

# **An analysis of the performance style of the band “Chaozihui” in Fengning, Hebei Province, China**

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## **Abstracts**

The purpose of this study is to analyze the performance style of "Chaozihui" band in Fengning, Hebei, China, in order to understand the characteristics of its melody and rhythm. Qualitative research method was adopted in this study. Researchers visited Fengning County, Hebei Province to interview key informants and collect relevant data. Through ethnomusicology theory, music morphological analysis theory, music analysis theory and music and performance theory research theory. Through research, it is found that "Chaozihui" is composed of suona, leather gong, drum, cymbals and gong. Most Qupai are Manchu Qupai, which has been continuously enriched and improved in the spreading process, forming a set of folk instrumental music with obvious Manchu characteristics. Among them, blowing music and miscellaneous music are the two forms of "Chaozihui" performance. Through the analysis of the music, it is found that the melody of "Chaozihui" band has obvious tonality, and the rhythm is distinct and varied. It shows a strong sense of rhythm and musicality. This study provides a certain reference and enlightenment for the in-depth understanding of the performance style of "Chaozihui" band in Fengning, Hebei, China, and also makes a contribution to the protection and development of Chinese traditional music culture.

**Keywords:** Chaozihui; Performance style; Melody Rhythm Band

## **Introduction**

Fengning Manchu Autonomous Abstract County, referred to as Fengning County, is located in the northern part of Hebei Province, bordering Beijing in the southwest and Inner Mongolia Autonomous Region in the north. It is a gathering area of Manchu, Mongolian, Hui and other ethnic minorities. Fengning County has a long history and rich culture, among which Fengning "Chaozihui" band is a performing art form with national characteristics and regional characteristics. It is composed of five Musical Instruments, namely suona, leather gong, drum, cymbals and gong, which is a unique form of folk music performance. In the process of its spread, it has been continuously enriched and improved, forming a set of folk instrumental music with obvious Manchu characteristics. (Website of Fengning Manchu Autonomous County People's Government, 2022)

Fengning "Chaozihui" has a history of nearly 300 years, mainly distributed in Bajianfang, Zhailing, Shirengou, Tagou, Changgao, Xuanying, Fengshan, Houying and other more than 10 villages. Among them, the most representative "Chaozihui" in Paljianfang village. According to "Bajianfang" "Chaozihui" evolution "article that: Bajianfang folk blow song"Chaozihui", rose in the Qianlong period (AD 1711-1799). During this period, China's traditional society has made unprecedented achievements in development. Land reclamation, abundant products, the social life of small-scale peasant economy is prosperous and stable, and

the overall national strength is strong. In order to conform to the peace and prosperity of the Manchu Dynasty and meet their requirements for cultural life, the gentry began to build the temple "Yuanguang Temple" and the opera theatre of the temple in Bajianfang Village. At the same time, they began to hold temple fairs, and invited teachers from Dengzhou City of Shandong Province to teach Cun Qiao, butterfly, Xiaoqiu songs and the melodrama "Chaozihui". "Dengzhou Prefecture" belongs to Penglai, Yantai, Rongcheng, Wendeng, Haiyang and other counties and cities in Shandong Province, China. In addition, the author's field investigation in Bajianfang Village of Fengning also proved that the "Chaozihui" music was taught by folk artists in Dengzhou, Shandong Province. (Fengning County Cultural Center, Folk blowing music: "Chaozihui" (Internal data), 1985)

The "Chaozihui" is composed of suona, leather gong, drum, cymbals and gong. Most of its Qupai are Manchu Qupai, which has been continuously enriched and improved in the process of spreading, forming a set of folk instrumental music with obvious Manchu characteristics. Used for weddings, funerals, full moon birthdays, openings, and accompaniment for folk flower parties (such as: Bajianfang butterfly dance). The "Chaozihui" is divided into blowing music and miscellaneous music. Most Qupai are Manchu Qupai, which is full of emotion and passion. In 2008, it was added to the national intangible Cultural Heritage list, which indicates its high historical and cultural value and importance. Therefore, it is of great significance for the protection and inheritance of Chinese traditional culture and art to conduct in depth research and exploration on it. (Website of Fengning Manchu Autonomous County People's Government, 2022)

In addition, Fengning County, as one of the representatives of Manchu inhabited areas in Hebei Province, the performance style and repertoire of its "Chaozihui" band has strong ethnic characteristics. Therefore, an in-depth study on the performance style of "Chaozihui" band is not only helpful to protect and inherit this intangible cultural heritage, but also can show the national cultural heritage of Fengning County, Hebei Province, and has certain significance for the study of Chinese ethnomusicology. In addition, when analyzing the melody and rhythm of "Chaozihui" band, the performance techniques and characteristics of Manchu music can be better understood, and the music of other regions and ethnic groups can be compared and discussed, so as to promote the exchange and integration of different regions and ethnic music cultures. According to an article published in the Digital Platform of Hebei Intangible Cultural Heritage Platform, "Chaozihui" is a musical form full of Manchu characteristics. It combines the fierce, vigorous, cheerful and broad music of the northern ethnic group with the soft, delicate, harmonious and profound music of the central region. In the process of inheritance, the "Chaozihui" has a wide range of mass and folk heritage, has become a part of people's life, deeply rooted in the people. The "Chaozihui" is most popular in Fengning Bajianfang village. The villagers who can play "Chaozihui" are respected and loved by people. Those who can not play can not be elected as village cadres. In the bones of the villagers, it is not only the traditional culture, but also the mainstream culture. With the development of modernization and urbanization, many traditional music cultures have been impacted and eroded, including folk bands like "Chaozihui". Therefore, the study on the performance style of "Chaozihui" band also has a certain practical significance. Through in-depth understanding of its performance style and repertoire, we can better provide ideas and direction for its inheritance and protection. At the same time, it can also help promote and spread "Chaozihui" band to attract more listeners and fans, so as to promote its communication and development in contemporary society. (Wang,Z.W, 2012)

To sum up, the study on the performance style of "Chaozihui" band in Fengning, Hebei, China, has important academic and cultural value. It not only helps to promote the development of Chinese ethnomusicology, but also helps to protect and inherit China's intangible cultural heritage. At the same time, it can promote the exchange and integration of different regional and ethnic music cultures, which has far-reaching significance and value. This is the reason why I choose Fengning "Chaozihui" as the research object.

### **Research Objectives**

- 1.To study the performance style of "Chaozihui" in Fengning, Hebei Province, China.
- 2.To analyze the melody and rhythm of the "Chaozihui" band in Fengning, Hebei Province, China.

### **Research Methodology**

#### 1.Ethnomusicological theory

Musicology is the general term for all theoretical disciplines dealing with music. Its general task is to clarify the nature and law of music through various phenomena related to music, and to study the characteristics of the material materials of music. The research covered by musicology is very broad. Basically, wherever music appears, musicology covers the research scope. In addition to the analysis and research of musical works, musicology is often cross-disciplinary, especially combined with other humanities, such as music sociology, feminism in music, music and literature research, etc. In recent years, however, musicology has branched out into the realm of natural science. Musicology should also study all historical and modern musical behaviors of individuals and nations, namely physiological behavior, creative behavior, performance behavior, musical behavior, aesthetic behavior, acceptance behavior, learning behavior. The study of musical behavior is as much a study of people as it is of actors. Especially in today's changing and developing world, the investigation, analysis and research of creators, performers, singers, producers, disseminators and people who appreciate music will also have an impact on social music life. It's a study of the human race to explain why all kinds of music are produced and spread. (Qiu,G.X. 2021)

Ethnomusicology is a part of musicological theory, including the investigation and study of musical characteristics of different nationalities, countries and regions. Explore the relationships between these music and geography, history, and other cultures; Compiling ethnomusicology or regional music and drawing some musicrelated conclusions from it. It belongs to a category of musicology, closely related to ethnology and folklore. It is a science that investigates and studies the folk music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. (Wang Da, 2022)

#### 2.Music morphological analysis theory

Morphological analysis theory of music is a subject that studies the relationship between form and content of music according to the form of music, namely the style, structure and logic of specific music works. Combining with the structural analysis theory of traditional Chinese music, this study describes and analyzes the musical characteristics of suona Qupai and percussion music in Fengning Manchu's "Chaozihui". As for the principles of description and analysis of minority

music, this study refers to the paper Exploring the Basis of Music Seeking the Equality of Dialogue -- On the Construction of the Theoretical Discourse of "Describing the Morphology of Music", which points out that: The analysis of the form of traditional music of Chinese ethnic minorities is completely borrowed from the ethnic mode of traditional music of Han nationality and the analysis method of western classical music, so it will inevitably fall into the situation of "Han culture center theory" and "European culture center theory". For example, when conducting morphological analysis of minority music, it often reveals traces of being influenced by the traditional music concept of Han nationality and the theory of "European culture center". The specific expression is in the definition of minority musical mode, which still uses the traditional Han pentatonic mode (do, re, mi, sol, la) concept to classify them. Some scholars like to apply the concept of western classical music to analyze ethnic minority music. For example, the mode of ethnic folk songs is defined as "sol mode with characteristic tone", "double mode" and "alternate mode". As we know, there are more neutral tone phenomena in the vocal characteristics of Chinese minority music (especially the southwest minority music with a low degree of Sinicization, such as "Zanha tone" of Dai nationality), which is different from the traditional pentatonic mode concept of Han nationality, and the vocal characteristics of traditional minority music are no exception. For such problems, we can refer to the following viewpoints put forward by scholars: "In view of the reality of Chinese traditional music research, the biggest problem is how to avoid applying the Han nationality music theory concept to describe the musical forms of ethnic minorities, or applying some established music theory concept to describe the local music styles." (Sun,X.J. 2021)

The Review and Reflection on the Research on the Traditional Music Culture of the Yao Ethnic Group in China states that when analyzing the form of traditional music of ethnic minorities in China, specific analysis should be made according to specific circumstances. The traditional music of ethnic groups with better preserved original form can be analyzed and described according to the above views. However, if traditional music of other ethnic groups with more serious Sinicization is encountered, The author thinks that we should insist on using the structural analysis method of Han traditional music to analyze and describe. For example, the music of Shijia, Manchu, Hui and other ethnic minorities, because the traditional music of these ethnic groups has a lot in common with the structural characteristics of Han traditional music in terms of instrument composition, melody structure form, mode characteristics, traditional music composition and many other factors. Therefore, we should learn from the methods and means of Han traditional music. (Zhao,S.F. 2015)

### 3.Music analysis theory

Music analysis, as a method and means of understanding music, is of great significance in human music activities. The definition of analysis is to divide a thing, a phenomenon, and a concept into relatively simple components, and find out the essential attributes of these parts and the relationship between them. Music analysis is the study of decomposing a kind of music structure into a relatively reduced component and the function of certain factors in the structure." Music analysis takes music as its research object. As an independent subject, music analysis must have its own distinctive characteristics. First of all, the research object is a clear musical work. All analysis and research are based on music scores and music scores. Secondly, the purpose of music analysis is to promote music creation and understanding of music works, and to study the formation rules of musical works themselves. It is a kind of rationality. Musical behavior with strong characteristics Finally, the basic function of music analysis is based on empirical practice. It is a highly practical technical analysis. Its starting point is the technical

phenomenon in music, rather than those peripheral and extended events. Music analysis always tends to move closer to the essence of science. (Xie & W. C, 2014)

In my research, I will analyze the music collected by the method of music analysis, and analyze the background, source, melody, music structure, singing skills and music characteristics of the music to better study the style characteristics of the "Chaozihui".

#### 4. The literature research method

The literature research method is a method to obtain information through investigating the literature according to a certain research purpose or subject, so as to fully and correctly understand and master the research problem. The literature research method is widely used in the research of various disciplines. Its functions are as follows: (1) Be able to understand the history and current situation of related issues and help determine research topics. (2) It can form a general impression about the research object, which is helpful for observation and visit. (3) Comparative data can be obtained from actual data. (4) Help to understand the whole picture of things. (Yao & J. H, 2017)

In my research, I will apply the theory of literature research, according to the two objectives of my research on "Chaozihui", and obtain information through the method of literature investigation, so as to fully and correctly understand and master the research problem.

#### 5. Research Methods of music and performance Theory

Music and performance analysis is aimed at the analysis of the audio manipulation of the players. In the context of today's information age, the means of music performance analysis can also be manifested as the analysis of audio, video and live performance history. With the development of musicology research thinking, it emphasizes that the characteristics of solving problems can be used for reference by the research of music performance. Finally, through the analysis of the interpretation of the text by the performers, the appropriateness and rationality of the performance personality are examined, and the core stability of the performance commonness is sought. The resulting "music performance analysis" should be regarded as a specific research method, like "music analysis" and "musicological analysis", in order to better promote the progress of music performance activities and the development of music performance research. (Zhang Jie, 2022)

##### **Research Scope**

###### 1. Research content

To study the performance style of Fengning "Chaozihui" in Hebei Province, China, and to analyze the melody and rhythm of the band.

###### 2. Study location and reasons

The researchers chose Fengning County, Hebei Province, China as the study site. It is located in the northern part of Hebei Province, bordering Beijing City in the southwest and Inner Mongolia Autonomous Region in the north.

##### **Reasons:**

1. "Luozihui" is widely distributed in Hebei Province. However, Fengning County is a gathering area of Manchu, and "Luozihui" has a history of nearly 300 years, with a deep mass base. Where there is a temple, there is a stage (opera theatre). It is a folk ritual culture shared by people and gods. It is an important area for the inheritance and development of "Chaozihui".

2. Through literature research and many field investigations, the researchers found that "Chaozihui" has a very wide range of mass and inheritance among the people of Fengning. It

is performed on major festivals and has become an indispensable part of the folk culture life of the local people.

3. Through research and field interviews, researchers found that Fengning "Chaozihui" music was spread in various villages of Fengning and passed down by people's mouth. Part of the repertoire still lacks a specific score or transcript. Through this study, the researchers also intend to add the music to the textual data through notation.

4. Fengning "Chaozihui" was included in the national Intangible Cultural Heritage list in 2008. The study of "Chaozihui" plays an important role in the formation and development of the folk music of northern China, especially the blowing and percussion music.

5. There is no research on Fengning's "Chaozihui" performance style in the current literature.

6. The researcher of this paper is familiar with the distribution of "Chaozihui" music culture in Fengning area and some inheritors.

### **3.Duration**

The researchers conducted a field survey from July 2022 to September 2022, interviewed, recorded, and videotaped key people, and completed the writing and revision of the paper during this period.

### **4.Research areas:**

Based on the performance style of Fengning "Chaozihui" in Hebei Province, China, the researcher analyzed the melody and rhythm of the band of Fengning "Chaozihui" as the research direction, studied the performance style of the most influential and representative "Chaozihui" bands in Fengning region, selected 6 classic "Chaozihui" tracks for analysis, and at the same time, Mr. Chen Anliang, the 12th generation non-hereditary descendant of the "Chaozihui", was found for field interview.

#### **4.1.Band Selection**

The researchers selected bands based on the following criteria: (1) the most popular and professional "Chaozihui" band in Fengning area, and (2) the band members must include "Chaozihui" intangible cultural heritage inherits or local senior performing artists. (3) Fengning "Chaozihui" originated from the country band.

I chose the Bajianfang Village "Chaozihui" band: Bajiufang Village "Chaozihui" is the origin of Fengning "Chaozihui", other villages in Fengning area "Chaozihui" are learned from Bajiufang Village, Bajiufang Village "Chaozihui" band is currently the most popular and the most professional "Chaozihui" band in Fengning area, its band member Mr. Chen Anliang is also the "Chaozihui" intangible cultural heritage inheriting.



**Figure 1:** Fengning Bajianfang village “Chaozihui”band

Photo: ruidong Ma ( 2022 )

#### 4.2 Selection of tracks

The criteria for the selection of “Chaozihui”repertoire by the researchers were: (1) the most representative and typical repertoire of“Chaozihui”. (2) The most popular and professional "Chaozihui" band in Fengning area often plays songs.

I chose the Bajianfang "Chaozihui" often play the songs: "Fengyang Song", "Liuxinnian", "Guzhazi", "xiaomofang", "DouYuanyang", "Laochaozi" six tracks for analysis.

#### 4.3 Key Informant

The criteria for researchers to select informants are: (1) inheritors of the intangible cultural heritage of Fengning "Chaozihui" or senior local performing artists; (2) senior researchers of Fengning "Chaozihui" or local staff engaged in the dissemination and protection of "Chaozihui".

I chose two sources:

(1) Mr. Chan Anliang



**Figure 2:** Mr. Chan Anliang  
Photo: ruidong Ma ( 2022 )

Chen Anliang, an ethnic Manchu, is the 12th generation inheritor of the provincial intangible cultural heritage Fengning "Chaozihui". Chen Anliang has been fond of literature and art since he was a child. At the age of 5, he learned Piro performance under the guidance of his grandfather Chen Zhifa and artist Chen Guowang. Because of his intelligence and eagerness to learn, courage and delicacy, he soon mastered various playing skills. Over the past 50 years, he has inherited the artistic tradition of his father's generation and devoted himself to research and learning. Later, under the instruction of the veteran artist Liu Fang, he has made pioneering innovations and perfected some traditional pieces. Chen Anliang, as the main inheritor of the Manchu "Chaozihui" in Fengning Bajianfang Village, played the role of connecting the past and the future.

Chen Anliang has comprehensive skills, integrating blowing, playing and other skills. He can conduct as well as play. He is a comprehensive artist. As a conductor, he can accurately grasp the rhythm and concentrate the minds of the performers. Every performance is well received by the insiders. In June 2008, Chen Anliang was named the first representative inheritor of provincial intangible cultural heritage projects by Hebei Provincial Department of Culture.

(2) Ms. Zhang Yanling



**Figure 3:** Ms Zhang Yanling  
Photo: ruidong Ma ( 2022 )

Zhang Yanling, deputy Director of the Tourism and Cultural Radio and Television Bureau of Fengning Manuo Autonomous County, is in charge of the protection of the intangible cultural heritage of Fengning County, drafting the Management Measures for Intangible Cultural Heritage Inheritors of Fengning Manuo Autonomous County and the Implementation Rules for Annual Review and Certification of Representative Inheritors of Intangible Cultural Heritage Projects of Fengning Manuo Autonomous County, etc. Responsible for the training of the publicity and protection of intangible cultural heritage, and made important contributions to the promotion and dissemination of the Manchu "Chaozihui" in Fengning.

#### 5..Duration

The researchers conducted fieldwork from July 2022 to September 2022, interviewing, recording and videotaping key players, and completed the writing and revision of the paper during this period.

### Research Results

1."Chaozihui" is a form for villagers to enjoy themselves. It belongs to folk percussion music, but also belongs to a typical ritual and music culture. Its performance style elements are closely related to the interaction between folk customs, beliefs, temple fairs and other cultural events. The band is composed of suona, drums, large cymbals, small cymbals and single leather drums. There are suona playing instruments, drums, large cymbals, small cymbals, single skin drum. The suona is also called (Hai Di), the drum is also called Dunzi drum, and the big grao and big cymbals are the loud brass instruments. In large performance occasions, hundreds of people play together in the band, the scene is spectacular. Dress dress is mainly worn according to the "Manchu dress" tradition, to be exact, is a uniform, disciplined, organized folk band. Playing form is divided into big blow and small blow two. Big blow is mainly used for blowing, and it is suitable for the main lively scenes such as getting married, paying homage to the hall

and walking on the road. Small blow is used for blowing, pulling and playing together, and it is suitable for cheering on the upper beam, making noise in the bridal chamber and serving dishes at the banquet.

The performance style elements of "Chaozihui" are closely related to the interaction between folk beliefs, temple fairs and other cultural matters. which not only reflects the characteristics of "rites and music must be used for the purpose" (the so-called rites and music refers to the music used for the purpose of rituals in important events of the state, nation, group and individual, and the systematic existence of rites and music civilization is the characteristic of Chinese traditional culture).At the same time, the distinct characteristics of rites and music culture manifested in the ritual links of "visiting the gods" and "worshiping the temple" represent the development and change of Chinese rites and music culture from "rites do not go down to the common people" (the common people are not excluded from the rites) to "rites are lost in the wild" (when "rites" are lost, you can go to the folk to find them), using music places and environments. Its application occasions are: reward god newspaper competition, festival Lantern Festival, wedding and funeral festival, yamen etiquette and entertainment appreciation.

2. Fengning "Chaozihui" QuPai is mainly divided into suona Qu Pai and percussion Qu Pai.The music is mostly composed of Qupai strings, and the connecting parts are filled by percussion music. Modern "Chaozihui" often add pop songs from the 1990s to meet the needs of the audience."Chaozihui" melody characteristics: simple, less ups and downs, with little fluctuation and few decorative melodies. The scales are mainly five and seven, and the modes are mainly Shang mode and Yu mode. Secondly, the rhythm is composed of four two or four three.

Rhythm features of "Qiaozihui" :The rhythm of the big drum in percussion instruments is more complex. When the suona is played, it is usually set off by the big drum and small cymbals, while the big cymbals and cymbals are rarely used. The main reason is to emphasize the sound of melodic instruments. It usually uses the appings of "Qigu", "single seven three", "seven five", "add five", "add three", "Lao chao zi", "chang tang", "Cha Gu".

As the most representative "traditional music" of Fengning, it is obviously influenced by the traditional music culture of Han nationality, and most of its Qu styles come from the opera music of northern China. In short, the Qu style characteristics, rhythm characteristics,palace tone system, instrument shape and so on of Fengning's "Chaozihui" music are all influenced by the Han traditional music culture, which is the result of the cultural reconstruction of Han immigrants under the influence of the political context of "Manchu and Han family" promoted by the Qing Court.

## Discussion

1.The relationship between Funing's "Chaozihui" performance style and folk belief Through the investigation of folk festival ceremonies (lantern fair, temple fair) in various towns and villages in Fengning Manchu Autonomous County, the author learned that "Chaozihui" music interacts closely with folk beliefs, temple fair and other cultural events.The procession of wandering gods not only represents the cultural function of praying for the people in the folk festival ceremony, but also is a product of the contemporary changes of the official ritual and music system.

2.The relationship between the melody and rhythm characteristics of Fengning "Chaozihui" band and the blowing music of the Han Nationality.The melody and rhythm

characteristics of the "Chaozihui" band are affected by the traditional music culture of the Han nationality, and the folk art performance is basically the transformation of the traditional culture of the Han nationality or the "copy of the original". Especially in the many Spring Festival flower rituals, not only is the concentrated presentation of the Manchu traditional folk festival rituals, but also reflects the country's current historical accumulation in the official rites and music system. Of course, by observing the Lantern Festival of the Bajianfang village in Fengning, we can also see that many cultural changes have taken place in the multicontext of modernization, urbanization and popularity of the traditional folk festival activities of the Mannationality.

## Recommendations.

### 1. Suggestions for further research

This study mainly studies the performance elements and musical characteristics of Fengning "Chaozihui" music. It is hoped that the following researchers can continue to study the artistic and humanistic characteristics of "Chaozihui". In order to make "Chaozihui" play its unique cultural and artistic value in the new era, better inherit and develop, and let more people enter the traditional folk music and really like "Chaozihui".

1.1 The artistic characteristics of "Chaozihui" should be studied.

1.2 Research should be carried out to promote "Chaozihui" to keep pace with The Times and integrate humanistic elements with "Chaozihui"

### 2. Suggestions for applying the results of the study

2.1 The school can make use of this achievement to increase the appreciation and analysis courses of traditional folk music. While maintaining the learning of traditional folk music, the school will hold the "'Chaozihui'into Campus" activity to improve students' aesthetic level of "'Chaozihui" music.

2.2 This achievement can be utilized to strengthen the combination of "Chaozihui" with other art forms. In order to keep pace with the development of The Times, we can combine diversified forms as inheritance approaches according to the artistic characteristics of "Chaozihui" to achieve the purpose of development.

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