



Xin Tian You: Music Characteristic and Transmission in The Northern Shaanxi

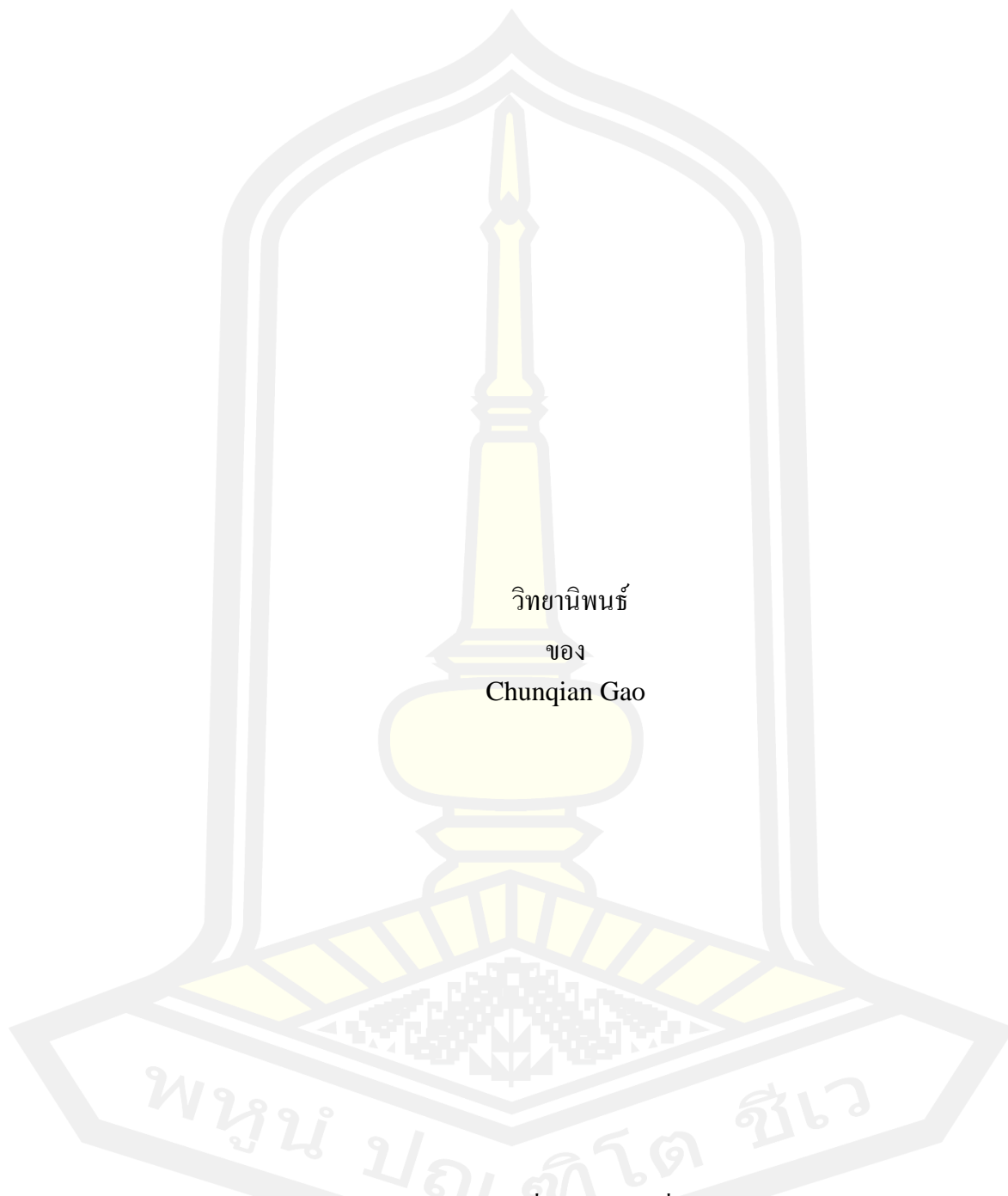
Chunqian Gao

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

April 2023

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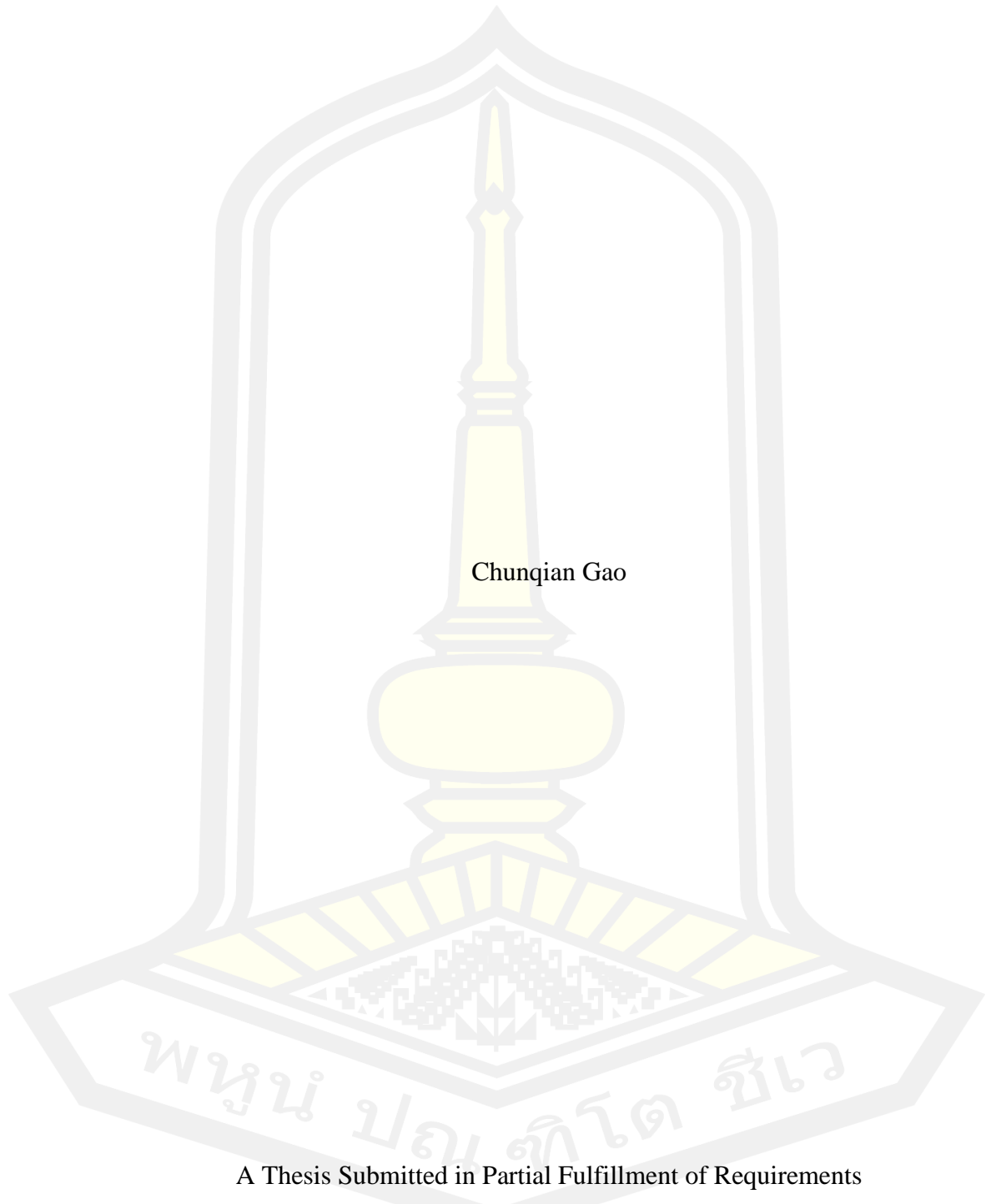
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ของ
Chunqian Gao

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ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

เมษายน 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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A Thesis Submitted in Partial Fulfillment of Requirements
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April 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Chunqian Gao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Maharakham University

Examining Committee

.....	Chairman
(Assoc. Prof. Wiboon Trakulhun , Ph.D.)	
.....	Advisor
(Asst. Prof. Khomkrich Karin , Ph.D.)	
.....	Committee
(Asst. Prof. Jareunchai Chonpairot , Ph.D.)	
.....	Committee
(Asst. Prof. Peerapong Sensai , Ph.D.)	
.....	Committee
(Pitsanu Boonsrianun , Ph.D.)	

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

.....
(Asst. Prof. Khomkrich Karin , Ph.D.)	(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of College of Music	Dean of Graduate School

TITLE Xin Tian You: Music Characteristic and Transmission in The Northern Shaanxi

AUTHOR Chunqian Gao

ADVISORS Assistant Professor Khomkrich Karin , Ph.D.

DEGREE Doctor of Philosophy **MAJOR** Music

UNIVERSITY Mahasarakham **YEAR** 2023
University

ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) To investigate the history and development of northern shaanxi folk song "XinTianYou". 2) To analyze the music characteristics of song selected of the northern shaanxi folk song "XinTianYou". 3) To propose guideline for the transmission and preservation of northern shaanxi folk song "XinTianYou". The data were mainly collected from fieldwork with the key informants and presented in the descriptive analysis format.

The results are as follows: 1) Can clearly understand the history of Northern Shaanxi Folk Song "Xintianyou" from the 1920s to the 1980s and the development of Northern Shaanxi Folk Song "Xintianyou" from the late 1980s to present. 2) Can clearly understand the musical Characteristics of "Xintianyou" including Lyrics, melody, singing skills, performance forms and composing techniques are studied. 3) Can get some ideas about the preservation of northern shaanxi folk song "XinTianYou". Including the musical texts of "Xintianyou", including music scores and video materials, including transmitters, dialects and living customs, etc.

Keyword : Folk Song "Xintianyou", History and development, Music characteristics, Preservation

พหุบัณฑิต

ACKNOWLEDGEMENTS

After three years of hard work, my doctoral dissertation is finally over. Now that the completion of the thesis can have today's results, I need to make the following thanks:

First of all, I would like to thank Mahasarakham University for giving me the opportunity to continue my studies. This university allowed me to complete my doctorate and gave me the opportunity to know Thailand and Thai culture.

Then, I am thankful to my advisor Assist. Prof. Dr. Khomkrich Karin, he taught a lot of expertise. And in the process of dissertation guidance, he carefully guided and helped me complete the Ph.D. Let me find a new way of thinking and direction in the research of ethnomusicology. At the same time, I would also like to thank the professors who gave me many suggestions during the process of completing my thesis.

Finally, I would also like to thank my family for supporting me in completing my studies. Your support has given me a lot of strength.

Chunqian Gao

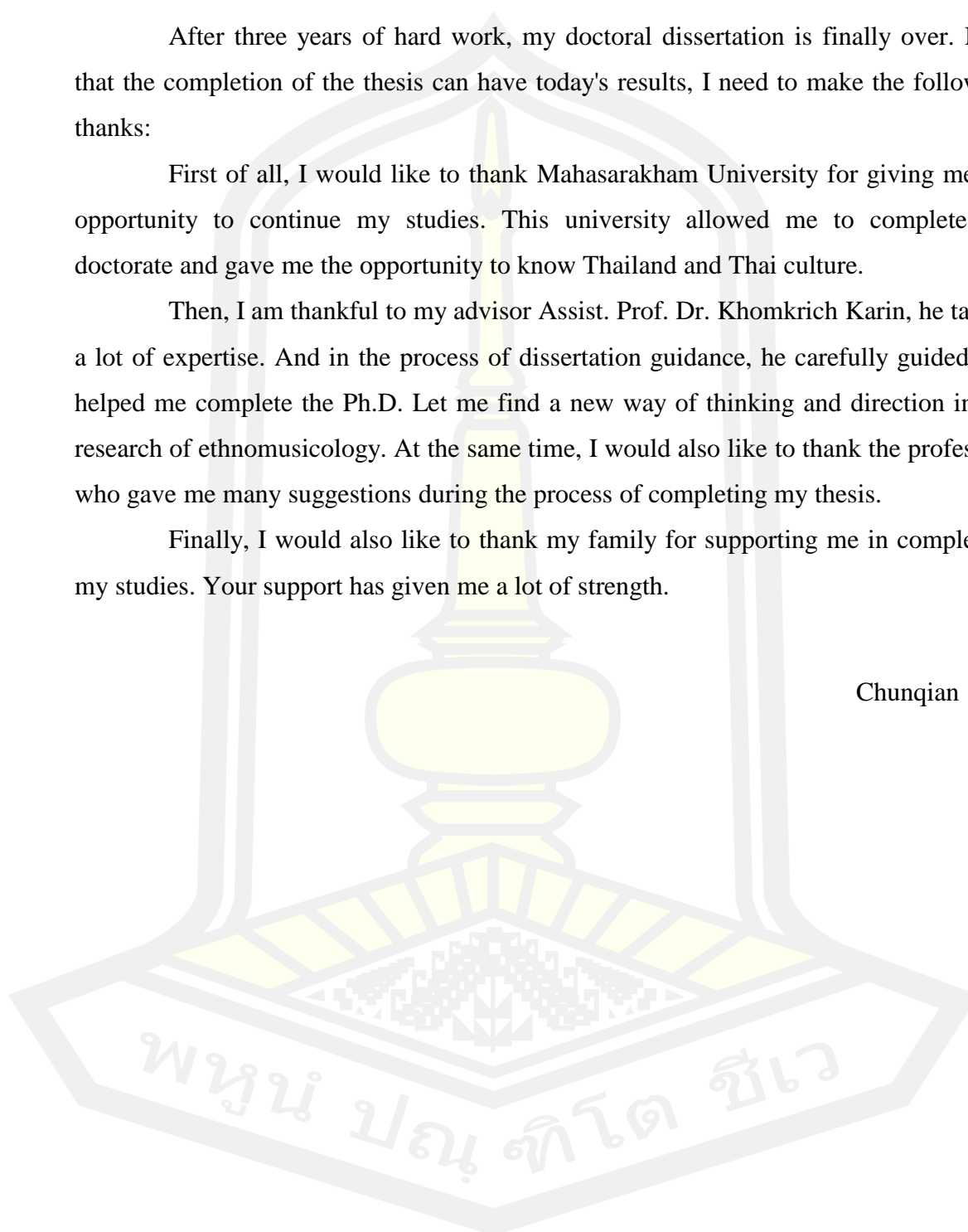


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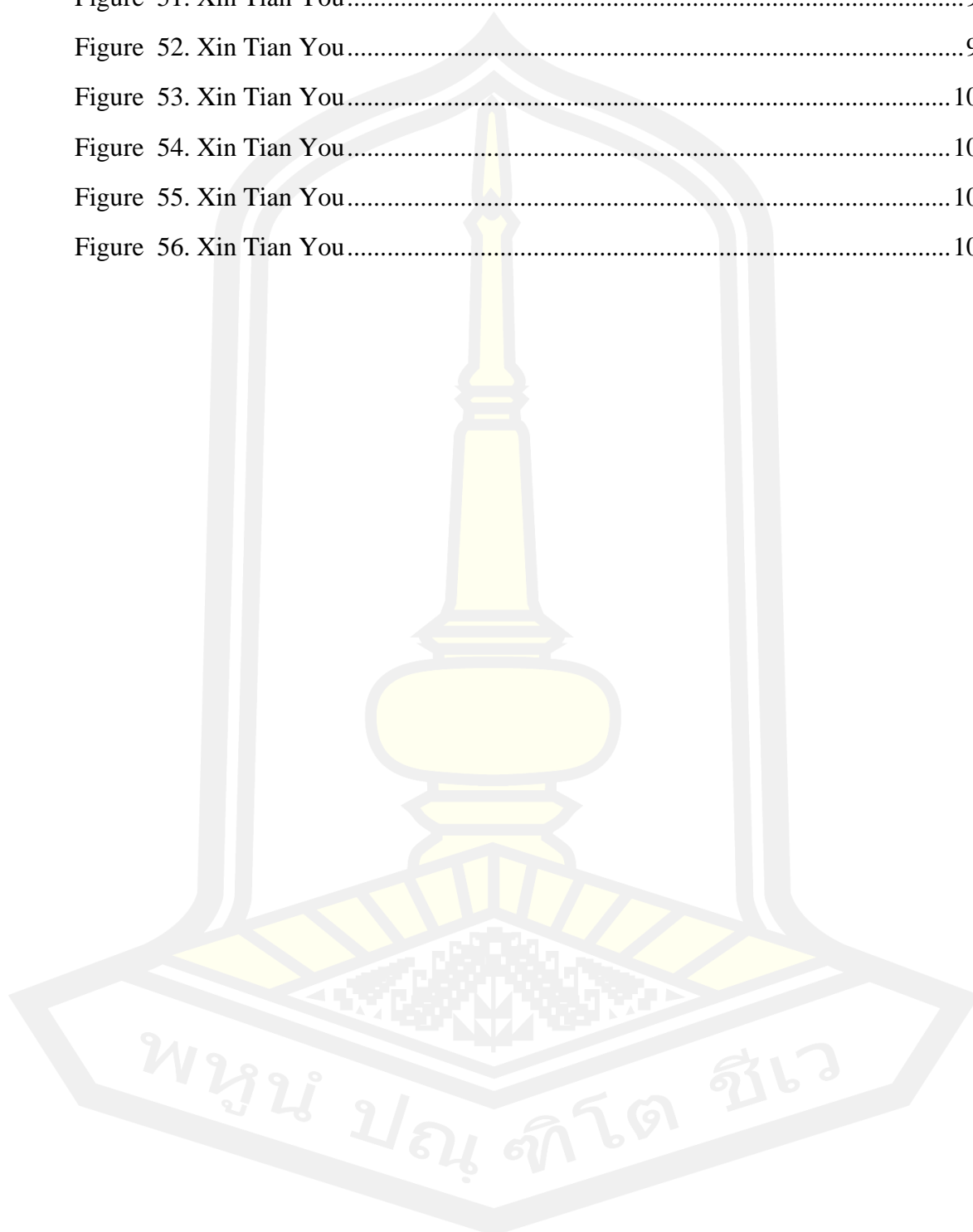
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Chapter I

Introduction

1.1 Statement of the problem

China is a multi-ethnic country with a long history. Since ancient times, many excellent folk songs of various regions and nationalities have been circulated, and these folk songs are the portrayal of historical life and the treasures of the Chinese nation.

The theme of folk songs is rich and varied. Of course, there are many ways to classify it. Folk songs can be roughly divided into three types according to their themes, namely, "chant", "folk song" and "minor". Labor chant: including portering chant, boatman chant, workshop chant, etc., is the most representative artistic theme in the historical development of folk songs. Its expression is generally clear and simple in rhythm, mostly in the form of one leading singer, all singing together or solo, etc. The chant has the functions of inspiring labor spirit, stimulating labor enthusiasm and unifying labor rhythm. Folk songs: including general folk songs, grazing folk songs, Tian Yang folk songs, etc. Generally, folk songs are mainly about labor and love life, with rich lyrics, mostly improvisation, watching the mountains and singing the water, with simple lyrics. The tunes of folk songs are generally characterized by high-pitched, loud, concise, hearty, long, unrestrained and free rhythm. Minor: including ballads, time tunes, folk songs, dance songs, etc., it is a popular ditty in cities and towns. It is a folk song used by people to express their feelings and amuse themselves in their spare time, daily life and weddings and funerals. The main content of minor is the love between young men and women. The tune of minor is lyrical and fluent, with euphemistic and delicate feelings, regular and balanced structure, symmetrical and neat rhythm. (Jiang C, 2014)

Northern Shaanxi folk song "Xin Tian You" is a kind of folk song, distributed in northern Shaanxi Province of China, and also a representative of Han folk music. It is a folk song with a big cultural background. It is full of the wisdom of northern Shaanxi people, and can intuitively reflect the daily life in northern Shaanxi through

lyrics. It is an important form for northern Shaanxi people to express their inner feelings, so it has high folk value and historical value.

Northern Shaanxi folk song "Xin Tian You" is sung in the vast wilderness, on the high loess slope, rough and natural, believing in the sky and singing. "Xin Tian You" is not subject to any restrictions when it is sung. It expresses the bold and capable character of people in northern Shaanxi with its unrestrained and open rhythm and touching tunes. At the same time, the singing of "Xin Tian You" is also influenced by people's daily habits. People in northern Shaanxi often talk or shout loudly on the slopes in their daily lives, and their voices will be very long, which will give off a natural melody. This habit is closely related to the singing of "Xin Tian You". "Xin Tian You", a folk song in northern Shaanxi, expresses the desolate beauty and unrestrained beauty of the loess plateau in northern Shaanxi in its wild singing melody. Xin Tian You not only presents the unique natural landscape of the loess plateau in northern Shaanxi, but also integrates the cultural beauty of the people in northern Shaanxi, forming the unique artistic characteristics of Xin Tian You, a folk song in northern Shaanxi. (Wang Y N, 2017)

When referring to northern Shaanxi, many people will think of Xin Tian You, a folk song of northern Shaanxi with a long history, long-lasting and tenacious vitality. Xin Tian You is another title of folk songs in northern Shaanxi, with lingering melody, beautiful melody and deep emotion in lyrics. Xin Tian You, a folk song of Shan Ye, belongs to folk songs. Therefore, the Shenfu area is also called "Shanqu". It is one of the most distinctive folk songs in northern Shaanxi, with the largest number, the largest number of tunes and the widest content, and is most loved by the masses. Therefore, there used to be a saying among the people that "the poor can't solve their worries if they believe in the sky and don't stop worrying". The traditional belief tour mostly shows women's pain in marriage, love and family life and their resistance to the bondage of feudal ethics. There are also expressions in the long and lonely journey, in which porters express the anguish of hard life and their nostalgia for their relatives in their hometown; It also reflects the working people's yearning for a better future. In order to express these rich feelings, singers often touch the scene, express their aspirations, improvise, and export poems, so the beautiful and beautiful songs

spread all over the countryside of Shan Ye. Therefore, people call this kind of form "letter-day tour" or "sunning tour".

With the development of the revolutionary situation, Xin Tian You not only shows the personal joys and sorrows of the working people, but also closely links with the revolutionary struggle, resulting in numerous Xin Tian You singing praises to the party, leaders, revolution and new life. Xin Tian You has become an indispensable art form to express feelings in people's lives in northern Shaanxi, which is the most direct, simple and beautiful. (YU L, 2009)

As far as "Xin Tian You" is concerned, it is representative in the garden of Chinese folk songs. By analyzing the content of the lyrics, we can find that all of them show the relevant characteristics of the people of northern Shaanxi in material culture and spiritual culture. Its content is very rich and its artistic form is unique. The geographical position of northern Shaanxi lies in the blending zone of Loess Plateau and Mongolian Plateau, so there is a close integration between farming culture and nomadic culture here. It shows the distinctive features of multi-ethnic integration, and then makes the culture of northern Shaanxi a distinctive cultural form. In the Xin Tian You, many contents convey these cultural characteristics. Through the Xin Tian You, it is helpful to have a deep understanding of the cultural characteristics of northern Shaanxi, which requires a clear understanding. (Xie Y N, 2022)

In recent years, people's enthusiasm for learning Northern Shaanxi folk songs "Xin Tian You" has been declining year by year, and even in the local area, it is difficult for everyone to hum as before. (Zhe Z Y, 2020)

Under the severe impact of foreign music and pop music, the northern Shaanxi folk song "Xin Tian You" gradually lost its market share, people liked and loved pop music more and more, and there were fewer transmitters and singers of northern Shaanxi folk songs. With the rapid economic development, northern Shaanxi folk songs have entered a low point. (He H Y, 2021)

From the above information, it is not difficult to see that the literature about the artistic characteristics of Xin Tian You has only made a brief description, but has not carried out the work of music score collection and example analysis of Xin Tian You, and the explanation of the rhythm, tune and dialect in singing is not clear enough. Therefore, it is necessary to further research the musical characteristics of

"Xin Tian You". It can also be seen from the above literature about the present development of "Xin Tian You" that faults have appeared in the process of "Xin Tian You" transmission and are about to disappear. Therefore, it is necessary to explore and research the preservation and dissemination measures of "Xin Tian You". The musical characteristics of the folk song "Xin Tian You" and the root of its preservation and transmission are inseparable from its history and development. Draw lessons from history, only by thoroughly understanding its history and development track can we better conduct in-depth research, find out problems and solve them. It is not difficult to see the preciousness of Xin Tian You's value from its unique artistic characteristics and status. However, with the development of the times and the progress of culture, people's lives have changed greatly. The previous scene of singing loudly on the loess slopes has ceased to exist, so that this cultural form has gradually stepped out of our lives and quietly faded out of our cultural horizon. Researchers try to collect, sort out and analyze it, so as to protect our precious wealth.

1.2 Research Objectives

- 1) To investigate the history and development of northern shaanxi folk song "Xin Tian You"
- 2) To analyze the music characteristics of song selected of the northern shaanxi folk song "Xin Tian You"
- 3) To propose guideline for the transmission and preservation of northern shaanxi folk song "Xin Tian You"

1.3 Research Questions

- 1) What is the historical development of the northern Shaanxi folk song "Xin Tian You"?
- 2) What is the musical characteristic of the northern Shaanxi folk song "Xin Tian You"?
- 3) What is the transmission and preservation of the northern Shaanxi folk song "Xin Tian You"?

1.4 Importance of Research

1) We can know the history of "Xin Tian You", a folk song in northern Shaanxi, the production and lifestyle of people who once lived on the loess plateau, and the origin of the musical characteristics of "Xin Tian You".

2) We can know the musical characteristics of "Xin Tian You", a folk song in northern Shaanxi, which is helpful for us to master the musical characteristics for further creation.

3) We can know the present situation and development of the folk song "Xin Tian You" in northern Shaanxi, find out the problems in the research and get inspiration, so as to obtain some ways to preservation its culture.

1.5 Definition of Terms

1) The history of Northern Shaanxi Folk Song "Xin Tian You" refers to the history of "Xin Tian You" from the 1920s to the 1980s.

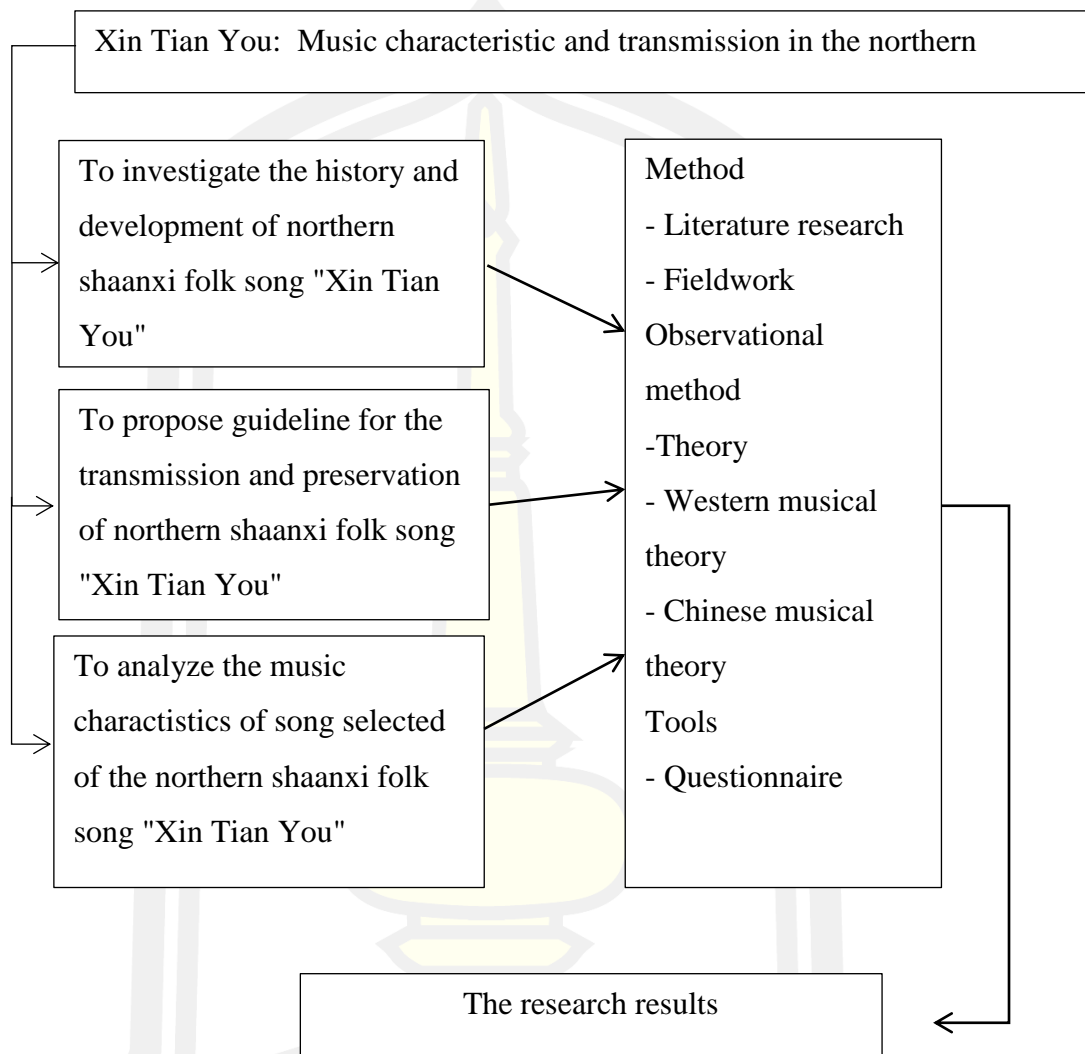
2) The development of Northern Shaanxi Folk Song "Xin Tian You" refers to the development of "Xin Tian You" from the late 1980s to the present.

3) The musical Characteristics of "Xin Tian You" refers to Lyrics, composing techniques, melody, singing form, singing skills.

4) The transmission of northern shaanxi folk song "Xin Tian You" refers to informal process.

5) The preservation of northern shaanxi folk song "Xin Tian You" refers to the musical texts of Xin Tian You include music scores and video materials, dialects and living customs.

1.6 Conceptual Framework



Chapter II

Literature Reviews

In this research, the researcher reviewed the relevant literature to obtain the most comprehensive information in this research. The following is the literature review of the researcher.

- 2.1 The geographical overview of northern Shaanxi
- 2.2 Other types of folk songs in northern Shaanxi
- 2.3 Customs and culture in northern Shaanxi
- 2.4 The theory used in the research
- 2.5 International research on foreign languages

2.1 The geographical overview of northern Shaanxi

Northern Shaanxi, especially Yan 'an and Yulin areas in Shaanxi. It is relative to southern Shaanxi and Guanzhong in Shaanxi, because it is located in the north of Shaanxi, so it is called northern Shaanxi. This area faces the west of Shanxi across the Yellow River in the east, is bordered by Ziwuling in the west, is adjacent to Ningxia in Gansu, is bordered by Inner Mongolia in the north and Tongchuan in Guanzhong in the south, and its scope includes 25 counties in Yulin and Yan 'an.

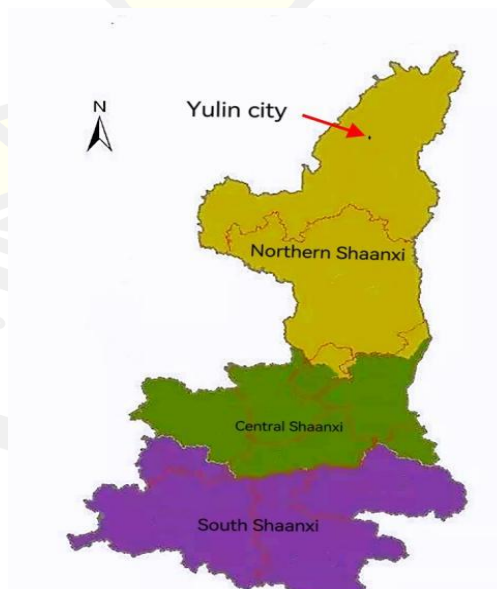


Figure 1. Shaanxi map

Source: <https://pic.sogou.com>

"Analysis of the influence of geographical environment on the formation of traditional folk customs in northern Shaanxi" has written about the geographical situation and geomorphological weather of northern Shaanxi: northern Shaanxi generally refers to Yan 'an and Yulin areas in Shaanxi Province. It is located in the southern edge of Maowusu Desert in northern Shaanxi, in the hilly and gully region of Loess Plateau, bordering Inner Mongolia and Ningxia in the north, Weibei Plateau in the south, Guanlong in the west and Sanjin across the river in the east. Northern Shaanxi belongs to plateau continental monsoon climate, with scarce precipitation, strong evaporation, relatively dry climate, large temperature difference between day and night, cold and dry air masses in polar regions in winter and spring, and windy and dusty weather. In autumn, affected by the subtropical high of the western Pacific and the low pressure of the Indian Ocean, it is hot and rainy. The whole area of northern Shaanxi can be roughly divided into sandy grassland landforms in the north, loess hilly and gully landforms in the south and loess beam-shaped hilly and gully landforms in the southwest. The soil water content in northern Shaanxi is low, the vegetation is sparse, and the soil is poor. (Huo Y P, 2012)

In the article "The Formation of Musical Style in Northern Shaanxi and Its Geographical Relationship", there are also descriptions and statements about the geomorphological features of northern Shaanxi: Northern Shaanxi is located in the middle of China's Loess Plateau, with some hills distributed on the plateau and rivers flowing into the Yellow River and Weihe River in the middle. (Su X Y, 2020)

In "Analysis of Precipitation Characteristics and Forecast of Rainfall in Yulin Area", there is a description about the weather in Yulin area of northern Shaanxi: Yulin city is located in the inland of northwest China, with unique landform and complicated topography. Affected by precipitation and topography, droughts and floods frequently occur in Yulin City. This special topography also provides fertile soil for the birth of "Xin Tian You". (Wang D H & Fang Y H & Li J L & Ke X M, 2021)

From the above literature content, we can see the geographical environment and climate characteristics of northern Shaanxi. These unique geographical features and climate characteristics affect the life, production, customs and eating habits of the people in northern Shaanxi. Thus affecting the musical content of the folk song "Xin

Tian You" in northern Shaanxi and the musical characteristics of the high-pitched voice when singing.

2.2 Other types of folk songs in northern Shaanxi

(Liu Y F, 2022) wrote in "A research of Music Culture in Yan 'an, Northern Shaanxi" published by famous artists: There are many kinds of folk songs in northern Shaanxi, which are mainly divided into Xin Tian You, chant, ditty, wine song, Yulin ditty, etc. They are the essence of folk song culture. The chant is sung by everyone when people are doing farm work in the fields. The chant in northern Shaanxi mainly includes Yellow River boatman chant and tamping chant, etc. The boatmen mostly travel between Shanxi and Shaanxi, and make a living by ferry and short-distance transportation. The most famous chant of Yellow River boatman chant is Yellow River boatman's song, and each kind of tune is different, showing the characteristics of folk songs. Also known as ditty, ditty has a rigorous structure, lively tunes, and four singing forms. It is a kind of urban folk song processed by folk artists, which is more extensive in scale and a type of "artistry". The overall song is more exquisite.

(Liu X Q, 2010) also mentioned in "Northern Shaanxi Folk Songs" published in the music world: Northern Shaanxi is a place where folk songs gather together, and there are many kinds of folk songs, commonly known as "folk songs" or "sour songs" in the local area. There are mainly more than 20 kinds of Xin Tian You, minor songs, wine songs and Yulin ditty, among which Xin Tian You is the most distinctive and representative.

There are many documents about the classification of folk songs in northern Shaanxi. Besides the above two documents, there are Chengming He. (He C M, 2013) "The Minister Poet Coming Out of the Canal", Xiaopeng Chen (Chen X P, 2014) "A Yangko Dancer", Feilin Shang (Shang F L, 2017) "The Living Environment of Folk Songs in Northern Shaanxi" and baojie li (2013) "Regional- Chen (2018) "Research on the Creation and Teaching of Northern Shaanxi Folk Songs with Party Tone", Wenqian Zhang (Zhang W Q, 2020) "Language Research of Northern Shaanxi Folk Songs from the Perspective of Oral Tradition".

It can be seen from the above literature that there are many types of folk songs in northern Shaanxi. Different types of folk songs have different musical content and

musical characteristics. Knowing about different types of folk songs is beneficial to summarizing the connections and differences between various types of folk songs, so as to find out the unique music content and characteristics of "Xin Tian You".

2.3 Customs and culture in northern Shaanxi

Northern Shaanxi customs and northern Shaanxi folk songs depend on each other and influence each other. Ting Yang (2015), "An Analysis of Folk Customs and Interests in Northern Shaanxi Folk Songs", wrote: Northern Shaanxi folk songs can be traced back to ancient sacrificial songs and witch songs at the earliest, including astronomical geography, local conditions and customs, labor production, marriage and love, life interests, social contradictions and other rich contents. Their genres are diverse, except for minor songs, labor songs, and Xin Tian You. There are also religious songs, wine songs, yangko songs, revolutionary songs and other types and genres, all of which have unique musical characteristics and obvious musical styles, and show the true temperament of the local people from many angles.

Tianqiang Wang, Huhu Hou (Wang TQ & Hou H H, 2010) published "Taboos in Northern Shaanxi Marriage Customs" in Journal of Shenyang University, and summarized the taboos in Northern Shaanxi marriage customs: taboo of choosing marriage, taboo of discussing marriage, taboo of engagement, taboo of marriage and taboo after marriage. The process of its emergence and development is briefly introduced. Other articles about marriage customs in northern Shaanxi are: Hutong Bai (Bai H T, 1996) published "Marriage" with Shanghai Bookstore Press, Jia Lu (Lu J, 1982) published "New Words" by Shanghai Ancient Books Publishing House, Junyi Zhang (Zhang J Y, 1993) published "Yulin Customs Record" by Shaanxi People's Education Publishing House, and Xiangbin Liu (Liu X B, 1997) published in Journal of Yan 'a University.

Xirong Ai (Ai X R, 2012) published in Journal of changsha social work college, "On Food Metaphors in Northern Shaanxi Folk Songs", put forward a viewpoint on the relationship between northern Shaanxi's food culture and northern Shaanxi folk songs. It was mentioned in the article that there are a lot of metaphors in northern Shaanxi folk songs, among which there are many food metaphors. On the one hand, food metaphors in folk songs in northern Shaanxi better express the

thoughts of the broad masses of working people, on the other hand, they are the true embodiment of the lives of the broad masses of working people in northern Shaanxi. Such articles with the same point of view include cognitive metaphor published by Peking University Publishing House by Zhuanglin Hu (Hu Z L, 2004), Northern Shaanxi Folk Songs and Customs published by Dong Feng Wang and Yan Mei Li (Wang D F & Li Y M, 2005) and Northern Shaanxi Folk Songs published by Shaanxi People's Publishing House by Xianggui huo (Huo X G, 2006)

From the above literature, we can know the customs and habits of the people in northern Shaanxi, which have a profound impact on the music content and music creation of "Xin Tian You". In the lyrics of "Xin Tian You", many dialects come from these customs. It has important reference value for analyzing the musical characteristics of "Xin Tian You".

2.4 The theory used in the research

Jing Huang (Huang J, 2021) wrote in "A research of Huizhou Music from the Perspective of Musical Ethnography" published by Xinjiang Art Institute that a field survey was conducted during the case research of Huizhou folk songs. Before departure, a questionnaire survey outline and accompanying audio and video equipment were prepared, and the performers were interviewed by the gods and men.

Hongxia Wan (Wan H X, 2021) wrote in "Review and Thinking of Mulao Folk Songs Research" published by Artistic Evaluation that literature search and field investigation were conducted in the research of Mulao Folk Songs.

Jian Guo, Shilan Zhao (Guo J M & Zhao S L, 2020) published in "The Present Situation, Content, Significance and Perspective of Water Folk Songs in Hainan" in Music Life, wrote: By using ethnomusicology research methods, this research sorts out, integrates and interprets the concept of Hainan Tujia music, and deeply analyzes and discusses its musical characteristics; Field investigation, literature research and in-depth interview were used.

Hongde Zhou (Zhou H D, 2011) published in "Research on transmission Status of Yugur Traditional Folk Songs" by Northwest University for Nationalities, also mentioned summarizing the transmission status of Yugur traditional folk songs on the basis of previous studies and field visits. Other researchs with such research

theories include: lu ding (Lu D, 2016) published in yellow river of the song's "Research Status and Countermeasures of Henan Folk Songs", li Zhao (Zhao L, 2017) published in Northern Music's "Analysis of the Characteristics and Singing Methods of Mongolian Long Tune Folk Songs", and Keyan Li (Li K Y, 2012) published in Northern Music's "Scientific Singing Methods of Local Folk Songs".

From the above literature, we can see the kinds of methods used in the study of folk music. In this study, researchers can use methods such as fieldwork, literature research, interviews, and questionnaires for reference. Especially in the data collection, data collation and data analysis of field investigation, it has a very good guiding role.

2.5 International research on foreign languages

Xiaofeng Jiang (Jiang X F, 2015) published in "Research of Path of the Intangible Cultural Heritage preservation in Sports Field in Northern Shaanxi by International Conference on Social Science and Technology Education. Through relevant theories of the sport Intangible Cultural Heritage, concepts analysis to the sports field in northern Shaanxi intangible cultural heritage preservation as a case research, combined with the results of the basis of previous folklore, folk culture, traditional culture of sports and cultural studies, we analyze the status quo of China's sports and the construction of non-material cultural heritage of development problems and propose constructive thinking and countermeasures: We should overcome the negative impact of anti-culture, pseudo-folk and other phenomena in the sports category of intangible cultural heritage preservation , with the actual specific factors, retain the essential attribute of sports. Irrational thoughts should calmly preservation exist, to grasp the fundamental purpose and core of the problem. The preservation of intangible cultural heritage sports needs appropriate national and local policies to follow up. We should stop blindly follow the trend in preservation work, and establish the right culture mentality.

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

Jiangcuo Zhaxi (Jiangcuo Z X, 2018) published “Interpretation of the Body Symbol of Northern Shaanxi Yangko”, this research mainly writes: The Northern Shaanxi Yangko culture originates from the northern Shaanxi region of China, it contains the national spirit and national emotions of Chinese nation. It is the most ethnically unique art form in northwest China. Northern Shaanxi Yangko is not only an art, but also a way to physically express the inner feelings of the dancer. As a body symbol, Northern Shaanxi Yangko not only expresses feelings through various body language, but also is a basic reflection of real life. The article interprets the body symbols of Northern Shaanxi Yangko, discusses the relationship between dance movements and dance language, as well as the synchronic and diachronic research directions and research methods of dance body symbols, and demonstrates the body language of the Northern Shaanxi Yangko in semiotics from dance movements and semantic changes; The topic of the research on the basis of theoretical research and empirical research to explore Northern Shaanxi Yangko, so it has important academic and practical significance.

Hui Gao (Gao H, 2017) published “Research on the Cultural Connotation of Yangge in Northern Shaanxi”, this research mainly writes: At present, the traditional regional dance system continues to develop and enrich, and gradually accepted and appreciated by the public. Among them, the northern Shaanxi Yangge has developed and learned the traditional Yangge with unique local characteristics and cultural attributes, and has become a unique dance. In the northern Shaanxi Yangge, through different styles and movements reflect the different cultural characteristics, its representative cultural characteristics, inherited the oldest and most traditional cultural attributes, from the Yangges artistic style and cultural heritage A rich cultural connotation, the entire dance culture heritage is of great significance. Based on this, this research studies the cultural connotation of yangge in northern Shaanxi in order to promote the cultural development of yangge in northern Shaanxi and promote the development of yangge in northern Shaanxi.

From the above literature, the dance culture in northern Shaanxi, you can feel the character and characteristics of the people in northern Shaanxi. Combined with the music content of "Xin Tian You", feel the musical characteristics of "Xin Tian You".

Shan Li, Lan Hu (Shan L & Lan H, 2021) published “On the Singing Styles and Features of Folk Songs in Northern Shaanxi from the Perspective of Driving Livestock”, this research mainly writes: In a long process of development, Chinese folk music continuously exudes attractive fragrance with its unique national characteristics and charms. As the most basic content in the field of national vocal music, Chinese folk songs include local folk songs and ethnic folk songs, as well as adapted folk songs and newly created folk songs. Rooted in the fertile soil of Chinese folk music, it is closely related to the production and life of the working people, directly reflecting the people's life and spiritual world. The singing of folk songs with a unique national style is the innovation from tradition to modernity, which contributes Chinese folk songs to a shining star on the stage of the world's national music. Northern Shaanxi is the cradle of Chinese folk songs, as well as a place where folk songs gather. It smells the fragrance of the mud on the yellow earth, and flows with the most popular vocabulary and the brightest passion of the descendant of the Yellow River. At present, the folk songs of northern Shaanxi, still retaining its unique charm, are marching toward the world's national music forest with a heroic and passionate posture.

From the above literature, we can summarize the common characteristics of folk songs in northern Shaanxi. In order to find out the unique musical characteristics of "Xin Tian You".

Tian Ling (Tian L, 2017) published “An Investigation into Problems of the English Versions of Northern Shaanxi Folk Songs”, this research mainly writes: Northern Shaanxi folk songs, due to its unique charm, have attracted translators' attention, and there have appeared some English versions. But it's hard to say how the English readers understand and accept them. In order to find out the answer, the author made an interview with the English versions of Lan Hua and Dong Fang Hong as examples. 3 foreigners are interviewed. The result shows that the interviewees can't thoroughly understand the versions. There exist some problems in the translations. To be specific, 4 main problems influence people's understanding, namely, the inaccurate expression, the improper handling of cultural elements, the lack of colloquial language and the unsuitability for singing. Some possible solutions are also proposed.

From the above literature, we can refer to some skills and applications of northern Shaanxi dialect in English translation.

Xirong Ai (Ai X R, 2016) published “An Analysis of Northern Shaanxi Folk Culture Embodied in Northern Shaanxi Folk Songs”, this research mainly writes: Northern Shaanxi folk songs are an important artistic form in the area of Northern Shaanxi Province. Northern Shaanxi folk songs are vivid reflections of local people’s life and work. They are not only beautiful in tune, but also contain rich folk culture of Northern Shaanxi. An analysis of Northern Shaanxi folk culture contained in Northern Shaanxi folk songs contributes to an in-depth understanding of Northern Shaanxi folk songs and better promotion and dissemination of Northern Shaanxi folk songs and other folk cultures to the outside.

From the above literature, we can understand the customs and culture of northern Shaanxi. Understand the lifestyle of the people in northern Shaanxi, so as to understand the music content of "Xin Tian You".

Xing Xiangdong (Xing X D, 2022) published “Jin Chinese Grammar I: Referent and Tense of Northern Shaanxi Dialect”, this research mainly writes: the first volume of a two-volume set that synchronically and diachronically studies the Jin dialect in Northern Shaanxi Province in China, with a focus on the grammatical features of the pronouns, the aspect and appearance, and the tense system of the dialect. The Jin dialect in Northern Shaanxi is one of the most ancient, complicated, and representative dialects along the Yellow River, which figures prominently in the understanding of the Jin dialect and northern Chinese dialects as a whole. This volume first elucidates the semantic and dialectal differences in personal pronouns, demonstrative pronouns, and interrogative pronouns, as well as the special linguistic origins of the pronouns. The following chapter on the aspect and appearance elaborates the different devices to express the status of realizing, accomplishing, lasting, inchoating, and momentum-reducing and differences among similar aspectual markers and dialects.

From the above literature, we can understand the origin and characteristics of the northern Shaanxi dialect. So as to understand the character traits of the people in northern Shaanxi. In order to analyze the usage characteristics of dialects in "Xin Tian You".

Jing Li (Li J, 2016) published “Application of National Opera Singing Techniques on Vocal Music”, this research mainly writes: In recent years, the traditional opera singing skills in Chinese folk song singing is research subject of common concern. Taking songs "Mei Lanfang" for example, the work in the multi-dimensional analysis of Humanistic interpretation and creation techniques, in order to witness the personal experience to explain the singing process understanding and interpretation, in the grasp of national vocal music and traditional Chinese opera singing commonness and individuality, based on the "Tunes" and "performance" and other aspects of a more intensive focus on exploration.

Singing skills can be borrowed from the above literature. Combined with the musical characteristics of "Xin Tian You" to analyze its singing skills.

Yu Guoliang (Yu G L, 2021) published “Folklore Thinking on the transmission and preservation of Miao Nationality Folk Songs Based on Computer” , this research mainly writes: Exploring the transmission and preservation of folk music from the perspective of folklore is a modern transformation of the understanding paradigm of music anthropology and the comprehensive art model of Miao folk music, which integrates related disciplines and research fields. A more comprehensive and thorough display of the profound connotations of traditional Chinese music. It also deeply and extensively analyzes the historical and cultural value of folk music created by the people in their daily lives, the maintenance value of ecological culture preservation, and the development value of social progress. Focusing on returning to life culture, reflecting the uniqueness of the nation, fusing the diverse national cultures, and demonstrating the human spirit of re-innovation are the principles of traditional music “life preservation. In real life, the preservation of folk music should pay special attention to the music activities of the transmitters. With the technical support of computer virtual reality software, place it in a specific time and space, and take advantage of regional differences to adopt diversified strategies.

Luo Mei (Luo M, 2019) published “Analyses On transmission Of Lisu Folk Songs Under the Context of Mediumlization”, this research mainly writes: Due to propagation modes and technologies are changing with each passing day, transversal

propagation of Lisu folk songs, compared with its traditional feature--“word of mouth”, shows some new trends that reflect the characteristics of times and changes which exerted great influence on transmission of folk songs. Under such an inevitable context, the transmission of folk songs is confronted with both shocks and development.

Lei He, Jianghua Luo, Jian He (He L & Luo J H & He J, 2014) published “The Media Use of Liuzhou Folk Song transmission in China: According to the Investigation in Yufeng Folk Song Field Under Yufeng Mountain in Liuzhou City”, this research mainly writes: According to the existing research, with modern urban civilization continuously extends into traditional rural society, the survival environment of traditional national culture is suffered from the impact of various aspects, including development of new media technology. However, in the process of the technical urbanization, Liuzhou folk songs have no depression from the impact. On the contrary, because of new methods to be imported into its transmission, Liuzhou folk songs are presenting a boom. The fieldwork found that Liuzhou folk song transmission is experiencing shift which is from the traditional mentoring to medium teaching in the process of the modernization. These media include textbooks about folk song creating, improvised dish homemade by singers, the network video resources, and network spontaneous learning community through QQ group and other social software. The active medium use to make folk heritage can adapt to the environment change, and make folk heritage for innovation and development. That has a certain advantage. But in other hand, there has been some limitation that because of the excessive emphasis on written rules and figures of speech, it should have a certain damage on the bearing cultural connotation of Liuzhou folk songs. People should pay more attention to it.

Yi Ningyan (Yi N Y, 2020) published “research on the transmission and Development of Chinese Folk Songs Against the Background of ‘the Belt and Road Initiative this research mainly writes: Chinese folk songs are an important part of traditional Chinese culture, and also are bridges for the communication between the historical dimension and the geographical dimension of the Chinese nation. “The Belt and Road initiative” provides a good platform for the transmission and development

of Chinese folk songs in the new era. Relying on the national development strategy, Chinese folk songs should enrich and optimize traditional music through the establishment of an education system and the innovation of expression methods. By formulating multi-angle communication strategy and integrating excellent foreign musical elements, the development goal of Chinese folk songs can be realized, so as to continue the vitality of Chinese folk songs and expand the influence of Chinese folk music.

Wang Qunying, Liu Yongwei (Wang Q Y & Liu Y W, 2020) published “Investigation and Research on the transmission Status of Original Ecological Yao Folk Songs in Ruyuan Yao Autonomous County, Guangdong Province”, this research mainly writes: Yao folk songs, with their long and fine sound, reflect the historical accumulation and spiritual culture of the Yao people in Ruyuan, and are of great value in humanistic research. However, the transmitters of Yao folk songs of Ruyuan are getting older and the way of transmission is relatively simple. This research will investigate the transmission status of Yao folk songs in Ruyuan Yao Autonomous County, Guangdong Province. This will include the status quo of the transmitter, the way of transmission, the task of transmission, the repertoire of transmission and the problems in the process of transmission, etc., in order to have a more comprehensive understanding of the transmission status of Ruyuan Yao folk songs.

From the above literature, we can get new inspiration for the transmission and preservation of "Xin Tian You"

Zhou Shuaina, Chong Yew Yoong (Zhou S n & Chong Y Y, 2022) “analysis of the theme music of the film ‘Yellow Earth ‘this research mainly writes: This research mainly analyzes the theme music created by Zhao Jiping for the film loess land. Through the analysis of film music creation, theme music analysis and the relationship between music and characters, it is concluded that the theme music of loess land not only deepens the character image, but also improves the film content, enriches the film narrative and film picture, and becomes the soul of the film.

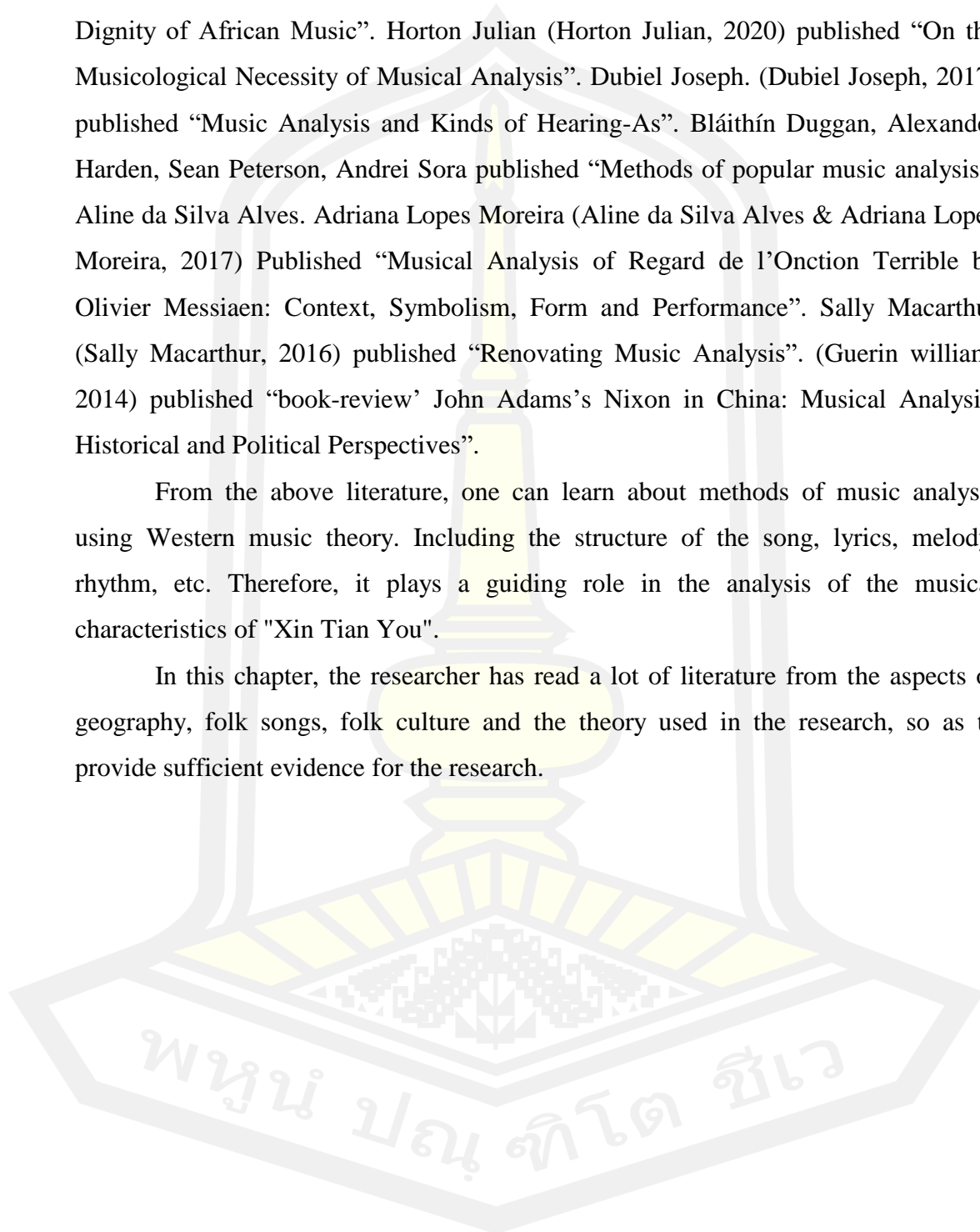
From the above literature, we can learn from its method of music analysis, which can be used as a reference for the analysis of the music characteristics of "Xin Tian You".

The research on music analysis also includes:

Monson Ingrid (Monson Ingrid, 2022) published “Music Analysis and the Dignity of African Music”. Horton Julian (Horton Julian, 2020) published “On the Musicological Necessity of Musical Analysis”. Dubiel Joseph. (Dubiel Joseph, 2017) published “Music Analysis and Kinds of Hearing-As”. Bláithín Duggan, Alexander Harden, Sean Peterson, Andrei Sora published “Methods of popular music analysis”. Aline da Silva Alves. Adriana Lopes Moreira (Aline da Silva Alves & Adriana Lopes Moreira, 2017) Published “Musical Analysis of Regard de l’Onction Terrible by Olivier Messiaen: Context, Symbolism, Form and Performance”. Sally Macarthur (Sally Macarthur, 2016) published “Renovating Music Analysis”. (Guerin william, 2014) published “book-review’ John Adams’s Nixon in China: Musical Analysis, Historical and Political Perspectives”.

From the above literature, one can learn about methods of music analysis using Western music theory. Including the structure of the song, lyrics, melody, rhythm, etc. Therefore, it plays a guiding role in the analysis of the musical characteristics of "Xin Tian You".

In this chapter, the researcher has read a lot of literature from the aspects of geography, folk songs, folk culture and the theory used in the research, so as to provide sufficient evidence for the research.



Chapter III

Research Methodology

This research the name is Norther Shaanxi folk song “Xin Tian You” have three objectives researcher used the method for conduct this research follow as

3.1 Research scope

3.1.1 Scope of content

This research content includes: The history and development and the music characteristics of song selected and the transmission and preservation of northern shaanxi folk song "Xin Tian You"

3.1.2 Scope of site

- 1) The northern part of Shaanxi Province focuses on Yulin City.



Figure 2. Yulin map

Source: <https://pic.sogou.com>

Cause

Yulin is located in the Loess Plateau, with mountains connected to mountains and ditches connected to ditches. People living here work hard in the mountains, and the porters who sacrifice their souls have an affair with local women in accommodation and lodging. They walk between steep mountain roads and deep ravines. In the heavy and monotonous life, one is to vent one's loneliness and masturbate for pleasure in order to relieve one's sorrow and loneliness. Second, when I think of my family, friends, relatives

and lovers, I see the scenery and send my love. It has become an important birthplace of folk songs in northern Shaanxi by composing songs, expressing one's feelings and feelings with high-pitched and long songs, telling one's love and yearning for a better life, so as to release the depression and sorrow accumulated in one's mind.

3.1.3 Timeline of research

From September 2021 to March 2023, the whole research process took about 10 months, including field research, data analysis and thesis writing.

3.1.4 Key informants

The researcher criteria for selecting the key informants are:

Scholar informants

- 1) More than 30 years of performance experience in singing Xin Tian You
- 2) Has won important awards above the provincial level
- 3) Experts and scholars in the field

Casual informant

- 1) Actor with acting experience
- 2) Young singer

General informant

- 1) Have a deep understanding of the history of Xin Tian You
- 2) Audience without any performance experience

According to the above criteria for selecting the incumbent, divide into three groups: Scholar informants, Casual informan, General informants.

(1) Scholar informants



Figure 3. Shengyu Tian

Source: Chunqian Gao (2021)

Shengyu Tian, aged 87, is a professor of vocal music in Xi 'an Conservatory of Music. He has made outstanding contributions in the field of national vocal music and was awarded "Lifelong Achievement Artist" in Shaanxi Province. He attended the 7th world festival of youth and students held in Vienna, Austria, and made contributions to the cultural exchange between China and foreign countries.

(2) Casual informant



Figure 4. Li Zhang

Source: Chunqian Gao (2021)

Li Zhang, aged 35, is a singer of Yan 'an Song and Dance Troupe, the transmitter of folk songs in northern Shaanxi, a teacher of Lu Xun Art College of Yan 'a University, a special prize of the 8th Northern Shaanxi Folk Song Judges, and the first prize of the top ten folk singers and ethnic groups in northern Shaanxi. Semi-finalist of the 13th China Music Golden Bell Award.

(3) General informants



Figure 5. Zhaohe Wang

Source: Zhaohe Wang (2021)

Zhaohe wang is the village head of Wangjiaping Village, Shamaotou Town, Shenmu City, Yulin City, Shaanxi Province, and one of the transmitters of local folk songs in northern Shaanxi. He is the key contact person for field investigation during this trip to northern Shaanxi.



Figure 6. Jiaxing He

Source: Chunqian Gao (2021)

Jiaxing He, a villager in Wangjiaping Village, Shamaotou Town, Shenmu City, was 86 years old at the time of filming. He is one of the transmitters of local folk songs in northern Shaanxi. Rich life experience has played an important role in the collection of data.



Figure 7. Yu Wang Villagers in Wangjiaping Village

Source: Chunqian Gao (2021)

The villager in the photo is ordinary villager living in Wangjiaping village, who have no experience in performing and singing.

3.2 Research Process

3.2.1 Selected sites and information

- 1) Yulin Library, Shaanxi Province
- 2) Yulin Cultural Center, Shaanxi Province
- 3) Sha mao tou Town, Shenmu City, Yulin City, Shaanxi Province
- 4) Shaanxi Song and Dance Troupe and Xi 'an Conservatory of Music

The researcher collected 13 songs in Yulin City, Shaanxi Province, through the following methods:

3.2.2 Research tools

- 1) Literature analysis
- 2) Field investigation
- 3) Interview method
- 4) Observation method
- 5) Questionnaire survey

Through interviews with key informants, we have a deeper understanding of the development of the research object; Use the questionnaire to collect the actual or historical situation of the research object purposefully, planned and systematically.

3.2.3 Data collection

1) The researcher went to Yulin Library in Shaanxi Province to collect and record the historical documents about Xin Tian You and folk songs in northern Shaanxi through literature review and database search.

2) From September, 2021 to July, 2022, the researcher conducted a series of related field investigations in Yulin City through contacts, and carry out a series of work such as interviews, observations and questionnaires.

The researcher in the home of the informant Zhaohe Wang and followed the informant Zhaohe Wang in Wangjiaping Village, Shamaotou Town, Shenmu City, Yulin City, Shaanxi Province, observe the local topography, feel the local customs and customs, and conduct an unstructured interview with the informant on a series of

questions such as the local singing history and singing characteristics of Xin Tian You.

The researcher conducted a simple interview with the informant Jiaying He, and record the video of his singing "Xin Tian You".

The researcher made a questionnaire in advance to investigate the local villagers, and the questions involved were mainly aimed at the musical characteristics of "Xin Tian You" and the cognitive level of "Xin Tian You".

The researcher prepared the framework of interview questions in advance, interviewed informants Professor Li Zhang and Professor Shengyu Tian about the singing style and current development of Xin Tian You, and recorded their singing.

3.2.4 Data Management

Firstly, all the collected data are classified and managed.

1) Recording

Categorize the recordings into two parts, interview and music, and store them separately.

The interview part is classified into three groups according to different informants: Scholar informants, Casual informants, General informants, Scholar informants, among which the recordings of Scholar informants are about 180 minutes, the recordings of Casual informants are about 200 minutes, and the recordings of Scholar informants are about 500 minutes. The interview recordings were extracted and the literature was classified according to the needs of the research objectives.

The music part is also classified into three groups according to different content in different periods: During the May 4th Movement and Agrarian Revolution, During the War of Resistance Against Japan and the War of Liberation, During the period of reform and opening up. Among them, there are 28 songs during the May 4th Movement and Agrarian Revolution, 33 songs during the War of Resistance Against Japan and the War of Liberation, and 24 songs during the period of reform and opening up. After sorting, write it down in the form of a musical score and record it.

2) Literature

The literature supporting the research on "Xin Tian You" be classified into 7 categories:

Existing literature on "Xin Tian You" research, the geographical situation of northern Shaanxi, Other types of folk songs in northern Shaanxi, Customs and culture in northern Shaanxi, the theory used in the research, International research on foreign languages, Other literature review.

Among them, there are 4 existing literatures on "Xin Tian You" research, 3 literatures on the geographical situation of northern Shaanxi, 8 literatures on Other types of folk songs in northern Shaanxi, and literatures on Customs and culture in northern Shaanxi There are 10 papers in total, 7 papers on the theory used in the research, 30 papers on International research on foreign languages, and 4 papers on Other literature review.

3) Video recording

Including each field trip, informant interview, and concert, there are three types of videos: the video of field trips to geomorphic features is about 50 minutes long, the video of informant interviews is about 30 minutes long, and the video about performances and concerts is about 230 minutes long.

4) Photos

Including local customs, people, landform features, live performances, written records, 5 kinds of classified storage: 33 photos of local customs, 36 photos of people, 29 photos of landform features, 38 live photos of performances, and 67 photos of written records.

5) Questionnaire survey

According to the same question, the survey results were classified into 4 categories according to different ages: A total of 300 questionnaires were distributed and 283 questionnaires were returned. Among them, 120 were recovered from those over 61 years old, 85 from 36-60 years old, 58 from 35-15 years old, and 20 from under 14 years old.

3.2.5 Data analysis

After forming all audio and video recordings into text, they are classified according to the research objectives.

1) The history and development of the northern Shaanxi folk song "Xin Tian You" is analyzed in 3 different time periods based on the reviewed literature and materials combined with interviews with informants and questionnaires: History of "Xin Tian You"

during the May 4th Movement and Agrarian Revolution, History of "Xin Tian You" during the War of Resistance Against Japan and the War of Liberation, The development of "Xin Tian You" during the period of reform and opening up.

2) The singing characteristics of the northern Shaanxi folk song "Xin Tian You" are analyzed according to the interviews of informants combined with Western music analysis methods and Chinese pentatonic analysis methods in three different periods: The music characteristics of "Xin Tian You" with Liu Zhidan as The theme during the May 4th Movement and the Agrarian Revolution, The musical characteristics of "Xin Tian You" during the War of Resistance Against Japan and the War of Liberation, The musical characteristics of "Xin Tian You" after the reform and opening up.

3) The transmission and preservation of the northern Shaanxi folk song "Xin Tian You" is analyzed in three different periods according to the materials consulted in the literature, the written records formed by interviews and the actual situation of the questionnaire: The transmission and preservation of "Xin Tian You" under the natural form during The May 4th Movement and the Agrarian Revolution, The transmission and preservation of "Xin Tian You" under the social factors during the War of Resistance Against Japan and the War of Liberation, Transmission and preservation of "Xin Tian You" since the reform and opening up.

3.2.6 Research Results Presentation

Chapter 1 Introduction

Chapter 2 Review Literature

Chapter 3 Research Methodology

Chapter 4 The history and development of northern shaanxi folk song “Xin Tian You”

Chapter 5 The music characteristics of song selected of the northern shaanxi folk song "Xin Tian You"

Chapter 6 The transmission and preservation of northern shaanxi folk song "Xin Tian You"

Chapter 7 Conclusion Discussion and Suggestion

Chapter IV

The History and Development of the Northern Shaanxi Folk Song "Xin Tian You"

In this chapter, the researcher mainly researched and analyzed:

4.1 History of "Xin Tian You" during the May 4th Movement and Agrarian Revolution (1920s to late 1930s)

4.2 History of "Xin Tian You" after the War of Resistance Against Japan and the War of Liberation (Late 1930s to the 1980s)

4.3 The development of "Xin Tian You" since the reform and opening up. (Late 1980s to present)

By means of literature review, field investigation, and observation. These three special periods have enriched and matured the theme and content of "Xin Tian You", formed a unique style and characteristics, and also created the status of "Xin Tian You" in Chinese folk songs.

4.1 History of "Xin Tian You" during the May 4th Movement and Agrarian Revolution (1920s to late 1930s)

4.1.1 The May 4th Movement stimulated the awakening of "Xin Tian You"

During this period, the "May 4th" Movement aroused the revolutionary consciousness of the people in northern Shaanxi, which in turn awakened the culture of folk songs. Liang Yanbing wrote in "The Early Spread of Marxism in Northern Shaanxi and the Establishment of the Party Organization" published by the Journal of Yan'an University: The earliest awakening of the people's revolutionary consciousness in northern Shaanxi can be traced back to the "May 4th" Movement period. Since the "May 4th" Movement broke out in Beijing in 1919, Peking University student's Li Zizhou from Suide County in northern Shaanxi and Huyan Zhendong from Qingjian County participated in the just struggle of burning Zhaojialou and beating Zhang Zongxiang together with the majority of students. Under the influence and guidance of Li Dazhao, Chen Duxiu and others, they used the

holidays to actively publicize the content, nature and significance of the May Fourth Movement. (Liang Yanbing 2007)

Therefore, the torrent of the May 4th Movement quickly spread to all parts of northern Shaanxi. The Marxist-Leninist theory of class and class struggle was widely spread in northern Shaanxi, which made the people of northern Shaanxi have a clearer understanding of the dark social reality at that time and their own real situation. The awareness of thought also turned to the northern Shaanxi folk song "Xin Tian You" as a way of expressing the emotions of the people in northern Shaanxi.

The book "Northern Shaanxi Folk Song Classics of China" published by Xi'an Sanqin Publishing House records the "Xin Tian You" of this period. There is a similar description in "Jing Yuexiu Bad Bones". In "Against the Old Marriage", there are "how can people not object to mentioning the old marriage and selling people like cattle and horses", etc. It all shows that the people in northern Shaanxi began to reflect on the dark old society at that time, and thus planted a simple revolutionary ideal in their hearts to break the old society and pursue a new life, laying a good foundation for northern Shaanxi to become a solid revolutionary base in the future. (Ma Baoxin 2007)

4.1.2 The Agrarian Revolution ushered in an unprecedented creative climax of "Xin Tian You"

In 1921, the Communist Party of China was born. The storm of revolution blew across the land of the motherland, and northern Shaanxi on the Loess Plateau also raised the banner of revolution. Since the Agrarian Revolution, this land has gradually become an important and key revolutionary base during the period of China's new democratic revolution.

In the spring of 1928, following the Weihua Uprising, Comrade Liu Zhidan ignited a revolutionary fire on the northern Shaanxi plateau. As Li Weihan later recalled: The Communist Party produced two leaders in Shaanxi, one was Xie Zichang. One is Liu Zhidan, they are representatives of the Jinggangshan Road in Shaanxi. (Li Weihan 1986)

It is precisely because of the correct leadership of Liu Zhidan, Xie Zichang and others that the area of the revolutionary base area has continued to expand, and the strength of the revolutionary team has continued to grow. With the development

and growth of the Red Army in northern Shaanxi, the Kuomintang was shocked. In January 1935, Chiang Kai-shek mobilized tens of thousands of local forces and the central army to encircle and suppress the Shaanxi-Gansu border and the base areas in northern Shaanxi. However, under the leadership of the Northwest Military Commission and Liu Zhidan and others, they carefully analyzed the situation of the enemy and ourselves, not only crushing the enemy's "encirclement and suppression", but also liberated six counties in a row (including Anding, Qingjian, Yanchang, Yanchang, etc.) Sichuan, Ansai, and Jingbian) made the Shaanxi-Gansu border and the northern Shaanxi base area into one piece. The vigorous revolutionary movement released the fighting enthusiasm of the working people that had been suppressed for thousands of years, so more and more people joined the army and joined the battle.

The "Xin Tian You" of this period can be said to clearly record this period of history and also record this period of revolutionary scenes. Beijing New Literature and Art Publishing House's "Northern Shaanxi Folk Songs" recorded "Fighting Jingjing", "Jingjing was completely surrounded, the old Liu Jun moved forward, built a ladder and went up to the city" "On the city wall, the team stood Two lines, Gebaba raised a bunch of guns" "Smoke rose into the air, the prison door was opened, the criminals were released from the city, and the working people welcomed them all." "Opening Nangoucha" "In 1934, on the twenty-eighth day of the twelfth lunar month, Nangoucha was opened, and the people welcomed him." The White Army came to encircle and suppress Ding, attacked for a long time, and entered Qingjian City"; "Open Gangu Sao" "Open Gangu Sao (belonging to Yanchang County), arrest Mr. Guo, because he opened a winery, and the East Street Mr. Guo, foreigners in West Street, I haven't seen your Red Army flaunting its prestige." (He Qifang, Zhang Song, 1954)

In these simple songs, it is not difficult to find the passion of the people in northern Shaanxi to create a new life, and at the same time, we can't help but be infected by their enthusiasm for welcoming the new life.

4.2 History of "Xin Tian You" after the War of Resistance Against Japan and the War of Liberation (Late 1930s to the 1980s)

After Mao Zedong led the Central Red Army to northern Shaanxi in the Long March in October 1935, the Shaanxi-Gansu-Ningxia Border Region served as the seat of the Central Committee of the Communist Party of China for 13 years. This stage was an important period for the development of the Communist Party of China. After going through important historical stages such as the War of Resistance Against Japan and the War of Liberation, which reversed China's current situation, northern Shaanxi became the political and cultural center under the leadership of the Communist Party of China. Many of the northern Shaanxi folk song "Xin Tian You" reflect the military and civilian production, life, struggle and heartfelt support and love for the people's leaders during this period.

For example, in the book "A Preliminary Exploration of the Art of Folk Songs in Northern Shaanxi" published by China Folk Literature and Art Publishing House: "Farewell to the Anti-Japanese Army", "The soldiers and civilians are ticking, the bronze drums are beating, and the anti-Japanese army is coming. The horses are leading the way, and the battle flags are fluttering in the wind. ""The army and the common people are firmly united, resisting Japan and saving China, everyone is of one mind." (Wang Kewen 1986)

Another example is the "Northern Shaanxi Folk Song Classics" published by Xi'an Sanqin Publishing House: "Our Leader Mao Zedong": "Tall buildings rise from the ground, dragons and tigers crouch on the top of the mountain, and the sun in the border area is red and red", "Everyone works hard Come to give birth, have enough food and clothing..." (Ma Baoxin 2007)

Especially after Chairman Mao delivered the "Speech at the Yan'an Forum on Literature and Art", literary and art workers in northern Shaanxi at that time actively responded to the thoughts of the chairman's "Speech", went extensively among the masses, learned folk music, collected and organized folk songs, To meet the needs of the Anti-Japanese War at that time, new words were filled in the original traditional folk song form, and then re-adapted by professional musicians, so that the traditional "Xin Tian You", which had been widely sung by the masses before, was reborn, and began to serve the Anti-Japanese War. Served in the War of Liberation and became a

revolutionary folk song loved by the masses. Since then, folk songs in northern Shaanxi have gained a wider world. In the Shaanxi-Gansu-Ningxia border area and various Japanese bases at that time, the singing of "Xin Tian You" in northern Shaanxi formed a conscious and mass craze. For example, "Xiu jin bian", "Bian qu shi chang", "Fan shen dao qing", "Our Leader Mao Zedong", "Shan dan dan kai hua hong yan yan", "San shi li pu", "Yang du zi shou jin san dao dao lan", "Gan sheng ling" and so on are all over the mountains and plains, one person sings and ten thousand people sing together, and they can be heard at any time. In this way, a glorious era of folk song "Xin Tian You" culture in northern Shaanxi was created.

4.2.1 "Xin Tian You" played an important role in the revolutionary period

As a reflection of human life and a record of activities, culture is a kind of historical accumulation and precipitation. Not only can it restore the specific situation of a certain time and space in the historical sense, but it also plays an inestimable role in the subsequent related practical activities and the transmission of the entire human culture. As a kind of culture, the "Xin Tian You" culture in northern Shaanxi during the revolutionary period also has such characteristics. It not only reproduces the revolutionary deeds of the soldiers and civilians during the revolutionary period, but also plays an important role in promoting the development of northern Shaanxi culture.

1) Expose the dark old society and propagate revolutionary ideas

As an artistic way to express the emotions of the people in northern Shaanxi, the folk song "Xin Tian You" in northern Shaanxi must be inseparable from their practical activities such as production and life. In northern Shaanxi in the 1920s and 1930s, due to the harsh natural environment and the dark rule, people's lives were extremely difficult. If there was a disaster year, people's lives would be even more miserable. With the introduction of revolutionary ideas, people began to reflect on their lives and the heavy social reality. Affected by revolutionary ideas, many people began to have a new consciousness, so more people joined the ranks of propagating and participating in the revolution, and "Jing Yuexiu's Bad Bones" and "Against the Old Confucianism" appeared. And many other songs that profoundly expose and accuse the enemy and the evils of feudal ethics. The darkness of reality will inevitably prompt more people to pursue the light. Liu Zhidan and Xie Zichang, who were the

first to establish a revolutionary base in northern Shaanxi and led the people in northern Shaanxi to carry out the revolution, led the poor to fight against local tyrants and divide their land, and a vigorous revolutionary movement started. The folk songs of northern Shaanxi during this period were like the horns of the march, and the revolutionary folk songs composed by the working people resounded through the mountains and valleys of northern Shaanxi.

The song "Liu Zhidan" in the book "Selected Folk Songs of Northern Shaanxi" published by Xi'an Shaanxi People's Publishing House is described in this way: "In the first month, it is the New Year, and there is a Liu Zhidan in northern Shaanxi. Liu Zhidan came to be a clean official. He brought the team Going to Hengshan, I want communism with all my heart", "In April, on April 8th, Lao Xie (referring to Xie Zichang) wanted to beat Suide, and the head of Suide was frightened; Liu Zhidan's team marched in Wubao, and northern Shaanxi was all red." In fact, in these simple and simple words and phrases, we can see the decay of the old rule and the vitality of the new society, and this vitality is brought about by the Communist Party and the Red Army. (Dang yinzhi 1992)

2) Praise the beautiful new life and inspire revolutionary enthusiasm

The large-scale dissemination of revolutionary ideas and the vigorous development of revolutionary practice activities have allowed the people to see the hope of survival and life that they could not see before. With the deepening of revolutionary practice activities, the compilation and singing of folk songs is also accompanied by vigorous revolutionary storms, unprecedentedly active. Most of the folk songs in this period reflected the new achievements of the people in northern Shaanxi. And expectations for a better life in the future, such as "Tianxin Shun", "Red Army Battle Song", "Red Flag Spreads Red All over the World", "The Communist Party Is Coming and Keeping Up", "My Brother Became the Red Army" ", "Brother's Brain Gun" all illustrate the appeal and influence of the Communist Party. "Take off the red shoes and pick up the shuttlecock", let us see the brave and heroic figure in that historical period, and women can protect the country and the people. These songs with clear political purposes are filled with the fiery revolutionary enthusiasm of the people, not only showing the brave and strong fighting spirit of the people, but also inspiring more people to join the revolution. During this period, not only young and

middle-aged people, but also many women, even children and teenagers entered the revolutionary ranks. The folk songs of northern Shaanxi in this period added great spiritual power to the final victory of our revolution.

3) Create a new era of "Xin Tian You" in northern Shaanxi and record the classic red history

In northern Shaanxi during the revolutionary period, especially after the Party Central Committee gained a foothold in northern Shaanxi, folk songs in northern Shaanxi ushered in an unprecedented new era. The creation of a large number of revolutionary folk songs, on the one hand, enriched the spiritual life of the people, and sang the joy of turning over the people, showing the optimism of the working people and the pride of the masters, showing the light and happiness of the new society, and on the other hand, it also drives the development of other cultures and arts in northern Shaanxi.

For example, "On the Tradition and Development of Folk Songs in Northern Shaanxi" published by Beijing Music World mentioned that the large-scale national opera "The White-haired Girl" was created on the basis of the traditional folk song "Xin Tian You". Once "The White-haired Girl" was performed, it shocked Yan'an, the Shaanxi-Gansu-Ningxia Border Region, and even the anti-Japanese base areas at that time. From the agrarian revolution in northern Shaanxi to the War of Resistance Against Japan and the War of Liberation, the revolutionary folk songs in northern Shaanxi gradually created their own characteristics and formed their own traditions from the struggle and life of the masses. This tradition is closely connected with the people, closely connected with the times, closely connected with the great cause of our party, and has played a positive role in organizing the masses, propagating the masses, uniting the people, educating the people, and fighting the enemy. while improving the spiritual and cultural life of the people. (He Yi 1994)

Of course, from our perspective today, the folk song culture of this period of history has also enriched the culture of our Chinese nation, allowing us to have a deeper understanding of the special experiences of the party and the country in special periods. This understanding is not based on It is not in the boring history textbooks, but in the vivid and easy-to-understand folk art. Therefore "Xin Tian You", as a special carrier of this red history, will be eternal with the development of history.

"Taking history as a mirror, we can know the ups and downs "Our party, country and even the people must keep in mind the history of hard work, cherish the present life more, and strive to create a new life in the future.

4.3 The development of "Xin Tian You" since the reform and opening up. (Late 1980s to present)

4.3.1 "Xin Tian You" set off a climax of folk songs in northern Shaanxi

In the late 1970s and early 1980s, with the wave of reform and opening up, the cultural and music circles began to criticize and reflect deeply or shallowly. The intuitive weathervane first set off a wave of popular "lyrical songs" that are completely different from the previous artistic style and content. In the 1980s, the Ministry of Literature and Art of the Central People's Broadcasting Station and the Music Association of China jointly launched the selection activity of "the most popular lyrical song of the public". Music and appreciation are still in the imitation stage of Hong Kong, Taiwan and Western countries, and local pop songs in mainland China have not yet formed a model, and have been in a state of brewing. It was not until around 1986 that the mainland pop music scene ushered in the first original peak period, and the popular works this time are still "new northern Shaanxi folk songs" with strong northern Shaanxi characteristics and unique imagery of the Loess Plateau. This wave of original pop songs is "Northwest Wind". The most famous and iconic songs are "Xin Tian You" and "I bow my head to the valley": "I bow my head to the valley, chasing the passing years, the wind and sand are all over the valley, and my childhood is gone. I raised my head to the blue sky, searching for the distant past, where the white clouds swam leisurely." In addition, there is the popular "Loess High Slope" "My family lives on the loess high slope, and the strong wind blows across the slope in all seasons. Whether it is the northwest wind or the southeast wind for eight hundred years or ten thousand years, it is my song, my song. Song..." Through the comparison of the similarities and differences between these two representative songs and this group of pop songs with similar styles, it is not difficult to find their common aesthetic characteristics. The meaning of criticizing the history and culture of the nation and the country echoes the wave of cultural reflection of the entire era. It is completely different from the personality worship and politicization of folk songs in

northern Shaanxi since the 1950s and 1960s. Excited shouting, this returns to the essential issue of music as an artistic way of expressing personal emotions. Second, in terms of mode, they all use the generous, desolate, strong and long-lasting folk music in northern Shaanxi and even the whole of the north as the material for creation, and also combine the techniques of modern rock instruments popular in the West at that time, thus breaking the simplicity of traditional folk song mode state.

However, corresponding to this is that the singing style of the song is still mainly high-pitched, but this high-pitched voice gradually reveals a trace of confusion and sadness. When Chinese film directors developed into the fourth and fifth generations, a brand-new period was ushered in, and their works continued and expanded the musical style and theme of "Northwest Wind". In the history of Chinese film, there have been two relatively large-scale dissemination and promotion of northern Shaanxi folk songs and regional culture. Representative works of "Red Northern Shaanxi Folk Songs" and "Original Northern Shaanxi Folk Songs" have been brought to the big screen. Leading a popular upsurge of the whole society.

Conversely, the folk songs of northern Shaanxi and its regional culture have a reverse infiltration and influence on the aesthetic characteristics and cultural orientation of the film. There is an interactive relationship between the two, and finally constructs the nation of Chinese film in a special era. The popularity and epochal nature of national culture have far-reaching influence in the history of film and culture.

The two important works "Life" and "Yellow River Ballad" by the fourth-generation directors are based on the life stories of Northwesterners, and have unique and innovative representations of the geographical environment of Northwest China. The two important works of the fifth generation of directors, "Yellow Earth" and "Red Sorghum", like the display of the regional natural environment in the film, are interspersed with several very representative traditional folk songs in northern Shaanxi "Xin Tian You". In terms of hearing, it also brings a distinct regional feeling to the audience.

For example, the love songs "Walking to the West Gate" and "A Pair of Hairy Eyes Looking at Brothers" in "Life" truly reflect the sincere love and helpless life reality of people in northern Shaanxi. Authentic northern Shaanxi folk songs such as

"Song for Sacrificial Wine" and "Song for Sacrifice for Wine" pushed the wave of music style of "Northwest Wind" to its peak state, and because movies and TV had become the most accepted and popular media methods at that time, Therefore, thanks to the concentrated dissemination of folk songs in northern Shaanxi by such film and television works, a new wave of folk songs in northern Shaanxi and even western folk songs has once again been set off across the country.(Tian hua,2006)

Compared with the previous stage, it is completely different from the past. This round of upsurge of folk songs in northern Shaanxi is not based on political significance, but is uniquely representative because of the vigorous development of folk songs in various places. The ones that are recognized and loved by the public in the competition like a cloud of strong players have a self-generated advantage. The unique, unrestrained and appealing voice of the northern Shaanxi folk song "Xin Tian You" became popular all over the country in an instant, once again showing the vigorous vitality of northern Shaanxi folk songs. It can show its talents no matter in the upsurge of revolution or the wave of economic construction, with unique charm.

"Xin Tian You" is a local feature that cannot be replaced by any other art form and is adjacent to it. It is a true voice from the hearts of the local people at that time. For example, the Qinghai folk song Hua 'er and the northern Shaanxi folk song Xin Tian You often describe everything from the beautiful scenery of mountains and rivers, eating and drinking, to social etiquette, and complex emotions. Really make the people's emotions get the strongest and most sincere pouring and expression. At the same time, there is also an obvious aesthetic deviation in this round of folk songs in northern Shaanxi. While the traditional modes of folk songs in northern Shaanxi are being extended, certain modern or western rock elements are added, which not only has obvious lyricism , strong skepticism and rebellion have also become a new form and content into it; in addition, in the content of the lyrics, it expresses the sigh of ordinary life more deeply, with daily and emotional aesthetic characteristics, which is closer to the artistic characteristics of the original ecology of northern Shaanxi folk songs. This is the true nature of folk songs, and only by maintaining this true color can it be fuller of "the artistic essence of entertainment and entertainment". (Lufeng,2005)

Through the tacit combination of folk songs and movies, the artistic effect achieved is not a single, straightforward political meaning, but more intriguing multi-layered imagery and emotional space. The art of folk songs and popular movies are integrated into a perfect art in the interaction. The work embodies the deep thinking and far-reaching influence of the Chinese cultural and art circles on cultural reflection in a specific era in the community, and has become an excellent era and an example of the organic integration of folk song art and popular movies in the history of contemporary cultural development. Therefore, we can conclude that the rise of this wave has far richer content, broader vision, and deeper connotations than those in the 1950s and 1960s.

4.3.2 The development of "Xin Tian You" under the condition of market economy.

"Xin Tian You" is close to life in terms of expression and language, and is close to the masses. It is loved by the masses and has a strong flavor of local rural life. One of its characteristics is that it originated from the folk, passed on to the folk, and is the song of the peasants themselves. There are almost no dedicated composers and lyricists in the folk, and the people often express their feelings during the long-term labor process, and inadvertently express them from the bottom of their hearts, thus producing a folk song. On the contrary, the more you think about it, the more you rack your brains, the more you can't create it. In this aspect, "Xin Tian You" is particularly prominent. For example, "jiao fu Tune" is a folk song written with emotion, and it is also one of the representative songs of "Xin Tian You". In this work, the choreographer and singer mainly lamented his miserable life and vented his resentment towards the unfairness of life, not to perform a performance in a pretentious manner for grandstanding. The melody line of "jiao fu Tune" has ups and downs, straight up and down, and it is an exclamatory tone. The whole tune is like a long sigh of resentment, and it is also like a complaint and question to the sky, revealing all the grievances in the heart. Its melodies are based on sol-do-re-sol, typical of Xin Tian You. The whole piece is both heroic and unrestrained yet deep and wandering. It reveals the inner world of the singer with an incomparably dignified and complicated mood, which is highly comprehensive and representative. For another example, "Five Brothers Herding the Sheep" is the infinite sigh of the fifth brother

facing the empty mountains while herding sheep, and "Walking to the West Gate" is the exhortation and reluctance of the wife or lover when the husband is out to pick up work, and so on, there are countless. It can be said that as soon as "Xin Tian You" is spoken, you will know by heart what kind of emotion it is expressing on what occasion.

With the wave of reform and opening up, the lives of farmers in our country have undergone earth-shaking changes. The new life continues to impact their hearts, and many contradictions follow. In the new era, farmers are no longer tied to the land. Men pack their bags and leave their hometowns to go out to work, while women stay at home for a long time. In this way, the burden of the whole family falls on women. In the course of their lives, these men who were away from home unconsciously sang a line or two of new folk songs. They express their depression and sorrow in the form of folk songs. Therefore, under the conditions of a market economy, "Xin Tian You" has undergone new changes and developments in terms of content and form. The development of social materials and fast-paced life make folk songs have to lose their original living soil. Folk songs are the product of agricultural life, and agricultural life and folk songs are a kind of interdependent relationship. With the changes of various customs in modern society, the increasing level of education, the increase of individual creations and the hype and exposure of the media, the oral, local and collective characteristics of folk songs have basically disappeared. The folk songs that exist today are basically old folk songs, and the content is far from the times. (Zhang hong 2010)

The fact is that, every minute and every second, traditional culture is disappearing. At present, traditional culture is disappearing very fast. At this second, an old man with unique skills may pass away, but he at this minute without a successor, a historical relic may disappear, but there is nothing to do. Original ecological folk songs are also listed. It is almost difficult to hear "original ecological" folk songs in today's Chinese music scene. The Chinese music scene is facing abnormal ecological pollution and destruction, or destruction. The city's music avenues and markets are seized and monopolized by popular music. No exaggeration. The folk songs handed down from generation to generation have become a dying "transmission" that no one inherits. Secondly, it is very difficult for the children of

peasants to research in higher music colleges. Even if they go, it means that they have to abandon their original cultural background and start from a new one, change their roles and mentality, and it is far from easy to adapt. In addition, there is almost no status of peasant singers in the mainstream society. It is difficult for peasant music to enter music classrooms and markets, and is ruthlessly rejected, unable to integrate into the tide of the times. Some scholars believe that peasant culture is on the verge of fending for itself, which makes us feel regretful and convinced.

Table 1. Chronology of the different period of Xin Tian You

Period	Factors	The development	Effect of the development
1920s to late 1930s	The May 4th Movement and Agrarian Revolution	The content of lyrics and the pattern of singing 1. Praise the Revolution 2. against the old system 3. singing in unison	Spread in Northwest China
Late 1930s to the 1980s	The War of Resistance Against Japan and the War of Liberation	Singing Function, Singing pattern and Singing Content 1. Praise the Revolution 2. The lyrics mainly focus on singing the Communist Party song and describing love 3. solo and unison	Spread throughout the country's revolutionary regions
Late 1980s to present	The reform and opening up	Singing pattern and Singing Content 1. Most of the lyrics describe personal emotions 2. Singing Skills Added to Pop Music	spread with popular music elements

Chapter V

The music characteristics of song selected of the northern shaanxi folk song "Xin Tian You"

In this chapter, the researcher will use methods such as Western musical theory, Chinese musical theory, Fieldwork, Observational method, etc. to use time periods as the node, and make a detailed analysis of the musical characteristics of "Xin Tian You" according to the different historical periods and different works in the fourth chapter analysis.

5.1 The music characteristics of "Xin Tian You" with Liu Zhidan as the theme during the May 4th Movement and the Agrarian Revolution

"Liu Zhidan" was widely sung in the Shaanxi-Gansu Border Region during the Agrarian Revolution. The following researchers collected five works for analysis.

5.1.1 Song Lyric Analysis

《刘志丹》

“Liu zhi dan”

正月里来是新年，陕北出了个刘志丹

Zheng yue li lai shi xin nian, shan bei chu le ge liu zhi dan,

刘志丹（来）是清官，他带上队伍上（呀）衡山，

liu zhi dan (lai) shi qing, ta dai shang dui wu shang (ya) heng shan,

一心要共产。

Yi xin yao gong chan.

The meaning of the lyrics: In the first lunar month, it was New Year's Eve, and a Liu Zhidan appeared in northern Shaanxi. Liu Zhidan (lai) is an upright official, he led the team to (ya) Mount Heng.

"Liu Zhidan" is divided into twelve lyrics according to the order of the traditional folk song "Moon Order", which belongs to the "Xin Tian You" named

after Liu Zhidan. "Lai" and "Ya" in the lyrics are function words and have no actual expressive meaning. It is only used to fill in the gaps in the lyrics to make the lyrics sing more smoothly. At the end of each sentence, "an" is used as a rhyme, which makes the sentence sound more complete and smoother.

《打寺儿畔》

“Da si er pan”

千里的雷声，万里的闪，

Qian li de lei sheng, wan li de shan,

呼啦啦儿闪上来刘志丹。

Hu la la er shan shang lai liu zhi dan.

The meaning of the lyrics: Thousands of miles of thunder, thousands of miles of flash. (Hu la la er) Liu Zhidan came out.

The first phrase "Qian li de lei sheng, wan li de shan" is a metaphor that often appears in "Xin Tian You", and the second sentence "Hu la la er shan shang lai liu zhi dan." ("Hu la la er" is a northern Shaanxi dialect) The repeated characters expressing intimacy also increase the beauty of phonology, and the word "Shan" highlights Liu Zhidan's agility, wit and bravery. At the end of each sentence, "an" is used as a rhyme, which makes the sentence sound more complete and smoother.

《拥护刘志丹》

“Supporting Liu Zhidan”

半夜来叫门，问你是那部分，

Ban ye lai jiao men, wen ni shi na bu fen,

只要说是老刘的，赶快那请进门。

Zhi yao shuo shi lao liu de, gan kuai na qing jin men.

The meaning of the lyrics: Knock on the door in the middle of the night and ask which organization you are from. As long as you say it belongs to Lao Liu, hurry up and come in.

The lyrics praised the team led by Liu Zhidan as righteous and loved by the people. At the end of each sentence, "en" is used as a rhyme, which makes the sentence sound more complete and smoother.

《当红军的哥哥回来了》

“When the Red Army's Brother Comes Back”

鸡娃子（那个）叫来，狗娃子（儿）咬，

Ji wa zi (na ge) jiao lai, gou wa zi (er) yao,

当红军（那个）哥哥哟，回（哟）来了。

Dang hong jun (na ge) ge ge you, hui (you) lai liao.

The meaning of the lyrics: The rooster crows and the dog bites. The elder brother of the Red Army is back.

"na ge", "er" and "you" in the lyrics are function words, without actual expressive meaning. They are used to fill the gaps in the lyrics in northern Shaanxi dialect, so that the singing is more fluent. At the end of each sentence, "ao" is used as a rhyme, which makes the sentence sound more complete and smoother.

《横山里下来些游击队》

“Heng Shan Li Xia Lai Xie You Ji dui”

对面（介）沟里流河水

Dui mian (jie) gou li liu he shui,

横山里下来些游击队

Heng shan li xia lai xie your ji dui.

The meaning of the lyrics: The river flows in the opposite ditch. Some guerrillas have descended from Hengshan.

"Jie" in the lyrics is a function word, which has no actual meaning. It was written in the northern Shaanxi dialect to fill the gap in the lyrics. The first sentence "Dui mian (jie) gou li liu he shui" is a metaphorical writing technique commonly used in the lyrics of "Xin Tian You". The first sentence describes the scenery, and the second sentence elicits the theme. At the end of each sentence, "ui" is used as a rhyme, which makes the sentence sound more complete and smoother.

From the above five songs, it can be seen that "Xin Tian You" in this period is based on praising "Liu Zhidan" as the main theme, and many northern Shaanxi dialects are mixed in the lyrics. Use more metaphorical rhetorical techniques, the first sentence describes the scenery, and the second sentence describes the theme. There are different rhymes at the end of each sentence, which makes the lyrics more fluent.

5.1.2 Analysis of Composing Techniques

Sheet music 1.

Liu Zhidan

Transcription by: Gao Chunqian

$\text{♩} = 70$



正 月 里 来 是 新 年, 陕 北 出 了 个 刘 志 丹, 刘 志 丹 (来) 是 清 官,
Zheng yue li lai shi xin nian, shan bei chu le ge liu zhi dan, liu zhi dan (lai) shi qing guan,
二 月 里 来 刮 春 风, 江 西 上 来 个 毛 泽 东, 毛 泽 东 (来) 势 力 重,
Er yue li lai gua chun feng, jiang xi shang lai ge mao ze dong, mao ze dong (lai) shi li zhong,



他 带 上 队 伍 上 (呀) 横 山, 一 心 要 共 产。
Ta dai shang dui wu shang (ya) heng shan, yi xin yao gong chan.
他 坐 上 飞 机 在 (呀) 空 中, 后 代 百 万 兵。
Ta zuo shang fei ji zai (ya) kong zhong, hou dai bai wan bing.

Figure 8. Liu Zhidan

Source: Gao chunqian

This is a single-section stanza song with a bright style and full of praise. In terms of melody, the song belongs to the typical "Xin Tian You" double four-degree superposition (that is, the upper and lower fourths of the main tone, C-G, G-D melody framework);

Structurally, it is a single-segment structure consisting of three phrases of "one up and two down". The second phrase basically repeats the first phrase,

retaining the rhythm of dotted notes, eighth notes and quarter notes. The sixth note makes the descending double fourth melody more lively, expressing the love and admiration of the people in northern Shaanxi for the heroic leader Liu Zhidan, full of pride. The pitch of the third phrase is raised by seven degrees, emphasizing that Liu Zhidan is a high-ranking official through the high-pitched pitch, dotted rhythm and free sustained tone. The free extension of the main tone G at the end of the phrase makes the music more melodious and open, full of affirmation and praise for Liu Zhidan, an upright official.

Sheet music 2.

Da Si (er) Pan

♩ = 75

Transcription by: Gao chunqian

Phrase 1



千 里 (的) 雷 声 万 里 (的) 闪,
 Qian li (de) lei sheng wan li (de) shan,
 刘 志 丹 带 着 红 三 团,
 Liu zhi dan dai zhe hong san tuan,
 清 涧 县 瓦 窑 堡 咱 们 都 占,
 Qing jian xian wayao bao zan men dou zhan,

Phrase 2



呼 啦 啦 儿 闪 上 来 刘 志 丹。
 Hu la la er shan shang lai liu zhi dan.
 先 攻 了 安 定 后 攻 横 山。
 Xian gong le an ding hou gong heng shan.
 赶 得 (那 个) 高 桂 滋 无 有 处 钻。
 Gan de (na ge) gao gui zi wu you chu zhan.

Figure 9. Da Si (er) Pan

Source: Gao chunqian


From Sheet music 2, it can be seen that "Dasi Erpan" is C pentatonic (G-A-C-D-E), and its structure is a single-segment section song composed of upper and lower phrases (8 bars in total).

The song also uses G-D, C-G to build a double-fourth melody framework (add "Yu sound-A", "Jue sound-E" and other passing sounds in bars 4-7 to add color), and use the sound pole Jane, with a regular rhythm (only quarter and eighth notes), with a marching character.

Sheet music 3.

Supporting Liu Zhidan

♩ = 78 Transcription by: Gao chunqian



半 夜 来 叫 门, 问 你 是 那 部 分,
 Ban ye lai jiao men, wen ni shi na bu fen,
 端 来 些 大 红 枣 (呀) 抱 来 个 大 西 瓜,
 Duan laixie da hong zao (ya) bao lai ge da xi gua,
 拥 护 刘 志 丹, 志 丹 真 英 雄,
 You hu liu zhi dan, zhi dan zhen ying xiong,

5

只 要 是 说 老 刘 的, 赶 快 (那) 请 进 门。
 Zhi yao shi shuo lao liu de, gan kuai(na) qing jin men.
 老 刘 喜 欢 吃 荞 麦, 赶 快 (那) 压 饴 饅。
 Lao liu xi huan chi qiao mian, gan kuai(na) ya he lao.
 多 少 百 姓 来 欢 迎, 大 家 笑 盈 盈。
 Duo shao bai xing lai huan ying, da jia xiao ying ying.

Figure 10. Supporting Liu Zhidan

Source: Gao chunqian

The song of the upper and lower phrases of this piece is combined with eighth notes, dotted rhythm, sixteenth rhythm and last sixteenth rhythm. The top and bottom of the main sound D reform a double fourth, and the simple and lively tone expresses the high trust and support of the people in northern Shaanxi for Liu Zhidan.

Sheet music 4.

When the Red Army's Brother Comes Back

♩ = 80

Transcription by: Gao chunqian

Phrase 1

鸡 娃 子 (那个) 叫 来 狗 娃 子 (儿) 咬, 当 红
 Ji wa zi (na ge) jiao lai gou wa zi(er) yao, dang hong
 羊 肚 子 (那个) 手 巾 三 道 道 (儿) 蓝, 当 红
 Yang du zi (na ge) shou jin san dao dao(er) lan, dang hong
 你 当 你 (那个) 红 军 我 (呀) 劳 (那个) 动, 咱 二
 Ni dang ni (na ge) hong jun wo (ya) lao (na ge) dong, zan er

5
Phrase 2

军 (那个) 哥 哥 (哟) 回 (哟) 来 了。
 Jun (na ge) ge ge (you) hui (you) lai le.
 军 (那个) 哥 哥 (哟) 跟 的 是 刘 志 丹。
 Jun (na ge) ge ge (you) gen de shi liu zhi dan.
 人 (那个) 一 心 一 意 闹 革 命。
 Ren (na ge) yi xin yi yi nao ge ming.

Figure 11. When the Red Army's Brother Comes Back

Source: Gao chunqian

The song is a typical double-fourth written C pentatonic (G-A-C-D-E) “Xin Tian You”, with sol-dol, re-sol (G-C, D-G) as the core (supplemented with “Yu sound-A” to add color), the first phrase is in the treble area, the lower the phrase is narrowed to the bass area, and the music rhythm is relatively broad. The long and long ending notes in the second, fourth, sixth, and eighth bars make it have the vast temperament of Xin Tian You in northern Shaanxi.

Sheet music 5.

Heng Shan Li Xia Lai Xie You Ji dui

♩ = 60 Transcription by: Gao chunqian

Phrase 1

对 面 (介) 沟 里 流 河 水,
Dui mian (jie) gou li liu he shui,

Phrase 2

5

横 山 里 下 来 些 游 击 队。
Heng shan li xia lai xie you ji dui.

Figure 12. Heng shan li xia lai xie your ji dui

Source: Gao chunqian

The song combines the typical characteristics of Xin Tian You in northern Shaanxi: a double-fourth melody framework, a combination of free extensions and codas, syncopated rhythms, ornamental sounds, high-pitched, vast and passionate music, and the first phrase leads to the next phrase with the rise of the river. The guerrillas in Hengshan, or the food (such as rice soup, red beans, and pumpkins) that are very rich in the life of northern Shaanxi as "Xing" (metaphor), elicited the deep love between the army and the people and the people's uproar against Liu Zhidan's leadership in the early days of the Agrarian Revolution. The revolution, the hope of the success of the revolution, the joy of going home to live a better life, the feeling of anticipation.

5.1.3 Song melody analysis

"Liu zhidan" (Sheet music 1) the entire song "Xin Tian You" has a broad music (span of twelve degrees), with large ups and downs in the melody, and the tone flows freely in the low and high registers. The use of dotted and syncopated rhythms strengthens the rhythm of the music and highlights the core lyrics. It combines narrative and lyricism, and expresses the nobleness of Liu Zhidan in the enthusiastic music with the core of the passionate, simple and straightforward lyrics and (C-G, G-

D) double four-degree. Celebration and recognition of character, charisma and the revolutionary cause it leads

“Da Si (er) Pan” (sheet music 2) the melody of the whole piece is concise, clear, crisp, and the sonorous double-fourth degree are wrapped in the marching style, showing the Jingbian people's praise, admiration and recognition of Liu Zhidan's outstanding combat ability and level.

“Supporting Liu Zhidan” (sheet music 3) the melody of the whole song is simple and lively, and the people in northern Shaanxi show their high trust and support for Liu Zhidan.

“When the Red Army's Brother Comes Back” (sheet music 4) the composition of the double-fourth degree in the melody is more straightforward. This straightforward music is coupled with the joy of returning from the Red Army brother, the pride that the brother followed Liu Zhidan, and the like-mindedness and awakening of the revolution with the brother. The love of the important protagonist's "brother" and "sister" in "Xin Tian You" has also been endowed with new colors of the revolutionary era. The songs give people a more passionate, unrestrained, bright, and long-lasting feeling. Under the comprehensive effects of lyrics, singing mentality, and singing style, the transformation from complaining songs to following Liu Zhidan (Red Army)'s revolutionary history (love) folk songs has completed its own functional transformation. The dual narration of love and revolution makes it lyrical and revolutionary.

“Heng shan li xia lai xie you ji dui” (sheet music 5) the melody of the whole song fluctuates greatly, under the melodic structure of double-fourth degree, It reflects the frank, free and easy, simple temperament of the people in northern Shaanxi and the value orientation of being close to the Red Army (the Red Army) and distinguishing between love and hatred: free criticism and ridicule of the Kuomintang reactionaries, the constantly awakening sense of freedom and the spirit of resistance, and the respect for Liu Zhidan as the representative The enthusiastic support and recognition of the Red Army (Communist Party) and the good expectations for a new life.

5.1.4 Singing pattern

The main form of song singing in this period was ensemble singing, which expressed the connotation and thought of the songs at that time, and there was no individual singing mode.

5.1.5 Singing skills

The singing of songs in this period did not have special singing skills, mainly farmers and soldiers sang out of feelings, sang with emotion and voice, and the high-pitched voice needed breathy support.

5.2 The musical characteristics of "Xin Tian You" during the War of Resistance Against Japan and the War of Liberation

The "Xin Tian You" of this period has a heavy revolutionary cultural connotation and a true portrayal of the emotional life of the grassroots people. It has a strong regional cultural color and is an integral part of Chinese revolutionary literature and art in the 20th century certain status. The researcher collected five songs for analysis.

5.2.1 Song Lyric Analysis

《我们的领袖毛泽东》

“Our Leader Mao Zedong”

高楼万丈平地起，盘龙卧虎高山顶。

Gao lou wan zhang ping di qi, pan long wo hu gao shan ding.

天上的太阳红又红，咱们的领袖毛泽东。

Tian shang de tai yang hong you hong, zan men de ling xiu Mao Zedong.

The meaning of the lyrics: High-rise buildings rise from the ground, and dragons and tigers crouch on the top of the mountain. The sun in the sky is red and red, our leader Mao Zedong.

It is worth noting that "Gao lou wan zhang ping di qi, pan long wo hu gao shan ding." has been preserved. This makes this song still have the artistic technique of "Bixing" in "Xin Tian You". The so-called "Bixing" is a description method of analogy and symbolism. Here, the revolutionary leaders are symbolized by "tall buildings",

"coiling dragons", "crouching tigers" and "sun". They are full of simplicity and wisdom of folk songs, and fully express the people's love for revolutionary leaders.

"Our Leader Mao Zedong" comes from the mouth of "an illiterate labor hero". Sun Wanfu (1883-1944) was born in 1883 in a poor peasant family in Liuqi Village, Quzi Town, Huan County, Gansu Province. "When I was young, due to my poor family, I lost the opportunity to research, but he was very talented, and he was gradually recognized and respected by the neighbors. He often helped out when the baby celebrated the full moon, the old man celebrated the birthday, and all the weddings and funerals. Sun Wanfu, has gained some fame in Quzi Town." In 1936, the Red Army of Chinese Workers and Peasants marched westward for the first time in Quzi Town and liberated his hometown. Sun Wanfu's family was allocated land and livestock. "In the winter of 1940, Sun Wanfu was introduced by Ma Xiwu and joined the Communist Party of China with honor. In 1942, the Party Central Committee and Chairman Mao called for the "big production campaign" to harvest more grain and support the front line. Sun Wanfu was more active. He took advantage of the season after the rain to open up wasteland and expand the planting area. For this reason, Sun Wanfu was named a "labor hero" by the government of the Shaanxi-Gansu-Ningxia Border Region. On November 26, 1943, as one of the 17 labor heroes, Sun Wanfu attended the Labor Heroes Congress and Production Exhibition of the Shaanxi-Gansu-Ningxia Border Region held in Yan'an.

On December 9, Mao Zedong visited the production exhibition and had a discussion with 17 labor heroes in the General Office of the Northwest Bureau of the Central Committee of the Communist Party of China. Sun Wanfu hugged Chairman Mao and said: "Without you, we poor people would never be able to stand up for the rest of our lives!" "Just as Chairman Mao held his hand and listened to him with a smile on his face, Sun Wanfu The floodgates of emotion opened again enthusiastically, he cleared his throat with enthusiasm and excitement, and then improvised and recited a poem called "Our Leader Mao Zedong" on the spot."

《山丹丹开花红艳艳》

“Shan dan dan Blossoms are Brilliantly Red”

一道道的那个山来（哟）

Yi dao dao de na ge shan lai (you)

一道道水，咱们中央（奥）红军到陕北。

Yi dao dao shui, Zan men zhong yang (ao) hong jun dao shan bei.

一杆杆的那个红旗（哟）一杆杆枪。咱们的队伍实力壮。

Yi gan gan de na ge hong qi (you) yi gan gan qiang, Zan men de dui wu shi li zhuang.

千家万户（哎嗨哎嗨哟），把门开（哎嗨哎嗨哟）

Qian jia wan hu (ai he ai he you), Ba men kai (ai hai ai hai you)

快把亲人迎进来，伊（儿）呀（儿）来吧（哟）

Kuai ba zan qin ren ying jin lai, Yi (er) ya (er) lai ba (you) .

热腾腾的油糕（哎嗨哎嗨哟），摆上来（哎嗨哎嗨哟）

Re teng teng de you gao (ai hai ai hai you), Bai shang lai (ai hai ai hai you)

滚滚的米酒捧给亲人喝，伊（儿）呀（儿）来吧（哟）

Gun gun de mi jiu peng gei qin ren he, Yi (er) ya (er) lai ba (you) .

围定亲人（哎咳哎咳哟）热炕上坐（哎咳哎咳哟）

Wei ding qin ren (ai hai ai hai you), Re kang shang zuo (ai hai ai hai you)

知心的话儿飞出心窝窝，啣(儿)呀(儿)咳哟。

Zhi xin de hua er fei chu xin wo wo, Yi er ya er lai hai you.

满天的乌云(哎咳哎咳哟),风吹散(咳哎咳哟)

Man, tian de wu yun (ai hai ai hai you), Feng chui san (ai hai ai hai you)

毛主席来了晴了天晴呀晴了天。

Mao zhu xi lai le qing le tian, qing ya qing liao tian.

千里的那个雷声（哟）万里的闪，咱们革命的力量大发展。

Qian li de na ge lei sheng (yao) wan li shan, Zan men ge ming li liang da fa zhan.

山丹丹的那个开花哟红艳艳，毛主席领导咱打江山。

Shan dan dan kai hua (you) hong yan yan, Mao zhu xi ling dao zan da jiang shan.

The meaning of the lyrics: The mountains come one after another, and the waters come one after another, and our Central Red Army goes to northern Shaanxi. With every red flag and every gun, our team is strong. Thousands of families open their doors and welcome our loved ones in quickly. The hot oil cakes are served. Hold the rice wine for relatives to drink, surround relatives to sit on the hot kang, and intimate words fly out of my heart. The dark clouds in the sky were blown away by the wind. When Chairman Mao came, the sky cleared up, and the sky cleared up. The thunder that can be heard thousands of miles away flashes thousands of miles away, our revolutionary power has grown tremendously. The flower of Shandandan is red and bright, Chairman Mao led us to fight the country.

Generally speaking, this song highlights the theme of "Chairman Mao came and cleared the sky", highlights the historical significance of the Central Red Army's arrival in northern Shaanxi, and enthusiastically praises Mao Zedong's military thought. The lyrics of this song are of a high artistic level, and some expressions of existing revolutionary poems have been absorbed in the creation. This is first of all a reference to the folk songs of the Shaanxi-Gansu-Ningxia Revolutionary Base that welcomed the Central Red Army to northern Shaanxi ("Bailingzi can't sink to the bottom when crossing the river, I miss you day and night, look forward to the day and night, the Central Committee comes to brighten the sky", "The spring breeze came in February, and Mao Zedong came from Jiangxi. Mao Zedong came with great influence. He got on a plane and was in the air, and then he brought millions of soldiers." etc.), secondly, it borrowed from the poems of Yan'an during the Anti-Japanese War and the poems praising Yan'an after the founding of the People's Republic of China. some words and expressions.

For example, "wei ding qin ren (aihaihaiyou), re kang shang zuo (aihaihaiyou)" comes from the phrase "wei ding qin ren re kang shang zuo" in The Jingzhi's "Return to Yan'an". More importantly, the lyrics reflect the artistic characteristics of folk songs in northern Shaanxi. In the first part, "yi dao dao de (na ge) shan lai (you), yi dao dao shui" and in the third part, "qian li de na ge lei sheng (oh) wan li shan" is obviously the expression method of "bixing" (analogy) in "Xin Tian You". The lining words (you, oh, etc.), lining phrases ("ai hai ai hai") and word repetitions

(such as "Shandandan", "Yidaodao", "Yigangan") in the lyrics also reveal the regional characteristics of "Xin Tian You".

Then this song "Shandandan Blooming Red and Brilliant" has these artistic features. It should also be explained that "Shandandan" is a common mountain flower in northern Shaanxi, that is, wild lily. Wild lilies are relatively ordinary and low-key, and generally grow on the shady side of hillsides. They are often used as a symbol of "love" in folk literature in northern Shaanxi. Therefore, this lyric also has a romantic color, reflecting the artistic characteristics of the combination of "revolutionary realism" and "revolutionary romanticism" in Chinese literature and art in the 1960s and 1970s.

《三十里铺》

“san shi li pu”

提起个家来，家有名。

Ti qi ge jia lai, jia you ming.

家住在绥德三十里铺村。

Jia zhu zai sui de san shi li pu cun.

四妹子交了个三哥哥，他是我的心上人。

Si mei zi jiao le ge san ge ge, ta shi wo de xin shang ren.

三哥哥今年一十九，四妹子今年一十六。

San ge ge jin nian yi shi jiu, si mei zi jin nian yi shi liu.

人人说咱二人天配就，你把妹妹闪在那半路口。

Ren ren shuo zan er ren tian pei jiu, ni ba mei mei shan zai na ban lu kou.

The meaning of the lyrics: Mention a home, the home is famous. His family lives in San shi li pu Village, Suide. The fourth sister met a third brother, who is my sweetheart. The third brother is 19 this year, and the fourth sister is 16 this year. Everyone said that we were a perfect match, but you left your sister at the intersection.

"San shi li pu" tells a tragic love story that happened in Suide, northern Shaanxi. In the late 1930s, the garrison in northern Shaanxi confronted the Japanese army across the Yellow River, and the situation was very grim. "Fourth Sister"

Wang Fengying and "Third Brother" Hao Zengxi were childhood sweethearts and liked each other, but they were ruthlessly separated under the background of extremely serious feudal ideology. After Hao Zengxi married another woman whose parents had arranged a marriage, she resolutely joined the ranks of the People's Liberation Army and went to the battlefield. On the day she marched to Dingbian County, Fengying stood beside the "Ya pan" (see Figure 8) and reluctantly bid farewell. Abandoned her "three elder brothers". Chang Yongchang from the same village witnessed this scene and expressed his feelings. A simple and sincere love song "Thirty Mile Shop" was born from this.



Figure 13. Stand in Ya pan

Source: <https://pic.sogou.com>

The song "San shi li pu" is divided into five sections of lyrics, which are narrated through different rhythm changes. It is a four-phrase single-section musical structure. The meaning in the first and second paragraphs of the lyrics can be seen from the heroine's lovesickness for the hero. The lyrics in the third and fourth verses express Fengying's reluctance to her third brother, and the last lyric describes Fengying's complicated feelings when she bid farewell to her third brother.

The lyrics use many local dialects in northern Shaanxi, which greatly enhances the local characteristics of the song and the fun of the music. The use of dialects is mainly reflected in the artistic conception of the song and highlights the regional characteristics. The northern Shaanxi language is all back nasal, and the dialect of the lyrics is used in the songs, for example, the syllable ending in "n" is

pronounced "ng", and the ren (ren) dialect in the song is "rng", and there are many Shaanxi The dialects in the northern region all emphasize the nasal sound "wo" (wo) in the dialect as "nge", "lai" (1ai) as "lei", "xia" as "ha" and so on.

《羊肚子手巾三道道蓝》

“Sheep belly handkerchief has three lines of blue”

嗨哎嗨诶嗨哎嗨嗨

Hai ai hai ai hai ai hai hai

羊（啦）肚子手（啦）巾（哟），三道道（个）蓝

Yang (la) du zi shou (la) jin (you) , san dao dao (ge) lan

咱们见（个）面面容易，哎呀拉话话的难

Zan men jian (ge) mian mian rong yi, ai ya la hua hua de nan.

一个在那山(啦)上(哟)，一个在那沟

Yi ge zai na shan (la) shang (you), yi ge zai na gou.

咱们拉不上那话话，哎呀招一招的手

Zan men la bu shang na hua hua, ai ya zhao yi zhao de shou

招一招手，噢啊噢啊噢

Zhao yi zhao shou, ao a ao a ao

瞭不见那村村(哟)，瞭不见那人

Qiao bu jian na cun cun (you), qiao bu jian na ren

我泪格蛋蛋抛在，哎呀沙蒿蒿的林

Wo lei ge dan dan pao zai, ai ya shao hao hao de lin

The meaning of the lyrics: Sheep belly handkerchief has three lines of blue. It is easy for us to meet, but difficult to chat. One is on the mountain and the other is in the ditch. We can't hear each other when we talk, so we can only wave our hands. I can't see that village, I can't see that person. I shed my tears in the woods.

"Sheep belly handkerchief has three lines of blue" has a high-pitched, vigorous and sad tune, the use of lyrics is close to life, vivid images, sincere and passionate, soul-stirring, it is a reproduction of the sad and tortuous love story

between men and women. People living on this vast Loess Plateau often hum songs inadvertently in the process of production and labor, becoming part of the joy of life in transforming nature, and unabashedly showing their love for a better life Yearning and the pursuit of the beloved.

《赶牲灵》

“Gan sheng ling”

走头头的（那个）骡子儿哟，三盏盏的（那个）灯。

Zou tou tou de (na ge) luo zi you, San zhan zhan de (na ge) deng.

哎呀带上了（那个）铃儿哦，哇哇儿得的（那个）声。

Ai ya dai shang de (na ge) ling zi you, Ao wa wa de (na ge) sheng.

白脖子的（那个）哈巴儿哟，朝南南的（那个）咬。

Bai bo zi de (na ge) ha ba you, Chao nan de (na ge) yao.

哎呀赶牲灵（那个）人儿哟，哦过（呀）来了。

Ai ya gan sheng ling de (na ge) ren er you. Ao guo (ya) lai le.

你若是我那妹子儿哟，你就招一招的（那个）手

Ni ruo shi wo de ge ge you, Zhao yi zhao de (na ge) shou.

哎呀你不是我的妹子子哟，哦走你的（那个）路。

Ai ya ni bu shi wo de ge ge you, Ao zou ni de (na ge) lu.

The meaning of the lyrics: The leading mule has three lamps. The bell on her belt made a crisp sound. The white dog keeps biting towards the south, the man driving the carriage is here. If you are my brother, just give me a hand. You are not my brother, you just keep going.

There are three lyrics in "Gan sheng ling", the first two sections describe the scene before the departure of the transport team, and the last section expresses the ardent hope for the sweetheart who has gone far away, especially from the repeated lyrics "ai ya ni bushi wo de ge ge you,ao zou ni de (nage) lu", from this line of lyrics, we can also see the bold and bold character of the people in northern Shaanxi, and they don't shy away from expressing their emotions at all.

In “Gan sheng ling”, words with the characteristics of northern Shaanxi dialect are mainly used, such as lining characters, rhymes, and reduplication characters. Lining characters are more commonly used in ancient poems and folk songs and have no practical meaning. They are used to set off the positive words and pave the way for emotions. In "Gan sheng ling", the words "na ge", "yo", "oh", and "ah" are used. It seems that it has no actual status and significance, but it has an indispensable status. The close connection with the dialect of northern Shaanxi highlights the local language characteristics of northern Shaanxi.

Rhyme means that the last word in the lyrics uses the same final, which makes the work have the beauty of rhythm and harmonious tone. In "Gan sheng ling", "zi" rhymes with er, "deng" and "sheng" rhyme with eng, and "yao" and "le" rhyme with ao. These rhymes will leave a deep impression on the listeners and have a strong influence on the singers. It is also catchy to say. Duplicated characters are formed by superimposing the same characters, and they are widely used in "Xin Tian You" and dialects. The use of overlapping characters can imitate various behaviors, actions, sounds, images, colors, etc. in daily life and present them in front of people more vividly, so that the audience can experience the unique characteristics of local dialects in person. It is reflected in "zou tou tou" and "san zhan zhan" in "Gan sheng ling". "Zou tou tou" refers to the donkey walking in the front. The use of overlapping characters makes the scene more vivid. It can also be seen that the porters who drive the animals have a large number of large animals. "San zhan zhan" vividly regards the red brain tassels hanging on the donkey's head as three lamps, which highlights the importance the farmers attach to livestock, and also reflects the author's description of the details of the scene, which adds to the three-dimensional image the flavor of the lyrics.

5.2.2 Analysis of Composing Techniques

Sheet music 6.

Our Leader Mao Zedong

Transcription by: Gao chunqian

$\text{♩} = 120$

高 楼 万 丈 平 地 起， 盘 龙
Gao lou wan zhang ping di qi, pan long

6
卧 虎 高 山 顶， 天 上 的 太 阳
11 Wo hu gao shan ding, tian shang de tai yang

红 又 红， 天 上 的 太 阳 红 又 红。
16 Hong you hong, tian shang de tai yang hong you hong.

咱 们 的 领 袖 毛 泽 东。
Zan men de ling xiu mao ze dong.

21 1.2. 3.
毛 泽 东。 一 条 心。
Mao ze dong. yi tiao xin.

Figure 14. Our Leader Mao Zedong

Source: Gao chunqian

After the founding of the People's Republic of China, there were two different versions of this song. One version was collected and sorted out by literary and art workers in Shaanxi. The song is called "Praise the Leader Mao Zedong". Three lines of lyrics: "Tall buildings rise from the ground, dragons and tigers crouch on the top of the mountain, the sun in the sky is red and red, our leader Mao Zedong." He is our great savior. / For us to live a good life, a large production movement was launched, everyone worked hard to produce, and the whole Chinese people are of one mind." Its

tone (see sheet music 6) and "Five Revolutionary Folk Songs of the Shaanxi-Gansu-Ningxia Border Region "The tone of "Our Leader Mao Zedong" is roughly the same.

Another version is: "Our Leader Mao Zedong" in "Anthology of Anti-Japanese War Songs" selected by the editorial department of "Songs of the People's Liberation Army" in 1957. The lyrics are five stanzas. "Tall buildings rise from the ground, coiling dragons and crouching tigers on the top of mountains, the sun in the border area is red and red, our leader Mao Zedong. Get married. / In order for us to live a good life, a large-scale production movement was launched, everyone worked hard to produce, and had enough food and clothing. / The people in the border areas must be united, the ancient trees bloom bright red, and the thousand-year-old trees take root and blossom and bear fruit the seeds are stable against the mountain. / It's like a potted flower coming from the East Sea, and the people in the border areas are one family when it shines, like a piece of gold coming from the air, and the people in our border areas are one family. "Its tone is the same as "Ode to Leader Mao Zedong". It is not difficult to find that the difference between the two versions is mainly the lyrics, which is not only the difference between 3 verses and 5 verses, but also between individual lyrics such as "Sun in the Sky" and "Sun in the Borderlands" difference. "Our Leader Mao Zedong" was formed on the basis of the above two versions.

The lyrics of "Our Leader Mao Zedong" have been changed. The finalized lyrics consist of three paragraphs: "Tall buildings rise from the ground, dragons and tigers crouch on the top of the mountains, the sun in the border area is red and red, our leader Mao Zedong. Dig out the root of bitterness and turn around. / Self-reliant revolution, launched a large-scale production movement, for the victory of the revolution, follow our leader Mao Zedong." Compared with the above two versions, the changes in the lyrics are still relatively large. In the second paragraph, the original "three lights in the sky, the sun, the moon and stars, and the five grains and all things on the ground" were changed to "the mountains and rivers have a new climate, and the five grains grow green"; The third verse is almost entirely new. It is not difficult to find that these changes not only make the wording more literary, but also enhance its "revolutionary". The appearance of the word "revolution" further emphasizes Mao Zedong's statement as a revolutionary leader. It is worth noting that "tall buildings rise

from the ground, and the dragon crouches on the top of the mountain" has been preserved. This makes this song still have the artistic technique of "Bixing" in "Xin Tian You". The so-called "bixing" is a description method of analogy and symbolism. Here, the revolutionary leaders are symbolized by "tall buildings", "coiling dragons", "crouching tigers" and "sun". They are full of simplicity and wisdom of folk songs, and fully express the people's love for revolutionary leaders.

There are no more changes to the melody, strictly speaking, only three. The first and second places (see sheet music 6) are the original "D-F-G" changed to "E-F-G". in this, "D" is changed to "E^b", which echoes the "E^b" at the end of the phrase, making the music more in the style of folk music in northern Shaanxi. This is because the "E^b" here is the "bitter tone" in the C pentatonic (G-A-C-D-E) of bitter tone scale commonly used in folk music in northern Shaanxi (such as Qin Opera and Meihu). Of course, the "bitter tone" in Qin Opera and Meihu is actually a differential sound, that is, a slightly descending "E", which is between "E" and "E^b". But it can only be recorded as "E^b" here. When some contemporary northern Shaanxi folk singers ("original ecology" folk singers, such as Wang Xiangrong, etc.) sang the song "Our Leader Mao Zedong", the "E^b" became a little "E^b". The third change is to change the original "half note" to "dotted quarter note" + "eighth tone" on the word "dong" in the ending phrase "Mao Zedong". This is the first change is also very precise. Originally there were only "half notes", and the music had a sense of stagnation; after the change, the dotted rhythm made the music smooth and connected with the last two bars. After the finalization, "We The leader Mao Zedong" is an expanded phrase structure, a total of 5 phrases, the first four phrases are a relatively complete paragraph, the fifth phrase is a compound phrase, the structure is larger than the previous phrases, as the ending phrase, it is different from the previous the passage constitutes a "co-end", which makes the song obtain a structural balance.

Sheet music 7.

Shandandan Blossoms are Brilliantly Red

♩ = 80 Transcription by: Gao chunqian

The musical score is written on a single staff in treble clef. It begins with a tempo marking of ♩ = 80. The first measure is in 2/4 time, followed by a key signature change to 3/4. The melody consists of eighth and quarter notes, with some phrases spanning across bar lines. The lyrics are written in Chinese characters and Pinyin below the staff.

一 道 道 的 那 个 山 来 哟 一 道 道 水, 咱 们
 (Lead) Yi dao dao de na ge shan lai you yi dao dao shui, zan men

5

中 央 (奥) 红 军 到 陕 北, 咱 们
 zhong yang (ao) hong jun dao shan bei, (chorus) zan men

9

中 央 (奥) 红 军 到 陕 北。
 zhong yang (ao) hong jun dao shan bei.

Figure 15. Shandandan Blossoms are Brilliantly Red

Source: Gao chunqian

"Shandandan Blooming Red and Brilliant" is a song with outstanding style and is a "collective creation". As a chorus with a lead singer, this song enthusiastically praised Mao Zedong's great achievements in leading the Central Red Army to northern Shaanxi, saving the Red Army in northern Shaanxi, and making a major turning point in the Chinese revolution. In October 1935, the Central Red Army completed the 25,000-mile long march and arrived in northern Shaanxi. However, the Shaanxi-Gansu-Ningxia Revolutionary Base and the Northern Shaanxi Red Army were facing a huge crisis: hundreds of thousands of enemy troops were "surrounded" by the Kuomintang army. The third "encirclement" of the Shaanxi-Gansu-Ningxia revolutionary base). More importantly, a large number of Red Army generals in northern Shaanxi (including Liu Zhidan, Gao Gang, Xi Zhongxun, etc.) were imprisoned as "enemies". At this extremely critical juncture, Mao Zedong led the Central Red Army to northern Shaanxi, released Liu Zhidan and others who were arrested, and cooperated with the Northern Shaanxi Red Army to win the battle of

Zhiluo Town, completely smashing the Kuomintang army's attempts to control the Shaanxi-Gansu-Ningxia Revolutionary Base. The third "encirclement" saved the Shaanxi-Gansu-Ningxia Revolutionary Base. This song "Shandandan Blooming Red and Brilliant" was created with this revolutionary process as the background.

This melody is a typical tone of "Xin Tian You" in northern Shaanxi. Obviously, this tone is in the C pentatonic(D-E-G-A-C), but it is actually a C pentatonic(G-A-C-D-E) with a "bitter tone". (see sheet music 7)

The "F" in the C pentatonic(D-E-G-A-C) is the "B^b" in the G pentatonic (G-A-C-D-E). This means that this tone can also be recorded as the G pentatonic (G-A-C-D-E). This song "Xin Tian You" was originally notated according to the "Zhi" mode, but in the sung, this tone is notated as the C pentatonic (D-E-G-A-C) mode notation. This is probably to avoid temporary sound changes on the scoreboard.

Sheet music 8.

San Shi Li Pu

$\text{♩} = 70$ Transcription by: Gao chunqian

1. Ti qi ge jia lai jia you ming,
三 哥 哥 今 年 一 十 九,
2. San ge ge jin nian yi shi jiu,

家 住 在 绥 德 三 十 里 铺 村。
jia zhu zai sui de san shi li pu cun.
四 妹 子 今 年 一 十 六。
9 si mei zi jin nian yi shi liu.

四 妹 子 叫 了 个 三 哥 哥,
si mei zi jiao le ge san ge ge,
人 人 说 咱 二 人 天 配 就,
13 ren ren shuo zan er ren tian pei jiu,

他 是 我 的 知 心 人。
ta shi wo de zhi xin ren.
你 把 妹 妹 闪 在 那 半 路 口。
ni ba mei mei shan zaina ban lu kou.

pp

Figure 16. San shi li pu

Source: Gao chunqian

The meaning of the lyrics: Speaking of a family, the family is famous, and the family lives in Sansanlipu Village, Suide. The fourth sister fell in love with the third brother, he is my sweetheart. The third brother is 19 this year, and the fourth sister is 16 this year. Everyone said we were a good match, but you left your sister at the intersection.

The first part: the beat is 2/4, the speed is andante, and it is sung in a gentle tone, as if the heroine is telling her own story. The melody and tune of the two lyrics are the same, and an extended mark is added in the 15th bar, and the intensity is changed to pp, which paves the way for a better lead to the second part. (see sheet music 8)

The second part: the tempo changes from 2/4 in the first part to 6/8, and the speed changes from andante to allegro, which reflects the anxious state of the protagonist. In the seventh section, there is a process of rit gradually slowing down, as if the third brother is comforting Fengying not to worry, not to worry about herself. (see sheet music 9)

Sheet music 9.

San Shi Li Pu

$\text{♩} = 120$ Transcription by: Gao chunqian

叫 一 声 凤 英 你 不 要 哭 ， 三 哥 哥 走 了 回 来 哩 。
Jiao yi sheng feng ying ni bu yao ku, san ge ge zou le hui lai li.

洗 了 个 手 来 和 白 面 ， 三 哥 哥 吃 了 上 前 线 ，
xi le ge shou lai he bai mian, san ge ge chi le shang qian xian.

5

有 什 么 话 儿 你 对 我 说 ， 心 底 里 不 要 害 急 。
you shen me hua er ni dui wo shuo, xin di li bu yao hai ji.

任 务 你 在 定 边 县 ， 三 年 二 年 不 得 见 面 。
ren wu ni zai ding bian xian, san nianernian bude jian mian.

rit.

Figure 17. San shi li pu

Source: Gao chunqian

The meaning of the lyrics: Call Fengying, don't cry, the third brother left and came back again. Don't say anything, and don't be anxious in your heart.

The third part: the rhythm returns to 2/4 time, which is the repetition of the first part, but the speed is twice as slow and the strength is also doubled, as if the heroine is telling her own thoughts, inner anxiety and expectations Expressed through music. (see sheet music 10)

Sheet music 10.

San Shi Li Pu

♩ = 60 Transcription by: Gao chunqian



三哥哥走起上坡坡里下，四妹子碱畔上灰不塌塌。
San ge ge zou qi shang po po li xia, si mei zi jian pan shang hui bu ta ta.

9

有心拉商量句知心话，又怕人笑话。
you xin la shang liangjuzhi xin hua, you pa ren xiao hua.

Figure 18. San shi li pu

Source: Gao chunqian

The meaning of the lyrics: The third elder brother went down as a soldier, Simeizi lying on the side of the alkali, Discuss with heart, afraid of jokes.

Sheet music 11.

Sheep belly handkerchief has three lines of blue

♩ = 65 Transcription by: Gao chunqian



羊拉肚子手巾呦三道道
Yang la du zi shou jin you san dao dao

Figure 19. Sheep belly handkerchief has three lines of blue

Source: Gao chunqian

"Sheep belly handkerchief has three lines of blue", mentioned in the "Review of Northern Shaanxi Folk Song Research" published in the Journal of Yan'an University: In the 1940s, Chairman Mao once clearly stated at the Yan'an Literature and Art Symposium: Literature and art should be Workers, peasants and soldiers serve.

Since then, "Xin Tian You" began to be collected and compiled into books, and gradually entered the stage of literature and art. As one of the classic works of "Xin Tian You", "Sheep belly handkerchief has three lines of blue" began to go to the society and was officially studied and sung by future generations. "Sheep belly handkerchief has three lines of blue" has a high-pitched, vigorous and sad tune, the use of lyrics is close to life, vivid images, sincere and passionate, soul-stirring, it is a reproduction of the sad and tortuous love story between men and women. People living on this vast Loess Plateau often hum songs inadvertently in the process of production and labor, becoming part of the joy of life in transforming nature, and unabashedly showing their love for a better life Yearning and the pursuit of the beloved.

The melody of the song leads upwards to the long notes, and the singer can fully express his feelings through the free and stretched long notes, especially the four-degree tune behind the long notes, which gives people the feeling of the vastness of the Loess Plateau (see sheet music 11). Immediately afterwards, the melody descends four degrees, returning to the previous long note.

In the song "Sheep belly handkerchief has three lines of blue", the two sounds "E" and "B" are the core sounds, and the whole song is constantly changing around these two core sounds. The speed of the whole song is relatively slow and free, and the rhythm types are mainly quarter notes, eighth notes and sixteenth notes. yearning, the incomparable longing for love.

Sheet music 12

Gan Sheng Ling

Transcription by: Gao chunqian

♩ = 75

走 头 头 的 (那 个) 骡 子 哟,
 Zou tou tou de (na ge) luo zi you,
 白 脖 子 的 (那 个) 哈 巴 哟,
 Bai bo zi de (na ge) ha ba you,
 你 若 是 我 的 哥 哥 哟,
 Ni ruo shi wo de ge ge you,

Figure 20. Gan sheng ling

Source: Gao chunqian

"Gan sheng ling" (Meaning: to drive a horse-drawn cart to transport supplies), the original characters of this song are Wang Yuanfang and Du Jinyu. They are a pair of lovers. One is a choreographer and director, and the other can sing and dance. At that time, Zhang Tianen was delivering supplies to the Suide Garrison Area, and Wang Yuanfang wanted to take them back to Suide for a meeting with his gang, so Yuanfang people could help Zhang Tianen carry the supplies to the animals. When he was about to set off, only Du Jinyu across the street was silent and stared intently at Wang Yuanfang who was about to get up. The expressions on his face were obvious reluctance, attachment, sympathy, and melancholy. Zhang Tianen could see it all. His mind was also running rapidly, and something seemed to rise from his throat, and an enduring song was brewing and maturing at this specific time.

The overall melody line of these five measures is a wave shape, the first and second measures are small waves from "A" of one-lined octave to "D" of two-lined octave to "E" of one-lined octave, the last three bars are big waves rising in a straight line from the "E" of the one-lined octave directly to the "E" of the two-lined octave and then to the "A" of the two-lined octave. The first beat of the first two measures plus the third measure is dominated by the real voice, which can show a strong breath of life, because the real voice is the most natural and close-to-life timbre in real life. In the second half of the third measure, from the "D" of the two-lined octave, the real

voice has to be reduced and the false voice added. In the fourth measure, all the voices are converted to false voice, and the false voice is high pitched and bright. Good shouted out the bitterness of "jiao fu" and the feeling of missing family members.

5.2.3 Song melody analysis

First song, which traditional folk song does the tone of "Our Leader Mao Zedong" come from? Its prototype is the Ansai folk song "Bachelor Crying for His Wife" (see sheet music 13). It is not difficult to find that the shadow of "Our Leader Mao Zedong" can be found in this folk song.

sheet music 13

Bachelor Crying for His Wife

♩ = 90

Transcription by: Gao chunqian

The sheet music is written in 2/4 time with a tempo of 90 beats per minute. It consists of five phrases of music, each with corresponding lyrics in Chinese characters and Pinyin. The lyrics describe a bachelor's longing for his wife and the passage of time.

Phrase 1
 正月十五 (是) 锣鼓敲,
 Zheng yue shi wu (shi) luo gu qiao,

Phrase 2
 想起我贤妻 (是) 好心焦,
 Xiang qi wo xian qi (shi) hao xin jiao,

Phrase 3
 每年是每月 常常在 呦 欢欢是
 Mei nian shi mei yue chang chang zai you huan huan shi

Phrase 4
 喜 喜 过 新
 Xi xi guo xin

Phrase 5
 年 孩 儿 的 妈 妈 呦。
 Nian hai er de ma ma you.

Figure 21. Bachelor Crying for His Wife

Source: Gao chunqian

The meaning of the lyrics: I was beating fifteen gongs and drums, thinking of my virtuous wife so anxiously. Every day every month every month, happy new year.

However, this song is more similar to the revolutionary folk song "My Brother Follows the Red Three Tuan" during the Agrarian Revolution (see sheet music 14).

sheet music 14

My Brother Follows the Red Three Tuan

♩ = 90 Transcription by: Gao chunqian

天 上 星 星 数 不 清,
Tian shang xing xing shu bu qing,

5
地 上 枣 树 根 连 根,
Di shang zao shu gen lian gen,

9
一 首 山 歌 一 首 号,
Yi shou shan ge yi shou hao,

13
穷 人 起 来 闹 革 命。
Qiong ren qi lai nao ge ming.

Figure 22. My Brother Follows the Red Three Tuan

Source: Gao chunqian

The meaning of the lyrics: There are countless stars in the sky, the roots of jujube trees on the ground are rooted, every folk song is beautiful, and the poor rise up to make revolutions.

This tone is similar to "Our Leader Mao Zedong". The "F-A-B-C#" in it coincides with the "C-E^b-F-G" in "Our Leader Mao Zedong". This is, if "Brother Follows the Red Three Tuan" is recorded or regarded as a B pentatonic (F[#]-G[#]-B-C[#]-D[#]) with a "bitter tone", then the "F-A-B-C#" in this is "F[#]-A-B-C[#]". The same is true in folk music collection and notation. For many "Xin Tian You" in the mode of C

pentatonic (D-E-G-A-C), it can be notated according to the mode of C pentatonic (G-A-C-D-E). If the notation is done according to the C pentatonic (G-A-C-D-E) the "F" in the original C pentatonic (D-E-G-A-C) is the "B^b" in the "Zhi" mode. It is worth noting that this "B^b" is "bitter tone", which is actually a slight "B^b", but it is generally recorded as "B^b" in notation. Not only that, but in this typical tone pattern ("D-F-G-A" and "G-B^b-C-D"), there is a "major sixth" (actually this interval is greater than the "minor sixth" less than the "major sixth") descending major skip interval, followed by ascending major second. (see sheet music 15)

Sheet music 15.

My Brother Follows the Red Three Regiments and "Our Leader Mao Zedong"

The image shows a musical score in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. The first measure starts with a quarter note on G4. The second measure has a quarter note on A4, with a bracket labeled 'Sixth degree interval' connecting it to the G4. The third measure has a quarter note on B4, with a bracket labeled 'Second degree interval' connecting it to the A4. The fourth measure has a quarter note on C5, with a bracket labeled 'Second degree interval' connecting it to the B4. A double bar line follows. The fifth measure has a quarter note on B4, with a bracket labeled 'Sixth degree interval' connecting it to the C5. The sixth measure has a quarter note on A4, with a bracket labeled 'Second degree interval' connecting it to the B4. The seventh measure has a quarter note on G4, with a bracket labeled 'Second degree interval' connecting it to the A4. The eighth measure has a quarter note on F#4, with a bracket labeled 'Second degree interval' connecting it to the G4. Below the staff, there are two labels: 'Happy tone' pointing to the G4 note in the second measure, and 'Agonizing tone' pointing to the B4 note in the fifth measure.

Figure 23. My Brother Follows the Red Three Regiments and "Our Leader Mao Zedong"

Source: Gao chunqian

It is not difficult to find that its lyrics "there are countless stars in the sky, and the roots of jujube trees on the ground are rooted together" and Sun Wanfu's "three lights in the sky, the sun, the moon and stars, and the five grains and all things on the ground" sung by Sun Wanfu in "Our Leader Mao Zedong" also exist. some kind of connection. It can be seen that this revolutionary folk song during the Agrarian Revolution can be regarded as the prototype of "Our Leader Mao Zedong". At least it can be said that this song "My Brother Follows the Red Three Tuan" and "Our Leader Mao Zedong" belong to the "same family folk song" and come from the same folk tune. "My Brother Follows the Red Three Regiments" was once very popular, because the "Red Three Regiments" belonged to the 26th Red Army, and the head of the regiment was Wang Zhaoxiang. Wang Zhaoxiang was a fierce general under Liu

Zhidan, who had a great influence in the revolutionary base areas of Shaanxi, Gansu and Ningxia. Sun Wanfu may be able to sing this song "My Brother Follows the Red Three Tuan" and then re-write the lyrics to "Our Leader Mao Zedong".

Second song, through collecting data, the researcher found that the melodies of at least three folk songs can be regarded as the prototype of the "Xin Tian You" style tone at the beginning of "Shandandan Blossoms and Brilliant Blossoms". The first one is the Jingbian folk song in northern Shaanxi in the book "Northern Shaanxi Folk Songs on the Red Land" published by Ma Dongxia's Xi'an Map Publishing House, "We People from Northern Shaanxi Follow Liu Zhidan" (see sheet music 16). It is the Yan'an folk song "My Brother Follows Liu Zhidan" (see sheet music 17), and the third is the Yan'an folk song "Single-heartedly making revolution" (see sheet music 18).

Sheet music 16.

We People from Northern Shaanxi Follow Liu Zhidan

♩ = 100 Transcription by: Gao chunqian

The sheet music is written in G major (one sharp) and 2/4 time. It consists of two staves. The first staff contains the first four measures of the melody, and the second staff contains the next four measures, starting with a measure rest of 5. The lyrics are written in Chinese characters and Pinyin below the notes.

阳 湾 里 的 那 个 梨 桃 叻 河 畔 上 的 流, 咱 们
 Yang wan li de na ge li tao you he pan shang de liu, zan men

5
 共 产 党 来 了 不 发 愁。
 gong chan dang lai le bu fa chou.

Figure 24. We People from Northern Shaanxi Follow Liu Zhidan

Source: Gao chunqian

Among them, the melody of the first song "We People from Northern Shaanxi Follow Liu Zhidan" is the closest to "Shandandan Blooming Red and Brilliant", which is a typical "Xin Tian You" style. Its lyrics also adopt the technique of "Bixing".

Sheet music 17.

My brother followed Liu Zhidan

♩ = 85 Transcription by: Gao chunqian

山 丹 丹 的 那 开 花 哟 满 山 红,
1. Shan dan dan de na kai hua you man shan hong,

我 的 那 哥 哥 当 了 红 军。
wo de na ge ge dang le hong jun.

Lento

一 杆 杆 红 旗 哟 呼 啦 啦 飘,
2.(3.4) yi gan gan hong qi you hu la la piao,

当 红 军 哥 哥 回 来 了。
dang hong jun ge ge hui lai le.

羊 肚 子 那 手 巾 三 道 道 蓝,
5. yang du zi na shou jin san dao dao lan,

我 的 哥 哥 跟 的 是 刘 志 丹。
wo de ge ge gen de shi liu zhi dan.

Figure 25. My brother followed Liu Zhidan

Source: Gao chunqian

The meaning of the lyrics: Shandandan is full of flowers and red, and my brother became the Red Army. The red flags fluttered, when the brother of the Red

Army came back. Sheep belly handkerchief with three blue stripes. My brother is with Liu Zhidan.

Although only the first phrase of the second song "My Brother Follows Liu Zhidan" is similar to the first phrase of "Shandandan Blossoms Are Red and Brilliant", its structure is consistent with that of "Shandandan Blossoms Are Red and Brilliant". This is because this song "My Brother Follows Liu Zhidan" is also an ABA' reproducible trilogy. Part A is "medium speed" in the style of "Xin Tian You"; part B is a "section song" composed of three lyrics, and the speed is "twice as slow"; part A' is a change reproduction, and the sound range has been improved. This structural form and its internal form are similar to "Shandandan Blooming Red and Brilliant", except that the speed of the middle part (B) is "twice as slow", while the speed of the middle part of "Shandandan Blossoming Red and Brilliant" is It is accelerated. But the first line of the lyrics "Shandandan's flowers are full of red" and "Shandandan's flowers are red and bright" can better illustrate the connection between the two.

The melody of the third song "Single-heartedly making revolution" (see sheet music 18) is also very similar to the tone at the beginning of "Shandandan Blooming Red and Brilliant" (see sheet music 7).

Sheet music 18.

Single-heartedly making revolution

♩ = 90 Transcription by: Gao chunqian

鸡 娃 子 那 个 叫 来 叻 狗 娃 子 那 个 咬,
 Ji wa zi na ge jiao lai you gou wa zi na ge yao,

5
 当 红 军 的 那 个 哥 哥 叻 回 叻 来 了。
 dang hong jun de na ge ge ge you hui you lai le.

Figure 26. Single-heartedly making revolution

Source: Gao chunqian

The meaning of the lyrics: The rooster crows, the dog bites, and that brother from the Red Army comes back.

To sum up, the tone of "Xin Tian You" at the beginning of "Shandandan Blooming Red and Brilliant" comes from the revolutionary folk songs of the Shaanxi-Gansu-Ningxia base area during the Agrarian Revolution. First of all, the use of beats makes the melody look long and lyrical, highlighting the style of "Xin Tian You". The second is that the word "we" adopts "singing on a weak beat", which makes this piece of music very compact and reveals an inner passion. Moreover, the homonym repetition of the word "we" is also very in line with the sense of language. The whole melody has a degree of relaxation, denseness, variety, and strong sense of rhythm. It is one of the more successful melodies in Chinese songs in the 20th century.

After a 12-bar interlude, the song enters the middle part (B). The middle part is also divided into two parts. The first part is a "section song" composed of three lyrics, 16 bars, composed of 4 short phrases, which is a warm fast (b), expressing the joy of the Central Red Army after reaching northern Shaanxi. The prototype of this tone is the folk song "Eighteen Sisters Carrying Water" in Longdong (eastern Gansu, which belonged to the Longdong Division of the Shaanxi-Gansu-Ningxia Border Region at that time). (see sheet music 19)

Sheet music 19.

Eighteen Sisters Carrying Water

Andante Transcription by: Gao chunqian

The sheet music is written in treble clef with a 2/4 time signature. The tempo is marked 'Andante'. The transcription is by Gao chunqian. The music consists of four staves. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, and the fourth staff measures 13-16. The melody is simple and lyrical, with a mix of quarter and eighth notes. The piece ends with a double bar line.

Figure 27. Eighteen Sisters Carrying Water

Source: Gao chunqian

Then there is an 8-bar interlude, which is more enthusiastic than the previous interlude. The interlude is followed by the second part of the middle section, a total of 25 bars. The 25-bar structure is "16+9". The first 16 bars are a complete section (b'), and the variation repeats the first part of the middle section (b). Here the speed slows down, and the words "hey cough ouch yo" in the words of "the dark clouds in the sky" appear firm and powerful, united as one. It is worth noting that the pitch of the word "Mao" in the phrase "Chairman Mao came and the sky cleared" was raised to G², which is the second-high pitch of the whole song. This highlights the topic phrase "Chairman Mao came and the sky cleared" (see sheet music 20). This small change can be described as a superb skill. "Chairman Mao came and cleared the sky", as a concentrated expression of the ideological theme of the whole song, is the key to the creation of the whole song. The next 9 subsections are variations and repetitions of this topic phrase.

Sheet music 20.

Shandandan Blossoms are Brilliantly Red

♩ = 100 Transcription by: Gao chunqian

毛 主 席 来 了 晴 了 天，
Mao zhu xi lai le qing le tian,

5
晴 呀 晴 了 天。
qing ya qing le qian.

Figure 28. Shandandan Blossoms are Brilliantly Red

Source: Gao chunqian

The meaning of the lyrics: When Chairman Mao came, the sky cleared up, and the sky cleared up.

The reappearance part (A) of "Shandandan Blooming Red and Brilliantly" completely reproduces the presentation part. The last "Chairman Mao leads us to fight the country" is the end of a 4-bar, and it is also the climax of the whole song. It cannot but be said to be a classic. First of all, the "bitter tone" (B^b) on the character "Za" in

"Chairman Mao Leads Us" (leading singing) uses a free extension to make the music continue on an "unstable" differential tone, thus causing the expectation of "stability" has made a good foundation for the emergence of "Da Jiangshan" (chorus), showing a typical nationalized ending style. Secondly, this ending has the characteristics of opera singing and has richer musical elements.

Third song, only the tones "C, D, E, F, G, A" appear in the song, and the ending sound falls on "C", so it is judged that this song is a C pentatonic (C-D-E-F-G-A, except F) mode. This song has three parts and five lyrics. The rhythm of the first and second lyrics is exactly the same, and the tempo is Andante. The rhythm type is $\underline{x} \underline{x} | \underline{x} \underline{x} \underline{x} | \underline{x} \underline{x} \underline{x} \underline{x} | x - |$ The second part has some small changes in speed, from andante to allegro, the rhythm also changes to triple time, and the music image becomes fluid and cheerful. In the last part, the rhythm type returned to the first part, but according to the emotional changes of the song, the last part should be more open, agitated, sung slower than the first part, and end the whole song in the form of slowly speaking. (see sheet music 21)

Sheet music 21.

San Shi Li Pu

$\text{♩} = 60$ Transcription by: Gao chunqian



三哥哥走起上坡坡里下，四妹子碱畔上灰不塌塌。
San ge ge zou qi shang po po li xia, si mei zi jian pan shang hui bu ta ta.

9



有心拉商量句知心话，又怕人笑话。
you xin la shang liangjuzhi xin hua, you pa ren xiao hua.

Figure 29. San Shi Li Pu

Source: Gao chunqian

Fourth song, "Sheep belly handkerchief has three lines of blue" is one of the representative folk songs in northern Shaanxi, and its tune has a very close relationship with the dialect. Using local dialect to sing the song can increase the strong local characteristics of the song. The articulation needs to be combined with

the rhyme of the song "Sheep belly handkerchief has three lines of blue". Not only must it be clear, but also need to be based on the connotation of the lyrics, including light, heavy, slow, and urgent. For example: in the second part of the lyrics of the song, " One is on that mountain, the other is in that ditch", the first half of the phrase is slightly faster in rhythm and louder than the second half of the phrase, and the second half of the phrase is sung slightly slower and lighter than the first half of the phrase. This will not only show the rich meaning of the lyrics, but also better express the charm of the song, singing the love between children in northern Shaanxi and showing the pure love between men and women. (see sheet music 22)

Sheet music 22

Sheep belly handkerchief has three lines of blue

Transcription by: Gao chunqian

$\text{♩} = 60$
mf Più mosso *dolce*
 瞭 不 见 那 村 村 呦, 瞭 不 见 那 人。
 Liao bu jian na cun cun you, liaobu jian na ren.

Figure 30. Sheep belly handkerchief has three lines of blue

Source: Gao chunqian

In terms of articulation and pronunciation, the dialects in northern Shaanxi place more emphasis on nasal sounds, and the vowels ending in "n" must be pronounced as "ng". Therefore, in the phrase "I don't see that person", the word "ren" should be sung into the "throwing (reng)" sound. (see sheet music 23)

Sheet music 23.

Sheep belly handkerchief has three lines of blue

Transcription by: Gao chunqian

$\text{♩} = 60$
mf Più mosso *dolce*
 瞭 不 见 那 村 村 呦, 瞭 不 见 那 人。
 Liao bu jian na cun cun you, liaobu jian na ren.

Figure 31. Sheep belly handkerchief has three lines of blue

Source: Gao chunqian

There are also some lyrics that need to be "er" processed, such as: "jian ge mian (er)mian(er)", "la hua(er) hua(er)", "qiao bujian na cun (er) cun (er)", etc. (see sheet music 24)

Sheet music 24.

Sheep belly handkerchief has three lines of blue

Transcription by: Gao chunqian

♩ = 75

咱们见个面(儿)面(儿)容易, 哎呀拉话(儿)话(儿)的难。
Zan men jian ge mian(er) mian(er) rong yi, ai ya la hua(er) hua(er) de nan.

Figure 32. Sheep belly handkerchief has three lines of blue

Source: Gao chunqian

In addition, the word "wo" in the lyrics "wo lei ge dan dan", It should also be sung as an "e". It is precisely because of these characteristics that the song language is more simple, fresh and charming. (see sheet music 25)

Sheet music 25.

Sheep belly handkerchief has three lines of blue

Transcription by: Gao chunqian

♩ = 75

我泪个蛋蛋抛在, 哎呀沙蒿蒿的林。
Wo lei ge dan dan pao zai, ai ya sha hao hao de lin.

Figure 33. Sheep belly handkerchief has three lines of blue

Source: Gao chunqian

"Sheep belly handkerchief has three lines of blue" is a love song in northern Shaanxi. What is different is that the feelings it expresses are simpler and warmer, and the language is more straightforward. The song describes young men and women living in deep mountains and ditches. Due to the pressure of the environment and life, they cannot fall in love together like normal men and women. The song expresses the male (female) protagonist's cry for unfair things in the world and his yearning for a better love life.

Fifth song "Gan sheng ling" is an authentic "Xin Tian You". If you want to interpret the simple emotions of the work well in the process of singing, and perfectly reproduce the customs and customs of northern Shaanxi on the stage, you should practice hard when singing the articulation, pronunciation and dialect of the northern Shaanxi dialect are treated with lower appropriative sounds, and the unique charm of the northern Shaanxi dialect is slowly tasted. The intonation pronunciation of northern Shaanxi people usually has no distinction between the front and back nasal sounds and the nasal sound is heavy. For example, the word "yun" in "bai yun" should be sung as "yun" when singing, but people in northern Shaanxi will sing it as "yong". The word "min" in "ren min" should be pronounced "min", and "Xin Tian You" will be pronounced "ming" in the singing, etc. Unique dialect pronunciation and intonation are one of the most important factors for singing "Xin Tian You" well.

Articulation and enunciation are the basic skills of every vocal singer. If the articulation and enunciation are not clear, it will be difficult to convey the meaning of the lyrics, and there are many unique phonetic pronunciations and lining words in folk songs in northern Shaanxi, which will improve the training of articulation and articulation requested. (see sheet music 26)

Sheet music 26.

Gan Sheng Ling

♩ = 75

走	头	头	的	(那	个)
Zou	tou	tou	de	(na	ge)
白	脖	子	的	(那	个)
Bai	bo	zi	de	(na	ge)

Figure 34. Gan sheng ling

Source: Gao chunqian

The lining character "na ge" is pronounced in Mandarin (na ge) but in Northern Shaanxi dialect (nei ge). Its melody is a descending second-degree melody, and the direction of the melody is consistent with the tone of the words. "na ge" is a closed accent in northern Shaanxi dialect, but it is still necessary to sing with an open accent during singing, because the subsequent melody is a seven-degree jump, so it is necessary for the

singer to position his voice when singing "that". It is necessary to prepare for the subsequent seven-degree jump, and there should be no phenomenon of inconsistent positions and loose voices.

Sheet music 27.

Gan Sheng Ling

哥 哥 (呦, 奥) 走 你 的 (那个)
Ge ge (you, ao) zou ni de (na ge)

Figure 35. Gan sheng ling

Source: Gao chunqian

"Ge ge" (see sheet music 27) is pronounced as (ge ge) in Mandarin, but it should be pronounced as (guo guo) in northern Shaanxi dialect. This pronunciation is that the final rhyme of the opening sound should be attributed to the o vowel, and the big jump of seven degrees should maintain the support of the stable breath of the sound position, and use the tension of the posterior pharyngeal wall to enhance the expressive force of the music.

Sheet music 28.

Gan Sheng Ling

♩ = 75
路。
Lu.

Figure 36. Gan sheng ling

Source: Gao chunqian

"Lu" is pronounced (lu) in Mandarin (see sheet music 28) and (lou) in Northern Shaanxi dialect. This suffix is the last word in the whole song. Although there is only one word, it has to sing the emotional expression of helplessness and lovesickness. The word is a semi-open sound, and it is easy to "swallow" the word

back when singing, so pay attention to the high position to keep the breath stable during singing, and "lu" is in a strong beat, and it is necessary to control the high position to rhyme to o on the vowel.

Portamento is a common singing skill and a creative method of expressing emotion in many folk songs, and it is also used a lot in "Xin Tian You". However, each nation has a different use of portamento, and there are subtle differences in the requirements of timbre, strength, rhythm, strength, and speed. Most of the use of portamento in "Xin Tian You" is due to the tone of the northern Shaanxi dialect, and a small part is added according to the emotions, situations, and moods at that time. There are many kinds of portamento, including upward portamento, downward portamento, major portamento, and small portamento. In "Gan sheng ling" we only deal with glides and glides. (see sheet music 29)

sheet music 29.

Gan Sheng Ling

Transcription by: Gao chunqian

♩ = 75

走 头 头 的 (那 个) 骡 子 哟,
Zou tou tou de (na ge) luo zi you,
白 脖 子 的 (那 个) 哈 巴 哟,
Bai bo zi de (na ge) ha ba you,
你 若 是 我 的 哥 哥 哟,
Ni ruo shi wo de ge ge you,

Figure 37. Gan sheng ling

Source: Gao chunqian

"Gan sheng ling" uses upslide from the first bar at the beginning, sliding directly from G to A, this second-degree upwards small slide fits the tone of the word "zou" in the lyrics as the upper tone. This kind of portamento also emphasizes the stress of the initials and beats, and truly expresses the heavy heart of the spirit-hunters leaving home and parting from their parents, wives, and children.

There is no portamento in the example in the second bar (Example 29), but the singer adds an upward third degree of portamento before B when singing, from E in two-lined octave to B in small letters. The tone of "tou" in the lyrics is Yangping in

Mandarin. In order to have a more charm of northern Shaanxi, a downward tone is added. The speaking tone in line with the northern Shaanxi dialect makes the song more authentic and simpler, and also shows the landform characteristics of northern Shaanxi.

Sheet music 30.

Gan Sheng Ling

♩ = 75

骡 子 呦
Luo zi you

Figure 38. Gan sheng ling

Source: Gao chunqian

Sheet music 30, The C of the two-lined octave slides to the D of the two-lined octave. It is a second-degree upward glide, because the "zi" in the lyrics is sung as "zi(er)" with an "er" sound, and the use of the upward glide is very good to bring the "er" sound into the song. When singing, the D of the two-lined octave is emphasized, and the rhyme is attributed to the "e" vowel. This form is closer to the language characteristics of northern Shaanxi.

Sheet music 31.

Gan Sheng Ling

呦
you.

Figure 39. Gan sheng ling

Source: Gao chunqian

This sheet music 31 is the long sound of the character "you" in 4 beats, sliding from the E of the two-lined octave to the A of the two-lined octave. This long sound is a very exaggerated singing method in Shaanxi. It is often used in northern folk songs. In "Gan sheng ling", this upward glissando is like the shout of a herder when driving his livestock. In northern Shaanxi, the cry of driving livestock is "der, jia". This "der"

will be extended for a few beats, just like the lining word "you" in the lyrics. Those who drive the spirits of animals drive away the shouts of animals. When singing this phrase, the voice should not be shaken, and the voice should be kept as straight as possible and the vocal cords should be kept tight, so that the people in northern Shaanxi can be tenacious. The desolate and desolate character is prominent and truly expressed.

Sheet music 32.

Gan Sheng Lin



Figure 40. Gan sheng ling

Source: Gao chunqian

The last measure (Example 32) is a 9-beat glide, which descends from the D of the two-lined octave to the A of the one-lined octave. The use of this downward tone and the lyrics together, vividly demonstrates the bold, unrestrained, simple and straightforward character characteristics of the people in northern Shaanxi. The urgency and disappointment of coming back should be strengthened when singing, and the psychological characteristics of mixed feelings should be revealed in the tone.

5.2.4 Singing pattern

The songs of this period are mainly theming that praise the Communist Party of the Red Army and describe the personal emotions of the characters. Therefore, in the form of singing, it is mostly a solo or a lead singer and a chorus. Among the above five songs, only Shandandan Blossoming Red and Brilliant is a singing form in which one person leads the singing and the crowd sings together. The other four capitals are in the form of solos.

5.2.5 Sing skill

The singing of songs in this period was mostly solo, so there were certain requirements for the singer's voice technology and singing methods. Gradually formed a unique method of singing "Xin Tian You".

Among them are mainly including high-pitched singing, flat-pitched singing, and straight-pitched singing. Of course, Xin Tian You, who is a special representative of northern Shaanxi folk songs, also uses these methods to sing.

The use of true and false voices belongs to the flat tune singing method: generally singing with real voices, that is, singing with real voices, is suitable for songs whose melody fluctuations are not very large and the speed is not fast, and the span of the melody lines is not large. There is also a singing method that combines real and false voices. Many folk songs in northern Shaanxi have a large interval and a wide range. It would be difficult to sing high notes with a real voice, especially in Xin Tian You where there are many long tones, and most of them are in high notes. The vocal range, which requires the combination of true and false voices to sing, singing in this way will make the sound solid and mellow. For example, in the first phrase of the fifth paragraph of the lyrics in "San shi li pu", the pitch of the word "Dang" in Dangbing is relatively high, so it cannot be sung directly in a flat tune, but needs to be sung with a raised pitch and falsetto, so that Push the mood to a crescendo, making the sound strong and bright. Therefore, in the process of singing, using different singing methods to sing different songs is an essential singing skill that we must master.

The melody of Xin Tian You in northern Shaanxi has a large range of ups and downs, and a song often has multiple sound zones with different heights. Therefore, accurately grasp the music style, use the transformation of true and false voices to adjust the timbre in different sound zones, and make the song It is essential for a singer to have a prominent style. The song "Sanshilipu" has a large range span, and the first phrase of each section has a higher range. It needs to be sung with a combination of true and false voices, so that the timbre sounds strong and bright, and the last phrase of each section has a high range. Lower, try to use real voice to sing, it will make the tone sound more vicissitudes and bitterness, and it is also in line with the artistic conception of the song. In different registers, cleverly use the transformation of true and false voices to adjust the timbre, which will better express Xin Tian You's singing characteristics.

In Xin Tian You in Northern Shaanxi, by using some methods of embellishment of singing, the basic tune can be added luster, characteristics and

charm. For example, the singing method of portamento is also common in Xin Tian You, a folk song in northern Shaanxi. There are often downslides, which has a lot to do with the way people in northern Shaanxi speak. For example, in the first phrase of "San shi li pu", the word "Qi" in the first phrase "Speaking of a family is famous", if the re sound should be sung according to the score, a small downward sound (E-D) If you sing this tone again, you will find that it is especially in line with the tone of people in northern Shaanxi, making the music more vivid, and at the same time giving the listener a real and intimate feeling.

5.3 The musical characteristics of "Xin Tian You" after the reform and opening up

After the reform and opening up, people's material life has been improved and improved, and they also began to need freedom and liberation in the spiritual field. At the same time, various social thoughts in the West are also impacting mainland China. At this time, an ideology of self-satisfaction and cultural roots has emerged. In 1985, the cultural and art circles carried out a series of creations based on national culture and with the purpose of promoting national culture and art. During this period, many avant-garde artists emerged, and they called for artistic creation based on traditional Chinese culture. In the film industry, exploratory films by Chen Kaige, Teng Wenji, and He Ping have appeared. Zhang Yimou's film "Red Sorghum" is a representative of cultural roots. The whole film is full of strong Northwest style. In the film "Red Sorghum", "Sister, you go forward boldly", "Divine Comedy", "Song of the Sedan Chair", etc. are also songs with a strong Northwest flavor. This has a certain stimulating effect on the production of "Northwest Style" songs.

As for the name of "Northwest Style", there is a record that "its name comes from the lyrics in the song "Loess High Slope": Bu guan shi xi bei feng, hai shi dong nan feng, dou shi wo de ge. (Meaning is: whether it is the northwest wind or the southeast wind, it is my song). The so-called "Northwest style" song is a kind of Chinese native music based on the music of Northwest minorities such as northern Shaanxi and Gansu, and adopts the arrangement method of European and American pop music. Its style of music is warm and rough, and its melody is mostly in the national "Zhi" mode and "Shang" mode. This is the result of the integration of

Chinese traditional music culture and European and American pop music culture by mainland composers using Chinese folk tunes to create original pop music.

The following is an analysis of the musical characteristics of "Xin Tian You" in this period with the two songs "Loess High Slope" and "Xin Tian You".

5.3.1 Song Lyric Analysis

《黄土高坡》

"Loess High Slope"

我家住在黄土高坡，大风从坡上刮过

Wo jia zhu zai huang tu gao po, da feng cong po shang gua guo.

不管是西北风还是东南风，都是我的歌

Bu guan shi xi bei feng hai shi dong nan feng, dou shi wo de ge.

我家住在黄土高坡，大风从坡上刮过

Wo jia zhu zai huang tu gao po, da feng cong po shang gua guo.

不管是西北风还是东南风，都是我的歌

Bu guan shi xi bei feng hai shi dong nan feng, dou shi wo de ge.

我家住在黄土高坡，日头从坡上走过

Wo jia zhu zai huang tu gao po, ri tou cong po shang zou guo.

照着我窑洞，晒着我的胳膊

Zhao zhe wo yao dong, shai zhe wo de ge bo.

还有我的牛跟着我，不管过去了多少岁月

Hai you wo de niu gen zhe wo, bu guan guo qu le duo shao sui yue.

祖祖辈辈留下我，留下我一望无际唱着歌

Zu zu bei bei liu xia wo, liu xia wo yi wang wu ji chang zhe ge.

还有身边这条黄河，哦哦哦哦哦

Hai you shen bian zhe tiao huang he, ao ao ao ao ao

The meaning of the lyrics: My family lives on a high loess slope, and strong winds blow across the slope. Whether it is the northwest wind or the southeast wind, it is my song. My family lives on a high loess slope, and strong winds blow across the slope. Whether it is the northwest wind or the southeast wind, it is my song. My

family lives on a high slope of loess, and the sun walks over the slope. According to my cave, drying my arms. And my cows follow me no matter how many years pass. The ancestors left me for generations, leaving me singing songs as far as the eye can see. There is also the Yellow River around.

From the lyrics of this period, it can be seen that the emotional expression is very direct and heroic. "bu guan shi xi bei feng, hai shi dong nan feng, dou shi wo de ge" shows the love of the people in northern Shaanxi for the Loess Plateau. The whole song rhymes with "e" and "uo", which makes the libretto more complete and smoother.

《信天游》

"Xin Tian You"

我低头向山沟,追逐流逝的岁月。

Wo di tou xiang shan gou, zhui zhu liu shi de sui yue.

风沙茫茫满山谷,不见我的童年。

Feng sha mang mang man shan gu, bu jian wo de tong nian.

我抬头向青天, 搜寻远去的从前。

Wo tai tou xiang qing tian, sou xun yuan qu de cong qian.

白云悠悠尽情地游, 什么都没改变。

Bai yun you you jin qing de you, shen me dou mei gai bian.

大雁听过我的歌, 小河亲过我的脸。

Da yan ting guo wo de ge, xiao he qin guo wo de lian.

山丹丹花开花又落, 一遍又一遍。

Shan dan dan hua kai hua you luo, yi bian you yi bian.

大地留下我的梦, 信天游带走我的情。

Da di liu xia wo de meng, xin tian you dai zou wo de qing.

天上星星一点点, 思念到永远。

Tian shang xing xing yi dian dian, si nian dao yong yuan.

The meaning of the lyrics: I bowed my head to the ravine, chasing the lost years. The wind and sand are all over the valley, and my childhood is missing. I looked up to the blue sky, searching for the distant past. Bai Yun swam leisurely, nothing changed. The wild goose has heard my song, and the little river has kissed my face. Shandandan flowers bloom and fall, over and over again. The earth leaves behind my dreams, Xin Tian You takes away my feelings, Little stars in the sky, miss forever.

Judging from the lyrics, the long phrases do not seem to be the usual "Bixing" type of upper and lower phrases, because Bihexing is the main feature of the lyrics of "Xin Tian You" in northern Shaanxi. The lyrics of "Xin Tian You" have no description of the environment, without the background of characters, and without the rendering of atmosphere, it is written using the technique of "Fu" in Xin Tian You, combined with the technique of Bixing. "Fu" is also another feature of the lyrics of "Xin Tian You" in northern Shaanxi, that is, what we often say is straightforward, straight to the point, without any description or embellishment. Such works as:

长年年种瓜长年年卖

“chang nian nian zhong gua chang nian nian mai”

我老汉名叫一个李鸿泰，

Wo lao han ming jiao yi ge li hong tai,

长年年种瓜长年年卖。

Chang nian nian zhong gua chang nian nian mai.

今年的瓜儿你就本不赖，

Jin nian de gua er ni jiu ben bu lai,

倒叫个小脚婆姨糟塌坏。

Dao jiao ge xiao jiao po yi zao ta huai.

四面角角屹针裁，

Si mian jiao jiao ge zhen zai,

我看她小脚婆姨从哪里来。

Wo kan ta xiao jiao po yi cong na li lai.

The meaning of the lyrics: My old man's name is Li Hongtai, Plant melons every year and sell them every year. This year's melons are not bad for you. Was ruined by the little foot mother-in-law. plant it in every direction, I see where her little-footed mother-in-law comes from.

想你眼泪常淌哩
 “Xiang ni yan lei chang tang li”
 想想你实想你，
 Xiang ni xiang ni shi xiang ni,
 想的眼泪常淌哩
 xiang de yan lei chang tang li.

The meaning of the lyrics: Miss you, miss you, really miss you, makes me cry a lot.

想想你实想你
 “Xiang ni xiang ni shi xiang ni”
 想想你实想你
 Xiang ni xiang ni shi xiang ni,
 眼泪滴在饭碗里
 Yan lei di zai fan wan li.
 娘问女儿哭甚哩？
 Niang wen nv er ku shen li?
 辣子飞进眼窝里。
 La zi fei jin yan wo li.

The meaning of the lyrics: Miss you, miss you, really miss you, tears dripping in rice bowl, Mother asked her daughter why she was crying? Spicy peppers fly into the eye sockets.

(These three Xin Tian Your poems were also written in the way of "fu".)

In the lyrics of "Xin Tian You", it is divided into four paragraphs according to the upper and lower phrases. Although there are also "feng sha mang mang", "bai yun you you", "shan dan dan hua kai hua you luo", "tian shang xing xing yi dian dian" and so on in the words. It has the characteristics of "Bixing", but it is written directly with the content of "Fu", and does not cause the upper and lower phrases of "Bixing" to align. According to its word meaning, it has four paragraphs, and each paragraph has a complete mean. This song is written in the first person, recalling childhood life in the tone of nostalgia and pursuit, looking for everything lost in childhood. Shandandanhua, heaven and earth, years, and human feelings are still the same, but time goes by, everything in my childhood life flows away like a small river, only the love taken away by "Xin Tian You" makes me miss, miss, and miss forever

5.3.2 Analysis of Composing Techniques

The song "Loess High Slope" is in 4/4 time, slightly faster, reproduces the single trilogy form, the range is eleven degrees (b-e2), and the E pentatonic (B-C#-E-F#-G#-A). Songs mainly describe the living conditions of the people in northern Shaanxi, which is a virtual humanistic writing method. The tonality of this song is very characteristic. Generally, the partial tone in Qingyue national mode appears in the melody of the song less frequently, and even if it appears, it is on the weak beat and the time value is relatively short. But an inclination (A) in this song appears on the downbeat and has a longer duration.

The introduction of the song and the first phrase of the A section adopt the presentation method of folk songs, and the rhythm is relatively free (see sheet music 33). The introduction part uses strings as a foreshadowing, and drums are used for rolling. The beating of the tom drum and the string playing of the electric guitar distorted tone immediately show the artistic conception of the music, giving people a sense of openness, distance and a little the feeling of fear.

Sheet music 33.

Loess High Slope

♩ = 110 Transcription by: Gao chunqian

我家住在黄土高坡, 大风从坡上刮过。
wo jia zhu zai huang tu gao po, da feng cong po shang gua guo.

不管是西北风 还是东南风, 都是我的歌我的歌。
bu guan shi xi bei feng hai shi dong nan feng, dou shi wo de ge wo de ge.

Figure 41. Loess High Slope

Source: Gao chunqian

The meaning of the lyrics: My family lives on a high loess slope, and strong winds blow across the slope. Whether it is the northwest wind or the southeast wind, it is my song.

The second song "Xin Tian You" The music structure of this song is a concise binary form: 1-8 measures are the prelude; 9-24 measures are 4 phrases and 16 measures. Measures 25-40 are 4 phrases of 16 measures. Sections 41-43 are concluding phrases; Sections 44-54 are supplementary codas.

The two passages are repeated once each, and finally repeated from the previous ninth bar. Its tone comes from the typical folk song "Xin Tian You" in northern Shaanxi. It not only needs to express the style of northern Shaanxi, but also created in the era of reform and opening up. For the re-creation with the characteristics of the times, first look at the prelude. (see sheet music 34)

Sheet music 34.

Xin Tian You

♩ = 110 Transcription by: Gao chunqian

Wu...
...

Figure 42. Xin Tian You

Source: Gao chunqian

The prelude of this suona tone blowing style is loud and high-pitched, and it revolves around the A pentatonic (E-F[#]-A-B-C[#]) mode (please pay attention to measures 2-5). The tonic "E" is fully affirmed here, pointing out the style of the mode. Although "D" appears in the first five bars, (but in fact its basic phrase still belongs to the transition between A pentatonic (E-F[#]-A-B-C[#]) and G pentatonic (A-B-D-E-G) mode, see sheet music 35.

sheet music 35.

Xin Tian You

Transcription by: Gao chunqian

(E zhi) A pentatonic (E-F[#]-A-B-C[#])

Transcription by: Gao chunqian

(A shang) G pentatonic (A-B-D-E-G)

Figure 43. Xin Tian You

Source: Gao chunqian

This is the festive tone in the suona tunes we often hear in northern Shaanxi, and it is also familiar in northern Shaanxi folk songs. Please see the tone of the northern Shaanxi folk song "You eat smoke and I light the fire" (see sheet music 36)

Sheet music 36.

You eat smoke and I light the fire

Transcription by: Gao chunqian

A pentatonic (B^b-C-E-F-A) 你 吃 燕 来 我 点 火 多 会 把 你 心 里 记 着
(bB shang) Ni chi yan lai wo dian huo duo hui ba ni xin li ji zhe.

(E shang) D pentatonic (E-F-A-B-D)

Figure 44. You eat smoke and I light the fire

Source: Gao chunqian

Please look at this sheet music, the upper notation is "You eat smoke and I light the fire", and the lower notation is the prelude to "Xin Tian You". In the first four bars of the last phrase of "You eat smoke and I light the fire", its pitch is analyzed by A^b pentatonic (B^b-C-E^b-F-A^b). The suona prelude arranges two main notes one bar earlier, and the second bar of the prelude is basically the same as a folk song. That is, there is a slight change in the first beat of the first measure and the third measure of the folk song, and the rest of the backbone sound and rotation are exactly the same. It can also be said that the ingenuity lies in the fact that the prelude of "Xin Tian You" is shifted four degrees upwards in the first four bars of this folk song.

Let's look at the last four bars of the next phrase of the folk song. Except for the difference between D and C[#], they are almost the same. This prelude is unique. Although it is eight bars, it is not a 4+4, but a 5+3 music structure. The last stanza doesn't feel like it's over, it seems untenable, as if a stanza is missing and the B sound should be considered complete. In fact, the author cleverly omitted it here, and the singer directly entered the singing, and the B sound that did not appear in the prelude would naturally blend together. This not only shows the singer's eagerness, but also makes appropriate omissions in music, which plays a role in smooth introduction.

Next, from the analysis of the theme section, it has a close internal connection with the traditional "Xin Tian You" in northern Shaanxi. Let's analyze its tone and structure, and we can see the use of several techniques in its creation.

The first sixteen bars of the song are two phrases based on the D pentatonic (E-F[#]-A-B-D) mode. Its phrase structure is 2+2+4, 2+2+4, and the first phrase is the previous phrase composed of three melodies. It ends on the unstable La tone, and the second phrase is developed on the basis of the first phrase, from the fifth tone, which sinks five degrees and then moves down one degree, then turns upward and ends on the tonic note, forming a double-phrase paragraph with the upper and lower phrases juxtaposed.

5.3.3 Song melody analysis

The melody trend of this song is very similar to "Xin Tian You" "Our Leader Mao Zedong" (see sheet music 6) in northern Shaanxi, in which the sounds of "F[#]" and "B" are used more. There are many repetitions of unison in the melody, for example (see sheet music 37): the first and third phrases of section A.

Sheet music 37.

Loess High Slope

♩ = 110

Transcription by: Gao chunqian

我家住在黄土高坡, 大风从坡上刮过。
wo jia zhu zai huang tu gao po, da feng cong po shang gua guo.

5 不管是西北风 还是东南风, 都是我的歌 我的歌。
bu guan shi xi bei feng hai shi dong nan feng, dou shi wo de ge wo de ge.

Figure 45. Loess High Slope

Source: Gao chunqian

Section A uses strings simulated by an electronic synthesizer as the foreshadowing, and the cymbal playing of the drum set provides a relatively free improvisational space for the singer, a bit like shouting loudly on the northern Shaanxi plateau.

Entering the interlude part of section A1 (see sheet music 38), the sound of the suona simulated by the electronic piano appears. The suona is a characteristic instrument in northern Shaanxi music.

Sheet music 38.

Loess High Slope

Andante

Transcription by: Gao chunqian

Figure 46. Loess High Slope

Source: Gao chunqian

After entering section A1 (see sheet music 39), the music suddenly speeds up. The electric guitar fully adopts rock-style playing techniques, and performs a lot of syncopated accents. The song shows the rock-style side again, powerful and full of passion. At the same time, the rhythm of disco music is added to this section, which enhances the dynamic effect.

sheet music 39

Loess High Slope

♩ = 110
Transcription by: Gao chunqian

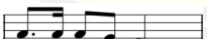
我家住在黄土高坡， 日头从坡上走过。
wo jia zhu zai huang tu gao po, ri tou cong po shang zou gou.

5 照着我窑洞晒着我的胳膊， 还有我的牛跟着我。
zhao zhe wo yao dong shai zhe wo de ge bo, hai you wo de niu gen zhe wo.

Figure 47. Loess High Slope

Source: Gao chunqian

The meaning of the lyrics: My family lives on a high slope of loess, and the sun passes by the slope. Shining on my house, drying my arms, and my cows following me.

After entering section B, the lyrics are relatively loose, the melody begins to elongate, and the lyricism strengthens. At the same time, there are many repetitions of melody sound patterns, for example, the entire section B is performed by the repetition or change of  (see sheet music 40).

Sheet music 40.

Loess High Slope

♩ = 80
Transcription by: Gao chunqian

不管过去了多少岁月， 祖祖辈辈留下我，
Bu guan guo qu le duo shao sui yue, zu zu bei bei liu xia wo,

5 留下我一望无际唱着歌， 还有身边这条黄河。 奥
liu xia wo yi wang wu ji chang zhe ge, hai you shen bian zhe tiao huang he. ao

Figure 48. Loess High Slope

Source: Gao chunqian

The meaning of the lyrics: No matter how many years have passed, my ancestors have left me for generations. Leave me singing loudly, and the Yellow River beside me.

The purpose of adding various repetitions and repetitions in the song is to strengthen the easy-to-remember points of the melody, so as to reflect and consolidate the music style. The easy-to-remember points in the melody are also called memory points. They are the easiest for everyone to remember, and they are often memorable and catchy classics. A familiar pop song is often born when multiple easy-to-remember points are connected together.

It has five characteristics of easy-to-remember songs: "The structure of the song is concise and concise. The music language is smooth and natural. The rhythm of the music is flexible and changing. The theme of the work is innovative and seeks change. The genre of the work is fashionable and diversified. Usually with an easy-to-remember Most of the songs I ordered were "nice to listen to and easy to sing. Easy to learn and remember; easy to popularize and spread."

The popularity of the song "Loess High Slope" is invisibly conforming to these so-called "rules" and "standards". In addition, the rhythms in the songs vary widely, and the time values vary greatly. The shortest is a sixteenth note, and there are shorter ornamental notes, the longest is a whole note, and the ending note reaches two whole notes. The second and third phrases of paragraph A, and the first and third phrases of paragraph B adopt a large syncopation rhythm, reflecting popular elements. Section A2 is a change reproduction of section A1, the first and second phrases have certain changes in pitch, and the third and fourth phrases are the same as the corresponding parts of section A1. In the final ending, the roll of the drum kit and the distorted timbre of the electric guitar make the song full of rock flavor.

Since the song "Xin Tian You" was sung and published by Cheng Lin in 1988, it gave people a sense of freshness, and it quickly spread throughout the country. With its simple and familiar "Xin Tian You" tone, many amateur singers are singing it, professional singing Actors also sing on stage. At first, I felt that it was very familiar, but when I listened carefully, I felt that it was a completely new taste, especially with the rendering of rock accompaniment.

The second song "Xin Tian You", The researcher carefully analyzed the source of its tone, and found the factor from a very familiar traditional song in northern Shaanxi "Xin Tian You" and "Some Guerrillas Come Down from Hengshan". (see sheet music 41)

Sheet music 41.

Some Guerrillas Come Down from Hengshan

Transcription by: Gao chunqian

《hengshanlixialaixieyoujidui》
 对 面 介 沟 里 流 河 水。
 Dui mian jie gou li liu he shui.

9
 《xintianyou》
 我 低 头 向 山 沟， 追 逐 流 失 的 岁 月，
 wo di tou xiang shan gou, zhui zhu liu shi de sui yue,

17
 《hengshanlixialaixieyoujidui》
 横 山 里 下 来 些 游 击 队。
 heng shan li xia lai xie you ji dui.

25
 《xintianyou》
 风 沙 茫 茫 满 山 谷， 不 见 我 的 童 年。
 feng sha mang mang man shan gu, bu jian wo de tong nian.

Figure 49. Some Guerrillas Come Down from Hengshan

Source: Gao chunqian

From the above example, it can be clearly seen that when the song "Xin Tian You" uses traditional tones, the original folk song "Some Guerrillas Come Down from Hengshan" is compressed and changed to retain the original backbone sound and keep the style unchanged. The basic structure remains unchanged. The reason for the original song is the end of the section, and the ending tone is on the stable tonic "B" tone. "Xin Tian You" ends on the tonic of the E pentatonic (F[#]-G[#]-B-C[#]-E) in order to lead to the after-section.

The main tone of "Xin Tian You" comes from "Some Guerrillas Come Down from Hengshan", which is already familiar to the masses, so its mass character is very extensive. If you don't analyze it, you will only hear the style, image and style of the song "Xin Tian You". The original traditional folk songs are not the same. Because it

is "unrecognizable", this is also a skill of cleverly using traditional folk song materials to change the model. The ending tone is on the tonic of the E pentatonic (F[#]-G[#]-B-C[#]-E), and the author of the song is here to prepare for the next section to lead to the tonic of the E pentatonic (B-C[#]-E-F[#]-G[#]) of the upper fourth.

Similarly, in terms of the tones of the dominant sound patterns in the first section, there are many in the "Xin Tian You" in northern Shaanxi. Here are a few more examples to illustrate (see sheet music 42)

Sheet music 42.

Ai da shou qi yin wei ni

Transcription by: Gao chunqian

The image shows two staves of sheet music in G major (one sharp) and 2/4 time. The first staff is for the song 'Ai da shou qi yin wei ni' with lyrics: 太 (Tai), 阳 (yang), 下 (xia), 来 (lai), 照 (zhao), 帘 (lian), 子 (zi). The second staff is for 'Po shang xing ming zan hao dao lao' with lyrics: 杨 (yang), 畔 (pan), 畔 (pan), 杂 (ga), 镇 (zhen), 北 (bei), 畔 (pan), 上 (shang), 女 (nv.).

Figure 50. Ai da shou qi yin wei ni and "Po shang xing ming zan hao dao lao"

Source: Gao chunqian

Judging from the above two examples, the first two bars of the first song just become two tense music collections. The four bars of the second song just constitute the backbone sound of the two sections of "Xin Tian You". Some of this kind of sound pattern can be found, but the author of the song "Xin Tian You" did not simply imitate it when using these familiar tones, but used its dominant sound pattern and backbone sound to change and apply, its effect is just It has become a new melody and a new personality.

In the two phrases of the first section, the author fully mobilized all means to inherit the writing method of folk songs. When the melody is in progress, the use of the ascending and descending triads is also cleverly arranged. (see sheet music 43)

Sheet music 43.

Xin Tian You

我 Wo 低 di 头 tou
 3
 向 Xiang 山 shan 沟 gou
 5
 岁 Sui 月 yue
 7
 满 Man 山 shan 谷 gu
 9
 我 Wo 的 de 童 tong 年 nian

Figure 51. Xin Tian You

Source: Gao chunqian

There is another holding point in this section, which is the rhythm type rarely used in the "Xin Tian You" in northern Shaanxi, and it is used four times here (see sheet music 44)

Sheet music 44.

Xin Tian You

满 Man 山 shan 谷 gu
 3
 我 Wo 的 de 歌 ge
 5
 我 Wo 的 de 脸 lian
 7
 花 Hua 又 you 落 luo

Figure 52. Xin Tian You

Source: Gao chunqian

This rhythm pattern uses the sound of the last measure to appear in the upbeat form of the first measure, which changes the relationship between the strength of the rhythm. Caused by the swing factor of the rhythm, this is a commonly used technique in modern pop songs. This technique is used in folk songs in northern Shaanxi to reflect the characteristics of the times, especially in the second phrase, which is used three times in a row. The purpose is to aggravate this awareness, and its effect is fresh.

When the song enters the 25th bar, the composer obviously uses the fourth upward jump method of music to push the tonic that ends in the E pentatonic (F[#]-G[#]-B-C[#]-E) in the previous section to the tonic in the E pentatonic (B-C[#]-E-F[#]-G[#]) causing emotional jumps, preparing for the completion of the mode conversion, and increase the intensity and prepare for the song's climax. (see sheet music 45)

Sheet music 45.

Xin Tian You



Figure 53. Xin Tian You

Source: Gao chunqian

The melody of this phrase comes from the suona tone of the prelude: (see sheet music 46)

Sheet music 46.

Xin Tian You



Figure 54. Xin Tian You

Source: Gao chunqian

Here's how it develops:

Xin Tian You

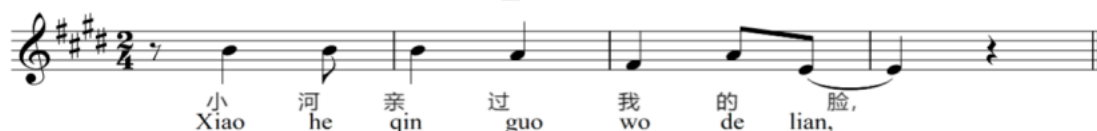


Figure 55. Xin Tian You

Source: Gao chunqian

Xin Tian You

Figure 56. Xin Tian You

Source: Gao chunqian

The first two subsections of these four phrases are repeated three times, and the fourth time is changed. This saves material and is used repeatedly, and it does have the characteristics of "easy to sing and easy to remember". The ending sound of the four phrases, B-E-F#-B, is carefully arranged in the E pentatonic (B-C#-E-F#-G#) from stable to unstable and then stable.

The music is a pentatonic scale built on the E pentatonic (B-C#-E-F#-G#) with a backbone of C#-B-A-F#-E. This E pentatonic (B-C#-E-F#-G#) is in sharp contrast with the E pentatonic (F#-G#-B-C#-E) of the previous section. Since the rhythm of the two paragraphs is unified and coordinated, the emotions have an obvious internal connection. It has enhanced the development of the melody and deepened the connotation and meaning of the lyrics. The work successfully uses the technique of tonality conversion, which makes the music more vivid and fresh in color.

When the song is sung and comes to an end, the music material in the prelude and the passage appears and disappears from time to time. Several short phrases are

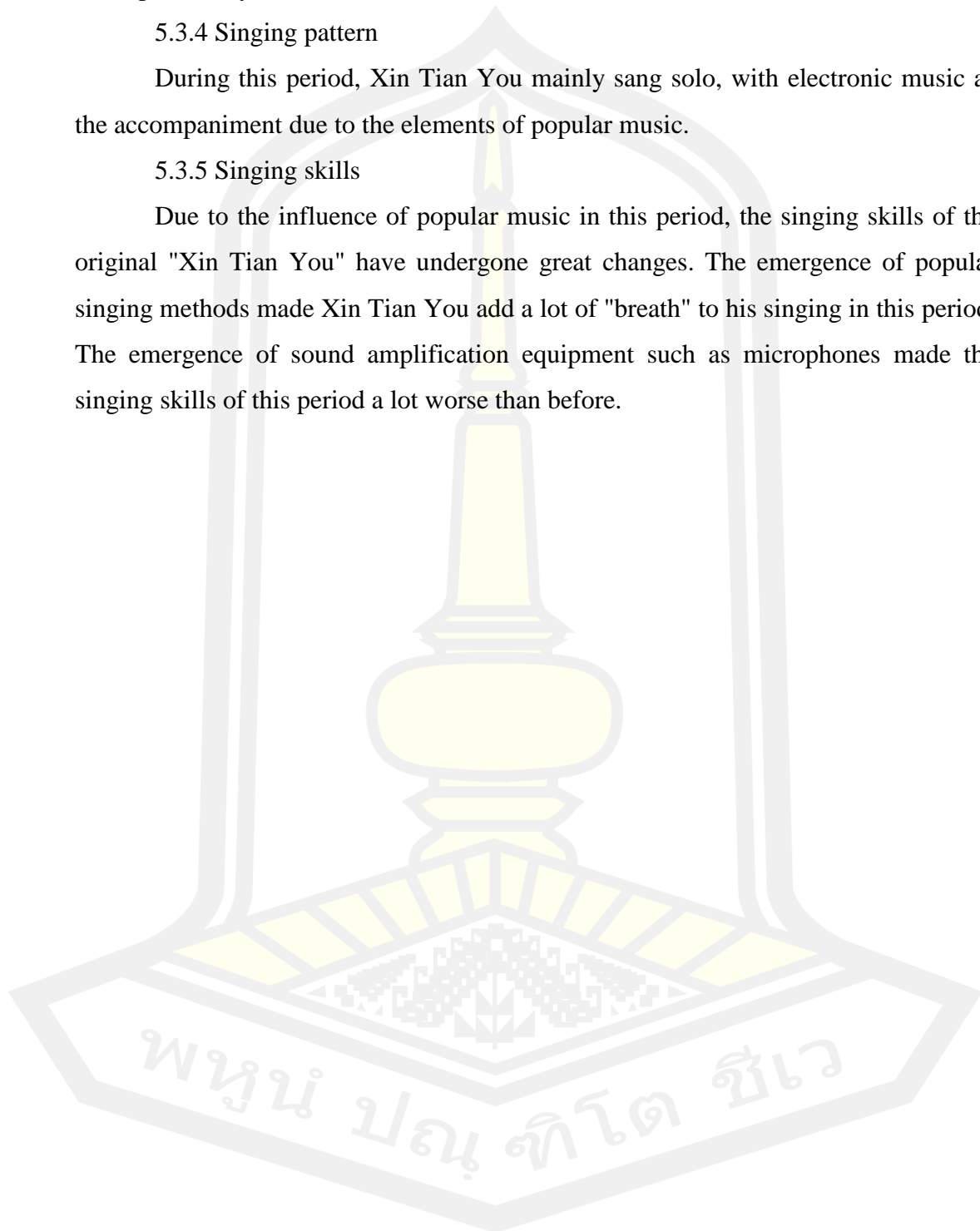
repeated on the tonic of the "shang" mode and finally end on the "zhi" sound. Created a complete unity of the whole tune.

5.3.4 Singing pattern

During this period, Xin Tian You mainly sang solo, with electronic music as the accompaniment due to the elements of popular music.

5.3.5 Singing skills

Due to the influence of popular music in this period, the singing skills of the original "Xin Tian You" have undergone great changes. The emergence of popular singing methods made Xin Tian You add a lot of "breath" to his singing in this period. The emergence of sound amplification equipment such as microphones made the singing skills of this period a lot worse than before.



Chapter VI

The transmission and preservation of northern shaanxi folk song "Xin Tian You"

In this chapter, the researcher conducted field investigations on the transmission and preservation of northern shaanxi folk song "Xin Tian You", including interviews with informants Tian Shengyu, Zhang Li, Wang Zhaohe, He Jiaying, etc., and follow-up interviews with local villagers. During the process, the researcher conducted detailed written records, audio and video recordings, and questionnaires. According to the results of the survey, the researcher classified The transmission and preservation of northern shaanxi folk song "Xin Tian You" into four stages. It is mainly spread in informal process and the analysis of its existing problems and relevant suggestions.follow as:

1. The transmission of "Xin Tian You" under the natural form during the May 4th Movement and the Agrarian Revolution (1920s to late 1930)
2. The transmission of "Xin Tian You" under the social factors after the War of Resistance Against Japan and the War of Liberation (Late 1930s to the 1980s)
3. The transmission of "Xin Tian You" after the reform and opening up.(Late 1980s to present)
4. The preservation of "Xin Tian You"

6.1 The transmission of "Xin Tian You" under the natural form during the May 4th Movement and the Agrarian Revolution. (1920s to late 1930)

The researcher discovered the transmission method of "Xin Tian You" in this period in the field investigation and interviews with informants (He Jiaying, Tian Shengyu, Wang Zhaohe).

6.1.1 He Jiaying, the transmitter of folk songs, said: "During the period of the May 4th Movement and the Agrarian Revolution, the people suffered from oppression and suffering, and the people improvised to sing out their pain while farming in the fields." (He Jiaying, interview in 2021)

6.1.2 Singer Tian Shengyu said: "In the era of oppression, Liu Zhidan led the people to oppose oppression and aroused the people's desire to create. At this time, a large number of songs with Liu Zhidan as the theme emerged." (Tian Shengyu, interview in 2021)

6.1.3 Wang Zhaohe, the transmitter of folk songs, said: "These songs are written by the people according to the original tunes. There is no music score, and the people sing it orally without any singing skills. Most of them are all sung together, and there is no solo singing. (Wang Zhaohe, interview in 2021)

From the interview process of the informant, it can be seen that the transmission of "Xin Tian You" during this period was mainly based on the content of anti-oppression. The results of the farmers' own singing during the farming process, without professional composition, according to the tune of "Xin Tian You" that existed at that time, he sang the lyrics casually.

6.2 The transmission of "Xin Tian You" under the social factors after the War of Resistance Against Japan and the War of Liberation. (Late 1930s to the 1980s)

During the field investigation, the researcher found that due to social changes during this period, there were different requirements and changes for the transmission and preservation of "Xin Tian You". Through interviews with informants (He Jiaying, Tian Shengyu, Zhang Li, Wang Zhaohe) found some contexts for the preservation and transmission of "Xin Tian You" during this period.

6.2.1 Wang Zhaohe, transmitter of folk songs, said: "During the War of Resistance Against Japan, the people of northern Shaanxi and the Red Army led by Chairman Mao fought against the Japanese invasion of China wholeheartedly. The morale of the whole people resisted the Japanese army". (Wang Zhaohe, interview in 2021)

6.2.2 Singer Tian Shengyu said: "During the War of Liberation, men in northern Shaanxi actively joined the army to fight, and women in northern Shaanxi missed their husbands while farming at home. During this period, there were also many songs describing the life and emotions of the people in northern Shaanxi. Chairman Mao published After the "Speech at the Yan'an Forum on Literature and Art" actively inspired the enthusiasm for creation, many professional composers also organized and

collected the previous "Xin Tian You" unprecedentedly, which made "Xin Tian You" further protected and inherited at the same time, Xin Tian You with many themes emerged during this period." (Tian Shengyu, interview in 2021)

6.2.3 Singer Zhang Li said: "Xin Tian You's creation reached its climax during this period, and many songs were handed down through notation, and this period also paid attention to solo singing, and many singers emerged. He became the transmitter of singing "Xin Tian You". Later, there was a social form in which the transmitter recruited apprentices to teach and sing Xin Tian You." (Zhang Li, interview in 2021)

Under the transmission of this social form, I interviewed Wang Zhaohe, the transmitter of "Xin Tian You". Wang Zhaohe said: "When he recruits apprentices (Xin Tian Your transmitters), he needs to have certain requirements, such as their voice conditions, including the range of the voice, the timbre of the voice, the ability to perceive music, and the rhythm and pitch. Control ability, etc., and you need to be able to speak the local dialect. (Wang Zhaohe, interview in 2021)

Although this method of cultivating transmitters is relatively demanding, Wang Zhaohe told us about its benefits:

1) The transmitters have beautiful timbre, high appreciation, loud and melodious singing, and can lead everyone to sing together. After the liberation of New China, the working people are full of infinite enthusiasm for life. People work hard in the fields every day, hoping to make life better through hard work. In that case, people were doing heavy and boring labor, and they often sang "Xin Tian You" to relieve fatigue during field breaks, and ignited the passion for labor while enjoying the mood. At the same time, it also played a very good role in the preservation of "Xin Tian You". effect.

2) It is conducive to forming personal characteristics and giving full play to their own singing characteristics. Each transmitter has different voice conditions and perception of music, so everyone sings the same song in different ways. Add your own understanding to the "Xin Tian You" created a variety of singing styles through singing and creation, which enriched the style of "Xin Tian You".

3) Conducive to the preservation and creation of scores. With a fixed transmitter, the melody of "Xin Tian You" will not be easily forgotten, and educated

and knowledgeable transmitters can also record and create simple music scores, so that "Xin Tian You" can be better protected.

From the interviews with informants, we can easily see that the transmission of "Xin Tian You" during this period was very different from the May 4th Movement and the Agrarian Revolution period. Under the influence of "Mao Zedong", "Xin Tian You" was collected and sorted out again, and new creations were made on this basis, and a clear score appeared. Under the influence of this social factor, it also promoted the development of the transmitters, so that "Xin Tian You" and the transmitters were all with good transmission.

6.3 The transmission of "Xin Tian You" since the reform and opening up. (Late 1980s to present)

After the reform and opening up, due to social and economic changes, the rural areas of the country have undergone earth-shaking changes. The land reform of the household contract system has changed the rural life style, from the original collective production of everyone to the individual production of each household. Therefore, the scenes of many people working together disappeared, and the environment for people singing "Xin Tian You" collectively has also changed. This has gradually made fewer talents able to sing "Xin Tian You", and at the same time hindered the preservation of "Xin Tian You" to a certain extent. To this end, the researcher interviewed villagers in Wangjiaping Village, Shamaotou Town, Yulin City, Shaanxi Province, which is one of the birthplaces of "Xin Tian You". Here, the researcher conducted a questionnaire survey on villagers of different age groups. A total of 300 copies of the questionnaire were distributed. 283 questionnaires were returned.

The survey results found that in addition to some elderly people who can sing "Xin Tian You", the young people who stayed in the village had only heard or could sing "Xin Tian You". Identify "Xin Tian You" but basically can't sing it anymore. It is gratifying that there are still young children who can hum "Xin Tian You", but it is only a minority. With these questions in mind, the researcher visited the informant Wang Zhaohe and the villagers again for questioning.

Folk song transmitter Wang Zhaohe said: "After the reform and opening up, China's economy has developed rapidly. In order to have a better life, most of the young people in the countryside have gone out to work in the cities, which has caused these young people to leave their original soil. Changes have also prompted more and more young people to stop singing "Xin Tian You", thus hindering the transmission of "Xin Tian You". With the emergence and development of modern Chinese pop music and the infiltration of foreign music, the younger generation is influenced by new culture and art. Therefore, traditional folk songs are rarely mentioned in the younger generation" (Wang Zhaohe, 2022 interview)

Villager Wang Yu said: "Many old people in the village who could sing "Xin Tian You" have passed away, and now only some old people can sing "Xin Tian You". When the transmitters help their sons and daughters to look after the children at home, they will teach and sing some songs, so that some children can hum "Xin Tian You" but only a small part. (Wang Yu, 2022 interview)

From the interviews with the informants above, it is not difficult to see that the transmission of "Xin Tian You" during this period had serious problems. The main reason is that the economic development has changed the way of life of local residents, and young people's desire for urban life as well as the influence of popular music, they lost a lot of interest and love for "Xin Tian You". The successive deaths of the elderly transmitter also caused a great loss to the transmission of "Xin Tian You".

6.4 The preservation of "Xin Tian You"

From the above investigation and research, it is not difficult to find that today's "Xin Tian You" has lost the soil it relies on for survival, and the number of singers inheriting and singing "Xin Tian You" is showing a trend of decreasing. The huge impact on the folk song market has made the market share of folk songs in northern Shaanxi very low. Coupled with the commercial operation of music and people's worship of pop music, more and more young people are keen on pop music. The art of eco-music lacks enthusiasm.

From the above investigation and research, it is not difficult to find that today's "Xin Tian You" has lost the soil it relies on for survival. The number of

singer's transmission and singing "Xin Tian You" is decreasing. The huge impact of foreign music and popular music on the folk song market in northern Shaanxi makes the market share of folk songs in northern Shaanxi very low. The worship of pop music has caused more and more young people to be enthusiastic about pop music and lack enthusiasm for the original music art of "Xin Tian You".

In the contemporary society with rapid economic development, how to effectively integrate traditional folk music with the needs of economic and social development, and find out the entry point between the artistic value of "Xin Tian You" itself and the material interests under the chain of market economy, so that it can be realized. It is an urgent task to preservation itself, and to achieve a win-win situation of innovation and interests.

When the researcher talked about how to view the preservation of "Xin Tian You" today, the informant also gave us some suggestions worth thinking about:

The transmitter He Jiaying said: "Nowadays, with the development of society, "Xin Tian You" in northern Shaanxi has been impacted and squeezed by pop songs and rock music, and has gradually been neglected by people. We who care and love "Xin Tian You" are worried that this will always be the case. The traditional singing method of "Xin Tian You" will be faulted in our hands. Relevant departments should actively support and vigorously promote it, so that more old singers can be recruited, and more traditional singing singers will be trained, so that the traditional singing method of "Xin Tian You" can be passed on from generation to generation. Keep the charm of traditional folk songs in northern Shaanxi forever. (He Jiaying, 2022 interview)

Singer Tian Shengyu said: "Society is developing, science and technology are advancing, and people's aesthetic concepts and tastes are changing. Northern Shaanxi folk songs must also keep pace with the times, absorbing new elements such as pop music, rock music, and modern symphonies to make them more full. And fashion meets the needs of social development and people's aesthetic needs. In 2008, the successful performance of Shandandan by Xin Tian You Song and Dance in Northern Shaanxi made folk songs in northern Shaanxi break through the single mode of folk songs with the help of Yangge dramas and large-scale dance dramas. The development has reached a new leap forward. The Xin Tian Your song and dance

drama "Shandandan" has "singing in the dance, drama in the song, and dance in the drama". The first symphony of Xin Tian You has filled the vacancy that professional writers rarely have new Xin Tian You works since the reform and opening up. This is a new innovation, and such creations should be encouraged to continue to develop." (Tian Shengyu, 2022 interview)

Wang Zhaohe, the transmitter of folk songs, said: "It is recommended that the relevant cultural departments of the local government increase the promotion of "Xin Tian You", hold corresponding "Xin Tian You" singing competitions, and reward winners in different degrees based on the characteristics of local crops, so as to mobilize the enthusiasm of the people to learn and sing "Xin Tian You" has also carried out powerful publicity on crops." (Wang Zhaohe, 2022 interview)

Singer Zhang Li: "It is suggested that the existing "Xin Tian You" be re-collected and organized using modern audio-visual means to preserve, edit and publish a complete collection of "Xin Tian You" folk songs, so that "Xin Tian You" can be preserved and disseminated in written form Tunes and lyrics." (Zhang Li, 2022 interview)

Villager Wang Yu: "Although we don't know how to sing "Xin Tian You", but because we have lived in this land for generations, we are born with a liking for the tune of "Xin Tian You". We like to listen to it and hope that the local TV station will have more Such a cultural program." (Wang Yu, 2022 interview)

In the above interviews and questionnaires, we can clearly see the preservation of "Xin Tian You" in different eras. Obviously, the preservation of "Xin Tian You" in today's era is objective and severe. According to the survey, the researcher concluded as follows 5 aspects:

- 1) It is necessary to strengthen the training and education of transmitters to ensure that the traditional transmission chain is not broken.
- 2) Strengthen the spirit of "Xin Tian You" to keep pace with the times, and diversify the forms of innovation.
- 3) Comprehensively collect existing compositions, edit and publish books and use modern technology to record relevant video materials.
- 4) It is necessary to increase the publicity of the government's cultural department and regularly hold the "Xin Tian You" competition mechanism.

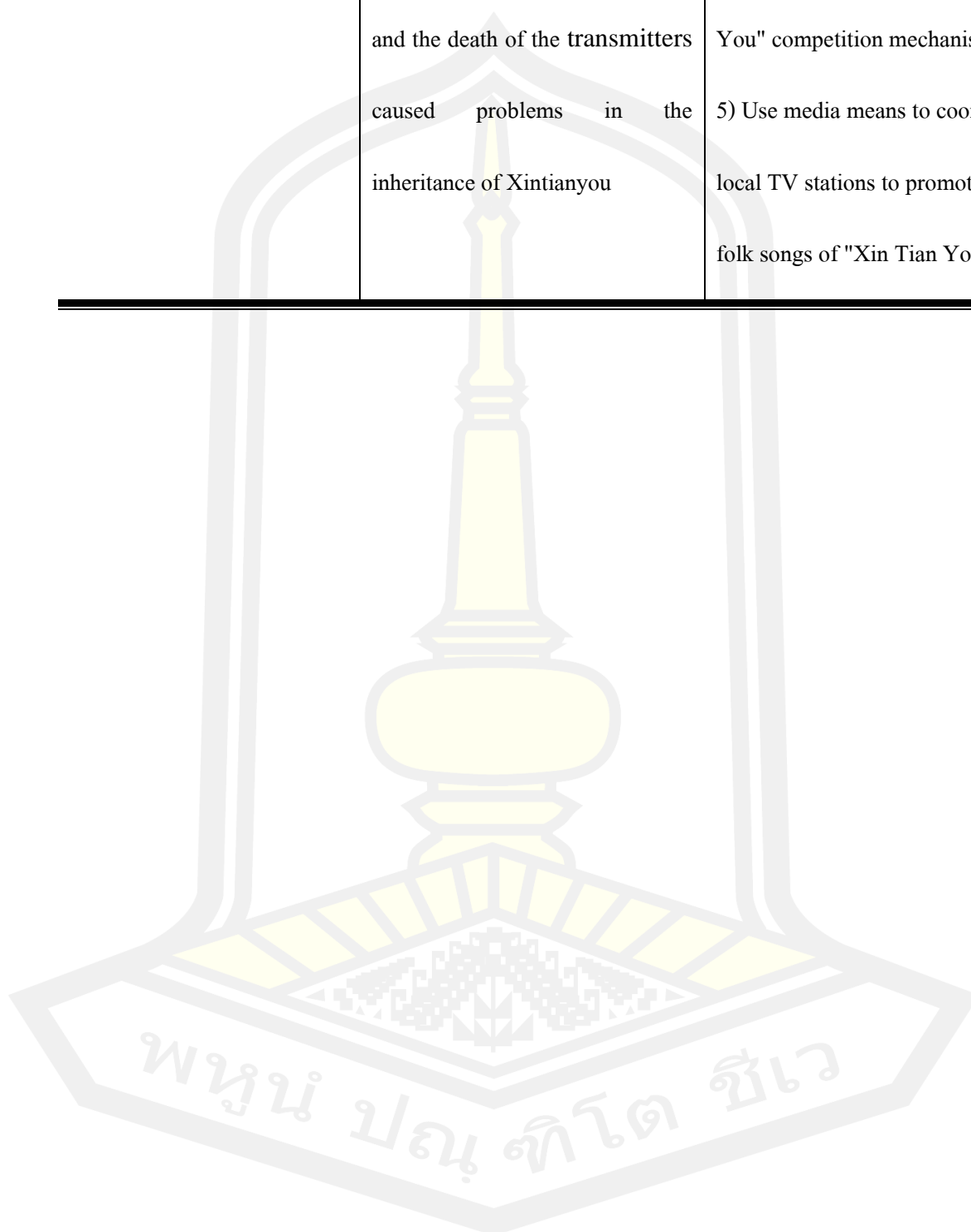
5) Use media means to coordinate local TV stations to promote the folk songs of "Xin Tian You".

"Xin Tian You" is an important part of our country's national music. It is a true portrayal of the social life of the people in northern Shaanxi and a highly condensed emotional world of the people. Its tunes are melodious, simple and concise, and it is the main representative of the original ecological music of our country. It plays an important role in the research of the history, culture, society, economy of northern Shaanxi and the development of traditional folk music in my country. The above is the researcher's method of preservation obtained through repeated investigations, and readers are expected to think deeply.

Table 2.The transmission and preservation of northern shaanxi folk song "Xin Tian You"

Period	Transmission	Preservation
1920s to late 1930s	the farmers' own singing during the farming process, without professional composition, according to the tune of "Xin Tian You" that existed at that time, he sang the lyrics casually.	1) It is necessary to strengthen the training and education of transmitters.2) diversify the forms of innovation.3) edit and publish books and use modern technology
Late 1930s to the1980s	With the intervention of social factors and systems, Xintianyou has carried out a large-scale collection and arrangement of music scores	to record relevant video materials.4) It is necessary to increase the publicity of the government's cultural department

Late 1980s to present	The intervention of popular music and the death of the transmitters caused problems in the inheritance of Xintianyou	and regularly hold the "Xin Tian You" competition mechanism. 5) Use media means to coordinate local TV stations to promote the folk songs of "Xin Tian You".
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Chapter VII

Conclusion, Discussion and Suggestion

7.1 Conclusion

This research takes the transmission and preservation of the northern Shaanxi folk song "Xin Tian You" as the starting point, and conducts research on "Xin Tian You" with three objectives, namely the history and development of northern shaanxi folk song "Xin Tian You". The music characteristics of song selected of the northern shaanxi folk song "Xin Tian You". The transmission and preservation of northern shaanxi folk song "Xin Tian You".

7.1.1 The time range of the main research on the history of the folk song "Xin Tian You" in northern Shaanxi is the history of "Xin Tian You" from the 1920s to the 1980s. The main research time frame for its development is the development of "Xin Tian You" From the late 1980s to the present. These include :

History of "Xin Tian You" during the May 4th Movement and Agrarian Revolution (1920s to late 1930s)

- 1) The May 4th Movement stimulated the awakening of "Xin Tian You".
- 2)The Agrarian Revolution ushered in an unprecedented creative climax of "Xin Tian You".

History of "Xin Tian You" after the War of Resistance Against Japan and the War of Liberation (Late 1930s to the 1980s)

The development of "Xin Tian You" since the reform and opening up (Late 1980s to present)

- 1) "Xin Tian You" set off a climax of folk songs in northern Shaanxi.
- 2) The development of "Xin Tian You" under the condition of market economy.

7.1.2 The main research on its musical characteristics is The musical Characteristics of "Xin Tian You" refers to Lyrics, melody, singing skills, performance forms and composing techniques are studied. To use time periods as the node, and make a detailed analysis of the musical characteristics of "Xin Tian You" according to the different historical period's analysis. Period includes:

- 1) The music characteristics of "Xin Tian You" with Liu Zhidan as the theme during the May 4th Movement and the Agrarian Revolution
- 2) The musical characteristics of "Xin Tian You" during the War of Resistance Against Japan and the War of Liberation
- 3) The musical characteristics of "Xin Tian You" after the reform and opening up

7.1.3 The transmission and preservation of music is mainly the research on transmission, transmission, performance forms etc. For its music preservation, it mainly studies the musical texts of Xin Tian You include music scores and video materials, dialects and living customs. The transmission and preservation of northern shaanxi folk song "Xin Tian You" into four stages:

- 1) The transmission and preservation of "Xin Tian You" under the natural form during the May 4th Movement and the Agrarian Revolution.
- 2) The transmission and preservation of "Xin Tian You" under the social factors during the War of Resistance Against Japan and the War of Liberation.
- 3) The transmission and preservation of "Xin Tian You" after the reform and opening up, and the analysis of its existing problems and relevant suggestions.
- 4) How to transmission and preservation "Xin Tian You".

7.2 Discussion

In Ziyue Zhe's (2020) "A Brief Discussion on the Characteristics and Artistic Value of Northern Shaanxi Folk Songs" published in Northern Music and Hongyan He's (2021) "Analysis of the Current Situation of Northern Shaanxi Folk Songs" published in Art Evaluation, both mentioned about The development status of the folk song "Xin Tian You" in northern Shaanxi. When the researcher were studying the sixth chapter, The transmission and preservation of northern shaanxi folk song "Xin Tian You",The researcher conducted a field survey in Yulin City, Shaanxi Province from September 2021 to March 2023, and conducted interviews and questionnaire surveys with insiders. The survey results were almost the same as those of the above two documents.

"Analysis of the influence of geographical environment on the formation of traditional folk customs in northern Shaanxi" published by Yunpei Huo (2012) and "The

Formation of Musical Style in Northern Shaanxi and Its Geographical Relationship" published by Xueying Su (2020) and In "Analysis of Precipitation Characteristics and Forecast of Rainfall in Yulin Area" published by Dahao Wang (2021), it is mentioned that the geographical environment and climate have a profound impact on the musical characteristics and culture of "Xin Tian You". When the researcher studied the music characteristics of song selected of the northern shaanxi folk song "Xin Tian You" in the fifth chapter, they found that the singing characteristics of "Xin Tian You" and the development characteristics of the melody of "Xin Tian You" were completely in line with the local topographic features. of. In other words, the topography here has created the development of "Xin Tian You".

When the researcher studied the musical characteristics of "Xin Tian You", they found a lot of lyrics that use daily food as metaphors. This is also a very important feature in the lyrics of "Xin Tian You" and Xirong Ai (2012) published in Journal of changsha social work college, The same is mentioned in the article "On Food Metaphors in Northern Shaanxi Folk Songs".

In this researche, the researcher also differ from other literatures.

First of all, unlike other previous studies on "Xin Tian You", this study takes time as the starting point and systematically sorts out "Xin Tian You". The articles and studies that can be searched are lack of system and norms sex.

For example, Wang Yani (2017). On the artistic characteristics and singing treatment of "Xin Tian You" in northern Shanxi, only analyzed the musical characteristics of some songs, but lacked the combing of song selection. There is no systematic elaboration on the musical characteristics of "Xin Tian You" without time sorting out.

Secondly, in the sixth chapter "Transmission and Preservation of Xin Tian You", this study conducted field investigations, combined with actual existing problems to sort out and make suggestions, but the existing literature lacks field investigations in this type of research Work, has great limitations.

For example, in Yu Guoliang (2021) published "Folklore Thinking on the transmission and preservation of Miao Nationality Folk Songs Based on Computer", In real life, the preservation of folk music should pay special attention to the music activities of the transmitters with the technical support of computer virtual reality

software, place it in a specific time and space, and take advantage of regional differences to adopt diversified strategies. And did not take the method of field investigation to preserve the culture.

For example, in Wang Yani (2017). On the artistic characteristics and singing treatment of "Xin Tian You" in northern Shanxi, the analysis of music characteristics did not carry out field investigation and field investigation, which is not enough to explain the authenticity of its music characteristics.

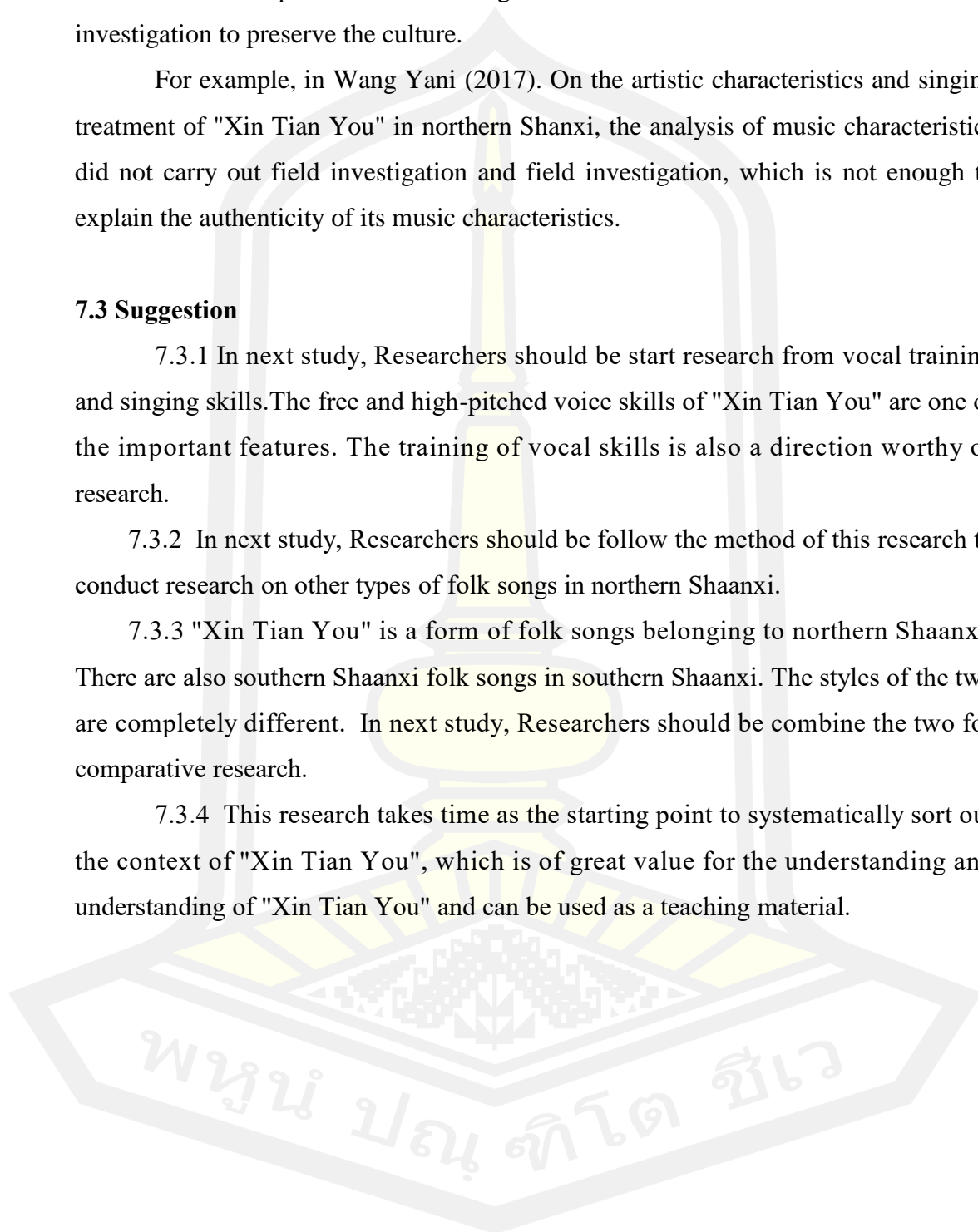
7.3 Suggestion

7.3.1 In next study, Researchers should be start research from vocal training and singing skills. The free and high-pitched voice skills of "Xin Tian You" are one of the important features. The training of vocal skills is also a direction worthy of research.

7.3.2 In next study, Researchers should be follow the method of this research to conduct research on other types of folk songs in northern Shaanxi.

7.3.3 "Xin Tian You" is a form of folk songs belonging to northern Shaanxi. There are also southern Shaanxi folk songs in southern Shaanxi. The styles of the two are completely different. In next study, Researchers should be combine the two for comparative research.

7.3.4 This research takes time as the starting point to systematically sort out the context of "Xin Tian You", which is of great value for the understanding and understanding of "Xin Tian You" and can be used as a teaching material.



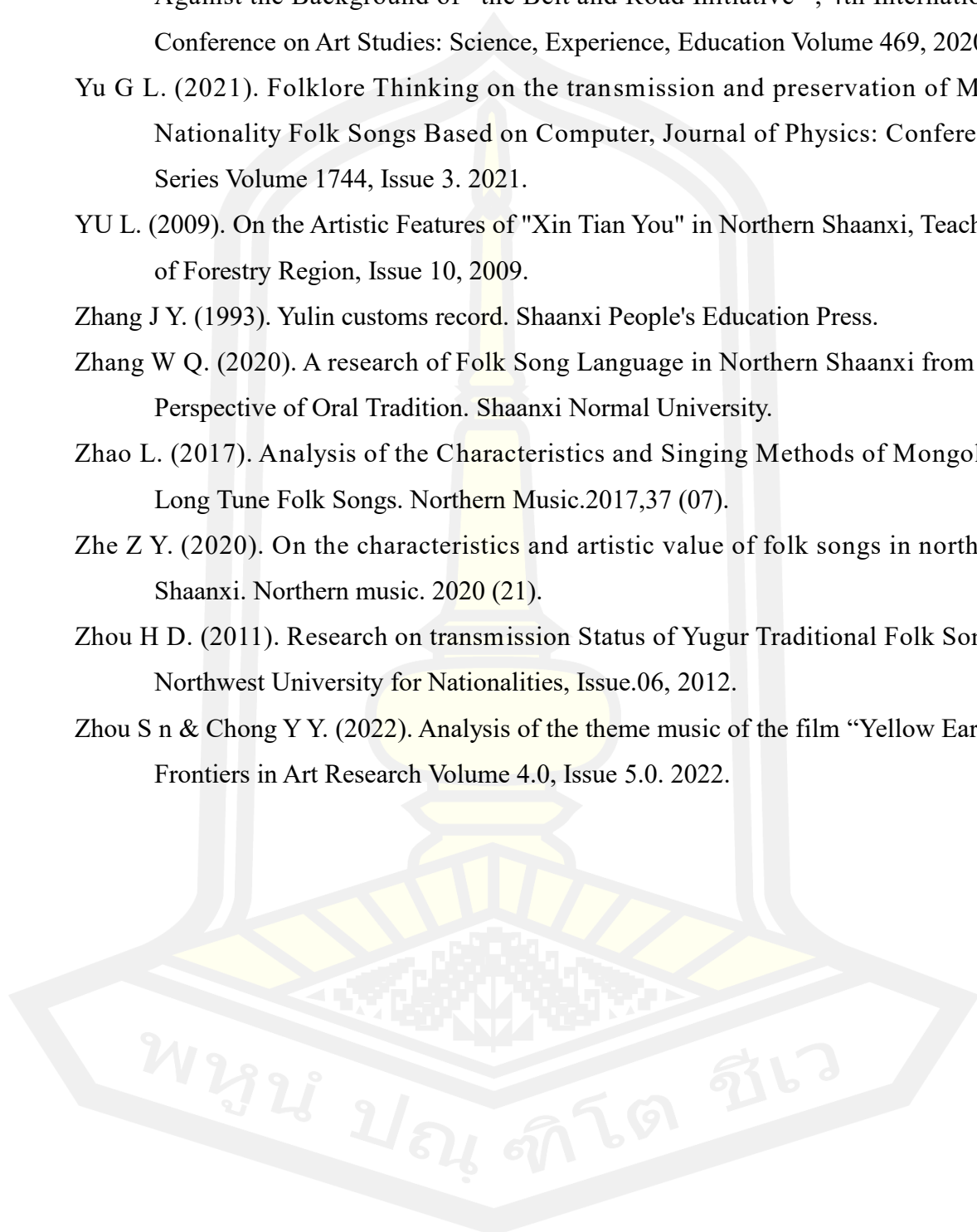
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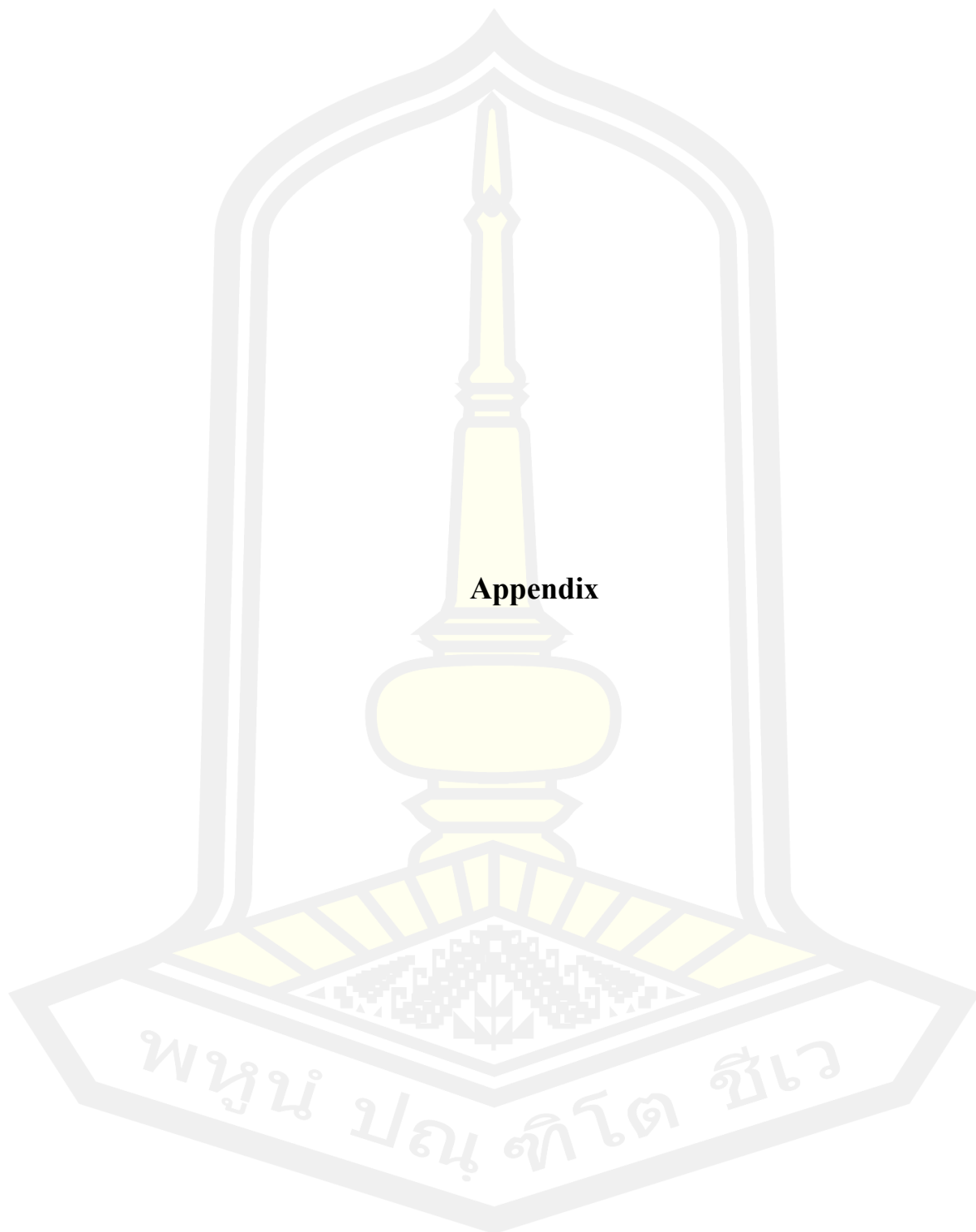
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Appendix

พหุจน์ ปณฺ ทิโต ชีเว

I Interview Record

1. Time

From September 2021 to March 2022

2. Site

The northern part of Shaanxi Province focuses on Yulin City.

Information	NAME	Question	Results
Scholar informants	Shengyu Tian	1. Can you speak the northern Shaanxi dialect? 2. Have you learned to sing "Xin Tian You" professionally? 3. How many "Xin Tian You" can you sing? 4. Did you have music sheet before and now when you study "Xin Tian You"? 5. Is "Xin Tian You" all improvised? 6. What are the musical characteristics of "Xin Tian You"? 7. Are there many people singing "Xin Tian You" now? 8. What is the reason for this phenomenon? 9. Do you think the transmission and preservation of "Xin Tian You" is still necessary?	1.Yes 2.Learned 3.Probably hundreds of songs 4.Not before, now there is sheet music 5.Yes before, no now. 6.High pitched 7.Not much 8.Did not find a good development model 9.Very necessary

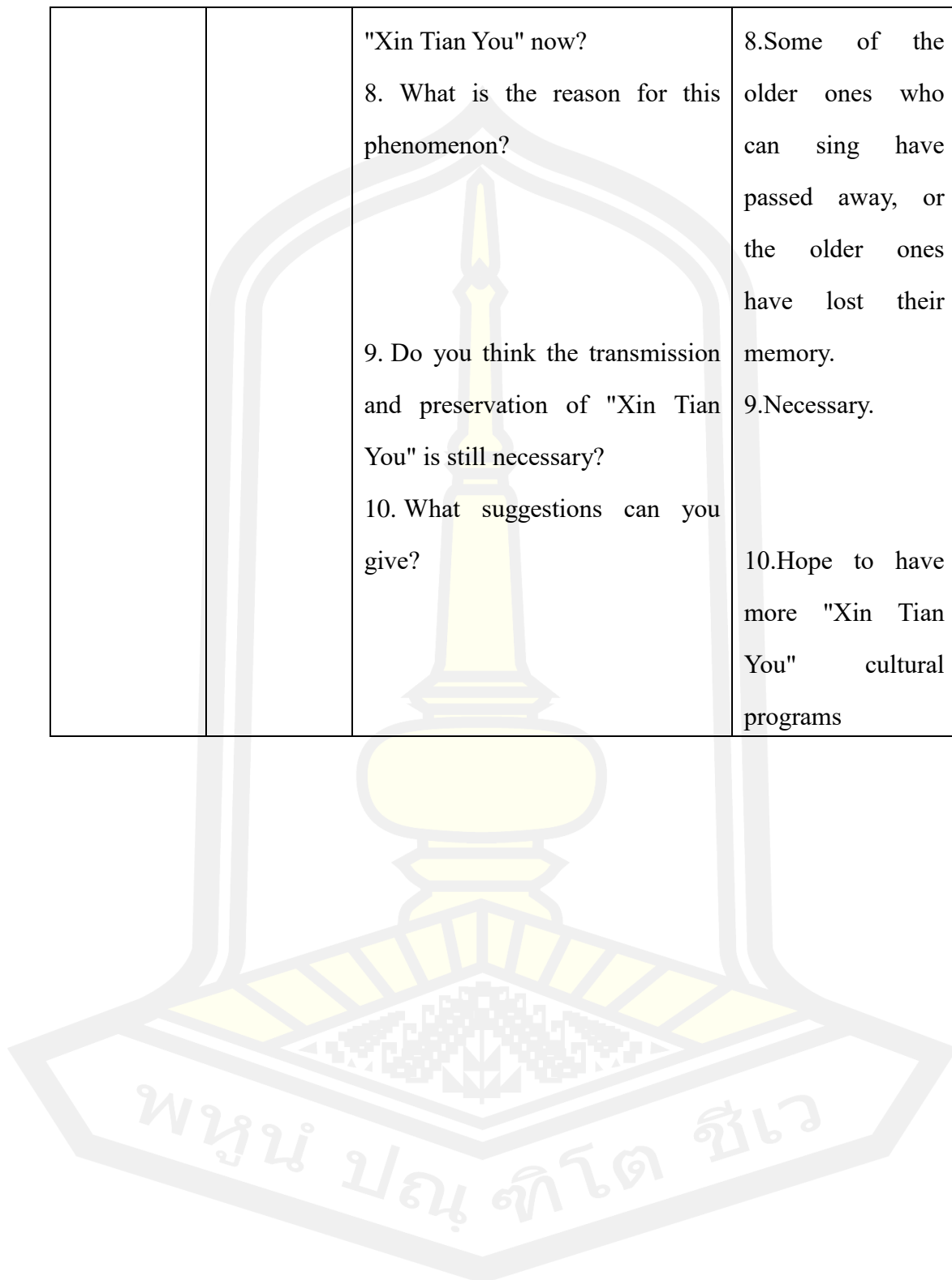
		10. What suggestions can you give?	10.Keep pace with the times
Casual informant	Li Zhang	<p>1. Can you speak the northern Shaanxi dialect?</p> <p>2. Have you learned to sing "Xin Tian You" professionally?</p> <p>3. How many "Xin Tian You" can you sing?</p> <p>4. Did you have music sheet before and now when you study "Xin Tian You"?</p> <p>5. Is "Xin Tian You" all improvised?</p> <p>6. What are the musical characteristics of "Xin Tian You"?</p> <p>7. Are there many people singing "Xin Tian You" now?</p> <p>8. What is the reason for this phenomenon?</p> <p>9. Do you think the transmission and preservation of "Xin Tian You" is still necessary?</p> <p>10. What suggestions can you give?</p>	<p>1.Yes</p> <p>2.Learned</p> <p>3.about 50 songs</p> <p>4.with sheet music</p> <p>5.Not before, now there is sheet music</p> <p>6.The content of the lyrics is rich</p> <p>7.Rarely</p> <p>8.Decrease in transmitters</p> <p>9. Necessary</p> <p>10.Collect and arrange music</p>

			sheets and pass them on in written form
General informants	Zhaohe Wang	<p>1. Can you speak the northern Shaanxi dialect?</p> <p>2. Have you learned to sing "Xin Tian You" professionally?</p> <p>3. How many "Xin Tian You" can you sing?</p> <p>4. Did you have music sheet before and now when you study "Xin Tian You"?</p> <p>5. Is "Xin Tian You" all improvised?</p> <p>6. What are the musical characteristics of "Xin Tian You"?</p> <p>7. Are there many people singing "Xin Tian You" now?</p> <p>8. What is the reason for this phenomenon?</p> <p>9. Do you think the transmission and preservation of "Xin Tian</p>	<p>1.Yes.</p> <p>2.Yes, learned.</p> <p>3.About 60-70 songs.</p> <p>4.No. haven't read the sheet music.</p> <p>5.Some are impromptu, some are not.</p> <p>6.High pitched and bright voice.Describe the life of farmers.</p> <p>7.Not much.</p> <p>8.Young people have gone out to work and like pop music.</p> <p>9.Of course it is necessary.</p>

		<p>You" is still necessary?</p> <p>10.What suggestions can you give?</p>	<p>10.Itis recommended that the local government give some support</p>
	<p>Jiaxing He</p>	<p>1. Can you speak the northern Shaanxi dialect?</p> <p>2. Have you learned to sing "Xin Tian You" professionally?</p> <p>3. How many "Xin Tian You" can you sing?</p> <p>4. Did you have music sheet before and now when you study "Xin Tian You"?</p> <p>5. Is "Xin Tian You" all improvised?</p> <p>6. What are the musical characteristics of "Xin Tian You"?</p> <p>7. Are there many people singing "Xin Tian You" now?</p> <p>8. What is the reason for this phenomenon?</p>	<p>1.Yes.</p> <p>2.Yes.I, have.</p> <p>3.Forgot a lot, now remember about 30 songs.</p> <p>4.Never learned sheet music.</p> <p>5.Yes.</p> <p>6.Singing against oppression, singing about the Red Army.</p> <p>7.There used to be many, now there are few.</p> <p>8.The transmitters are all dead, and young people don't</p>

		<p>9. Do you think the transmission and preservation of "Xin Tian You" is still necessary?</p> <p>10. What suggestions can you give?</p>	<p>like to learn.</p> <p>9.Necessary.</p> <p>10.The government should provide some incentive policies to allow transmitters to accept apprentices to teach students.</p>
	<p>Yu Wang</p>	<p>1.Can you speak the northern Shaanxi dialect?</p> <p>2. Have you learned to sing "Xin Tian You" professionally?</p> <p>3. How many "Xin Tian You" can you sing?</p> <p>4. Did you have music sheet before and now when you study "Xin Tian You"?</p> <p>5. Is "Xin Tian You" all improvised?</p> <p>6. What are the musical characteristics of "Xin Tian You"?</p> <p>7. Are there many people singing</p>	<p>1.Yes.</p> <p>2.NO. haven't read the sheet music.</p> <p>3.I can't sing, I can only listen.</p> <p>4.NO, I,didn't.</p> <p>5.Yes.</p> <p>6.sing together or solo.</p> <p>7.few people can sing.</p>

		<p>"Xin Tian You" now?</p> <p>8. What is the reason for this phenomenon?</p> <p>9. Do you think the transmission and preservation of "Xin Tian You" is still necessary?</p> <p>10. What suggestions can you give?</p>	<p>8. Some of the older ones who can sing have passed away, or the older ones have lost their memory.</p> <p>9. Necessary.</p> <p>10. Hope to have more "Xin Tian You" cultural programs</p>
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II Questionnaire

1.Time

From May to July 2022.

2.Site

Wangjiaping Village, Shamaotou Town, Shenmu City, Yulin.

Name	Gender	age	Questions	Results
Yi Wang	Male	46	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.Yes. 2.Yes. 3.know a little.
Zhao Li	Female	58	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.know a little.
Qing Wang	Male	63	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.know a little.
Yuanming Li	Male	32	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No.

Shuai Liu	Female	16	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. know a little.
Xue Gao	Male	70	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. know a little.
Da Liu	Female	55	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. No.
Zhao Huang	Male	26	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. No. 3. No.
Shan Huang	Female	58	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. No.
Bing Ren	Female	8	1. Have you heard of Xin Tian You?	1. yes. 2. yes.

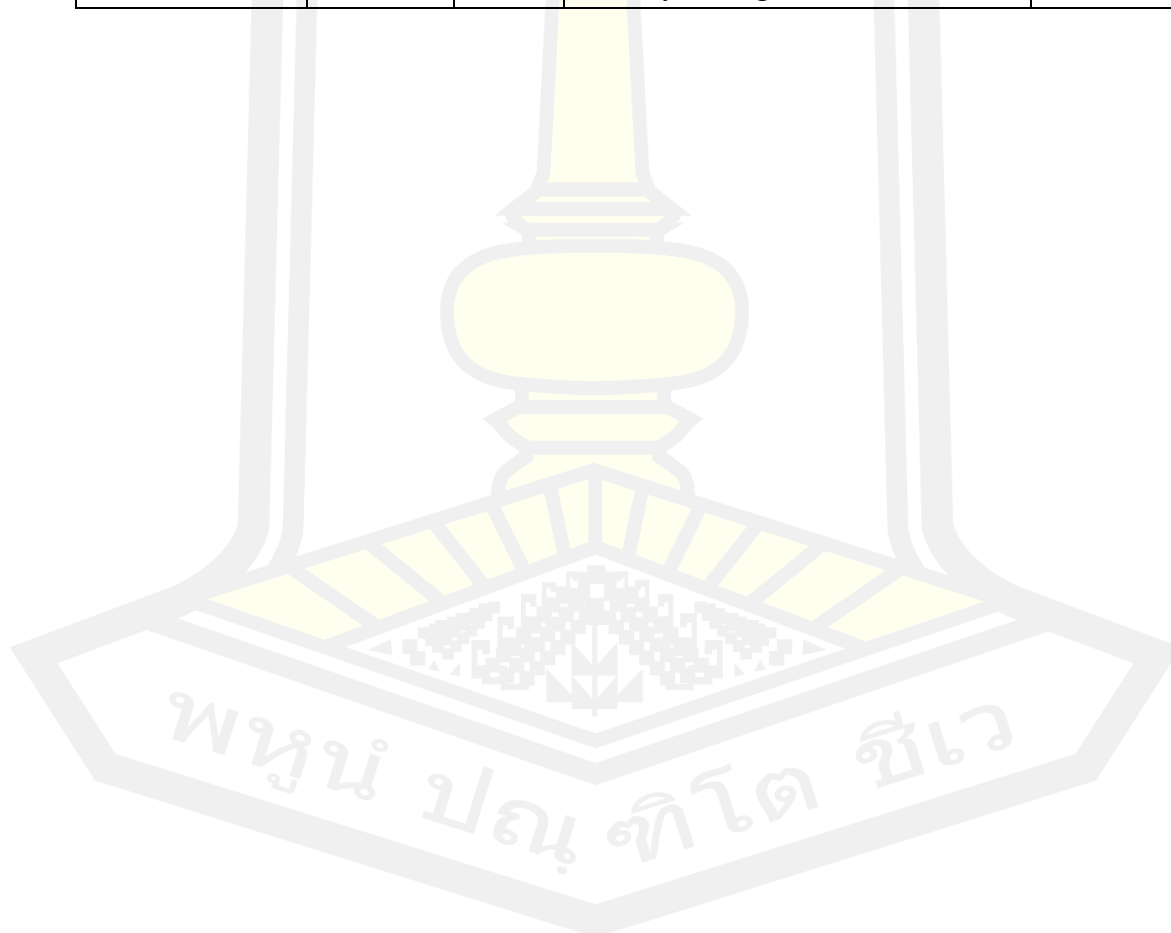
			2.Can you tell which ones are "Xin Tian You"?	3.know a little
			3.Can you sing Xin Tian You?	
Zebin Jiang	Male	12	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?	1.yes. 2.yes. 3.know a little
			3.Can you sing Xin Tian You?	
Tao Huang	Female	9	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?	1.yes. 2.yes. 3.know a little
			3.Can you sing Xin Tian You?	
Kaiming Zhang	Female	58	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?	1.yes. 2.yes. 3.know a little
			3.Can you sing Xin Tian You?	
Tongxing Guo	Male	63	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?	1.yes. 2.yes. 3.know a little
			3.Can you sing Xin Tian You?	
Tong Zhao	Female	48	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?	1.yes. 2.yes. 3.No.

			3.Can you sing Xin Tian You?	
Wenbao Yue	Female	33	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No.
Huan He	Female	66	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.know a little
Yue Wang	Male	52	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.know a little
Hui Zhao	Female	59	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.know a little
Xian Zhao	Male	37	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"? 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No.
Shanshan	Male	28	1.Have you heard of Xin Tian	1.yes.

Wang			<p>You?</p> <p>2.Can you tell which ones are "Xin Tian You"?</p> <p>3.Can you sing Xin Tian You?</p>	<p>2.No.</p> <p>3.No</p>
Yuan Gao	Female	30	<p>1.Have you heard of Xin Tian You?</p> <p>2.Can you tell which ones are "Xin Tian You"?</p> <p>3.Can you sing Xin Tian You?</p>	<p>1.yes.</p> <p>2.No.</p> <p>3.No.</p>
Lei Chen	Male	77	<p>1.Have you heard of Xin Tian You?</p> <p>2.Can you tell which ones are "Xin Tian You"?</p> <p>3.Can you sing Xin Tian You?</p>	<p>1.yes.</p> <p>2.yes.</p> <p>3.yes.</p>
Rong Wang	Female	50	<p>1.Have you heard of Xin Tian You?</p> <p>2.Can you tell which ones are "Xin Tian You"?</p> <p>3.Can you sing Xin Tian You?</p>	<p>1.yes.</p> <p>2.yes.</p> <p>3.know a little</p>
Siyang Chen	Male	40	<p>1.Have you heard of Xin Tian You?</p> <p>2.Can you tell which ones are "Xin Tian You"?</p> <p>3.Can you sing Xin Tian You?</p>	<p>1.yes.</p> <p>2.yes.</p> <p>3.No.</p>
Zherui Ma	Female	37	<p>1.Have you heard of Xin Tian You?</p> <p>2.Can you tell which ones are</p>	<p>1.yes.</p> <p>2.yes.</p>

			"Xin Tian You"?" 3.Can you sing Xin Tian You?	3.No
Ziyang Wang	Male	29	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?" 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No.
Hongxing Wan	Male	35	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?" 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No
Jiahe Chen	Female	40	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?" 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No
Renzhong Hao	Male	38	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?" 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No
Qianhui Wang	Male	28	1.Have you heard of Xin Tian You? 2.Can you tell which ones are "Xin Tian You"?" 3.Can you sing Xin Tian You?	1.yes. 2.yes. 3.No

Hehe Li	Female	27	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. No
Xiaoyu Liu	Male	15	1. Have you heard of Xin Tian You? 2. Can you tell which ones are "Xin Tian You"? 3. Can you sing Xin Tian You?	1. yes. 2. yes. 3. know a little.



BIOGRAPHY

NAME	Chunqian Gao
DATE OF BIRTH	18/08/1992
PLACE OF BIRTH	He Bei
ADDRESS	Fengnan District, Tangshan City, Hebei Province, China
POSITION	Student
EDUCATION	2011-2015 Hebei Normal University, Music of college, Bachelor degree 2015-2017 "Domenico Cimarosa" State Conservatory of Music in Avellino, Italy, Master degree 2020-2023 College of Music Mahasarakham University, PH.D degree

