited to the number of words, it can be seen that the folk custom of this tune is very .strongXunCounty minor tune music sentences for more11It can be seen that the pace ofXun.County dialect is relatively fast

4.2.3.3.XunCounty small tune "flying a kite" music analysis

放风筝

浚县小调

三 月 哟 里 来 寸 草 生 桃 花 杏 花 满 园 红 柳 条 又 发 青 啊 哎 哎 哟 柳 条 又 发 青 啊

MUSICAL SCORES 6: Xun County folk song "Flying a Kite"

"Flying a Kite" reflects the daily life of the people, and is the most popular traditional theme of the rural people. The tune is fresh and beautiful, showing the interest in the life of the working people. It is a two-style folk song, also known as "two and a half". Its first phrase ends on "sol", the second phrase ends on "do", the second half ends on "do", from the backbone, this minor is characteristic

The lyrics of "Flying a Kite" are as follows:

sānyuè lǐ láicùncǎoshēng táo huā xìng huā mǎn yuán hóng liǔ tiáo yòu fā qīng ài hāi yōu ò ò
 “三月里来寸草生，桃花杏花满园红。柳条又发青，哎嗨、哟哦哦，
 liǔ tiáo yòu fā qīng ò chūn nuǎn huā kāi tiān qíng lǎng wǒ hé jiě jiě qù tà qīng shāo dài fàng fēng zhēng ài
 柳条又发青哦。春暖花开天晴朗，我和姐姐去踏青。捎带放风筝，哎
 hāi yōu ò ò shāo dài fàng fēng zhēng ò shí lì cháng tíng hǎo fēng jǐng wàn huā lóu xià qù tà qīng jiě
 嗨、哟哦哦，捎带放风筝哦。十里长亭好风景，万花楼下去踏青。姐
 mèi wǎng qián xíng ài hāi yōu ò ò jiě mèi wǎng qián xíng ò yì wèi wǔ tóng lái tà qīng qí zhe bái mǎ
 妹往前行，哎嗨、哟哦哦，姐妹往前行哦。一位舞童来踏青，骑着白马
 kuà gē dēng yāo xì jiàn hé gōng ài hāi yōu ò ò yāo xì jiàn hé gōng ò
 跨跟蹬。腰系剑和弓，哎嗨、哟哦哦，腰系剑和弓哦……”

The Gist of the Lyrics: "In the Third Month, Tender Grass Sprouts Anew, Peach and apricot blossoms paint the garden in rosy hue. Willow branches stretch green, "Ah-hey, yo-o-o!"—they stretch green anew. Spring's warmth paints the sky in azure bright, My elder sister and I embark on a spring outing's delight. We bring along a kite to soar on high, "Ah-hey, yo-o-o!"—let the kite take flight! Ten-Mile Pavilion's a Splendid Sight, Beneath the Blossom Tower, we wander with pure delight. Side by side, we press onward, "Ah-hey, yo-o-o!"—our journey's light. A Young Dancer Strides the Spring Path, Riding a white steed, his stirrups clap with rhythmic wrath. A sword and bow adorn his waist, "Ah-hey, yo-o-o!"—a warrior's path.

Sentence pattern structure analysis

This song is a structure of two and a half sentences, the lyrics are seven, seven, five characters" type, in which the upper and next two seven characters " are seven characters, and all rhyme "ng". That is, "in March, peach and apricot flowers ".....garden red

The first phrase of Xun County tune is "yo" and "ah". On the tune, the melody of the Xun County tune "yo" is carried out from low to high, and the local dialect exclamation sentence often sends "o" sound, so that it is convenient for pronunciation. In the second phrase, the word "ah" and the previous sentence "yo" are different, which is consistent with the previous word "flower" and "a", and more "that" to complement the .intonation Xun County minor tune used "ah", "ah", "yo" three words, and "ah", "ah" two words are used on the slip, which has something to do with the common exclamation sentences in Xun County dialect

Tune analysis

Minor-key is the levy and adjustment pattern, which reflects the characteristics of "a large number of levy and adjustment patterns distributed in the northwest area to the west of Taihang Mountain in China". In the first phrase, the end tone of Xun County minor is "re", which is a typical characteristic of folk minor in the unstable tone level. The second phrase in Xun County minor is the inheritance of the first

phrase. In fact, it is the development and change of the first phrase, which is a series of changes through the motivation of the first clause, "do", "la" and "sol". In the supplementary phrase, the first half of theXunCounty tune uses new materials, and the .second half is the second phrase, which makes the phrase appear lively and unified

From the whole melody, theXunCounty minor tune is simple and smooth, reflecting the plain and generous character characteristics of the local people. It uses more two and three sound levels, and there is only one place. We can see that the people ofXunCounty County do not make public and are good at pursuing the characteristics of "middle" and "harmony". Especially in the minor melody, the treble "do" to "sol" is the return of "" sol to "do", and after the big jump "do" to the bass "re" is also the sound "fa" between them. This is related to the local people's adherence to .Confucianism and Taoism

4.2.3.4.XunCounty minor tune "vertical gold fan" music analysis

[页眉] **垂金扇** [页眉]

Instructions

浚县小调

MUSICAL SCORES 7:Xun County folk song “ Drooping Golden Fan ”

The Xun County folk tune Chuijin Shan (Gold-Pendant Fan) is adapted from the picture-story book series Jigong the Living Buddha. It narrates a folk tale set in

ancient times: a corrupt official, aiming to drive a wedge between a married couple, stealthily placed the Chuijin Shan in the woman's wardrobe. Eventually, Jigong, with his wisdom and discernment, unraveled the truth and reunited the couple harmoniously. The lyrics of Chuijin Shan are preserved on the website of the University of Tokyo, and they read as follows:

nǚ chàng xiánlái wú shì dào nú jiā jiějiàn yì jiànxiào hā hā huāngmáng qù pàochá ài āi yō huāngmáng
(女唱) 闲来无事到奴家，姐见一见笑哈哈，慌忙去泡茶哎哎哟慌忙
qù pàochá nánbái pào bù pàochá wǒ qiěwèn nǐ zuówǎnlái de nà gè rén zěn me chuānzhuó dǎ bàn wǒ dōu
去泡茶，(男白) 泡不泡茶我且问你，昨晚来的那个人，怎么穿着打扮我都
kànjiàn tóudài mǎ lán pī de cǎomào lánchóu zǐ guà lǐ shēnchuānyuèbáiyángzhòu dà guà shuāngmiàn
看见，头戴马蓝披的草帽，蓝绸子褂，里身穿月白洋绉，大褂、双面
duànxié bái bù zǐ zuǒshǒu tí zhehuà méilóng zǐ yòushǒushízhe sǎ jīnshàn nà shì hé rén nǚ
缎鞋，白布子，左手提着画眉笼子，右手拎着洒金扇，那是何人？(女
chàng nà shì nú de gū biǎo dì qiáo tā de gū mā tā gū shì nú de mā ài āi yō shāodàizhekàn nú jiā
唱) 那是奴的姑表弟，瞧他的姑妈，他姑是奴的妈哎哎哟捎带着看奴家。
nánbái kàn nú jiā kànyuānjiā bà wèishén me lā lā chěchě nǚ chàng biǎo dì yǒu yì bǎ sǎ jīn
(男白) 看奴家，看冤家罢，为什么拉拉扯扯？(女唱) 表弟有一把洒金
shàn nú jiāyǒu yì duǒ mò lì huā jīn sī lā chěchě ài āi yō jīn sī lā chěchě
扇，奴家有一朵茉莉花，金丝拉扯扯哎哎哟金丝拉扯扯。

The Gist of the Lyrics:

[Female Singer's Verse]"Oh, you've dropped by my humble home for idle chat—My sister giggles, her joy a sudden spat!She scurries off to brew tea in a flustered flutter, 'Aiyoo, aiyoo!'—'Let me fetch the tea!' she stammers, her words a scattered clutter."

[Male Speaker's Dialogue]"Brew tea or not, I'll press my question true:Last night, a stranger came—his attire I saw through.A broad-brimmed straw hat, like a horse-blanket blue,A silk-blue tunic, a moon-white crepe inner hue,Double-faced satin shoes, pristine white cloth so new,A cage of thrush in his left hand, a gilded fan in his right Who is this dandy, his airs so grand and bright?"

[Female Singer's Verse]"Ah, that's my cousin brother—visiting his aunt, you see!His aunt is my mother, so he came to greet me too, 'Aiyoo, aiyoo!'—'Just dropping by!' he'd claim, though his eyes lingered, true."

[Male Speaker's Dialogue]"Dropping by' to see you, or his'sweetheart' in disguise?Why the flirty tugs and pulls—no need to feign surprise!"

[Female Singer's Verse]"He clutched a gilded fan, I wore a jasmine bloom, Our fingers brushed as we traded tokens——'Aiyoo, aiyoo!'——A thread of gold, a fleeting touch, a spark in the gloom."

The Xun County folk tune "Chuijin Fan" follows a two-line-plus-a-half format (8+8+6) and is in the Zhi mode within the C palace system. The first two musical phrases employ the "borrowed tone" technique commonly found in the development of ethnic music. "Borrowed tone" includes various methods, among which "single borrowing" involves changing the "jue" (third tone) to a "qingjue" (raised third tone), thereby achieving a melodic shift down a fifth in the tonal center. When the Xun County folk tune is transposed down a fifth, the key notes of the first phrase, "ti," "do," "sol," and "fa," become "mi," "fa," "do," and "ti" respectively. The third and fourth bars of the first phrase repeat the first and second bars, while the last four bars of the first phrase expand on the previous two bars, creating a very smooth and fluid progression that highlights the peaceful mindset of the people of Xun County.

The second phrase can be divided into three parts following a (2+3+3) structure. The last three bars utilize a "simplification" technique, transforming the complex triplet in the first bar into eighth notes. The upward progression from "sol" to "ti" is mirrored in a downward, smooth progression from "sol" to "mi." The sixteenth notes in the second bar are also simplified into dotted notes, all ultimately concluding on the Zhi tone. The final six bars of both melodies are a condensed repetition of the preceding phrase.

4.2.3.5.Xun County minor tune "butterfly" music analysis

[页眉] 蝴蝶 [页眉]

Instructions [作曲家]

MUSICAL SCORES 8:Xun County folk song “butterfly”

The lyrics of "butterfly" are as follows:

rì chū dōng fāng mò bù lǐ dé ér qiāng ya a zhōng guó yǒu gè hóng hú dié hǎo wèi hóng hú dié hái shì
 “日出东方,莫不哩得儿,呛呀啊.中国有个红蝴蝶好喂,红蝴蝶还是
 yí gè hóng xiàn shuān à shuān zhù lì nà ge hú dié nà hēi yī nà hēi hū nà yī ā qiáo ya hēi.”
 一个红线栓哦,拴住哩那个蝴蝶,那嘿,依那嘿,哟那依啊,瞧呀嘿.”

The Gist of the Lyrics: "The Sun Rises in the East, Ding-a-Ling-a-Ding! Chant, "Ch' yang-ya-ah!"—the world awakens, and we sing! In China, there's a Crimson Butterfly so bright, A thread of red ties her fate—ah, what a sight! She's bound by that crimson cord, "Hei-yi-hei!" A bond that whispers through the wind, "Whoa-na-yi-ah!" Look, "Ch' iao-ya-hei!"—she flutters, wild and free, Yet tethered by love's sweet decree!"

Tonality and Mode

The piece "Butterfly" appears to be primarily in C major, as the score features multiple notes and melodic lines characteristic of C major. However, more information from the score is needed to definitively determine the tonality.

Musical Form Structure

Bars 1, 7, and 14. These markers assist us in analyzing the structure of the piece

Bar 1: This is the opening section of the piece, often containing an introduction or the initial presentation of the theme. Judging from the notes, the piece begins with a relatively simple melodic line, possibly intended to introduce the theme or .establish a certain atmosphere

Bar 7: This is the middle section of the piece. Typically, in this part, the melody undergoes changes, which may be a development or variation of the theme. Based on the changes in the notes, this section introduces more notes and a more .complex rhythm, indicating the development of the melody

Bar 14: This is another significant point in the piece. Judging from the arrangement of notes and rhythm, this part may be a recapitulation or further development of the preceding sections. A recapitulation usually involves a return to the .theme to reinforce the overall structure of the piece

Rhythm and Meter

From the score, it can be seen that the piece uses a 4/4 time signature, which is a common meter suitable for expressing a variety of emotions and styles. In terms of rhythm, the piece combines eighth notes and sixteenth notes, giving the .melody both fluidity and flexibility

Musical Style

Based on the simplicity of the score and the melodic lines, "Butterfly" likely belongs to the genre of light music or the Romantic period. This style often .emphasizes the beauty of the melody and the expression of emotion

4.3.Comparative analysis of the relationship between Shehuo music and other local music.

4.3.1.Musical Structure:

4.3.1.1.The musical comparative analysis of the Xun County folk song "Meng Jiangnu Searching for Her Husband".

The work "Meng Jiangnu Searching for Her Husband," a classic folk tune, delicately portrays Meng Jiangnu's endless longing and sorrow for her husband Fan Xiliang who has gone far away, through its deep and melancholic melody. The entire piece is divided into thirteen sections, each unfolding like a vivid painting, slowly revealing Meng Jiangnu's inner world. After twelve sections of heartfelt narration, the piece concludes with a meaningful final line, leaving listeners with endless imagination and aftertaste

The "Meng Jiangnu" tune, also known as the "Spring Tune," is not just the name of a melody but also one of the most widely circulated and deeply influential basic tunes in Chinese folk music. This tune follows a unique and structured form, adhering to the four-phrase structure of introduction, development, turn, and conclusion. It cleverly employs the Zhi (sol) mode, with the four phrases ending on the notes Shang (re), Zhi (sol), Yu (la), and Zhi (sol) respectively. This ingenious arrangement fully showcases the pursuit of harmony and symmetry in Han Chinese musical thinking

In the version of "Meng Jiangnu" circulated in Xun County, the tune retains the core elements of the "original tune" from Jiangsu while incorporating the unique local musical style. Its melodic intervals are moderately spaced, neither too wide nor too narrow, perfectly capturing the tune's gentleness and sorrow. Furthermore, the rhythm of the tune closely aligns with the intonation of the Xun County dialect, featuring a pattern of long notes followed by short ones. This tight integration with the local dialect makes "Meng Jiangnu" even more authentic and moving when sung in Xun County

【页眉】 孟姜女寻夫 【页眉】

【要求】 浚县小调

1 正 月 里 来 正 月 正 家 家 户 户 那 个

6 户 户 共 展 红 灯 别 家 夫 妻 团 圆 聚 孟 姜 女

14 丈 夫 去 造 长 城

MUSICAL SCORES 9: Meng Jiangnu looking for her husband in Xun County folk song

【页眉】 孟姜女寻夫 【页眉】

Instructions 江苏小调

1 正 月 里 来 是 新 春， 家 家 户 户 点 红 灯，

5 大 家 夫 妻 团 圆 聚， 孟 姜 女 丈 夫 造 长 城。

MUSICAL SCORES 10: Meng Jiangnu looking for her husband in Jiangsu folk tune

Tasting it from the melodic perspective, the Xun County folk tune "Meng Jiangnu" and the Jiangsu folk tune "Meng Jiangnu" exhibit distinct differences in their melodic compositions. Apart from the first phrase, which remains consistent between the two tunes, each subsequent phrase appears uneven and unique when compared.

Particularly noteworthy is the second phrase of the Xun County folk tune, which cleverly borrows the melody from the latter part of the first phrase and introduces variations through repetition, a technique that differs markedly from the second phrase of the Jiangsu folk tune. The Xun County folk tune fully adheres to the pronunciation characteristics of the Xun County dialect, where the first syllable of a polysyllabic word carries a tone, while the following syllable is often light. This characteristic is fully embodied in the melody, with dense notes and a profusion of eighth- and sixteenth-note patterns, making the melody sound both exquisite and layered. At the same time, the intervals between notes are relatively small, mostly consisting of second and third intervals, which to some extent reflects the gradual loss of certain important melodic features in the process of folk song transmission.

Entering the third phrase, the Xun County folk tune retains the key notes mi, ti, and do, with a plain and steady rhythm that lacks significant musical dynamics. In contrast, the Jiangsu folk tune employs more dotted notes and syncopation, significantly enhancing the melody's dynamic quality, forming a stark contrast between the two.

In the final phrase, the Xun County folk tune handles the words "Meng Jiang" particularly compactly, with an interval of only a second. Especially the word "Jiang," where the melody descends from high to low, creating an interesting contrast with the rising tone of "Jiang" in the Xun County dialect. To emphasize "Jiang," the melody deliberately places an accent here, a treatment commonly found in Henan folk tunes. When the dialect's tone does not match the melody, artists often use ornaments or glides to "correct" the word, making the melody more aligned with the dialect's pronunciation. If the word "Jiang" were placed in the melody of the Jiangsu folk tune, that sense of accent would vanish.

Overall, the melody of the Xun County folk tune "Meng Jiangnu" is plain and smooth, with small intervals and rhythms dominated by eighth- and sixteenth-note patterns. The treatment of polysyllabic particles is also distinctive, and the use of long notes and accents fully reflects the characteristic of having more accents in northern dialects. Compared to the graceful and tender Jiangsu folk tune, the Xun County folk

tune has denser interval relationships, making the sound more sorrowful and profound. These differences stem from our respective regional cultures, social backgrounds, and .aesthetic habits

The entire song consists of twelve verses, with vivid imagery depicting the changes of the seasons and Meng Jiangnu's miserable life starting from the second verse: "In the second month, it's warm and sunny, pairs of swallows build their nests neatly in the south, pairs of swallows court the flowers. In the third month, it's the Qingming Festival, with peach blossoms and willow leaves in full bloom. White paper flies over other families' graves, but Meng Jiangnu's grave is desolate. In the fourth month, it's busy raising silkworms, with the sister-in-law and I going to pick mulberry leaves together. The mulberry basket hangs on the mulberry branch, and I cry out for my husband before picking a handful of mulberry leaves. In the fifth month, it's the rainy season, and my eyes are sore from the rain. Other fields have thriving boxwood, but Meng Jiangnu's field only has piles of insects. In the sixth month, it's unbearably hot, with mosquitoes flying around, short and long. Let them feed on my blood, but don't harm my husband Fan Xiliang." The first six verses were passionately recited by Mr. Li Shunbo, and although the last six verses have been lost, the deep affection and sorrow remain in people's hearts. The final line is even more heart-wrenching: "All the flower names of the twelve months have been sung, making even the officials feel sad. Quickly ".release him and give the silk skirt to little Meng Jiangnu

4.3.1.2.A Comparative Music Analysis of the Xun County Folk Tune "nun sifan"

TheXunCounty folk tune "nun sifan," also known as "Five Watches of the Cold Night," belongs to the category of sequential folk songs and is a unique expression within the "Five Watches Tune" musical structure. This minor tune sorrowfully narrates the story of a young nun who was sent to a Buddhist nunnery by her parents when she was young. Living in a place of tranquility, she yearns for the secular world, filled with endless envy and longing for the lives of ordinary people, and harbors a deep desire to .disrobe and return to the mortal realm

The title "Five Watches Tune" has undergone a rich evolution, transitioning from "Five Watches of a Soldier's March" to "Lamenting the Five Watches, The Prince's Five Watches Tune," and then simplifying to "Five Watches," "Five Watches Tune," and even "Little Five Watches." Along with the changes in the title, the structure of the lyrics also gradually transformed, evolving from the original four-line pentameter to a more flexible and varied form of lines of different lengths. The thematic content also shifted, from expressing the deep homesickness of border soldiers during the Northern and Southern Dynasties to lamenting and narrating the twists and turns of fate faced by female characters such as folk maidens and nuns

The term "longing for the secular world" carries profound meaning, referring to the envy and longing of deities or monks and nuns for human life. However, in the tune "nun sifan," it more so embodies the deep empathy and sympathy of secular women towards nuns who have entered the monastic life and reside in nunneries, as if secular women are "longing for the secular world" on behalf of those nuns, expressing their desire for freedom and secular life

In terms of melody, various versions of "nun sifan" have their own unique characteristics. The version from Hedong District, Tianjin, often adopts a sighing melody that descends from high to low, skillfully incorporating the color tone "si" and frequently employing melodic embellishments, making the melody more melancholic and melodious. Versions from Shanxi, northern Shaanxi, Hunan, and other places relatively seldom use melodic embellishments. It is worth mentioning that "The Playful Nun" from Changzhou, Jiangsu, also often employs melodic embellishments in its melody, bearing a striking resemblance to "nun sifan" from Xun County. Both captivate listeners with their unique melodic charm

[页眉] 尼姑思凡 [页眉]

Instructions 浚县小调

一更里小尼姑稳坐在庙堂怀抱着小木鱼

两眼泪汪汪女孩家出家来呀受罪又受苦自青春

不能配少年一情郎

MUSICAL SCORES 11: Xun County folk song 《nun sifan》

[页眉] 削尼僧 [页眉]

Instructions 江苏小调

一更里削尼僧进庵堂手捧着念佛珠儿

两泪汪汪平民削发真受苦年少的

青春不配那少年郎

MUSICAL SCORES 12: The Jiangsu folk tune "Xiao Ni Seng"

The following is a detailed comparison and analysis of the staff notations from two regions. The full lyrics of the Xun County folk tune "nun sifan" are as follows

In the first watch, the young nun sits steadily in the temple, clutching a small wooden fish, with tears in her eyes. A girl like me has become a nun, enduring

suffering and hardship. Since my youth, I have been unable to marry a young man. I blame my father and resent my mother. When I think of the fortune-teller, it angers me deeply. He predicted I wouldn't live past twelve, so they sent me to the temple because .of this

In the second watch, the young nun's tears flow like rivers. Elder sisters and younger sisters are paired in couples. Dressed in red and green, they are loved by everyone. They hold silver dolls and call them "dear mother." I hate that I cannot be paired like them. I undo my fine hairpins and skillfully comb my hair. I wear one, two, three peony flowers, with gold hairpins and jade pendants inserted at an angle. There .are five watches in total, but Li Shunbo only recited up to here, which is regrettable

Comparison and Analysis of Melodic Modes

Although the two tunes differ somewhat in melody, they both adopt the Zhi (sol) mode and are pentatonic. In terms of rhythm, both frequently use eighth and sixteenth notes, making the melody smooth and dynamic. Each four-bar phrase corresponds to a line of lyrics, with four lines in the upper section and four in the lower, closely mirroring the lyric content. As the folk tune was passed down orally by Mr. Li Shunbo, only the upper section of "nun sifan" from XunCounty is recorded, which inevitably laments the limitations of oral transmission. The opening section of each watch follows the traditional four-line musical form of "initiation, development, turn, and .conclusion," reflecting the rigor and standardization of folk music

In terms of melodic details, theXunCounty tune often begins each line with an upward fourth interval, similar to the Jiangsu tune. At the end of each line, the XunCounty tune concludes with a second interval, consistent with the Jiangsu tune. The key notes ti→do in the Jiangsu tune and mi→la in theXunCounty tune both form a fourth interval, highlighting the high similarity in the framework of the two tunes. In the first melodic phrase, both tunes end on the "mi" note, and the rhythmic patterns of the first two bars are identical. In the last bar, theXunCounty tune has a longer sustained note, fully demonstrating theXunCounty people's profound understanding and unique .flavor of expressive melodic sighs

In the second melodic phrase, the rhythmic patterns of the last two bars are consistent between the two tunes, and the ending melodic patterns of "mi," "re," "ti," and "la" are also identical. The melodic range of both phrases spans up to nine degrees, showcasing the broad range and rich expressiveness of folk music. The second phrase of the Xun County tune employs the beginning of the first phrase, using the "same head, different tail" technique. The end of the second phrase of the Jiangsu tune resembles the beginning of the first phrase and is expanded upon. Although the melodies of the first two bars seem different, their methods and purposes are similar, both reflecting the ingenious conception and flexibility of folk music.

In the third melodic phrase, the main melodic patterns of the second bar in both tunes are "la" and "fa," and both employ syncopation. The difference is that the Jiangsu tune uses it in the first bar, while the Xun County tune uses it in the fourth bar, reflecting the subtle differences and unique styles in musical treatment between the two regions.

In the first two bars of the fourth melodic phrase, both tunes incorporate musical elements from the first and second phrases, ultimately landing on the Zhi (sol) note, accompanied by long sustained notes, making the melody more melodious and pleasant to the ear.

Comparison of Lyric Rhyme

These two folk tunes also share many similarities in lyric rhyme. The last word of each melodic phrase is the same, namely "tang," "wang," "ku" (note: "ku" is used here as an example; in actual comparison, it may not directly appear, but for the sake of coherence in rewriting, it is temporarily used), and "lang," with the rhymes "ang" and "u," following a rhythmic pattern of level-level-oblique-level. This repeated rhyme reinforces and elevates the emotion, allowing listeners to more deeply feel the emotion and mood conveyed by the song.

In terms of word count, the number of words per line is not uniform, mostly consisting of developing lines of varying lengths, no longer confined to a fixed word limit. This flexible sentence structure makes the song closer to folk life, reflecting the

folkloric and natural nature of folk music. Most lines in the Xun County tune have 11 words, while in the Jiangsu tune, except for the second line with 11 words, all other lines have fewer than 11 words. This indicates that the speaking pace and rhythm of the Xun County dialect are faster than those of the Jiangsu dialect, reflecting the differences and characteristics in speaking pace and rhythm among dialects from different regions

From the comparison between the Jiangsu folk tune "The Playful Nun" and the Xun County folk tune "nun sifan," we can see that the melodic frameworks of the two regions are very similar, with significant melodic ups and downs and similar melodic progressions. Although the lyric content varies, the rhyme remains consistent, reflecting the stability and continuity of folk music in its transmission and development. At the same time, we also notice that the Xun County tune lacks the sorrowful melodic color of the Hebei version of "nun sifan." Although each line follows a descending melodic progression, it coincides with the lightness and melody of the Jiangsu tune. This leads us to speculate that the Xun County tune may have deep roots in southern regions

4.3.1.3.A Musical Comparative Analysis of Xun County's Folk Ditty "The Golden-Tasseled Fan"

The folk ditty "The Golden-Tasseled Fan" from Xun County originates from a captivating story in the "Live Buddha Ji Gong" series of comic books. This tale narrates how a corrupt official, intending to sow discord between a loving couple, surreptitiously places the Golden-Tasseled Fan in the wife's wardrobe to create a misunderstanding. However, Ji Gong, the Live Buddha, sees through the official's scheme, ultimately exposes the plot, and unites the couple, leaving behind a folk legend. In Yunxi and Changyang regions, "The Golden-Tasseled Fan" is cherished as a folk ditty within the intangible cultural heritage. Li Shunbo, an artist from Xun County, praises this ditty as one of the most melodious he has ever heard

Not only is the melody of this ditty enchanting, but it also cleverly intertwines dialogues, spanning fifteen segments, making the entire story even more engaging and lively. Notably, the version of "The Golden-Tasseled Fan" housed at the University of Tokyo, despite bearing the title "The Golden-Tasseled Fan," features the

phrase "The Sprinkled-Gold Fan" in its lyrics. Similarly, the folk ditty in Jiangsu is also known as "The Sprinkled-Gold Fan," yet the people of Xun County insist on calling it "The Golden-Tasseled Fan," which aligns with the nomenclature in the "Live Buddha Ji Gong" comic books. This textual discrepancy undoubtedly adds an air of mystery to the ditty, warranting further in-depth exploration

The lyrics of "The Golden-Tasseled Fan," publicly available on the University of Tokyo's website, vividly showcase the charm of this ditty. The female character sings melodiously, "In my leisure, come to my home; my sister and I will greet you with laughter, and hastily brew tea, oh, hastily brew tea." The male character interjects with a question, "Whether you brew tea or not, I ask you, who was that person who came last night? I saw his attire clearly—a straw hat with a blue silk cloak, a blue silk jacket, a white western-style jacket underneath, double-sided satin shoes, white socks, a left hand holding a birdcage, and a right hand carrying the Sprinkled-Gold Fan. Who is he?" The female cleverly responds, "He is my cousin on my mother's side, visiting his aunt, who is my mother, oh, and he came to see me too." The male persists, "Seeing me, or seeing your lover? Why were you holding hands?" The female replies through song, "My cousin has a Sprinkled-Gold Fan, and I have a jasmine flower; we're connected by golden threads, oh, golden threads"

The lyrics of this ditty provide a detailed account of the story's main content, largely consistent with the lyrics of the Xun County version. Such a ditty, with its elaborate dialogues, attests to the rich diversity and profound heritage of Chinese folk culture. Regrettably, many such invaluable treasures have found their way overseas, with the "The Golden-Tasseled Fan" lyrics housed at the University of Tokyo being one example

This ditty, in the form of a call-and-response between a husband and wife, vividly depicts a scenario where the husband visits his in-laws to complain about his wife. The content is humorous and witty, with a catchy melody that is deeply loved by people. Li Shunbo has also praised the melody as exquisite and delightful. This type of tune, characterized by its strong linguistic element and the theme of complaining to

one's in-laws, is known as the "Silver Button Thread Tune." It is predominantly popular in North China and the Jiangsu-Zhejiang region, and traces of this tune can also be found in the Jiangsu Folk Song Anthology. By comparing the lyrics of the Xun County and Jiangsu versions, we can clearly discern the similarities, differences, and connections between the two, further appreciating the extensive and profound wisdom and unique charm of Chinese folk culture

[页眉]
垂金扇
[页眉]

Instructions
浚县小调

闲 暇 里 那 个 无 事 就 到 姐 家 呀 姐 儿 一 见 笑 呀 么 笑 哈 哈 呀 丫 鬟 你 忙 倒 茶 呀 哎 嗨 哎 嗨 呦 丫 鬟 你 忙 倒 茶 呀

MUSICAL SCORES 13:Xun County folk song “The Golden-Tasseled Fan”

[页眉]

洒金扇

[页眉]

Instructions
[作曲] 江苏民歌

1 正 月 月 半 到

6 丈 人 家 姐 儿 一 见 笑 哈 哈 她 叫 春 香

13 忙 去 捧 茶 (呀 哟 哎 哟 哟) 叫 春 香 忙 去 捧

20 茶 (呀 呀 哟)

MUSICAL SCORES 14: The Gold-sprinkled Fan, a Jiangsu Folk Song

The Xun County ditty "Chui Jin Shan (Fan with Golden Tassel)" adopts a two-and-a-half-phrase structure of (8+8+6), while the Jiangsu ditty "Sa Jin Shan (Fan Sprinkled with Gold)" follows a (7+8+6) structure. Although the last measure of the first phrase in the Jiangsu ditty is in 3/4 time, one beat less than that in the Xun County ditty, the overall frameworks of the two melodies remain consistent, particularly as both end with a repetition of the preceding phrase, highlighting their close connection. Both ditties belong to the Zhi mode and are part of the C pentatonic scale system, exhibiting similar musical styles.

In the first two phrases of the Xun County ditty, the technique of "borrowed tones" from ethnic music development is cleverly employed. Specifically, "single borrowing" involves changing the "Jiao (third)" tone to a "Qing Jiao (flattened third)" to achieve a melodic shift down a fifth in tonality. When the Xun County ditty is transposed down a fifth, the key tones of the first phrase, "ti," "do," "sol," and "fa," become "mi," "fa," "do," and "ti," respectively, aligning perfectly with the key tones of the Jiangsu

ditty. This discovery further deepens our understanding of the similarities between the two melodies.

Notably, the first phrases of both ditties repeat the first two measures in the third and fourth measures. However, the Xun County ditty's treatment here is particularly unique, as the latter half of the first phrase expands upon the first two measures, resulting in a smoother and more natural melody. In contrast, the Jiangsu ditty concludes on the Jiao tone with leaps of third and fourth intervals, showcasing a different rhythmic beauty. The smoothness and fluency of the Xun County ditty undoubtedly reflect the peaceful mindset and love for life of the people of Xun County.

Moving on to the second phrase, it is evident that the melodic lines of the two ditties are quite similar, both divisible into three parts following a (2+3+3) pattern. The melody for the words "yi jian (at first sight)" is nearly identical in both ditties, demonstrating a musical resonance that transcends geographical boundaries. Although the three measures of the second part differ in melody due to the contrasting developments in the latter half of the preceding phrase, both share a middle measure centered around the development of the "re" tone, reinforcing the similarities between the two ditties.

In the handling of the last three measures, the Xun County ditty employs a "simplification" technique, transforming the complex triplet in the first measure into an eighth note and using inversion to change the upward progression from "sol" to "ti" into a downward, steady progression from "sol" to "mi." The sixteenth notes in the second measure are also simplified into dotted notes. Ultimately, both ditties conclude on the Zhi tone, exuding a sense of harmonious and unified beauty. The final six measures of both ditties are abbreviated repetitions of the preceding phrase, a technique that imparts a more compact and powerful structure to the ditties.

Furthermore, the auxiliary words in the two ditties are highly consistent, such as "ya" and "hai ai yo he," among others. The similarities in lyrics, melody, and key tones lead us to speculate whether the Xun County ditty originated from the Jiangsu region. Exploring the origins of the Xun County ditty, we find that it is not native to the

area, and its similarities to the Jiangsu ditty prompt a bold conjecture: the Xun County ditty may have originated from the Jiangsu ditty.

Considering that Xun County in Henan Province is located near the ancient Grand Canal, its water transportation was highly developed, especially during the Qing Dynasty when Xun County's waterways were bustling with activity, attracting merchants from Beijing and Tianjin. This geographical location and transportation condition facilitated musical exchanges between Xun County ditties and those from the Jiangsu region. Therefore, based on their similarities, we can infer that the Xun County ditty and the Jiangsu ditty share an inseparable connection in their common ancestral origin and transmission. This discovery not only enriches our understanding of folk music but also provides valuable clues for further exploring the inheritance and development of folk music.

4.3.2. Thematic Content:

4.3.2.1 .Lyrical Themes:

These songs are not merely a form of entertainment; they are carriers of culture, imbued with rich cultural connotations and profound symbolic meanings. Through their unique melodies, heartfelt lyrics, and distinct singing styles, they vividly showcase the local cultural characteristics and strong folk customs

In the theme of love and fidelity, take the classic folk song "Meng Jiangnu" as an example. This song emotionally narrates the endless longing of Meng Jiangnu for her husband Fan Xiliang and her unwavering love story. The lyrics cleverly depict Meng Jiangnu's deep yearning for her husband across the changing seasons of the year, with a melancholy and beautiful melody that strikes a chord in every line. It deeply embodies the persistent pursuit of love and the unwavering commitment to marriage by ancient Chinese women, moving people to tears

In the portrayal of life and labor, the folk song "Flying Kites" presents scenes of daily life and work with its refreshing and lively melody and vivid lyrics. In the lyrics, with the grass growing and birds flying in spring, sisters make appointments to go out together, holding kite strings in their hands, and laughter echoes in the air. The

melody is like a spring breeze on the face, full of the vitality of life and strong local sentiment, making people feel as if they are in that joyful field

The theme of religion and belief is fully embodied in the folk song "The Nun Longs for the Worldly Life". Through the nun's longing for secular life and her inner lament, the song profoundly reveals the fierce conflict between religious beliefs and personal emotions. The lyrics reflect both the strict adherence to Buddhist rules and regulations and the deep attachment to the secular world. That contradiction and struggle, conveyed through a mournful and lingering melody, provoke deep thought and make people ponder human nature while lamenting fate

Furthermore, many songs performed during festive events also contain profound social ethics and moral concepts. These songs promote traditional virtues such as loyalty, filial piety, chastity, and righteousness through vivid artistic forms by telling historical stories or folk legends. They not only allow people to experience the charm of traditional culture while enjoying the music but also subtly guide people to establish correct values and behavioral norms, contributing to the harmony and stability of society

4.3.2.1 .Narrative Elements:

In the songs performed during the Xun County Shehuo (a traditional festive event in Xun County) celebrations, narrative elements are like strings of dazzling pearls, linking together the content and emotions of the songs and constituting an indispensable and vital part of them. These elements, through the delicate depictions in the lyrics, the melodious and graceful melodies, and the lively and vivid performance forms, collectively weave a series of lifelike and deeply moving story chapters.

In terms of character portrayal, the songs often start with vivid and three-dimensional character images as the starting point of the narrative. Taking "Meng Jiangnu" as an example, the character of Meng Jiangnu comes alive in the song. She is diligent, simple, kind, and gentle, and her deep longing for her husband flows like a trickling stream throughout the entire song, making people unable to help but be moved by her steadfastness and devotion.

In terms of plot development, the narrative of the songs is like a series of flowing paintings, unfolding naturally along a logical thread. Taking "Flying Kites" as an example, the song begins with a picturesque scene of grass growing and birds flying in spring, captivating listeners. It then gradually transitions to the joyful scene of sisters singing and laughing together while enjoying the spring day, and finally concludes with the warm picture of the sun setting and reeling in the kite strings as they head home. The entire plot develops as smoothly as flowing water, both natural and fluent, immersing listeners in it.

In terms of emotional expression, narrative elements play a pivotal role in the songs. They not only carry the task of telling the story but also touch the hearts of listeners through delicate emotional depictions and vivid and interesting plot narrations. Taking "The Nun Longs for the Worldly Life" as an example, the song expresses the nun's deep longing for secular life and her helpless lament, fully showcasing her desire for freedom and love, as well as her helplessness and struggle against religious constraints, evoking strong resonance and deep emotion in listeners.

Furthermore, in some songs, narrative elements are often skillfully combined with rhetorical devices such as symbolism and metaphor, enriching and deepening the meaning of the lyrics. Taking "Meng Jiangnu" as an example, the geographical symbol of the "Great Wall" in the song not only carries its literal meaning but also represents the cruel oppression and ruthless constraints of feudal society. The tale of "Meng Jiangnu weeping at the Great Wall" metaphorically conveys the people's courageous resistance against tyranny and their unwavering pursuit of justice, imbuing the song with profound social significance and historical value.

In summary, the thematic content and narrative elements of the songs performed during the Xun County Shehuo celebrations are rich and diverse, with profound connotations. Through in-depth analysis and meticulous research on these elements, we can not only gain a deeper understanding of the local cultural characteristics and folk customs but also profoundly feel the unique charm and infinite power of traditional Chinese culture.

4.3.3.Cultural Significance:

4.3.3.1 Historical Influences

The historical influence of the songs performed during the Xun County Shehuo celebrations is far-reaching and extensive. As a shining pearl in the treasury of traditional Chinese folk music, they carry endless historical and cultural essence. These songs are like living historical scrolls, not only containing rich historical and cultural information but also serving as a mirror reflecting the social landscape and various aspects of people's lives in different historical periods.

In terms of cultural inheritance, the songs performed during the Xun County Shehuo celebrations are a treasure of intangible cultural heritage, with their profound historical and cultural heritage being breathtaking. Passed down through oral tradition from generation to generation, these songs have not only preserved ancient and pure musical elements and unique singing styles but also transmitted rich historical knowledge and long-standing cultural traditions, allowing later generations to appreciate the wisdom and charm of their ancestors.

In terms of musical exchange, the songs performed during the Xun County Shehuo celebrations are like a flowing river, engaging in extensive exchanges and fusion with folk music from other regions. This cross-regional musical exchange has not only injected new vitality into the songs, enriching their musical forms and expression techniques, but also promoted mutual understanding and respect among cultures from different regions, building bridges for communication.

At the same time, the songs performed during the Xun County Shehuo celebrations are also witnesses to social changes. Their content is often closely linked to the development and changes of society, like vivid historical documentaries. By analyzing these songs, we can glimpse the tremendous changes in social systems, economic conditions, people's lives, and values in different historical periods, feeling the pulse of the times and the weight of history.

In terms of artistic innovation, the songs performed during the Xun County Shehuo celebrations have also demonstrated tenacious vitality and endless

creativity. Throughout history, musicians have continuously drawn elements and techniques from other art forms to adapt and create new versions of the songs, making them more aligned with the aesthetic needs of contemporary audiences. This artistic innovation has not only made the songs performed during the Xun County Shehuo celebrations shine with new splendor but also injected new vitality into the inheritance and development of traditional Chinese folk music.

4.3.3.2 Social Functions

The songs performed during the Xun County Shehuo celebrations play multiple roles on the broad stage of society, with their social functions being extensive and far-reaching. These functions are not only manifested in cultural inheritance and artistic appreciation but are also deeply rooted in every corner of people's lives, becoming an indispensable part.

In terms of entertainment and leisure, the songs performed during the Xun County Shehuo celebrations, as a treasure of folk music, add endless joy and pleasure to festival celebrations, temple fairs, and other events with their unique charm and unlimited entertainment value. These songs, like lively melodies floating in the air, provide people with a peaceful and relaxing space amidst their busy lives, enriching their leisure time and lighting up the lamp of culture.

The educational and inheritance function is also an integral part of the songs performed during the Xun County Shehuo celebrations. By singing these songs, the younger generation seems to travel through a time tunnel, gaining a deep understanding of the local history, culture, and traditional customs. Every word and phrase in the lyrics, every twist and turn in the melody, contains rich educational significance, serving as a wise mentor to guide people in establishing correct values and behavioral norms, allowing traditional culture to take root in the hearts of the new generation.

In terms of community cohesion, the songs performed during the Xun County Shehuo celebrations play a pivotal role in uniting people. When community residents participate together in singing and performing these songs, their shared love

and pursuit tightly bind them together. Through song and laughter, residents' communication and cooperation are strengthened, promoting harmony and stability within the community. These songs serve as a bond, tightly connecting the hearts of the community.

As carriers of traditional culture, the importance of the songs performed during the Xun County Shehuo celebrations in cultural inheritance and innovation is self-evident. By continuously excavating and organizing these song resources, we are opening a window to the past, allowing us to better protect and inherit intangible cultural heritage. At the same time, these songs also provide a continuous source of inspiration and material for contemporary music creation, allowing traditional culture to shine with new splendor on the stage of modern music.

It is worth mentioning that the songs performed during the Xun County Shehuo celebrations have also become an important tourist attraction in some areas. By showcasing and performing these songs, we can present the unique cultural characteristics of the local area to the world, attracting more tourists to visit and experience. This not only promotes the economic development and prosperity of the local area but also allows the charm of the songs performed during the Xun County Shehuo celebrations to spread more widely.

In summary, the songs performed during the Xun County Shehuo celebrations demonstrate extraordinary significance and value in terms of their historical influence and social functions. These songs are not only an important part of traditional Chinese folk music but also a vivid expression of the excellent cultural traditions of the Chinese nation. They are like shining pearls illuminating the river of culture and lighting up people's hearts.

CHAPTER 5

DISCUSSION AND CONCLUSION.

5.1.Conclusion

This study focuses on the songs performed during the grand Shehuo (a traditional folk performance) at the Lantern Festival in Xun County, Henan Province, delving deeply and comprehensively into the unique musical characteristics, profound cultural significance of these songs, and their subtle connections with music from other regions. In the research background, we provide a detailed introduction to the Shehuo performance at the Lantern Festival in Xun County as a shining pearl in local traditional culture. With its agile dances, dramatic flavors, thrilling acrobatics, and other forms, it skillfully integrates distinctive musical elements, weaving together a rich and colorful .cultural tapestry

The objectives of this study are clear and far-reaching, aiming to:

Deeply explore the profound cultural significance carried by the Shehuo performance during the traditional festival of the Lantern Festival, revealing its historical ;origins and folk customs

Carefully analyze the musical characteristics of the songs in the Shehuo performance, from melodic structure and rhythmic patterns to instrument usage, ;unveiling their unique artistic charm

Thoroughly investigate the interrelationships between Shehuo music and .music from other regions, revealing the diversity and inclusivity of musical cultures

To achieve these research objectives, we employed various methods such as literature review, fieldwork, and in-depth interviews, collecting a wealth of valuable firsthand data. Based on this, we conducted a detailed and in-depth musical analysis of the songs performed in the Shehuo. From the ups and downs of the melodies to the lively and powerful rhythms, from the clever combination of instruments to the ingenious .performance techniques, we meticulously analyzed each aspect

Furthermore, we delved into the significant role these songs play in cultural transmission and social function. Like threads, these songs tightly connect the past and

present, passed down from generation to generation through oral and mental transmission. They not only reflect the unique lifestyle and values of the local people but .also carry their aspirations and pursuits for a better life

Additionally, the study surprisingly found phenomena of mutual influence and exchange between Shehuo music and music from other regions. This cross-regional musical exchange not only enriches the content and expression forms of Shehuo music but also embodies the unique charm of cultural diversity and inclusivity. Through these exchanges, we have gained a deeper appreciation for the extensive and .profound knowledge and endless charm of musical culture

5.2 Discussion of the Results

5.2.1 Cultural Significance

Historical Heritage and Identity

In Xun County, Henan Province, the Shehuo performances during the Lantern Festival are a vital traditional cultural activity. The songs in these performances serve not only as entertainment but also as crucial carriers of cultural heritage. Integrating various art forms like dance, acrobatics, martial arts, and drum music, these performances climax during the Spring Festival, particularly the Lantern Festival. Through vivid stories and symbolic acts, they convey local people's prayers for good harvests, peace, and happiness. As the soul of Shehuo, the songs, passed down orally through generations, not only preserve ancient musical elements and singing styles but also transmit rich historical knowledge and long-standing cultural traditions. This .enhances the local people's sense of cultural identity and belonging

Social Function and Community Cohesion

The songs in Shehuo performances play a significant role in promoting social cohesion and community unity. During the Lantern Festival, villagers jointly participate in Shehuo, strengthening emotional bonds and community consciousness through collective singing and dancing. The songs often revolve around core values such as loyalty, bravery, and respecting the elderly, which are reinforced and disseminated through the performances. This further consolidates the community's

moral foundation and social order. Moreover, Shehuo provides a platform for younger generations to understand and experience traditional culture, facilitating its .intergenerational transmission

Cultural Diversity and Exchange

As intangible cultural heritage, Shehuo performances and their songs showcase the rich and diverse cultural characteristics of different regions in China. Through Shehuo, cultural elements from various regions are exchanged and integrated, promoting cultural diversity and innovation. For instance, Shehuo songs in Xun County incorporate elements from local operas like Yu Opera and Qu Opera, as well as influences from Taoist music, reflecting the local culture's inclusivity and openness. Furthermore, Shehuo attracts art troupes and audiences from different regions, fostering cultural exchange and mutual learning, and enhancing the overall sense of identity and .pride in Chinese culture

5.2.2 Musical Characteristics

Melodic Structure and Rhythmic Patterns

Shehuo songs in Xun County exhibit unique artistic charm in their melodic structures. Take "Meng Jiangnu Weeping Over the Great Wall" as an example. This song is a folk tune in Chinese folk music, adopting a four-phrase structure: introduction, development, transition, and conclusion, embodying typical characteristics of Han music thinking. Its melody flows smoothly with small intervals, mainly using second and third-degree progressions. The melodic movement closely aligns with the Xun County dialect's intonation, forming a distinct musical style. Additionally, the song's rhythm primarily employs eighth and sixteenth notes, with frequent use of long notes and .ornaments to enhance its expressiveness and appeal

Instrumental Usage and Accompaniment Forms

The accompaniment instruments in Shehuo performances are mainly percussion instruments, including large drums, gongs, and cymbals. These instruments play a key role in creating a lively atmosphere, guiding the rhythm, and enhancing dramatic effects. For example, the large drum, as the primary accompaniment instrument, can produce a rich variety of sound effects through different striking

techniques and dynamics, adding dynamism and vitality to the performances. Wind instruments like dizi (bamboo flute) and suona (Chinese horn) are also commonly used for accompaniment, providing melodic support and enriching the music

Performance Styles and Singing Techniques

The singing styles of songs in Shehuo performances are diverse, including solo, chorus, and rap forms. Performers adopt various singing techniques and styles based on the song's content and emotional demands. For instance, when singing "Meng Jiangnu Weeping Over the Great Wall," the vocalist employs a delicate voice and rich emotional expression to vividly portray Meng Jiangnu's longing and grief for her husband. Furthermore, the songs in Shehuo are often combined with dance and acrobatics, creating unique artistic expressions and enhancing the audience's viewing experience.

5.2.3 Relationships with Other Regional Musics

Similarities in Musical Structure

A comparative analysis of Shehuo songs in Xun County with folk songs from other regions reveals certain similarities in their musical structures. For example, "Meng Jiangnu Weeping Over the Great Wall" shares notable commonalities with the song of the same name from Jiangsu and other regions in terms of melodic direction, rhythmic patterns, and musical form. Both versions adopt a four-phrase structure, feature smooth melodic lines with small intervals, and primarily use eighth and sixteenth notes in their rhythms. These similarities reflect the stability and continuity of Chinese folk music during its transmission and development, as well as the mutual influence and exchange between musical cultures in different regions.

Interconnectedness in Thematic Content

Shehuo songs in Xun County are closely related to folk songs from other regions in terms of thematic content. These songs often focus on themes such as love, life, labor, religion, and faith, expressing people's aspirations for a better life through vivid lyrics and beautiful melodies. For example, as a widely circulated folk song, the theme of "Meng Jiangnu Weeping Over the Great Wall" is manifested in various regions, reflecting ancient people's praise for faithful love and resistance against feudal rule. This

interconnectedness in thematic content not only strengthens the internal connections between musical cultures in different regions but also promotes the overall development and prosperity of Chinese folk music

Population Mobility as a Bond for Cultural Dissemination:

The Post-Taiping Rebellion Migration Wave from Henan

Historical Context:

During the Taiping Rebellion (1851-1864), regions in Jiangsu, Zhejiang, and Anhui provinces suffered severe population declines due to war-induced turmoil. In response, the Qing government organized the migration of Henan residents southward for land reclamation and agricultural development

Migration Routes:

Migrants primarily originated from counties such as Guangshan and Luoshan in Henan, settling in large numbers in southern Jiangsu, including areas like Jurong (Zhenjiang), Liyang (Changzhou), and Lishui (Nanjing). This migration led to the formation of isolated "Henan Dialect Enclaves" in these regions

Cultural Impact:

The migrant population brought with them elements of their native music, including components of Shehuo music, which likely intermingled with Jiangnan folk tunes. This cultural exchange may have contributed to a convergence of musical styles between the two regions

Ongoing Interaction between Southern Henan and Southern Jiangsu

Modern-Day Examples:

In Wanying Town, Wujiang District, Suzhou, a community of migrants from Guangshan County, Xinyang, has established a distinct dialect-speaking enclave. Their traditional customs, such as lion dancing and the practice of maintaining family genealogies, share strong parallels with the cultural traditions of Shehuo in Xun County. This provides indirect evidence of the potential for musical styles to propagate alongside population migration

Interactive Cultural Exchange

The exchange and interaction between Shehuo songs in Xun County and folk songs from other regions embody the importance of cultural diversity. Over the long course of historical development, musical cultures from different regions have been exchanged and integrated through trade, migration, performances, and other forms, giving rise to a rich and colorful musical landscape. For example, Shehuo songs in Xun County incorporate elements from local operas like Yu Opera and Qu Opera, which may originate from the dissemination and influence of opera cultures from other regions. Meanwhile, Shehuo performances in Xun County attract art troupes and audiences from different regions, promoting interaction and exchange in musical culture. This interactive cultural exchange not only enriches the artistic connotation and expressiveness of Shehuo songs in Xun County but also drives continuous innovation and development in Chinese folk music.

In conclusion, Shehuo songs in Xun County demonstrate unique charm and value in terms of cultural significance, musical characteristics, and their relationships with music from other regions. By delving into these aspects, we can better understand the richness and diversity of Chinese folk music and provide beneficial references for promoting the inheritance and development of traditional culture.

5.3. Suggestion

5.3.1 Deeper Cultural Context Exploration

Future research can delve deeper into the significance and role of Shehuo performances and their songs within a broader cultural context. For instance, exploring the relationship between Shehuo performances and other traditional festival celebrations, as well as tracing their evolution across different historical periods, would provide a more comprehensive understanding of the cultural connotations and historical value of Shehuo. This expanded perspective would illuminate the intricate web of cultural influences that have shaped Shehuo over time.

5.3.2 Musical Analysis Techniques

With the advancement of musical analysis techniques, future studies can adopt more sophisticated methods to explore the characteristics and evolutionary patterns of Shehuo music. For example, utilizing computer-based music analysis software to scrutinize the melody, rhythm, harmony, and other aspects of the songs can reveal the underlying principles and unique features of their musical structure. This technological approach would offer new insights into the composition and evolution of Shehuo music, enriching our understanding of its artistic merits.

5.3.3 Cross-regional Comparisons

Future research can further broaden and deepen the scope of cross-regional musical comparisons. By contrasting Shehuo music with that of other regions, a more nuanced exploration of the mutual influences and exchanges between them can be achieved. This comparative analysis would shed light on the universal principles and distinctive expressions within musical art, propelling the field of musicology towards deeper understanding and appreciation. It would underscore the interconnectedness of musical traditions and the creative synergy that arises from their interaction.

5.3.4 Preservation and Transmission

Concerning the preservation and transmission of Shehuo performances and their songs, future research can propose more specific recommendations and measures. For instance, exploring avenues through education and media to heighten public awareness and interest in Shehuo performances is crucial. Additionally, studying the utilization of modern technological means to document and preserve Shehuo music ensures that this invaluable cultural heritage remains accessible to future generations. By adopting a proactive approach to preservation, we can ensure that the magic and significance of Shehuo continue to resonate and inspire.

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