



Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage

Ruijiao Wang

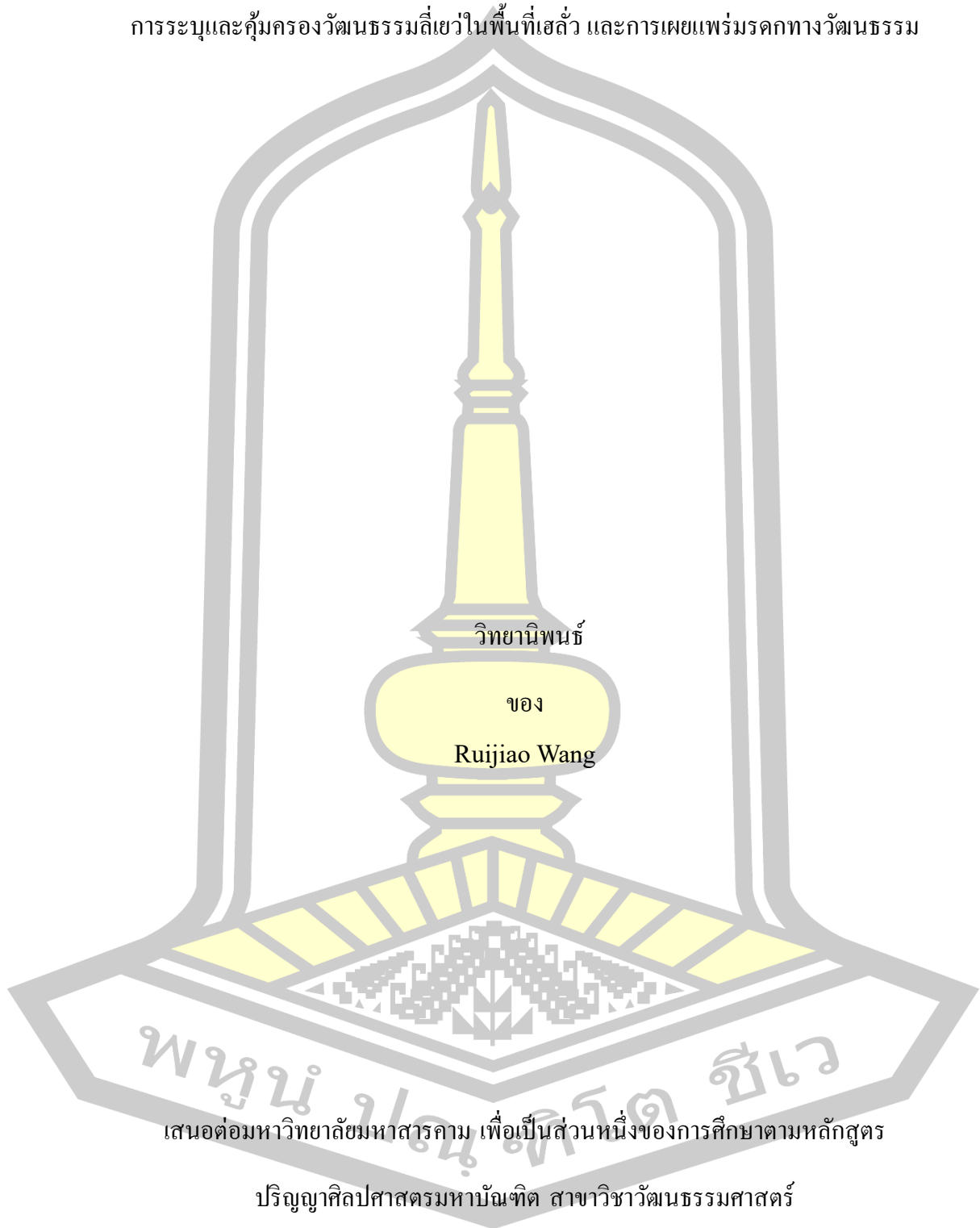
พหุบัณฑิต ชีวะ

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

December 2024

Copyright of Maharakham University

การระบุและคุ้มครองวัฒนธรรมที่เกี่ยวข้องในพื้นที่เฮลั่ว และการเผยแพร่มรดกทางวัฒนธรรม



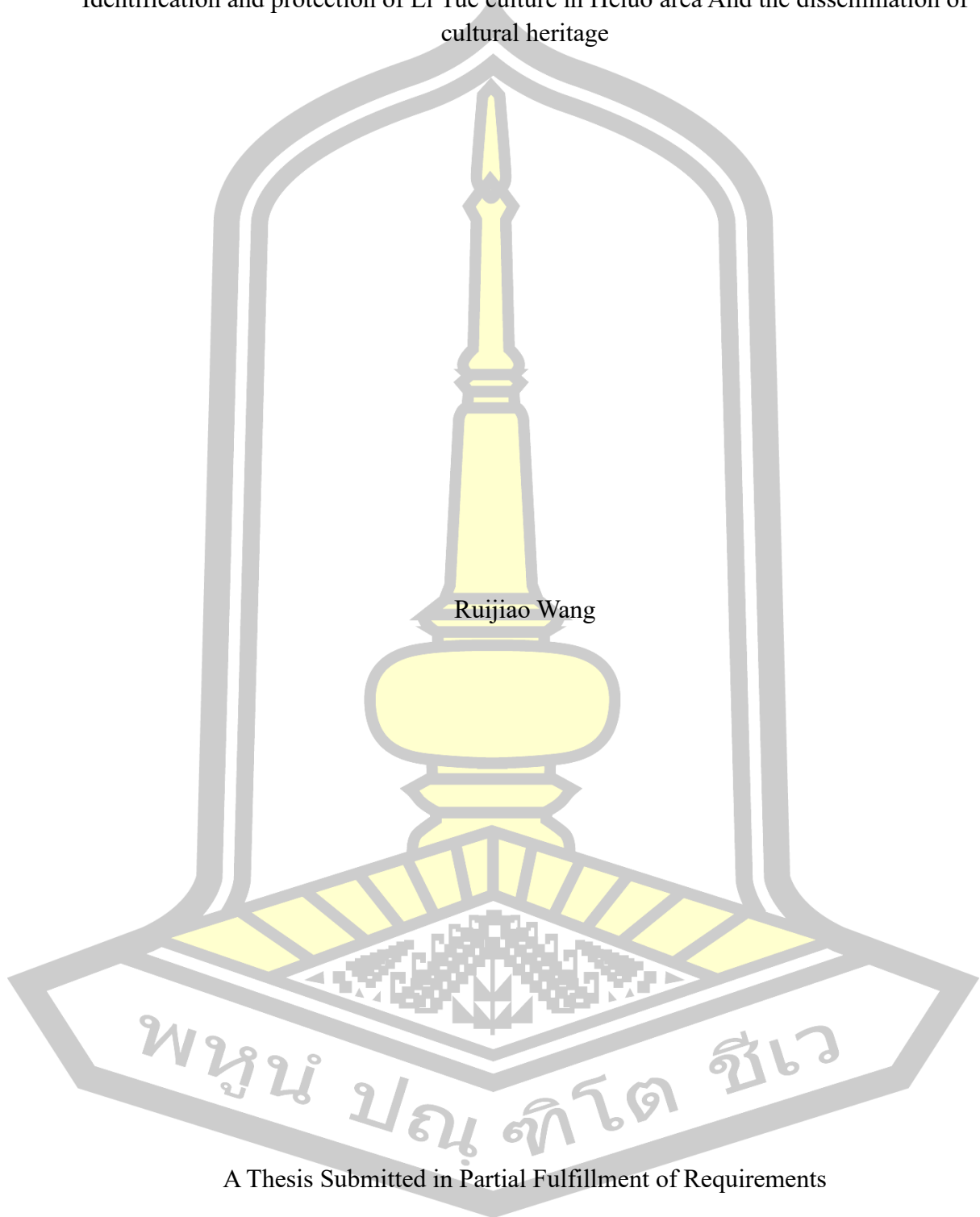
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาวัฒนธรรมศาสตร์

ธันวาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage



Ruijiao Wang

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

December 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Ruijiao Wang , as a partial fulfillment of the requirements for the Master of Arts Cultural Science at Maharakham University

Examining Committee

Chairman

(Asst. Prof. Kittisan Sriruksa ,
Ph.D.)

Advisor

(Asst. Prof. Rachan Nilwannapha ,
Ph.D.)

Committee

(Thitisak Wechkama , Ph.D.)

Committee

(Assoc. Prof. Nisanart Sopapol ,
Ph.D.)

Committee

(Boonsom Yodmalee , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Cultural Science

(Asst. Prof. Peera Phanlukthao , Ph.D.)
Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

TITLE Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage

AUTHOR Ruijiao Wang

ADVISORS Assistant Professor Rachan Nilwannapha , Ph.D.

DEGREE Master of Arts **MAJOR** Cultural Science

UNIVERSITY Mahasarakham **YEAR** 2024
University

ABSTRACT

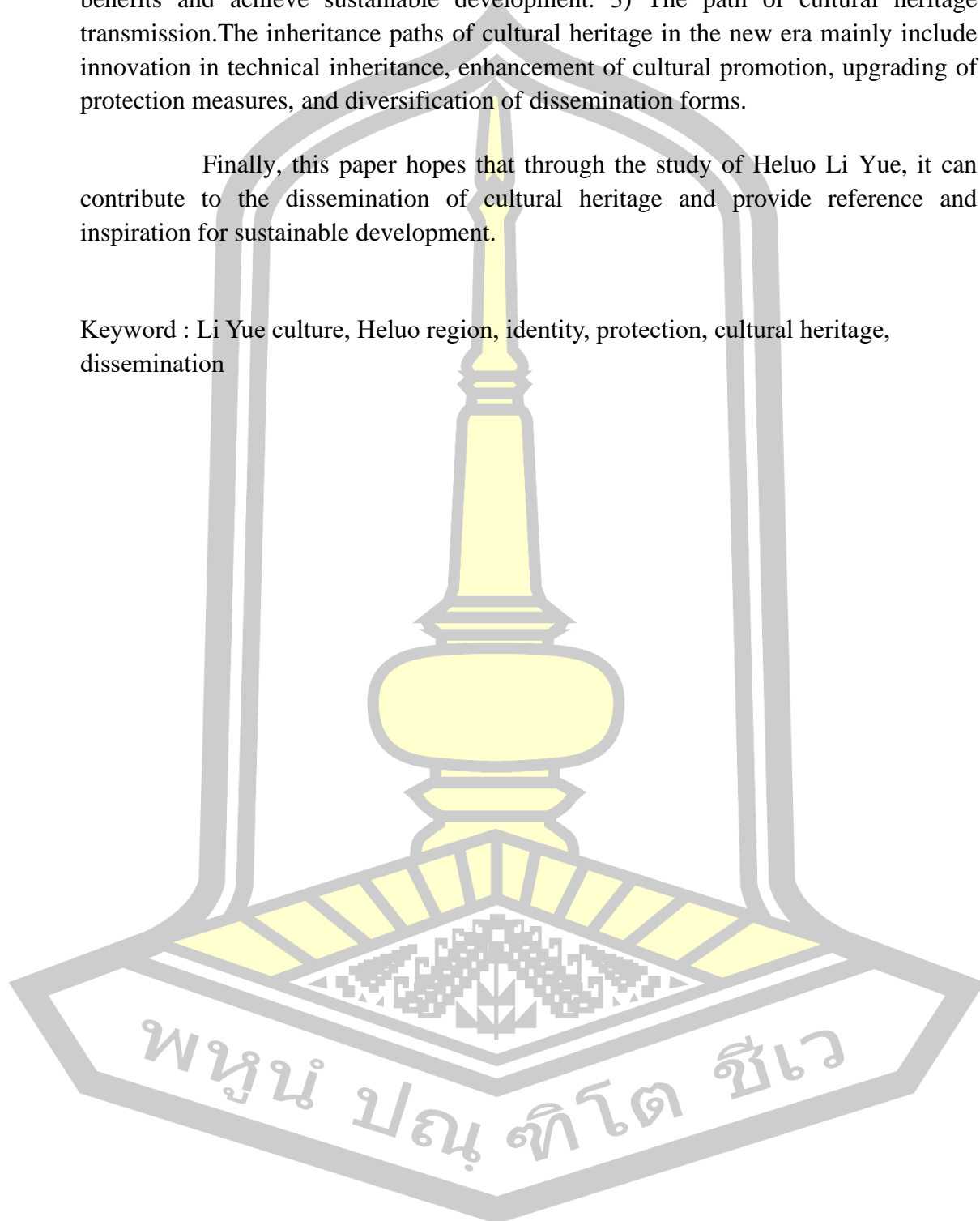
As an important part of Chinese traditional culture, Li Yue culture has rich historical background and cultural connotation. The purpose of this study is to: 1) to study the historical process of Li Yue culture, sort out its evolution and characteristics in different historical periods, and reveal the internal laws of its inheritance and development. 2) to study the current situation and identity of Li Yue culture in the Heluo area centered on Luoyang City, and analyze its survival status and development trend in modern society by deeply understanding the local people's cognition, attitude and emotion towards Li Yue culture. 3) to study the path of cultural heritage dissemination, and explore how to better inherit, carry forward and promote Li Yue culture in contemporary society, so that it can be revitalized in the tide of globalization and modernization. This research is a qualitative study, and the main research area is the Heluo area centered on Luoyang City. The research data mainly comes from literature. We interviewed 4 key informants, 10 careful informants and 20 general informants. The research tools used are interview records, observation results and group discussions. Finally, the literature and field survey data are analyzed and presented through descriptive analysis. The results are as follows.

The results show that 1) The historical process of Li Yue culture. From the Xia, Shang and Zhou dynasties to modern times, Li Yue culture has experienced formation and development, decline and transformation, revival and prosperity, continuation and change. From the witchcraft culture characterized by primitive religion, to the way of governing the country based on clan political interests, to the ethical thought characterized by practical rationality and speculative philosophy, it has gone through thousands of years of history. 2) The current status and identity of Li Yue culture in Heluo region. First, the impact of modernization is serious, which squeezes the living space of Li Yue culture in the Heluo region; second, there is a shortage of inheritance talents and the aging of the inheritance team; third, there is a shortage of funds, limited government investment, and low participation of social

capital; finally, the market is not developed enough, and an effective industrial chain has not been formed, making it difficult to transform cultural resources into economic benefits and achieve sustainable development. 3) The path of cultural heritage transmission. The inheritance paths of cultural heritage in the new era mainly include innovation in technical inheritance, enhancement of cultural promotion, upgrading of protection measures, and diversification of dissemination forms.

Finally, this paper hopes that through the study of Heluo Li Yue, it can contribute to the dissemination of cultural heritage and provide reference and inspiration for sustainable development.

Keyword : Li Yue culture, Heluo region, identity, protection, cultural heritage, dissemination



ACKNOWLEDGEMENTS

Time flies, and my master's degree is coming to an end. I am very lucky to have met all the mentors during my study in Thailand. It is your hard work that has enabled me to achieve today's results and complete the writing of the thesis as planned. In these two years full of challenges and growth, I have gained knowledge, friendships and valuable life experiences. At this moment, I write this acknowledgment with great gratitude and respect to express my most sincere gratitude to all those who have helped and supported me on my academic journey.

First of all, I would like to express my heartfelt thanks to my advisor, Rachan Nillawannapha, for your academic guidance and suggestions during my research and writing process. Your rigorous and responsible working attitude and high academic requirements have had a profound impact on me. In the process of learning, your careful guidance enabled me to acquire a lot of professional knowledge, which not only improved my thesis writing skills, but also let me learn how to carry out professional cultural research. Thank you very much for your care and support.

Secondly, I would like to express my sincere thanks to all the tutors of the School of Culture. Thanks to Assoc. Prof. Dr. Sitthisak Champadaeng, Dr. Thitisak Wechakama, and Dr. Boonsom Yodmalee for their help and guidance during my research paper. Your course helped me understand how to complete a good master's thesis, and took us to experience the local customs, let me feel the warmth from a foreign country.

Then, I would also like to thank the experts, scholars and teachers who have provided me with rich field materials in the practice process of my master's thesis. I sincerely thank you for providing me with valuable information that enabled me to successfully complete my master's thesis.

Finally, I would like to thank my family and friends, who have always encouraged and care, allowing me to stick to my dream and unswervingly complete my

academic journey. I feel very lucky and grateful for this.

My postgraduate career is coming to an end, but it is just a new starting point in my life. In the days to come, I will continue to work hard, keep learning, and make my own contribution to society. Once again, I would like to thank all the people who care about and support me, and I wish you all good health, smooth work, and happiness.

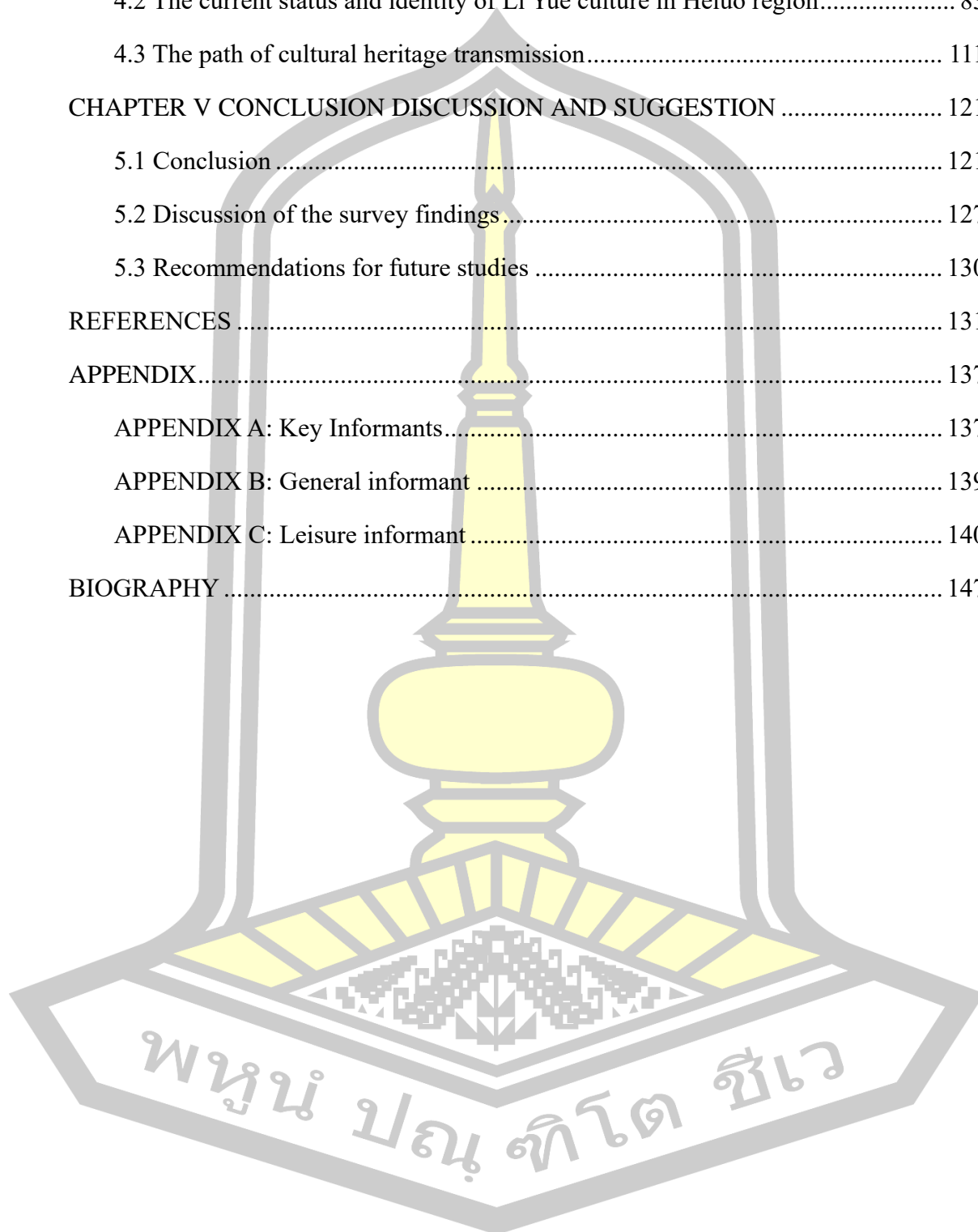
Ruijiao Wang



TABLE OF CONTENTS

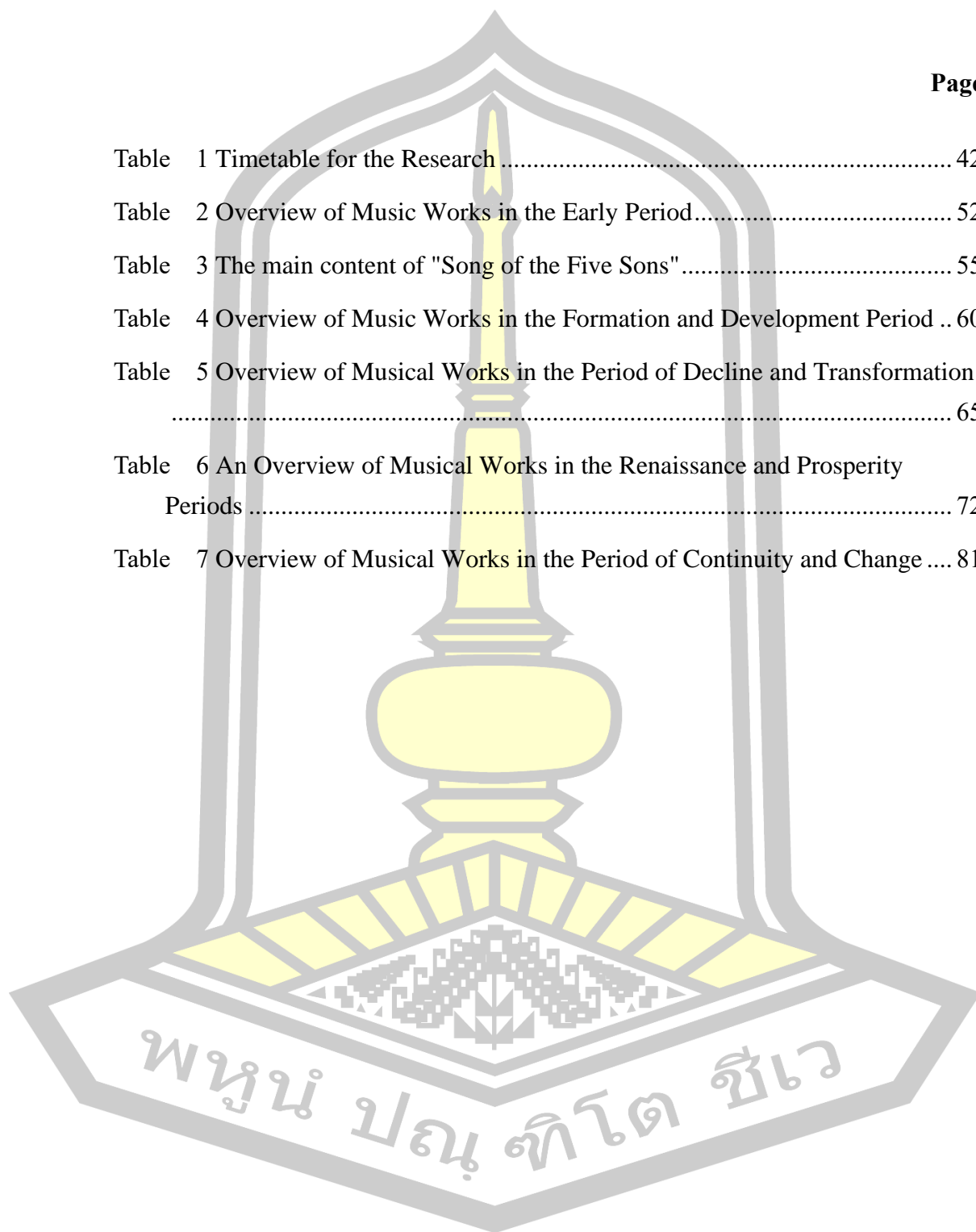
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS	H
LIST OF TABLES	J
LIST OF FIGURES	K
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Research.....	1
1.2 Research objectives.....	4
1.3 Research Questions.....	4
1.4 Importance of the Study.....	4
1.5 Definition of Terms.....	4
1.6 Conceptual Framework.....	10
CHAPTER II LITERATURE REVIEW	11
2.1 Meaning, traditions, rituals and importance of culture.....	11
2.2 Knowledge of music and performance	21
2.3 Knowledge of the preservation and dissemination of the cultural heritage.....	24
2.4 Context of the research area.....	30
2.5 Related theoretical concepts	32
2.6 Related research.....	36
CHAPTER III RESEARCH METHODOLOGY	42
3.1 Research Methodology	42
3.2 Research Process.....	45
CHAPTER IV RESEARCH RESULTS	48

4.1 The historical process of Li Yue culture	48
4.2 The current status and identity of Li Yue culture in Heluo region.....	83
4.3 The path of cultural heritage transmission.....	111
CHAPTER V CONCLUSION DISCUSSION AND SUGGESTION	121
5.1 Conclusion	121
5.2 Discussion of the survey findings.....	127
5.3 Recommendations for future studies	130
REFERENCES	131
APPENDIX.....	137
APPENDIX A: Key Informants.....	137
APPENDIX B: General informant	139
APPENDIX C: Leisure informant.....	140
BIOGRAPHY	147



LIST OF TABLES

	Page
Table 1 Timetable for the Research	42
Table 2 Overview of Music Works in the Early Period.....	52
Table 3 The main content of "Song of the Five Sons"	55
Table 4 Overview of Music Works in the Formation and Development Period ..	60
Table 5 Overview of Musical Works in the Period of Decline and Transformation	65
Table 6 An Overview of Musical Works in the Renaissance and Prosperity Periods	72
Table 7 Overview of Musical Works in the Period of Continuity and Change	81



LIST OF FIGURES

	Page
Figure 1 The word "li" in oracle bone script.....	12
Figure 2 Heluo Xiangqi	22
Figure 3 Heluo drum.....	22
Figure 4 The dragon boat makes the Dragon Boat Festival	25
Figure 5 Zhonghe Shao Music.....	26
Figure 6 Fuqing Yiwu.....	27
Figure 7 Heluo area topographic map.....	44
Figure 8 Map of Luoyang City	44
Figure 9 Tang early moire tripod.....	58
Figure 10 Carved bricks of Pangu dance from the Han Dynasty	76
Figure 11 Interview with Liang Hongzhi.....	84
Figure 12 Interview with Zhao Chunyan.....	85
Figure 13 Interview with teachers and students of Luoyang Vocational College of Science and Technology	87
Figure 14 Luoyang Zhongong Temple.....	88
Figure 15 Interview with Liu Xiaobin	90
Figure 16 Professor Xue Ruiize gave a lecture.....	91
Figure 17 China —— Shang and Zhou Li Yue civilization.....	92
Figure 18 Volunteer service team of Zhongong Temple Museum.....	94
Figure 19 The head of a goddess in the Hongshan Culture period.....	101
Figure 20 The "Nine Dings and Eight Gui" ritual vessels used by the emperor for sacrifice.....	103
Figure 21 Music and dance patterns on the bronze pot of the Warring States Period.....	104

Figure 22 In The Qin and Han Dynasties, the music and dance pottery figurines 106

Figure 23 Hu xuan dance 108

Figure 24 Yuan Zaju performance murals 110

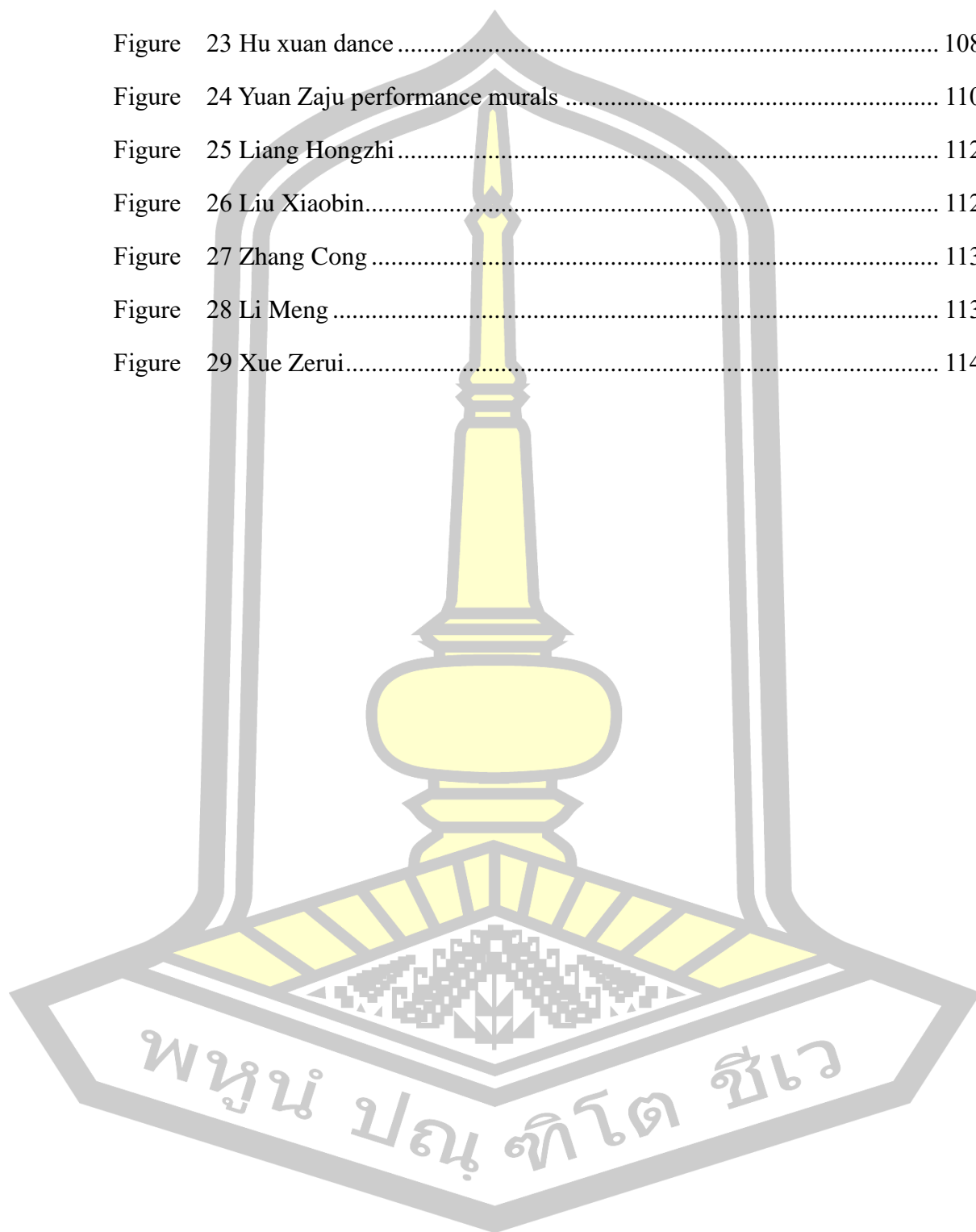
Figure 25 Liang Hongzhi 112

Figure 26 Liu Xiaobin 112

Figure 27 Zhang Cong 113

Figure 28 Li Meng 113

Figure 29 Xue Zerui 114



CHAPTER I

INTRODUCTION

1.1 Background of the Research

The Heluo region is an important birthplace of Chinese civilization. (Wang, 2023) This is the first dynasty of China, the Xia Dynasty, and the hometown of the "Heluo Luoshu". 105 emperors have appeared here. It is the spiritual hometown of the Chinese nation and the earliest "China". From the perspective of regional culture, the Heluo culture was born at the confluence of the Yellow River and the Luoshui River. It is located in the Heluo Basin and has root cultural characteristics. It is the birthplace of Chinese traditional culture. In the primitive society, the painted pottery culture, Yangshao culture and Longshan culture were born in the Heluo area. The Yangshao site unearthed in Mianchi, Sanmenxia is about 7,000 years old, and the Longshan culture is about 5,000 years old. Mr. Liu Qingzhu once said: "The Henan Longshan culture in the Heluo area is the mother of Chinese culture." Some scholars believe that in the Yanhuang period, the "Hetu", "Luoshu" and "Zhouyi", the source of Chinese classics, had appeared in the Heluo area. For example, "Shangshu • Guming" records that "Dayu, Yiyu, Tianqiu and Hetu are in the east sequence", and "Zhouyi • Xici" says "Hetu comes out, Luo comes out, and the saints follow it". This indirectly proves that in the early stage of the formation of Li Yue culture, the Heluo regional civilization became the cradle of Chinese cultural inheritance with its profound cultural heritage. In addition, historical documents and underground archaeology show that Li Yue culture was mainly formed in the Xia, Shang and Zhou dynasties, and the capitals of the Xia, Shang and Zhou dynasties were mostly concentrated in the Heluo region. Therefore, the formation and development of China's Li Yue cultural tradition are closely related to the Heluo region in the pre-Qin period.

Li Yue culture is an important part of Chinese traditional culture. It first matured in the Pre-Qin period, when the Li Yue custom was a witch culture characterized by the original religion. In the Western Zhou Dynasty, Duke Zhou ruled the country with rituals, transformed it into a system to consolidate political rule, and formed a unique cultural system. During the Spring and Autumn Period and the Warring States Period, Confucian Li Yue thought further developed into an ethical thought with practical rationality and speculative philosophy, laying the foundation for the formation of Chinese traditional culture in later generations. Later, after thousands of years of accumulation and evolution, it gradually became a social system and cultural framework, and became a civilized system integrating prayer, politics, criminal law, education, morality, marriage and funeral customs, and production and communication methods.

As early as the Xia, Shang and Zhou dynasties, ancient sages formed a fairly complete Li Yue system through etiquette and music, advocating moral and ethical

education to maintain the harmony of human social order. This culture has had a significant and far-reaching impact on the development history of Chinese civilization and still has strong vitality today. (Wang, 2017)

The form of the content of Li Yue includes rituals and music. Li Yue culture attaches great importance to traditional Chinese culture. "Li" is a meaning word in oracle, which itself refers to the ritual container for offering ghosts and gods in sacrifice, and then extends to the ritual of offering sacrifices to ghosts and gods. Therefore, "Li" originated from sacrifice, which is a witch's wish activity, and is the most primitive religious ritual activity in China, and later widely involves various ritual norms. "Music" refers to the music that occurs in sacrificial activities, which is a comprehensive art form that integrates poetry, singing and dancing. (Liang, 2016) The combination of ritual and singing and dancing is the original intention of Li Yue.

Li Yue culture first matured in Qin, belongs to the category of Heluo regional culture, and is the core content of Heluo culture in Qin. (Niu, 2022) In ancient China, the rulers and writers of the country believed that "music" is the harmony of heaven and earth, and "ritual" is the order of heaven and earth. Therefore, music should be used to coordinate things between heaven and earth, and rituals should be used to manage the order of the world. In this way, people can cultivate their own morality, understand the way of the world, be humble and polite, and be orderly. They believe that the highest social ideal that "Li Yue" can achieve is to supplement different musical sounds with different ritual forms, and different musical sounds can educate different human emotions, so as to achieve harmony between people and unity of people.

However, with the development of The Times and the acceleration of urbanization, the exchange and integration of world culture caused the impact of various countries on Chinese traditional culture. People began to pursue more trend culture and foreign culture, and the influence of the ancient concept of "Li Yue" in society gradually weakened. Through field investigation and literature review, it is found that the inheritance method of Li Yue can no longer meet the current status of cultural heritage inheritance and protection. In addition, the inheritors are seriously aging, the participation of young people is low, and the recognition of cultural value and connotation is vague. Therefore, the inheritance and protection of Li Yue culture is also limited by the dissemination.

However, cultural resources are the sustainable driving force of regional development, which can promote the rational development and utilization of the region, promote the economic, cultural and social development, and play an important role in promoting the improvement of the comprehensive competitiveness of the region. The importance of culture has attracted the attention of various countries to their own culture. The cultural creation strategies of Japan and South Korea, as well as the cultural and creative ideas of the UK, all define the importance of cultural resources for the development of a country and a region. General Secretary Xi Jinping

has stressed that "historical and cultural heritage is the soul of a city. We should cherish our own lives and also protect the historical and cultural heritage".

Therefore, in recent years, many young people have set off the trend of "national style", and more and more people begin to pay attention to the revival of Li Yue. With the promotion of the strategic position of cultural development, "cultural fever" and "Chinese culture fever" have become the trend. In order to cater to the development of The Times, many regions compete to study the local regional culture and constantly explore the connotation of regional culture. Especially in Heluo area, in recent years, with a series of traditional culture TV programs, "Li Yue culture" back to the public view. Some schools and institutions have begun to offer courses on ancient Musical Instruments and ritual shooting, and some social organizations and governments will also organize some national style small classes, sacrificial conferences, Li Yue conferences and so on.

Li Yue The universality of culture makes it continue to shine in today's society, and it is still a historical wisdom and guide with reference significance for modern social life. With the development of history, the importance of culture to national development has become more and more prominent. Since the 18th National Congress of the CPC, General Secretary Xi Jinping has put forward "enhancing cultural confidence and value confidence" for many times. The state encourages all sectors of society to attach importance to traditional culture, improve cultural awareness and enhance cultural confidence. Therefore, this paper aims to introduce the historical development process of Li Yue culture, study the artistic style of Li Yue culture, and explore the ways and methods of the protection and dissemination of cultural heritage through modern innovation.

With the changes and development of society, the cultural value, cultural identity, inheritance and protection of Li Yue culture in Heluo area are facing unprecedented challenges. It is understood that the inheritance and protection of Li Yue culture have encountered great problems. Judging from the current situation of inheritors, the inheritors are seriously aging, the participation rate of young people is low, the inheritance of Li Yue lacks innovation and cultural identity, and the limitations of communication media such as insufficient innovative digital communication methods are serious. At present, there are serious deficiencies in the inheritance and protection of Li Yue culture in Heluo area.

In summary, the importance of this study is mainly reflected in the study of the historical origins, cultural values and cultural identity of Li Yue culture, which will help to improve and develop its cultural value. Through the analysis and research on the development and protection status of Li Yue culture in the Heluo region, it is helpful to better understand the current situation and problems encountered in the development of Heluo Li Yue, so as to better realize its inheritance and development. Through the study of the contemporary dissemination path of Li Yue culture, a research model is established, and the research results are used in other similar

cultural heritages, which will help the protection and development of contemporary cultural heritage and provide reference value for the inheritance and protection of cultural heritage.

1.2 Research objectives

- 1.2.1 To study the historical process of Li Yue culture.
- 1.2.2 To study the current status and identity of Li Yue culture in Heluo region.
- 1.2.3 To study the path of cultural heritage transmission.

1.3 Research Questions

- 1.3.1 Li Yue What is the cultural value of cultural and historical development?
- 1.3.2 What is the inheritance status of Li Yue culture in Heluo region?
- 1.3.3 How to use modern means to protect and spread the cultural heritage?

1.4 Importance of the Study

1.4.1 It is helpful to understand the historical background, inheritance status quo, cultural value and cultural identity of Li Yue culture, and improve and develop its cultural value.

1.4.2 Through the analysis and research of the current situation of the development and protection of Li Yue culture in Heluo area, it provides countermeasures for the development of Li Yue culture in the new era, so as to improve its competitiveness and survival opportunities.

1.4.3 Through the research on the transmission path of Li Yue culture in contemporary times, the research model is established, and the research results are applied to other similar cultural heritage to help the protection and development of contemporary cultural heritage.

1.5 Definition of Terms

1.5.1 Li Yue culture

Li Yue culture is a comprehensive cultural system originated from ancient Chinese society, in which Li and Yue complement each other. Therefore, its main core is divided into two parts: Li and Yue.

"Li" mainly refers to social norms, moral codes, behavioral rituals and hierarchical systems. The rulers regulate people's behavior and social order by stipulating various etiquette, courtesy and rituals, emphasizing the order of respect and inferiority between people and the distinction between relatives and strangers, so as to maintain social stability and harmony. In the traditional morality of ancient China, people believed that the sign of distinguishing humans from animals was not whether they could speak, but whether they had "Li". (Huang & Zhao, 2014) Li is usually specifically reflected in clothing, architecture, travel methods, political systems, sacrifices, interpersonal communication, diplomacy, and military activities, covering all aspects of life from aristocrats to the lower classes.

"Yue" is an art form that covers music performance, dance, poetry, musical instruments, music composition, and music education. It not only has aesthetic and entertainment value, but more importantly, it is convenient for rulers to use the appeal and cohesion of art to assist the promotion of "Li" and make the norms of "Li" more popular.

Li Yue culture integrates moral norms with artistic expression, aims to cultivate people's moral sentiments, shape social customs, and promote social civilization and progress. It is an important part of Chinese traditional culture and has a profound and lasting impact on the values, thinking patterns and behavior patterns of the Chinese nation. (Shi & Guo, 2023)

1.5.2 Heluo area

The Heluo region refers to the vast area where the Yellow River and the Luo River meet. Its specific scope is generally defined in the academic community as: with Luoyang as the center, west to Tongguan and Huayin, east to Zhengzhou and Kaifeng, south to the Funiu Mountains in the upper reaches of the Ru River and Ying River, and north across the Yellow River to Jiyuan and southern Shanxi. Of course, in different historical periods, its scope may be expanded or reduced.

The core of the Heluo region is the Luoyang Plain where Luoyang is located. It was formed by the alluvial deposits of the lower reaches of the Luo River and the Yi River. It mainly includes today's Luoyang City and Yanshi District, and also involves parts of Mengjin District, Gongyi, Yiyang, Xin'an and other counties (cities). The ancient so-called "China", "the center of the world" and "Middle Earth" all refer to this area.

The Heluo region is the birthplace of Chinese civilization and has a profound historical and cultural heritage. Heluo culture is one of the sources of Chinese culture and the mainstream culture of the Chinese nation. It is based on the culture of the Xia, Shang and Zhou dynasties, with the Han, Wei, Tang and Song dynasties as its content, and the cultural essence condensed by the ancient capital Luoyang as its core. It contains rich connotations such as Yanhuang culture, Hetu Luoshu, and surname culture.

In history, the Heluo region was the political, economic and cultural center of many dynasties, such as the Xia, Shang and Zhou dynasties. Luoyang has always been one of the royal capitals, with a continuous capital culture. Chinese civilization was nurtured here, and the "country" was born. The Henan Longshan culture in the Heluo region is the mother culture of the Xia culture.

In addition, the legend of the River Map and Luoshu also took place in the Heluo region, which is regarded as the origin of Chinese civilization and an important source and symbol of Heluo culture. On June 3, 2020, the Ministry of Culture and Tourism of the People's Republic of China approved the establishment of the "Heluo Cultural Ecological Protection Experimental Zone" in Luoyang City, Henan Province.

Since Luoyang is the core part of the Heluo region and the main birthplace of Heluo culture, the Heluo region in this article mainly discusses "Luoyang".

1.5.3 Identity

Identity is a cognition and description of the subject itself, including many aspects, such as cultural identity, national identity and so on. Due to the differences between cultural subjects, the identity of the subject is required. The interaction between cultural subjects leads to the evolution of identity. Identity is mainly the problem of cultural identity, which is mainly composed of the individual attribute, historical culture and development prospect.

As one of the earliest sources of Chinese culture, the Li Yue culture in the Heluo region has had a profound impact on the development of Chinese culture and on the people who grew up on this land. First of all, the historical roots laid the foundation for identity. Zhou Gong made rituals and music in the Heluo region. This initiative has extremely important historical significance, laying the tone of Chinese traditional culture and providing the initial blueprint and model for social order, moral norms, and codes of conduct in later generations. The Li Yue system formulated by Zhou Gong became the early behavioral norms and value standards of the Chinese nation, making the Heluo region the birthplace and core area of this culture. This source status makes the people in the Heluo region have a natural sense of closeness and identity with Li Yue, which is an important basis for the identity of Li Yue culture in the Heluo region. The Xia, Shang and Zhou dynasties all built their capitals in the Heluo region. This period was the formation and development stage of China's early Li Yue culture. The cultural heritage of the three generations has been continued and accumulated in the Heluo region, forming a profound cultural heritage. At that time, various activities such as sacrifices, court meetings, banquets, etc. had strict etiquette norms. These etiquette systems not only reflected the authority and hierarchical order of the rulers, but also reflected people's awe of the gods of heaven and earth and their respect for their ancestors. This cultural heritage has enabled the people in the Heluo area to have a deep understanding and recognition of Li Yue culture, and regard it as an important symbol of their cultural identity.(Chen & Fu, 2020)

Secondly, cultural connotations have shaped unique identity traits. In the Li Yue culture of the Heluo region, "Li" emphasizes order and requires the establishment of a stable social order, with people staying in their own positions and fulfilling their own responsibilities. This concept of order has penetrated into people's daily lives and shaped their behavior and values. In the family, there are clear etiquette norms between the elders and the younger generations. The younger generations must respect the elders and listen to the elders' teachings; in social interactions, people must abide by various etiquette rules, such as greetings when meeting and seating arrangements during banquets. This adherence to and practice of etiquette has allowed the people of the Heluo region to form a unique identity norm, which distinguishes them from people in other regions in their behavior, thereby strengthening their

identity with the Li Yue culture of the Heluo region. "Yue" represents harmony in the Li Yue culture of the Heluo region, emphasizing the establishment of order in diverse cultural phenomena and the creation of human harmony. The harmony of music is not only reflected in art forms such as music and dance, but also in people's emotional exchanges and social relations. In traditional festivals and folk activities in the Heluo region, people express their joy and blessings through singing and dancing, which enhances the emotional connection and social cohesion between each other. The harmony of this music has enabled the people of the Heluo region to form a group character of unity, friendliness and mutual assistance, further deepening their identity with the Li Yue culture of the Heluo region.(Han, 2023)

Historically, the culture of the Heluo region has always been the core and mainstream of Chinese culture, leading the development direction of Chinese culture. For example, Confucian culture, as the mainstream of Chinese traditional culture, originated from the Li Yue culture of the three generations of Heluo; after Buddhism was introduced into China, it was widely spread and developed in the Heluo region, and integrated with the culture of the Heluo region to form a unique Buddhist culture. This leading role in Chinese culture has made the people of the Heluo region full of pride and self-confidence in their cultural identity, and further strengthened their identity with the Li Yue culture of the Heluo region.

1.5.4 Protection of Li Yue Culture in Heluo area

The protection of Li Yue culture needs to be implemented through a series of purposeful, planned and organized measures and actions, with the aim of maintaining the diversity and integrity of contemporary Li Yue culture, allowing its unique value, connotation, form and skills to continue, in order to meet the spiritual needs of contemporary society for traditional culture, and provide rich nourishment and a solid foundation for future cultural development.

This protection work covers the protection of the material and intangible cultural heritage related to Li Yue, including but not limited to the literature of the ritual system, ancient musical instruments, music and dance performances, related traditional skills, cultural space, and the values and social functions it carries. At the same time, it also includes the training of inheritors, the promotion of public participation, and the promotion of international exchanges and cooperation.

In this process, we can encourage the restoration and display of Li Yue culture in traditional festivals and folk activities, so that it can remain vibrant in contemporary social life; we can incorporate Li Yue culture into the school education system, offer relevant courses, cultivate students' interest and cognition in Li Yue culture, and carry out social education activities at the same time, popularize Li Yue cultural knowledge to the public through lectures, exhibitions, and experience activities; We can also combine modern technology and artistic means to innovatively interpret Li Yue culture, such as creating modern music and dance works with Li Yue as the theme, and developing related cultural and creative products; we can also actively participate

in international cultural exchange activities, show the charm of Chinese ritual and music culture to the world, and promote cultural exchange and integration.

1.5.5 Cultural heritage

Cultural heritage is the crystallization of human wisdom, reflecting the lifestyle, values, beliefs and creativity of a specific group or society in different historical periods. It is of great significance for inheriting national culture and promoting the exchange and progress of human civilization.

The cultural heritage in this article mainly refers to the cultural heritage of the Heluo region with Luoyang as the core, and mainly refers to the sum of material and non-material cultural wealth with historical, artistic, scientific and other values produced and developed in the Heluo region. Among them, the more representative cultural heritages are as follows:

Hetu and Luoshu: On November 11, 2014, Luoyang City applied for the legend of Hetu and Luoshu to be included in the fourth batch of national intangible cultural heritage list with the approval of the State Council. Hetu and Luoshu are the beginning of Chinese civilization. It is said that Fuxi was inspired by observing the vortex formed by the confluence of the Yellow River and Luo River, and created Tai Chi and Bagua.

Longshan Culture: Academic circles believe that the Henan Longshan Culture in the Heluo region is the mother culture of the Xia Culture. The Xia Culture not only has city-states and bronze ware, but also written symbols.

Shuanghuaishu Site Culture: Located on the south bank of the Yellow River in Gongyi, it is a giant settlement site of the middle and late Yangshao culture dating back about 5,300 years. Archaeological excavations have revealed large moats, walls, central residences, public cemeteries, remains of sacrificial platforms, silkworm ivory carvings related to the origin of silk, ritual remains, pottery workshops, road systems, etc. from the middle and late stages of the Yangshao culture, and rich cultural relics have been unearthed. The site demonstrates the representativeness and influence of the Heluo region in the golden stage of the origin of Chinese civilization, and is considered to be the "embryo of early Chinese civilization." It also shows that the middle and late Yangshao civilization centered on the Shuanghuaishu site is the "root of the Yellow River culture and the soul of Chinese civilization."

Intangible Cultural Heritage Project Heluo Paper-cutting: Originated from the Heluo area in the Yellow River Basin, it is an important part of Heluo culture and Yellow River culture. It has unique folding techniques, and its works are rich in themes, including "Roots in Heluo", "Remaining Picture", "Heluo Flying Apsaras", "Poet Saint Du Fu", etc.

Protecting and inheriting the Heluo cultural heritage has far-reaching significance and important value for enhancing cultural identity, strengthening cultural confidence, and studying the history and cultural development of the Chinese nation.

1.5.6 Dissemination

Cultural heritage communication covers publicity and promotion of cultural heritage, popularization of education, sharing of academic research results, cultural tourism guidance and digital display, aiming at spreading the value and charm of cultural heritage widely, stimulating the public's interest in and love for cultural heritage, and promoting the participation of the whole society in the protection and inheritance of cultural heritage. Cultural heritage dissemination methods mainly include the following:

(1) Education promotion: Integrating cultural heritage knowledge into the school education system, teaching students about cultural heritage in the form of teaching materials, courses and lectures. At the same time, training and education activities aimed at the public are carried out.

(2) Media publicity: Using traditional media such as television, radio, newspapers and magazines, as well as new media such as the Internet, social media and short video platforms, to produce and release news reports, special programs, documentaries and short videos on cultural heritage.

(3) Exhibition: Hold exhibitions on the theme of cultural heritage, including physical exhibitions, photo exhibitions and digital exhibitions, and display the charm of cultural heritage to the public through museums, art galleries and cultural centers.

(4) Cultural tourism: Develop cultural heritage tourism routes and products, guide tourists to visit cultural heritage sites, and let tourists personally experience and feel the value of cultural heritage.

(5) Publication and distribution: publishing books, albums and research reports related to cultural heritage to disseminate knowledge and research results of cultural heritage to a wider audience.

(6) Organizing activities: Organizing cultural heritage-related festivals, folk activities, seminars and academic forums to attract public participation and attention.

(7) Digital communication: Using digital technologies, such as virtual reality (VR), augmented reality (AR), and 3D modeling, to create digital resources of cultural heritage and disseminate them through network platforms, so that the public can understand cultural heritage in a more vivid and intuitive way.

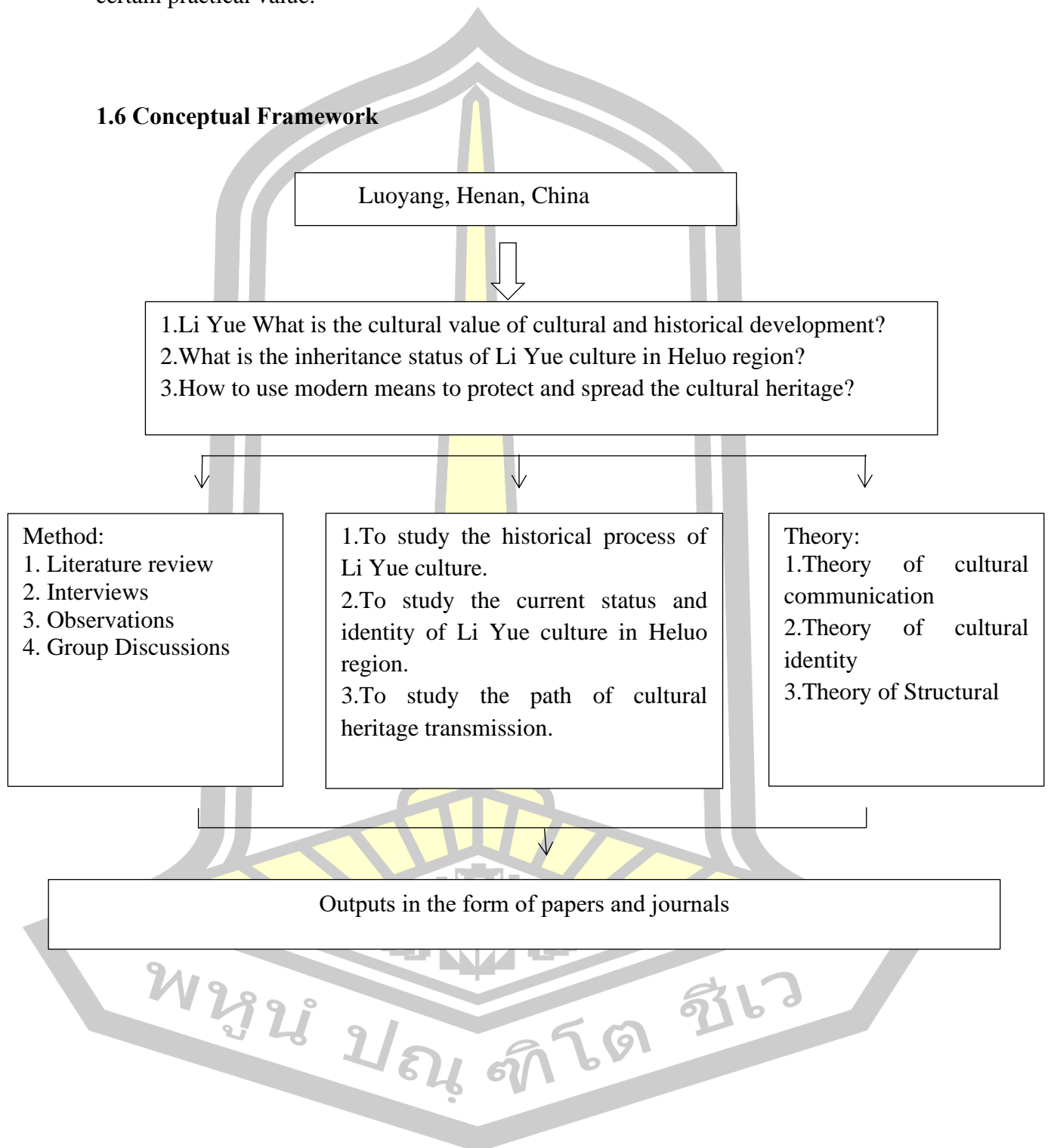
(8) Community participation: Community residents are encouraged to participate in the protection and dissemination of cultural heritage, so that cultural heritage can be inherited and disseminated in local communities through community activities and cultural inheritance projects.

(9) International exchange: Actively participate in international cultural heritage exchange activities, share experience in the protection and dissemination of cultural heritage with other countries and regions, and promote the international dissemination of cultural heritage.

(10) Cultural and creative development: The development of cultural and creative products based on cultural heritage elements, such as stationery, jewelry,

household items, can not only spread the image of cultural heritage, but also have a certain practical value.

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

In this study, the investigators reviewed the relevant literature to obtain the most comprehensive information in this study. The researchers mainly reviewed the following topics:

2.1 Meaning, traditions, rituals and importance of culture

- 2.1.1 Knowledge about Li Yue culture
- 2.1.2 Ritual traditions in the Heluo region
- 2.1.3 The importance of cultural heritage

2.2 Knowledge of music and performance

2.3 Knowledge of preserving and disseminating cultural heritage

- 2.3.1 Knowledge of cultural preservation
- 2.3.2 Knowledge of cultural dissemination

2.4 Context of the research area

- 2.4.1 General conditions
- 2.4.2 Ethnic groups
- 2.4.3 Religion, beliefs, rituals

2.5 Related theoretical concepts

- 2.5.1 Related theories
- 2.5.2 Related concepts

2.6 Related research

- 2.6.1 Domestic research
- 2.6.2 Foreign research

2.1 Meaning, traditions, rituals and importance of culture

2.1.1 Knowledge about Li Yue culture

Li Yue culture originated in ancient China and is a cultural phenomenon with etiquette and music as its core. Its core idea is to educate people through standardized etiquette and music, and give them moral qualities, so as to achieve the purpose of maintaining social order.

Li Yue culture consists of two parts: "Li" and "Yue". In order to better understand the connotation of Li Yue culture, it is necessary to understand the meaning of "Li" and "Yue". (Li, 2020)

Ancient Chinese "Li" mainly has the following meanings: (1) Li is a distinction between people and animals. The reason for the difference between people and animals is not whether they can speak, but whether they are polite; (Huang & Zhao, 2014)(2) Li is the difference between civilization and barbarism, which is the

difference between people, nation and nation, is the deeper difference; (Wang, 2022) (3) Li is the expression of natural law in human society, Confucianism that natural law of nature, unchangeable, human society to advance with heaven and earth, it must follow the natural law, respect nature, follow nature, therefore, in the "Li" design, to everywhere with the heaven, everywhere follow nature, so as to obtain legitimacy and legitimacy;(4) Li is the principle of maintaining interpersonal relations. In ancient China, Li played an important role in maintaining social and moral order. The principle of dealing with changing relationships is reflected in the form of Li; (5) Li is a national standard system, and all national rules and regulations belong to Li;(6) Li is the norm of people's social activities. Confucianism believes that people's activities should reflect the requirements of benevolence, righteousness, loyalty, faithfulness, literature and practice, so it develops a series of norms, namely "Li"; (Zhang & Wang, 2023) (7) Li is a tool of interpersonal communication and communication. How to communicate between people, how to call each other, how to greet each other, how to greet each other, how to entertain them, there are Li specific rules to regulate.

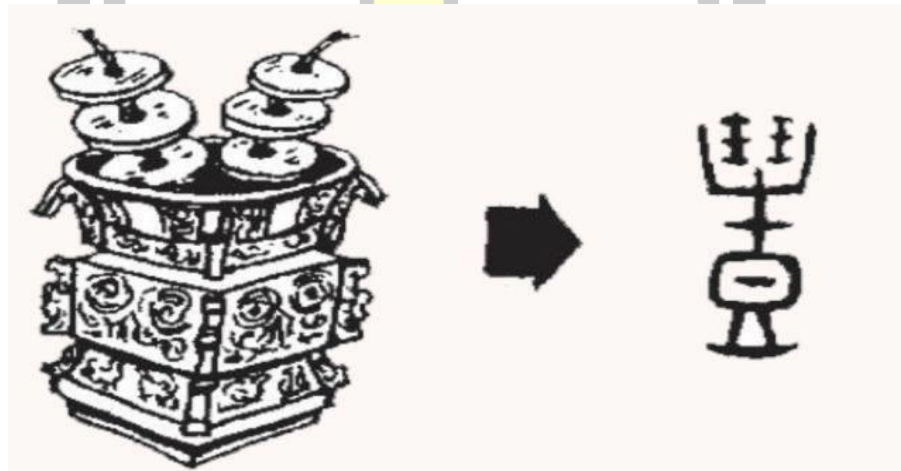


Figure 1 The word "li" in oracle bone script
source: "Shuowen Jiezi"

Ancient Chinese "Yue" is rooted in the cultural activities of the primitive religious nature, and its status in Chinese traditional culture is mainly interpreted from the following aspects:

First of all, "Yue" is used to express people's happiness. The ancients believed that poetry, music, dance, etc., are all things that make people happy, which are an indispensable part of people's temperament.(Li, 2019) People have a happy mood and happy things, and naturally want to express themselves through voice and action, which is the normal demand of people. Secondly, the Confucian concept of "Yue" contains three levels: sound, music and music. The lowest level of sound is the noise without organization and rhythm. Music is the second level, which is the artistic processing of the "sound" with tone and rhythm. Music is the highest level, only in line with the law of nature, in order to edify sentiment, attract beautiful. Third, Yue is

an important supplement to Li and plays an auxiliary role. Li's important role is to regulate people's behavior, while Yue pays attention to the guidance of people's thoughts and the cultivation of the mind. They value people's external behavior, the other values people's inner cultivation. Finally, Confucianism attaches great importance to the role of Yue, believing that music has tone, rhythm, more connotation, a wide range of acceptance and a strong appeal, which can achieve the effect of "listening to its voice and knowing its heart". They advocate that music makes people "change customs", so as to make people to good and promote social harmony. (Zhang, 2018)

Li Yue The origin of culture can be traced back to the ancient Chinese tribal society, when people danced, sang and played drums to express their awe for the gods and celebrate the harvest. Over time, these original music and dances gradually evolved into the symbolic Li Yue.

The Western Zhou Dynasty (1046 BC- -771 BC) was the heyday of the development of Li Yue culture. During this period, the Li Yue system was standardized and was endowed with important social functions. (Wu, 2018) The Li Yue culture at that time mainly included the following aspects:

(1)Etiquette: Etiquette is an important part of Li Yue culture, which includes all kinds of rituals and rules, such as sacrifice, banquet, wedding, funeral and funeral, etc. These rituals not only reflect people's awe for the gods and gods, but also reflect the mutual respect and love between people. (2)Music: Music plays an important role in the Li Yue culture. It is not only used for sacrifice, banquet and other occasions, but also used for education, entertainment and therapeutic purposes. At that time, music mainly included music, music, dance and so on. (3)Poetry: Poetry is an important part of Li Yue culture. Poetry at that time was mainly used to express people's emotions, praise the gods, praise the ancestors and so on. Famous poems include The Book of Songs, The Ci of Chu, etc. (4)Dance: Dance also plays an important role in Li Yue culture. At that time, the dance was mainly used for sacrifice, banquet and other occasions, which had a high artistic value. Famous dances include Da Wu, Nine Songs and so on. (Han, 2023)

During the Spring and Autumn Period and the Warring States Period (770 BC- -, 221 BC), the Li Yue culture gradually declined. During this period, the vassal states fought with each other, the social order was chaotic, and the traditional Li Yue system could not be maintained. Therefore, some thinkers began to criticize and reform the Li Yue culture. For example, Confucius advocated the idea of "rites collapse and music is bad" and advocated the restoration of the Li Yue system in the Western Zhou Dynasty. (Han, 2021)

During the Qin and Han dynasties (221 BC- -220 AD), the Li Yue culture was restored and developed to a certain extent. During this period, the state sorted out and standardized the Li Yue system to make it more adapt to the social needs at that time.

At the same time, with the introduction of Buddhism, Taoism and other religions, the Li Yue culture was also affected to some extent.(Cai, 2023)

During the Wei, Jin and Southern and Northern Dynasties (220-589), Li Yue culture developed further. During this period, various art forms such as music, dance and poetry have been enriched and innovated, such as Qing Shang music, Qiuci music and so on. At the same time, Li Yue culture is also influenced by Taoism, Buddhism and other religions, such as Taoist science, Buddhism, etc.(Han, 2020)

During the Sui and Tang dynasties (581 AD- -907 AD), the Li Yue culture reached a new peak. During this period, the state has carried out a large-scale arrangement and standardization of the Li Yue system to make it more perfect. At the same time, with the opening of the Silk Road, Li Yue culture has also absorbed a large number of Western region culture, such as Guizile, Xiliang Le and so on. (Li, 2023)

During the Song, Yuan, Ming and Qing Dynasties (960 AD- -1911 AD), the Li Yue culture was continued and developed. During this period, the Li Yue system was gradually integrated into the people and became a part of People's Daily life. (Li, 2023)At the same time, with the development of opera, rap and other art forms, Li Yue culture has been further enriched and innovated.

In short, Li Yue culture is a very important cultural phenomenon in ancient China, which has exerted a profound influence on the development of Chinese history.

2.1.2 Ritual traditions in the Heluo region

2.1.2.1 Overview of Heluo culture

Culture is a social phenomenon, a product created by people in long-term social practice. At the same time, culture is a historical phenomenon and the accumulation of social history. Specifically, culture is the history, geography, local customs, traditional customs, lifestyle, literature and art, behavioral norms, ways of thinking, values, etc. of a country or nation that is condensed in matter and free from matter and can be inherited. It is a universally recognized ideology that can be inherited for communication between human beings. Therefore, regional culture not only includes the origin, development and evolution of the culture of this region, but also encompasses various forms of cultural expression, such as economic level, political system, religious customs, folk traditions, literature and art, etc.

(1) Heluo and the definition of Heluo region

The Heluo region is the birthplace of traditional Chinese culture. There are many records about the term "Heluo" in history, and its meaning mainly includes three statements: 1) The collective name of the Yellow River and Luoshui. For example, "Historical Records" records that "He gathered the people of Zhou, and the people of Zhou all said that the gap between Heluo and Luoshui was missed by people." 2) The Heluo Basin where the Yellow River and Luoshui meet. For example, Sima Qian

recorded in "Historical Records • Book of Fengshan" that "the residences of the three dynasties in the past were all between Heluo", and Zuo Si's "Fu on Three Capitals" that "Heluo is the home of the king", all refer to the Heluo region. 3) The ancient capital Luoyang. Luoyang is located in the center of the Heluo region. It is the core representative of Heluo culture and the symbol of Heluo civilization. The ancients often used Luoyang to refer to Heluo or Heluo to refer to Luoyang. For example, Ban Gu's "Fu on the Western Capital" says, "I have heard that when the Han Dynasty was first established, it once intended to establish its capital in Heluo." Li Shan's note says, "The Eastern Capital is located in Luoyang, Henan, so it is called Heluo." Sima Qian also mentioned in the preface to "Records of the Grand Historian": "I met my father between Heluo." The "Heluo" here should be Luoyang.

The center of the Heluo region is between the Chan River and the Jian River. The "Luoyang City Chronicles" mentioned: After field investigation, Duke Zhou and Duke Shao decided to locate the capital within the range of the north bank of the Luo River, the south of the Mang Mountain, the east of the Jian River, and the west of the Chan River... The Wu Geng Rebellion broke out in the east, and Duke Zhou was forced to interrupt the city construction project and lead his troops to the east. Three years later, Duke Zhou returned to Jianluo in triumph and continued to build Luoyi. ... Duke Zhou decided to build another city east of the Chan River to centrally supervise the "Yin stubborn people". ... Duke Zhou named the west city where the Zhou emperor lived as "Wangcheng" and the east city where the "Yin stubborn people" lived as "Xiadu". Today, the Zhougong Temple Museum in Luoyang is located in the old city west of the Chan River, which belongs to the "Wangcheng" range of the pre-Qin period.

The definition of the geographical scope of "Heluo" is the most controversial issue among scholars since modern times. At the beginning of the study of Heluo culture, scholars represented by Zhao Zhiqian and Han Zhonghou proposed the "fuzzy theory". Zhao Zhiqian pointed out that the Heluo area refers to the entire western Henan region centered on Luoyang and the plains in the northern section of the Yellow River, which is located in the middle reaches of the Yellow River. Later, Wang Xinnian, Dou Zhili, Shi Shangang, Xue Ruize and others proposed the "four-point theory", and the geographical scope of "Heluo" was basically determined. Wang Xinnian believed that "its scope is quite large. It cannot be limited to the current Luoyang area or western Henan area. It should have a larger scope. This scope should be centered on western Henan, starting from the east of Huayin in Guanzhong, Shaanxi in the west, to Zhengzhou and Zhongmou in the eastern Henan Plain in the east, to the south of Shanxi and the counties south of Jiyuan, Qinyang and Wenxian in Henan, to the northern foot of Funiu Mountain and the areas north of Linru, Jiaxian and Yuxian in the south." After him, Shi Shangang believed that "Heluo" refers to the southern bank of the middle reaches of the Yellow River (from Tongguan in the west to Zhengzhou in the east), the areas around Luoshui, Yishui and Songshan Mountain,

as well as Yingshui, Rushui, Yuxian, Dengfeng and other places, roughly between 34° -35° north latitude and 110° -114° east longitude. 'On this basis, Xue Ruize and Xu Zhiyin further demonstrated the "Four Boundaries Theory". They believed that the Heluo region was centered on Luoyang, "extending to Zhengzhou and Zhongmou in the east, Huayin and Tongguan in the west, the Funiu Mountain Range in the upper reaches of the Ru River and Ying River in the south, and southern Shanxi south of the Fen River and Jiyuan, Jiaozuo and Qinyang in Henan across the Yellow River in the north. "This article adopts the "Four Boundaries Theory" improved by Xue Ruize and Xu Zhiyin.

Cultural development and diffusion is a dynamic process. The scope of cultural regions is different from natural geographical regions and administrative regions and is uncertain. Modern scholar Zhu Shaohou believes that the Heluo region has two location definitions: the geographical Heluo region and the cultural Heluo region. The cultural Heluo region is obviously larger than the geographical one. Although we have made it clear that the regional scope of the Heluo region has promoted the study of Heluo culture, we should also realize that "as a cultural region, its scope is not static. With the change of the influence of the cultural center, the scope of the cultural region has shown a greater or lesser expansion or contraction. The rigid view of the scope of the cultural region can only hinder the normal progress of research work." (Yang, 2023)

(2) The relationship between Heluo culture and Li Yue culture

First of all, the formation of Heluo culture should be earlier than the Li Yue culture.

Judging from the unearthed documents and historical records, Heluo culture has obvious root characteristics. The current unearthed cultural relics and documents prove that the Heluo region is the origin of Chinese civilization, and the root characteristics of Heluo culture are relatively obvious. The Peiligang culture in Xinzheng, Zhengzhou is about 8,000 years old, the Yangshao site unearthed in Mianchi, Sanmenxia is about 7,000 years old, and the Longshan culture is about 5,000 years old. Mr. Liu Qingzhu once asserted: "Field archaeology reveals that the Henan Longshan culture in the Heluo region is the mother of Chinese culture." The Erlitou site in Yanshi, which began to be excavated in 1959, is "the earliest royal capital site discovered so far", about 3,500-3,800 years old, and is the main historical material for studying Xia culture. This is consistent with the record in "Guoyu Zhouyu" that "in the past, Yi and Luo dried up, and Xia perished" and Qian Mu's statement in "Introduction to Chinese Cultural History" that "Xia culture originated in the western part of present-day Henan Province, on the south bank of the Yellow River Daqu, and on both sides of Yishui and Luoshui rivers." This shows that the Heluo area is the center of Xia culture and the origin of Chinese civilization.

There are great differences of opinion on whether the "Hetu" and "Luoshu" can be the witness of the origin of Heluo culture. Some scholars believe that the "Hetu"

and "Luoshu" are the culture of the Xia Dynasty, which cannot be verified. The predecessors believed that the "Book of Changes" was the eight trigrams drawn by Fuxi and its interpretation, and King Wen evolved it into sixty-four trigrams, which is the "Book of Changes". Confucius wrote a biography for it, which recorded the Hetu and Luoshu. For example, "Zhouyi • Xici" said: "The map comes out of the river, the book comes out of Luo, and the saints follow it." It clearly puts forward the existence of the "Hetu" and "Luoshu". Since then, people have been arguing about Heluo and Luoshu. However, in many classics, there is a "Hetu" but no record of "Luoshu". When Kong Yingda of the Tang Dynasty wrote "Shangshu Zhengyi", he believed that the Hetu existed and believed that "the Hetu is the eight trigrams". Liu Xin also mentioned in "Hanshu • Wuxingzhi": "Fuxi succeeded the sky and became king. He received the Hetu and drew it according to it. The eight trigrams are it." This confirms the existence of the "Hetu". It is recorded in "The Analects of Confucius: Zi", "The Master said: 'If the phoenix does not come and the River Map does not appear, I am done!'" Just like in "The Book of History", there is only the "River Map" but no "Luo Shu". The "Hetu" and "Luoshu" recorded in "Records of the Grand Historian: The Family of Confucius" are followed by "Luoshu": "If the Hetu does not produce a map, and the Luoshu does not produce a book, I am done!" This shows that the "Luoshu" has already appeared in the vision of scholars in the Han Dynasty. Historical books are important materials for our study of pre-Qin history. They cannot be trusted, but their existence must have a certain basis for argument. The existence of the "Hetu" and "Luoshu" must have its significance and value. The dispute is only about the period when they appeared. As for whether the "Hetu" and "Luoshu" handed down today are inherited or forged by later generations, it is difficult to verify. However, the legend and research of Heluo and Luoshu itself is a Heluo cultural phenomenon. Whether it is Confucius, the Han people, or even modern people, the reason for exploring the Hetu and Luoshu is to find the roots. This behavior also reflects the level of understanding and values of people in different periods, and reflects the profound heritage of Heluo culture.

In short, the Li Yue culture did not appear in the initial period of the formation of Heluo regional culture, and the emergence of Heluo regional civilization was earlier than Li Yue culture. However, regional culture is not static, and it will change and develop with the times. After the emergence of Li Yue culture, it had a certain influence on the formation and development of Heluo regional culture at that time.

Secondly, Li Yue culture was the core of Heluo culture in the pre-Qin period.

Heluo culture belongs to the category of regional culture, and its connotation is very rich, including worry culture, Li Yue culture, patriarchal culture and other aspects. In different historical periods, Heluo culture must have its own core connotation according to its political and economic development. The content of traditional Heluo culture can be roughly summarized as: primitive culture (painted pottery culture, Yangshao culture, Longshan culture, etc. in the origin period),

Yanhuang ancestor culture (the origin of "Hetu", "Luoshu", "Zhouyi"), Xia Shang Zhou Dynasty civilization (bronze culture, Li Yue system, etc.), Eastern Zhou philosophers (represented by Laozi and Guiguzi), and ancient capital culture after Qin unification (Song Dynasty Confucianism, Wei and Jin metaphysics, Song and Ming Neo-Confucianism, etc.). According to the previous division standards of the connotation of Heluo culture, Li Yue culture is the core of Heluo culture in the pre-Qin period. So, how was this core position established? Poetry, dance and music are the most primitive ways for people to express their emotions. When people worship their ancestors, they sing and dance with music. Different regions have different specific ways. This customary behavior is related to the local customs and habits, and then gradually forms a kind of etiquette. After a long period of accumulation, etiquette has become very different from folk customs, becoming the framework of social system and culture, and a civilized system that integrates politics, education, morality and criminal law.

After the establishment of the Zhou Dynasty, Duke Zhou absorbed the lesson of King Zhou's "immorality" and implemented "virtuous governance". "Be filial and virtuous, and follow the example of the four directions." "Filial piety" and "virtue" became the principles of the Zhou Dynasty to govern the world. Duke Zhou also formulated a set of behavioral norms applicable to the whole society, namely rituals. The Li Yue culture with the patriarchal system as its core is the culmination of the civilizations of the Xia, Shang and Zhou dynasties. "The Book of Rites: Mingtangwei" records: "Duke Zhou served King Wu to defeat King Zhou. King Wu died, King Cheng was young and weak, and Duke Zhou took the throne of the emperor to rule the world. In the sixth year, he met with the princes in Mingtang, made rituals and music, and issued measurements, and the world was greatly convinced. In the seventh year, he handed over the government to King Cheng." Duke Zhou governed rituals and music in Luo, and the Heluo area was the capital of the Eastern Zhou Dynasty. Li Yue culture must have been the main content of the Heluo culture during the Xia, Shang and Zhou dynasties.

After Zhou Gong established rituals and music, rituals and music truly formed a standardized social system, began to truly play its role of "the principle of heaven, the righteousness of earth, and the conduct of the people", and began to become the main means for the Zhou emperor to govern the country under the feudal system, and its function of "determining names and positions, ordering people's hearts, distinguishing between superiors and inferiors, and distinguishing between nobles and humbles" was brought into play. As an institutional culture, Li Yue culture is the core of my country's early national culture, reflecting the ideas and methods of our ancestors in governing the country. In the Zhou Dynasty, "rituals are not only a requirement for the ruling class, but also a requirement for 'gentlemen' with cultural knowledge and cultivation, and have become a social norm recognized by all members of society. Since the Zhou Dynasty, Li Yue culture has become the main feature and symbol of

Chinese culture, and has continued from generation to generation in its development." (Yang, 2020)

2.1.2.2 Ritual traditions in the Heluo region

As one of the birthplaces of Chinese culture, Heluo region has a ritual tradition with profound historical and cultural heritage. These ritual traditions are not only an important part of People's Daily life, but also an important carrier for inheriting and carrying forward Heluo culture. Under the background of the rapid development of modern society, it is of great practical significance to deeply study the ritual tradition of Heluo region for the protection and inheritance of regional culture and the enhancement of national cultural identity. Here are some of the main ritual traditions in the Heluo region:

(1) Rite of worship to heaven: In ancient times, the rulers of Heluo region attached great importance to the sacrifice to heaven. Every spring and autumn, the emperor will hold a grand ceremony to worship heaven, pray for good weather and peace. This ceremony gradually evolved into a folk custom of worshipping heaven, becoming a way for people to express their awe and gratitude to nature. (Li, 2016)

(2) Ancestor worship ceremony: In the Heluo area, people attach great importance to filial piety, so the ancestor worship ceremony has become an important activity in family and family life. During traditional festivals such as New Year's Eve, Qingming Festival, Double Ninth Festival and Lantern Festival, people will hold ancestor worship ceremonies and offer food and incense to express their remembrance and respect for their ancestors.

(3) Temple fair: There are many ancient temples in Heluo area, such as White Horse Temple, Shaolin Temple, Guanlin and other major religious festivals such as the Lantern Festival, Dragon Boat Festival, grand temple fairs will be held everywhere. (Zhang, 2024) People worship the gods, watch the performances, and taste the delicious food to express their awe and gratitude to the gods.

(4) Wedding ceremony: The traditional wedding ceremony in Heluo area is rich and colorful, such as worship to heaven and earth, across the brazier, serve tea, etc. These ceremonies not only show people's respect for marriage, but also express good wishes for the couple.

(5) Funeral ceremonies: Funeral ceremonies in Heluo area pay attention to filial piety and emphasize the respect for the deceased. The ceremony process includes funeral, funeral, funeral, funeral and other links. During the funeral, family members and relatives will wear filial clothes to express their condolences and respect to the deceased. (Zhang & Wang, 2023)

Most of the ritual traditions in the Heluo region can be traced back to the ancient Central Plains culture. For example, many customs of the Spring Festival are closely related to the ancient sacrificial culture and farming culture. The time node of the Spring Festival is adapted to the agricultural production cycle, and customs such as the Kitchen God worship originated from the worship of gods, which was the

expression of the ancient ancestors' prayers for good weather and family happiness. In the course of historical development, the Heluo region has experienced many ethnic integrations, and the cultures of different ethnic groups have influenced each other, enriching the local ritual traditions. For example, some wedding customs may incorporate elements of ethnic minorities, making the ritual traditions in the Heluo region more diverse. The unique geographical location and natural environment of the Heluo region also have an impact on ritual traditions. It is located in the Central Plains, with convenient transportation and developed commerce. Some ritual customs are closely related to commercial activities and social interactions. For example, market trade and visiting relatives and friends during the Spring Festival not only promote economic exchanges, but also strengthen social ties. (Fan, 2017)

In summary, the ritual traditions of the Heluo region are an important part of Chinese traditional culture, reflecting people's values of respecting nature, respecting life, and valuing family and kinship. These ritual traditions still have certain cultural value and practical significance in modern society.

2.1.3 The importance of cultural heritage

As the crystallization of human civilization, cultural heritage carries rich historical, cultural, artistic and scientific values. As a witness of history, it records the development trajectory of past society, human activities and thoughts. And it can be continued and developed through skills, traditions and stories passed down from generation to generation. Many folk activities, traditional handicrafts and other intangible cultural heritages inherit the spiritual core and values of the nation. Li Yue culture is the main content of Chinese traditional culture. After thousands of years of precipitation and inheritance, it contains rich historical information and cultural connotations. It reflects people's ideas, aesthetic tastes and lifestyles in different historical periods, and is an important manifestation of the unique spiritual identity of the Chinese nation. From the ancient sacrificial Li Yue to the court Li Yue, to various forms of Li Yue among the people, they all carry the cultural memory and values of a specific period.

In terms of education, Li Yue culture is of great significance. For example, "Book of Rites: The Prince of King Wen" records: "All three kings must teach their princes with Li Yue. Music is used to cultivate the inner self; ritual is used to cultivate the outer self." Confucius also believed that only by allowing students to enjoy the influence of Li Yue culture can it be beneficial for students to sublimate their ideological realm and achieve self-cultivation. By learning and participating in Li Yue activities, people's moral cultivation, aesthetic ability and social responsibility can be cultivated, helping people establish a correct outlook on life and values. In ancient times, noble children had to receive systematic Li Yue education from an early age. This educational method not only focuses on the imparting of knowledge, but also emphasizes the shaping of morality and personality.

Cultural heritage helps to enhance social cohesion and identity. It is a common cultural memory and spiritual bond that can inspire people's sense of belonging and pride. Li Yue culture is the common cultural heritage of the Chinese nation. It transcends geographical and temporal limitations and becomes a spiritual bond connecting all Chinese people. In various traditional festivals and celebrations, elements of Li Yue culture are everywhere. These activities have become an important platform for people to inherit and promote national culture and consolidate national emotions. As a treasure of Chinese culture, Li Yue culture is an important basis for us to strengthen our cultural confidence. The values of order, harmony, benevolence, etc., as well as its unique artistic charm and cultural heritage, still have strong vitality and influence in today's era. Inheriting and carrying forward Li Yue culture will help enhance cultural soft power and allow the world to better understand and recognize Chinese culture.

2.2 Knowledge of music and performance

The Heluo region has a long and rich musical and cultural tradition. (Liu, 2022) Its musical culture is not only an important part of the lives of local people, but also a shining pearl in the music treasure house of the Chinese nation. In-depth research and inheritance of the musical and cultural traditions of the Heluo region are of great significance for promoting the excellent traditional Chinese culture and enhancing national cultural confidence. The following are some specific manifestations:

(1) Heluo Xiangqi: This is a form of folk music that evolved from the ancient battlefield drum-beating scenes. During the performance, the team is arranged in a unique formation, with the first drum as the center and arranged in a swallow shape. Behind them are performance program boards, as well as "Shuai" flags and multiple colorful battle flags. The square team includes warriors who beat cymbals and strong men who beat cymbals, as well as a flat drum team. The commander stands in the center. When the performance begins, the commander waves the command flag. After the members of the Xiangqi team are ready, the first drummer beats the drum, and the other drummers follow suit. The cymbal players stretch their heroic postures to the rhythm, sometimes changing formations, and sometimes beating each other. At the climax of the performance, the cymbal players throw the cymbals up more than ten feet high, and they spin and land on the other cymbals in their hands. They can even throw them to each other, creating a spectacular scene. (Zhang, 2023)



Figure 2 Heluo Xiangqi
source: Ruijiao Wang (2023)

(2) Heluo drum: commonly known as "storytelling", it is a traditional music that uses storytelling as an artistic performance method to narrate stories, shape characters, express thoughts and feelings, and sing about social life. It originated in the late Qing Dynasty and early Republic of China, and was formed by combining Luoyang Qinshu and "Dan Dagu" and absorbing some tunes of Henan Zhuizi. There are eleven cipai in the singing art form of Heluo drum, and the traditional repertoire includes "Liu Gong'an", "Shuangda Lei", "Da Hongpao", "Da Bayi", "Xiao Bayi". (Chen, 2017)



Figure 3 Heluo drum
source: Ruijiao Wang (2023)

(3) Luoyang Sutra Songs: The main theme of the sutra songs is to promote Buddhist doctrines. There are three main forms of subject matter: one is to promote Buddhist beliefs or describe the living customs of Buddhist temples; the second is to promote stories about people in real life and promote traditional moral concepts; the third is to be emotional, or to sing about local scenes, or to tell stories about ancient historical figures, myths and legends. The beat form is mostly based on the equal rhythm of eighth notes. The beat is rigorous, uniform and regular, but the rhythm form of the accompaniment "Hi Hi Amitabha" has obvious changes in strength. The melody is based on the rhyme and tone of the Luoyang dialect. The melody line tends to coincide with the tone of the Luoyang dialect. The singing style is mostly one word and one tone, with a chanting style, and is mostly performed in a descending form. The modes are mostly based on the pentatonic mode. Gong, Shang and Zhi are the core tones of the sutra song mode. The six-tone gong mode and Zhi mode formed by adding "Qingjiao" or "Biangong" to the pentatonic scale are its basic styles. There are also seven-tone scales with "Bianzhi". In addition, Henan Yu Opera also has a certain influence on Luoyang sutra songs, such as the seven-tone scale with the special pitch "Bianzhi" in the sutra songs. (Wang, 2014)

(4) Nine Lotus Lanterns: This is a folk dance popular in Houliuling Village, Tiemen Town, Xin'an County, Luoyang City. It first emerged during the Qianlong period of the Qing Dynasty and has a history of nearly 300 years. It is an intangible cultural heritage of Henan Province. Performers need to hold nine lotus lanterns and constantly change their formations to make the lotus lanterns fly up and down. The candles inside gather or disperse to form a variety of patterns and styles. Regarding its origin, one theory is that the Wang family of Liuling Village once managed dance and music in the palace, and then it spread to the village and passed down. In the process of inheritance, some of its characteristics have been adjusted with the changes of the times, but its uniqueness has been retained. In addition, there are also nine lotus lanterns in Nanyang, Jinyang, Shanxi and other places, but the performance forms are different. (Lv, 2014)

In addition, in the Xia and Shang dynasties, the music culture in Heluo area also developed to a certain extent:

(1) Some music and dance appeared, such as "Daxia", which mainly praises Dayu's achievements in flood control; "Jiu Zhao", originally a religious music and dance during the time of Shun, was later used by Xia Qi and his son Taikang for pleasure; "Fu", a music and dance during the Shang Dynasty, was used to show off Shang Tang's achievements in defeating Jie or to praise Shang Tang's virtue in praying for rain, and was often used in ancestral temple sacrifices. (Yang, 2021) (2) Female musicians began to appear. Most of them were music slaves, and their performances were related to witch dance. The development of female musicians had an important impact on the development of music and dance institutions, professional music and dance troupes, music and dance skills, and music and dance art in later

generations. (Li&Luo, 2022)(3) Musical instruments continued to emerge, such as the pottery xun unearthed from the Erlitou site in Yanshi, which can play different pitches; stone chimes, which originally had no fixed pitch, were later used in banquets, sacrifices and other activities of the rulers, becoming ritual instruments that symbolized status; bronze bells, which inherited the elliptical shape of pottery bells in the Central Plains, laid the foundation for later tile-shaped metal instruments such as cymbals, bells, and gongs; wooden drums, which have a long history, have been used in many aspects of social life. In the Shang Dynasty, the number of bronze musical instruments increased significantly, the production of chimes became more refined and serialized, and the production of pottery xun became increasingly standardized, with larger volumes, more sound holes, and more regular shapes. At the same time, the theoretical system of musical temperament was gradually formed. The Shang Dynasty had a relatively fixed concept of pitch, a relatively mature concept of scale, and mastered the concept of semitones. (Zhao, 2021)

These traditional music forms are an important part of the traditional culture of the Heluo region, reflecting the life interests, aesthetic concepts and values of the local residents. In modern society, these traditional music forms still have high artistic and cultural value.

2.3 Knowledge of the preservation and dissemination of the cultural heritage

2.3.1 Knowledge of cultural heritage protection

2.3.1.1 Documents concerning the protection of cultural heritage

General Secretary Xi Jinping proposed that we should put the protection of cultural heritage first and make rational use of it so that it can fully play its role in providing public cultural services and meeting the people's spiritual and cultural needs. To study and promote cultural heritage, we must not only deeply explore the philosophical thoughts, humanistic spirit, value concepts, and moral norms behind it, promote the creative transformation and innovative development of China's excellent traditional culture, but also reveal the cultural spirit, cultural mind, and cultural confidence of the Chinese nation contained therein, and provide spiritual support for upholding and developing socialism with Chinese characteristics in the new era.

Cultural relics and cultural heritage carry the genes and blood of the Chinese nation, and are non-renewable and irreplaceable resources of China's excellent civilization. We must conscientiously implement the Party Central Committee's work requirements on upholding protection first, strengthening management, exploring value, effectively utilizing, and bringing cultural relics to life, and comprehensively improve the level of protection and utilization of cultural relics and the protection and inheritance of cultural heritage. We must strengthen the protection and utilization of cultural relics and the protection and inheritance of cultural heritage, and improve the level of research, interpretation, display and dissemination of cultural relics. We must deeply explore, inherit and innovate excellent traditional local culture, so that our

country's long-standing agricultural civilization can show its charm and style in the new era. We must create a strong social atmosphere for inheriting Chinese civilization, educate and guide the masses, especially young people, to better understand and identify with Chinese civilization, and enhance the ambition, backbone and confidence of being Chinese. We should strengthen cultural exchanges with all parts of the world, jointly promote cultural prosperity and development, cultural heritage protection, and exchanges and mutual learning among civilizations, implement the Global Civilization Initiative, and inject deep and lasting cultural power into promoting the building of a community with a shared future for mankind.

2.3.1.2 Importance of cultural heritage protection

Li Yue culture has a great impact on the cultural development of various regions in China. To this day, some cultural heritage derived from the ancient Li Yue culture is still preserved throughout the country. The specific situation is as follows:

Li Yue Dragon Boat: Dragon Boat Culture in Jianghai District, Jiangmen City, Guangdong Province. Li Yue Dragon Boat Race has a history of more than 300 years and was listed in the Guangdong Provincial Intangible Cultural Heritage List in 2007. The local area is divided into traditional lifang, and each lifang makes a dragon boat and is responsible for its management, such as Taoguhong in Longlianjiefang and Hualanrao in Zhuzifang. Li Yue dragon boats not only have different appearances, but also contain many folk traditions, such as "New Dragon Rising Water", "Caiqing", "Hemiao", "Sunning Labels", "Dragon Boat Rice", "First Dragon Boat Drama", etc. Among them, dragon boat races are very ornamental, with a unique competition system and a long track. It is known as the "water marathon". Due to the narrow river channel, the race can only be carried out by "turning drums" back and forth. (Hou, 2017)



Figure 4 The dragon boat makes the Dragon Boat Festival

source: <https://img.pconline.com.cn>

Zhonghe Shao Music: Royal music used for sacrifices, court meetings, and banquets during the Ming and Qing dynasties. As a representative project of the fifth batch of national intangible cultural heritage, Zhonghe Shao Music of the Temple of Heaven has a profound historical and cultural background. The instruments used to play Zhonghe Shao Music are full of the wisdom of Chinese craftsmen and embody superb manufacturing technology. (Liu, 2022)



Figure 5 Zhonghe Shao Music

source: <https://www.bing.com/>

Fuqing Yiwu: Originated from Heluo culture, Yiwu has a long history. More than 3,000 years ago, Duke Zhou created rituals and music, sorted out and inherited the music and dance left over from previous generations, collectively known as the "Six Generations of Music and Dance", which were used in national ceremonies and court sacrificial activities. (Su & Li, 2018) The revitalization, inheritance and practice of Yiwu in Fuqing have established its status as an independent intangible cultural heritage, and it was included in the fifth batch of national intangible cultural heritage representative project list in June 2021.



Figure 6 Fuqing Yiwu
source: <https://www.bing.com/>

Li Yue traditional woodcarving: The Li Yue traditional woodcarving craftsmanship in Jiangmen was successfully declared as an intangible cultural heritage project in Jianghai District in 2018. Its history can be traced back to the woodcarving workshop opened by Liang Zuyong in 1891, which has been passed down from generation to generation, and is now the fourth generation. Liang Qunying, the fourth-generation inheritor of this craft, has been engaged in woodcarving creation for 26 years, and many of his works have won important awards in various competitions. (Wang, 2023)

These cultural heritages are an important part of Li Yue culture. They carry rich historical, cultural and traditional values, and reflect people's creativity and wisdom in music, dance, crafts, etc. The protection and inheritance of these cultural heritages will help preserve and promote the excellent Li Yue culture of the Chinese nation. In addition, there are other heritages related to Li Yue culture in different regions, and the specific situation varies from region to region.

Cultural heritage in the new era refers to cultural heritage with historical and cultural value, national characteristics and contemporary spirit in the context of today's society. These heritages include historical relics, cultural relics, intangible cultural heritage, traditional handicrafts and other forms. They reflect the excellent traditional culture of the Chinese nation and are important carriers of national spirit and national sentiment. Protecting cultural heritage has important contemporary significance and value. (Guo, 2022)

Cultural heritage is a witness to the development of human history. From ancient architectural sites to traditional handicraft skills, they record the production and

lifestyle, scientific and technological level, artistic aesthetics and other aspects of human society in different periods. (Wang, 2023) Cultural heritage contains rich cultural connotations and is an important carrier of national cultural inheritance. The cultural heritage of different regions reflects the unique cultural characteristics and values of the local area. These cultural customs have become an important part of the cultural tradition of the Chinese nation through generations of inheritance, enhancing the cohesion and identity of the nation.

Cultural heritage is a vivid educational resource that can stimulate people's interest in learning and creativity. Schools can organize students to visit museums, cultural sites and other activities to let students intuitively feel the charm of history and culture and enhance their awareness of protecting cultural heritage. At the same time, the research and protection of cultural heritage also requires professional talents, which promotes the development of related disciplines and talent training. For example, the establishment of majors such as cultural relics protection technology and cultural heritage management has cultivated batches of professional talents and provided talent support for the cause of cultural heritage protection.

Cultural heritage has unique appeal and is an important resource for the development of tourism. Many famous cultural heritage sites have become popular tourist attractions, attracting a large number of tourists. The development of tourism has not only brought considerable economic income to the local area, but also promoted the development of related industries such as catering, accommodation, and transportation, creating a large number of employment opportunities. The protection and utilization of cultural heritage can drive the development of the local economy and promote the prosperity of the regional economy. Some places have created cultural industries with local characteristics through the rational development of cultural heritage.

In summary, cultural heritage protection is of irreplaceable importance to the development of human society. It is not only a respect and inheritance of history and culture, but also an important force in promoting educational development, economic prosperity and social harmony. We should fully realize the importance of cultural heritage protection and take effective measures to protect and utilize it.

2.3.1.3 Mode of cultural heritage protection

Cultural protection is an important task to maintain human cultural diversity and inherit human cultural heritage. Cultural protection is of great significance to the sustainable development of human society. By protecting cultural heritage, we can understand the development process of human history, inherit excellent cultural traditions, and enhance national identity and cultural confidence. The following are some common protection models in the Heluo region:

First, by establishing a cultural ecological protection zone, scientific protection will be taken for the intangible cultural heritage of the Heluo region and the material cultural heritage and cultural space on which it depends, so as to maintain and

cultivate the Heluo cultural ecology as a whole. The "Heluo Cultural Ecological Protection Zone Master Plan (2021-2035)" issued in 2022 prospectively lays out key protection zones such as the Hetu Luoshu, Peony Culture and Sui and Tang Dynasty Sites, Guan Gong Beliefs, Tang Sancai and Luoyang Yellow River Folk Art, as well as general protection areas such as Du Kang Winemaking Technology, Pingle Guo's Bone Correction Method, Xuanzang Legend, Bronze Ware Making Skills and Other Protection Zones.

Secondly, combine cultural heritage with tourism to promote the protection and inheritance of cultural heritage through tourism. (Li, 2019) Luoyang City has launched boutique tourism routes such as "The Source of Civilization, Rooted in Heluo", integrating intangible cultural heritage with public aesthetics, technological innovation, fashion design, etc., and developing innovatively, deriving a large number of "intangible cultural heritage +" new formats, and promoting "old trees" to sprout "new buds".

Third, by developing cultural industries, provide economic support for the protection and inheritance of cultural heritage. (Sun & He, 2021) For example, Luoyang City combines intangible cultural heritage with the research and development of cultural and creative products to create characteristic cultural and creative brands such as "Luoyang Gifts", "Luoyang Tri-color Paintings", and "Pingle Peony Paintings", and has formed a number of national and provincial intangible cultural heritage production protection demonstration bases.

Fourth, use modern technology to digitally protect and manage cultural heritage. For example, in front of the Wanfo Caves at the West Hill of Longmen Grottoes, visitors can use a mobile phone app to "restore" the first digital virtual stone statue in China.

These protection modes are not isolated from each other, but are combined and mutually reinforcing. Through the comprehensive use of multiple modes, the cultural heritage of the Heluo region can be better protected and inherited.

2.3.2 Knowledge of cultural heritage dissemination

Cultural heritage communication is an information flow process and activity based on the authenticity and integrity of cultural heritage, with the purpose of protecting and inheriting cultural heritage, and widely participated by the government, mass media, market, non-governmental organizations and the public. Its main purpose is to protect the authenticity and integrity of cultural heritage, fully mobilize the participation of all parties through various means, enable the public to have a broader and deeper understanding of cultural heritage, cultivate a conscious awareness of protection, and better protect and inherit cultural heritage. (Zhang, 2023)

The main communication subjects include government, mass media, market, NGO and other organizations and social forces as well as the general public. (Guo, 2022) Different subjects will use different communication channels. For example, the

government can use policy propaganda, cultural activities, etc.; mass media can use television, the Internet, etc. for communication.

Cultural heritage dissemination is a process of increasing the value of cultural heritage. Cultural heritage is unique, irreplaceable and irreversible, and is a valuable asset of human civilization. Through dissemination, more people can understand its value and promote the protection, inheritance and development of cultural heritage. (Zhang, 2024)

In order to achieve better cultural heritage dissemination effects, a variety of innovative methods can be adopted, such as creating popular cultural variety shows to attract more audience attention by "going out of the circle"; going out of the studio and using the "out of the studio" method to make the audience feel like they are there; or using the Internet and new media platforms to present cultural heritage in a variety of forms. At the same time, we should focus on highlighting the universal value of cultural heritage, insist on taking the audience as the core, realize the "triple transformation" from professional expression to cultural expression to social resonance, and handle the "four qualities" of academic, knowledge, fun and storytelling.

To sum up, the dissemination of cultural heritage is of great significance to the protection and inheritance of mankind's precious cultural wealth. It requires continuous exploration and innovation of dissemination methods to adapt to the development of the times and allow more people to understand, love and participate in the protection and inheritance of cultural heritage.

2.4 Context of the research area

2.4.1 General conditions

Heluo region is one of the birthplaces of ancient Chinese civilization, and Li Yue culture has a deep origin and rich heritage in this region. The environmental background of Li Yue culture research field in Heluo area mainly includes the following aspects:

Historical background: The Heluo region is located between the Yellow River and the Luohe River, which is known as the "Central Plains" in history, and is an important birthplace of Chinese civilization. The Li Yue culture in this region originated in the Xia and Shang dynasties. After the development and evolution of the Zhou dynasty and the Han dynasties, it formed the unique Heluo Li Yue culture.

Cultural background: Heluo region gave birth to rich traditional culture, such as Chinese characters, bronze ware, yi Ching and so on. These cultural elements and Li Yue culture influence each other and jointly shape the cultural characteristics of Heluo area. (Zhao, 2021)

Geographical environment: Heluo region is located in the middle and lower reaches of the Yellow River, with flat terrain and fertile soil, which is conducive to the development of agriculture. This provided the material basis for the emergence of

ancient civilization, and then promoted the development of Li Yue culture.(Yang, 2021)

Political background: Heluo region has long been a political center in ancient history, such as the Xia Dynasty, the Shang Dynasty and the Western Zhou Dynasty were once established here. (Zhang, 2018)This provides a political guarantee for the development of Li Yue culture, making it an important tool to maintain social order and strengthen the ruling authority.

Social structure background: Strict hierarchical system existed in ancient times, such as aristocrats, civilians, slaves, etc. Li Yue Culture plays an important role in maintaining the social hierarchy order, and people of different levels need to follow the corresponding Li Yue norms.

Background of archaeological discovery: There are a large number of archaeological sites in Heluo area, such as Erlitou site and Yanshi Mall site. These sites provide rich material data for the study of Li Yue culture in Heluo region and provide valuable historical information for researchers.

2.4.2 Ethnic groups

The ethnic groups of Li Yue culture in Heluo region mainly include the ancient Chinese ethnic group (the predecessor of the Han nationality) and other local ethnic minorities.

Huaxia nationality is the main nation in the Central Plains of ancient China, and also the creator and inheritor of Li Yue culture in Heluo region. The Xia, Shang and Zhou dynasties were all dominated by Huaxia nationality, and formulated a series of Li Yue systems, which laid the foundation of Li Yue culture in Heluo region.(Wang, 2022)

2.4.3 Religion, beliefs, rituals

In terms of religion, belief and ritual, the relationship between ancient Chinese religious belief and traditional Li Yue culture.

Nature worship: In Heluo area, nature worship is a primitive religious belief. People regard natural phenomena such as the mountains, rivers, the sun, the moon and the stars as gods and offer sacrifices to them. The concept of nature worship is embodied in Li Yue culture, such as sacrificial etiquette, blessing ceremony, etc.

Ancestral worship: Ancestral worship is one of the most important religious beliefs in ancient China. In Heluo area, people think that their ancestors are able to bless their descendants, so they worship and sacrifice to their ancestors. Ancestor worship in Li Yue culture shows the sacrificial ceremonies, funeral rites and so on.(Liu, 2023)

God worship: God worship is an important part of ancient Chinese religious belief. In Heluo area, people worship various gods, such as land god, Thor, door god and so on. These divine beliefs in the Li Yue culture are sacrificial rites, prayer ceremonies, etc.

Confucian ethical and religious views: Confucian ethical and religious views emphasize the moral ethics in Li Yue culture, such as filial piety, loyalty, propriety and righteousness. (Jiang&Zhong, 2023) This concept has had a profound influence on the Li Yue culture in Heluo area, making it have a strong ethical color.

Taoist belief: Taoism is a native religion in China, which has a certain influence on the Li Yue culture in Heluo region. Taoist sacrificial etiquette, music, dance and other elements into Heluo Li Yue culture, enrich its expression. (Jiang&Zhong, 2023)

In the process of studying the Li Yue culture in Heluo region, we need to focus on and understand the embodiment and role of religious belief in Li Yue culture and the influence of religious belief on Li Yue culture. By exploring the interaction between religious belief and Li Yue culture, we can have a deeper understanding of the spiritual connotation and characteristics of Li Yue culture in Heluo area.

2.5 Related theoretical concepts

2.5.1 Related theories

(1) Cultural Diffusion Theory

Diffusion theory: It can be used to study the spread of Li Yue culture in different regions. For example, observe the process of Li Yue culture spreading from its birthplace (such as the Heluo region) to surrounding areas. By analyzing the similarities and differences of Li Yue-related cultural relics unearthed in different regions, such as musical instruments and ritual vessels, the path and speed of the spread of Li Yue culture can be inferred. (Zhang & Wang, 2023) For example, a large number of exquisite musical instruments such as chime bells unearthed from the tomb of Zeng Hou Yi have certain similarities with the Li Yue musical instruments in the Central Plains, which may indicate that Li Yue culture spread to the Zeng State region at that time in some way. The spread of Li Yue culture in different social classes can also be studied. For example, whether the Li Yue system, which originally belonged to the aristocratic class, gradually spread to the lower class over time, and what changes occurred during the spread process.

Acculturation theory: focuses on the impact of exchanges and integration between different cultures on Li Yue culture. For example, during the period of ethnic integration in history, the interaction between ethnic minority culture and the Li Yue culture of the Central Plains. For example, during the reform period of Emperor Xiaowen of the Northern Wei Dynasty, the acculturation process between the Xianbei culture and the Han Li Yue culture included the Xianbei people's absorption and transformation of Han etiquette, music, etc., and the impact of this integration on the development of both cultures. At the same time, acculturation theory can also be used to analyze the impact of foreign cultures on Li Yue culture. For example, after Buddhism was introduced into China, the mutual reference and integration between Buddhist music and traditional Chinese Li Yue music. (Zhang&Wang, 2023)

The ritual view of communication: Study the communication of Li Yue culture from the perspective of ritual. There are many ritual activities in Li Yue culture, such as sacrifices and court meetings. By studying the communication and inheritance of these rituals, we can have a deep understanding of the meaning and value carried by Li Yue culture. For example, the Fengshan ceremony of ancient emperors, the changes in the way and meaning of this ceremony in different dynasties reflect the society's concept of heaven, earth, gods and imperial power at that time, and it is also a manifestation of the communication and inheritance of Li Yue culture. Pay attention to the common experience and emotional connection of people participating in the ceremony. (Wu, 2022) In the Li Yue ceremony, participants strengthen their recognition of social order and cultural values through common behaviors and emotional expressions. For example, the Li Yue activities in family sacrifices, through generations, enhance the cohesion among family members and the inheritance awareness of family culture.

(2) Functional structure theory

Cultural identity is the affirmation of the most meaningful things in a country that has lived in an ethnic community for a long time. Its core is the recognition of the basic values of national culture. It is the spiritual bond that unites this ethnic community and the life of this ethnic community. The spiritual foundation of continuity. Cultural identity is an important foundation for national identity and national identity, and it is also the deepest foundation. In today's era of economic globalization, Heluo Li Yue is a unique cultural symbol that conveys the aesthetic value of the culture of the Heluo region, allowing the ethnic society to recognize and understand the meaning of this symbol and form a cultural identity. (Bing, 2024)

This study summarizes and describes the cultural identity, education and inheritance identity, and innovation and development identity of Li Yue culture in the Heluo region. From the perspective of tradition and modern development, this traditional art can achieve cultural identity in contemporary social life and inject new impetus into the inheritance of Heluo culture. This innovation is not only a respect for tradition, but also a modern response to cultural identity, achieving cultural identity through innovation and development.

(3) Theory of Structural

From the theory of structural theory, the Li Yue culture in the Heluo region presents a unique and complex structural system. In terms of element composition, its elements are rich and diverse. First, there are many specific ritual forms, such as sacrificial ceremonies, weddings, and funerals. Each ritual has its own specific procedures, rituals, and norms, which constitute the core of ritual elements. In sacrificial ceremonies, there are strict regulations on the objects of sacrifice, offerings, sacrificial sites, and sacrificial times, reflecting people's awe of the gods of heaven and earth and ancestors. Secondly, there are musical elements, including different types of elegant music and popular music. Elegant music is usually used in court and

official ceremonies, with solemn and solemn characteristics; popular music is closer to folk life, with various forms and vitality. The third is dance elements, such as the graceful elegance of court dances and the simple enthusiasm of folk dances, which express emotions and convey cultural information through body language. In addition, there are various artifacts related to Li Yue culture, such as ritual vessels and musical instruments. These artifacts are not only practical tools, but also cultural symbols and identity symbols.

From the perspective of theory relationship, ritual and music are interdependent and mutually reinforcing in the Li Yue culture of the Heluo region. Rite is the foundation of music, providing norms and order for music. Music is the manifestation of ritual, and through the appeal of music and dance, the connotation of ritual is more deeply rooted in the hearts of the people. In major sacrificial activities, the solemn ritual procedures and the melodious elegant music performances cooperate with each other to create a sacred and solemn atmosphere, so that participants can feel the majesty of ritual and the thickness of culture in a subtle way. At the same time, there is an interactive relationship between official and folk Li Yue. Official ones often play a leading and exemplary role, and influence folk Li Yue practice by formulating norms and systems. The folk, on the other hand, are rich in creativity and vitality, providing a source and driving force for the development of official Li Yue culture.

In terms of functions, the Li Yue culture in the Heluo region is first of all an important means to maintain social order. Through strict etiquette norms and hierarchical systems, people's status and roles in society are clarified, and people's behavior is standardized, thus ensuring the stability and orderly operation of society. In ancient society, people of different classes must follow the corresponding etiquette norms in terms of clothing, words and deeds, and social interaction, and must not exceed them. Secondly, Li Yue culture has the function of inheriting culture and consolidating national identity. It carries the long history and rich cultural connotations of the Heluo region. Through generations, it enables people to have a deeper understanding and understanding of their own cultural traditions, and enhances national pride and cohesion. Furthermore, it also has the role of education and edification. In the process of learning and participating in Li Yue activities, people can not only improve their cultural literacy and aesthetic level, but also cultivate good moral character and behavioral habits.

However, with the changes in society and the acceleration of the modernization process, the Li Yue culture in the Heluo region is also facing some challenges and changes. Traditional etiquette norms and music and dance forms have gradually lost their original living soil in modern society, and some elements are facing the danger of being lost. At the same time, the impact of modern culture also requires the Li Yue culture in the Heluo region to constantly innovate and adapt to the needs of the times in the process of inheritance and development. In this case, we should pay more attention to the protection and inheritance of the Li Yue culture in the Heluo region,

deeply explore its connotation and value, and use innovative ways to make it glow with new vitality in modern society.

2.5.2 Related concepts

(1) Concepts related to conservation

Li Yue cultural protection refers to the maintenance, inheritance and development of a series of contents such as ideas, systems, rituals, and artistic expressions based on ancient rituals and music, so as to ensure the continuation and promotion of its cultural value. The specific contents of protection include three aspects: ritual system, music art, and ideological connotation.

Etiquette system: various etiquette norms of ancient societies, such as Jili (sacrificial rites), Jiali (wedding rites), Binli (reception rites), Junli (military rites), and Xiongli (funeral rites). For the protection of these etiquette systems, it is necessary to conduct in-depth research on their specific procedures, ritual details, and the social and cultural significance they contain. (Liu, 2022) For example, the study and protection of auspicious rites such as the ancient royal sacrifices to heaven and earth and ancestral temples requires the entire process from preparation to holding, including the preparation of sacrificial supplies, the roles and positions of the participants, the specific steps and rhetoric of the sacrifice, etc., in order to accurately restore and inherit this ritual form with profound historical and cultural connotations.

Music Art: Covers ancient music theory, instrument making and performance, and music and dance performances. For the protection of ancient music theory, such as the inheritance of music theory knowledge such as the five tones (gong, shang, jiao, zhi, yu) and the twelve musical notes, it is necessary to deeply explore its connotation and value through the study and interpretation of ancient documents and comparative analysis with modern music theory. (Li, 2020) In terms of instrument making and performance, for the protection of ancient musical instruments such as chimes and guqin, it is necessary not only to study their production process, restore and inherit the ancient production skills, but also to pay attention to the protection and inheritance of performance techniques. At the same time, for ancient music and dance performances, it is necessary to restore their artistic style as much as possible through research on dance movements, costumes, performance venues, etc., so that future generations can appreciate the charm of ancient music and dance.

Ideological connotation: Li Yue culture contains rich ideological connotations, such as the Confucian idea of regulating social order and cultivating people's moral qualities through etiquette, and reconciling people's hearts and promoting social harmony through music. To protect the ideological connotation of Li Yue culture, it is necessary to conduct in-depth research and interpretation of the interpretation of Li Yue thought in ancient classics, such as Confucius' many discussions on Li Yue in "The Analects". It is also necessary to combine the values and needs of modern society to explore how to creatively transform and innovatively develop these ideological connotations. For example, the idea of focusing on moral cultivation and

social harmony in Li Yue culture can be combined with modern civic education to cultivate people's civilized etiquette and social morality awareness.

(2) Concepts related to the dissemination

Li Yue cultural communication refers to the process of transmitting, communicating and spreading ideas, behavioral norms, and artistic forms related to rites and music among different individuals, groups, social classes, regions, and times through various means. The main means of communication are education communication, ritual activity communication, artistic performance communication, and literature and writing communication.

Educational dissemination: Official education undertakes the important task of spreading Li Yue culture. Students systematically learn etiquette norms and music knowledge in these institutions, laying the foundation for entering official careers or spreading Li Yue culture in society in the future.

Spread through ritual activities: Various sacrificial ceremonies and celebrations are important ways to spread Li Yue culture. Folk temple fairs, community fires and other celebrations also contain rich Li Yue cultural elements, such as drum and music performances during dragon and lion dances, rituals to worship gods, etc. These activities have attracted the participation of the general public, allowing Li Yue culture to be widely spread among the people.

Artistic performance communication: Music concerts, dance performances and other art forms are vivid ways to spread Li Yue culture. Ancient court music and dance performances were often an important part of major national celebrations and banquets. For example, the beautiful melody and wonderful dance performance of the Tang Dynasty's "Nichang Yuyi Qu" were well-known at the time, and had an important influence on the music and dance creation of later generations. A large number of Li Yue cultural elements are also incorporated into folk operas and folk art performances. For example, in traditional operas such as Peking Opera and Kunqu Opera, the actors' appearance, the stage performance routines, and the music and singing in the opera all reflect the aesthetic concepts and etiquette norms of Li Yue culture.

Literature and writings: Classic works such as "Zhou Li", "Yili" and "Liji" recorded the ancient etiquette system in detail, becoming an important basis for the study and inheritance of Li Yue culture in later generations. Literati's poems and lyrics often describe ritual activities and music performances, such as Wang Wei's "Nine Heavens Open the Palace, All Nations Dressed in Hats and Bowing to the Crown", which vividly depicts the grand etiquette scene of the court meeting. Through the spread of poetry, more people have learned about the Li Yue culture at that time. (Zhou, 2023)

2.6 Related research

2.6.1 Domestic research

At present, the research on Li Yue culture in China mainly focuses on three aspects: the relationship between Confucianism and Li Yue culture, Li Yue culture from a historical perspective, and the relationship between Li Yue culture and other cultural fields. The details are as follows.

(1) Research on the relationship between Confucianism and Li Yue culture

Zhang Zihui said that the idea of harmony is the essence of traditional Confucianism. Using harmony and music to govern the world has also become the cultural essence and core idea of traditional Chinese Li Yue for thousands of years. The idea of "harmony" in Li Yue contains three levels of content: one is the harmony between man and his own body, the second is the harmony between man and others, and the third is the harmony between man and heaven. (Zhang, 2018)

Zhu Cheng believes that as a normative existence, the Li Yue system and customs system has long been the cornerstone of traditional Chinese society in building national political civilization and social life civilization. The Book of Rites summarizes the core content of the pre-Qin Confucian ritual system and makes a profound interpretation of Li Yue civilization from the perspective of morality. The Confucian ritual spirit it carries has a profound influence on Confucian Li Yue civilization. (Zhu, 2024)

Confucius emphasized "self-discipline and restoration of rituals" and was committed to restoring the Li Yue system of the Zhou Dynasty. He believed that "rituals" were the basis of social order and regulated people's behavior and social relations. At the same time, he also attached importance to the role of "music", believing that "music" could reconcile people's emotions and promote social harmony. Many scholars have conducted in-depth research on the discussion of Li Yue in Confucian classics, such as "rising from poetry, standing on rituals, and achieving success in music" in "The Analects of Confucius", which reveals the Confucian educational concept of combining poetry, rituals, and music, as well as its importance in cultivating the personality of a gentleman. In addition, scholars have also explored the evolution and development of Confucian Li Yue culture in different historical periods, as well as its impact on social politics, ethics, and morality. (Confucius., 1979)

(2) Research on Li Yue culture from a historical perspective

Xiang Hui represents the Li Yue thoughts and speeches of the superstructure, which are not only the content of Tang Dynasty Yuefu poetics, but also an important basis for studying Tang Dynasty suburban temples, Yanshe, drums and other songs and new vocal Yuefu (Xiang, 2020). In the book "Silence is better than sound: medieval Chinese tomb music relics and Li Yue culture", Zhou Yang presents a panoramic view of the development and changes of music in medieval China from different perspectives such as the interaction between tombs and real customs, the exchange of Chinese and foreign cultures, and the formation of contemporary

fashions and concepts. He focuses on the reshaping and transformation of Li Yue culture in the medieval period centered on the Han and Tang dynasties (Zhou, 2024).

From the perspective of historical development, domestic scholars have conducted detailed research on the Li Yue culture of different dynasties. The Zhou Dynasty is considered to be the founding period of the Li Yue culture, and the series of etiquette norms and music systems it formulated have become a model for later generations. The phenomenon of "rituals are broken and music is collapsed" during the Spring and Autumn Period and the Warring States Period has triggered many discussions. Some scholars believe that although the traditional Li Yue system was impacted during this period, it also laid the foundation for its new development after the Qin and Han Dynasties. After the Qin and Han Dynasties, all dynasties attached importance to "making rituals and music" to maintain the ruling order and social stability.

(3) Association research between Li Yue culture and other cultural fields

Li Yue The correlation research of culture is mainly reflected in two fields: literature and art.

Literature: Domestic scholars closely link Li Yue culture with literary creation. For example, in the field of poetry, the relationship between poetry and ancient rituals and music in the Book of Songs has been studied. Fan Guoxing believes that the Book of Songs is an encyclopedia reflecting the social and cultural life of the Zhou Dynasty. Since ancient times, the cultural research of the Book of Songs has never stopped. From Ji Zha's observation of music to Confucius' poetry teaching, it has opened up the road for the cultural research of the Book of Songs in later generations (Fan, 2017).

At the same time, the relationship between Yuefu poetics and Li Yue culture has also attracted much attention. Liu Xingyan believes that the Yuan Dynasty people's cognition of music is mainly based on the Li Yue system. In the creation of music, they advocated "respecting the ancient" and "advocating elegance". At the same time, although politics is an important criterion for criticizing music, works that only praise merits and virtues cannot be recognized (Liu, 2023). Yuefu poetry not only reflects ritual activities and social customs in content, but is also restricted by the music system in form.

Art field: In the field of art, the relationship between ancient music and dance and Li Yue culture has been studied in depth. Yan Zheng proposed that the Northern Wei regime established by Tuoba Xianbei created a court music system with multicultural integration. In terms of court music construction, music for suburban temple sacrifices, and music for the few, the old customs of the northern border were integrated with the ritual system of the Central Plains, which accelerated the pace of the sinicization of Northern Wei music and laid a solid foundation for the development of court music in the Sui and Tang dynasties (Yan, 2023). Zheng Ying said that court music and dance were gradually established and developed along with the Li Yue system. The Dunhuang music and dance murals are illustrations of feudal

Li Yue culture. The sutra music and dance murals in Cave 112 of Mogao Grottoes were painted based on the court music of the Tang Dynasty. Among them, the four-story sutra music and dance represented by the rebounding pipa music and dance in the Amitabha Sutra on the south wall has a complete structure and novel form, and has high artistic value (Zheng, 2021).

Ancient classical music and popular music were adapted to different ceremonial occasions, and the production and playing techniques of musical instruments also evolved with the development of Li Yue culture. At the same time, art forms such as painting and sculpture often depicted ceremonial scenes and musical activities, reflecting the cultural features of Li Yue at that time.

2.6.2 Foreign research

There are few foreign studies on pre-Qin Confucian rites and music culture, but in the study of western scholars' studies on Chinese traditional culture or the comparison between Chinese and Western culture, the influence of rites and music culture on Chinese culture is often reflected by Chinese etiquette, customs and thinking concepts.

James Garrison In the book, *The Social Value of Ritual and Music in Classical Chinese Thought*, believe that music can cause the collision of emotion and soul, and make people more abide by the social norms and better integrate into the society. They believe that to realize the socialization of people, they should also achieve a higher status and greater role of music in social life. Explain the morality of music embodied in Li Yue culture (James Garrison., 2020)

Mary. Bockover in Confucian rituals as body language for the self, society and spirit, believes that the Confucian view of etiquette is actually the body expression of the thought of benevolence, and generally speaking, it is a body language under the background of a specific era. People express the polite aspect of human nature through their own actions, and it can even be understood as a kind of social agreement, which all people observe to promote the improvement of personal quality and social harmony. Explain the morality of rites embodied in Li Yue culture (Mary. Bockover., 2022)

There are many specific contents of culture. When we talk about culture, we always associate it with politics and economy. And culture can not only play a role together with these scopes and fields, but also has important connotation and value in itself. Of course, some people simply think that culture is the way we how to adapt to the rules of survival. In a broad sense, culture is the sum total of the material things and the spirit created by people through labor in practice. In terms of its detailed content, our social customs, living habits, traditional festivals and moral norms are all included in the content of the culture.

By comparing the different analysis of cultural concepts, it can be seen that the cultural connotation is rich in polysemy, which exists in parallel with the political economy and is hidden in these fields and activities. "Culture can be said to be a

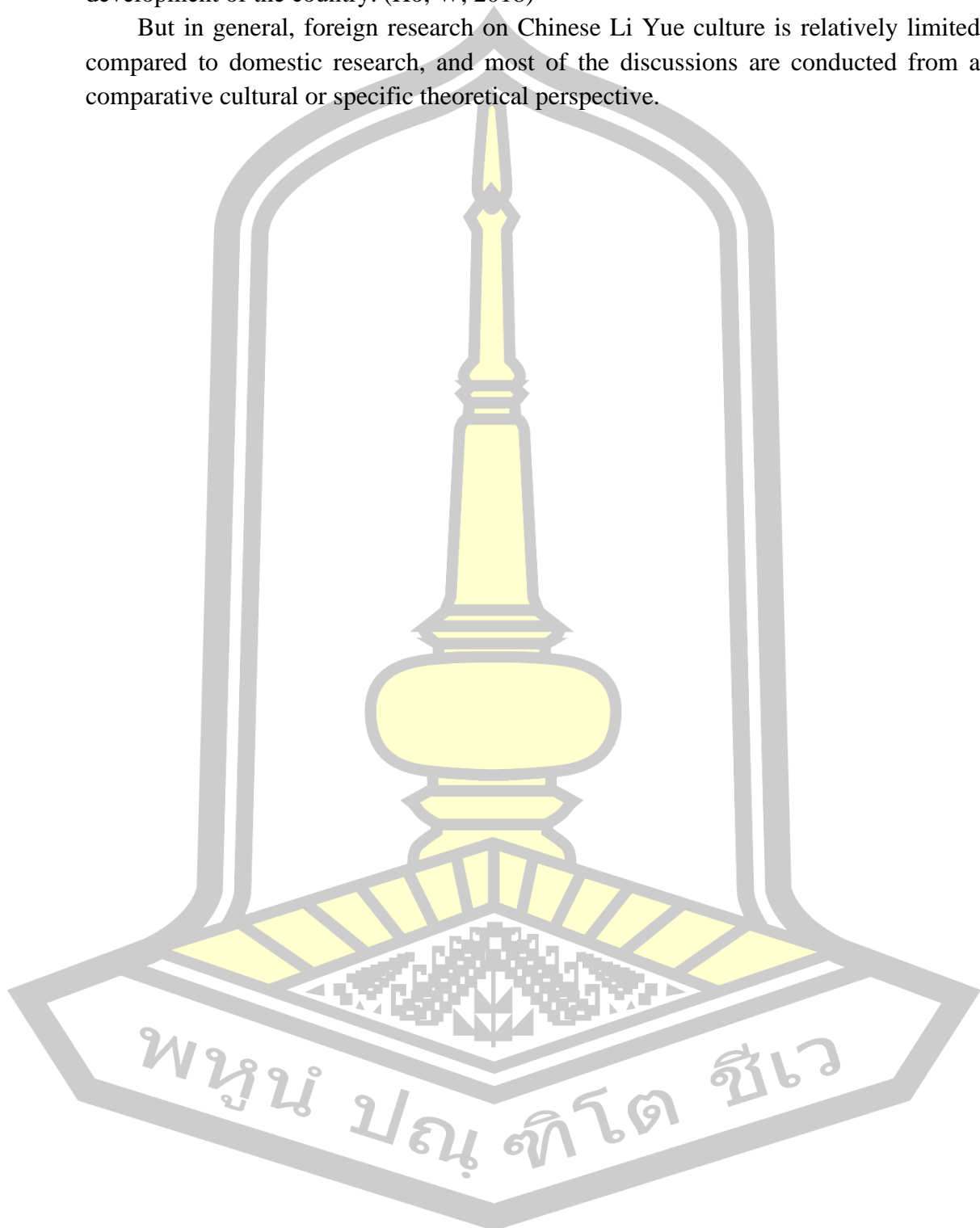
unique way of human activities. It exists in all the links of people's life and activities, reflecting the different relationships and connections between people and between people and the surrounding environment. "Culture exists in human behavior, but also in a system composed of ideas, beliefs, concepts and world outlook in spiritual and material products. There is also culture as "culture refers to human life and the way to realize itself and transform the world".(Zhou & Giddens.,2021)

David McMullen's "The Funeral of Emperor Daizong of Tang" describes in detail a series of preparations and actions of relevant personnel in the palace when Emperor Daizong was dying. Including the diagnosis and treatment of the imperial physician, the service of the close ministers, and the recording of the emperor's last words, it shows the tension and caution of the court when facing the emperor's impending death. The funeral of Emperor Daizong of Tang was not just a simple funeral ceremony, but also a prelude to the new emperor's accession to the throne. During the funeral, some rituals and behaviors hinted at the issue of succession to the throne. For example, the degree of participation of certain members of the royal family and the statements of the ministers all reflected the attitude of the court towards the succession to the throne and the game of various forces. During the funeral, the power structure in the court underwent subtle changes. Some people who originally held important power during the period of Emperor Daizong of Tang may gradually lose their influence during the funeral, while some new forces begin to rise. Through the analysis of these people and forces, the paper explores the transition and handover process of power in the court of the Tang Dynasty. The article describes the subtle details of the funeral process of Emperor Daizong of Tang, revealing that the funeral of Emperor Daizong was actually transformed into the enthronement ceremony of the new emperor, reflecting the function of the ritual system in maintaining and repairing the centralized autocratic order, and helping to gain a deeper understanding of the ritual culture and political system of the Tang Dynasty. (David, 2000)

The book *Culture, Music Education, and the Chinese Dream* in Chinese Mainland states that China has a long history and splendid cultural traditions, including philosophy, literature and art, traditional skills and other aspects. These cultural elements are of great significance in shaping the national spirit and enhancing national cohesion. He emphasized the importance of music education in inheriting and promoting Chinese culture. Music is an important part of culture. Through music education, students can better understand and feel the charm of Chinese culture and cultivate their sense of identity and pride in national culture. It discusses how music education can cultivate students' innovative ability and comprehensive quality to meet the requirements of the "Chinese Dream". In the context of the "Chinese Dream", it is necessary to cultivate talents with innovative spirit and practical ability. Music education can provide support for students' all-round development by cultivating

students' creativity, aesthetic ability, teamwork ability, etc., and thus contribute to the development of the country. (Ho, W, 2018)

But in general, foreign research on Chinese Li Yue culture is relatively limited compared to domestic research, and most of the discussions are conducted from a comparative cultural or specific theoretical perspective.



CHAPTER III

RESEARCH METHODOLOGY

This paper uses qualitative research methods to study the inheritance, identification and dissemination path of Li Yue culture in the Heluo region. This chapter introduces the research methods used in this study, which consists of two parts, mainly including content, research methods, research period, research field and population, as well as samples, research tools, data collection, data processing and analysis, and presentation of research results and information.

3.1 Research Methodology

- 3.1.1 Research Content
- 3.1.2 Research Period
- 3.1.3 Research Methods
- 3.1.4 Research Area
- 3.1.5 Population and Sample

3.2 Scope of Research

- 3.2.1 Research Tools
- 3.2.2 Data Collecting
- 3.2.3 Process and analysis
- 3.2.4 Presentation of research Results

3.1 Research Methodology

3.1.1 Research content

- (1) Study the historical process and cultural value of Li Yue culture.
- (2) Study the inheritance status and cultural identity of Li Yue culture in the Heluo region.
- (3) Study the path of cultural heritage dissemination.

3.1.2 Research period

November 2022-September 2024.

Table 1 Timetable for the Research

Event schedule	
Time	Event
2022.11	Roughly determine the scope of the study.
2022.11-2023.03	Visit the museums related to Li Yue culture and interview the staff.

2023.03-07	Organize the literature and organize the relevant data; Interview with primary and secondary school teachers and university teachers; Write the opening report.
2023.08	Participate in the opening defense.
2023.09-2024.01	Write the first three chapters of the paper; Further sorting out of the literature data.
2024.02	Participated in the defense of T1 thesis.
2024.03-2024.05	Investigate heluo Culture Research Center; Talk and group discussions with various study populations; Discuss with the instructor; Modified and wrote the paper as suggested by the professor.
2024.06	Participate in the thesis and graduation defense.
2024.07-09	Modify and bind according to the professor's instruction.

3.1.3 Research methods

The research method is mainly to conduct a qualitative study of the Li Yue culture in the Heluo area through interviews and observations. Then, through data collection and analysis, the data are classified and compared to summarize the historical development trajectory of the Li Yue culture. Finally, through literature reading, a systematic and scientific solution to the inheritance and dissemination of the Li Yue culture is proposed.

3.1.4 Research area

Based on the Heluo region and centered in Luoyang, the research sites mainly include Zhongong Temple, Luoyang Museum, Erlitou Museum, Heluo Culture Research Center, schools, etc.



Figure 7 Heluo area topographic map
source: <https://www.bing.com>



Figure 8 Map of Luoyang City
source: <https://www.bing.com>

3.1.5 Population and sample

Based on the research objectives, a purposive sampling method was used to select three groups of people as the interviewees. They are key informants, leisure informants, and general informants. The selected criteria and selected personnel are shown below.

1. Key Informants:

The criteria for selecting key informants are:

The representative heir of the nation who has been engaged in a certain project of Li Yue culture for a long time and can provide relevant information on history, culture, technology, etc. 2 persons.

People who have a deep understanding of the Heluo Li Yue culture, have been committed to studying the Li Yue culture for a long time, and are cultural experts who have a deep understanding of it, can provide theoretical knowledge, historical

background, artistic value and other relevant information for the study of the Li Yue culture in the Heluo area. 2 person.

Scholars or researchers involved in the protection of Heluo culture and Li Yue culture should understand relevant policies and regulations on cultural heritage protection, work planning trends and other related information. 1 person.

Based on the above selection criteria, we selected four key informants, namely:

(1) Liang Hongzhi, from Luoyang, Henan. The sixth-generation inheritor of Luoyang City's intangible cultural heritage lion dance.

(2) Liu Xiaobin, from Luoyang, Henan. Heluo Dagu is a non-hereditary inheritor.

(3) Zhang Cong, from Luoyang, Henan. Dancer from Li Yue, Luoyi Ancient City.

(4) Li Meng, from Luoyang, Henan Province, is a researcher at the Li Yue Cultural Research Center of Zhougong Temple.

(5) Professor Xue Ruize, director of Luoyang Heluo Culture Research Association, dean of the School of Humanities, Henan University of Science and Technology.

2. Casual Informants:

The selection criteria for the 10 general insiders and qualified representatives are as follows:

(1) Interviews and focus group discussions were conducted with volunteers, performers and professionals working in Li Yue culture.

(2) Informal interviews were conducted with inheritors, practitioners and enthusiasts of Li Yue culture in the Heluo region.

(3) Informal interviews were conducted with local cultural practitioners in Luoyang.

3. General Informants:

Audience representatives, people of different ages, professions and regions are selected to discuss from different perspectives the historical, cultural and artistic values of Heluo culture and Li Yue culture, as well as the difficulties they face in current inheritance, protection and dissemination. This will ensure the representativeness and diversity of the data information of this group of members. They have different professions, different cultural backgrounds, genders, ages, etc. This can provide more comprehensive and richer data information feedback, making the research more in-depth. At the same time, potential information providers are evaluated to understand their professional judgment and credibility to ensure that the information provided is reliable and of reference value. A total of 20 people.

3.2 Research Process

The scope of this topic consists of research tools, data collecting, organizing and analyzing data and presentation of research results as the following details.

3.2.1 Research tools

(1) Literature review

This study uses journals, professional books, and related articles to obtain information on the history, inheritance, identity, and cultural heritage dissemination of Li Yue culture, as well as some information needed for research. By analyzing the research results of predecessors, it provides relevant theoretical basis and methods for the development of this study.

(2) Interviews

Interviews involve researchers collecting information and insights through informal conversation and dialogue. They are characterized by spontaneity and randomness. In this study, both closed-ended and open-ended questions were used, allowing participants to respond freely beyond predefined frameworks, thereby providing a diverse range of responses. While open-ended questions are easier to design, the process of analyzing the collected data can be time-consuming and complex. Conversely, closed-ended questions require more time to develop but enable participants to respond more easily and quickly. Throughout the study, observers need to document what people say, their experiences, and their perspectives.

(3) Observations

The two main forms of observation used in this study are direct observation and participatory observation. During the research process, the direct observation method was used to observe the preparation and performance of Li Yue activities as a bystander and record relevant information. Participatory observation involves establishing close relationships with local residents, taking on certain roles, immersing oneself in daily life, and experiencing and observing the performance of Heluo Li Yue culture.

(4) Group Discussions

Group discussion involves face-to-face conversations. During the research, the process of group discussion involved delivering pre-prepared questions related to Li Yue culture to group members, allowing them 2-5 minutes to prepare, ensuring that everyone can express their views and opinions, and recording the key points and details of the process in preparation for further data analysis.

3.2.2 Data collecting

(1) Preliminary investigation

The preliminary investigation of this study mainly adopted the literature survey method, obtaining domestic and foreign literature on the history and development of Heluo Li Yue through the online China Knowledge Network database, Google Scholar website and Luoyang Library, in order to provide useful information and basic theories for the research.

(2) Observation records

Observe and record during field trips, respect local festivals and customs, and integrate into their lives in order to obtain the most authentic discoveries. By

recording their Li Yue activities and Li Yue-related performances, you can understand the true meaning behind the Li Yue culture.

(3) In-depth interviews

Record different groups of people's understanding of Li Yue's related issues through notes, audio and video. This study obtained valuable information and research materials through interviews with the subjects. These questions need to be informed to the researcher before the interview. In addition to using electronic devices to record information, the questions can also be recorded in a notebook. The informant's name, gender, phone number, and address will also be recorded in case of later need.

3.2.3 Process and analysis

Data analysis refers to the process of using appropriate statistical analysis methods to analyze the data collected by the survey, extract useful information, form conclusions, and conduct detailed research and summary of the data. Data analysis can be used as an important argument to prove the subject's point of view. Objective and reliable, it is also an important basis for subject research.

Using data analysis is a very important process. This means performing appropriate analysis on the large amounts of data collected. This is the process of extracting useful information and conclusions and conducting a detailed study and summary of the data. In data statistics, it is necessary to describe the overall characteristics and basic characteristics of the data. And verify the results of data analysis by exploring changes in data. During this process, we should focus on discovering new features of the data and linking them to the results.

3.2.4 Presentation of information

Through qualitative analysis of the development, protection, dissemination, social model, regional cultural characteristics and other elements of the cultural heritage in the Heluo region, as well as the opinions and data collection of the respondents, the final research report can provide academic support for future researchers, national government departments, relevant cultural experts, etc. The final results of this study will be presented in the form of a paper journal.

พหุ ม ประ โท ชี เว

CHAPTER IV

RESEARCH RESULTS

This chapter will introduce the historical development of Li Yue culture, study the inheritance status and identity construction of Li Yue culture in the Heluo region, and deeply explore the paths and methods of using modern means to spread cultural heritage. The data comes from literature, interviews, observations, and group discussions. Therefore, the next chapter will report a summary of the study, a discussion of the research results, and suggestions for future research.

4.1 The historical process of Li Yue culture

- 4.1.1 The embryonic period
- 4.1.2 The formation and development period
- 4.1.3 The decline and discrimination period
- 4.1.4 The revival and prosperity period
- 4.1.5 The continuation and transformation period

4.2 The current status and identity of Li Yue culture in Heluo region

- 4.2.1 The inheritance status of Li Yue culture
- 4.2.2 The identity of Li Yue culture

4.3 The path of cultural heritage transmission

This chapter is divided into three parts. The first part describes the historical process of Li Yue culture, the second part is about the inheritance status and cultural identity of Li Yue culture in Heluo area, and the third part is a study on the cultural heritage dissemination path taking Li Yue culture as an example. The following are the three research objectives mentioned in the first chapter.

1. Study the historical process of Li Yue culture.
2. Study the current situation and identity of Li Yue culture in Heluo District.
3. Study the path of cultural heritage transmission.

4.1 The historical process of Li Yue culture

4.1.1 The embryonic period

The budding of Li Yue culture can be traced back to prehistoric times, when it was originally a witchcraft culture characterized by primitive religion. Music is an inherent and conscious requirement of human beings, which can channel emotions, enhance cognition, and strengthen the sense of identity and cohesion among ethnic groups. With the development of society, the connotation and form of music have been continuously enriched. From the naturalism and animism witchcraft period, it has gradually developed into regular worship and sacrificial activities, and finally formed the Li Yue thought and Li Yue system, which has become the core social

value and system of China and the foundation for the long-term stability of Chinese society. (Yang, 2020)

"Li" is a pictographic character in oracle bone script, which refers to the ritual vessels dedicated to ghosts and gods in sacrifices. Later, it was gradually extended to the ritual of worshipping ghosts and gods. At the beginning of human civilization, facing natural phenomena such as droughts, floods, lightning, thunder, etc., the ancestors were in awe and prayed for the blessings of heaven and ancestors through grand sacrificial ceremonies, which created the most sacred and inviolable "Li". The "Music" that accompanied the "Li" was the music with the ritual sacrificial function. At this time, "Music" was mainly used for sacrifices, and its use was also strictly restricted by identity and rank. The combination of rituals for gods and songs and dances for gods constituted the early "Li Yue culture". Although it was not until the Western Zhou Dynasty that Zhou Gong's "making rituals and music" gradually established the ideological content of "Li Yue", the practice of Li Yue as a ritual for gods had quietly sprouted as early as the prehistoric period.

The origin of music is due to human's awe and worship of the gods. In the middle and late Paleolithic period (about 7,000 years ago), the emergence of Fuxi, the pioneer of humanities, unified the various tribes of China and was one of the earliest kings of China. Fuxi had the "Song of Nets and Trap". Xiahou Yuan's "On Music" said: "Baoxi took advantage of the times to promote benefits and taught people to farm and fish. At that time, there were songs of nets and traps." Baoxi refers to Fuxi. The emergence of the song of nets and traps was to teach people to weave nets and use them to catch fish and animals. At this time, music and dance were in the prehistoric naturalistic stage. The color of witchcraft and religion was not strong. They were just ballads written to solve people's survival problems and used in real life, not for sacrifice or entertainment. Arnold Hauser said: "The economy of primitive hunters is in a non-productive and parasitic stage of development. Their food is not produced, but comes from gathering or hunting. Judging from various signs, they live in loose and unorganized social groups, belonging to isolated small tribes, and primitive individualism is their code of conduct. It is estimated that they do not believe in God, the afterlife, or the existence of death. Obviously, in this down-to-earth era, all activities must be for the core purpose of survival." (Hauser, A., 2015) Later, in the long process of inheritance, this kind of music and dance gradually became religious and witchcraft.

In the Neolithic Age, the Jiang clan living in the middle and lower reaches of the Yellow River suffered from poor harvests due to the dry and windy living environment. So their tribal leader Zhu Xiang asked a man named Shida in the clan to make a five-stringed qin to pray for a humid climate, reconcile yin and yang, and stabilize people's lives. Therefore, at that time, the five-stringed qin was actually a ritual instrument used to communicate the relationship between gods and humans. At this time, music and dance began to have a strong witchcraft color. Ancient music is

closely related to religion and witchcraft. This certainly reflects the weakness of people in the struggle against nature and the low level of understanding of the surrounding nature and human beings at that time, but it also gives music itself fantasy and optimism. (Yang, 2020) At this time, human society gradually turned into a settled form, mainly relying on food production to solve livelihood problems, and establishing an increasingly close relationship with the land, but full of fear and dependence on natural forces.

During the Ge Tianshi period, people began to grow crops and raise animals to ensure food and clothing. According to legend, their music was performed by three people holding ox tails, stepping on their feet, and singing eight songs. The eight songs are: "Carrying the People", "Black Bird", "Growing Grass and Trees", "Fen Wugu", "Respecting Heaven and Chang", "Reaching the Emperor's Merit", "Relying on the Virtue of the Earth", and "Totaling the Ultimate of All Things". These eight songs mainly praise the land that carries the people, the clan totem "Xuanniao", and wish for the smooth growth of grass and trees and the prosperity of grains. They also tell of their desire to respect the laws of nature, their desire to give full play to the functions of the gods, their practice of working according to the ground climate, and their overall goal: to maximize the reproduction of birds and beasts. Although the content of these eight songs is controversial, it can still be seen that people at this time have begun to grow crops and engage in animal husbandry, so they will pray for the blessing of gods or totems through singing and dancing, and imagine that they can get an ideal harvest. "The Music of Ge Tianshi" is a relatively complete set of sacrificial music of the Ge Tianshi tribe. The music and dance produced by Ge Tianshi can be regarded as a reflection of animism in the Neolithic Age, which constructed the prototype of the early Li Yue. (Lv, 2002)

After Ge Tianshi, Emperor Yan first created the Ji Li Yue to pay tribute to ghosts and gods. Emperor Yan was also known as Shennong. During the Yan Emperor period, the lifestyle of Chinese society gradually changed from hunting to farming, and the characteristics of matriarchal clans were obvious. "Robber Zhi" in Zhuangzi: "In the era of Shennong, people knew their mothers but not their fathers when they lay down and lived with deer. They farmed for food and wove for clothes. They had no intention of harming each other. This was the height of virtue." Shennong invented the zither. At this time, the purpose of the zither was not a musical instrument, but a magical instrument used to communicate with gods and people in sacrificial ceremonies. People discovered that all things have spirits, revered spirits, believed in the existence of souls, and worshipped the dead.

Huangdi created the first Li Yue system in China, laid the ideological foundation of Chinese Li Yue, and was the master of early Li Yue. He created three kinds of music and dance, "Yunmen", "Dajuan" and "Xianchi". Among them, "Yunmen" expresses auspiciousness and is used to pray for blessings; "Dajuan" expresses military exploits and is a martial music and military music used to boost morale and

deter the enemy; "Xianchi" expresses good governance and is used to win the hearts of the people. In addition, he also invented the rhythm and cast musical bells, created a relatively complete Li Yue system, and was the founder of Chinese Li Yue civilization. He first created the military Li Yue, guest Li Yue, and evil Li Yue, and improved and enriched the auspicious Li Yue and the auspicious Li Yue. His Li Yue thought has permeated Chinese civilization very deeply.

"Yunmen" is a piece of literary music that promotes the auspicious appearance of clouds when Huangdi received the mandate. "Cloud" refers to the auspicious signs of vista clouds and yellow clouds that appeared when Huangdi received the mandate. Huangdi recorded events with clouds and named all officials after clouds. "Records of the Grand Historian: The Basic Annals of the Five Emperors" says: "Official names are all named after clouds, and they are called cloud masters." "Men" means that Huangdi can manage the various affairs of each tribe in different categories. "Da Juan" is a military music and military Li Yue that highlights Huangdi's military exploits. Lü Simian believes that Huangdi, as the leader of a northern nomadic tribe, loved war and defeated many tribes that refused to submit to him. "Da Juan" shows that Huangdi swept up a large amount of land, wealth and population. "Da Juan" should include at least four movements, showing Huangdi's achievements in the four war zones of east, west, south and north respectively. "Da Juan" is mainly drum music, with extraordinary momentum. Since "Da Juan" reproduces Huangdi's achievements in the four directions of conquest, it will naturally be resisted by the conquered tribes for a long time, and the acceptance foundation is not solid, so it is difficult to pass it on. "Xianchi" is a literary music that promotes Huangdi's civil governance. "Xian" means all and universal. There are two interpretations of "chi", one is charity and the other is a pool, which is extended to soak all things and benefit all people. "Xianchi" concentrates on Huangdi's governing philosophy of the world for the public, and has a profound impact on China's social governance.

Ling Lun invented the musical scale for Huangdi. According to legend, Ling Lun imitated the sound of the phoenix and made twelve musical scales with bamboo tubes. He selected bamboos of uniform thickness, cut them into twelve sections, and inserted them into the soil. The sound produced by the longest bamboo tube was named "Huang Zhong", and then the other eleven musical scales were determined in descending order according to a certain ratio, namely Da Lü, Tai Chu, Jia Zhong, Gu Xi, Zhong Lü, Rui Bin, Lin Zhong, Yi Ze, Nan Lü, Wu She, and Ying Zhong. The invention of the musical scale laid the foundation for the development of music in later generations. This musical scale system has influenced the creation, performance and theoretical research of Chinese music for a long time. The musical scale created by Ling Lun also reflects the ancient people's pursuit of the harmonious relationship between music and nature, and reflects the concept of the unity of man and nature in ancient Chinese culture, which is of great significance to the development of Li Yue. In addition, according to the "Lüshi Chunqiu • Ancient Music", Huangdi also asked

Rong Jiang to cast a musical bell. More specific details about Rong Jiang's casting of the musical bell are difficult to know due to the long time and limited historical materials. However, this event, to a certain extent, reflects the development of music culture at that time and people's emphasis on and exploration of music, and has a profound impact on the development of later music and the formation of the Li Yue system.

After Huangdi passed away, his son Shaohao succeeded him and created "Dayuan". In the late period of Shaohao's reign, the Jiuli tribe, which had been exiled to the middle and lower reaches of the Yellow River by Huangdi, rose up, and the system established by Huangdi Li Yue was seriously challenged by witch music and lewd sacrifices. Logically, Huangdi's music should have been widely passed down in various clans and had a significant impact. However, due to Shaohao's unstable rule, Huangdi Li Yue was seriously challenged by surrounding ethnic groups. It was not until his grandson Zhuanxu took control of the situation that Huangdi's music was promoted again.

In summary, in prehistoric times, art forms such as music, dance and etiquette had gradually developed and became a way for people to express their emotions, beliefs and ideas. At this time, Li Yue culture was mainly used in occasions such as sacrifices, celebrations, and wars, and played a role in promoting social unity and maintaining social order.

Table 2 Overview of Music Works in the Early Period

Number	Period	Title of Work	Type	Overview	
1	Fuxi	The song of nets	music and songs	Yuan Jie wrote in "Ten Songs of Supplementary Music: Nets and Fishing Nets": "We are miserable, the water is deep. We set up nets and fishing nets, but the water is not deep. We are miserable, the mountains are secluded. We set up nets and fishing nets, but the mountains are not secluded." It describes the hard work of people working in an environment with deep water and secluded mountains, as well as the situation of using nets and fishing nets to catch birds and fish, which enhances people's ability to change nature.	
2	Getianshi	The Music	Zai Min	Music	Praising the land that carries the

		of Getianshi		and Dance	people reflects respect for the land and concern for people's lives.
			Black Bird		A celebration of the black bird, the tribal totem. Totems often had important symbolic meanings in ancient times, representing the tribe's beliefs and spiritual sustenance.
			Plants		Wishing for the flourishing growth of plants and trees reflects the importance people attached to plant growth and ecological environment at that time, as well as their hope to safeguard living resources through a good natural environment.
			Fenwugu		It expresses the wish for a good harvest, reflects the key position of agricultural production in the society at that time, and people's desire for a good harvest.
			Respect for Heaven		Expressing respect for God shows that people in ancient times had awe of the power of nature and worship of God, believing that God dominated everything in the world.
			Dadigong		Express gratitude for God's grace and be thankful for all the blessings and protection bestowed by God.
			Idi		The praise of the earth's kindness emphasizes the importance of the earth in nurturing all things and carrying life, and reflects people's dependence on and gratitude to the earth.
			Total beast		The prayer for all kinds of birds and beasts to reproduce in large numbers in order to provide

				people with a steady supply of food reflects people's life needs and dependence on natural resources at that time, and also indirectly reflects the status of hunting and animal husbandry in life.
3	Yellow Emperor	Cloud Gate	Music and Dance	The music and dance used to worship the gods of heaven embodied Huangdi's reverence for the gods of heaven and earth and his wishes for tribal peace and a good harvest.
4	Yellow Emperor	Xianchi	Music and Dance	It was originally a kind of music and dance used to worship the god of the earth. Its music and dance form express people's praise for the earth's nourishment of all things, and their desire to pray to the god of the land to bless the tribe with good weather and a prosperous life.
5	Yellow Emperor	Large volume	Music and Dance	The martial music that depicted military exploits reflected the military activities and competitive consciousness of the tribal society at that time, and displayed the strength and glory of the tribe through music and dance.
6	Little hao	Da Yuan	Music and Dance	Historical data is lacking.

4.1.2 The formation and development period

Xia was the first dynasty in China. The establishment of the Xia Dynasty (about 2070 BC) marked the beginning of China's slave society. The Xia Dynasty existed from the 21st century BC to the 16th century BC, with a history of about 470 years. The Xia Dynasty entered the civilized era. Archaeological excavations have unearthed bronze artifacts from the Xia Dynasty, including ritual vessels, weapons, plaques, and musical instruments. After being nurtured by the Xia, Shang, and Zhou dynasties, the

Li Yue culture gradually grew and developed in the hands of the rulers, becoming a way of governing the country based on clan political interests.(Si,1959)

Yu founded the Xia Dynasty. After his son Qi succeeded to the throne, the abdication system of the throne in ancient times was ended. From then on, the throne was inherited by his descendants and direct lineage. Yu had already presided over the production of "Shao" music during the time of Shun, so he accumulated a certain prestige. After he founded the Xia Dynasty, he continued the previous sacrificial system and promoted the governance concepts and achievements of the previous kings, which was conducive to his political stability. He also asked his minister "Gao Yao" to produce music that promoted the previous kings of all dynasties, named "Daxia", to sacrifice to the previous kings of all dynasties, promote the achievements of the previous kings, and consolidate the bloodline and Taoism of the Yellow Emperor's lineage. The name of the music can be interpreted as glorifying the virtues of the previous kings. In this way, he won over the power of various clans and consolidated his ruling position. After Yu's rule was stable, he asked his sons and ministers to revise "Daxia", focusing on promoting Dayu's achievements in flood control, and expanded it to nine chapters, also known as "Jiuxia", which can be interpreted as grand. He also began to implement Li Yue education, and the chapters were dedicated to establishing his personal authority. "Nine Summers" is mainly performed with percussion instruments such as bells and drums, and is performed in conjunction with the rituals of welcoming, enjoying and sending off gods on important ceremonial occasions.

Later, after Yu's son Qi succeeded to the throne, he continued to promote the music and dance of Yu's period. However, in the later period of his reign, in pursuit of pleasure, he ordered people to create a large-scale music and dance - "Wan", which led to the depletion of national strength and indirectly caused the decline of the regime. Later, after Qi's son Taikang lost the right to rule, his five brothers composed "The Song of Five Sons", citing Yu's admonitions to persuade Taikang not to indulge in sensual pleasures all the time, and warned the rulers that they should govern the country with the people as the basis and inherit the Taoist tradition of the previous emperor. "The Song of Five Sons" comes from "Shangshu · Xiashu". The main content is shown in the following table:

Table 3 The main content of "Song of the Five Sons"

number	original text	meaning
1	The emperor has trained, the people can be close, not down, the people are the foundation of the state, the solid state. To the world fool fool can win, a person three loss, blame in Ming, not see is the	It emphasizes Dayu's admonition that the people are the foundation of the country and should be close to the people and not be despised. It also points out that the monarch should respect the people because one person

	map. To the people, Lin if the control of the six horses, the people, but disrespect?	may make many mistakes and should not wait until resentment is obvious before solving the problem, but should consider it before the problem is formed.
2	Internal color shortage, poultry shortage outside. Sweet wine to sound, precipitous yu carved wall. One is here, not or not dead.	Indulging in women at home, indulging in hunting outside, liking drinking and music, building tall houses and beautifully carved walls. As long as one of these is done, there is no way to avoid destruction. This is a warning to the monarch's behavior, reminding him not to overindulge his desires.
3	But that tao Tang, there is this Ji side. Today lost the way, chaos its discipline, is destroyed.	Here it is mentioned that Tao Tang (Emperor Yao) once owned Jizhou and other places, but now lost the correct way to govern the country, disrupted the rules and regulations, and finally led to its demise. The purpose is to illustrate the importance of following the correct way to govern the country and maintaining the rules and regulations.
4	Obviously, my ancestor, the king of all nations. There are classics, and the descendants. Guan Shi and Jun, and the royal palace has it. Wilderness drop jue xu, cover zong absolutely sacrifice!	The great ancestor (Dayu) was the monarch of all nations, with laws and rules, which were passed down to future generations. But now Taikang has abandoned the cause of the ancestors, resulting in the destruction of the ancestral temple and the cessation of sacrifices. It expresses the regret that Taikang's immorality led to the decline of the country.
5	Oh, hor? To the sorrow of arms. Wan surname Qiu Yu, to the domain on? Yu Tao to the heart, thick face. FShen de, though regret?	Alas, when can I go back? I am filled with sorrow. The people all hate me, who can I rely on? I am depressed and ashamed. If I don't cultivate my virtues carefully, it will be too late to regret. This expresses the five sons' sadness and helplessness about their current predicament and their reflection on their own virtues.

The Song of the Five Sons expresses criticism of the monarch's immorality and reflections on state governance, emphasizing the importance of the people-oriented thought, that is, the people are the foundation of the country, and only when the foundation is solid can the country be peaceful. This thought has a profound influence on ancient Chinese political culture and has become an important concept emphasized by many thinkers and politicians in later generations. At the same time, it also provides a historical reference for future generations to reflect on the behavior of monarchs and state governance.

In summary, Xia made important contributions to the improvement of the Chinese Li Yue system. At the beginning of Yu's reign, he was committed to improving Shun's Li Yue system, the four systems of sacrifice, suburbs, ancestors, and clans to worship the ancestors of the past dynasties, and realized the unity of Taoism and bloodline. Yu presided over the production of "Shao" music in Shun's dynasty. After ascending the throne, he ordered Gao Yao to produce "Daxia" to promote the merits of the ancestors and consolidate his ruling position. After Yu's rule was stabilized, he ordered Gao Yao to revise "Daxia" and expand it to nine chapters, also known as "Jiuxia", to publicize Yu's achievements in flood control and implement Li Yue education. Qi also participated in this work and eventually succeeded to the throne. Xia produced "Xia Song", which was mostly lost, and only "Geng Song" remained. In the early period of Xia Qi's reign, he promoted Yu's music, and in the later period, he produced "Wan" dance for the pursuit of pleasure, which led to the decline of the regime. Taikang lost his ruling power, and his brothers composed "Five Sons Song" to commemorate Xia Yu's admonitions. Xia music did not cease in Shang and was absorbed by Zhou music. Zhou granted the grandson of the Xia clan the title of Duke of Qi. After the fall of Qi, the Xia clan migrated south and became a minority in the south. Yuan Jie and Pi Rixiu wrote poems about Xia songs, but most of them do not conform to the actual situation of Xia music. Although there are few documents about Xia music, few archaeological excavations, and it is seriously lost, its influence on Chinese civilization cannot be ignored.

Tang destroyed the Xia dynasty in the 17th century BC, and the Shang Dynasty passed down 17 dynasties, about 600 years.(Hu & Hu, 2019)In this period, the Li Yue was very rich, and the Li Yue system was gradually improved.

After the establishment of the Shang Dynasty, on the one hand, the previous Li Yue was inherited, the sacrificial places and Li Yue customs of the Xia Dynasty were preserved, and the music and ritual system of the ancestors were used to inherit the Taoism and political system of the ancestors to establish the legitimacy of the Shang Dynasty's rule; on the other hand, new music pieces were created, such as "Hu" and "Zhao Lu", which actively integrated the Li Yue system of the Yellow Emperor's lineage, borrowed the power of the ancestors, consolidated the clan power of the Shang Dynasty, and consolidated the foundation of rule. The cloud pattern tripod of

the early Tang Dynasty is an important proof of the inheritance of the Yellow Emperor's "Yunmen" Li Yue.



Figure 9 Tang early moire tripod
source: Complete works of Chinese bronze ware.

Before the Shang Dynasty, due to the limitation of cognitive level, people tended to worship the gods of heaven more. However, the Shang people worshipped their ancestors more than the gods of heaven. "Xuanniao" is an ancient music of the Shang people, mainly used for sacrifice. It tells the legend that the ancestors of Shang were born by the will of heaven. The beginning of the song promotes the ancestors instead of praising the gods of heaven, which reflects the progress of Li Yue in the development of human society. After the rule of Shang was consolidated, the literary music "Da Hu" was revised to consolidate the people's "Zhong" thinking, establish the "righteous" rules of conduct, and use the five-tone theoretical music of "Gong, Shang, Jiao, Zheng, Yu" to govern the people. Integrate Li Yue into the process of political rule to a greater extent.

In the Western Zhou Dynasty, after King Wu of Zhou died, King Cheng was young and Duke Zhou became regent. At that time, the political situation was unstable, facing problems such as internal power disputes and external threats. Therefore, Duke Zhou consolidated the rule of the Zhou royal family through political measures such as re-enfeoffment of princes, establishment of state institutions, and construction of the new capital Luoyi. On this basis, a complete set of cultural systems was needed to maintain social order and strengthen ideological and cultural rule, and rituals and music came into being. Duke Zhou made rituals and music in Luoyang. Duke Zhou's "ritual" is a summary of the Li Yue of the Xia and Shang dynasties, and also a transformation and innovation. In general, Zhou Li refers to the rules and regulations and etiquette regulations that express hierarchical relationships,

which include moral and legal behavioral norms, ceremonial rituals, and also restrict the clothing, living places, utensils, and travel methods of people of different identities and status. Zhou Li determined the relationship between the upper and lower, the superior and the inferior, and the close and distant between the monarch and his subjects, father and son, husband and wife, and friends to prevent them from exceeding their status in order to maintain and stabilize social order. Zhouli involves all aspects of social life, such as sacrifice, funeral, military, court engagement, and wedding. It stipulates the behavioral norms, etiquette procedures, and class differences of people of different classes and identities in various occasions. For example, Zhouli is roughly divided into five categories: auspicious rites (sacrifice), ominous rites (funeral), military rites (military expedition), guest rites (guests gathering), and auspicious rites (marriage, banquets, etc.), and "rituals are not for common people", and these ritual forms are mainly implemented among the nobility.

The music of Duke Zhou was dance music produced to cooperate with the ceremonial activities of the nobles. The scale of the music and dance must be consistent with the level of enjoyment. Duke Zhou sorted out and inherited the music and dance left over from previous generations, including "Yunmen" during the Yellow Emperor's time, "Daxian" during the Yao's time, "Dashao" during the Shun's time, "Daxia" during the Yu's time, "Dafu" during the Shang Tang's time, and "Dawu" during the Zhou Dynasty, collectively known as "Six Generations of Music and Dance". These music and dance were mainly used in important occasions such as national ceremonies and sacrificial activities. The difference between the music of Duke Zhou and the music of previous dynasties is that the purpose of "music" has changed from promoting the virtues of the gods and the merits of the previous kings to educating the people. Before this, the rulers made music mainly to seek the blessings of the gods or ancestors, so as to obtain the stability of their ruling power and the stability and unity of society. However, Zhou music mainly taught people to pay attention to their own hearts, to be an upright, honest and friendly person from the heart, and to use artistic expression to affect the cultivation of personality through human emotions. For example, Zhou Songs embodies Zhou's "neutral" thought from the aspects of music, dance, musical instruments, music, and music. It combines the fear of God with the friendliness of people, history with reality, family with society, and uses Li Yue to educate the people at multiple levels and angles. In addition, during the Western Zhou Dynasty, Li Yue was incorporated into the education system to cultivate the morality and cultivation of the children of the nobility.

Duke Zhou made rituals and music. Through clear etiquette norms, he divided the social classes, established the status and power of the Zhou emperor and nobles at all levels, formed an orderly hierarchical structure within the ruling class, reduced internal disputes and contradictions, and thus maintained the stability of the Zhou royal family's rule. The moral norms emphasized by rituals, such as loyalty, trust, filial piety, brotherhood, respect, yielding, righteousness, and obedience, penetrated

into the daily life and ideological concepts of the nobles, cultivated their moral qualities and behavioral norms, and helped to form a good social atmosphere and enhance the cohesion and centripetal force of society. Duke Zhou made rituals and music to integrate and refine the cultural traditions since the Xia and Shang dynasties, forming a systematic Li Yue cultural system, laying the foundation for the development of traditional Chinese culture in later generations, and becoming one of the important sources of ancient Chinese culture. Since then, Confucianism has inherited and developed Li Yue culture, making it a core component of Confucian culture and influencing China's history for thousands of years.

In general, the Xia, Shang and Zhou dynasties were the formation and development period of ancient Chinese Li Yue culture. During this period, Li Yue culture was initially formed and gradually improved, and finally became an important part of social governance and cultural inheritance at that time. During this long historical period, Li Yue culture not only regulated people's behavior and social hierarchy, but also profoundly influenced people's ideas and values. Through various ritual activities and music and dance performances, it integrated moral norms, ethical standards and social consensus into it, so that people were subtly educated and influenced in the process of participation and viewing, and also laid a solid foundation for the cultural development of later generations.

Table 4 Overview of Music Works in the Formation and Development Period

Number	Period	Title of Work	Type	Overview
1	Xia Dynasty	Balkh	Music and Dance	It was used to publicize the achievements of Xia Yu in controlling floods, and to a certain extent, it reflected the social life at that time and people's praise for heroes. Here, music has become a tool for emperors and leaders to sing praises for themselves and build monuments for themselves, reflecting the qualitative changes in the content of music after the establishment of private ownership.
2	Xia Dynasty	Wan	Music and Dance	Some scholars believe that "Wan" may be a clan totem dance with "Ten Thousand Insects" (a kind of frog or scorpion, etc.) as the totem, and its function is clan totem worship. Therefore, "Wanwu" is the totem dance of the Xia clan.

3	Xia Dynasty	The song of five sons	poems and songs	After Taikang of the Xia Dynasty lost his country, his five brothers wrote a group of poems on the north bank of Luo River. They mainly expressed the sorrow for Taikang's loss of his country and advised the monarch to be diligent in government and love the people.
4	Shang Dynasty	Dafu	Music and Dance	It is said that it was composed by the minister Yi Yin after King Tang conquered the Xia Dynasty to praise the founding merits. After King Tang founded the country, there was a severe drought. He tried every way to pray for rain but to no avail. Later, he prayed in the mulberry forest and finally moved the heaven to rain.
5	Shang Dynasty	Mulberry Forest	Music and Dance	When Cheng Tang established the Shang Dynasty, there was a severe drought. He held a sacrificial ceremony in the mulberry forest, singing and dancing to pray for rain from heaven. After the drought was relieved, the Shang people named this music and dance "Mulberry Forest".
6	Shang Dynasty	Black Bird	Music and Dance	A kind of music and dance used for sacrifice.
7	the Western Zhou Dynasty	Six generations of music dance	Music and Dance	The music and dance left over from previous generations that were sorted out and inherited include "Yunmen", "Daxian", "Dashao", "Daxia", "Dafu" and "Dawu".
8	the Western Zhou Dynasty	The Book of Songs	poems and songs	It contains 305 poems from the Western Zhou Dynasty to the Spring and Autumn Period. The poems were all sung with music at the time. They are rich in content, covering many aspects such as labor, love, war, and sacrifice, reflecting the social life and people's thoughts and emotions at the time. Feng, Ya, and Song are three different genres of the Book of Songs. Feng is the local music of different

				regions, Ya is the music of the areas directly under the jurisdiction of the Zhou Dynasty, and Song is the dance music lyrics for ancestral temple sacrifices.
--	--	--	--	--

4.1.3 The decline and discrimination period

The Spring and Autumn Period and the Warring States Period was a period of great social change in Chinese history. The complete Li Yue system formed in the Western Zhou Dynasty suffered a major impact during the Spring and Autumn Period and the Warring States Period, and therefore underwent new development and changes.

Around 800 BC, the Zhou Dynasty gradually declined, and the collapse of rites and music began to appear. (Si,1959) The "collapse of rituals" at that time was mainly reflected in the decline of the Zhou Dynasty, which weakened its deterrent effect on its subordinate vassal states and surrounding small countries and tribes. The originally unified social system fell into chaos, and other surrounding countries impacted Zhou's military, politics, and culture. The originally unified social management fell into chaos, and the core social values collapsed completely. The nobles were unable to maintain their own authority, and new authorities continued to emerge, challenging the old social rules. In addition, managers at all levels of society deliberately destroyed Li Yue classics, resulting in the loss of a large number of Li Yue classics, and the Li Yue tradition was in danger of being discontinuous.

The situation of music corruption was even more serious. The "collapse of rituals" caused society to lose control and the rulers to lose their dominance over music. Various music phenomena that were not in accordance with rituals appeared and prevailed. The "corruption of music" at that time was mainly reflected in the loss of music, dance, and music rhythm in various dynasties. The music corresponding to Zhou rituals also disappeared one after another, and people lost the ability to absorb other music. People began to use music casually in inappropriate occasions, and even used farewell music as sacrificial music for the sake of sound. (He,1998) The Eastern Zhou Dynasty could not afford the expenses of the orchestra, nor could it develop new music, so the same music was used in different occasions. Capable musicians could only take their instruments, music, and music-making techniques to other vassal states to make a living, which led to the dispersion of music resources. At that time, musicians or music officials were equivalent to priests. Therefore, this dispersion also shows that the central and local governments have lost their appeal to talents, and other types of talents are also dispersing, making society more chaotic and turbulent.

At the same time, local music and folk music began to prevail, and various vassal states began to integrate local music into Li Yue, forming local music traditions. The music of various small countries such as Chu, Song, Zheng, and Wei began to

develop and had a huge impact on the official elegant music of the Zhou Dynasty. Most of the "Guofeng" part of the "Book of Songs" is folk songs from various countries. These poems reflect the lives, emotions, and views of the people at that time on social phenomena, and there is no lack of content related to etiquette and customs. For example, "Wei Feng·Mang" shows the marriage etiquette and moral concepts of the time by telling the marriage experience of a woman. Li Yue began to adapt to social changes, enrich the spiritual life of the grassroots people, and developed and inherited among the people.

In 488 BC, after wandering in various vassal states for 10 years, Confucius returned to his hometown, Wei. (Kuang, 1990) He wanted to restore the strict ritual system to improve the chaotic social system of Wei. Confucius believed that moral education from top to bottom was more conducive to social governance. He hoped that the upper class would improve the social management system through self-cultivation and self-discipline, and follow the example of the upper class. He also wrote the Spring and Autumn Annals to try to change this chaotic phenomenon.

During this period, thinkers represented by Confucius conducted in-depth thinking and reinterpretation of Li Yue culture. The Confucian school strongly advocated Zhou Li and advocated "self-discipline and restoration of rituals" in an attempt to restore the Li Yue order of the Western Zhou Dynasty. He believed that people should cultivate their own moral cultivation by following etiquette norms. At the same time, the correct music should be used to cultivate people's temperament and promote social harmony. The Mohists criticized the cumbersome Li Yue system from the perspective of "thrift". Taoism advocated following nature and opposed the constraints of human nature by artificial etiquette norms.

In the political practice of various countries, some vassal states adjusted and applied Li Yue culture according to their own needs. For example, the Jixia Academy in Qi State brought together many scholars to discuss and exchange Li Yue culture.

The main reason for the collapse of rituals and music during the Spring and Autumn and Warring States Period was that the power of the Zhou royal family gradually weakened during the Spring and Autumn and Warring States Period, and its control over the princes was much less than before. In the Eastern Zhou Dynasty, the status of the emperor plummeted, and it was difficult to maintain the original ruling order and effectively restrain the behavior of the princes, which provided a political premise for the collapse of rituals and music. With the development of productivity, some vassal states continued to grow through annexation wars and economic development. They were no longer satisfied with their original status and power, and they sought higher political status and greater benefits. The princes attacked each other and fought for hegemony. Wars broke out frequently, and the original political order was disrupted. To a certain extent, they ignored the authority of the Zhou emperor, acted independently, and acted according to their own wishes, which gradually made the hierarchy and political norms stipulated by the Zhou Li lose their

binding force. During this period, commerce and handicrafts also achieved remarkable development, cities gradually emerged, and economic activities became increasingly frequent. Economic prosperity promoted the mobility and differentiation of social classes, and some emerging merchant classes and handicraftsmen classes emerged, challenging the traditional ritual system and hierarchy. At the same time, economic development also provided conditions for cultural exchanges and collisions of ideas. Various new concepts and trends of thought continued to emerge, further impacting the traditional Li Yue culture. The scholar class rose rapidly during the Spring and Autumn Period and the Warring States Period. Relying on their knowledge and talents, they traveled between countries, advised the princes, and sought political status and economic benefits. The rise of the scholar class broke the original aristocratic class's monopoly on politics and culture. They held different views and attitudes on the traditional etiquette system. Some advocated reforming the etiquette system to adapt to the development of the times; others disdained the etiquette system and pursued personal freedom and value. The activeness of the scholar class and the expansion of its influence have impacted the traditional Li Yue culture, and the phenomenon of ritual collapse and music destruction has become more prominent.

With the development of society, the self-awareness of the common people gradually awakened, and they were no longer completely obedient to the rule of the aristocracy and the constraints of the etiquette as before. Common people began to pursue their own interests and happiness, and expressed dissatisfaction with the privileges and unreasonable systems of the aristocracy. Some common people accumulated a certain amount of wealth and social status through hard work, and they began to demand rights and treatment that matched their contributions, which posed a challenge to the traditional hierarchy and Li Yue culture. The awakening of common people's consciousness has changed the values and behavioral norms of society, and the traditional Li Yue system is difficult to continue to maintain its authority and effectiveness.

This also made this period a golden age in the history of Chinese thought and culture, with a prosperous scene of a hundred schools of thought. Many schools of thought such as Taoism, Legalism, and Mohism emerged, each of which put forward different political propositions and social concepts. The debate and competition of these schools of thought broke the shackles of traditional Confucianism on people's thinking, and people's ideas became more diversified and liberal. In this ideological and cultural atmosphere, the traditional Li Yue system was widely questioned and challenged, and began to seek a new path of development.

Confucius advocated "self-discipline and restoration of ritual", emphasizing the inner moral cultivation of ritual. He believed that ritual was not only an external form, but more importantly, it was the sincerity and awe in the heart. He proposed "If a person is not benevolent, what is the use of ritual? If a person is not benevolent, what

is the use of music?" Mencius developed the idea of "benevolent government", combining ritual with moral norms, and believed that rulers should govern the country with ritual, implement benevolent politics, and pay attention to people's livelihood. Xunzi emphasized the normative role of ritual and believed that ritual was an important means to regulate social relations and maintain social order. In addition, the Mohists advocated "non-music", believing that Li Yue consumed resources and was not conducive to social development. The Mohists paid more attention to practicality and utilitarianism, and opposed the luxurious Li Yue of the aristocracy. The Legalists paid more attention to the role of law, advocated governing the country with severe punishments and laws, and held a relatively contemptuous attitude towards Li Yue. They believed that Li Yue could not effectively restrain people's behavior, and only laws could achieve effective governance of the country. Various schools of thought debated around Li Yue culture, promoted the exchange and collision of ideas, and formed a situation of "a hundred schools of thought contending". Different views and theories contended with each other, promoting the prosperity of academics and the diversified development of culture. It inspired people to think deeply about social, life, moral and other issues, and laid the foundation for the development of ancient Chinese philosophy and culture.

In short, the Li Yue culture during the Spring and Autumn Period and the Warring States Period experienced both decline and destruction as well as new development and innovation in social change. Although it has experienced collapse and reconstruction, it still left a deep mark in the development process of Chinese culture. The changes in the Li Yue culture during the Spring and Autumn Period and the Warring States Period provided valuable lessons for cultural inheritance and social governance in later generations, and also laid the foundation for the diversity and inclusiveness of Chinese traditional culture. With the decline of the Zhou Dynasty and the hegemony of the princes, the Li Yue system once faced collapse. However, some thinkers at this time, such as Confucius, began to reflect on and reform the Li Yue culture, advocating moral concepts such as "benevolence", "loyalty" and "integrity", and emphasizing the cultivation of people's morality through Li Yue education. The thinking of thinkers and the practice of various countries made the Li Yue culture of this period an ethical thought characterized by practical rationality and speculative philosophy.

Table 5 Overview of Musical Works in the Period of Decline and Transformation

Number	Period	Title of Work	Type	Overview
1	Spring and Autumn	Mountain stream	Music	One of the top ten famous Chinese songs. It is said that Boya was good at playing the guqin, and Zhong Ziqi could understand the artistic conception of his music. Boya compiled his music

				<p>into "High Mountains and Flowing Water". Later, when Ziqi died of illness, Boya smashed his guqin and broke the strings. Since then, "High Mountains and Flowing Water" is not only a guqin song, but also a symbol of the difficulty of finding a soulmate. In the Tang Dynasty, "High Mountains and Flowing Water" was divided into two separate songs, "High Mountains" and "Flowing Water". Among them, "Flowing Water" retains more of the meaning of a soulmate, and has been improved and played by guqin players of successive generations, and has become more widely circulated.</p>
2	Spring and Autumn	The Spring Snow	Music	<p>According to legend, it was composed by Shi Kuang of Jin or Liu Juanzi of Qi during the Spring and Autumn Period. This piece of music expresses the scene of spring when everything comes back to life and is full of vitality, as well as the artistic conception of snow-covered, pure and flawless, and is hailed as a representative of elegant art.</p>
3	Warring States	Guangling scattered	Piano music	<p>There are many opinions about its author and time, but it is generally believed to be Ji Kang from the Wei and Jin Dynasties. The melody of the qin music is passionate, generous, and full of tragic emotions. Ji Kang was killed for opposing the dictatorship of the Sima family. Before his execution, he played "Guangling San", which made it even more legendary.</p>
4	Warring States	The Songs of Chu	Lyrics and Music	<p>Written by Qu Yuan, a poet of the State of Chu, "Nine Songs" includes "Donghuang Taiyi", "Yun Zhongjun", "Xiangjun", "Xiangfuren", "Dasi Ming", "Shao Siming", "Dongjun", "Hebo", "Shan Gui", "Guo Shang" and "Li Hun". Each of them has a unique</p>

				musical style and form of expression and is used to worship different gods.
--	--	--	--	---

4.1.4 The revival and prosperity period

During the Qin and Han dynasties, the unification of the country led to the gradual unification of the cultures of various regions. The Li Yue culture of this period inherited the pre-Qin tradition and presented new characteristics and development trends due to the changes of the times.

First of all, in terms of Li, the etiquette system has been unified and standardized. After the Qin Dynasty completed the great cause of unification, it implemented a series of measures to strengthen centralization, including unified weights and measures, unified track for vehicles, and unified writing for books. These measures also reflect the emphasis on social order norms to a certain extent, which is an external manifestation of etiquette. For example, the unified standards of weights and measures regulate the code of conduct in economic activities such as commodity trading, which can be regarded as a manifestation of "etiquette" in the social and economic fields in a broad sense. The Qin Dynasty tried to integrate and unify the different etiquette systems of the original six countries. However, the Qin Dynasty existed for a short time. It was not until the establishment of the Han Dynasty that it further increased its efforts to standardize and improve the etiquette system on the basis of inheriting some of the etiquette systems of the Qin Dynasty. From the emperor's enthronement ceremony to the pilgrimage ceremony of the princes, from the appointment and removal ceremony of officials to the folk wedding and funeral ceremonies, there are more clear and detailed regulations. In addition, the Han Dynasty implemented the policy of "abolishing all schools of thought and respecting Confucianism alone", which made Confucianism dominant in society and had a profound impact on Li Yue culture. The core values of benevolence, righteousness, courtesy, wisdom, and trustworthiness advocated by Confucianism have been more concretely and deeply reflected in etiquette. The political function of etiquette has been strengthened, and it has become an important tool to demonstrate the majesty of the royal family and consolidate the legitimacy of rule. At the same time, etiquette is also used to regulate the behavior and hierarchical order of officials to ensure the normal operation of the political system. In addition, during the Han Dynasty, many scholars and works on etiquette appeared. For example, the "Book of Rites" compiled by Dai De and Dai Sheng systematically sorted out and explained various ancient etiquette systems, and became an important classic document for later generations to study etiquette. These etiquette research results further enriched and developed the connotation and theoretical system of etiquette. (Ban, 1962)

The second is the development of music. The music of the Qin Dynasty has a unique style. On the one hand, it inherited some musical traditions of the pre-Qin period, such as the music of bells and chimes; on the other hand, after Qin unified the

six kingdoms, it integrated musical elements from various places, making the expression of music more diverse. For example, in the court music of the Qin Dynasty, there may be musical styles from different regions blending with each other. At the same time, Qin also established special music institutions, such as the Yuefu, which was responsible for collecting, collating and creating music. Although the functions and scale of the Yuefu at this time were different from those of the Han Dynasty, it also provided a certain organizational guarantee for the development of music. During the reign of Emperor Wu of the Han Dynasty, the Yuefu was expanded and reformed on a large scale, making it a large-scale and fully functional music institution. The responsibilities of the Yuefu included collecting folk music from all over the country, collating and adapting existing repertoires, creating new court music, and being responsible for the performance of court music. The emergence of the Yuefu injected a strong impetus into the development of music during the Qin and Han Dynasties. For example, Li Yannian, a famous musician during the reign of Emperor Wu of the Han Dynasty, played an important role in the Yuefu, and his works such as "Jia Ren Qu" were very popular. The musical form of the Han Dynasty showed a diversified development trend. In addition to traditional elegant music, folk music such as Xianghe songs and drum music has been greatly developed. Xianghe songs are a form of music developed on the basis of folk songs. (Ban, 1962) At first, there was only a cappella singing, and later accompaniment instruments were gradually added. Its performance is lively and lively, and it is deeply loved by people; drum music is mainly used in occasions such as the palace and the army. The instruments are mainly percussion instruments and wind instruments, which are magnificent. These different music forms meet the aesthetic needs of people from different classes. In addition, the music theory of the Han Dynasty has also achieved certain achievements. Jing Fang proposed the theory of sixty pitches. Although it is difficult to fully apply in practice, it is of great significance in the study of musicology and has laid the foundation for the development of music theory in later generations. There has also been a great improvement in the production and playing skills of musical instruments. The production technology of musical instruments such as qin and se has become more exquisite, and the playing skills have become more diverse.

During the Qin and Han dynasties, Li Yue culture became a key means for rulers to consolidate their political power and maintain social stability. The strict implementation of etiquette norms and the solemn and serious music performances jointly created a sacred and majestic atmosphere, greatly strengthening the supreme authority of the emperor. The moral education and behavioral norms of etiquette, as well as the harmonious influence of music, jointly promoted the stability of social order and the formation of good social customs. In terms of cultural inheritance, the ancient etiquette system and musical works were sorted and preserved during the Qin and Han dynasties, allowing the excellent culture of the pre-Qin period to continue. For example, the discussion of etiquette in Confucian classics was further explained

and promoted in the Han Dynasty, becoming an important part of social moral education. At the same time, the Yuefu institutions of the Han Dynasty collected and sorted out a large number of folk music and poems, leaving precious cultural heritage for future generations. In terms of cultural exchanges, the Qin and Han dynasties spread Li Yue culture to a wider area through exchanges with surrounding ethnic groups. In the exchanges between the Han Dynasty and the countries in the Western Regions, art forms such as music and dance influenced each other, promoting cultural integration and innovation. In addition, the foreign wars and trade activities during the Qin and Han dynasties also made the Li Yue culture influence the surrounding countries and regions to a certain extent, laying the foundation for the spread of Chinese culture and the expansion of its influence. In short, the Li Yue culture of the Qin and Han dynasties flourished in inheritance and innovation, adapted to the political structure and social needs of the unified dynasty, and showed unique charm and strong vitality. In terms of etiquette, its continuous improvement and Confucianization process made etiquette norms more deeply rooted in the hearts of the people and became an important part of social morality and code of conduct; in the field of music, its rich and diverse forms and in-depth exploration of theories have injected new vitality into the development of music art.

During the Tang and Song dynasties, the prosperity of the country brought Li Yue culture to a new peak.

The etiquette system of the Tang Dynasty was comprehensively improved and systematically constructed on the basis of the previous generations. The Tang Dynasty attached great importance to the etiquette system. After Emperor Taizong of Tang ascended the throne, he ordered people to revise the old etiquette and formulated "Auspicious Rites", "Guest Rites", "Military Rites", "Good Rites", "Fate Rites" and "National Compassion", etc., a total of 138 chapters, divided into 100 volumes, making the etiquette system more complex and systematic. The etiquette regulations are detailed and strict. People of different identities and status have very different procedures and specifications in etiquette such as crown ceremony, wedding ceremony, and court attendance. For example, the emperor's crown ceremony is the most cumbersome and complicated. Before the ceremony, he must divine an auspicious day, inform the heaven and earth ancestral temple, and on the same day he must pay homage to the empress dowager and personally go to the ancestral temple to kneel down and worship his ancestors. After that, he must meet with the ministers to accept the audience; while the adult ceremony of the royal children and the families of officials and ministers is relatively simple, but also more complicated than that of ordinary people. In terms of weddings, the emperor's wedding process includes divination of the date, reporting to the Circular Mound, reporting to the Square Lake, ordering the messenger to the emperor's palace, accepting the marriage proposal, asking for the name, accepting the good news, accepting the betrothal gift, and announcing the date. In the later period, the emperor has to report to the temple,

enthronize the empress, order the messenger to welcome the empress, and share the same prison. The empress herself also has to perform ceremonies such as thanking the emperor and paying homage to the empress dowager. The wedding process of officials is similar, but the emperor's reporting to the heaven and earth altar and other matters are removed, and the newlyweds only need to pay homage to their uncles and aunts. In addition, the specifications of items used in weddings, such as horses, ornaments, and clothing, also vary according to their social status. Court meetings were a way of court meetings presided over by the ancient emperor himself. In the Tang Dynasty, there were clear regulations on officials' participation in court meetings, and officials of different ranks had different times and frequencies for court meetings. The court congratulation ceremony is a ceremonial activity in which all officials and women inside and outside the court congratulate the royal family on special days. Participants include the emperor, empress, crown prince and their families, women, and officials. The emperor will accept congratulations in Taiji Hall and Zhenguan Hall. On the New Year's Day, the emperor must wear a crown and go to Hanyuan Hall, displaying precious jade carriages to demonstrate the emperor's power. At the same time, the empress, officials, and court envoys must accompany him in court clothes, and clearly indicate that music will be used. If there are vassal states coming to congratulate, music must also be prepared. These ceremonial activities are not only a ritual, but also an important means to maintain the rule of imperial power, demonstrate the majesty of the royal family, and strengthen the hierarchical order. And with the implementation of the imperial examination system, the Jinshi exam became the goal pursued by many students, which made literati and scholars pay more attention to their own etiquette cultivation.

The etiquette system of the Song Dynasty made more in-depth regulations and arrangements on the details of various etiquettes on the basis of the etiquette system of the Tang Dynasty, and penetrated into all aspects of social life. For example, in terms of sacrificial etiquette, there are detailed requirements for the procedures, offerings, and costumes of different types of sacrifices; in terms of social etiquette, there are also clear regulations for etiquette such as communication and banquets between scholars and officials. During this period, the development of Confucianism reached a new peak, and Neo-Confucianism emerged. Confucian ethical and moral concepts penetrated more deeply into the etiquette system, emphasizing the moral connotation and educational role of etiquette, regulating people's behavior through etiquette, and maintaining the moral order of society. With the development of the urban economy and the growth of the citizen class, folk ritual activities have become increasingly rich and diverse. For example, etiquette such as weddings, funerals, and festivals and celebrations are not only more diverse in form, but also incorporate more local characteristics and folk cultural elements, becoming an important part of social life. At the same time, family etiquette has developed significantly during this period. For example, the emergence of Zhuzi's Family Rituals has made folk weddings,

funerals, ancestor worship and other etiquette activities more abundant and orderly. With the rise of Neo-Confucianism, etiquette has been given a deeper moral connotation. Neo-Confucianists emphasized the use of etiquette to cultivate people's moral qualities and social responsibility. Therefore, etiquette is not only an external form, but also a manifestation of inner morality.

Music was also fully developed during this period. The music of the Tang Dynasty presented a rich and diverse pattern. Yayue was mainly used in important occasions such as palace sacrifices and ceremonies; Yanyue integrated the music elements of the Han and other ethnic groups and was more entertaining. The mode added variable Zheng and variable Gong to the traditional pentatonic scale to form a seven-tone mode. There were many kinds of musical instruments, including Bi Li, dragon flute, sheng, Jie Gu, etc., and the decorations of the musical instruments were extremely luxurious and luxurious. The playing methods were diverse. The costumes were classified in many ways according to different roles and occasions. The "Nine Merits Dance" was the representative of the civil dance, and the "Seven Virtues Dance" was the representative of the martial dance. In addition, many outstanding musicians and musical works emerged, such as "Rainbow Feathered Clothes" composed by Emperor Xuanzong of Tang Li Longji. In terms of musical instruments, pipa, konghou, flute, xiao and other instruments were widely used and developed. The pipa became one of the most popular instruments at that time with its rich expressiveness. Its moving melody could be heard both in the court and among the people. The music institutions of the Tang Dynasty were also very developed. As the core institution in charge of the state Li Yue, the Taichang Temple was responsible for formulating and implementing various music rituals. The Jiaofang was mainly responsible for the creation and performance of court entertainment music, and cultivated a large number of outstanding music talents, providing a solid guarantee for the prosperity of music in the Tang Dynasty. The Taiyue Bureau was responsible for managing the performing musicians, organizing and implementing various music performance activities. Its performers were composed of Xielü Lang, Taiyue Ling, Wenwu Erwu Lang, singers, accompaniment personnel, etc., each of whom undertook different tasks, which made the creation, performance and inheritance of music more standardized and professional. At the same time, folk music also flourished, and many new music forms and styles emerged, such as quzi, bianwen, etc. These music forms were closer to people's lives and had rich and diverse content. During the Tang Dynasty, there were frequent exchanges between China and foreign countries, and music culture was also influenced by foreign cultures. The introduction of Hu music merged with the Central Plains music, enriching the expression forms and styles of music. At the same time, the music of the Tang Dynasty also spread to neighboring countries and regions, which had an important impact on the development of Asian music culture.

While inheriting the traditions of the Tang Dynasty, the court music of the Song Dynasty also absorbed elements of folk music, making the court music more diverse. Ci tune music appeared in the Song Dynasty. Song Ci was closely combined with music. Each Ci had its own specific rhythm and musical rhythm. Literati wrote lyrics according to Ci, and then sang with music, which became an important form of cultural entertainment in the society at that time. In terms of music theory, Shen Kuo's "Mengxi Bitan" and other works conducted in-depth discussions and research on the acoustic principles of music, instrument production, music creation, etc., providing theoretical support for the development of music; Chen Yang's "Book of Music" systematically summarized and elaborated on the music system, scale, mode, musical instruments, etc., promoting the development and in-depth research of music theory. In addition, folk music in the Song Dynasty was more prosperous, and art forms such as rap and opera gradually matured and spread widely. Rap music is deeply loved by the people for its unique narrative style and musical expression techniques; opera music combines multiple art forms such as music, dance, performance, and literature to form a highly comprehensive and artistic performance form, such as zaju and Nanxi, which laid the foundation for the development of opera in later generations. The role of Jiaofang in music activities is still important, but the performance venue of music is no longer limited to the palace. The brothels in the city have become important places for folk music performances, providing the general public with rich and colorful music entertainment.

In general, the Qin and Han dynasties were a period of revival of ancient Chinese Li Yue culture. After Qin Shihuang unified the six kingdoms, he established a unified Li Yue system and used Li Yue as an important tool to consolidate his regime and maintain social order. The Han Dynasty inherited the Li Yue system of the Qin Dynasty, and developed and innovated on this basis, forming a Li Yue culture with Han cultural characteristics. The Tang and Song dynasties were a period of prosperity for ancient Chinese Li Yue culture. During this period, the prosperity and strength of the country and the implementation of the imperial examination system led to a great development of cultural undertakings, and Li Yue culture became an important part of the lives of literati and scholars. Art forms such as court music and dance in the Tang Dynasty and poetry and songs in the Song Dynasty all reflect the Li Yue culture of this era. However, the Li Yue in the Tang Dynasty was more open and more inclusive, while the Li Yue in the Song Dynasty paid more attention to its connotation and spiritual pursuit. The rise of Neo-Confucianism made Li Yue culture more closely integrated with the moral and ethical concepts of Confucianism.

Table 6 An Overview of Musical Works in the Renaissance and Prosperity Periods

Number	Period	Title of Work	Type	Overview

1	Qin	Build the city song	song	<p>According to the Huainanzi, Qin sent 500,000 soldiers to build the Great Wall, which was bounded by Liusha in the west, Liaoshui in the north, and Korea in the east. The Chinese counties and prefectures provided them with supplies. Later, there was a song called "Building a City", which talked about building the Great Wall to limit the barbarians. Countless people in later generations wrote "Building a City" with this title, trying to describe the awe-inspiring and earth-shaking scene of that year.</p>
2	Han	The Peacock Flies to Southeast	Poetry	<p>The first long narrative poem in the history of Chinese literature. It tells the love tragedy between Jiao Zhongqing and Liu Lanzhi, and deeply exposes the cruelty and ruthlessness of feudal ethics. This work not only has high literary value, but its accompanying music was also widely circulated at the time.</p>
3	Han	plate and drum dance	Music and Dance	<p>The dancers dance on seven pan drums to different rhythms, sometimes lying on their backs, bending over and stepping on the drums with their feet, sometimes leaping into the air, then kneeling on the ground, skillfully stepping on the pan drums with their toes, and rubbing the drum surface with their bodies in a falling posture. Their agile drum-stepping movements and light dance steps are closely integrated with the music, showing a profound artistic conception. In the Henan Provincial Museum, there is a carved brick depicting the Han Dynasty pan drum dance - a carved brick of a couple stepping on drums, which vividly depicts the posture of pan drum dance.</p>
4	Han	Phase and song	song	<p>A form of Han music that inherits traditional music based on folk songs. Its characteristic is that the singer beats the drums himself in harmony with the accompanying orchestral instruments, hence the name. It is mainly played in banquets and entertainments for officials and wealthy businessmen, and is also used in court meetings, worship of gods,</p>

				and even Han folk activities.
5	Tang	Colorful Feathered Coat	song and dance	It is said to be composed by Emperor Xuanzong of Tang Dynasty. It has a beautiful tune and a melodious melody with a strong romantic color. The whole song has 36 sections, showing the fairyland scene with fairy music and graceful dancing, fully showing the magnificence and elegance of the court music of the Tang Dynasty.
6	Tang	Qin Wang Po Zhen Music	Music and Dance	After Emperor Taizong of Tang, Li Shimin, defeated Liu Wuzhou, folk musicians played "The Qin King's Battle Music" to celebrate. Later, Emperor Taizong processed it and developed it into a large-scale palace music and dance. There are 128 dancers, all wearing armor and holding halberds. The song is accompanied by thundering drums and exciting ethnic minority music. The team changes with the rhythm of the music, changing three times in total, each time changing into four formations. The dancers hold halberds and shout and stab back and forth, recreating the battle scenes of the past. The sound resounds for hundreds of miles and shakes the valleys, fully demonstrating the martial spirit and grand momentum of the Tang Dynasty.
7	Tang	On the yuan dance	Music and Dance	It is said to be created by Emperor Gaozong and is the most famous music in the Tang Dynasty. It is used for ancestral sacrifices.
8	Tang	Hu Xuan Dance	Music and Dance	Originated from Kangguo in the Western Regions, it was one of the most popular fitness dances in the Tang Dynasty. Its characteristic is that the dancers spin rapidly on a small round carpet, with light and agile movements, like a whirlwind. The Hu Xuan Dance has a brisk rhythm and lively melody, and is very dynamic and appealing. It was deeply loved by the court and the people in the Tang Dynasty.
9	Tang	Green waist	Music and Dance	The dance features light and graceful movements, slow and flowing rhythm, and the dancers' graceful

				postures, like willow branches swaying in the wind. It has a high level of artistic appeal.
10	Song	Ball Tossing Dance	Palace Music and Dance	Closely related to sports, it is a dance form developed from the ball throwing activity in sports games. The dancers are dressed in gorgeous costumes, and the characteristic of their movements is "offering embroidered balls". The female dancer team consists of 16 people, including those holding "bamboo poles", flowers, and pens, and 12 people standing in 2 rows, with a gorgeously decorated "goal" in the middle. The female dancers dance and throw the ball into the "goal" while reciting and singing, and there are also performances by boys. The court music and dance introduced to Korea in the Song Dynasty has been passed down in the court of ancient Goryeo and has been passed down to Korea today.
11	Song	Jade Rabbit Huntuo	Palace Music and Dance	Performed by children dancers, "Hun Tuo" refers to a hat. The dancers dance gracefully wearing hats in the shape of rabbit ears, expressing the ancient people's worship and love for the moon and showing a dignified, beautiful, light and elegant charm.
12	Song	Daqu Dance	Palace Music and Dance	There are many types. For example, the "Liangzhou" dance is said to have originated in Xiliang. It is a soft dance with many characters dancing together on the stage; the "Liuyao" dance was a pipa song brought back from the Western Regions in the Tang Dynasty. It became a dance in the Southern Song Dynasty. It is a solo dance performed by a woman. The light and lively dance posture, the slow and fast rhythm, and the euphemistic and changeable music make it brilliant.
13	Song	Murata Raku	Folk music and dance	It is a kind of folk song and dance that expresses the working life in the countryside. It has a strong local flavor and was extremely popular in the Song Dynasty. There is a poem that describes it as "the people in the villages wear hats and the sound of music in the streets." It has been passed down to the

				Ming Dynasty. From the dance portrait bricks unearthed in northern Shaanxi, it can be seen that its basic dance image is similar to today's northern Shaanxi Yangge.
14	Song	Step Song	Folk music and dance	It is a traditional folk dance form. Dancers sing and dance to the accompaniment of songs, using the rhythm of their feet on the ground. The movements are simple and rhythmic. It is usually performed on festivals or celebrations to express people's joy and blessings.



Figure 10 Carved bricks of Pangu dance from the Han Dynasty
source: Ruijiao Wang (2023)

4.1.5 The continuation and transformation period

In the Yuan, Ming and Qing dynasties, the Yuan Dynasty was a regime established by ethnic minorities. In terms of ritual system, it not only inherited the traditional ritual system of the Central Plains to a certain extent, but also integrated the cultural characteristics of its own ethnic group. For example, in major occasions such as court meetings and sacrifices, some elements of Mongolian traditional rituals were retained, and at the same time, the ritual system of the Han nationality was absorbed to demonstrate the orthodoxy of the rule. After establishing the Ming Dynasty, Zhu Yuanzhang, the first emperor of the Ming Dynasty, vigorously promoted ritual reforms, committed to reversing the chaotic situation of the ritual

system of the previous generation. With Confucianism as the leading factor, he re-established a hierarchical ritual system covering all aspects of politics and social life. For example, there are detailed regulations on officials' clothing, etiquette norms, and court etiquette, emphasizing respect and order. Moreover, the Ming Dynasty also actively spread the traditional Chinese ritual system through exchanges with neighboring countries and expanded its influence. The rulers of the Qing Dynasty also attached great importance to the construction of ritual system to maintain the feudal ruling order. In court etiquette, some characteristic rituals of the Manchus were retained, and at the same time, a large number of traditional Han rituals were absorbed. For example, in major ceremonies such as enthronement, weddings, and sacrifices, the ritual procedures were complex and strict. In the exchanges with neighboring countries and nations, the imperial court also demonstrated its majesty and ruling status through etiquette. Moreover, the etiquette research of the Qing Dynasty also achieved certain results, and the ancient etiquette system was deeply sorted out and studied. Since the Yuan Dynasty was a regime established by the Mongolian people and the Qing Dynasty was a regime established by the Manchu people, the etiquette culture of ethnic minorities and the traditional Han etiquette were exchanged and integrated in the process of ruling. The Mongolians and Manchus brought their unique etiquette customs, such as the Qiexue system of the Yuan Dynasty and the Manchu court etiquette of the Qing Dynasty. At the same time, the traditional Han etiquette also influenced the etiquette practice of ethnic minorities to a certain extent, forming a pluralistic and unique etiquette system. With the increasing complexity of the social structure and the deepening of the need for rule, the etiquette system in the Yuan, Ming and Qing dynasties became more detailed and comprehensive. The etiquette system was also more closely integrated with the law, and clear and specific punishment measures were formulated for violations of etiquette regulations. The authority and seriousness of etiquette are guaranteed by the coercive force of the law, so that people can more consciously follow etiquette norms in their daily lives, thereby maintaining the public order and moral customs of society. (Si, 1959)

Similarly, the music of this period is still being inherited and developed. The court music of the Yuan Dynasty integrated the musical elements of many ethnic groups, such as the Mongolian music style and the Han music. At the same time, with the rise and prosperity of Yuan Zaju, opera music has been greatly developed, laying the foundation for the development of opera music in later generations. The music development in the Ming Dynasty was relatively prosperous. In terms of court music, a strict Yayue system was formulated, which was used in major occasions such as sacrifices and court meetings, and its musical form and performance norms were clearly stipulated. At the same time, folk music also flourished, such as folk songs, ditties and other forms, reflecting different aspects of social life at that time. In addition, opera music further developed and matured in the Ming Dynasty, and many opera genres and schools, such as Kunqu Opera, emerged, which were deeply loved

by the people. The Qing Dynasty inherited the Yayue system of the Ming Dynasty and developed and improved it. At the same time, the music culture of the Manchus was also integrated into the court music, giving it a unique style. Folk music continued to prosper, and folk songs, rap music, opera music, etc. in various places were further developed, and the musical characteristics of different regions became more distinct. Peking opera gradually took shape and developed into one of China's national quintessence in the middle and late Qing Dynasty. With the changes of the times and the preferences of the rulers, court music has also made innovations in repertoire creation, performance forms, and the use of musical instruments, integrating musical elements from different regions and nationalities. At the same time, folk music is also flourishing. The rise and development of Yuan Zaju and Ming and Qing operas have made folk music more colorful. Opera music combines multiple forms of expression such as singing, reciting, acting, and fighting, and has a high artistic value. It became one of the favorite entertainment methods of the people at that time. The combination of music with art forms such as dance and drama has become closer, and together they constitute a performance form with comprehensive artistic charm.

Li Yue of the Yuan Dynasty emphasized the values of loyalty to the emperor, respect for Confucianism, and emphasis on righteousness. Through etiquette education, the popularization of moral concepts such as loyalty, prudence, and filial piety helped to enhance the people's trust and respect for the emperor, consolidate the ruling position, and promote social stability. The relatively open cultural atmosphere enabled the cultures of different regions and nationalities to communicate and spread with each other. For example, the rise of Yuan Zaju, which integrated a variety of art forms, attracted many literati to participate in the creation, and became the representative of culture and art at that time. Its content was rich and diverse, reflecting the life and thoughts of all social classes, and had a wide impact on the cultural atmosphere; the etiquette system of the Ming Dynasty emphasized the order of respect and inferiority, and the official etiquette focused on etiquette and rituals, reflecting the hierarchical system and bureaucratic characteristics of feudal society. This not only standardized people's behavior and avoided the generation and expansion of social contradictions, but also strengthened the supervision and management of officials, reduced corruption and embezzlement of officials, and maintained social justice and fairness. In the early Ming Dynasty, the culture was relatively conservative, but with the development of the times, the commodity economy was active, and the capitalist economy sprouted. The "heretical" thought represented by Li Zhi emerged, emphasizing "self-adaptation in life", which promoted the transformation of cultural atmosphere. People's ideas gradually became more open, and their recognition and appreciation of folk culture such as folk songs and tunes increased, which promoted the prosperity of folk culture and made culture present a diversified development trend. For example, a large number of folk songs and tunes

were quoted in literary works such as novels and operas, which not only enriched the content and form of expression of the works, but also reflected the changes in the social and cultural atmosphere at that time; the court drama of the Qing Dynasty was closely integrated with Li Yue culture and national political codes, reflecting a strong Li Yue color. In the early Qing Dynasty, it played a role in promoting moral concepts such as loyalty to the emperor and patriotism, persuading good and punishing evil, and assisting in consolidating the ruling order. The cultural policy in the early Qing Dynasty was relatively strict, but as time went on, the field of culture and art gradually showed a diversified development trend. The development of court drama, from emphasizing the educational function of Li Yue to gradually focusing on entertainment in the later period, reflects the changes in cultural atmosphere. At the same time, folk literature and art forms such as novels and operas have also continued to develop, and various local operas have emerged, enriching people's cultural life.

In general, the rituals and music of the Yuan, Ming and Qing dynasties played a vital role in maintaining social order, inheriting cultural traditions, enriching people's spiritual life and promoting the development of art. They not only inherited the long-standing Li Yue cultural tradition of the Chinese nation, but also continuously innovated and integrated in the changes of the times, reflecting the characteristics of mutual exchange and common development of multi-ethnic cultures. These precious cultural heritages are not only the shining pearls of the social culture at that time, but also provide rich nourishment and valuable reference for the cultural inheritance and innovation of later generations.

In the late Qing Dynasty, with the end of the Qing Dynasty, at the national system level, the Qing Dynasty was forced to abolish the pilgrimage and kneeling ceremony of foreign ministers. In the early years of the Republic of China, new ritual regulations were also promulgated. During the Beiyang government period, Yuan Shikai worshipped Confucius and offered sacrifices to heaven, trying to use this action to consolidate his ruling position. In 1928, the Nanjing National Government established the "Ritual Uniforms and Regulations Review Committee" to draft the "Draft Rituals of the Republic of China", which included ritual principles, wedding drafts, funeral drafts, sacrificial drafts, and meeting drafts, abolishing a series of old ritual systems. In 1943, the Li Yue Hall was established to discuss rituals, which shows the tortuous development of the traditional Li Yue system during this period. On the one hand, it gradually disintegrated, and on the other hand, it was constantly reconstructed.

At the cultural cognition level, traditional culture has also been constantly deconstructed and reconstructed by the cultural elites of New China. For example, Kang Youwei used Western civilization as a standard to transform traditional culture, trying to lay a new foundation for the transformation of traditional empires into modern nation-states. At the same time, he examined Western civilization with the spirit of traditional culture and reconstructed culture's universalism or universalism,

but this was a "Chinese body and Western use" model. Wang Guowei and Cai Yuanpei used aesthetics and ethics to introduce traditional culture, opening up the "Western body and Chinese use" model. The Confucian Church at that time also reconstructed the social and religious system of China in accordance with the Western template of separation of church and state. Faced with the political and religious nature of culture in the Republic of China, the new youth began to oppose Confucianism and rituals. Liang Shuming reconstructed culture through "heart" studies, opening up the modern aesthetic construction of culture by musician Wang Guangqi, aesthetician Zhu Guangqian, Zong Baihua and others.

Since the reform and opening up, Chinese society has undergone tremendous changes, and Li Yue culture has also undergone significant development and changes. With the changes in social structure and lifestyle, many cumbersome traditional etiquette has been simplified or abandoned. For example, some old feudal hierarchical etiquette is no longer applicable, and traditional etiquette such as weddings and funerals has also been simplified and reformed in form and content, with more emphasis on the expression of personal emotions and practical needs. Modern values such as equality, respect, and freedom are gradually integrated into the concept of etiquette. In social occasions, people emphasize mutual respect and equal communication, and no longer overemphasize differences in status. With the increase in foreign exchanges, internationally accepted etiquette norms have gradually been introduced and accepted, such as business etiquette, diplomatic etiquette, etc. At the same time, Chinese traditional etiquette is also integrated with international etiquette in the exchange of etiquette, forming a modern etiquette system with Chinese characteristics.

The development and changes of music are even greater. Western music forms such as symphony, opera, and jazz were introduced into China, and interacted with traditional Chinese music, resulting in new music styles and schools. At the same time, emerging music forms such as pop music, rock music, and electronic music also developed rapidly, enriching the forms of music expression. Music education was gradually incorporated into the school education system, cultivating a large number of talents with musical literacy. In addition, the rise of various training institutions and associations in society also provided music lovers with more opportunities for learning and communication.

In general, the Yuan, Ming and Qing dynasties were the continuation period of ancient Chinese Li Yue culture. During this period, with the addition of different ethnic minority cultures, Li Yue culture gradually became secularized and became a part of people's daily life. At the same time, with the introduction of Western culture, Li Yue culture was also affected to a certain extent, and some new forms of expression and characteristics emerged. In modern times, especially after the reform and opening up, the impact of Western civilization forced Li Yue culture to continue to integrate and develop in the fusion of tradition and modernity, local and

international, in order to adapt to social changes and people's needs. Different scholars and schools have deconstructed and reconstructed Li Yue culture from their own perspectives, trying to make it gain new development and meaning in the new era.

Table 7 Overview of Musical Works in the Period of Continuity and Change

Number	Period	Title of Work	Type	Overview
1	Yuan	Seagull holding swan	Pipa music	It reflects the Mongolian custom of releasing gulls and catching swans. The music starts slowly and softly, and ends quickly, vividly showing the scenery of the desert, which is touching.
2	Yuan	Sixteen Heavenly Demon Dance	Court music dance	Originally a dance performed in Buddhist ceremonies in the palace, it later became a performance of music and dance. It requires high skills. The dancers wear gorgeous clothes and create a sense of lightness through spinning, jumping and other movements. It is called "the music of the fallen country".
3	Yuan	Birthday Team	Court music dance	These dances are rich in ethnic colors, reflecting the nomadic cultural characteristics of the Mongolian people. The dance style is vigorous, high-spirited, unrestrained and heroic. They inherit the music and dance culture of the Han nationality and absorb a large number of Han music and dance elements. The scale and form of the performances follow the "team dance" program of the Song Dynasty, and there are also innovations from the Yuan Dynasty.
4	Yuan	Romance of the West Chamber	Yuan Dynasty Drama	The plot is tortuous, and the characters are well-shaped. Different lyrics or dialogues can be written according to the identities of different characters, highlighting the characters' mental activities. It breaks the convention of Yuan Zaju's solo performance and

				allows multiple people to sing duets.
5	Ming	Magical Secret Score	Guqin Tablature Collection	It is the earliest existing collection of Chinese guqin music. It contains 64 guqin pieces, including classic pieces such as "Guangling San", "Gao Shan" and "Liu Shui", providing important materials for the study of guqin music in later generations.
6	Ming	Pipa	drama	It is known as the "ancestor of southern opera". Although it is mainly a drama work, the music part is also very wonderful, which has a profound impact on the development of drama music in later generations. Its tune is beautiful, the melody is rich, and it has high artistic value.
7	Ming	Nine Music and Three Dances	Court music dance	The "three dances" are "Dance of Peace and Peace for the Four Barbarians", "Dance of Chariots and Books", and "Nine Musics" are "Song of Fire Spirit Bringing Good Luck", "Song of the Imperial Phoenix", "Song of the Imperial Ming", "Song of the Heavenly Dao", etc. These music and dances reflect ritual and ceremonial nature.
8	Qing	Essentials of Lvlü	Music Theory Book	Written by Portuguese Xu Risheng, the music teacher of Emperor Kangxi, this book is the first Chinese book on Western music theory and played an important role in the spread of Western music in the Qing court.
9	Qing	Pingsha Luoyan	Guqin song	The intention is to use the far-reaching ambition of a swan to describe the mind of a hermit. It was first published in the Ming Dynasty's "Gu Yin Zheng Zong" (1634). Since its publication, more than 50 collections have been published. It is one of the most widely circulated works in the past 300 years.
10	Qing	Qinglong Dance	song and dance	It consists of two parts. The first part, Yanglie Dance, is a martial dance that depicts the Manchu people's life of

				riding, shooting and hunting, with more than 20 movements such as whistling arrows and dancing with swords. The second part, Xiqi Dance, is a civil dance, a collective dance with a pair of dancers as the unit. At banquets on major festivals in the court, it is performed by princes, ministers and dancers.
11	Qing	Zhonghe Shaoyue	song and dance	The Qing Dynasty continued to use the Zhonghe Shao music of the Ming Dynasty, the main features of which were the use of the pentatonic scale and the fact that there must be songs in every music. There was a special Zhonghe Shao music sacrificial dance for the emperors of all dynasties, including seven sections of sacrificial music and three sections of 88 dance styles to reflect the solemnity of the sacrificial rituals.

4.2 The current status and identity of Li Yue culture in Heluo region

This section collects and analyzes data through field surveys, expert interviews, and group discussions. Through interviews with relevant folklore experts, government department managers, and school teachers, relevant data information was obtained. By analyzing, sorting, and summarizing the data information, the following data was obtained:

4.2.1 The inheritance status of Li Yue culture

4.2.1.1 Current status of inheritance forms

(1) Family inheritance

In the Heluo region, family inheritance is one of the important ways to pass on the Li Yue culture. Some aristocratic families with a long history, or families with a certain Li Yue tradition, pass on their etiquette norms or music and dance skills and related values from generation to generation through family precepts and family rules. The elders in the family will tell the younger generations stories and experiences related to the Li Yue culture of their ancestors, and teach specific etiquette movements or music performance skills. In important family activities, such as ancestor worship and weddings, traditional Li Yue rituals are strictly followed, so that the younger generations can feel and understand the connotation of Li Yue culture in practice. This way of inheritance not only conveys specific knowledge and skills, but

more importantly, it cultivates the emotional identification and sense of belonging of family members to the Li Yue culture.

The lion dance in western Henan, which emerged in the Han Dynasty, is one of the more representative folk Li Yue customs in the Heluo area. Since the Han Dynasty, whether in the palace or among the people, lion dance performances must be performed in sacrificial ceremonies. After the Ming and Qing Dynasties, with the development of the folk community fire culture in Heluo, the lion dance in western Henan gradually formed a unique style of performance skills and artistic modeling. Therefore, there are some folk artists in the Heluo area who have mastered the skills of lion dance. Their families have been passed down from generation to generation since the Ming and Qing Dynasties. For example, Liang Hongzhi in Luoyang is the sixth generation of lion dance in their family, and it has been passed down for about 180 years. Before that, the lion dance of their family could only be passed down within the family, but modern lifestyles and concepts have impacted family inheritance, young people have reduced interest in traditional culture, and the size of the family has shrunk, resulting in relatively limited scope and strength of family inheritance. Many young people tend to pursue modern culture and lifestyles, lack a deep understanding and interest in traditional Li Yue culture, making it difficult for family inheritance to attract the younger generation to actively participate. Therefore, they have to expand the scope, recruit some apprentices, or train lion dance for some government celebrations, so as to continue to promote the unique charm of lion dance in western Henan.(Liang, 2023, Interview)



Figure 11 Interview with Liang Hongzhi

Source: Ruijiao Wang (2023)

(2) Master-disciple inheritance

The master-apprentice inheritance also occupies a key position in the inheritance of Li Yue culture in the Heluo area. Folk artists often rely on their superb skills and rich experience to attract young people who are interested in learning Li Yue culture to worship them as their teachers. The master will provide one-on-one guidance to the apprentice, starting from the basic skills, and gradually imparting complex etiquette processes and music and dance performance skills. The master-apprentice relationship is not only about the transmission of skills, but also about emotional exchange and spiritual inheritance. In the process of learning from the master, the apprentice must not only learn the specific operations, but also comprehend the cultural essence and artistic realm contained therein. This way of inheritance focuses on the accumulation of practice and experience, and has cultivated many outstanding talents in the inheritance of Li Yue culture.

Take guqin playing as an example. In ancient China, nobles and intellectuals cultivated themselves by playing guqin to conform to the gentlemanly demeanor advocated by Li Yue culture. In modern times, guqin has gradually become a less popular instrument due to the difficulty of playing and the overly elegant music. However, Zhao Chunyan, the 13th generation inheritor of Guangling School, has been committed to inheriting guqin culture for decades. Guangling School takes quietness, elegance, comfort and freedom as the aesthetic standards of guqin music, and pays attention to the expression of content and emotions. Teacher Zhao Chunyan founded Yisan Qinshe, recruited apprentices, and taught them the skills and spiritual pursuit of guqin. With the efforts of Teacher Zhao, more and more young people began to pay attention to guqin and learn guqin. (Zhao, 2024, Interview)



Figure 12 Interview with Zhao Chunyan

Source: Ruijiao Wang (2024)

However, the master-apprentice inheritance is also affected by factors such as the number of inheritors and geographical restrictions. On the one hand, the number of people who can find suitable apprentices and are willing to devote themselves to learning is limited; on the other hand, this inheritance method is often limited to a specific region, making it difficult to spread and develop rapidly on a wider scale, and the training cycle is long, making it difficult to achieve large-scale inheritance in a short period of time.

(3) School education

With the development of society, more and more schools in Heluo area have begun to pay attention to traditional cultural education, and school education has gradually become an important way to inherit the Li Yue culture in Heluo area. Some schools have realized the importance of local culture and incorporated the Li Yue culture in Heluo area into the school-based curriculum. By compiling special teaching materials and opening relevant courses, students are systematically introduced to the historical origins, artistic characteristics and cultural values of Li Yue culture. The school will also organize students to participate in various practical activities, such as forming Li Yue cultural clubs and holding school performances, so that students can feel the charm of Li Yue culture in their own experience. Organize students to participate in practical activities of traditional etiquette, such as holding ceremonies such as adulthood ceremonies and opening ceremonies, so that students can personally experience the connotation of Li Yue culture, and regularly carry out practical activities such as Heluo Lecture Hall, Longmen Poetry Meeting, and Chinese Studies Teaching to enrich students' cultural experience. In addition, the school will also invite folk artists and cultural scholars to the school for lectures and guidance to broaden students' horizons and enhance their understanding and love of Li Yue culture. School education covers a wider group of students, providing a more stable and continuous platform for the inheritance of Li Yue culture, helping to cultivate the younger generation's cognition and interest in Li Yue culture, enabling students to gradually understand and accept the values and behavioral norms of Li Yue culture in the learning process, and enhance cultural confidence and national pride.

Taking Luoyang Vocational College of Science and Technology as an example, the school has started courses on guqin playing and making, ceremonial archery and bow and arrow making, and invited inheritors of intangible cultural heritage to teach students the skills of guqin and ceremonial archery. From the making of guqin and bows and arrows to the etiquette norms to be observed when using them, the school cultivates students' moral cultivation and aesthetic taste.



Figure 13 Interview with teachers and students of Luoyang Vocational College of Science and Technology
Source: Ruijiao Wang (2023)

(4) Cultural activities

The rich and colorful cultural activities provide a broad platform for the inheritance of Li Yue culture in the Heluo region. Government departments, social organizations and non-governmental groups often hold various festivals related to Li Yue culture, such as the Heluo Cultural Festival and the Zhougong Sacrifice Ceremony. In these activities, there will be solemn etiquette displays and wonderful music and dance performances. These cultural activities not only enrich people's cultural life, but also provide an important way for the inheritance and dissemination of Li Yue culture, which can attract the attention and participation of all sectors of society and expand the influence of Li Yue culture. Various cultural activities present the connotation and charm of Li Yue culture in different forms, attracting the participation and attention of the general public, and to a certain extent enhancing the recognition and influence of Li Yue culture in society, and stimulating people's interest and love for traditional culture.

For example, the Zhougong Temple in Luoyang, along the central axis from south to north, is composed of the South Gate, the ruins of the Yuansheng Temple, Dingding Hall, Li Yue Hall, the Ancestor Hall, and the east and west corridors. The relevant relics and contents of Zhougong culture are preserved here, such as the statue of Zhougong, the deeds of Zhougong, and the genealogy of Zhougong. Zhougong Temple has held various cultural activities, such as the Zhougong Temple Li Yue Ceremony and the Zhou Clan Descendants Reunion Conference, China (Luoyang)

Zhougong Cultural Festival, China (Luoyang) Zhougong Li Yue Cultural Ceremony, and the Chinese Youth Ancestor Worship Ceremony, which has become an important foreign cultural exchange activity in Luoyang City, promoting the inheritance of the essence of Chinese culture from generation to generation and the expansion of its influence overseas. In addition, they also organized the "Mobile Museum" Li Yue Culture into the Grassroots Activities, through lectures and historical situational drama performances, etc., to visually reproduce the construction of Luoyi in the early Western Zhou Dynasty for the public, so that the audience can personally experience the historical context of the Heluo area and learn to inherit the excellent Li Yue cultural essence.



Figure 14 Luoyang Zhougong Temple
Source: Ruijiao Wang (2023)

4.2.1.2 Current status of the inheritance subject (1) Folk artists

In the Heluo region, folk artists are an important force in the inheritance of Li Yue culture. With their love and persistence for traditional skills, they silently adhere to the inheritance of this ancient culture. They were born and raised here, immersed in this fertile soil of culture since childhood, and have deep feelings and unique understanding of traditional Li Yue skills. These artists have mastered exquisite skills such as ancient music performance, traditional dance performance, etiquette

regulations, etc. through family inheritance or master-apprentice teaching. Many folk artists have been influenced by Li Yue culture since childhood and have learned skills through family inheritance or master-apprentice inheritance. They are proficient in playing traditional musical instruments such as guzheng, erhu, flute, etc., and can show the beauty of Li Yue with melodious music. In terms of dance, some artists are good at traditional dance forms and convey the connotation of etiquette through graceful dance postures. However, folk artists face many difficulties in the process of inheritance. Economic pressure is one of the important factors. Since the inheritance of Li Yue culture often fails to bring rich economic returns, many artists have to engage in other jobs for their livelihoods and can only carry out inheritance activities in their spare time. This results in limited time and energy for them to devote to inheritance work, which affects the effect of inheritance. The narrowness of inheritance channels is also a problem. Although some artists showcase Li Yue culture by participating in folk activities and small performances, these opportunities are relatively rare and the audience range is limited. The lack of a wide range of communication platforms and effective promotion methods makes it difficult for their skills to be understood and appreciated by more people. In addition, with the impact of modern culture and changes in people's lifestyles, the younger generation's interest in traditional Li Yue culture has gradually decreased. Many young people are more inclined to pursue fashionable and popular cultural elements and lack understanding and recognition of the ancient Li Yue culture. This has led to difficulties for folk artists in finding disciples to inherit, and the inheritance team is short of successors. Despite the many challenges, some folk artists still stick to their original intentions and strive to inherit and innovate. They try to incorporate modern elements into traditional Li Yue performances to attract more young people's attention. At the same time, use the Internet platform to publish their own performance videos to expand their influence.

For example, Liu Xiaobin, the inheritor of the intangible cultural heritage of Heluo drum in Luoyang City, has a unique singing style and a mellow voice. He can sing heroic chapters and interpret delicate and gentle emotional stories. In order to inherit and promote Heluo drum, Liu Xiaobin worked tirelessly between villages and cities when he was young, went deep into the grassroots, performed for the people for free, and let more people appreciate the charm of Heluo drum. However, due to unstable economic income, low social recognition and serious aging of inheritors, many folk artists are facing the pressure of life and the dilemma of inheriting skills.



Figure 15 Interview with Liu Xiaobin
Source: Ruijiao Wang (2022)

(2) Cultural scholars

Cultural scholars play an important role in theoretical research and guidance in the inheritance of Li Yue culture in Heluo region. With rigorous academic attitude and profound academic attainments, they deeply excavate and sort out the historical origins, development context, connotation characteristics and cultural value of Li Yue culture in Heluo region. Through the textual research of historical documents, the study of existing relics and the collection and collation of folk legends, cultural scholars have provided a solid theoretical basis for the inheritance of Li Yue culture. Their research results not only enrich the knowledge base in the academic field, but also provide guidance and reference for the practice of cultural inheritance. However, cultural scholars also face some difficulties in the research process. The first is the dispersion and scarcity of research materials. Due to historical changes, many precious materials related to Li Yue culture have been lost or damaged, which has brought great difficulties to the research work. Secondly, the lack of research funds also restricts scholars from conducting in-depth field investigations and academic exchange activities. In terms of achievement transformation, although scholars have achieved rich research results, it is still difficult to effectively transform these results into actual inheritance actions. Some research results only remain in the academic field and have not been widely disseminated to the general public, making it difficult to directly promote the inheritance of Li Yue culture. However, some cultural scholars are actively seeking breakthroughs. They cooperate with government departments and cultural institutions to provide professional advice and solutions for the protection and inheritance of Li Yue culture. At the same time, through academic lectures, cultural forums and other activities, they popularize Li Yue cultural knowledge to the public and improve people's cultural cognition and protection awareness.

For example, Professor Xue Ruize from the School of Humanities at Henan University of Science and Technology has been deeply engaged in the research of Heluo culture and Li Yue culture for many years. He has published 8 monographs and more than 140 academic papers, and has made in-depth analysis of the connotation and evolution of Heluo culture, pointing out the direction for the inheritance and development of future generations. However, the research results of cultural scholars are still insufficient in popularizing and transforming them to the public, and need to be further strengthened in combination with practice.



Figure 16 Professor Xue Ruiize gave a lecture
Source: Ruijiao Wang(2023)

(3) Government departments

Government departments play an important role as organizers and promoters in the inheritance of Li Yue culture in Heluo area. The government actively organizes various cultural activities, such as holding large-scale Li Yue cultural festivals, exhibitions, seminars, etc., to build a platform for cultural display and exchange. At the same time, the government also provides financial support for protecting cultural heritage, cultivating inheritance talents, and conducting academic research. The government attaches great importance to the inheritance and development of Li Yue culture and incorporates it into the strategic planning of cultural development. By formulating relevant policies and regulations, policy guarantees are provided for the protection and inheritance of Li Yue culture. For example, policies on strengthening the protection of intangible cultural heritage have been issued, and projects related to Li Yue culture have been included in the protection list. In terms of capital investment, the government has set up special funds to support the research, protection, inheritance and development of Li Yue culture. These funds are used to repair

historical buildings and cultural relics related to Li Yue culture, support folk artists to carry out inheritance activities, and hold large-scale Li Yue cultural activities. The government also actively organizes various cultural activities, such as Li Yue Cultural Festival and folk exhibitions, which have attracted many tourists and the public to participate and enhanced the popularity and influence of Li Yue culture. At the same time, strengthen cultural exchanges and cooperation with other regions to promote the Li Yue culture in the Heluo region to go global. However, there are also some shortcomings in the work of government departments. In terms of policy implementation, there are sometimes inadequate implementation, resulting in some support policies failing to fully play their role. In terms of talent training, although attention is paid to the introduction of professional talents, the training and incentive mechanism for local talents is not yet perfect. In order to better promote the inheritance of Li Yue culture, government departments continue to improve their work. Strengthen supervision and evaluation of policy implementation to ensure that various policies are implemented. Increase the training of local talents, establish a talent pool, and provide continuous talent support for the inheritance of Li Yue culture.

For example, on November 3, 2023, the "Ritual China - Shang and Zhou Li Yue Civilization" exhibition was held at the Henan Museum, which was hosted by the Henan Museum and co-organized by 26 cultural and museum units in 8 provinces. The exhibition takes "ritual" as the main line, sorts out the historical context of its generation, development, maturity, change, and influence, and runs "ritual" through the development process of Chinese civilization, explaining the relationship between ritual and state power, the world, and humanities. More than 260 sets of bronze, jade, pottery, primitive porcelain and other cultural relics are selected to show the creation, maturity and self-innovation of the ritual system in the Shang and Zhou dynasties, as well as the origin and development of thousands of years of Chinese Li Yue civilization history.

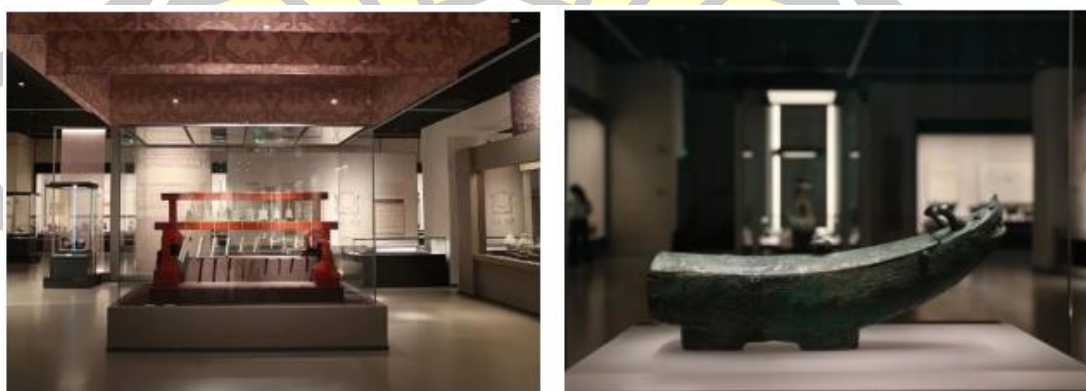


Figure 17 China — Shang and Zhou Li Yue civilization
Source: Ruijiao Wang (2022)

(4) Social organizations and volunteers

Social organizations and volunteers actively participate in the inheritance and promotion of Li Yue culture in Heluo area, becoming an indispensable force. Social organizations widely spread Li Yue cultural knowledge and enhance the public's awareness and interest in Li Yue culture by organizing public welfare activities, conducting cultural training, and holding lectures. Volunteers, with their passion and dedication to cultural inheritance, devote themselves to various inheritance work, such as assisting in the organization of cultural activities and participating in the protection of cultural heritage. Various social organizations, such as cultural associations and art groups, actively participate in the inheritance of Li Yue culture. They organize members to conduct cultural surveys, hold cultural lectures and training activities, and create a good atmosphere for the inheritance of Li Yue culture. Volunteers devote themselves to the inheritance work with full enthusiasm. They assist in organizing cultural activities and provide logistical support for the smooth development of activities. In some communities and schools, volunteers also carry out voluntary teaching to impart Li Yue cultural knowledge to residents and students. However, social organizations and volunteers also face some challenges in the inheritance process. Social organizations have difficulties in raising funds, which limits the scale and quality of activities. The stability of the volunteer team is insufficient, and some volunteers find it difficult to persist in participating in inheritance activities for a long time due to work and life. In order to overcome these difficulties, social organizations have continuously strengthened their own construction, improved their organizational management capabilities and activity planning levels, and actively sought support and cooperation from all sectors of society. At the same time, they have strengthened the training and management of volunteers, established incentive mechanisms, and improved the participation enthusiasm and sense of belonging of volunteers.

For example, the volunteer service team of Luoyang Zhongong Temple Museum was established in 2017, and their footprints are all over schools, communities, troops, enterprises, etc. Volunteers inherit and promote the Li Yue culture in the Heluo region by carrying out volunteer interpretation services, Zhongong culture series situational drama performances, Chinese etiquette interactive displays, traditional ancient rhyme displays, and gentleman six arts experience activities. Its innovative and more interesting audience experience activities allow everyone to understand history and inherit culture through interaction, which has been well received by the general public and commended by the government. However, social organizations and volunteers still face some challenges in resource integration and professional capacity improvement, and need to further strengthen their own construction and collaboration.



Figure 18 Volunteer service team of Zhougong Temple Museum
Source: Luoyang Municipal Bureau of Cultural Heritage (2022)

In summary, the inheritors of Li Yue culture in Heluo have made efforts in their respective fields, but they also face difficulties and challenges to varying degrees. In the future development, all parties need to strengthen cooperation, form a joint force, and jointly promote the prosperity and development of Li Yue culture in Heluo. Folk artists should continue to innovate inheritance methods to attract more young people to participate; cultural scholars should strengthen the transformation of results so that research results can better serve inheritance practice; government departments should further improve policies and measures, increase investment and implementation; social organizations and volunteers should enhance their own capabilities and provide stronger support for inheritance work. Only in this way can the Li Yue culture in Heluo be revitalized in the new era and make greater contributions to the cultural prosperity of the Chinese nation.

4.2.1.3 Current situation of inheritance achievements

(1) Identification of intangible cultural heritage

In the process of inheriting Li Yue culture in Heluo area, a series of Li Yue-related projects have been successfully included in the intangible cultural heritage lists at all levels, which is undoubtedly an important inheritance achievement. These recognized intangible cultural heritage projects cover a wide range of content, such as Heluo drum, a folk rap art, which carries rich Li Yue connotations with its unique singing and performance forms and has been recognized as a national intangible cultural heritage. Artists tell historical stories and promote moral norms through rap, conveying the values of harmony and respect in Li Yue culture. Folk dances such as "Nine Lanterns", where dancers hold lanterns, dance lightly, and change their queues in an orderly manner, and their dance movements and formations contain strict etiquette norms, have also been listed as provincial intangible cultural heritage. Through the recognition of intangible cultural heritage, these precious cultural treasures have been officially recognized and protected, providing a solid guarantee for their inheritance and development. The recognition of intangible cultural heritage has enabled more resources and attention to be invested in its

protection and inheritance, and related inheritors and groups have received more support and training opportunities, thus promoting the inheritance and innovation of Li Yue culture.

During the identification process, relevant departments and experts and scholars conducted in-depth field investigations and data collation. They visited folk artists, collected ancient music scores and dance atlases, and conducted detailed research and records on the historical origins, forms of expression, and inheritance of these cultural heritages. However, the identification of intangible cultural heritage also faces some challenges. First, due to the changes in history and the impact of modern society, the inheritance of some Li Yue cultural heritages has been broken, and the original data are seriously missing, which has brought great difficulties to the identification work. For example, the specific procedures and music and dance forms of some ancient sacrificial rituals can only be passed down through word of mouth, and the accuracy and completeness are difficult to guarantee. Secondly, there is a certain difficulty in grasping the identification standards. Li Yue culture is rich in connotation and diverse in expression. How to accurately judge whether a project has typical Li Yue characteristics and meets the identification standards of intangible cultural heritage requires more scientific and meticulous considerations. In addition, some endangered Li Yue cultural heritage lacks strong support and promotion in the application and identification process due to the lack of inheritors and social attention. Although the relevant departments are working hard to explore and protect, there are still some valuable cultural heritages that have not yet received due identification and protection. In order to meet these challenges, the relevant departments have taken a series of measures. We will increase the rescue and protection of the endangered Li Yue cultural heritage, invest funds and manpower to help inheritors organize materials, train disciples, and restore traditional performance forms. At the same time, we will strengthen the research and improvement of identification standards to improve the scientificity and accuracy of identification work.

(2) The formation of cultural brands

The Heluo region has successfully created an influential cultural brand by hosting specific Li Yue cultural festivals. These festivals are centered on the unique Li Yue culture of the Heluo region, integrating local folk customs, special food, handicrafts and other elements, attracting a large number of tourists and participants.

Take the "Luoyang Peony Cultural Festival" as an example. This event not only showcases the beautiful natural scenery of the Heluo region, but also incorporates rich Li Yue cultural elements. In the opening ceremony and various activities, through traditional music, dance, etiquette performances and other forms, the profound cultural heritage of the Heluo region was demonstrated, attracting many tourists from home and abroad, and becoming a cultural brand with extensive influence. The "Heluo Cultural Tourism Festival" is also a cultural business card of the Heluo region. One of its special activities is the Luoyang Zhongong Li Yue Exhibition, which

includes the Zhougong Li Yue Ceremony, the Adult Crown Ceremony, the Li Yue Cultural Seminar, and the Genealogy Exhibition. Among them, the Zhougong Li Yue Ceremony is grand and solemn, and there are also adult crown ceremonies and Li Yue literary and artistic performances; at the same time, more than 200 genealogies of Zhougong descendants and more than 300 genealogies of other surnames, which display precious historical materials such as the migration and reproduction of Zhougong descendants. Various cultural activities held during the period, such as ancient music concerts and traditional etiquette displays, allow tourists to feel the charm of Li Yue culture while enjoying the beautiful scenery, and enhance the cultural popularity and reputation of the Heluo region. In addition, some cultural industry parks and characteristic towns with the theme of Li Yue culture have gradually emerged. These places have attracted a large number of tourists and cultural enthusiasts by displaying the historical evolution of Li Yue culture and holding cultural experience activities, forming a distinctive cultural industry brand.

However, there are also some problems in the formation of cultural brands. First, the influence and radiation range of the brand are limited. Although it has a certain degree of popularity in the region, its influence in the country and even internationally is not large enough, and it has failed to give full play to the unique advantages of Li Yue culture in the Heluo region. Secondly, the connotation of the brand is not deeply excavated. Some cultural activities and brands only present the form of Li Yue culture superficially, but do not fully explore its profound cultural connotation and spiritual value, resulting in the lack of lasting appeal and competitiveness of the brand. Furthermore, the coordinated development between brands is not enough. Each cultural brand is relatively independent in the process of development, lacks effective integration and linkage, and it is difficult to form a strong brand synergy. In order to further enhance the influence of cultural brands, the Heluo region has taken a variety of measures. Strengthen publicity and promotion, and use the Internet, new media and other means to expand the scope of brand dissemination. Deeply explore the connotation of the brand, invite experts and scholars to conduct research and planning, and enrich the cultural connotation and value of the brand. At the same time, strengthen cooperation and synergy between brands, form complementary advantages, and jointly create a more competitive cultural brand cluster.

In general, the Heluo region has made certain achievements in the identification of the intangible cultural heritage and the formation of cultural brands of the Li Yue culture, but it also faces many challenges. In the future, it is necessary to further strengthen the protection and inheritance work, constantly innovate the development model, deeply explore the cultural connotation, and enhance the brand influence, so that the Li Yue culture in the Heluo region can shine more brilliantly in the new era. Continue to promote the digital protection and inheritance of intangible cultural heritage. Use modern scientific and technological means, such as virtual reality, augmented reality and other technologies, to digitally record and display intangible

cultural heritage, so that more people can easily understand and experience the Li Yue culture in the Heluo region. Strengthen cooperation with educational institutions and incorporate intangible cultural heritage and Li Yue culture into the school education system. By offering relevant courses and organizing practical activities, cultivate young people's interest in Li Yue culture and inheritance awareness, and inject new vitality into cultural inheritance. Encourage social forces to participate in the construction and promotion of cultural brands. Attract corporate investment and social organizations to participate, jointly create a cultural brand with market competitiveness and social influence, and achieve sustainable development of the cultural industry. I believe that with the joint efforts of all parties, the inheritance of Li Yue culture in the Heluo region will achieve more fruitful results and make greater contributions to the cultural prosperity of the Chinese nation.

4.2.1.4 Problems existing in inheritance

(1) The impact of modernization is serious

With the acceleration of modernization, the Li Yue culture in the Heluo region is facing an unprecedented impact. With the rapid advancement of science and technology and the advent of the information age, people's lifestyles and values have undergone tremendous changes. The popularity of modern entertainment methods such as movies, television, and online games has greatly attracted people's attention, causing the traditional Li Yue culture to be gradually marginalized in people's daily lives. Young people are more inclined to pursue fashionable, exciting and diverse forms of entertainment, and lack interest and understanding of the ancient and solemn Li Yue culture. The rapid advancement of urbanization has also had an impact on the inheritance of Li Yue culture in the Heluo region. Large-scale urban construction and population migration have led to the gradual disappearance or change of many traditional communities and villages, and the original cultural ecological environment has been destroyed. In the city, high-rise buildings and modern pace of life have made people's connection with traditional culture increasingly weak. In addition, the focus of the modern education system is often on science and technology, practical skills, and examination subjects, and insufficient attention is paid to the education and inheritance of traditional culture. There is less content about Li Yue culture in school courses, which leads to the lack of systematic learning and in-depth understanding of local culture in the growth process of the younger generation, and it is difficult to form a sense of identity and inheritance of Li Yue culture. The impact of this modernization has brought severe challenges to the inheritance of the Li Yue culture in the Heluo region. Many traditional Li Yue rituals, performance forms and skills have gradually declined or even become extinct due to the lack of audiences and places for inheritance. Some ancient music scores, dance scores and related literature are also in danger of being lost because no one cares about them.

(2) Lack of inheritance talents

In the inheritance of Li Yue culture in Heluo area, the lack of talent is an urgent problem to be solved. Due to the limitations of the inheritance method and the changes in the inheritance environment, young people are generally not willing to inherit Li Yue culture. Although the older generation of artists have superb skills, they are old and face the dilemma of no successors. Many young people believe that learning traditional Li Yue culture cannot bring stable economic income and good career development prospects, so they are unwilling to devote themselves to the inheritance cause. Therefore, due to the influence of modernization and the increasing pressure of life, many young people choose to leave their hometowns to seek development in big cities and are unwilling to devote themselves to the inheritance of Li Yue culture. This has led to the serious aging of the inheritance team and the lack of fresh blood. The skills and knowledge of the older generation of inheritors are difficult to be effectively inherited and developed. Secondly, the inheritance of Li Yue culture requires long-term learning and practice, which requires a lot of time and energy. However, in the current fast-paced social environment, few people can be patient and concentrate on studying and inheriting this ancient culture. At the same time, inheritance work often cannot bring rich economic returns, which also discourages many potential talents. Furthermore, cultivating an excellent Li Yue cultural inheritor requires systematic education and rigorous training. However, at present, the Heluo region lacks professional educational institutions and a complete training system, and cannot provide strong support for the cultivation of inheritance talents. Some existing inheritance methods are mostly oral and mental, lacking standardization and scientificity, which easily leads to deviations and omissions in the inheritance content.

Due to the lack of inheritance talents, the Li Yue culture in the Heluo region has experienced a fault and deformation in the inheritance process. Some complex etiquette norms, exquisite performance skills and unique dance movements have gradually been lost, making it impossible to fully display the connotation and charm of Li Yue culture.

(3) Shortage of funds

The development of inheritance activities requires a large amount of capital investment, including the protection of cultural heritage, the training of inheritors, the organization of cultural activities, the development of academic research, etc. However, due to the relatively low level of economic development in the Heluo region, limited government financial investment, and insufficient participation of social capital, the problem of capital shortage is more prominent.

On the one hand, the protection, inheritance and development of Li Yue culture require a lot of capital investment. For example, the restoration and protection of ancient Li Yue cultural relics, the repair and maintenance of traditional Li Yue places, and the in-depth academic research and cultural research all require sufficient

financial support. However, the government's financial investment is often limited and it is difficult to meet all needs. On the other hand, the participation of private capital is not high. Since the inheritance projects of Li Yue culture usually cannot bring obvious economic benefits in the short term, they lack appeal to enterprises and individuals seeking investment returns. Therefore, it is difficult to attract enough social funds to support the inheritance of Li Yue culture. The shortage of funds also leads to low economic treatment of inheritors and their lives are not guaranteed, which affects their enthusiasm and initiative in inheriting culture. At the same time, it also limits the scale and quality of cultural inheritance activities. It is impossible to organize large-scale performances, exhibitions and training activities, purchase advanced equipment and props, and effectively promote and disseminate the skills of inheritors. In addition, the lack of funds also prevents some industries related to Li Yue culture from being effectively developed, such as cultural tourism and cultural and creative products. It is impossible to feed back cultural inheritance through the development of industries and form a virtuous circle.

(4) Insufficient market development

The Li Yue culture in the Heluo region has not yet fully realized its potential in market development, and has failed to effectively use market mechanisms to achieve cultural inheritance and development. On the one hand, the lack of in-depth research and analysis of market demand has led to a disconnect between the supply of cultural products and services and market demand. For example, the design and development of some cultural products lack innovation and appeal, and cannot meet the needs and preferences of consumers. On the other hand, the marketing and promotion methods are single, and there is a lack of brand building and marketing strategies, which makes the popularity and influence of the Li Yue culture in the Heluo region limited in the market. For example, in the tourism market, the tourism products of the Li Yue culture in the Heluo region have not been effectively integrated and promoted, and cannot attract more tourists to experience and consume.

First, the market value of Li Yue culture is not fully understood. The commercial potential of Li Yue culture has not been deeply explored, and it has not been combined with modern market demand, resulting in its weak competitiveness in the cultural market. Secondly, there is a lack of innovative market development models and means. In terms of promotion and marketing, the means are single and the forms are outdated, which cannot attract the attention and interest of consumers. Modern communication channels such as the Internet and new media have not been fully utilized, and attractive cultural brands and products have not been created. Furthermore, the supply of Li Yue cultural products and services is insufficient. There is a lack of high-quality and diversified Li Yue cultural products on the market, such as performances, film and television works, and cultural and creative products. The inability to meet the needs of different consumers has limited the expansion of the market and the expansion of consumer groups. Due to insufficient market

development, the Li Yue culture in the Heluo area cannot realize its due economic and social value. It is impossible to promote the inheritance and development of culture through the power of the market, and it is impossible to make more people understand and love this ancient and precious culture.

In summary, the inheritance of Li Yue culture in Heluo region faces many problems such as severe impact of modernization, lack of inheritance talents, shortage of funds and insufficient market development. To solve these problems, the government, all sectors of society and the general public need to work together and take effective measures to strengthen the protection, inheritance and innovative development of Li Yue culture, so that it can be revitalized in modern society.

The government should increase policy support and financial investment in the inheritance of Li Yue culture, improve relevant laws and regulations, and strengthen the protection and training of inheritors. At the same time, encourage social capital participation and establish diversified funding channels. The education department should strengthen the popularization of Li Yue culture, incorporate it into the school curriculum system, and cultivate students' cultural identity and inheritance awareness. Cultural institutions and enterprises should actively explore innovative market development models, launch more cultural products and services that meet market demand, and create influential cultural brands. The general public should also enhance their confidence and awareness of local culture and actively participate in the inheritance and protection of Li Yue culture. Only through the joint efforts of all parties can the Li Yue culture in the Heluo region be better inherited and developed in modern society.

4.2.2 The identity of Li Yue culture

Cultural identity is a social psychological process in which an individual internalizes and develops a sense of belonging to the cultural group to which he belongs, thereby acquiring, maintaining and innovating his own culture. Its core is the recognition of the basic values of national culture. It is the spiritual bond that unites the national community and an important foundation for cultural inheritance, national cohesion and individual spiritual belonging. (Liu,2022) Cultural identity is an important foundation for national identity and ethnic identity, and it is also the deepest foundation. In today's era of economic globalization, Li Yue culture, as a unique cultural symbol, conveys the beauty and values of traditional Chinese culture, allowing the national society to recognize and understand the meaning of this symbol and form a cultural identity.

(1) Characteristics of ritual and music culture

Li Yue culture is mainly divided into two parts: Li and Yue. Li regulates people's behavior and social order, while Yue cultivates people's sentiments and harmonious interpersonal relationships. From the rituals and music of the pre-Qin period to the inheritance and development of the dynasties in later generations, Li and Yue are

interdependent and mutually reinforcing, and together constitute the cultural cornerstone of ancient Chinese society.

The origin of Li is full of sacredness and religious relevance. Its buds can be traced back to the witchcraft rituals and sacrificial culture of primitive society. The ancestors expressed their piety to the gods in the sky through witchcraft rituals and sacrificial activities, hoping to obtain protection, avoid disasters and bring blessings. In the ruins of Hongshan Culture (4700-2900 BC), large altars, temples and stone tombs were excavated, proving that people had begun to hold large-scale sacrificial activities at that time. This reverence for the gods and the emphasis on sacrifice laid the foundation for the formation of Li culture, making it have a strong sacred color in its origin. Li originated from the way of heaven and earth, and its legitimacy and legality are reflected in the observance of the order of heaven and earth. People believe that heaven is supreme, and the order and laws of heaven and earth are the model that human society should emulate. Therefore, when formulating etiquette norms, they will refer to the laws and order of the operation of heaven and earth and integrate them into the code of conduct of human society to maintain social stability and harmony.

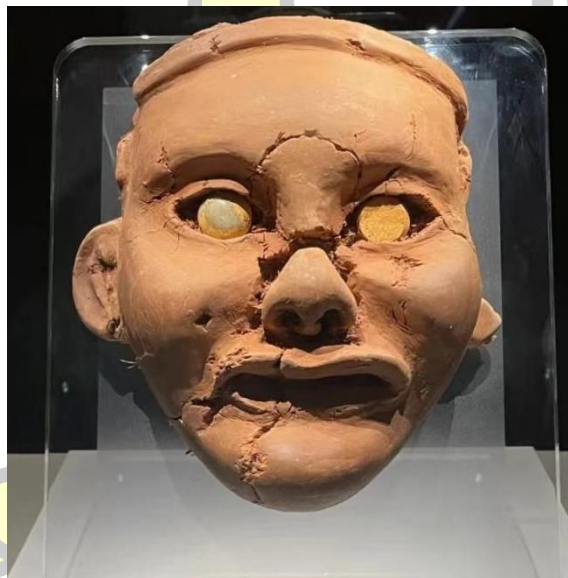


Figure 19 The head of a goddess in the Hongshan Culture period
source: <https://www.bing.com/>

Li in the pre-Qin period had a strong hierarchy and extensive normativeness. First of all, it strictly distinguished the status of different classes. In the political field, the emperor, princes, ministers, scholars and other nobles at all levels had clear regulations on the specifications, rituals and supplies in ritual activities such as sacrifices, court appointments, funerals, etc. For example, the emperor could use sacrificial ritual vessels of nine tripods and eight gui, while princes could only use seven tripods and six gui, ministers used five tripods and four gui, and scholars used three tripods and two gui. Using ritual vessels beyond one's level was a serious

violation of etiquette. In social occasions, people of different levels had different etiquette movements and titles when meeting each other to reflect the difference in status. The family also followed a strict hierarchy, with the core being the patriarchal system. The patriarchal system, with blood ties as the bond, established the system of primogeniture and clarified the relationship between the major and minor clans. The major clan was the orthodoxy of the family and enjoyed a higher status and power, while the minor clan had to obey the leadership of the major clan. In family sacrifices, only the eldest clan is qualified to preside over the ceremony of worshipping ancestors, and the younger clan can only participate in the sacrifice and obey the arrangement of the eldest clan. This family hierarchy not only maintains the order within the family, but also supports the hierarchical structure of the entire society. Secondly, Li culture permeated all aspects of social life in the pre-Qin period, and almost everything required Li. In the political field, there are various etiquette systems at the national level, such as enthronement, pilgrimage, and alliance. These etiquette activities are not only a form, but also a manifestation of the national political order. In the military field, military actions such as expeditions and triumphs also have corresponding etiquette norms to boost morale and demonstrate military power. In daily life, from birth, adulthood, marriage to funerals, each important stage of life has specific etiquette to regulate people's behavior. For example, when men become adults, they must hold a crown ceremony, when women become adults, they must hold a hairpin ceremony, when they get married, there is a wedding ceremony, and when they are buried, there is a funeral ceremony. Li is not only an external behavioral norm, but also a moral code in people's hearts. People's words and deeds must conform to the requirements of Li, otherwise they will be regarded as immoral and illegal. In addition, the Li of this period was closely integrated with moral ethics. In terms of family ethics, filial piety was emphasized as the core of family ethics. The Analects of Confucius recorded Confucius' discussion on filial piety, emphasizing that children should treat their parents with respect. "Today's filial piety is to be able to support. As for dogs and horses, they can all be supported; what is the difference between disrespect?" Children should respect and be filial to their parents, listen to their parents' teachings, fulfill their responsibility to support their parents when they are alive, and observe filial piety after their parents pass away. Filial piety is not only a moral obligation, but also a social behavioral norm, which is of great significance for maintaining family harmony and family unity. In terms of political ethics, loyalty to the monarch is an important part of political ethics. The ministers must be loyal to the monarch, obey the monarch's orders, and serve the monarch. At the same time, the monarch must rule the country with courtesy and love the people in order to gain the support of the subjects. Respecting people with morality, talents, and the elderly is also an important moral concept in the pre-Qin Li culture, which reflects the importance of morality and experience.



Figure 20 The "Nine Dings and Eight Gui" ritual vessels used by the emperor for sacrifice

source: <https://www.bing.com/>

Yue and Li in the pre-Qin period were closely integrated, and they cooperated with each other in function to jointly maintain social order. Yue mainly infected people's emotions through the form of art, so that people could identify and accept the norms of Li in their hearts. In important ritual activities such as sacrifice and court appointment, music and dance were an indispensable part. Through solemn music and dance, the sacredness and solemnity of rituals were enhanced, making people more awed and abide by the regulations of Li. The form and content of Yue also echoed Li. In different ritual occasions, there were strict regulations for the music played and the dance performed. In the ceremony of worshiping ancestors, the music played should be solemn and solemn, and the dance movements should be slow and solemn to express respect for the ancestors; in the ceremony of celebrating victory, the music should be cheerful and exciting, and the dance movements should be warm and unrestrained to reflect the joyful mood. There are many kinds of music in this period, including different types such as Yayue, Suyue, and Yanyue. Yayue is the orthodox music promoted by the government, mainly used in important occasions such as sacrifices and court meetings, and its music style is solemn and elegant; secular music is popular music among the people, with a strong flavor of life and local characteristics; Yanyue is the music played during court banquets, which is usually more relaxed and cheerful. In terms of dance, there are different forms such as sacrificial dance, court dance, and folk dance. Sacrificial dance is mainly used in religious sacrificial activities, with a mysterious color and specific movement specifications; court dance serves the court nobles, with beautiful and gorgeous dance movements and a high artistic level; folk dance comes from the people's life practice, reflecting people's labor, love, life and other aspects, and the dance style is simple and natural. Confucianism believes that Yue can cultivate people's temperament and make people's hearts kind and upright. By appreciating and learning Yayue, people can cultivate noble morals and sentiments, so as to better abide by the norms of Li.

Confucius attached great importance to Yue teaching. He believed that "Xing in poetry, standing in Li, and Cheng in Yue", that is, people's cultivation should be completed through learning poetry, observing etiquette, and appreciating music.



Figure 21 Music and dance patterns on the bronze pot of the Warring States Period
source: www.dashangu.com

During the Qin and Han dynasties, after the Qin Dynasty unified the six kingdoms, it implemented "the same writing, the same track, and the same ethics", and also carried out large-scale unification and standardization in the etiquette system. Qin Shihuang formulated a series of etiquette norms, such as the emperor's honorific title, court ceremony, and sacrifice, to demonstrate the emperor's authority and national unity. The Han Dynasty inherited the Qin Dynasty's idea of great unification and further improved the etiquette system. The Han Dynasty formulated the "Han Yi", which made detailed provisions on the etiquette of the court, the clothing of officials, the procedures of sacrifice, etc., making the etiquette system more standardized and systematic. During this period, etiquette became an important symbol of national unity and political stability. The emperor's enthronement, canonization, court meeting and other major ceremonial activities are not only a political ritual, but also a display and symbol of national power. Through these ceremonial activities, the emperor demonstrated his authority and ruling status to the people of the whole country, and at the same time strengthened the central government's control over the local areas. The Han Dynasty respected Confucianism, and the Confucian etiquette concept gradually penetrated into all aspects of social life. Confucianism emphasizes the "Three Bonds and Five Constant Virtues", namely, the ruler is the bond of the ministers, the father is the bond of the sons, the husband is the bond of the wife, as well as benevolence, righteousness, propriety, wisdom, and trustworthiness. These moral norms are fully reflected in etiquette. For example, in family etiquette, children should respect their parents, and husbands and wives should respect each other; in social etiquette, subjects should be loyal to the monarch, and friends should trust each other. In order to promote the Confucian concept of etiquette, the Han Dynasty established educational institutions such as Taixue, and used Confucian classics as teaching

content. At the same time, the Han Dynasty also selected talents who observed etiquette and had high moral character to enter the officialdom through methods such as selecting filial and honest people. These measures made the Confucian concept of etiquette widely spread and recognized in society. Etiquette also became an important norm of social life in the Qin and Han Dynasties. From family to society, from individuals to groups, there are corresponding etiquette norms. In the family, children should observe filial piety and respect their elders; in society, people should observe etiquette and respect others. These etiquette norms not only maintain social order, but also promote the harmony of interpersonal relationships.

During the Qin and Han Dynasties, Yuefu became more diverse in form, with a variety of styles, closer ties with politics, and a wider range of applications. At this time, Yuefu became an official music institution responsible for collecting, arranging, creating and performing music. Yuefu's musical works cover a variety of themes and styles, including folk songs, elegant music, and popular music, enriching the music culture of the Qin and Han Dynasties. Xianghege is a popular folk music form in the Qin and Han Dynasties, which is performed in a combination of singing and accompaniment. Its lyrics cover a wide range of content, including love, labor, life, etc., reflecting the life and emotions of the people at that time. Guchui music is a kind of military music and ceremonial music in the Qin and Han Dynasties. It is mainly based on percussion instruments and wind instruments. The music style is passionate and majestic, and has a strong appeal. It was widely used in military activities and court etiquette in the Qin and Han Dynasties, and became an important part of the music culture of this period. Baixi is a comprehensive performing art form that includes a variety of artistic elements such as music, dance, acrobatics, and magic. Its musical elements are rich and diverse, with both the liveliness and cheerfulness of folk music and the solemnity and elegance of court music, adding new colors to the music culture of the Qin and Han Dynasties. During the Qin and Han Dynasties, with the unification of the country and the integration of ethnic groups, the music cultures of different regions and ethnic groups exchanged and integrated with each other. The music culture of the Western Regions was introduced into the Central Plains, and integrated with the music culture of the Central Plains to form a new music style. At the same time, the music of ethnic minorities in the north also had an impact on the music culture of the Central Plains, making the music culture of the Qin and Han Dynasties more colorful. The music culture of all parts of the country is also constantly exchanging and integrating. Due to the convenience of transportation and the prosperity of commerce, the music culture of different regions can be spread and exchanged with each other. The music of Chu in the south and the music of Qin in the north influenced each other to form a new music style. At the same time, folk music from all over the country is also constantly exchanging and integrating, enriching the music culture of the Qin and Han Dynasties.(Gao & Yang,2022)



Figure 22 In The Qin and Han Dynasties, the music and dance pottery figurines
source: en.chinaculture.org

The Sui and Tang dynasties were an open era in Chinese history, with an inclusive attitude towards foreign cultures. In terms of Li, the Sui and Tang dynasties absorbed many elements of foreign cultures, such as religious cultures such as Buddhism and Islam, as well as ritual cultures from the Western Regions and Central Asia. These elements of foreign cultures merged with traditional Chinese Li culture to form an open Sui and Tang Li culture. During this period, innovations were made in the ritual system. The imperial examination system broke the traditional hereditary system and provided opportunities for promotion for talents from all walks of life. This period was a prosperous era in Chinese history, with strong national strength and a prosperous economy. Against this background, ritual activities were often large-scale and spectacular. Major ritual activities such as the emperor's enthronement, canonization, and court meetings often invited domestic and foreign guests to participate, and the scene was very grand. At the same time, folk ritual activities during the Sui and Tang dynasties were also very colorful, such as weddings, funerals, sacrifices, etc., and the scale and scene of these ritual activities were also very grand. The ritual supplies of the Sui and Tang dynasties were very luxurious and exquisite, reflecting the prosperity and strength of the country at that time. The emperor's formal dresses, crowns, ceremonial guards, etc. were all made of the best materials, with exquisite craftsmanship and gorgeous decoration. At the same time, folk etiquette items during the Sui and Tang dynasties were also very exquisite, such as wedding dresses and jewelry at weddings, which were made of the best materials, with exquisite craftsmanship and gorgeous decorations. In addition, the etiquette system and etiquette education of this period were incorporated into the legal system and became part of the national law. There are many provisions on the etiquette system in the "Tang Law Commentary", such as the procedures and norms of etiquette activities such as weddings, funerals, and sacrifices, as well as penalties for violating the etiquette system. These legal provisions make the etiquette system more standardized

and institutionalized, and also enhance the authority and binding force of the etiquette system. There are provisions on etiquette education in the "Tang Liudian", such as schools must offer etiquette courses and students must learn etiquette knowledge. These legal provisions make etiquette education more standardized and institutionalized, and also improve people's etiquette literacy and moral level.

During the Sui and Tang Dynasties, music institutions were further improved and developed. The central government established music institutions such as the Taiyue Bureau, the Guchui Bureau, and the Jiaofang, which were responsible for the creation, performance, and management of court music. These music institutions gathered a large number of music talents and provided a guarantee for the prosperity and development of music. Music types include Yayue, Suyue, Yanyue, and Huyue. Yayue is mainly used in solemn occasions such as sacrifices and court meetings, and maintains the traditional music style; Suyue is music circulated among the people, with a strong sense of life and local characteristics; Yanyue is music played at court banquets, integrating a variety of musical elements and diverse styles; Huyue refers to music from the Western Regions and northern ethnic minorities, such as Qiuci music, Xiliang music, Gaochang music, etc. These music are deeply loved by people for their unique style and playing skills. During this period, foreign exchanges were very frequent, and cultural exchanges with neighboring countries and regions were very active. In terms of music, a large number of foreign music elements were absorbed, such as Indian music, Persian music, Arabic music, etc., which were integrated with traditional Chinese music to form a music style with international characteristics. The Yan music of the Tang Dynasty incorporated many elements of Western music, such as the Huxuan dance and the Huteng dance. These dances are deeply loved by people for their cheerful rhythm and unique dance posture. In order to meet people's entertainment needs, the music form and content of the Sui and Tang dynasties were closer to life. Musical works largely reflect people's lives, emotions and thoughts, such as love, separation, homesickness, etc. At the same time, the performance forms of music have become more diversified. In addition to traditional singing and dancing performances, new performance forms such as rap and opera have also emerged. These performance forms are more lively and interesting and are deeply welcomed by people.

พหุ ประถมศึกษา



Figure 23 Hu xuan dance
source: <https://www.bing.com/>

In the Song, Yuan, Ming and Qing dynasties, Neo-Confucianism became the official philosophy, which had a profound impact on Li culture. Neo-Confucianism emphasized the opposition between "heavenly principles" and "human desires", and advocated restraining human desires through moral cultivation to achieve the realm of heavenly principles. Under the influence of this thought, Li culture paid more attention to moral norms and inner cultivation, emphasizing that people should consciously abide by etiquette norms and do "do not look at what is not proper, do not listen to what is not proper, do not say what is not proper, and do not move what is not proper". Neo-Confucianism focuses on the detailed analysis and research of things, and this thought is also reflected in Li culture. The etiquette system in the Song, Yuan, Ming and Qing dynasties paid more attention to details and ritual sense, and detailed regulations were made on the procedures, movements, costumes and other aspects of etiquette. For example, the wedding ceremony in the Ming and Qing dynasties was very complicated, including six links: Nacai, Wenming, Naji, Nazheng, Qingqi, and Qinying. Each link had strict etiquette norms and procedural requirements. With the development of social economy and the popularization of cultural education, Li culture gradually became popular among the people.(Ju,2017) The common people began to pay attention to etiquette norms and follow various etiquette customs in their daily lives. Some folk scholars and gentry also actively advocated Li culture and compiled some easy-to-understand etiquette books, such as Zhuzi's Family Rites, which played an important role in promoting the spread and popularization of Li culture among the people. In the process of popularizing Li culture among the people, folk etiquette activities have become more diverse. Different regions and different nationalities have formed folk etiquette activities with their own customs and cultural traditions. There are dragon boat races in the south and temple fairs in the north, which are folk etiquette activities with strong local characteristics. These activities not

only enrich people's lives, but also inherit and promote the traditional culture of the Chinese nation. During this period, the stylization and standardization of Li culture reached a new height. The form and procedures of etiquette were strictly fixed, and people must follow the prescribed steps and methods when performing etiquette activities, and they must not change them at will. Although this stylized etiquette system guarantees the solemnity and seriousness of etiquette to a certain extent, it also makes etiquette too cumbersome and rigid, lacking flexibility and innovation. But people at that time attached great importance to the inheritance and continuation of etiquette. Therefore, during this period, many scholars and families emerged who specialized in the study and inheritance of etiquette. They passed on the etiquette system from generation to generation through writing books, oral transmission, and other methods, ensuring the continuity of etiquette culture.

During the Song, Yuan, Ming and Qing dynasties, with the development of urban economy and the growth of the citizen class, music culture gradually became secularized. The content of music was closer to people's lives, reflecting the joys, sorrows, anger and social reality of the citizen class. The ci tune music of the Song Dynasty, the zaju music of the Yuan Dynasty, and the opera music of the Ming and Qing Dynasties were all deeply loved by the general public with their vivid lyrics and beautiful melodies. In order to meet the entertainment needs of the citizen class, the music performance forms at this time were also more diversified. In addition to traditional singing and dancing performances, there were also many performance forms such as rap, opera, and acrobatics. These performance forms integrate multiple artistic elements such as music, dance, drama, and acrobatics, and are highly ornamental and entertaining. For example, the zaju of the Yuan Dynasty became one of the most popular art forms at the time with its rich plot, beautiful singing and wonderful performance. In addition, due to regional differences and different cultural traditions, different regions have formed music cultures with local characteristics. For example, the silk and bamboo music in the Jiangnan region, the Cantonese opera music in Guangdong, and the Sichuan opera music in Sichuan have become important representatives of local culture with their unique musical style and performance forms. These local music cultures not only enrich the connotation of Chinese music culture, but also provide valuable information for future generations to study the regional differences in Chinese music culture.



Figure 24 Yuan Zaju performance murals
source: <https://www.bing.com/>

The Li culture and Yue culture of different dynasties have their own characteristics, reflecting the social, political, economic and cultural conditions of the time. From the strict hierarchy and emphasis on moral ethics in the pre-Qin period, to the great unification and inclusiveness in the Qin and Han dynasties, to the openness, luxury and high prosperity in the Sui and Tang dynasties, and the popularization and secularization in the Song, Yuan, Ming and Qing dynasties, the Li culture and Yue culture have been inherited and developed in the continuous evolution. They are not only an important part of ancient Chinese society, but also provide rich cultural heritage and value enlightenment for today's society, which is worthy of our in-depth study and inheritance.

(2) Identity identity of education and inheritance

As a traditional culture, the Heluo region's Li Yue culture carries a wealth of cultural identity and inheritance responsibilities. This ancient cultural form is not only the inheritance of skills, but also the inheritance of education. Through the inheritance of etiquette, music, dance, and architecture, the people of the Heluo region have passed down the cultural wisdom of their ancestors from generation to generation, forging a solid cultural identity. In the process of Li Yue's education and inheritance, traditional skills and cultural connotations have been passed on. Older artists and inheritors pass on the meaning of traditional skills and etiquette and the cultural connotations behind them to the younger generation, cultivating a deep understanding of cultural traditions among future generations.

By participating in the process of experiencing Li Yue activities, the younger generation can deeply experience the unique charm of traditional rituals and music, and feel the local wisdom of Li Yue culture in the Heluo region. This practical learning not only exercises skills, but also cultivates love and identification with culture. By examining the cultural patterns of ritual phenomena and musical works,

we can find that cultural identity not only makes these phenomena and works a bridge between tradition and modernity, but also provides strong support for the inheritance of cultural heritage in the new era. Through the cultural forms of ancient traditions, the Heluo people have cultivated a sense of pride and responsibility for cultural traditions, and realized cultural identity and value expression from the perspective of education and inheritance.

(3) Identification of innovation and development

Li Yue culture is one of the representatives of traditional Chinese culture. Liu said that with the development of the times, Li Yue has also been rejuvenated in the way of innovative development, adapted to the progress and development of society, and achieved the continuation and inheritance of cultural identity. In this process, Li Yue culture has become not only a traditional skill, but also a modern expression of cultural identity. (Liu, 2023, interview)

Innovation and development also play a key role in the inheritance of Li Yue culture. Through the innovative practice of artists, the younger generation can better understand and accept this traditional culture. The combination of traditional art and modern design concepts has become a way of cultural continuation and has received wider attention and recognition. This inheritance method not only continues the tradition of Li Yue culture, but also gives it a new era value, providing a new way for the inheritance of cultural identity. Through innovation and development, Li Yue culture has reached a new level of cultural identity. The Li Yue culture in the Heluo region integrates tradition and modernity, and the forms of activities are more diverse, which adds new vitality to this traditional art and injects new impetus into the inheritance of Heluo culture. This innovation is not only a respect for tradition, but also a contemporary response to cultural identity.

4.3 The path of cultural heritage transmission

4.3.1 The survey results of the key informants

This section presents the results of interviews with four key informants conducted in Luoyang and Zhengzhou in May 2023 (see Appendix A). The five key informants are as follows:

Interviewees with Mr. Liang Hongzhi (Luoyang city, the place where Mr. Liang Hongzhi teaches) and interviewer Wang Ruijiao on April 16, 2023. (Inheritors of intangible culture)



Figure 25 Liang Hongzhi
Source: Liang Hongzhi (2023)

Interviewees with Mr.Liu Xiaobin (Luoyang city, Mr.Liu Xiaobin's home) and interviewer Wang Ruijiao on April 17,2023. (Inheritors of intangible culture)



Figure 26 Liu Xiaobin
Source: Liu Xiaobin (2023)

Interviewees with Ms.Zhang Cong (Luoyang city, Ms.Zhang Cong's home) and interviewer Wang Ruijiao on April 20,2023. (Dancer)



Figure 27 Zhang Cong
Source: Ruijiao Wang (2023)

Interviewees with Mr.Li Meng (Luoyang city, Zhou Gong temple) and interviewer Wang Ruijiao On May 17,2023. (A Research Fellow for the Cultural Research Center)



Figure 28 Li Meng
Source Li Meng (2023)

Interviewees with Professor Xue Ruize (Luoyang city, Luoyang Vocational College of Science and Technology) and interviewer Wang Ruijiao on October 17,2023. (Cultural experts)



Figure 29 Xue Zerui
Source Wang Ruijiao (2023)

The key informants were asked to provide expert opinions on how to develop and disseminate cultural heritage in the long term based on their experience in technical inheritance, cultural promotion, protection measures, and dissemination forms.

Regarding the inheritance of technology, the key informant, Mr. Liang, believes that the fast-paced life and multicultural impact of modern society have gradually reduced the interest of young people in traditional technology. At the same time, insufficient funds and lack of professional training venues and equipment have also restricted the development of inheritance work. The interviewee also shared his own inheritance experience. He actively went to schools and communities to carry out lion dance training courses and performance activities to let more people understand the charm of lion dance. In order to attract young people, he has made certain innovations in lion dance technology on the basis of retaining the traditional essence, and integrated modern elements to make the performance more ornamental and interactive.

In terms of cultural promotion, the interviewees said that Li Yue culture plays an irreplaceable role in shaping social values, promoting social harmony, and enhancing national cultural confidence. Currently, it is mainly promoted through cultural lectures, academic seminars, traditional festival celebrations, etiquette performances, TV programs, and new media platforms. The promotion methods are relatively traditional, the quality of promotion is uneven, and there is a lack of effective integration with modern technology and popular culture, which makes it difficult to resonate with the public, especially young people.

In terms of protection measures, the interviewees said that the relevant policies and regulations issued by the Heluo government are relatively few and not yet perfect.

Although various folk cultural protection organizations and volunteers have spontaneously carried out the protection and inheritance of Li Yue culture, the shortage of talents and insufficient funds still restrict the in-depth development of protection work.

In terms of the form of dissemination, some respondents said that it should be spread through school education, cultural celebrations, and new media platforms. Some respondents believed that developing games that include Li Yue cultural elements, creating experience halls and museums with Li Yue cultural themes, and using virtual reality (VR) and augmented reality (AR) technologies to spread Li Yue culture are more in line with the preferences of young people.

4.3.2 The survey results of the general informants

This section presents the results of a survey of 20 respondents who attended Li Yue events in October 2023. The respondents were asked to provide information on their gender, age, occupation, place of residence, and their favorite Li Yue events (see Appendix B). The results show that among the 20 respondents, the proportion of general audiences aged 20-40 is the highest, with the youngest being 17 and the oldest being 53. Eight of the 20 respondents are male, and the rest are female.

The results of the general informants show that young people have the highest proportion, among which college students account for a large proportion of occupations. There are relatively more local residents in Luoyang, and others come from Xinyang, Zhoukou, Xi'an, Shanxi and other provinces and cities. When asked about Li Yue culture, people have some understanding of this culture, but the degree of understanding is not high. Most young people expressed a strong interest in a certain cultural phenomenon in Li Yue culture, such as musical instruments, dances or costumes, and are willing to learn in depth if they have the opportunity.

The general informants' evaluation of their experience in the Li Yue event is as follows: (1) Satisfaction with the performance format: 5 were very satisfied, 11 were relatively satisfied, 4 were generally satisfied, and 0 were dissatisfied; (2) Satisfaction with the time arrangement: 3 were very satisfied, 7 were relatively satisfied, 6 were generally satisfied, and 4 were dissatisfied; (3) Satisfaction with the event content: 9 were very satisfied, 11 were relatively satisfied; (4) Satisfaction with the actors' performance: 15 were very satisfied, and 5 were generally satisfied; (5) Satisfaction with the environment: 5 were very satisfied, 4 were relatively satisfied, 4 were generally satisfied, and 7 were not very satisfied; (6) Satisfaction with the inheritance and innovation of Li Yue culture: 3 were very satisfied, 7 were relatively satisfied, 7 were generally satisfied, and 3 were dissatisfied.

The researchers also asked the respondents why they came to the event. The results are summarized as follows: (1) They hope to experience the historical and cultural heritage of Luoyang through the performance; (2) They like Chinese classical culture; (3) They want to make friends with like-minded people at the event; and (4) They want to learn more about Li Yue culture.

4.3.3 The survey results of the General informants

The following results come from casual informants (see Appendix Table C), including performers, volunteers, Zhougong Temple staff, students, and teachers. For Li Yue Culture, the following is their interview presentation:

(1) The performers said that they love this ancient art and every performance is like a dialogue with history. They feel very proud to be able to pass on and display this culture through performance. In their view, the rituals or music they show are not only an art form, but also a manifestation of moral norms and social order. They hope to convey these values to the audience through performance. Regarding how to better inherit the Li Yue culture, they believe that while adhering to the traditional essence, they should also innovate in line with the needs of the times. Using modern means and forms, incorporating new elements and creativity, let more young people understand and love Li Yue culture.

(2) Volunteers said that Li Yue culture is the essence of traditional Chinese culture, containing rich wisdom and humanistic spirit. It reflects our ancestors' yearning and pursuit for a better life, and covers the respect and care between people, as well as the awe of nature and the universe. These can represent the aesthetics and wisdom of classical China and need to be seen by more people. Learning and participating in Li Yue culture can improve one's own aesthetic level and cultural literacy, and can also enhance people's national cohesion and cultural identity. They look forward to more innovative forms to combine Li Yue culture with modern technology and art to attract more young people to participate. At the same time, they hope to strengthen education and popularize it so that children can be exposed to and understand Li Yue culture from an early age.

(3) Staff at the Zhougong Temple said that as a place to commemorate Zhou Gong, the Zhougong Temple has a close connection with Li Yue culture. Zhou Gong established rituals and music in Luoyang, laying the foundation for Li Yue culture for later generations. The architectural style, layout and various activities held at the Zhougong Temple fully reflect the connotation of Li Yue culture. Visitors who come here can intuitively feel the charm of Li Yue culture. However, the lack of funds and resources restricts them from carrying out more publicity and education activities. It is hoped that the government will increase the protection and research of Li Yue culture in the future and invest more resources.

(4) Students from Luoyang Vocational College of Science and Technology said that their initial knowledge of Li Yue came from some Li Yue scenes in costume TV dramas, which they found quite interesting. Later, they came into contact with Li Yue through museums and cultural exhibitions, and felt that it was very ancient, mysterious, and had a unique charm, but they did not come into contact with it much in their daily lives. Now the school has opened courses in Guqin and Lishe, which not only allow them to learn skills but also allow them to have a deeper understanding

and grasp of the connotation of Li Yue culture. Lion dance, embroidery, and Hanfu, these club activities have made them more aware of the diversity of Li Yue.

(5) Li Yue culture is rich in humanistic spirit and moral connotations, according to a teacher at Luoyang Vocational College of Science and Technology. It emphasizes respect, harmony and mutual assistance between people, and is the cornerstone of building a better society. At the same time, its music and dance parts have extremely high artistic value and are outstanding representatives of ancient Chinese art. In education, they not only teach guqin music, but also teach the production of guqin, so that students can truly feel the ancient people's pursuit of "harmony" from the structure of guqin, cultivate students' moral cultivation and aesthetic taste, and inspire students' enthusiasm for inheritance and promotion. The interviewees said that the dissemination of cultural heritage requires the participation of the whole society, and the government, schools, families and individuals should play their respective roles and form a joint force. At the same time, we should focus on cultivating professional communication talents and improving the quality and effectiveness of communication. We look forward to seeing more innovative cultural heritage dissemination forms and works emerge, so that cultural heritage can truly enter the lives of the public.

4.3.4 The transmission path of cultural heritage

This section explores the dissemination path of cultural heritage using Li Yue culture as an example from the perspectives of content analysis, interviews, and observations, based on the historical background, current development, problems, and cultural identity of Li Yue culture. Through the analysis of technical inheritance, cultural promotion, protection measures, and dissemination forms, it aims to provide forward-looking, systematic, and operational strategies and suggestions for the inheritance and development of cultural heritage, so as to promote the sustainable development and widespread dissemination of cultural heritage in contemporary society.

(1) Technology inheritance

First, we can use digital recording and preservation, and use advanced digital technologies such as high-definition video and 3D scanning to comprehensively and carefully record the cultural relics, historical sites, and ritual scenes related to the Li Yue culture in the Heluo area. For example, accurate scanning of ancient Li Yue vessels can obtain their precise size, shape and other information, providing basic data for subsequent research and inheritance. Establish a digital archive of Li Yue culture, classify and store the collected images, audio, video and other materials, so that scholars, inheritors and the public can consult them at any time. At the same time, data backup and security protection measures are adopted to ensure the long-term preservation of these precious materials.

Secondly, virtual reality and augmented reality technology applications are used. VR technology is used to build virtual ancient Li Yue scenes, so that people can feel as if they are in ancient Li Yue activities such as sacrifices and banquets, and

experience the atmosphere and ritual process at that time. For example, a VR experience project simulating the scene of Zhou Gong making rituals and music can be made, so that the audience can more intuitively feel the origin and development of Li Yue culture. AR technology is used to superimpose Li Yue cultural elements in real scenes. For example, in a museum, when tourists visit the exhibits of ancient ritual vessels, they can see the dynamic scenes of the ritual vessels when they were used in ancient times and related ritual demonstrations through AR devices, which enhances the fun and knowledge of the visit.

Then we can also use online education and remote inheritance to build an online education platform for Li Yue culture, and offer courses to explain the history, connotation, etiquette norms, music and dance forms of Li Yue culture. Invite professional scholars and artists to give online lectures, and learners can learn anytime and anywhere through the Internet. Carry out remote master-apprentice inheritance activities, and use technologies such as video conferencing to enable senior Li Yue cultural inheritors to remotely guide apprentices to learn skills, break geographical restrictions, and expand the scope of inheritance.

(2) Cultural promotion

First, we should strengthen the promotion of school education, open school-based courses on Li Yue culture in primary and secondary schools, introduce basic knowledge of Li Yue culture to students through vivid and interesting stories, pictures, videos, etc., and cultivate students' interest in traditional culture. For example, we should carry out the "Li Yue Culture into Campus" activity, organize students to learn ancient etiquette, appreciate traditional music, etc. We should set up relevant majors or research directions in colleges and universities, and cultivate high-level talents in Li Yue culture research and inheritance. We should encourage students to carry out academic research and practical activities on Li Yue culture, such as the interpretation and restoration of ancient music scores, and the verification of etiquette systems.

Secondly, we can promote it through cultural activities and hold large-scale Li Yue cultural festivals to showcase the cultural characteristics of Li Yue in various places. This includes Li Yue performances, academic seminars, cultural exhibitions and other forms. For example, the International Confucius Cultural Festival in Qufu, Shandong, promoted the Confucian Li Yue culture through activities such as worshipping Confucius and reciting classics. We can organize small Li Yue cultural activities in the community, such as folk performances during traditional festivals and etiquette lectures, to increase residents' awareness and participation in Li Yue culture. We can integrate Li Yue culture into people's daily lives and enhance the cultural atmosphere of the community.

Through tourism promotion, we can also develop Li Yue cultural tourism routes, linking together historical sites, museums, cultural sites and other attractions related to Li Yue culture. For example, tourists can visit the Zhougong Temple in Luoyang

and ancient ritual buildings in Xi'an along a route to learn about the development of Li Yue culture in different regions. We can also set up Li Yue cultural experience projects in tourist attractions, such as allowing tourists to wear ancient costumes in the scenic area, participate in simulated activities of ancient etiquette, and enjoy traditional music and dance performances, etc., to enhance the cultural connotation and interest of tourism.

(3) Protection measures

First, the government should use legal and policy protection to formulate and improve relevant laws and regulations to strengthen the protection of Li Yue cultural heritage. Clearly define the scope and standards of protection for cultural heritage such as ancient Li Yue artifacts and Li Yue documents, and crack down on illegal theft and trafficking of Li Yue cultural relics. Introduce policies to encourage the inheritance and innovation of Li Yue culture. For example, provide financial support and rewards to institutions and individuals engaged in the research and inheritance of Li Yue culture to promote the inheritance and development of Li Yue culture in contemporary society.

Secondly, we will increase financial support and set up a special Li Yue cultural protection fund to attract investment from the government, enterprises, social organizations and individuals. The fund will be used for the research, protection, restoration and training of inheritors of Li Yue culture. We will encourage social capital to participate in the development of Li Yue cultural industry, such as investing in the construction of Li Yue cultural theme parks and developing cultural and creative products related to Li Yue culture, so as to obtain economic benefits through industrial development and feed back to cultural heritage protection.

We should also strengthen monitoring and management, establish a Li Yue cultural heritage monitoring system, and conduct real-time monitoring of cultural relics, monuments, and ancient buildings related to Li Yue culture. For example, we should monitor the structural stability, humidity, temperature and other environmental factors of ancient buildings to ensure that they are well preserved. We should strengthen the management and protection of the inheritors of Li Yue culture. We should establish inheritor files to record their skills and inheritance, provide them with living security and social status recognition, and encourage them to actively inherit their skills.

(4) The form of communication

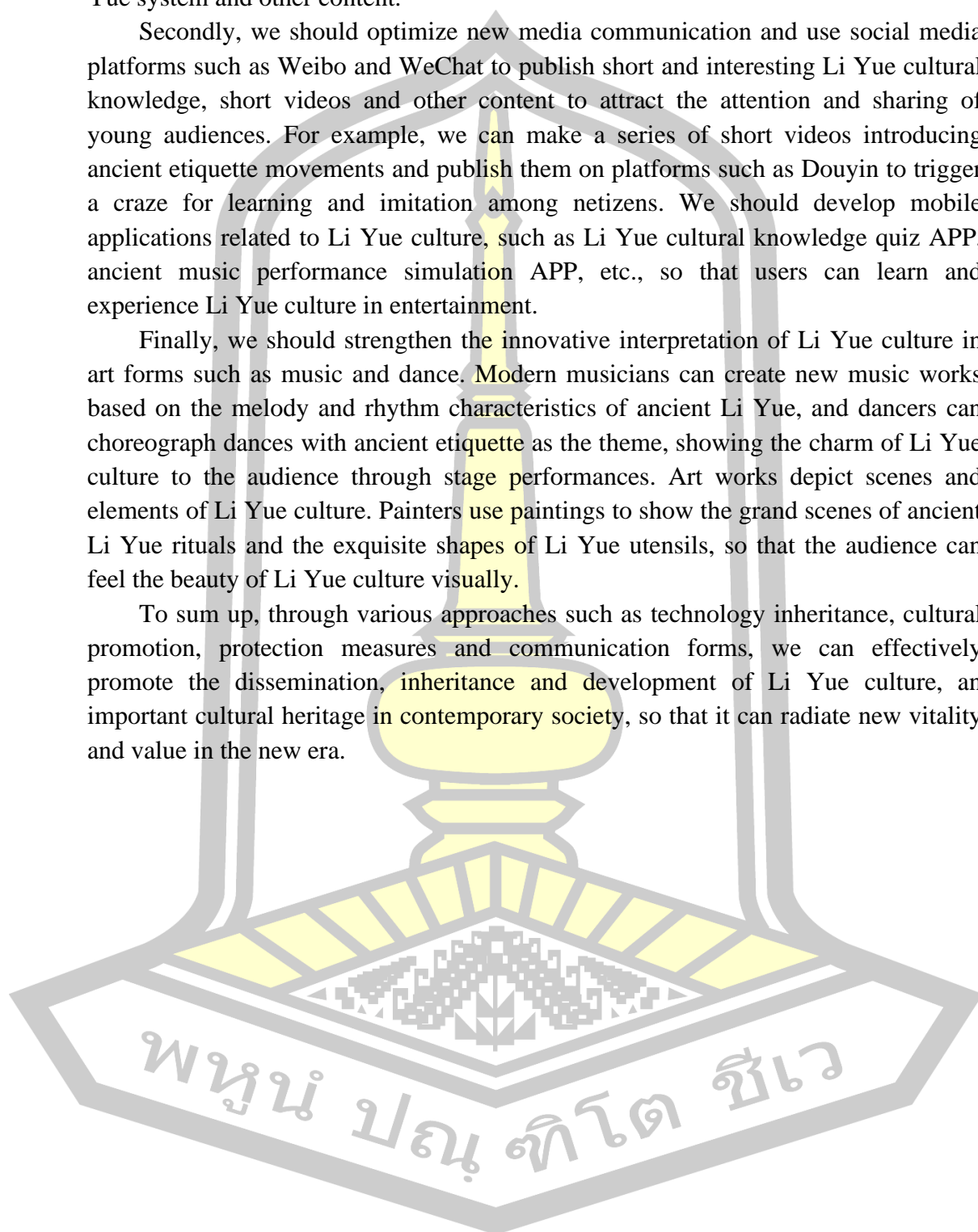
First, we should strengthen traditional media communication. For example, Henan TV launched the "Wonderful Tour" series, which uses modern thinking to show ancient Li Yue rituals and modern Li Yue cultural activities, presenting the grand scenes and cultural significance of ancient Li Yue to the audience. Newspapers, magazines and other print media should open Li Yue cultural columns, publish relevant research articles, cultural stories, etc., and spread Li Yue cultural knowledge.

For example, cultural magazines can introduce in depth the evolution of the ancient Li Yue system and other content.

Secondly, we should optimize new media communication and use social media platforms such as Weibo and WeChat to publish short and interesting Li Yue cultural knowledge, short videos and other content to attract the attention and sharing of young audiences. For example, we can make a series of short videos introducing ancient etiquette movements and publish them on platforms such as Douyin to trigger a craze for learning and imitation among netizens. We should develop mobile applications related to Li Yue culture, such as Li Yue cultural knowledge quiz APP, ancient music performance simulation APP, etc., so that users can learn and experience Li Yue culture in entertainment.

Finally, we should strengthen the innovative interpretation of Li Yue culture in art forms such as music and dance. Modern musicians can create new music works based on the melody and rhythm characteristics of ancient Li Yue, and dancers can choreograph dances with ancient etiquette as the theme, showing the charm of Li Yue culture to the audience through stage performances. Art works depict scenes and elements of Li Yue culture. Painters use paintings to show the grand scenes of ancient Li Yue rituals and the exquisite shapes of Li Yue utensils, so that the audience can feel the beauty of Li Yue culture visually.

To sum up, through various approaches such as technology inheritance, cultural promotion, protection measures and communication forms, we can effectively promote the dissemination, inheritance and development of Li Yue culture, an important cultural heritage in contemporary society, so that it can radiate new vitality and value in the new era.



CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTION

This chapter summarizes the research topic of "Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage". This chapter introduces the three objectives of this study in detail. It summarizes the conclusions and discussions of the research results on the historical process, inheritance status, problems and dissemination paths of Li Yue culture in Heluo area. Finally, we will make suggestions for future research and provide detailed introductions from the following aspects.

purpose of research:

1. Study the historical process of Li Yue culture.
2. Study the current situation and identity of Li Yue culture in Heluo area.
3. Study the path of cultural heritage dissemination.

5.1 Conclusion

- 5.1.1 The historical process of Li Yue culture.
- 5.1.2 The current status and identity of Li Yue culture in Heluo region.
- 5.1.3 The path of cultural heritage transmission.

5.2 Discussion of the survey findings

- 5.2.1 Discuss the historical role and modern value of Li Yue culture
- 5.2.2 Discuss the dilemma of Li Yue cultural inheritance in Heluo region
- 5.2.3 Discuss the new path of contemporary cultural heritage dissemination

5.3 Recommendations for future studies

- 5.3.1 suggestion for usinglization
- 5.3.2 suggestion for the future

5.1 Conclusion

- 5.1.1 The historical process of Li Yue culture

Through the sorting and summary of this chapter, the historical origins of Li Yue culture are mainly studied, and the development process of Li Yue culture is written in detail. Through the analysis of the overview of the change of dynasties, from the perspective of Li Yue content, the development and changes of Li Yue culture in the Heluo region are observed in this process.

From its prehistoric beginnings to its contemporary transformation, Li Yue culture has experienced thousands of years of historical sedimentation. The prehistoric period was the beginning of Li Yue culture, during which people performed the earliest Li Yue rituals by offering gifts and playing earthen drums to

express respect for ghosts and gods. Therefore, Li Yue during this period was more of a witchcraft culture characterized by primitive religion.

The Xia, Shang and Zhou dynasties were the period of the formation and development of Li Yue culture. In the Xia Dynasty, the etiquette system was gradually established, and in the Shang Dynasty, the etiquette behavior was relatively clear. In the Zhou Dynasty, Duke Zhou created rituals and music, and transformed and developed the Li Yue from ancient times to the Shang Dynasty, forming a systematic system of rules and regulations and behavioral norms, and injected the factor of "virtue" to make it have a profound connotation of moral ethics. At this time, not only a systematic Li Yue system was formed, but also Li Yue was endowed with rich humanistic connotations. Zhou Li includes etiquette, ritual system and ritual ethics such as crown, marriage, funeral, sacrifice, court, engagement, township, archery and official system, which are mainly preserved in the Confucian classics "Yili", "Zhouli" and "Liji". Zhou music is rich in content. In addition to the representative "Dawu", there are dozens of other kinds, and a special institution "Chunguan" is set up to regulate and manage music and dance. During this period, Li Yue gradually became a way of governing the country based on clan political interests.

The Spring and Autumn Period and the Warring States Period was a period of decline and transformation of Li Yue culture. At this time, the original social order fell apart, and a situation of "rituals were broken and music collapsed" appeared. Confucius inherited, promoted and promoted Li Yue civilization, and sorted out and spread the Confucian classics "Six Classics" that recorded the ancient Li Yue civilization. He used Li Yue as the object of interpretation, emphasized the human ethics and governance functions of Li Yue civilization, advocated the use of rational speculation to inject new ideological content into traditional Li Yue, and tried to make Li Yue serve the society, deeply rooted in the hearts of the people, and promote the continuous deepening and standardization of ethics and morality based on Li Yue as the standard. He wanted to make Li Yue not only a political tool to maintain the patriarchal system and maintain the hierarchical order, but also a means of education to guide social members to cultivate their moral character, establish a noble personality, and promote social harmony. Therefore, the Li Yue of this period is an ethical thought characterized by practical rationality and speculative philosophy.

The Qin and Han dynasties were the revival period of Li Yue culture. After the Qin Dynasty unified the six kingdoms, it also integrated the culture. The Han Dynasty further developed and improved the Li Yue system on the basis of inheriting the pre-Qin culture. During the reign of Emperor Wu of Han, the rulers attached importance to Confucianism, and the Confucian concept of Li Yue was promoted and applied in society. The Tang and Song dynasties were the prosperous period of Li Yue culture. With the prosperity of social economy and the high development of culture, Li Yue culture also had new changes and developments during this period.

The art forms of court music, dance, etc. in the Tang Dynasty reached a very high level, and even had a profound impact on neighboring countries. During the Song Dynasty, the citizen culture emerged, and the Li Yue culture was more widely spread and developed among the people, and some folk Li Yue activities and customs gradually formed.

The Yuan, Ming and Qing dynasties were the continuation period of Li Yue culture. The Yuan and Qing dynasties were periods of minority rule, which integrated the cultural characteristics of ethnic minorities to a certain extent, but still continued the traditional Li Yue culture. During the Ming and Qing dynasties, the Li Yue system was more complete and detailed, especially with strict regulations in court etiquette and sacrifice. At the same time, folk Li Yue activities were still rich and colorful, closely integrated with people's daily lives. From the late Qing Dynasty to the Republic of China, Chinese society underwent tremendous changes and was impacted and influenced by Western culture. Traditional Li Yue culture has suffered continuous disintegration and reconstruction. After the reform and opening up, as the modernization process of Chinese society continues to accelerate, people's attention to traditional culture has gradually increased. In modern society, the connotation and form of Li Yue culture are also constantly evolving and developing. On the one hand, some traditional Li Yue rituals and cultural activities have been protected, inherited and promoted; on the other hand, attempts are also being made to combine Li Yue culture with the values and lifestyles of modern society to adapt to the needs of the times and show the characteristics of the new era. For example, in some major celebrations, cultural activities or international exchanges, traditional Li Yue elements will be incorporated to show the unique charm of Chinese culture. At the same time, through education, cultural propaganda and other means, spread the spiritual connotation of Li Yue culture and cultivate people's moral cultivation and cultural literacy.

Li Yue culture has unique manifestations and developments in different stages of Chinese history. It is not only a norm and regulation of social order, but also an important carrier of people's moral cultivation, aesthetic taste and cultural inheritance. In modern society, Li Yue culture still has important value and significance, and plays a positive role in promoting the excellent traditional culture of the Chinese nation and promoting the harmonious development of society.

5.1.2 The current status and identity of Li Yue culture in Heluo region

This section summarizes the current status of Li Yue cultural heritage and cultural identity in the Heluo region, and draws the current status of the inheritance and protection of Li Yue culture from the perspectives of inheritance form, inheritance subject, and inheritance results. Through the exploration of Li Yue cultural education and inheritance, innovation and development perspectives, the cultural identity of Li Yue culture is obtained. The following is a summary of the current status and identity of Li Yue culture in the Heluo region:

From the current status of the inheritance of Li Yue culture in the Heluo region, there are four main forms of inheritance: (1) Family inheritance. Some aristocratic families in the Heluo region still retain the tradition of internal inheritance. This inheritance method is usually more private, and the inheritance content includes specific rituals, music and etiquette norms. However, due to the changes in modern society and family structure, family inheritance faces problems such as fragile inheritance chain and gradual simplification of inheritance content. (2) Some senior Li Yue artists pass on their skills by taking in apprentices and teaching them. Apprentices follow their masters for a long time, and practice and experience are equally important. However, the master-apprentice inheritance also has limitations, such as the strict standards for selecting apprentices, which leads to a narrow inheritance range, and some young people cannot endure the hardship and long-term investment of learning. (3) School education. Some schools have incorporated the Li Yue culture of the Heluo region into the school-based curriculum and popularized relevant knowledge to students through classroom teaching. However, the curriculum setting is not perfect, and it is mainly based on theoretical explanations, with less practical operations. There is a lack of professional teaching staff, and teachers' understanding and teaching ability of Li Yue culture needs to be improved. (4) Cultural activities, such as the Heluo Li Yue Cultural Festival and folk temple fairs, are held to showcase Li Yue performances and related skills. However, the frequency and coverage of these activities are limited, and the professionalism varies. The public participation is not high enough, and most people watch, lacking in-depth interaction and experience.

From the current status of the inheritors of Li Yue culture in Heluo region, there are four main inheritors: (1) Folk artists. Folk artists are the core force of Li Yue culture inheritance in Heluo region, with superb skills and rich experience. However, most of them are old, have great pressure in life, and have limited energy for inheritance. Their social status and economic income are not high, and they lack the motivation and guarantee for inheritance. (2) Cultural scholars. Scholars have conducted in-depth research on Li Yue culture in Heluo region, providing theoretical support and academic basis for inheritance. However, the research results of cultural scholars are still insufficient in popularizing and transforming the application to the public, and need to further strengthen the combination with practice. (3) Government departments formulate relevant policies, increase financial investment, and organize protection and inheritance work. However, in the process of policy implementation, there are problems of poor coordination between departments and inadequate implementation of work. (4) Social organizations and volunteers. Volunteers actively participate in publicity and promotion, organizing activities, etc., but social organizations and volunteers still face some challenges in resource integration and professional capacity improvement, and need to further strengthen their own construction and cooperation.

From the current status of the inheritance of Li Yue culture in Heluo area, there are two main aspects: (1) the recognition of intangible cultural heritage. Some Li Yue projects in Heluo area have been included in the intangible cultural heritage lists at all levels and have received a certain degree of protection and attention. (2) The formation of cultural brands. The "Heluo Cultural Tourism Festival" attracts tourists from all over the country every year. However, the brand's popularity and market competitiveness still need to be improved, and a large-scale industrial effect has not yet been formed.

As mentioned above, there are still many problems in the inheritance of Li Yue culture in Heluo area. For example, (1) The impact of modernization is serious. The rapid development of modern culture and lifestyle has squeezed the living space of Li Yue culture in Heluo area. The integration of traditional Li Yue and modern society is not close enough, which makes it difficult to meet the spiritual and cultural needs of contemporary people. (2) There is a shortage of inheritance talents. The number of young people willing to devote themselves to the inheritance of Li Yue culture is scarce, resulting in the serious aging of the inheritance team and the lack of successors. In addition, there is a lack of professional training mechanisms and incentives, which makes it difficult to attract and retain outstanding inheritance talents. (3) There is a shortage of funds, limited government investment, and low participation of social capital, which leads to a lack of sufficient financial support for inheritance work and the inability to carry out large-scale protection, research and promotion activities. (4) Insufficient market development, insufficient exploration of the market value of Li Yue culture in Heluo area, insufficient development of related cultural products and services, and failure to form an effective industrial chain. Lack of market operation and marketing means makes it difficult to transform cultural resources into economic benefits and achieve sustainable development.

The cultural identity of the Li Yue culture in the Heluo region is mainly reflected in two aspects: (1) identity recognition through education and inheritance. The education and inheritance of Li Yue culture in the Heluo region helps to form regional cultural identity. School education emphasizes the unique value of the Li Yue culture in the Heluo region and cultivates students' love and pride in local culture. Li Yue cultural lectures, exhibitions and other activities organized by various cultural institutions and groups in society show the public the profound heritage and charm of the Li Yue culture in the Heluo region. This regional cultural identity is of great significance for protecting and inheriting local culture and promoting regional cultural prosperity. (2) Identity recognition through innovation and development. Residents and cultural enthusiasts in the Heluo region have become active promoters of social and cultural development by participating in various activities related to the innovative development of Li Yue culture, such as creative performances organized by folk cultural associations and cultural transformation projects in the community. In the process of contributing to the construction of regional culture, they feel that they

are part of social development, which further promotes the deep integration of Li Yue culture and social development in the Heluo region.

In summary, while the inheritance of Li Yue culture in the Heluo region has achieved certain results, it also faces many difficulties and challenges. It requires the joint efforts of the government, all sectors of society and the public to take practical and effective measures to strengthen inheritance and protection and promote the prosperity and development of Li Yue culture in the Heluo region. On the other hand, the cultural identity formed by Li Yue culture in education, inheritance, innovation and development plays an important role in protecting and promoting local culture and promoting regional social development. It not only shapes the cultural identity of individuals and groups, but also provides a continuous driving force for the prosperity and inheritance of regional culture.

5.1.3 The path of cultural heritage transmission

This section develops the dissemination path of Li Yue culture based on the historical background, inheritance status, existing problems, and cultural identity of Li Yue culture. It also conducts data analysis, interviews, observations, and group discussions. It mainly consists of technology inheritance, cultural promotion, protection measures, and dissemination forms.

Technological inheritance is the key to protecting and continuing cultural heritage. Advanced technology can accurately record the details of cultural heritage and provide accurate information for research and inheritance; it helps to restore and reproduce historical scenes and enhance people's understanding and feelings of cultural heritage; it can also provide scientific basis and technical support for the protection and restoration of cultural heritage. Cultural promotion can improve the public's awareness and interest in cultural heritage, enhance cultural identity and pride, promote cultural exchanges and integration, and promote the coordinated development of cultural heritage and modern society. Protection measures are the fundamental guarantee to ensure the survival and inheritance of cultural heritage. Effective laws and policies can regulate protection behaviors, financial support provides a material basis for protection work, and monitoring and evaluation can help to identify problems in a timely manner and take measures to solve them. Diversified forms of communication can expand the audience of cultural heritage, improve the communication effect, enhance the social influence of cultural heritage, and promote cultural inheritance and innovation.

By comprehensively applying the above-mentioned strategies and means such as technology inheritance, cultural promotion, protection measures and communication forms, we can build an all-round and multi-level cultural heritage communication path system. This will not only help protect and inherit precious cultural heritage, but also enable more people to understand, appreciate and love cultural heritage, promote cultural exchange and integration, create favorable conditions for the prosperity and

development of cultural heritage in contemporary society, and realize the sustainable inheritance and innovative development of cultural heritage.

5.2 Discussion of the survey findings

5.2.1 Discuss the historical role and modern value of Li Yue culture

Through literature review, the historical function and modern value of Li Yue culture were studied. Looking back at the literature, the study found that Zhou Haisheng conducted an in-depth discussion on the historical function of Li Yue culture in his research. He believed that Li Yue culture, as the main body of Chinese culture, originated very early, had a huge influence, and had a long history. It is not only an important guarantee for the traditional Chinese society to govern the country and maintain order and harmony, but also penetrates into all aspects of social morality and life, and constitutes the spiritual tradition of Chinese culture characterized by "respecting etiquette". The historical function of Chinese Li Yue culture is mainly reflected in the three aspects of politics, education and personality development. It also has modern value in improving humanistic qualities, cultivating people's livelihood awareness and building national spirit. The value of traditional Li Yue culture should attract people's attention and be transformed and constructed in a modern way. (Zhou, 2020)

Guoxiaong believes that many ancient institutional rules are rituals. The main function of rituals is to distinguish between upper and lower levels. The core idea of rituals is to distinguish clearly, but it maintains the necessary differences between different social levels, so that each level is in its place and the whole society is in a harmonious and orderly state. From the overall point of view, Li Yue strives to reduce conflicts between levels and form a situation of harmony between people and politics. Such a society is both clearly hierarchical and harmonious and orderly. The modern value of Li Yue culture is mainly reflected in the fact that it can cultivate love for hometown and country. This patriotic spirit constitutes the main content of Li Yue culture and nourishes the broad Chinese traditional culture; it can enhance the cohesion of the nation. The original purpose of Li Yue culture is to maintain the unity within the patriarchal family. Later, it gradually developed into a strict ethical system. This ethical system embodies a heavy moral sentiment and humanistic spirit, which undoubtedly has a positive effect on strengthening the cohesion of the entire Chinese nation; it can enhance the social responsibility of citizens. Whenever the motherland suffers from major natural disasters or social crises, conscientious Chinese people can stand up, shoulder the moral responsibility, and spread love to the world. This is the glorious embodiment of the role and value of traditional Li Yue culture in the new era. (Guo, 2022)

Researchers believe that the historical role of Li Yue culture is mainly reflected in three aspects: First, maintaining social order. In ancient society, Li Yue culture is an important social norm system. Etiquette stipulates the code of conduct and moral

norms of different social classes. Music, through its harmonious rhythm and rhythm, plays a role in reconciling people's hearts and promoting social harmony. When the norms of etiquette and music are popularized among the people, the seniority and inferiority within the family, the exchanges between neighbors, etc. all follow certain etiquette, which helps to maintain the stability of the grassroots society. Secondly, promote cultural inheritance and exchange. Li Yue culture carries rich cultural connotations and is an important carrier of cultural inheritance. Ancient etiquette systems, music and dance forms, poetry creation, etc. are closely related to Li Yue culture. Li Yue cultural exchanges between different regions and different ethnic groups also promote cultural integration and dissemination. Third, cultivate personal moral cultivation. Etiquette emphasizes personal behavioral norms and moral cultivation. Learning etiquette can cultivate people's self-discipline, respect for others, humility and other qualities. Music also plays an important role in the cultivation of personal emotions and moral cultivation. In ancient times, it was believed that music could influence people's hearts and make people good. Beautiful and harmonious music can inspire people's positive emotions and cultivate their aesthetic taste and noble sentiments.

The modern value of Li Yue culture is mainly reflected in four aspects: First, building a harmonious society. The respect for others and compliance with social norms emphasized by etiquette can promote the harmony of interpersonal relationships. The harmonious beauty of music can relieve the mental stress of people in modern society, enrich people's spiritual life, and enhance the cultural cohesion of society. Second, enhance cultural confidence. Through in-depth research and promotion of Li Yue culture, more people can understand the long-standing cultural traditions and unique cultural charm of the Chinese nation. Third, promote educational development. Integrate the moral norms education of etiquette into school education to cultivate students' good behavior habits and moral qualities. Music education can cultivate students' aesthetic ability and creativity, broaden students' cultural horizons, and enrich knowledge reserves. Fourth, promote the development of cultural industries. Li Yue culture can provide rich resources and creative inspiration for the cultural industry. Cultural tourism projects with the theme of ancient Li Yue culture can attract tourists and promote local economic development. For example, Luoyang has recently become popular with the "Hanfu" culture, attracting tourists from all over the country to experience the beauty of ancient Chinese costumes.

5.2.2 Discuss the dilemma of Li Yue cultural inheritance in Heluo region

This part mainly uses methods such as literature review, field investigation, observation and interview by researchers to study the inheritance status and cultural identity of Li Yue culture in Heluo area, and obtains the opportunities and challenges of Li Yue cultural inheritance.

From a social perspective, the fast-paced modern life has caused some traditional etiquette and customs to be gradually simplified or forgotten. People tend to pursue a

convenient and efficient lifestyle and lack sufficient attention to the adherence and inheritance of traditional Li Yue culture. The younger generation pays more attention to popular culture and emerging technologies, and lacks understanding and recognition of the ancient Li Yue culture, which makes the inheritance face the crisis of no successors. (Lui, 2020)

From the perspective of talent inheritance, the inheritance of Li Yue culture requires professional talents, but the older generation of inheritors are old, and the number of younger generation inheritors is limited and difficult to train. The existing training mechanism is imperfect, lacks attractiveness and incentives, and it is difficult to attract young people to devote themselves to the cause of cultural inheritance.

From a funding perspective, cultural relics restoration, cultural activities organization, academic research and other aspects all require financial support. However, the limited source of funds restricts the comprehensive development of cultural inheritance. In addition, Li Yue cultural resources are scattered in the hands of different institutions and individuals, lacking effective integration and coordination, making it difficult to form a situation of resource sharing and collaborative research, which will also affect the overall inheritance effect of Li Yue culture.

5.2.3 Discuss the new path of contemporary cultural heritage dissemination

The Li Yue culture involved in this study is an excellent cultural heritage of the Heluo region and also an excellent cultural heritage of China. This paper takes the Li Yue culture of the Heluo region as the research object to explore new paths for the dissemination of cultural heritage in the contemporary era. Through literature research methods, interview methods and direct observation methods, the following research results were obtained.

In his important speech and instructions during his inspection tour of Shanxi, General Secretary Xi Jinping put forward that "historical and cultural heritage is a precious resource that is non-renewable and irreplaceable, and protection must always be given top priority." We should insist on development while protecting and protection while developing, plan from a high starting point, develop in a differentiated manner, and actively explore effective ways to revitalize and utilize cultural heritage, so that cultural heritage can truly "come alive."

With the development of the digital age, AI has enabled the generation of smart data for cultural heritage to a certain extent. Taking advantage of AI technology, we can improve the efficiency and quality of data generation, and at the same time improve the data infrastructure to provide better support for the revitalization and utilization of cultural heritage. Combine the large language model with the knowledge base to intelligently analyze and process the collection data to mine more valuable information. Promote the circulation and sharing of cultural heritage data, promote the emergence of more innovative applications, and enrich the means and forms of revitalization and utilization of cultural heritage. In the process of generating smart data, the authenticity, reliability and security of the data must be guaranteed to ensure

the accuracy and effectiveness of the revitalization and utilization of cultural heritage. (Fan & Zeng, 2024)

In addition, variety shows about cultural heritage can also play a good role in communication. For example, the program "National Treasure" makes the originally cold cultural relics vivid and interesting through innovative forms such as stars interpreting cultural relics stories, attracting a wide audience group. It not only shows the charm of cultural relics, but also stimulates the audience's interest in and desire to explore cultural heritage. At the same time, the program "A Thousand Miles Alone - China in Heritage" walked out of the studio and went deep into the heritage site, allowing the audience to feel the real style of cultural heritage more intuitively. This "out-of-studio" initiative has brought new ideas for the dissemination of cultural heritage. (Liu, 2023)

In summary, through literature review, researchers found that the relevant literature on the new path of cultural heritage dissemination in the contemporary era is more about how to combine AI digitization and new media to disseminate cultural heritage. In addition, it can also combine virtual technology, cultural and creative products, and educational means to achieve the inheritance and dissemination of cultural heritage.

5.3 Recommendations for future studies

5.3.1 suggestion for usinglization

(1) The research results can provide theoretical and practical support for the inheritance and dissemination of cultural heritage, and can provide suggestions for government departments related to cultural heritage protection in the Heluo region as a recommendation mechanism.

(2) The research results can be displayed to the public who are interested in the research results, including Li Yue cultural activities and performances in the Heluo region.

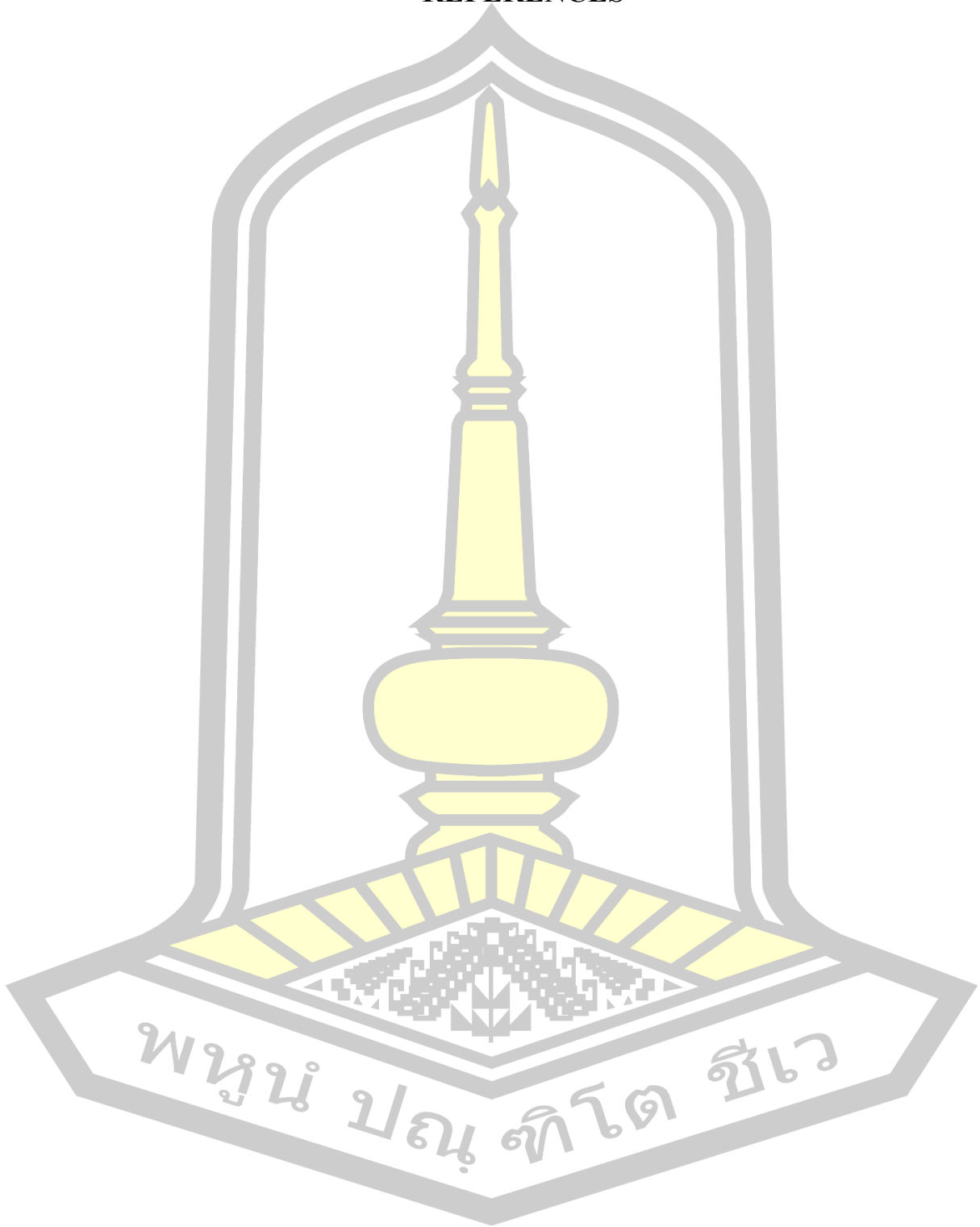
(3) The research results can be applied to the relevant Li Yue course education in schools and training institutions, provide theoretical reference for Li Yue education, and contribute to the innovation and inheritance of cultural heritage.

5.3.2 suggestion for the future

The application of artificial intelligence in the inheritance and protection of cultural heritage. Artificial intelligence technology can effectively transform more cultural resources by establishing a larger cultural exchange platform, and promote more effective dissemination and higher quality utilization of cultural heritage.

Interdisciplinary research encourages researchers to try interdisciplinary cooperation, combining Li Yue's communication with digital media, computer science and other disciplines to more comprehensively understand and promote the innovative inheritance of cultural heritage.

REFERENCES



- Ban, G., (n.d.). *History of the Han Dynasty*. (1962). Beijing: Zhonghua Book Company. p. 1038.
- Bing, Z. (2024). The inclusiveness of Chinese civilization and cultural identity. *Teaching and Research*, 38(1), 15-22.
- Cai, W. Q. (2023). "Enriching people with ritual and music": An analysis of the thought of "becoming a complete person" of pre-Qin Confucianism (Doctoral dissertation). Shanghai Normal University, Shanghai.
- Chen, H. D. (2017). *A study on Heluo dagu* (Doctoral dissertation). Henan Normal University, Henan.
- Chen, Y. H., & Fu, Y. J. (2020). Research on the shooting and presentation methods of intangible cultural heritage micro documentaries in the context of new media—Taking Nanjing Baiju as an example. *Packaging World*, 12(6), 71-73.
- Confucius. (1979). *The Analects* (D. C. Lau, Trans.). Penguin Books.
- Fan, G. X. (2017). *A study on The Book of Songs·Feng of King and Heluo ritual and music culture* (Doctoral dissertation). Henan University, Henan.
- Fan, W., & Zeng, L. (2024). An analysis of the intelligent data generation path for the activation and utilization of cultural heritage in the new era of AI. *Journal of Library Science in China*, 50(2), 4-29.
- Gao, Y. C., & Yang, S. X. (2022). Analyzing the innovative dissemination of Yellow River culture based on the Heluo region. *Journalism Lover*, (6), 68-70.
- Guo, X. Y. (2022). Philosophical implication and practical direction of cultural heritage protection in the new era. *Journal of Chongqing Three Gorges University*, 38(6), 47-57.
- Han, W. (2020). New changes in Wei and Jin philosophy and the construction of ritual and music. *The Northern Forum*, (2), 61-68.
- Han, W. (2021). The divinity and rationality of the ritual and music system in the Spring and Autumn and Warring States periods. *Journal of Northwest University (Philosophy and Social Sciences Edition)*, 51(1), 93-100.
- Han, W. (2023). Ritual and music in the Western Zhou Dynasty and the formation of rational spirit. *Jianghuai Tribune*, (1), 164-170.
- Hauser, A. (2015). *The social history of art*. Beijing: The Commercial Press.

- He, N. (1998). *Collected Annotations on Huainanzi*. Beijing: Zhonghua Book Company. p. 2538.
- Ho, W. (2018). *Culture, music education, and the Chinese dream in Chinese mainland*. Springer.
- Hou, H. Y. (2017). Research on the inheritance and development of dragon boat in Liyue, Guangdong. *Sports Culture Guide*, (11), 64-67, 78.
- Hu, H. X., & Hu, Z. Y. (2019). *History of the Shang Dynasty*. Shanghai: Shanghai People's Publishing House. p. 357.
- Huang, X. L., & Zhao, H. B. (2014). *An overview of Chinese traditional culture*. Southwest Jiaotong University Press.
- Jiang, J. Y., & Zhong, Y. (2023). The dual character of Confucian traditional theory: Humanism and religious spirit. *Journal of Chongqing University of Science and Technology (Social Sciences Edition)*, 17(5), 107-114.
- Ju, J. L. (2017). Research on the public cultural service model of "library + academy". *Chinese Information*, 7 (4), 39.
- Kuang, Y. M. (1990). *A Critical Biography of Confucius*. Nanjing: Nanjing University Press. p. 67.
- Li, G. T., & Luo, C. G. (2022). A textual research on the functions of female musicians in past dynasties. *Cultural Heritage*, 6(1), 48-54.
- Li, H. X. (2016). A brief discussion on the strategic significance of the innovative development of traditional culture. *Humanities World*, 23 (11), 42-44.
- Li, N. (2020). Research on the inheritance path of excellent traditional culture in China in music teaching in primary and secondary schools. *Northern Music*, (20), 127-129.
- Li, Y. Y. (2019). The mission and responsibility of dance art from the perspective of cultural confidence. *Journal of Chifeng University (Philosophy and Social Sciences Edition)*, 40(9), 68-70.
- Li, Z. C. (2023). On the concept of ritual and music aesthetics in the controversy over the architectural form of Mingtang in the Sui and Tang Dynasties. *Journal of Qinghai Normal University (Philosophy and Social Sciences Edition)*, 45(4), 39-48.

- Liang, M. L. (2016). A preliminary study on the phenomenon of musical and cultural fault between the Spring and Autumn Period, the Warring States Period and the Qin and Han Dynasties. *Northern Music*, 36(7), 2-4.
- Liu, X. Y. (2023). The internal differentiation of yuefu poetry in the Yuan Dynasty and the practical need for ritual and music construction. *Journal of Mudanjiang University*, 32(11), 38-46.
- Liu, Y. (2022). On the significance of spreading the culture of "Zhonghe Shaoyue". *Home of Drama*, (32), 78-80.
- Lv, B. W., (n.d.). *Liushi Chunqiu*. Chen, X. Y. (Ed. & Annot.). (2002). Shanghai: Shanghai Classics Publishing House. p. 284.
- Lv, W. W. (2014). *An artistic study of "Nine Lotus Lanterns," a folk dance in Luoyang, Henan Province* (Doctoral dissertation). Hebei University, Hebei.
- Niu, L. L. (2022). Tracing the origin of Heluo ritual and music culture and its foreign influence. *Journal of Yulin Normal University*, 43(1), 35-38.
- Shi, Y., & Guo, Y. N. (2023). The excavation and significance reconstruction of the cultural genes of Chinese classic works—Taking "China in Classics" as an example. *Journalism Lover*, 6(9), 24-28.
- Si, M. Q., (n.d.). *Records of the Grand Historian*. (1959). Beijing: Zhonghua Book Company. p. 3115.
- Su, Q., & Li, Z. L. (2018). Practice and exploration of inheriting Yibu culture in Fuqing, Fujian. *Daguan*, (1), 82-84.
- Sun, K., & He, X. Y. (2021). Chinese characteristics, Chinese style and Chinese manner of cultural heritage protection in the new era—On the distinctive features of Xi Jinping's important discussions on cultural heritage. *Humanities World*, (6), 9-14.
- Wang, C. Q. (2014). Heluo dialect in Yang Xiong's "Dialects". *Henan Social Sciences*, 22(12), 99-102.
- Wang, D. (2017). The combination of rites and music—The significance of the ritual and music system in the Western Zhou Dynasty. *Northern Music*, 37(13), 4.
- Wang, D. W. (2023). *Research on the changes, inheritance and protection of courtyard carvings of Shanxi merchants in the Ming and Qing Dynasties* (Doctoral dissertation). Guangxi Normal University, Guangxi.

- Wang, R. X. (2022). Animal spirits accompanying the Yangshao people. *Cultural Relics in Southern China*, 9(2), 242-249.
- Wang, Z. W. (2023). Research on the mechanism of regional culture in urban cultural construction. *Journal of Yunnan Minzu University (Social Sciences Edition)*, 40(5), 89-95.
- Wu, J. (2018). *Li Yue tradition and the opening of the inner value world of pre-Qin Confucianism* (Doctoral dissertation). Lanzhou University, Gansu.
- Wu, Y. Y. (2022). Ritual and music thought of pre-Qin Confucianism and cross-cultural communication. *Contemporary Music*, 9 (4), 30-32.
- Xiang, H. (2020). *A study on the yuefu poetics of the Tang Dynasty from the perspective of ritual and music culture*. In Peng, J. Q. (Eds.), *Hebei Social Sciences Yearbook*. Hebei People's Publishing House, Hebei Publishing & Media Group. p. 502.
- Yan, Z. (2023). “Changing barbarians to follow Xia” and “adopting both Rong and Hua” — A study on the court music of the Northern Wei Dynasty from the perspective of the ritual and music system. *Journal of Inner Mongolia Arts University*, 20(01), 101-106.
- Yang, S. (2020). Huangdi and Chinese ritual and music civilization. *Journal of Nanjing University of the Arts (Music Performance Edition)*, (1), 77-82.
- Yang, S. (2021). The ritual and music civilization of the Xia Dynasty. *Journal of Nanjing University of the Arts (Music & Performance)*, 9(3), 1-6.
- Zhang, L., & Wang, S. Z. (2023). Ritual and music culture and the dissemination of early culture. *Journal of Shandong Institute of Socialism*, 13 (4), 76-82.
- Zhang, Y. L. (2024). An outline of cultural heritage and social development. *Chinese Cultural Heritage*, 120(2), 80-91.
- Zhang, Z. H. (2018). On Confucian ritual and music culture and harmonious thought in the new era. *Journal of University of Jinan*, 8(6), 4-6.
- Zhao, J. (2021). Contents and composition of Heluo music cultural relics dataset (Xia-Shang to Ming-Qing dynasties). *Journal of Global Change Data & Discovery*, 5(4), 444-452, insert 82-insert 90.
- Zheng, Y. (2021). The court music and dance of the Tang Dynasty from the perspective of ritual and music culture — Taking the music and dance in the

transformation murals of Cave 112 at Mogao Grottoes as an example. *Art Evaluation*, (22), 51-53.

Zhou, H. S. (2020). *The historical function and contemporary value of Chinese ritual and music culture*. In Proceedings of the Sixth Nishan Forum on World Civilizations. pp. 500-507.

Zhou, Y. (2024). *Silence is louder than sound: Musical relics in medieval Chinese tombs and ritual and music culture*. Shanghai Classics Publishing House, (6), 65-69.



APPENDIX

APPENDIX A: Key Informants

Title: Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage

Name:

Age:

Gender:

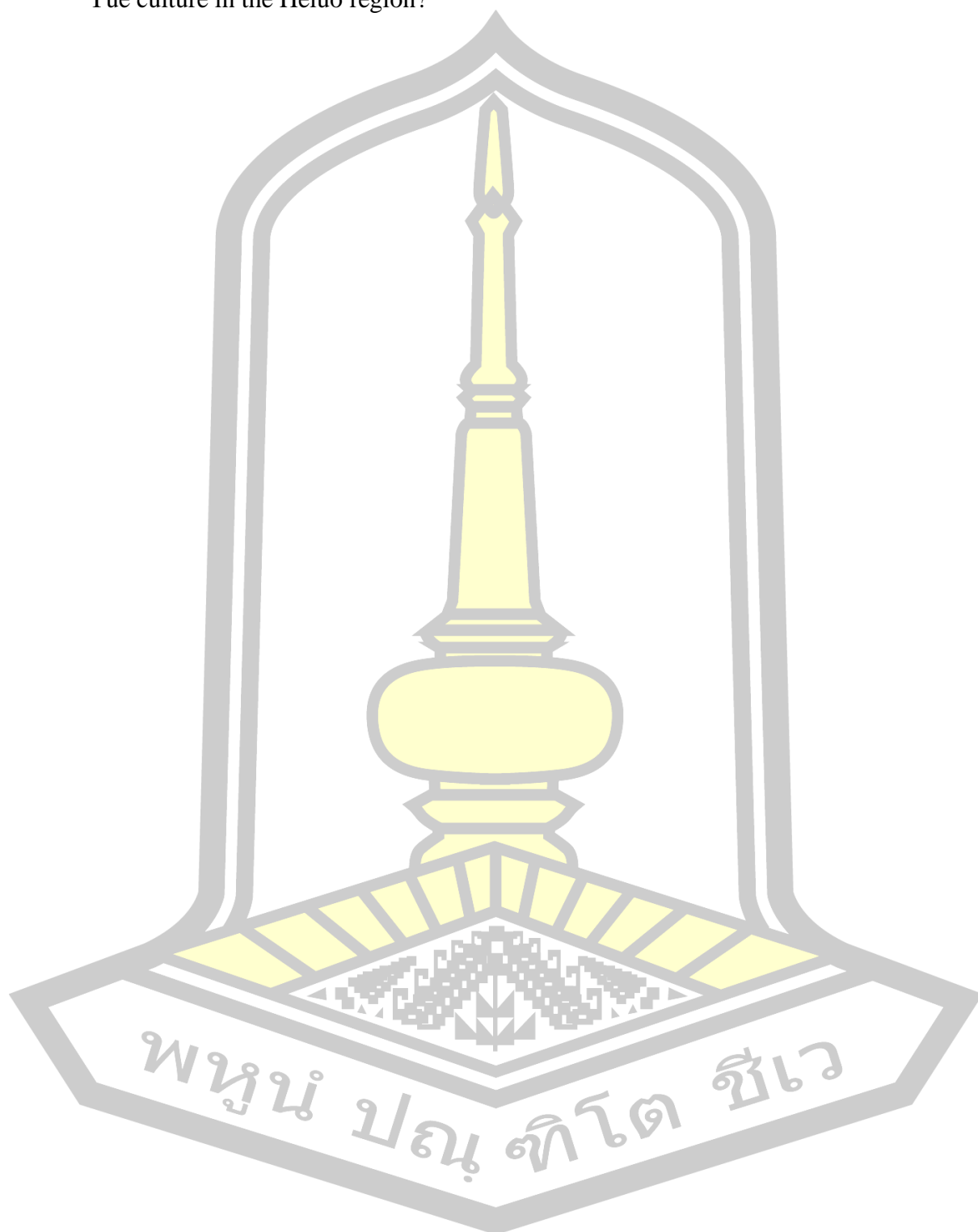
Occupation:

Time:

Place:

1. Based on your experience and understanding, can you talk about the historical origins of Li Yue culture?
2. Which dynasty's ritual and music culture do you have a deep impression of?
3. Which dynasty's ritual and music culture do you think has the most profound impact on people?
4. What do you think the Li Yue culture in the Heluo region includes?
5. What do you think is the most representative feature of the Li Yue culture in the Heluo region?
6. What do you think is the current development status of ritual and music culture in the Heluo region?
7. What role do you think ritual culture plays in interpersonal communication?
8. What music or dance performances do you think belong to the category of ritual and music?
9. Based on your experience, please talk about whether there are any problems in the inheritance and protection of Li Yue culture? How should these problems be solved?
10. Based on your experience, please talk about the inheritance and protection status of Li Yue culture in the Heluo region?
11. Does the government have relevant policies on the inheritance and protection of Li Yue culture in the Heluo region? If so, please describe it.
12. Based on your understanding, how should we use modern means to protect and spread cultural heritage?

13. Do you have any suggestions for the future protection and dissemination of Li Yue culture in the Heluo region?



APPENDIX B: General informant

Title: Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage

Name:

Age:

Gender:

Occupation:

Time:

Place:

1. Do you understand the connotation of Li Yue culture?
2. When do you think Li Yue culture emerged?
3. What do you think is its historical development?
4. Do you know the relationship between Li Yue culture and Heluo culture?
5. Have you ever watched or participated in Li Yue related performances or activities?
6. What is your favorite Li Yue activity?
7. Are you willing to participate in Li Yue activities or learn some Li Yue functions?
8. Why did you participate in this event?
9. What do you think is the way to inherit and protect Li Yue culture?
10. According to your understanding, what is the unique difference between Li Yue culture and other cultures in the Heluo region?
11. Do you think the protection and dissemination of Li Yue culture is important?
12. Do you think the government's inheritance and protection policy on Li Yue culture is complete? In what specific aspects is it reflected?
13. Are you satisfied with the experience of this event?
14. What benefits will the development of Li Yue culture bring to you?
15. How do you think young people in the new era should protect and spread Li Yue culture?

APPENDIX C: Leisure informant

Title: Identification and protection of Li Yue culture in Heluo area And the dissemination of cultural heritage

Name:

Age:

Gender:

Occupation:

Time:

Place:

1. How long have you been in this industry?
2. What Li Yue events and performances have you participated in so far?
3. What do you know about his history and culture?
4. How much do you know about his history and culture?
5. When was your first time participating in a Li Yue event?
6. What were your thoughts when you first participated in these events?
7. Where do you usually participate in events or performances? How long?
8. How many people usually attend an event? Or how many spectators watch?
9. Can you introduce the main content of your responsibilities in these activities?
10. What aspects of these Li Yue activities or performances do you think need to be improved?
11. How do you think Li Yue culture should be integrated with modern culture?
12. How do you think we should effectively spread and promote the Li Yue culture in the Heluo area?
13. Which form of Li Yue activities do you think is more attractive to young people and provides them with a deeper experience?

List of interviewees

Key Informants

Interviewees with Mr.Liang Hongzhi (Luoyang city, the place where Mr.Liang Hongzhi teaches) and interviewer Wang Ruijiao on April 16,2023. (Inheritors of intangible culture)

Interviewees with Mr.Liu Xiaobin (Luoyang city, Mr.Liu Xiaobin's home) and interviewer Wang Ruijiao on April 17,2023. (Inheritors of intangible culture)

Interviewees with Ms.Zhang Cong (Luoyang city, Ms.Zhang Cong's home) and interviewer Wang Ruijiao on April 20,2023. (Dancer)

Interviewees with Mr.Li Meng (Luoyang city, Zhou Gong temple) and interviewer Wang Ruijiao On May 17,2023. (A Research Fellow for the Cultural Research Center)

Interviewees with Professor Xue Ruize (Luoyang city, Luoyang Vocational College of Science and Technology) and interviewer Wang Ruijiao on October 17,2023. (Cultural experts)

Casual Informants

Interviewees with Mr.Liu Xin (Luoyang city, Luoyi ancient city) and interviewer Wang Ruijiao on June 15,2023. (The actor of rites and music)

Interviewees with Ms.Zhang Xiaoxue (Luoyang city, Luoyi ancient city) and interviewer Wang Ruijiao on June 15,2023. (The actor of rites and music)

Interviewees with Mr.Liu Xiaolei (Luoyang city,Zhou Gong temple) and interviewer Wang Ruijiao on June 9,2023. (Volunteer)

Interviewees with Ms.Miao Haohao (Luoyang city,Zhou Gong temple) and interviewer Wang Ruijiao on June 9,2023. (Volunteer)

Interviewees with Mr.Qi Dongxu (Luoyang city,Zhou Gong temple) and interviewer Wang Ruijiao on June 9,2023. (Volunteer)

Interviewees with Ms.Gao Xinru (Luoyang city,Luoyang Vocational College of Science and Technology) and interviewer Wang Ruijiao on July 13,2023. (College Students)

Interviewees with Ms.Li Ling (Luoyang city,Luoyang Vocational College of Science and Technology) and interviewer Wang Ruijiao on July 13,2023. (College Students)

Interviewees with Mr.Li Jiaheng (Luoyang city,Zhou Gong temple) and interviewer Wang Ruijiao on June 9,2023. (Technical Staff)

Interviewees with Mr.Ma Fuyou (Luoyang city,Luoyang Vocational College of Science and Technology) and interviewer Wang Ruijiao on July 13,2023. (teacher)

Interviewees with Mr.Zhao Chunyan (Xuchang City,Mr.Zhao Chunyan's home) and interviewer Wang Ruijiao on June 15,2023. (teacher)

General Informants

Interviewees with Mr.Bao Jiale (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Ms.Chen Feiran (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Mr.Dong Hanuo (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Ms.Feng Xiaoyu (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Ms.He Wenying (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Mr.Ms.Hu Xinyu (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Ms.Ke xinyang (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Ms.Wu Yawen (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (College Students)

Interviewees with Mr.Dong Zhenjiang (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (teacher)

Interviewees with Mr.Chang Guangqi (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (teacher)

Interviewees with Ms.Chen Mengyue (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (Rites and music culture lovers)

Interviewees with Ms.Zhou Huanhuan (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (Rites and music culture lovers)

Interviewees with Mr.Gao Xiaoming (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (visitor)

Interviewees with Ms.Zhang Gaigai (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (visitor)

Interviewees with Mr.He Jia-sen (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (visitor)

Interviewees with Ms.Hu Mengxin (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (visitor)

Interviewees with Mr.Zhang Muqiao (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (visitor)

Interviewees with Ms.Li Jiaping (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (local populace)

Interviewees with Mr.Zhou Jinlong (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (local populace)

Interviewees with Ms.Cheng Huifang (Luoyang City ,Sui and Tang Dynasties ruins botanical Garden) and interviewer Wang Ruijiao on October 9,2023. (local populace)

Key Informants

No.	Name	Gender	Role	Age
1	Hongzhi Liang	Male	Non-genetic inheritors	49
2	Liu Xiaobin	Male	Non-genetic inheritors	62

3	Cong Zhang	Female	Dancer	22
4	Meng Li	Male	Researcher of Zhougong Temple	51
5	Ruize Xue	Male	Director of Heluo Culture Research Association	53

Casual Informants

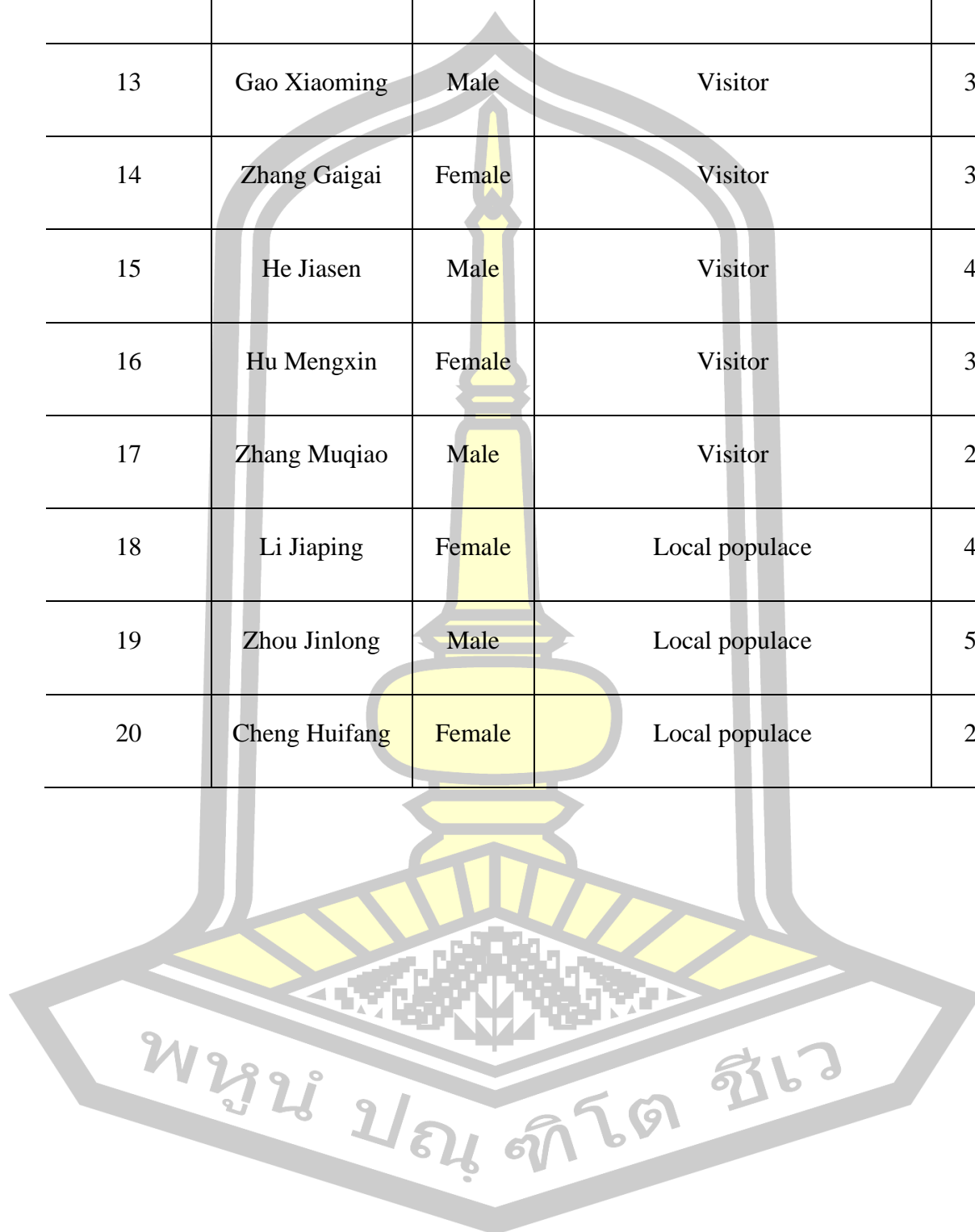
No.	Name	Gender	Role	Age
1	Xin Liu	Female	Actor	21
2	Xiaoxue zhang	Female	Actor	23
3	Xiaolei liu	Male	Volunteer	19
4	Miao Haohao	Female	Volunteer	24
5	Qi Dongxu	Male	Volunteer	27
6	Xinru Gao	Female	College Students	19
7	Lin Li	Female	College Students	18
8	Fuyou Ma	Male	Teacher	43
9	Xu Han	Male	Teacher	37

10	Jiaheng Li	Male	Technical Staff	28
----	------------	------	-----------------	----

General Informants

No.	Name	Gender	Role	Age
1	Bao Jiale	Male	College Students	24
2	Chen Feiran	Female	College Students	19
3	Dong Hanuo	Male	College Students	21
4	Feng Xiaoyu	Female	College Students	17
5	He Wenying	Female	College Students	20
6	Hu Xinyu	Female	College Students	23
7	Ke xingyang	Female	College Students	24
8	Wu Yawen	Female	College Students	20
9	Dong Zhenjiang	Male	Teacher	34
10	Chang Guangqi	Male	Teacher	32
11	Chen Mengyue	Female	Li Yue culture lovers	25

12	Zhou Huanhuan	Female	Li Yue culture lovers	29
13	Gao Xiaoming	Male	Visitor	39
14	Zhang Gaigai	Female	Visitor	32
15	He Jiasen	Male	Visitor	43
16	Hu Mengxin	Female	Visitor	31
17	Zhang Muqiao	Male	Visitor	28
18	Li Jiaping	Female	Local populace	48
19	Zhou Jinlong	Male	Local populace	53
20	Cheng Huifang	Female	Local populace	27



BIOGRAPHY

NAME	Ruijiao Wang
DATE OF BIRTH	6 May 1995
PLACE OF BIRTH	Luoyang City, Henan Province
ADDRESS	Jianxi District, Luoyang City, Henan Province
POSITION	lecturer
PLACE OF WORK	Luoyang Vocational College of Science and Technology
EDUCATION	2014-2018 Luoyang Normal University, Musicology, undergraduate 2022-2024 Mahasarakham University, majoring in Cultural Sciences, master
Research output	Ruijiao Wang.New Media Development Issues in the New Era and Strategies to Guide Management Innovation. June 2020,Auto Expo. Ruijiao Wang.Exploration of the "Value Economy" of E-commerce from the Perspective of "Internet +". July 2021,Business Information. Ruijiao WangIntegration of Popular Music Culture into College Music Teaching.Issue 8.2021,Century Star. Ruijiao WangThe Historical Evolution and Creative Evolution of Traditional Folk Music in the Heluo Region.January 2023,Wenyuan.

พหุบัณฑิต ชีวะ