



A guideline to promote Folk song in Northern Shaanxi Province, China

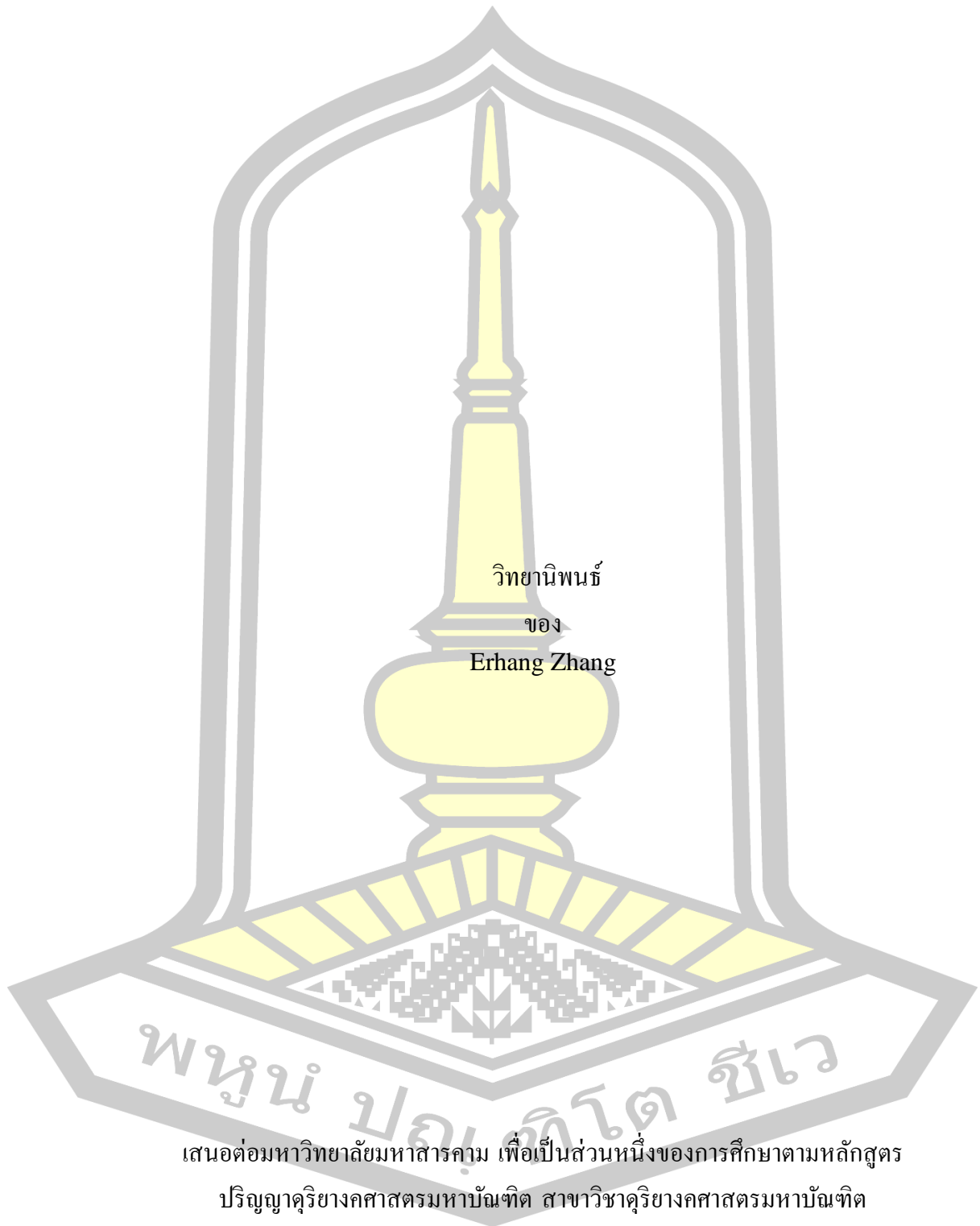
Erhang Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

July 2023

Copyright of Maharakham University

แนวทางส่งเสริมเพลงพื้นบ้านในมณฑลส่านซีตอนเหนือ ประเทศจีน

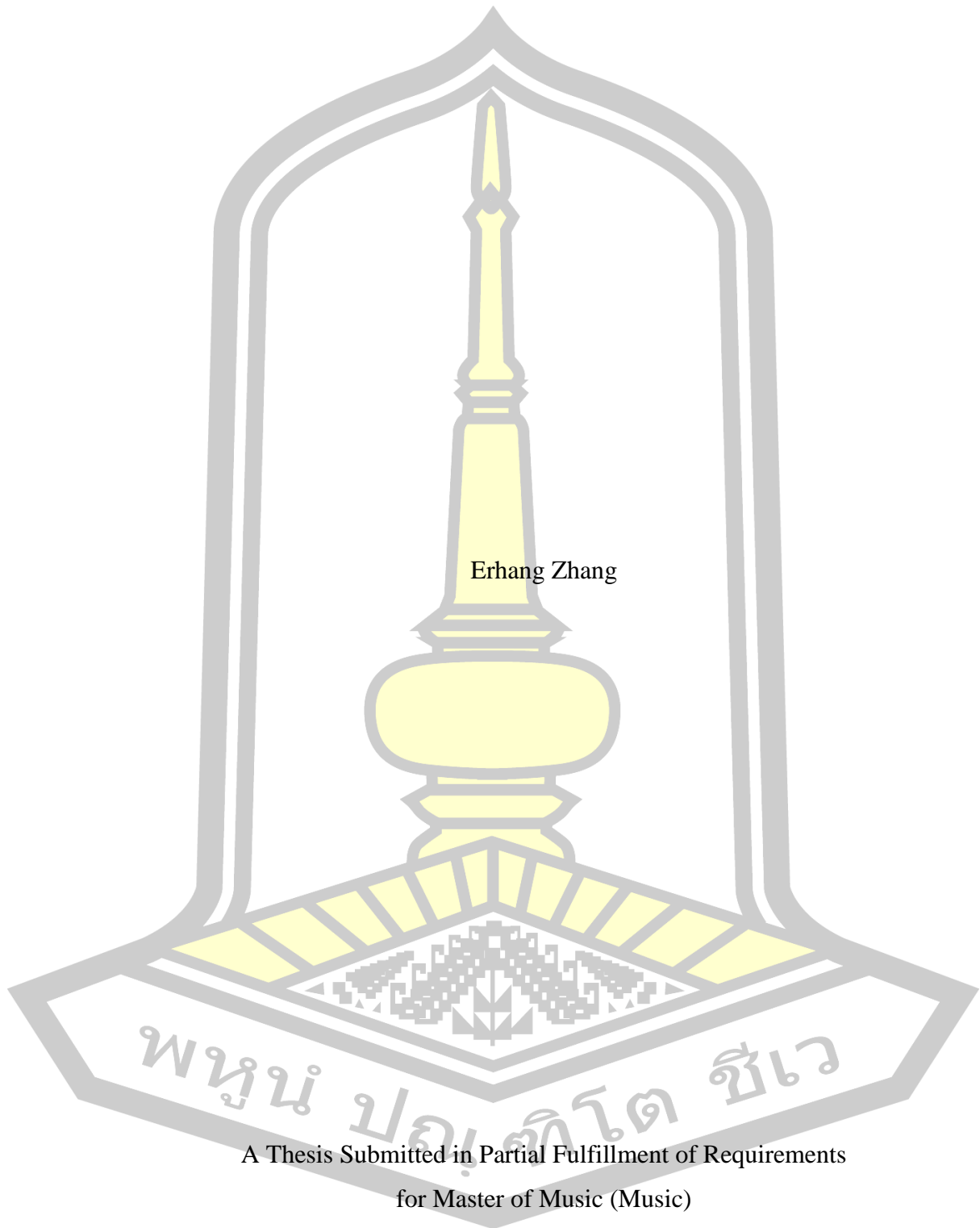


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาตรีศึกษาศาสตร์มหาบัณฑิต สาขาวิชาศึกษาศาสตร์มหาบัณฑิต

กรกฎาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A guideline to promote Folk song in Northern Shaanxi Province, China



Erhang Zhang

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

July 2023

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Erhang Zhang , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Advisor

(Asst. Prof. Sarawut Choatchamrat ,
Ph.D.)

Committee

(Asst. Prof. Peerapong Sensai ,
Ph.D.)

Committee

(Assoc. Prof. Jatuporn Seemong ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

(Asst. Prof. Khomkrich Karin , Ph.D.)
Dean of College of Music

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

พหุบัณฑิต ชีวะ

TITLE A guideline to promote Folk song in Northern Shaanxi Province, China

AUTHOR Erhang Zhang

ADVISORS Assistant Professor Sarawut Choatchamrat , Ph.D.

DEGREE Master of Music **MAJOR** Music

UNIVERSITY Mahasarakham **YEAR** 2023
University

ABSTRACT

The research “A guideline to the promote of folk songs in Northern Shaanxi Province, China” have two objections. Respectively are: 1) To Analyze themusica characteristics of the folk song in Northern Shaanxi Province, China. 2) To propose guideline to promote folk song in Northern Shaanxi Province, China. Researchers will conduct questionnaires and interviews using field work and other methods. Two key informants were selected. The results are as follows:

First of all, from the perspective of music analysis through field investigation and other methods to collect data, through research we know that the northern Shaanxi folk songs are mainly divided into three types: labor songs. XintianYou. XiaoDiao. Then the paper studies the music characteristics of northern Shaanxi folk songs: 1.Labor songs:songs produced and applied to labor, a song style melody high. 2.Xintianyou :The most distinctive folk songs in Northern Shaanxi, four-sentence melody stretching. 3.XiaoDiao: narrative song, the melody of the second section is beautiful.

Secondly, under the impact of modern music, the promote of folk songs in Northern Shaanxi is facing a very severe situation. Based on the current situation. This research analyzes the promote of folk songs in northern Shaanxi and gives some suggestions. 1.More curriculum in school. 2.Make music competition. 3. Make cultural center. 4.Make festival activity. 5. Make funds for the student.

Keyword : Northern Shaanxi folk songs, Music characteristics, Promote

ACKNOWLEDGEMENTS

My time at Mahasarakham University is coming to an end. It has been a very fulfilling and happy time.

First of all, I would like to thank my supervisor, Asst.Prof.Dr. Sarawut Choatchamrat, for your series of guidance on the selection of my dissertation topic and the content of my dissertation. You were always kind enough to affirm my ideas and results, giving me the confidence to do academic research as an ignorant student. You held me to a higher standard and helped me correct various problems in my dissertation with your careful words. Thanks to your warmth, tolerance, knowledge, and rigor, I was able to complete my master's thesis successfully because of your guidance. Thank you again, dear Professor Sarawut Choatchamrat.

Next, I would like to thank the other professors: Asst.Prof.Dr.Khomkrich Karin , Dean of the College of Music. Asst.Prof.Dr. Peerapong Sensai. And Foreign Professor. Helped me in my thesis defense and corrected my problems, as well as all the teachers in the School of Music. It was because of your help that I was able to identify and correct the problems in my thesis more quickly and accurately. Thank you all for your help in my studies, and thank you from the bottom of my heart to all the professors.

Finally, I would like to thank my family and friends. Let me grow up with the love of my family and friends. Thank you for always being there for me, supporting me and helping me. You have nurtured my independence and supported me in my choices. You are the biggest support and harbor in my humdrum days, I love you all.

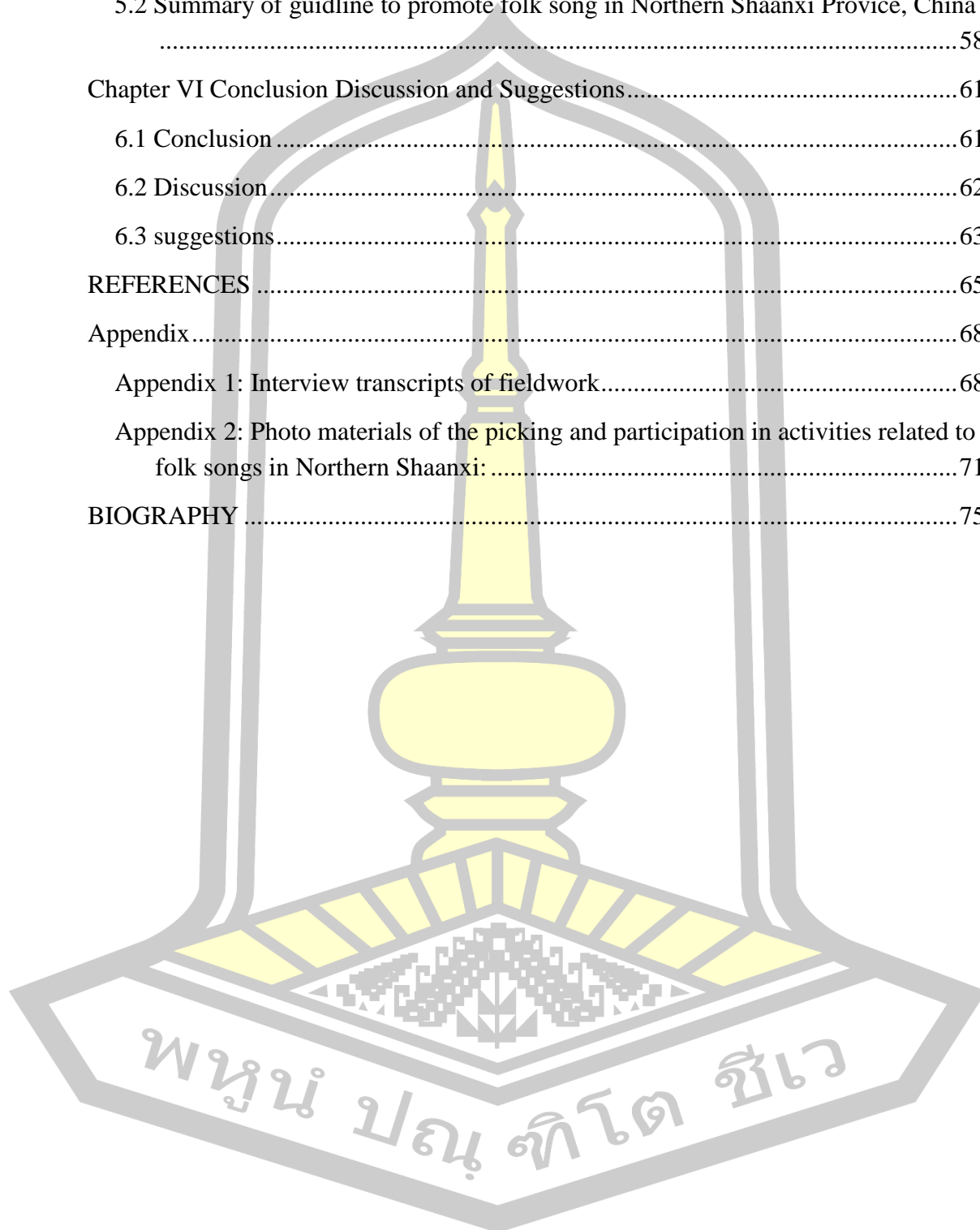
I hope that I will have such learning opportunities in the future to continue to improve myself and become better. We will eventually become light and fly to the starry sea, and become birds and soar in the clear blue sky. Finally a big thank you to everyone: Thank you!

Erhang Zhang

TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
Chapter I Introduction.....	1
1.1 Statement of the Problem.....	1
1.2 Research Objectives.....	2
1.3 Research Questions.....	3
1.4 The importance of research.....	3
1.5 Definition of terms.....	3
1.6 Conceptual Framework.....	3
Chapter II Literature Review.....	5
2.1 Folk Culture of Northern Shanxi Region.....	5
2.2 The development process of folk songs in Northern Shaanxi.....	5
2.3 The basic characteristics of folk songs in Northern Shaanxi.....	7
2.4 Research theory	7
2.5 The Documents and Research Related.....	11
Chapter III Research Methodology.....	22
3.1 Research scope.....	22
3.2 Research Process	23
Chapter IV The music characteristics of folk song in Northern Shaanxi.....	30
4.1 Types of folk songs in Northern Shaanxi.....	30
4.2 The music characteristics of folk songs in Northern Shaanxi.....	33
4.3 The song structure of folk songs in Northern Shaanxi.....	39
Chapter V The guideline to promote folk song in Northern Shaanxi Province, China.....	47

5.1 guideline to promote folk song in Northern Shaanxi Province, China.....	48
5.2 Summary of guideline to promote folk song in Northern Shaanxi Province, China	58
Chapter VI Conclusion Discussion and Suggestions.....	61
6.1 Conclusion.....	61
6.2 Discussion.....	62
6.3 suggestions.....	63
REFERENCES.....	65
Appendix.....	68
Appendix 1: Interview transcripts of fieldwork.....	68
Appendix 2: Photo materials of the picking and participation in activities related to folk songs in Northern Shaanxi:.....	71
BIOGRAPHY.....	75



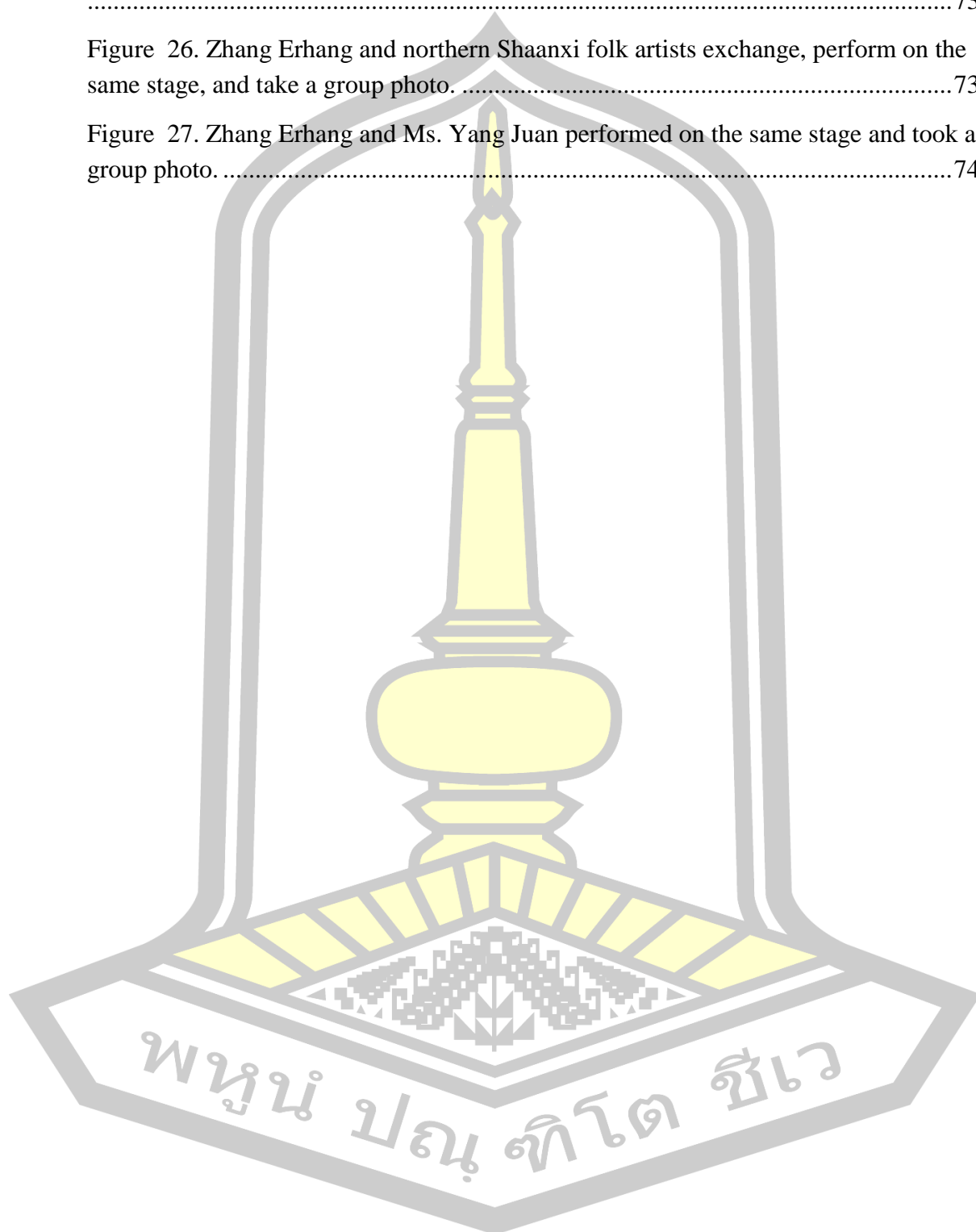
LIST OF FIGURES

	Page
Figure 1. Conceptual Framework	4
Figure 2. Shaanxi Province, the location of Northern Shaanxi.....	23
Figure 3. Ms. Yang Juan	25
Figure 4. Mr. Wang Ke	26
Figure 5. People sing Labour bugles at work	31
Figure 6. Xintianyou sings.....	32
Figure 7. YangJuan, Singing in XiaoDiao	33
Figure 8. HuangHeChuanFuQu	34
Figure 9. Sanshi Lipu.....	36
Figure 10. ZhiBu ZhiDao.....	38
Figure 11. HuangHeChuanFuQu	40
Figure 12. ErYueLiLai.....	41
Figure 13. Sanshi Lipu.....	42
Figure 14. LanHuaHua.....	43
Figure 15. ZhiBu ZhiDao.....	44
Figure 16. SuiDeXiaoDiao.....	45
Figure 17. Map of Shaanxi Province	48
Figure 18. The guideline to promote folk song in Northern Shaanxi Provice,China ...	58
Figure 19. Folk Song Summary Table: Shaanxi Model	59
Figure 20. On the musical characteristics of folk songs in Northern Shaanxi.....	69
Figure 21. On the promote of folk songs in Northern Shaanxi.....	70
Figure 22. Ms. Yang Juan sang the folk songs of northern Shaanxi on the Loess Plateau in northern Shaanxi.	71
Figure 23. Zhang Erhang interviewed and took a group photo of the folk artists in northern Shaanxi at the backstage of the performance venue.....	72
Figure 24. Watch live performances of northern Shaanxi folk songs and take photos.	72

Figure 25. Watch live performances of northern Shaanxi folk songs and take photos.73

Figure 26. Zhang Erhang and northern Shaanxi folk artists exchange, perform on the same stage, and take a group photo.73

Figure 27. Zhang Erhang and Ms. Yang Juan performed on the same stage and took a group photo.74



Chapter I

Introduction

1.1 Statement of the Problem

Northern Shaanxi folk songs are traditional music mainly transmitted on the Loess Plateau in Northern Shaanxi Province and are one of the national intangible cultural heritages. For example, the folk song Xintianyou was produced in the middle of the Zhou Dynasty and took shape in the Han Dynasty. The folk songs of Northern Shaanxi mainly include Labour song, Xintianyou, XiaoDiao. The representative songs include "SanShiLiPu", "LanHuaHua", "HuangHeChuanFuQu", etc. With the development of The Times and the rise of popular music, the folk songs of northern Shaanxi Province in China are no longer understood and loved by young people. Therefore, Shanbei folk songs in Shaanxi Province of China are in urgent need of Protection and promote. (HeJianna,2020)

promote and developing folk songs in Northern Shaanxi meets the needs of cultural development. As a part of culture, folk songs have accompanied the progress of human civilization since its inception. The law of development and evolution of folk songs in Northern Shaanxi tells us that they have unique cultural attributes and are not comparable to other music. The folk songs of Northern Shaanxi are mainly folk songs that have been handed down orally by people during their long-term production life and practice, and have a distinctive national style and local color that evolves with the environment, and are "original folk songs". The term "original ecology" refers to the original biological state of survival and development that exists in the folklore without any artificial decoration. It is a kind of folk song that combines folk art and folklore, which has not been commercialized, has its own unique culture and preserves its own unique customs, and is characterized by a strong local flavor and a local language form without any modification. It is an important part of the oral and intangible cultural heritage of the nation and has a rich and full cultural connotation, which is as valuable as historical relics. As intangible cultural heritage, original folk songs are the fastest to be lost and more difficult to be preserved, so they

should be protected as a priority. But the reality is just the opposite, in the protection of cultural relics, the original folk songs are always forgotten. The original folk songs are always forgotten in the conservation of cultural heritage (Wang, Hongni & Zhao, 2007).

In June 2008, the folk songs of Northern Shaanxi declared by Yulin and Yan'an cities in Shaanxi Province were approved by the State Council to be included in the second batch of national intangible cultural heritage list, project number: II-73. (http://www.gov.cn/zwggk/2008-06/14/content_1016331.htm)

“LanHuaHua” a folk song from Northern Shaanxi, won the "Golden Begonia Award" for outstanding works at the "Golden Begonia Award" awarding party of the 3rd Asian Micro Film Festival (Lincang Stadium, Yunnan) on November 7, 2015. “LanHuaHua” won the "Golden Guihua Award" for the best music microfilm at the 3rd China (Hangzhou) International Microfilm Festival on November 13, 2015. In 2017, Yuyang District of Yulin City started to prepare for the construction of the Northern Shaanxi Folk Song Museum, which was completed and opened in 2018. In November 2019, the "National Intangible Cultural Heritage Representative Project Protection Unit List" was announced, and the Yan'an Culture and Arts Center (Yan'an Mass Art Museum) was awarded the Shaanbei Folk Song Project Protection. (http://www.gov.cn/xinwen/2019-12/01/content_5457358.htm)

Therefore, the promote of folk songs in Northern Shaanxi is of great significance to our current social environment. If we can't promote Northern Shaanxi folk songs in time, the young generation will forget this excellent folk song. It is necessary to analyze the music characteristics of Northern Shaanxi folk songs in combination with the music characteristics of Northern Shaanxi folk songs. Promote folk songs of Northern Shaanxi. Let more people know and like Northern Shaanxi folk songs.

1.2 Research Objectives

1.2.1 To Analyze the music characteristics of folk song in Northern Shaanxi Province, China

1.2.2 To propose guideline to promote folk song in Northern Shaanxi Province, China.

1.3 Research Questions

1.3.1 What is the music characteristics of the folk songs in Northern Shaanxi Province,China?

1.3.2 How to promote folk songs in Northern Shaanxi Province, China?

1.4 The importance of research

1.4.1 We will better understand the music characteristics of folk songs in Northern Shaanxi.

1.4.2 We will have the guidelines to promote of Shaanxi folk songs so that it can be better passed on.

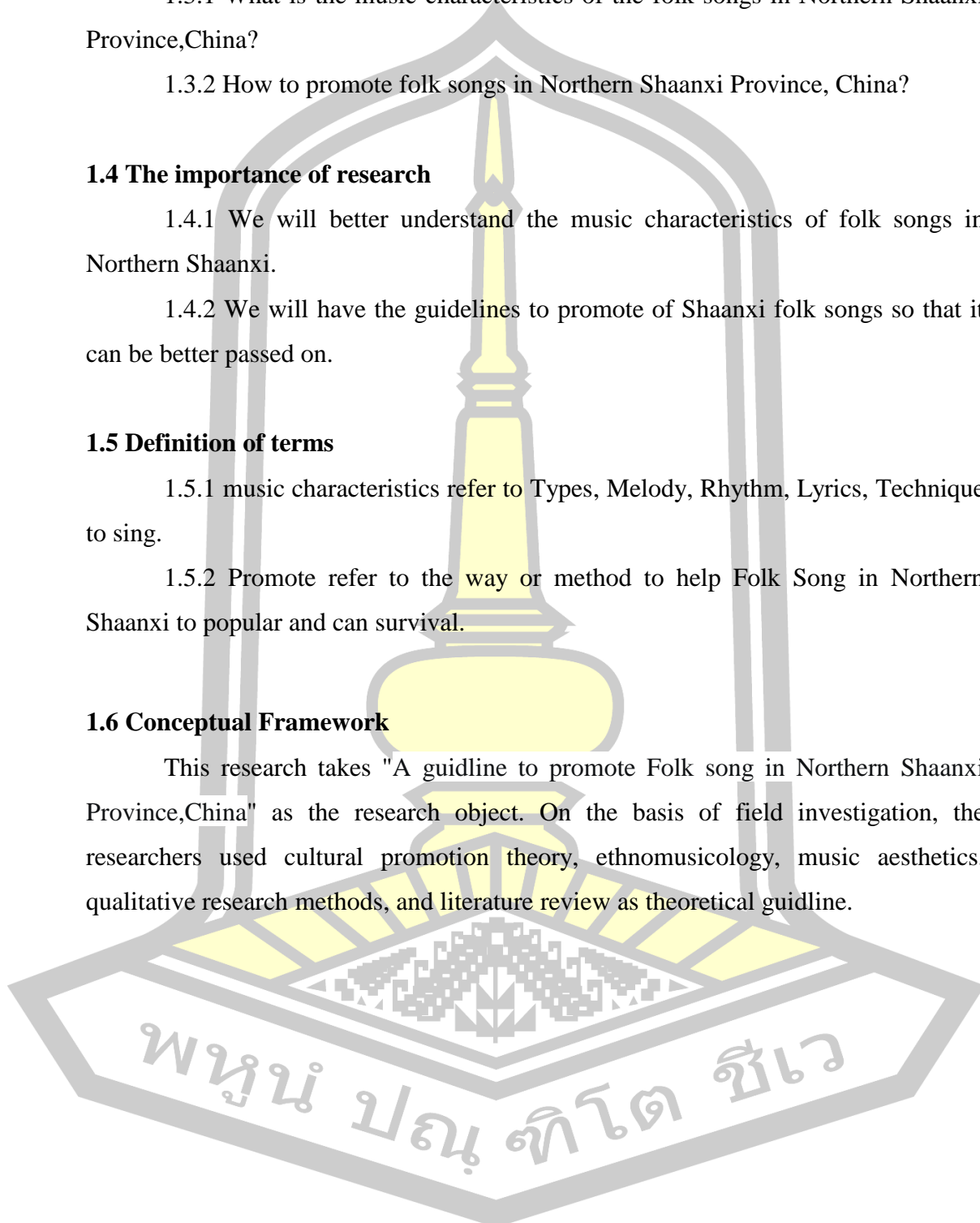
1.5 Definition of terms

1.5.1 music characteristics refer to Types, Melody, Rhythm, Lyrics, Technique to sing.

1.5.2 Promote refer to the way or method to help Folk Song in Northern Shaanxi to popular and can survival.

1.6 Conceptual Framework

This research takes "A guideline to promote Folk song in Northern Shaanxi Province,China" as the research object. On the basis of field investigation, the researchers used cultural promotion theory, ethnomusicology, music aesthetics, qualitative research methods, and literature review as theoretical guideline.



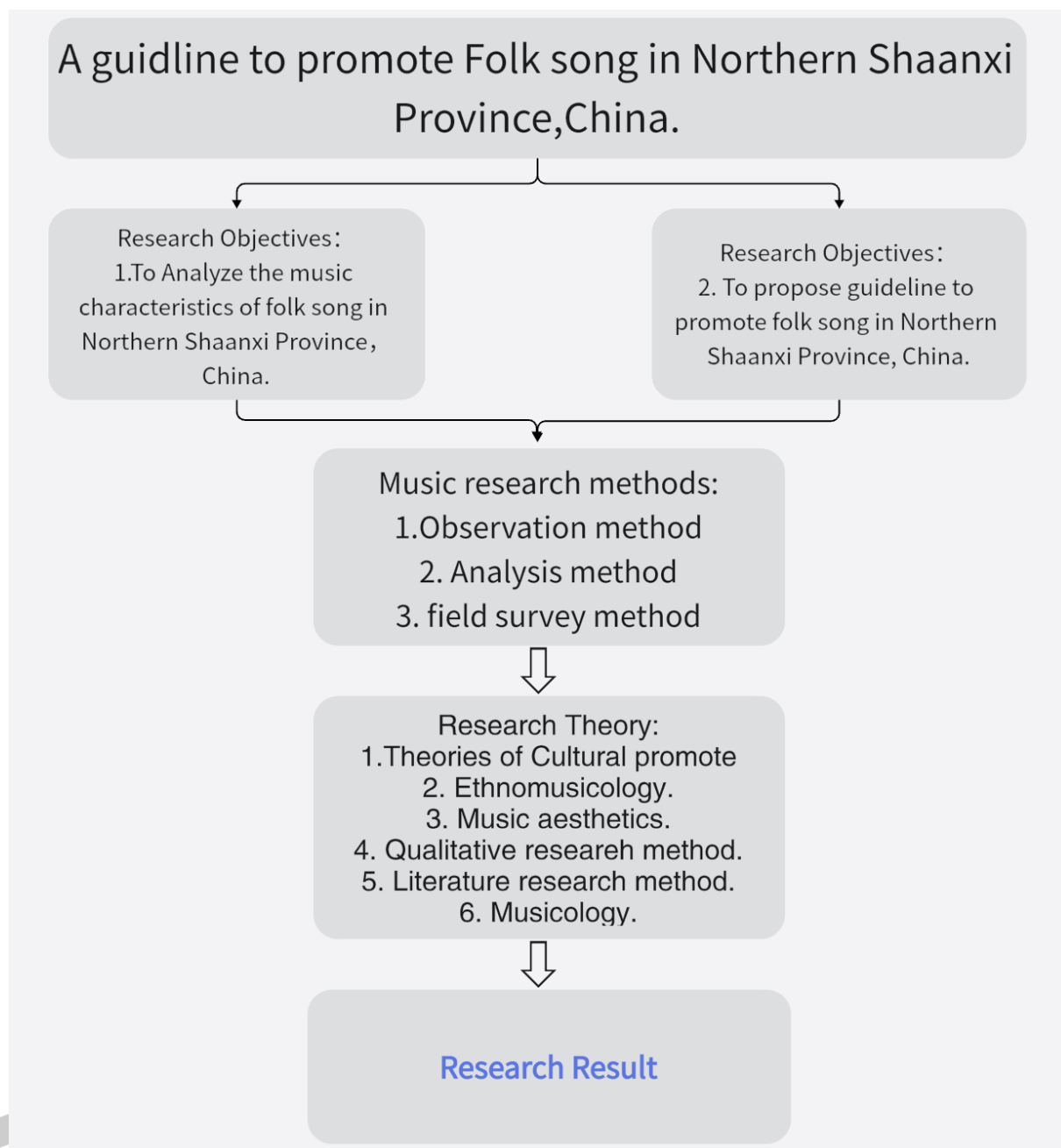


Figure 1. Conceptual Framework

Source : Zhang Erhang

Chapter II

Literature Review

In the subject about research study of “a guideline to promote folk song in Northern Shaanxi province, China” The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

- 2.1 Folk Culture of Northern Shanxi Region
- 2.2 The development process of folk songs in Northern Shaanxi
- 2.3 The basic characteristics of the folk songs of Northern Shaanxi
- 2.4 Theories used in the study
- 2.5 The Documents and Research Related

2.1 Folk Culture of Northern Shanxi Region

Northern Shaanxi is the old revolutionary region, the central part of China's Loess Plateau, located in the Northern part of Shaanxi Province, China, which includes the cities of Yulin and Yan'an, both of which are in the Northern part of Shaanxi Province, thus calling them Northern Shaanxi. The topography of Northern Shaanxi is high in the northwest and low in the southeast. With a total area of 92,521.4 square kilometers, it is a loess plateau formed on the basis of ancient terrain made up of Mesozoic bedrock, covered with Cenozoic laterite and a very thick layer of loess, and then cut by running water and soil erosion.

Shaanxi folklore, a collective name for cultural practices in Northern Shaanxi, can be divided into : Singing folk songs of Northern Shaanxi. Haunting Yangge .Big field. Hitting the sternum. One of the most important is to sing the Northern Shaanxi folk songs. (Jupeng, 2020).

2.2 The development process of folk songs in Northern Shaanxi

2.2.1 The Origin of Folk Songs in Northern Shaanxi

The earliest folk songs in Northern Shaanxi were not recorded in written form, and some simple, bulky forms of human labor were handed down, such as the "Yulin

Bugle": "Hi yo, hi yo, hi yo, hi yo!" Another example is the Old Horn: "Hi yo heyo, hi yo heyo heyo!" Constrained by the productivity of primitive society, coupled with the drought that decayed everything, the gale of flying sand, the flood that engulfed houses and a series of other natural disasters that brought fear and difficulties to human beings were difficult to change, so they began to pray for the blessing of the gods, hoping to get spiritual relief. The primitive witchcraft activities began to appear, and the songs of rituals were produced, which became another ancient folk song with some religious colors in its preliminary form after the labor trumpets. With the advent of feudal society, some local folk songs of Northern Shaanxi with regional characteristics gradually formed. The folk songs of Northern Shaanxi have been passed down in oral form. The folk songs of Northern Shaanxi have been passed down in the hillsides, ditches, fields and villages of Yulin, and are the sounds of the mountains and lanes, which have been shouted by the people of Northern Shaanxi for generations, who "feel the sorrow and joy, and are motivated by the events". The history of folk songs in Northern Shaanxi can be traced back to the ancient witch songs and ritual rice-song tunes, and is closely related to the ancient custom of the Spring Festival, which was a "red-hot" festival. For example, the Han dynasty portrait stones in Suide contain music and dances and rice-songs. (Zhang,Z.B.2010)

2.2.2 Early Development of Folk Songs in Northern Shaanxi

Before the 1930s, the folk songs of Northern Shaanxi were improvised by the people of Shaanxi according to their own life and customs, gradually forming a high, bold, rough and melodious style, popularized by oral singing and flourishing by collective creation. In 1942, a number of folk songs from Northern Shaanxi, such as "Lan hua hua", "Er yue li lai", became nationally known. In this period, besides revolutionary folk songs, there were also many fine folk songs of Northern Shaanxi such as "SanShi", "Yellow River Boatman Song", "Running Dry Boat" . In short, the period from 1935 to 1965 was a period of prosperity for folk songs in Northern Shaanxi.

2.2.3 Development trend of folk songs in Northern Shaanxi

In 1939, the Folk Song Research Association was established in Yan'an, and teachers and students of the Lu Xun Academy of Arts collected and organized some early folk songs from Northern Shaanxi, and studied and organized them. 1942,

workers of the Lu Xun Academy of Arts began to collect folk songs from Northern Shaanxi in places such as Mili, Jia County, Suide and Fugu. Their representative works include "Nothing", "Xintianyou", "Huang, we are Taishan", and the movie "Red Gaoliang" episode "Sister Song", and so on. The classic Shaanxi folk songs, such as "The East is Red", "Nanniwan", "Go West" and "Yellow River Boatman Song", are familiar. The key to the development of folk songs in Northern Shaanxi is in the folklore. However, while saving the folk songs of Northern Shaanxi, it is necessary for the government to provide some financial and material support and encouragement for the preservation of the folk songs of Northern Shaanxi. The folk songs of Northern Shaanxi should also participate in the declaration of the world's intangible and oral cultural heritage, so as to protect the excellent intangible cultural heritage left by our predecessors. As the years go by, the best folk songs will gradually disappear from the world. In order to improve the protection of folk songs and the construction of culture, it is necessary for the government to step in. The government should take all possible measures to realize the protection and research of the intangible cultural heritage of Shaanxi folk songs, so as to leave a beautiful mirror for the protection of cultural construction, which will always reflect the earth of China and the hearts of human beings. (Liu,J.L.2019)

2.3 The basic characteristics of folk songs in Northern Shaanxi

The folk songs of Northern Shaanxi have its distinctive regional characteristics: rustic and atmospheric. This commonplace and high-pitched characteristic is enough to make the folk songs of Northern Shaanxi stand in the hallowed halls of the singing world, and declare the majestic momentum with XiaoDiao tunes. They are simple in language, free in rhythm, bold and impassioned, majestic, pleasing to the ear, simple in melody, and vivid in image, like the rushing waters of the Yellow River flowing far and wide, echoing endlessly among the mountains of the Loess Plateau.

2.4 Research theory

2.4.1 Theories of Cultural promote

Cultural diffusion is the promote of cultural items (e.g., ideas, styles, religions, technologies, languages) among individuals, either within a single culture or from one culture to another. It differs from the promote of innovations within a specific culture. Examples of diffusion include the promote of chariots and ironmaking in ancient times, and the use of automobiles and Western suits in the 20th century. Five major types of cultural diffusion have been defined: diffusion by expansion: an innovation or idea that develops in its source region and remains strong there, while also promote to other regions. This can include layered diffusion, stimulus diffusion, and contagious diffusion diffusion. Migratory Diffusion: An idea or innovation that migrates to a new area, leaving behind its culturally specific origin or source. Hierarchical diffusion: an idea or innovation that promote by moving from a larger to a smaller place, usually with little regard for the distance between places, and often influenced by social elites. Contagious diffusion: an idea or innovation that promote based on its attachment to another concept. (Leo Frobenius, 1897)

2.4.2 Ethnomusicology: Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of the world's peoples and the types of their development. Fieldwork is its basic way of obtaining sources of research material. The predecessor is European comparative musicology. It is a science that investigates the ethnomusicology of various countries and regions with different social systems and levels of development, and identifies various patterns related to music. Also translated as "ethnomusicology". It is a discipline of musicology and is closely related to ethnology and folklore. It was originally called comparative musicology and music anthropology, but its connotation and focus are slightly different. It includes the investigation and study of the musical characteristics of different peoples, countries and regions; the exploration of the connection between these music and geography, history and other cultures; the compilation of ethnomusicographies or regional musicographies, from which a number of music-related conclusions can be drawn, etc. In addition, comparative instrumentology and comparative music history are among the research topics of this discipline. In addition, comparative instrumentology and comparative music history are among the research topics of this discipline (Lv, Z.X.2004)

2.4.3 Music Aesthetics: Music aesthetics is a fundamental theoretical discipline that studies the essence and inner regularity of music from the height of music art in general. Music aesthetics is closely related to general aesthetics, music technology theory, music history, music criticism, etc. Moreover, the development and deepening of the discipline of music aesthetics is often inseparable from the results drawn from these fields. The study of musical aesthetics can be conducted from different perspectives: philosophical perspective, psychological perspective, broad sociological perspective, and the perspective of the aesthetic characteristics of musical works themselves.

2.4.4 Qualitative research

Qualitative research uses in-depth interviews and observations to collect data. Qualitative research is concerned with qualitative phenomena of quality. Qualitative research/methods are characterized by

- (1) It is non-numeric, descriptive, applies reasoning and uses words.
- (2) It aims to gain meaning, feel and describe the situation.
- (3) Qualitative data cannot be plotted.
- (4) It is exploratory in nature.

The process of qualitative research:

- (1) Selection of study sites and definition of questions, concepts, and indicators.
- (2) The investigator chooses a strategy to enter the study.
- (3) Select the people and events to be observed.
- (4) Development of the relationship with the participants.
- (5) Perform analysis and observation.
- (6) Final analysis and interpretation.

In this research, researchers will use the theory of qualitative research to collect data through in-depth interviews and observations. Researchers will use an interview form and an observation form. Ask questions based on the research objectives.

2.4.5 The literature research method

The literature research method is based on a certain research purpose or topic, through the literature into

The research is conducted to obtain information to fully and correctly understand and grasp the research problem of a

The methodologies are used in a variety of disciplines. The literature research method is widely used in various disciplines. Its functions are such as

Below:

(1) To be able to understand the history and current status of relevant issues and to help identify research topics.

(2) It can form a general impression of the research subject and help in observation and interview.

(3) Comparative data can be obtained from actual data.

(4) Helps to understand the whole picture of things. (Yao & J. H, 2017)

In this research, researchers will use the theory of documentary research to obtain information by surveying the literature according to two research objectives on the aesthetic characteristics of folk songs in Northern Shaanxi in order to fully and properly understand and grasp the research questions.

2.4.6. Musicology: musicology is the general term for all theoretical disciplines that study music. [1] The general task of musicology is to elucidate the nature of various phenomena related to music and their laws through them. For example, music aesthetics, music history, music ethnography, music psychology, music pedagogy, etc.; music acoustics, rhythm, instrumentology, etc., for the study of the characteristics of the material materials of music; melodic, harmonic, counterpoint, tune theory, etc., for the study of musical forms and their composition; and performance aspects, such as performance theory, conducting method, etc. (Han, H. 2015)

In this study, the researcher uses cultural promote theory to compare the differences between traditional voice parts and modern voice parts, compare their similarities and differences in music content, playing skills and repertoire characteristics, and describe the changes of aesthetic art of Northern Shaanxi folk songs. The history of its past, present, inheritance and development is analyzed.

2.5 The Documents and Research Related

To date, researchers have collected articles and books on folk songs of Northern Shaanxi, in addition to insights and discussions in the study and related literature:

Analyzed the inheritance of folk songs in Sangsi, and proposed the key to integrating folk inheritance into school music education by changing teaching concepts, broadening knowledge areas, "inviting in" and "going out", creating situational teaching, integrating folk activities. The key to integrating folk music education into school music education is to change the teaching concept, broaden the field of knowledge, "invite in" and "go out", create situational teaching, integrate folk activities into the campus, create local teaching materials, and realize classroom teaching of folk songs.(Qin, J, 2016)

Explored the protection and inheritance of original folk songs in Changyang, Hubei Province, and concluded that the inheritance and protection methods it adopted mainly include teacher-apprentice inheritance, family inheritance, innovative inheritance, on-site inheritance, and textual inheritance, but it still faces the problems of weak government support for the protection and inheritance of original folk songs; insufficient funding for cultural departments, literary groups, and schools; insufficient cultural propaganda work in townships; a The weak awareness of industrial competition of the original folk songs; the great changes of environment and talents and other factors have caused the loss of the original folk songs in Changyang.(Yang, M, 2014)

Made a summary of the inheritance and development currents of She folk songs, mainly the insufficient excavation of cultural connotation, insufficient economic support, aging and faulting of inheritors, and the lack of systematic learning mechanism for inheritance. Scholars also proposed measures that can be taken for the inheritance and development of She folk songs, such as leveraging the role of new media, integrating multiple forces to protect She folk songs, integrating local universities to develop She folk songs, establishing a cultural and ecological reserve for She folk songs, in addition to establishing a multifunctional She folk song museum and exploring the road of industrialization of She folk songs.(Wang,Y.Q, 2020)

Argued that the current situation of the development of folk song culture in Northern Shaanxi can be summarized as follows: the concept of folk songs needs to be updated, lack of inheritors, and innovation and development. In order to effectively achieve the inheritance, protection and development of folk song culture in Northern Shaanxi, we can start from the following aspects: expanding the scope of promote, being innovative, strengthening foreign exchanges, promoting local popularization, playing the leading role of the government, relating to real life, and focusing on talent training.(Zhang ,E.Y, 2017)

The survival current of folk songs in Northern Shaanxi is analyzed, mainly the declining concept of folk songs and the impact on the survival environment, the lack of inheritors and the lack of artistic innovation. Scholars have also proposed measures for the protection and inheritance of folk songs in Northern Shaanxi, such as playing the leading role of the government, enhancing the confidence of red culture in Northern Shaanxi, strengthening theoretical research and transformation, and promoting the development of multicultural integration; adhering to the strategy of "going out" and strengthening foreign exchanges; strengthening the cultivation of talents and adhering to innovative development.(Yang,Y.W, 2020)

This study explores the digital heritage and development of Shaanxi folk songs in the context of big data, and concludes that the problems faced by Shaanxi folk songs in the process of heritage and development are: first, the contradiction between the single song style, aging content, small audience and people's diversified cultural needs; second, the fault line in the heritage of Shaanxi folk songs, with fewer and fewer young people appreciating and passing on Shaanxi folk songs; third, the low level of digitalization of Shaanxi folk songs. Third, the digitalization level of Shaanxi folk songs is too low to effectively promote the inheritance and development of Shaanxi folk songs in the Internet era, and fourth, the means of promote is relatively single. Scholars have proposed strategies for the digital inheritance and development of Shaanxi folk songs in the era of big data. First, we should build the development path of big data of Shaanxi folk songs from digital storage and information sharing to digital promote; second, we should realize the innovation of creative content and melody of Shaanxi folk songs through big data analysis; third, we should use big data technology to realize targeted and personalized pushing of

Shaanxi folk songs; and fourth, we should integrate famous Shaanxi songs into teaching in local universities.(Sun J. X & Lin J. Y, 2022)

Focuses on the analysis of the main problems that exist in the current development process of folk songs in Northern Shaanxi, including inheritance problems, cognitive problems, innovation and development, and institutional protection. The following suggestions and countermeasures are proposed for the many problems that arise in the development of Shaanxi folk songs: pay attention to the implementation of the policy of cultivating and protecting inheritors; strengthen the innovation and development of the genre and form of Shaanxi folk songs; get rid of the unchanging inheritance and protection model of Shaanxi folk songs; introduce famous Shaanxi songs into local schools and universities; let the culture of Shaanxi folk songs develop in combination with local tourism resources, activate local folk activities, and make them move toward industrialization and Diversified development. In both the revolutionary war years and the economic construction period, the folk songs of Northern Shaanxi have demonstrated their unique cultural role. However, with the accelerating trend of globalization and modernization, the cultural ecology of China has been increasingly impacted, and the folk songs of Northern Shaanxi are facing the crisis of extinction. How to make the folk songs of Northern Shaanxi effectively protected and inherited has become not only the responsibility of local governments and cultural departments, but also the sacred mission of music workers. The research results of this research can help put forward some reference suggestions for the protection and development of folk songs in Northern Shaanxi. (Mu,H. P, 2022)

Believe that the artistic characteristics of the songs in SanShi are mainly the free and flexible style, the duality of musical expression, and the vernacular style language. (Wang,C.W.& He. Y, 2019)

The artistic characteristics of "SanShi" are analyzed from three aspects, namely, the structure of the song, melody and rhythm, and language style, and three distinctive versions of the song, Lei Jia (Academy) and Wang Erni (Original), as well as the Northern Shaanxi Folk Song Choir (Original), are analyzed and compared. (Zhou,Y.Z, 2020)

Analyzes the linguistic characteristics, vocal techniques and embellishment techniques of "SanShi", and makes a specific analysis of the story and characters of "SanShi", makes an analysis of the musical perspective of "SanShi" from the song structure, tonal modality and rhythmic beat, and further makes an interpretation of "SanShi" from the original ecological version, ethnic singing version and contralto version of the singing form respectively. (Liu,J, 2019)

This book is a contribution of considerable substance because it takes a holistic view of the field of folk music and the scholarship that has dealt with it " Bruno Nettl ". a praiseworthy combination of solid scholarship, penetrating discussion, and global relevance."--Asian Folklore Studies ". successfully ties the history and development of folk music scholarship with contemporary concepts, issues, and shifts, and which treats varied folk musics of the world cultures within the rubric of folklore and ethnomusicology with subtle generalizations making sense to serious minds..." --Folklore Forum" This book challenges many carefully-nurtured sacred cows. Bohlman (1988) has executed an intellectual challenge of major significance by successfully organizing a welter of unruly data and ideas into a single, appropriately complex but coherent, system."--Folk Music Journal Bohlman (1988) examines folk music as a genre of folklore from a broadly cross-cultural perspective and espouses a more expansive view of folk music, stressing its (1988) examines folk music as a genre of folklore from a broadly cross-cultural perspective and espouses a more expansive view of folk music, stressing its vitality in non-Western cultures as well as Western, in the present as well as the past.(Bohlman P. V, 1988)

This concept has been defined and developed in multiple ways by collectors, scholars and practitioners, within different geographical locations and in different historical periods. Widely used in Europe and the Americas, it has been used both covertly and overtly in the construction and negation of identities in relation to class. At its root lie questions about the identity and identification of the folk the delimitation of musical instruments. At its root lie questions about the identity and identification of the folk the delimitation of musical repertoires, how these repertoires are transmitted and the assessment of sounds. (Pegg, 2001)

Gives a brief introduction to British and American folk music. drawing upon the most recent and relevant scholarship, it will focus on comparing and Drawing

upon the most recent and relevant scholarship, it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music: traditional, local performers; professional collectors; and the The two sides of the folk tradition will be examined-- both as popular and commercial expressions. Folk Music: The Basics serves as an excellent introduction to the players, the music, and the styles that make Throughout, sidebars offer studies of key folk performers, record labels, and related issues to Throughout, sidebars offer studies of key folk performers, record labels, and related issues to place the general discussion in context. (Cohen, 2012)

Due to the unique geographical advantage and humanistic environment, after years of development and evolution, the folk songs of Northern Shaanxi have formed a unique artistic style with a rich foundation of life, spirited melody and natural lyricism. (Guo Lin, 2008) The study of folk songs in Northern Shaanxi is essential to the interpretation of the songs. The study of folk songs in Northern Shaanxi is important for interpreting the culture of Northern Shaanxi and inheriting the excellent tradition of folk art. The folk songs of Northern Shaanxi describe the complex and diverse folk activities and customs of the region in an imaginative and general way, and show the unique cultural charm of Northern Shaanxi folklore to the world. Folklore uses language to store, transmit, develop and regulate people's behavior, while language enriches and develops itself through the storage and transmission of folklore, and they complement each other and are interdependent. Specific folklore gives birth to specific folk songs, and folk songs become important materials for studying folklore. To learn, study and appreciate folk songs, only by combining folk songs and folklore and grasping the inner connection between them can we gain a deeper understanding and perception of folk songs. The essence of Shaanxi folk songs lies not only in describing the spiritual connotation and cultural characteristics of Shaanxi people, but also in the valuable cultural heritage it has left for future generations. (Guo, L, 2008)

The Significance of Shaanxi Folk Songs Can Be Radiant, The development and continuous improvement of the folk songs of Northern Shaanxi has a lot to do with the people who grew up in this land for generations. The development and continuous improvement of Shaanbei folk songs are inextricably linked with the people of Shaanxi and the Yellow Land, who have grown up on this land for

generations. It is the land of Shaanxi and the people of Shaanxi that make this simple and bright song. In this research, we briefly discuss the spirit of Shaanxi folk songs from a humanistic perspective. Let's start with the fact that the people of Northern Shaanxi call their favorite song "Xintianyou". There are many meanings of "letter" in Chinese, but its first meaning is "truthfulness and honesty in speech", as the saying goes, "faith in words is not beautiful, beautiful words are not believed". This means that the songs sung by Lao Baixin are all their own most real words of faith, the expression of the true feelings of real people. The word "letter" also has the meaning of "at will, at will", which points out that it pursues the freedom and length of the song, and at the same time, the content is also at the heart of the song, and the sky is full of songs. When the people of Northern Shaanxi chose "Xintianyou", both of these meanings were incorporated. The folk songs of Northern Shaanxi truly reflect the way of life of the people of Northern Shaanxi, their living conditions and their spiritual state. (Cao ,P.Q, 2012)

Chinese culture has been developed for five thousand years, forming a unique style of cultural legends. Due to the vast size of China and the large number of people and ethnic groups, each local culture has its own different characteristics and regional features . The culture of each place has its own characteristics and regional features. Among them, folk songs, for example, are cultural treasures with rich artistic expressions and inherited by the people through the generations that have played a magical color in the history of China, while being welcomed and supported by the people, gradually evolving with the times. This research explores the art of singing in the folk songs of Northern Shaanxi, taking them as an example. The folk songs of Northern Shaanxi were formed in the Northern part of the country, and some of the classic pieces are still sung by the people today. During their development, a large number of advanced individual and epic musical melodies have emerged, and among the many, they have received attention from all sides for their unique high and loud style. In today's inherited Chinese culture, Shaanbei folk songs gain the intimacy of the people as an excellent people's culture in Chinese culture, and in its singing, it is even more unique with its own original singing style, and it is this luck of the line and the use of dialect that guarantees the unique artistic sensibility of Shaanbei folk songs. (Liu ,X, 2015)

From the perspective of ethnomusicology, Stephen Jones recorded the customs and activities of the daily lives of the folk musicians and their musical Volume 1 focuses on one shawm band, run by two brothers, Hua Yinshan and Hua Jinshan in This volume comprises three parts: part one explains the lives and liveli- hood of shawm band musicians, part two This volume comprises three parts: part one explains the lives and liveli- hood of shawm band musicians, part two describes the role of the shawm bands and Daoist's performances during funerals and temple fairs, and part three discusses several aspects The second volume focuses on Yangjiagou vil- lage, Mizhi County, Mizhi County, and the Mizhi County area, and discusses several aspects of the music, such as instrumentation, pitch, scale, notation, melodic styles, and repertoires of the band. The second volume focuses on Yangjiagou vil- lage, Mizhi County, Yulin, in Northern Shaanxi. This volume discusses the ritual and music of that area in four parts. Part one gives the background of the area, part two introduces the lives of the bards, and part three discusses the lives of shawm bands and their ceremonial activities through the twentieth Part four describes urban music in Yulin city. (Du ,Y.X, 2010)

Northern Shaanxi folk songs are an art form in which the working people in Northern Shaanxi express their feelings with Northern Shaanxi dialect and Northern Shaanxi folk songs are not only loved by the people, but also have unique artistic appeal. People in Northern Shaanxi love singing, first in labor situations, then in many fields. People in Northern Shaanxi are used to expressing their deep feelings with songs. The use of the original Northern Shaanxi dialect in folk songs shows its A large number of Northern Shaanxi dialect words are used in Northern Shaanxi folk songs. These words with profound regional characteristics make Northern Shaanxi folk songs have a more grounded aesthetic feeling, and also make people more These words with profound regional characteristics make Northern Shaanxi folk songs have a more grounded aesthetic feeling, and also make people more aware of the emotions the singers want to express. These Northern Shaanxi folk songs, which are full of dialect words, are simple and simple, yet humorous. It is the Northern Shaanxi dialect that gives rise to folk songs that complement and influence each Northern Shaanxi folk songs recorded, absorbed and stored a large number of Northern Shaanxi dialects during its emergence, development and circulation. The tone of the music in the

Northern Shaanxi folk songs and the tone of the Northern Shaanxi dialect are interrelated and carry each other. The tune follows the tone and the tone blends into the tune. Northern Shaanxi folk songs also express people's inner world with dialect artistic means. There are a lot of dialect words full of life in traditional Northern Shaanxi folk songs. use of these words in Northern Shaanxi folk songs makes them full of life, strongly enhances the expressive force of Northern Shaanxi folk songs, and makes The reduplicative words in Northern Shaanxi folk songs usually put two identical syllables after one syllable. The reduplicative words in Northern Shaanxi folk songs usually put two identical syllables after one syllable of adjectives, verbs or adverbs. The use of such reduplicative words in folk songs undoubtedly enriches the expression of emotion in folk songs. dialect plays an important role in the creation and re-circulation of Northern Shaanxi folk songs, which makes Northern Shaanxi folk songs more regional and cultural. (Du,P.J, 2019)

How can we apply ethnography's technique, through detailed fieldwork to conduct traditional music research on living resources, thus propose an integrated theoretical construct and practical solutions to the protection of traditional music? How can we apply ethnography's technique, through detailed fieldwork to conduct traditional music research on living resources, thus propose an integrated theoretical construct and practical solutions to the protection of traditional music? Qin is an example of studying living resources, subsequently integrating numerous local music genres under one historical cultural context, unearthing These as a whole, providing an authentic, objective, and bright overall appearance for the refinement, development and protect protection. values lay to the deeper understanding of living conditions of ancient music culture in the present age, subsequently providing evidences for the Its theoretical values lay to the deeper understanding of living conditions of ancient music culture in the present age, subsequently providing evidences for the development and protection of music culture in the northwest plateau, and helping to propose plan and strategy in protecting this intangible cultural heritage. Started from small scale social investigation, Malinowski already noted that culture was an organic whole. The culture's major characteristic is to satisfy human desire, in particular, conformity needs, including society, politics, economy, culture, etc. The " Through the Silk Road, Xikou Road and so on, the cultural seed is sowed and disseminated. In

2003, Tim Rice proposed the three dimensional theoretical frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theoretical framework for the study of music culture. In 2003, Tim Rice proposed the three dimensional theoretical frame of time, place, and metaphor in studying music experience and music ethnography, which provided the theoretical support for the author's integrated study model as indicated below in studying music living resources. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and furthermore, in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003. This model was initially utilized in the author's work of "A Study on the Er-ren-tai in Contemporary Social Transition Relation of Nation" in 2003, and further improved after through explorations. (Yang, H, 2008)

Shaanbei, the Northern part of Shaanxi province, locates on northwest China. In the past, there was the frontier between proper China and Mongolia. Since the middle of 1930s, it has been well known because of the folk song. There are two kinds of definitions for Northern Shaanxi folk songs. The recognized definition from musicology circles is that "Northern Shaanxi folk song is the general names for folk songs popular in the broader region in The recognized definition from musicology circles is that "Northern Shaanxi folk song is the general names for folk songs popular in the broader region in north of Shaanxi Northern mountain (localized along the Fengxiang, Yaoxian, and Hancheng)". It is general thought that nowadays all folk songs in Yulin and Yan'an in Northern Shaanxi belong to Northern Shaanxi folk songs ; The other It is general thought that nowadays all folk songs in Yulin and Yan'an in Northern Shaanxi belong to Northern Shaanxi folk songs ; The other definition is "folk song is distributed in Northern Shaanxi, characterized by the style of the Northern Shaanxi". Those two discrete definitions are what Schafer defined the difference between keynote sound and soundmark in the environment. In fact, during the construction of Northern Shaanxi folk songs and sense of place in northern Shaanxi, Northern Shaanxi folk songs gradually evolved from keynote sound to soundmark. Although, according to the genre, Shaanxi folk songs can be divided into the work songs, folk songs and popular tune, work songs, among which is limited in number. Integration of Chinese folk songs, Shaanxi volume records 43 work songs.

Despite of large number popular tunes with 369 songs, they are So Mountain Song, Xintianyou is considered to be the folk songs most representatives of regional features of Northern Shaanxi in the Northern Shaanxi. So Mountain Song, Xintianyou is considered to be the folk songs most representatives of regional features of Northern Shaanxi in the Northern Shaanxi. Therefore, when we plan internal division of Northern Shaanxi folk songs, we make a regional partition by the style of Xintianyou.

(Huang ,H.K, 1989)

Chinese folk music is the people in the long-term production and social practice of collective creation, it reflects the bottom, the most ordinary people China is a multi-ethnic country, folk music has a long history, and the Chinese people since ancient times has a habit of communication fusion. China is a multi-ethnic country, folk music has a long history, and the Chinese people since ancient times has a habit of communication fusion, open-minded and achieve mastery through a comprehensive study of the spirit of all rivers run into sea. years of development, the accumulation of various folkities art wisdom and creativity ability, has the distinctive folk character, they mutually in the Continuous communication and integration, mutual competition and development . With a variety of other art the same, ethnic music also has experienced a long developing process, gradually merged the essence of the surrounding folk music and evolved the unique folk music art and music tradition, such as southern folk songs, northeast Errenzhuan, etc. Of all ethnic groups of art in the history of the evolution of the doomed to absorb other ethnic characteristics, complement each other, common development, so that every folk art forever , as long as is a good part of our folk music, it will be accepted by other nation, and even, so the folk music is a natural, continuous development. have already by the history of the long slowly fuzzy, but the legacy of their artistic wealth but have not be eliminated, the presence of these ethnic groups Era in the development, in advance, the idea of people changes in thinking and life rhythm, people pursuit of folk music and art also has a great value. Era in the development, in advance, the idea of people changes in thinking and life rhythm, people pursuit of music appreciation and habits are also to the folk music put forward new requirements, because the world of art is that coincide with The Times, to fully tap the Chinese music and cultural heritage, enriching the content of folk music art, and reform of ethnic Musical Instruments, based on folk

instrumental music, adhere to the correct development direction, to ensure its healthy development. To the development of folk music, only with a high level of performance is not enough, more important is to create closer to people's folk songs of life . Make people feel the rich connotation of Chinese traditional culture, to promote the urban cultural taste of people, eventually make widely around the Only in this way can the traditional folk music culture to survive, continue, innovation and development. Only in this way can the traditional folk music culture to survive, continue, innovation and development, will be more artistic vitality.

(Luo,J, 2017)



Chapter III

Research Methodology

The basic contents of this chapter include the following points :

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of research site
 - 3.1.3 Scope of time
- 3.2. Research Process
 - 3.2.1 Selected site and informant.
 - 3.2.2 Research tools
 - 3.2.3 Data Collecting
 - 3.2.4 Data Management
 - 3.2.5 Data analysis
 - 3.2.6 Summary of this chapter

3.1 Research scope

3.1.1 Scope of content

Investigate and analyze the origin and musical characteristics of folk songs in Northern Shaanxi. Suggest methods and recommendations for the preservation and promote of folk songs in Northern Shaanxi.

3.1.2 Scope of research site

China. Shaanxi Province. Northern Shaanxi

For this theme, I chose the Northern Shaanxi province of China to conduct fieldwork.

Shaanxi Province, abbreviated as "Shaanxi" or "Qin", is a provincial administrative region of the People's Republic of China, with its capital Xi'an, located in China's inland hinterland, in the middle reaches of the Yellow River. It is one of the important birthplaces of the Chinese nation and the Chinese culture, with 14 regimes such as the Western Zhou, Qin, Han, Tang, etc. having their capitals in Shaanxi

Province, and is the location of the geodetic origin of China's longitude and latitude datum and the Beijing time national timing center.

Northern Shaanxi, specifically refers to the Yan'an and Yulin areas of Shaanxi Province. He is relative to Shaanxi's southern Shaanxi and Guanzhong, because it is located in the Northern part of Shaanxi, so it is called Northern Shaanxi.



Figure 2. Shaanxi Province, the location of Northern Shaanxi

Source: www.map.ps123.net/china/22954.html(2022)

3.1.3 Scope of time

Researchers conducted a field survey from May 2022 to October 2022 to examine key human

Researchers interviewed, recorded, and videotaped the objects, and wrote and revised the research during this period.

3.2 Research Process

3.2.1 Selected site and informant.

3.2.1.1 Selected site

The Northern part of Shaanxi Province, mainly Yulin City, is located in the Northern part of Shaanxi Province, connected with Inner Mongolia and Shanxi. Because of the geographical form of the Loess Plateau, people often shout and sing

across the hillside when working. The folk songs of Northern Shaanxi with strong musical characteristics have gradually formed.

3.2.1.2 Song selection

(1) How to choose songs

According to the suggestions of key informants, northern Shaanxi folk singers and Northern Shaanxi folk song listeners, the selection criteria of songs are: they must be famous and representative Northern Shaanxi folk songs. According to the three types of folk songs in northern Shaanxi, the researchers chose two pieces for each type. A total of six works for specific analysis.

(2) How many pieces of music were selected

According to the three types of folk songs in Northern Shaanxi, a total of six works are selected. they are 1) Labour song : "HuangHeChuanFuQu", "ErYueLiLai". 2) XinTianYou : "SanShiLi Pu", "LanHuaHua". 3) XiaoDiao: "ZhiBuZhiDao", "Suide XiaoDiao Tune". As the famous and classic folk songs of Northern Shaanxi, these six works represent the musical characteristics of Northern Shaanxi folk songs. It is an important part of Northern Shaanxi folk songs.

(3) Why these pices were chosen

Because these six works are the representative works of Northern Shaanxi folk songs, with the unique musical characteristics and regional characteristics of Northern Shaanxi folk songs. The song expresses the people's longing and love for life in Northern Shaanxi.

For this research, the researchers interviewed Ms. Yang Juan and Mr. Wang Ke. The criteria for selecting them are:

1) Ms. Yang Juan: Researcher chose her as the informant because she is a veteran performer of Shaanxi folk songs. It's one of the inheritors of northern Shaanxi folk songs

2) Mr. Wang Ke: Researcher chose him as an informant because he has conducted an in-depth study of Northern Shaanxi folk songs. He is one of the folk song protectors in northern Shaanxi



Figure 3. Ms. Yang Juan
Source: ZhangErHang,2022

Yang Juan, Main member of Northern Shaanxi Folk Song Promotion Association, a famous singer, is a native of Jingbian County in Northern Shaanxi Province. She graduated from the vocal department of Xi'an Conservatory of Music in Shaanxi Province, and is now a soloist in Jingbian County Song and Dance Theatre. She is a member of the Shaanxi Provincial Shaanxi Folk Song Research Association, a member of the Shaanxi Folk Song Research Association of the China Music Association, and a member of the Shaanxi Musicians Association.

Second prize of the 4th Northwest China Music Festival in August 2008;

In September 2012, he won the second prize in the Third Shaanxi Folk Song Competition in Shaanxi Province;

In April 2014, he participated in a concert on the theme "Music of Russia and China", organized by the Xi'an Conservatory of Music;

Second prize in the traditional folk song singing category of the 4th Northwest China Music Festival Shaanxi Folk Song Competition in May 2015;

Participating in the theme party of "Celebrating the 70th anniversary of the founding of the People's Republic of China" on Shaanxi TV in September 2017;

First Prize in the Ethnic Group of the 8th Shaanxi Music Awards in December 2019; In December 2021, he was awarded the 8th Shaanxi Music Awards Top Ten Singers of Shaanxi Folk Songs. Researcher chose her as the informant because she is a veteran performer of Shaanxi folk songs. She played an important role in the composition and performance of the Shaanxi folk song "Aunt Mi Li Sui De Han".



Figure 4. Mr. Wang Ke
Source: ZhangErHang,2022

Wang Ke, male, Jingbian County, Shaanxi Province, Main member of Northern Shaanxi Folk Song Promotion Association, young singer in Northern Shaanxi, officially certified inheritor of the Shaanxi folk song Xintianyou. He is a member of Shaanxi Musicians Association and a member of the Northern Shaanxi Folk Song Research Association. He graduated from Xi'an Conservatory of Music in the Department of Vocal Music under the tutelage of Associate Professor Li Qi. She has successfully held solo concerts of Northern Shaanxi folk songs. He has participated in hundreds of performances. Honors: First Prize in Jingbian District of Yulin City Shaanxi Folk Song Competition; First Prize in the 6th Shaanxi Music

Award Shaanxi Folk Song Competition - Top Ten Shaanxi Folk Singers. Participated in many provincial performances in Shaanxi Province.

Researcher chose him as an informant because he has conducted an in-depth study of Northern Shaanxi folk songs, sung, and I am experienced in performing and have been dedicated to the promotion and publicity of Shaanxi folk songs, which can help me better understand the characteristics of Shaanxi folk music and analyze the promote and development of Shaanxi folk songs.

3.2.2 Research tools

I used data collection and expert interviews.

The process of creating the interview form:

- (1) Ask questions based on the research objectives.
- (2) Bring it to the advisor to check.
- (3) Modify according to the advisor editing method.
- (4) Modifications based on expert recommendations prior to field work.

In addition, a number of other tools are needed. Equipment: video camera, camera, audio recorder. Solid Set: notebook, pen. Accessories: tripod, lens, memory card, phone, flash, light wi-fi ready, battery, umbrella.

Through the interview with Ms. Yang Juan, we can understand the musical characteristics of Northern Shaanxi folk songs.

Through the interview with Mr. Wang Ke, we can understand the promotion methods of Northern Shaanxi folk songs.

3.2.3 Data Collection

From May 2022 to October 2022, the researchers consulted the current situation of the promotion of Northern Shaanxi folk songs through telephone, wechat, and other networks, and read literature, and conducted field visits in Northern Shaanxi to understand the musical characteristics of Northern Shaanxi folk songs and how to promote Northern Shaanxi folk songs.

(1) In May 2022, the researchers interviewed Ms. Yang Juan by telephone to briefly discuss the development status of folk songs in Northern Shaanxi.

(2) In June 2022, the researchers went to Yulin City in Northern Shaanxi to interview Ms. Yang Juan and Mr. Wang Ke, based on their six suggested works, to

explore the musical characteristics of Northern Shaanxi folk songs and the promotion methods of Northern Shaanxi folk songs.

(3) In July 2022, Ms. Yang Juan was interviewed to understand the singing skills of Northern Shaanxi folk songs.

(4) Beginning in August 2022, researchers will organize and summarize the collected data and information.

3.2.4 Data Management

All the collected data has been classified and organized.

(1) Interview transcripts and recordings

The interview transcripts and audio recordings are converted into transcripts, and the original information and audio recordings are kept separately.

(2) Music score and video

According to the purpose of the study, the music score is classified and recorded as a staff. The obtained promotion materials are classified and managed.

(3) Literature, music, audio, papers, etc. are organized and stored according to the type of data. Help to learn the music characteristics and promotion methods of Northern Shaanxi folk songs.

3.2.5 Data analysis

According to the two research objectives, the collected data are sorted and classified. In the part of music characteristics of folk songs in Northern Shaanxi, the relevant theories of musicology and ethnomusicology are used to analyze several works. In the part of extension method, the researcher uses cultural promotion theory to analyze the data.

(1) Ms. Yang Juan provides relevant information and opinions on the musical characteristics of Northern Shaanxi folk songs, which provides strong support for researchers to study the musical characteristics of Northern Shaanxi folk songs.

(2) Mr. Wang Ke introduced some popularization methods of folk songs in Northern Shaanxi, which provided strong supporting materials for researchers.

Based on the suggestions of Ms. Yang Juan and Mr. Wang Ke, This research selects six representative folk songs of Northern Shaanxi to study and analyzes the musical characteristics of the folk songs.

Based on fieldwork inpromotion, the researchers used a combination of musicology, ethnomusicology, extension theory and methods. This research analyzes the musical characteristics of Northern Shaanxi folk songs and the methods of promoting the popularization of Northern Shaanxi folk songs.

3.2.6 Summary of this chapter

Firstly, the researcher collects and sorts relevant data by the method of literature research, so as to understand the development and musical characteristics of Northern Shaanxi folk songs. According to the research on the aesthetic characteristics of Northern Shaanxi folk songs, the research investigates the literature and obtains the information, aiming at comprehending and mastering the research problem comprehensively and correctly.

In the second research objective, the researchers used Cultural promote theory and used in-depth interviews to collect data.

Through the above research and analysis, Researchers understand the historical development of Northern Shaanxi folk songs, the characteristics of music, the development status and the current promote situation. researcher learned about the development predicament of folk songs in Northern Shaanxi and the difficulties in their promote, and helped me complete the research project.

Chapter Summary

I presented on 6 chapter

Chapter 1 Introduction

Chapter 2 Review literature

Chapter 3 Methods of Research

Chapter 4 To Analyze the music characteristics of the folk song in Northern Shaanxi Province, China.

Chapter 5 To propose guideline to promote folk song in Northern Shaanxi Province,China.

Chapter 6 Conclusion Discussion and Suggestions

Chapter IV

The music characteristics of folk song in Northern Shaanxi

In this chapter, the researcher uses the methods of musicology, combined with field investigation and literature review collection, and integrates traditional Chinese music survey methods, as well as music sociology, ethnomusicology, communication and other related theoretical methods, combined with introducing the types and characteristics of Northern Shaanxi folk songs, analyzing the structure of Northern Shaanxi folk songs, and writing his own perception of the characteristics of Northern Shaanxi folk songs, in order to give readers a deeper understanding of Northern Shaanxi folk songs. It includes the following aspects:

1. Types of Folk Songs in Northern Shaanxi
2. The music characteristics of folk songs in Northern Shaanxi
3. The song structure of folk songs in Northern Shaanxi

In this chapter, through the interview with Ms. Yang Juan and the reading of related literature, the researcher has gained a clearer understanding and knowledge of the various types of Shaanxi folk songs, the structure of Shaanxi folk songs and the musical characteristics of Shaanxi.

4.1 Types of folk songs in Northern Shaanxi

According to the content, form and genre, the folk songs of Northern Shaanxi can be divided into Labor songs, XinTianYou, and XiaoDiao.

4.1.1 Labor songs

พหุ ม ประ โท ชี เว



Figure 5. People sing Labour bugles at work

Source: www.image.baidu.com/search/detail (2022)

Labor songs is a kind of folk song directly accompanying labor, usually sung during collective labor. The horns of Northern Shaanxi mainly have the HuangHeChuanFu horn, pounding drums, playing my horn and so on. Yellow River originated in Qinghai, along the Grand Canyon of Jin-Shaanxi flow through Gansu, Ningxia, Inner Mongolia, three provinces, arrived in Northern Shaanxi Fugu County. Boat people travel between the two sides of the Jin-Shaanxi, rely on ferries and short-distance transport for a living. The most famous HuangHeChuanFu horn is "HuangHeChuanFuQu". There are more earth and stone projects in Northern Shaanxi, kiln repair, dam construction are to lift the ram, hit the stone ram, so the ramming horn, ramming horn has become a more common form of singing in the Shaanxi fang dynamic horn, these two songs are just smashing the foundation or piling on the unified labor action, active emotions, improvisation. The representative repertoire of ramming bugle includes "Country sisters-in-law delicious mouth", "gently up slowly put" and so on. (Yang, J. 2023. Interviewed)

4.1.2 Xintianyou



Figure 6. Xintianyou sings

Source: www.image.shaanxi.com/search/detail (2022)

Xintianyou, also known as Shuntianyou, is the most important and representative folk song genre in Northern Shaanxi. The tune of Xintianyou consists of two stanzas, the upper and lower stanzas. The upper line is more open, with a high singing voice and a large musical span, while the lower line is more closed and the melody zigzags downward, showing the characteristics of narrative. The tune of Xintianyou can be roughly divided into two kinds. One is the type of folk song with high and open tone and free rhythm, and the other is the type of XiaoDiao with calm and smooth tone, balanced rhythm and strict structure. The former is represented by the repertoire such as "LanHuaHua", while the latter is represented by the repertoire such as "Everyone says we are both good". (Yang, J. 2023. Interviewed)

4.1.3 XiaoDiao



Figure 7. YangJuan, Singing in XiaoDiao
Source: Zhang ErHang, 2022

The XiaoDiao, also known as a small tune, has a neater structural form and a more gentle and smooth tune, with twists and turns and delicate singing characteristics. Shaanbei ditties are not subject to any environmental conditions and do not need to be accompanied by silk strings and percussion instruments. Whether grazing in the fields or doing needlework or pushing mills at home, they can sing a few sentences that express the truest emotions with human moods. (Yang, J. 2023. Interviewed)

4.2 The music characteristics of folk songs in Northern Shaanxi

4.2.1 Labor songs

Labor songs are folk songs composed and applied for labor and have the practical function of coordinating and guiding labor. In the process of labor, especially the collective and collaborative labor, workers often shouted in order to

unify their pace, adjust their breathing and release the pressure of their body load. These shouts and cries were gradually embellished by the working people and developed into the form of songs. From the initial simple and rhythmic calls during labor, they developed into labor songs with rich lyrical content and complete tunes, reflecting the wisdom and strength of the working people, and showing their optimistic and upward-looking spirit through labor songs. People and fearless heroic spirit, the masterpiece of "Yellow River Boatmen's Song". Labor songs are a kind of oral improvisation directly related to production activities. The tune is relatively simple, the rhythm is strong and powerful, leading and then closing, clear and unambiguous. The content is based on the characteristics of labor. Its musical characteristics are as follows:

Labor songs : HuangHeChuanFuQu

黄河船夫曲
Huang He Chuan Fu Qu

China Sang
Transcription by ZhangErhang

Melody similarity

Rhythm alike

Rough singing

Lyrics, powerful

你 晓 得 天 下 黄 河 几 十 几 道 弯 哎?
ni xiao de tian xia huang he ji shi ji dao wan ai?

5
几 十 几 道 弯 上, 几 十 几 只 船 哎?
ji shi ji dao wan shang, ji shi ji zhi chuan ai?

9
几 十 几 只 船 上, 几 十 几 根 杆 哎?
ji shi ji zhi chuan shang, ji shi ji gen gan ai?

13
几 十 几 个 那 艄 公 哟 嗨 来 把 船 来 搬?
ji shi ji ge na shao gong you he lai ba chuan lai ban?

Figure 8. HuangHeChuanFuQu

Source: Zhang ErHang,2022

三十里铺
San Shi Li Pu

China Sang
Transcription by ZhangErhang

5 提 ti 起 qi 家 jia 来 lai 家 jia 有 you 名 ming,

9 家 jia 住 zhu 在 zai 缓 huan 德 de 三 san 十 shi 里 li 铺 pu 村 cun,

13 四 si 妹 mei 子 zi 爱 ai 见 jian 那 na 三 san 哥 ge 哥 ge,

你 ni 是 shi 我 wo 的 de 知 zhi 心 xin 人 ren。

Lyric symmetry **Rhythmic freedom**

Figure 9. Sanshi Lipu

Source: Zhang ErHang,2022

1. Melody: The tune of Xintianyou is long and high, bold and bold, with soft rhythm. The melody as a whole is relatively free, simple and easy to sing; the rhythm of each section often changes and is rich in emotion. The beauty of health needs no embellishment. The song of Xintianyou highly concentrates on the natural landscape and social appearance of the plateau as well as the spiritual world of the people in Northern Shaanxi.

2. Rhythm: The rhythm of Xintianyou is mostly very freedom, the melody is bold and open, and it is heartfelt, which is directly related to the topography of the mountains and rivers in Northern Shaanxi. In the local area, people used to stand on the slope or at the bottom of the ditch and shout or talk loudly, for this reason, they often stretched their voices long, thus forming a free and sparse rhythm between high and low, and this habit will naturally have an impact on the Xintianyou.

3. Lyrics: The lyrics of Xintianyou are usually in two lines, Lyric symmetry. the first line and the next line, which are basically improvised. These vernacular poems, with their remarkable language and vivid images, have a strong artistic

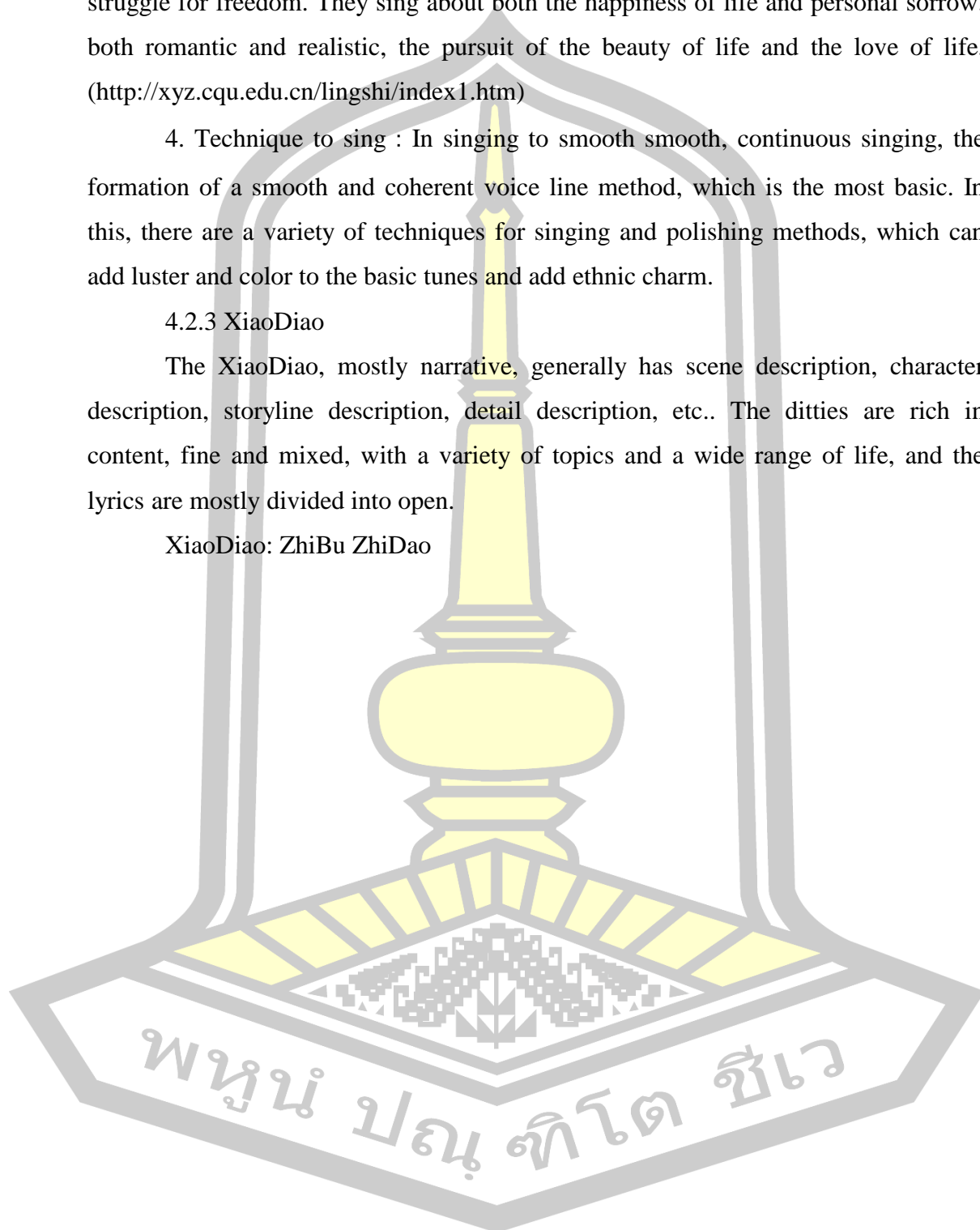
impact. Their content mainly reflects love, marriage, resistance to oppression, and struggle for freedom. They sing about both the happiness of life and personal sorrow, both romantic and realistic, the pursuit of the beauty of life and the love of life. (<http://xyz.cqu.edu.cn/lingshi/index1.htm>)

4. Technique to sing : In singing to smooth smooth, continuous singing, the formation of a smooth and coherent voice line method, which is the most basic. In this, there are a variety of techniques for singing and polishing methods, which can add luster and color to the basic tunes and add ethnic charm.

4.2.3 XiaoDiao

The XiaoDiao, mostly narrative, generally has scene description, character description, storyline description, detail description, etc.. The ditties are rich in content, fine and mixed, with a variety of topics and a wide range of life, and the lyrics are mostly divided into open.

XiaoDiao: ZhiBu ZhiDao



知道不知道
Zhi Bu Zhi Dao

China Sang
Transcription by ZhangErhang

山 青 水 秀 太 阳 高, 好 呀 么
shan qing shui xiu tao yang gao, hao ya me

好 风 飘, 小 小 船 儿 撑 过
hao feng piao, xiao xiao chun er cheng guo

来, 它 一 路 摇 呀 摇, 为 了 那 心 上
ai ta yi lu yao ya yao, wei l na xin shang

人, 起 呀 么 起 大 早, 也 不 管 呀
ren, qi ya me qi da zao, ye bu guan ya

路 迢 迢, 我 情 愿 多 辛 劳。
lu tiao tiao, wo qing yuan duo xin lao.

Figure 10. ZhiBu ZhiDao

Source: Zhang ErHang,2022

1. Melody: The melody style of XiaoDiao is generally smooth,soft, warm. Like a trickle of water in a valley, it is full of inner tension although it does not have the momentum of a valley. However, the melody of XiaoDiao is more variable than folk songs. In folk songs, either jump-in technique or step-in technique is the main one. In the XiaoDiao , both jump-in and step-in techniques are used.

2. rhythm: the XiaoDiao tune structure is more square, the rhythm is unity and more standard. Due to the extension of the sound, splitting the rhythm, nourishing the cavity singing and strengthening the sense of flow.

3. Lyrics: The lyrics are very beautiful. Most of the lyrics are in stanza form, with variable sentences, five and seven words. Each stanza has four or six lines and three or five lines. Some lyrics are short, while others have 20 or 30 lines. The lyrics and songs are generally fixed and do not feature improvised arrangements.

4. Technique to sing : Singing should be fluidity, softly, as softly as you speak. Can't be too blunt. The breath must be full, the sound must flow, like water. Pay more attention to places with glissando to highlight its unique charm.

4.3 The song structure of folk songs in Northern Shaanxi

Since most of the folk songs in Northern Shaanxi were produced in the process of productive labor, they range from two-stanza structures of small length to multi-stanza structures of larger length. The two-stanza and four-stanza forms are the most common forms of structure creation for folk songs in Northern Shaanxi. The upper and lower two stanzas are one section, and two stanzas have one melody, which allows for a lot of variation and freedom. The number of words per line in a folk song in Northern Shaanxi is basically seven, such as "SanShiLiPu", but due to the needs of lyricism and narrative, sometimes the seven-stanza type is expanded and the sentence type is increased, and the extended three-stanza structure or five-stanza structure is used. With the needs of the content and the language of the lyrics, the structure and speed of the song, the speed of the song and the lyrics have changed in different degrees, forming a varied and smooth structure. For example, "LanHuaHua" and so on. In short, the structure of folk songs in Northern Shaanxi is flexible and rich, unconventional, and extensive. (<https://m.9ku.com/zhuanji/453.htm>)

The following researcher uses six representative folk songs from Northern Shaanxi as examples for specific analysis:

4.3.1 Labor Songs:

黄河船夫曲
Huang He Chuan Fu Qu

China Sang
Transcription by ZhangErhang

你 晓 得 天 下 黄 河 几 十 几 道 弯 哎?
ni xiao de tian xia huang he ji shi ji dao wan ai?

5
几 十 几 道 弯 上, 几 十 几 只 船 哎?
ji shi ji dao wan shang, ji shi ji zhi chuan ai?

9
几 十 几 只 船 上, 几 十 几 根 杆 哎?
ji shi ji zhi chuan shang, ji shi ji gen gan ai?

13
几 十 几 个 那 艄 公 哟 来 把 船 来 搬?
ji shi ji ge na shao gong you he lai ba chuan lai ban?

Figure 11. HuangHeChuanFuQu

Source: ZhangErHang,2022

The meaning of the song: Do you know there are dozens of bends in the Yellow River? There were dozens of boats in dozens of bends. We work hard together to move the ship's cargo!

The structure of "Huanghechuan Fu Qu" is relatively unified, and the melody of bars 1-4 is high and bright, and the rhythm is firm. Bars 5-12 vividly depict the bravado of the boatswains at work and when the Yellow River surges, using a constant repetition of the melody. The final pitch in bars 13-15 is high and passionate, with a closing, melody and musical climax, and then a slow descent. This song uses a question-and-answer lyric form, the first line of questions, the second line of answers, permeated with the Yellow River father, the spirit of facing difficulties.

二月里来 Er Yue Li Lai

中板 田野风格

China Sang
Transcription by ZhangErhang

二 月 里 来 (呀) 好 春 光,
er yue li lai ya hao chun guang,

3
家 家 户 户 种 田 忙,
jia jia hu hu zhong tian mang,

5
指 望 着 今 年 的 收 成 好,
zhi wang zhe jin nian de shou cheng hao,

7
多 打 些 五 谷 充 军 粮。
duo da xie wu gu chong jun liang.

Figure 12. ErYueLiLai

Source: Zhang ErHang, 2022

The meaning of the song: In February, the scenery is beautiful, and people are working hard. Hope for a good harvest of grain this year. Then the grain is given to the soldiers.

The style of this work is soft and smooth, delicate and sincere feelings, with a quiet charm and a strong folk song style. The song has a typical four-sentence structure, but the rhythm of each sentence is different. The relationship between bars 1-4 is an echo, and the two consecutive syncopation rhythms of bars 5-6 are also contrasted with the previous sentence and play a turning role. Bars 7-8 reproduce the treble of the opening sentence, rotating the syncopated rhythm to complete the piece.

4.3.2 Xintianyou

三十里铺

San Shi Li Pu

China Sang
Transcription by ZhangErhang

5 提 起 家 来 家 有 名,
ti qi jia lai jia you ming,

9 家 住 在 绥 德 三 十 里 铺 村,
jia zhu zai yuan de san shi li pu cun,

13 四 妹 子 爱 见 那 三 哥 哥,
si mei zi ai jian na san ge ge,

你 是 我 的 知 心 人。
ni shi wo de zhi xin ren.

Figure 13. Sanshi Lipu

Source: Zhang ErHang,2022

The meaning of the song: Mention my hometown, think of the name of my hometown, my home in Suide County Sanshi Lipu village. The two of them fell in love.

The melody of "Sanshi Lipu" is broad and open, but the composition of the melody is relatively simple. It consists of four phrases. The basic structure of the melody is "three up and down", the melody mainly adopts the combination of four degrees, five degrees and the change of syncopation rhythm and tone, as well as the modification of rhythm, forming a distinctive musical characteristics.

Bars 1-8 are the topic. Slightly light, with the style of folk songs, the tone is natural and smooth, highlighting the emotion of praise. Bars 9-12, the rhythm is pretty much the same as before, full of vivid emotions. In bars 13-15 the melodic tone is lowered, depicting the ambivalence within the character.

兰花花 Lan Hua Hua

China Sang
Transcription by ZhangErhang

青 线 线 那 个 蓝 线 线, 蓝 格 英 英 的 采,
qing xian xian na ge lan xian xian, lan ge ying ying de cai,

5
生 下 一 个 兰 花 花, 实 实 的 爱 玩 人。
sheng xia yi ge lan hua hua, shi shi de ai wan ren.

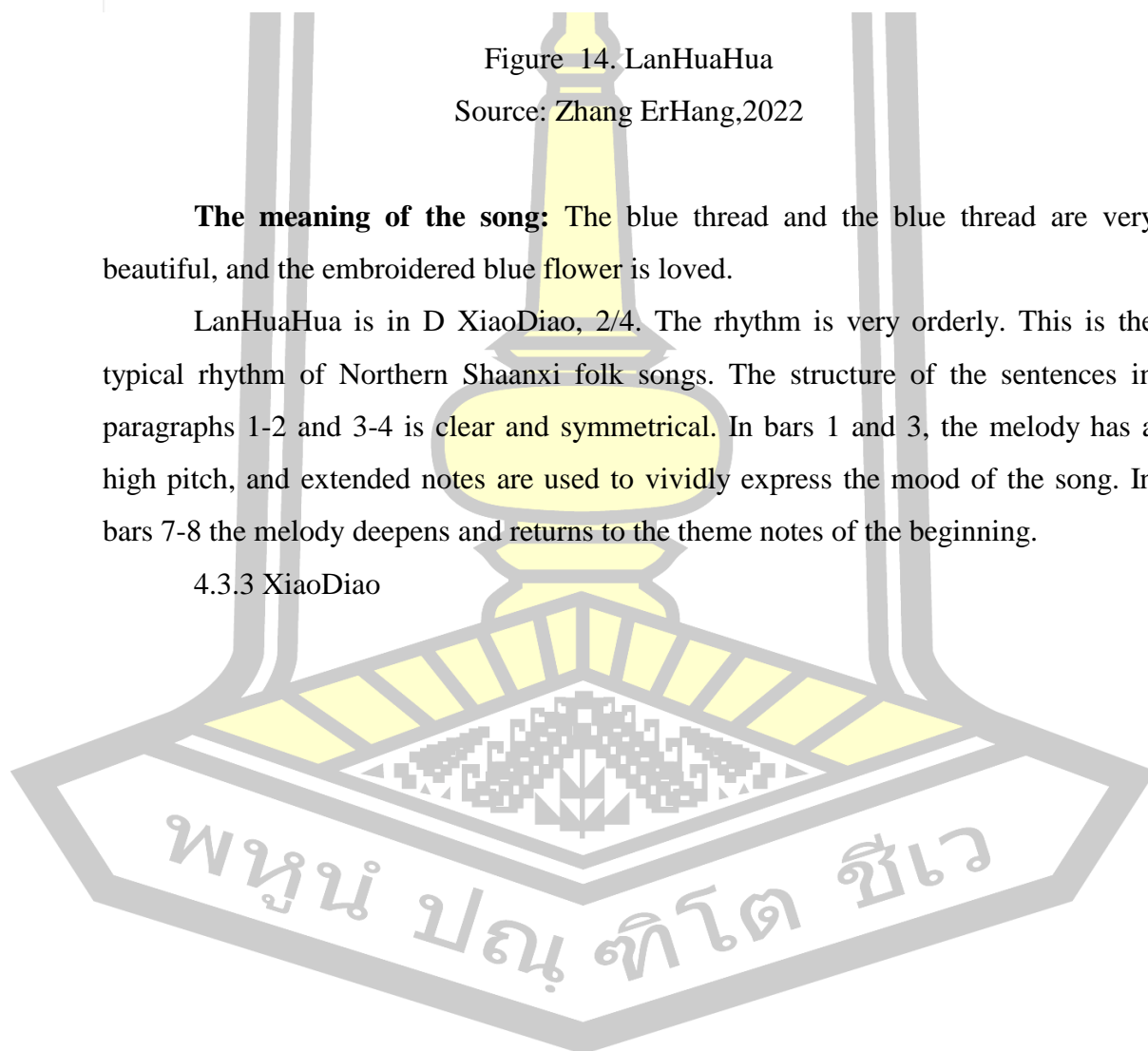
Figure 14. LanHuaHua

Source: Zhang ErHang,2022

The meaning of the song: The blue thread and the blue thread are very beautiful, and the embroidered blue flower is loved.

LanHuaHua is in D XiaoDiao, 2/4. The rhythm is very orderly. This is the typical rhythm of Northern Shaanxi folk songs. The structure of the sentences in paragraphs 1-2 and 3-4 is clear and symmetrical. In bars 1 and 3, the melody has a high pitch, and extended notes are used to vividly express the mood of the song. In bars 7-8 the melody deepens and returns to the theme notes of the beginning.

4.3.3 XiaoDiao



知道不知道

Zhi Bu Zhi Dao

China Sang
Transcription by ZhangErhang

山青水秀太阳高, 好呀么
shan qing shui xiu tao yang gao, hao ya me

好风飘, 小小船儿撑过
hao feng piao, xiao xiao chun er cheng guo

来, 它一路摇呀摇, 为了那心上
lai, ta yi lu yao ya yao, wei l na xin shang

人, 起呀么起大早, 也不管呀
ren, qi ya me qi da zao, ye bu guan ya

路迢迢, 我情愿多辛劳。
lu tiao tiao, wo qing yuan duo xin lao.

Figure 15. ZhiBu ZhiDao

Source: Zhang ErHang,2022

The meaning of the song: The mountains are beautiful, the sun is good, the wind is gentle. the boat glided along. for sweetheart, no matter how far away. I'm willing to suffer as much as I can.

Bars 1-8 of this beautiful folk song is a beautiful prelude melody. This piece is composed of four basic phrases, namely, the structure of beginning, process, transition and end, and based on the structure of the upper and lower sections of Xintianyou, it is developed into a four-section structure through variations and repetition.

As a whole, the song is a two-part song, with the first part being bars 9-24. The second part is bars 25-40. In the first part, the superposition of quarter and double quarter or double quarter in bar 9 and bar 13 forms the unique musical characteristics of Northern Shaanxi folk songs. In the second part, the appearance of fourth notes in bars 9-11 in the song expands the lines and scope of the melody, broadens the overall

structure of the music, and enhances the expression of emotions. The song in bars 33-40 ends with a long tone, which shows the girl's desire for a better love life, as well as the singer's skill and grasp of the song's emotion, which is more conducive to the expression of the song's emotion.

绥德小调
Sui De Xiao Diao

China Sang
Transcription by ZhangErhang

山 西 临 县 磧 哟 口 哪 镇,
shan xi lin xian qi yo kou na zhen,

5
我 娘 生 我 红 杨 褂 儿 村, 杨 也 么 哼 哼 哼。
wo niang sheng wo hong yang guaer cun, yang ye me heng heng heng.

Figure 16. SuiDeXiaoDiao

Source: Zhang ErHang,2022

The meaning of the song: A small village in Suide County, Shaanxi Province, is the place where I was born, my hometown, my mother let me be born here, my beautiful hometown.

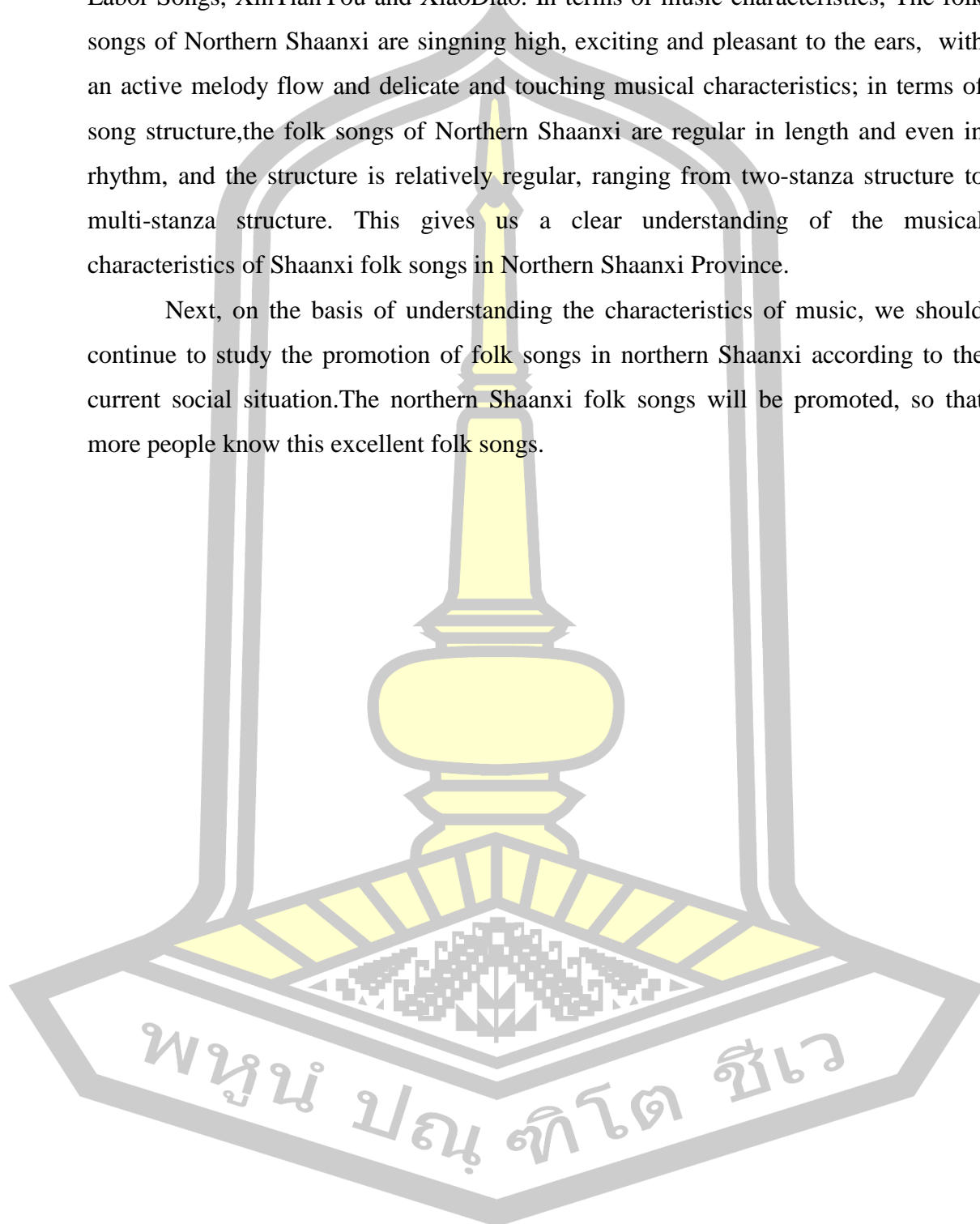
The song is in 2/4 time. Eight bars in total. The whole is short and concise, the melody is relatively soft, and the tone is not high. The structure of the song is very simple, two sentences in one paragraph. The first verse is bars 1-4, heavy use of quarter notes, smooth tone, downward melody. The second sentence is bars 5-8. It uses a lot of eighth notes. The rhythm is uniform. The singing difficulty of this work is not high, and it is suitable for people to sing at any time in their daily life. The rhythm type is relatively unified, and a large number of unified rhythm types are used.

Summary of this chapter

This chapter introduces what is Northern Shaanxi folk songs, analyzes the musical characteristics of Northern Shaanxi folk songs. and concludes through the analysis of the musical characteristics and song structure of Shaanbei folk songs: in

terms of genre, Northern Shaanxi folk songs are mainly divided into three types, Labor Songs, XinTianYou and XiaoDiao. In terms of music characteristics, The folk songs of Northern Shaanxi are singing high, exciting and pleasant to the ears, with an active melody flow and delicate and touching musical characteristics; in terms of song structure, the folk songs of Northern Shaanxi are regular in length and even in rhythm, and the structure is relatively regular, ranging from two-stanza structure to multi-stanza structure. This gives us a clear understanding of the musical characteristics of Shaanxi folk songs in Northern Shaanxi Province.

Next, on the basis of understanding the characteristics of music, we should continue to study the promotion of folk songs in northern Shaanxi according to the current social situation. The northern Shaanxi folk songs will be promoted, so that more people know this excellent folk songs.



Chapter V

The guideline to promote folk song in Northern Shaanxi Province, China

Northern Shaanxi folk songs are traditional folk songs of Northern Shaanxi Province, divided into three major categories: Labor Songs, XinTianYou and XiaoDiao . These self-contained, distinctive traditional folk songs reflect social conditions and people's daily lives from every aspect, and sing the joys and sorrows of the people of Northern Shaanxi. Moreover, when the social system underwent fundamental changes, the content and form of folk songs also changed. This change, reflected in the new content of social life and new characters, also gave new meaning to various genres.

In this chapter, the researcher will analyze and explore the promote of folk songs in Northern Shaanxi Province, China.

5.1 guideline to promote folk song in Northern Shaanxi Province, China.

5.1.1 Scope of promote of folk songs in Northern Shaanxi

5.1.2 The current of promoteing folk songs in Northern Shaanxi

1) The Gradual Disappearance of the Folk Communication Context of Folk Songs in Northern Shaanxi

2) The influence of popular music culture on folk songs in Northern Shaanxi

3) Impact of weakened functions on the promote of folk songs in Northern Shaanxi

5.1.3 The significance of the promote of folk songs in Northern Shaanxi

5.1.4 Guideline on the promote of folk songs in Northern Shaanxi

1) More curriculum in school to promote the folk songs of Northern Shaanxi

2) Make music competition to promote folk songs in Northern Shaanxi

3) Make cultural center to promote Northern Shaanxi folk songs

4) Make funds for student to promote Northern Shaanxi folk songs

5) Make festival activities to promote the folk songs of Northern Shaanxi

5.2 Summary of guiding opinions on folk song promotion in northern Shaanxi

From the interview with Mr. Wang Ke, this chapter can draw some difficulties and problems faced in the promote and transmission of folk songs in Northern Shaanxi, as well as some ways and means to facilitate the promote of folk songs in Northern Shaanxi. The positive influence of Shaanxi folk songs on people's lives and the importance of promoting Northern Shaanxi folk songs can be seen in some literature.

5.1 guideline to promote folk song in Northern Shaanxi Province, China.

5.1.1 Scope of promote of folk songs in Northern Shaanxi



Figure 17. Map of Shaanxi Province

Source: www.map.ps123.net/china/22954.html(2022)

The promote of folk songs in Northern Shaanxi is centered in Northern Shaanxi and promotes to the surrounding provinces and cities. Northern Shaanxi is separated from Shanxi in the east by the Yellow River, from Gansu and Ningxia in the west, and from Inner Mongolia's Ordos Grassland and Guanzhong Plain in the south.

The special geographical location provides convenient conditions for the promote of folk songs of Northern Shaanxi in Shanxi and Ningxia. The folk songs of Northern Shaanxi are the reserved repertoire of many ethnic singers. In some folk song competitions held in Northern Shaanxi, singers from Gansu and Ningxia have also participated in the competitions.

The landscape of Northern Shaanxi is the Loess Plateau. The specific geographical and natural environment is a prerequisite for human survival and further production, and an important basis for the creation and formation of cultural traditions and cultural characteristics of different races and regions. The Loess Plateau is the birthplace of the Chinese nation, and the discovery of a large number of human sites shows that this was once a glorious place for the development of Chinese culture. A good place for agriculture and animal husbandry", later due to geological factors and successive generations of deforestation. The transformation of large cab fields. Soil erosion increased. Turned into the present landscape of ravines and ridge strewn with mountains, it is on this barren yellow land. The colorful folk songs of Northern Shaanxi were born.

5.1.2 The current of promoteing folk songs in Northern Shaanxi

(1) The Gradual Disappearance of the Folk Communication Context of Folk Songs in Northern Shaanxi

Due to the special plateau terrain in Northern Shaanxi, people sang and talked in the local dialects across the mountains, gradually forming the bright and clear folk songs of Northern Shaanxi. The dialect conversion of lyrics is also an important feature of the folk songs of Northern Shaanxi. The modern living space has completely replaced the folk context in which the folk songs of Northern Shaanxi survive, occur and promote. The real-life scenes expressed in Shaanxi folk songs are no longer experienced in person, modern media have closed the distance between people, and cell phones, the Internet, and convenient transportation have dissipated the distance between Shaanxi people and Shaanxi people no longer need to express themselves through singing. Obviously, the natural idea of Shaanxi folk songs has long since ceased to exist, and the way of life of the people of Shaanxi has long since changed. The vein in which Shaanxi folk songs were produced and promote is gradually weakening or even disappearing.

(2) The influence of popular music culture on folk songs in Northern Shaanxi

Since the beginning of the new century, new media have emerged and developed rapidly, creating a symbiosis of old and new media. The complex media phenomena and intertwined media issues have emerged, and this diverse media environment has radiated to all corners and all levels of society. The inheritance and promote of Shaanxi folk songs are also indirectly or directly influenced by the pluralistic media environment. The development of mass media has provided the necessary opportunity for the ever-expanding influence of popular culture. The influence of popular culture on Northern Shaanxi folk songs has become an indisputable fact.

In the new era, people are already dazzled by the variety of entertainment and leisure options available to them. Under such circumstances, folk songs, a traditional and simple way of expressing emotions, are naturally excluded from the margins of culture. The tendency of the ecological elements of the media to entertain is an important factor in the difficulty of promoting folk songs in Northern Shaanxi today. The developed and numerous media have excessively enriched people's spiritual life, but at the same time paralyzed the true spiritual needs of the younger generation and weakened their sense of identity.

(3) Impact of weakened functions on the promote of folk songs in Northern Shaanxi

The social functions of Shaanxi folk songs vary greatly from period to period, and the direction of development of Shaanxi folk songs varies directly with the different functions exhibited at different times. The increasing improvement of people's living standards and the modernization of productive labor have caused the labor, anxiety, and complaints inherent in traditional Shaanxi folk songs to disappear. The performance of wartime Shaanxi folk songs as a special function of a specific historical period, with its functions of propaganda, singing, and recording, also ceased to function due to the changing times. Thus, it seems that as society evolves and develops, the social functions of Shaanxi folk songs evolve as well. Apparently, the nature of labor, relief, complaint, propaganda, and praise has gradually disappeared, leaving only a relatively single function of entertainment. However, this function alone has also been greatly impacted by many modern forms of entertainment, such as

movies, television, and pop songs, and is less and less characterized by distinct regional musical culture and unique aesthetic forms. (Wang, K. 2023. Interviewed)

5.1.3 The significance of the promote of folk songs in Northern Shaanxi

The folk songs of Northern Shaanxi are produced and sung in the production life of the people of Northern Shaanxi. It is not only the singing art that most directly reflects social reality and is widely loved by the people. It is also a representative of regional culture and can showcase the natural geography and unique humanistic style of the Northern Shaanxi region.

Northern Shaanxi folk songs urgently need to be disseminated. In addition to the need for the promote and inheritance of Shaanxi folk songs in the original areas of Shaanxi, Northern Shaanxi folk songs necessarily need to be promoted and promote in other areas in order to expand the influence, audience and promote of Northern Shaanxi folk songs. Songs. Currently, by all accounts the current folk songs of Northern Shaanxi are facing a serious promote current. In today's social environment, the audience for Northern Shaanxi folk songs is getting smaller and fewer people are learning and singing Shaanxi folk songs professionally. There is an urgent need to preserve and promote the folk songs of Northern Shaanxi. Otherwise, it is likely to be gradually forgotten and lost by the new generation in the near future.

The folk song of Northern Shaanxi is a flower that blooms on the yellow earth. May it keep swaying and blooming in the spring breeze. (Wang, K. 2023. Interviewed)

5.1.4 Guideline on the promote of folk song in Northern Shaanxi

(1) More curriculum in school to promote the folk songs of Northern Shaanxi

In the school music teaching is mainly divided into appreciation, learning to sing and other links. Teachers can teach folk songs in the course of classroom teaching, and integrate folk songs into every link of music teaching, so that students can appreciate traditional folk music and master the singing skills of folk songs. In the process of teaching, teachers can explain the curriculum content through the region, and these contents about the folk songs of Northern Shaanxi should be actively shared with students in the teaching. Students should not only learn simple folk songs of Northern Shaanxi, but also master the historical origin of folk songs effectively.

Through the teaching of folk songs, students can have a strong interest and deepen their understanding of Northern Shaanxi folk songs.

Vigorously carry out diversified artistic activities such as "Northern Shaanxi folk songs into campus" and "Folk songs appreciation", promote the Northern Shaanxi folk songs into campus and classroom, provide students with theoretical lectures and appreciation demonstrations, improve the experience and acceptance of Northern Shaanxi folk songs, help students deeply understand the historical changes of Northern Shaanxi folk songs, and improve students' cultural cognition and love degree of Northern Shaanxi folk songs. Pay attention to the cultivation of talents, let the Northern Shaanxi folk songs into the classroom, starting from children. The local culture course should be added to the classroom in Northern Shaanxi, and the teaching of folk songs in Northern Shaanxi should be integrated into the textbook. It is also possible to set up "Northern Shaanxi folk song" training center in each school to train Northern Shaanxi folk song singing talents, and improve and strengthen the Northern Shaanxi folk song singing team in the continuous accumulation. (Wang, K.2023.Interviewed)

Northern Shaanxi folk song is an important part of national culture, an important carrier of national music, and a "living fossil" of national music culture. It is necessary to protect and pass on the fine traditional Chinese music culture, adhere to the position of Chinese music culture, inherit the gene of Chinese music culture, enhance the consciousness and confidence of music culture, carry forward the spirit of Chinese music, and promote the value of Chinese music. School music education is an important part of national music culture inheritance, and it is the most important part of aesthetic education in contemporary schools. Northern Shaanxi folk songs have an indispensable inheritance value in school music education, which is mainly embodied in national music culture inheritance, national music spirit inheritance and music culture aesthetic inheritance.

(2) Make music competition to promote folk songs in Northern Shaanxi

In recent years, with the popularity of popular music, the status and influence of traditional music have gradually weakened. In order to promote the inheritance and development of Northern Shaanxi folk songs, we can use the music competition as a platform to let more people appreciate, learn and sing this unique folk song culture.

Northern Shaanxi is the hometown of Chinese folk songs with unique characteristics. There are abundant folk songs resources here, including numerous popular classics. However, due to the impact of popular music, the status of folk songs in Northern Shaanxi is gradually marginalized, especially the young generation's understanding and attention to this traditional music is almost zero. In order to change this situation, we can hold music competitions to bring Northern Shaanxi folk songs to more people's vision. (Wang, K.2023.Interviewed)

The music competition can stimulate young people's enthusiasm to participate in the folk songs of Northern Shaanxi. Compared with traditional music teaching methods, music competitions are more competitive and interesting, which can attract more young people to participate in them. Through the form of competition, young people can show their talents, but also to know and understand the Northern Shaanxi folk songs, arouse their interest in this unique music.

In addition, the music competition also provides a platform for the vast number of folk song lovers in Northern Shaanxi to communicate and show. The competition attracted participants from different places, who could communicate with each other and share their understanding and sentiment of Northern Shaanxi folk songs. This kind of exchange is helpful to inherit and carry forward the spirit of Northern Shaanxi folk songs, and at the same time can promote the innovation and development of Northern Shaanxi folk songs. Music competitions can also expand the influence of folk songs in Northern Shaanxi. The stage of the competition can attract a large number of media and audiences, and promote the Northern Shaanxi folk songs to a wider group through media publicity. This not only allows more people to understand and appreciate Northern Shaanxi folk songs, but also helps to enhance the popularity and influence of Northern Shaanxi folk songs. At the same time, the judges and experts of the competition can also review and guide the entries, so as to improve the artistic level and expression of Northern Shaanxi folk songs.

The music competition can also promote the integration of folk songs and popular music in Northern Shaanxi. With the form of competition, innovation and diversity of performance can be encouraged, so that the Northern Shaanxi folk songs and popular elements are combined to attract more young people's attention and love. This fusion can not only keep the traditional characteristics of Northern Shaanxi folk

songs, but also make them more in line with the aesthetic needs of modern young people, and inject new vitality and vitality into Northern Shaanxi folk songs. In short, promoting Northern Shaanxi folk songs through music competitions can stimulate young people's enthusiasm for participation, provide a platform for folk song lovers to communicate and display, broaden the influence of Northern Shaanxi folk songs, and promote the integration of folk songs and popular music. It is believed that through this method, the inheritance and development of folk songs in Northern Shaanxi will enter a new stage.

(3) Make cultural center to promote Northern Shaanxi folk songs

For the promote of Northern Shaanxi folk songs, the cultural center is always an important link, its role and strength are the largest, and the good guidance of the cultural center will have a practical promote of Northern Shaanxi folk songs. For the protection of folk songs in Northern Shaanxi, it is necessary to establish a comprehensive framework and a system of promote, inheritance and development. In addition, the relevant responsible comrades of the local culture and art department implement targeted protection and inheritance programs according to the characteristics and habits of the department and the characteristics of local folk song culture. In the whole process, the promote of folk song culture should be consistently taken as the first element, and the ecological field and audience system of folk song performance should be actively created. The cultural center should infect and inspire people with lively, lively, interesting and positive folk songs. To cultivate people to enhance their self-confidence in local culture and their sense of cultural identity and belonging by singing folk songs; On the other hand, we should advocate the concept of protecting and inheriting folk songs according to different persons and age, and choose suitable ways of teaching and learning folk songs according to different age groups. We should start with the knowledge of folk songs such as melody and historical background, which is not only convenient to understand, but also sows the seed of music culture confidence in people's hearts, and lays a solid foundation for the promote of folk songs in Northern Shaanxi.

Therefore, at present, the promote of folk songs in Northern Shaanxi still needs the strong promote of the cultural center, and the emergence and development of national folk art should rely more on the mass music culture market. The cultural

center will accelerate the reform of music culture institutions, make private music culture promote units become the main force in the folk music culture market, introduce more relevant policies, encourage more private capital to participate in it, and create a good market environment for the industrialization of folk music art, which will help to improve the enthusiasm and participation of promote subjects, and form a multi-level and large-scale promote state. The Cultural Center can regularly host Northern Shaanxi folk song competitions to provide a platform for singers and people who love Northern Shaanxi folk songs to show. To package and publicize the singers who won the competition, promote them to the whole province and even the whole country, encourage their enthusiasm to learn and sing Northern Shaanxi folk songs, and expand the influence of Northern Shaanxi folk songs; Convene professional creative staff, adapt and arrange old Northern Shaanxi folk songs, create new Northern Shaanxi folk songs, collect excellent new Northern Shaanxi folk songs, regularly assemble into books, and make accompanying tapes, so that singers have a greater choice, but also facilitate the promote of new songs; Organize experts, scholars and creative personnel to collect, organize and study folk songs at grassroots level. (Wang, K.2023.Interviewed)

(4) Make funds for student to promote Northern Shaanxi folk songs

Make funds can provide students with more opportunities to learn and appreciate Northern Shaanxi folk songs. Folk songs in Northern Shaanxi have profound cultural connotation, but their development face many difficulties. As the inheritors of traditional culture, students need to learn and sing Northern Shaanxi folk songs through professional folk song training and traditional culture education. However, due to inadequate funding, many schools are unable to provide adequate equipment and resources to carry out relevant educational activities. By providing funds, we can improve the educational conditions of the school, provide students with a better learning environment and teachers, and stimulate their interest and love of Northern Shaanxi folk songs. The fund can also support students to participate in performances and competitions of Northern Shaanxi folk songs. Performances and competitions are important platforms for students to show and improve their artistic level. However, due to the high cost and lack of funding, students often do not have the opportunity to participate in the performance. By providing funds, students can

reduce their financial burden and help them participate in various performances and competitions. This can not only improve students' practical ability and stage experience, but also enhance the dissemination of Northern Shaanxi folk songs in the public.

Finally, funds can be provided to support students to participate in the research and protection of Northern Shaanxi folk songs. The protection and research of folk songs in Northern Shaanxi is an important way for students to know and understand traditional culture. However, due to limited funding, students are often unable to conduct in-depth research and investigations. Through the provision of funds, students can be funded to participate in relevant research and conservation projects, providing more valuable materials and information for the academic community and society.

To sum up, providing funds to promote Northern Shaanxi folk songs is of great significance for students to understand, learn and inherit traditional culture. By providing more learning opportunities, performance platforms and research support, students' interest and enthusiasm can be stimulated, while making positive contributions to the development and inheritance of Northern Shaanxi folk songs. It is hoped that relevant institutions and all sectors of society can work together to provide more fund support for students and jointly promote Northern Shaanxi folk songs to glow with new vitality and vitality in modern society.

(5) Make festival activities to promote the folk songs of Northern Shaanxi

Festival activities are an important part of our lives, not only bring people joy and the opportunity to celebrate, but also one of the important ways to inherit and promote traditional culture. Northern Shaanxi folk song is a national treasure of China, with a long history and unique artistic charm. Promoting Northern Shaanxi folk songs through festival activities can not only make more people understand and appreciate this characteristic culture, but also inject new vitality into the inheritance and development of Northern Shaanxi folk songs. (Wang, K.2023.Interviewed)

Festival activities provide a broad stage for the promotion of folk songs in Northern Shaanxi. For example, during the Spring Festival, the Northern Shaanxi folk song contest or concert can be organized, inviting some famous Northern Shaanxi folk song singers, as well as professional teachers and students of Shaanxi Conservatory of Music to perform together. This can not only show the charm of

Northern Shaanxi folk songs, but also attract more viewers and participants, so that more people understand and love Northern Shaanxi folk songs. In the festival activities, we can also combine other elements to make the Northern Shaanxi folk songs more attractive. For example, the Northern Shaanxi Folk Song Festival held during the Dragon Boat Festival in the fifth lunar month can combine the Northern Shaanxi folk songs with traditional festival customs, presenting a unique folk song customs. At the same time, some local music groups can also be invited to cooperate and blend Northern Shaanxi folk songs with other musical styles to create a more creative and personalized performance form to attract more audience's attention.

In addition, the promotion of folk songs in Northern Shaanxi through festival activities can also cultivate young people's interest and participation. By holding school performances and competitions and inviting professional tutors to guide and train students, more young people can get close to Northern Shaanxi folk songs and learn and inherit this traditional art form. At the same time, activities such as classes and workshops on Northern Shaanxi folk songs can be held to strengthen the interaction and communication between young people and Northern Shaanxi folk songs, and stimulate their love and creativity for this art.

The government and various cultural institutions should actively support the promotion of Northern Shaanxi folk songs in festival activities. Provide venue, funds and professional guidance to ensure the smooth development of the event. At the same time, the relevant departments are encouraged to carry out exchanges and cooperation with other regions to promote the promotion and exchange of Northern Shaanxi folk songs in the country and even the world. Only by giving full play to the advantages of festival activities and combining the characteristics of different regional cultures, can we better promote the folk songs of Northern Shaanxi and let more people fall in love with and inherit this unique art form.

In a word, it is an important way to promote Northern Shaanxi folk songs through festival activities. In the colorful festival scene, through careful planning and organization, combining various elements and resources, the folk songs of Northern Shaanxi can be better disseminated and developed at home and abroad. This will make this national treasure with strong regional characteristics and artistic value glow more brilliant in the new era.

5.2 Summary of guideline to promote folk song in Northern Shaanxi Province, China

Through this study, the researchers can draw the following results: there are five specific promotion methods of Northern Shaanxi folk songs in China.

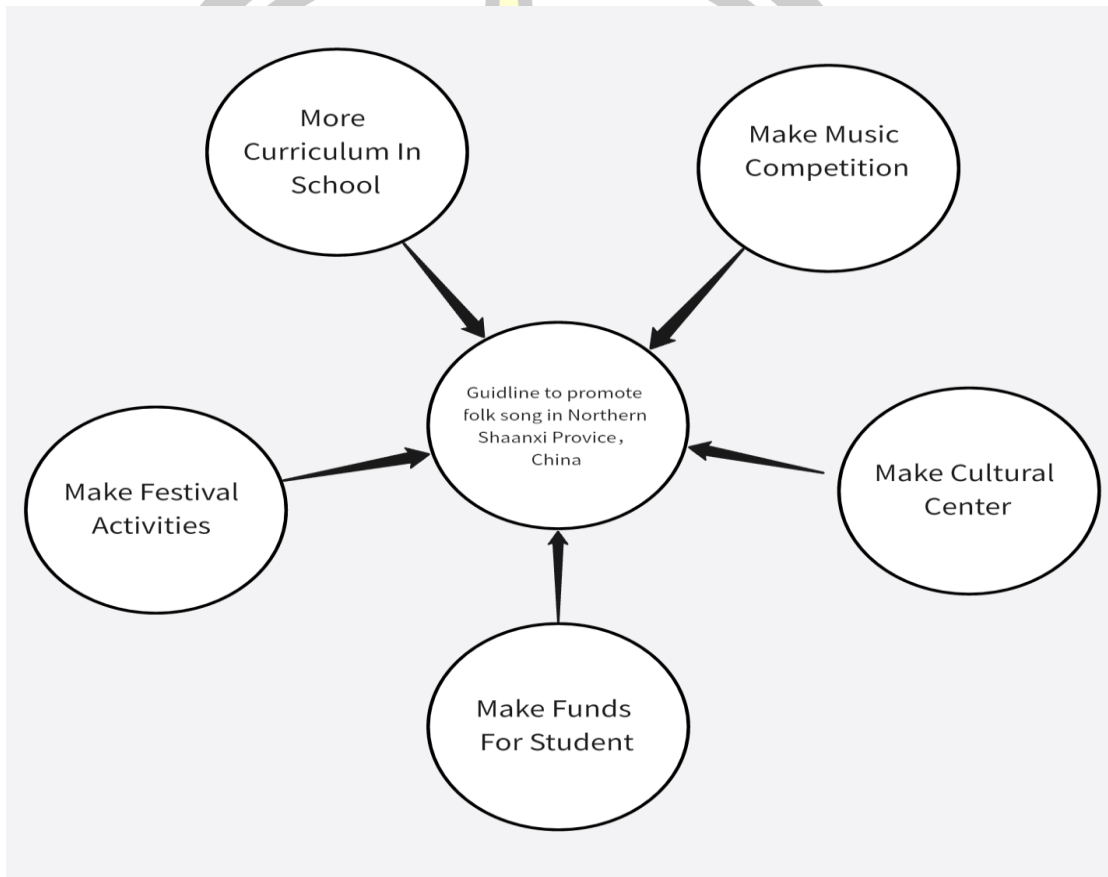


Figure 18. The guideline to promote folk song in Northern Shaanxi Province, China

Source: Zhang ErHang, 2022

- (1) More curriculum in school to promote the folk songs of Northern Shaanxi
- (2) Make music competition to promote folk songs in Northern Shaanxi
- (3) Make cultural center to promote Northern Shaanxi folk songs
- (4) Make funds for student to promote Northern Shaanxi folk songs
- (5) Make festival activities to promote the folk songs of Northern Shaanxi

Current Status Folk Song	Problem Condition	Plan/Strategy/Policy	Folk Song : Shaanxi Model
Promote folk song in Northern Shaanxi Province,China	people: People of northern Shaanxi	1. Orientation -direction: Strengthen promotion - Policy decisions: Support should be given in many ways	Concrete method: (1) More curriculum in school to promote the folk songs of Northern Shaanxi (2) Make music competition to promote folk songs in Northern Shaanxi (3) Make cultural center to promote Northern Shaanxi folk songs (4) Make funds for student to promote Northern Shaanxi folk songs (5) Make festival activities to promote the folk songs of Northern Shaanxi
	festival: At various festivals	2. Determination of ethical promotion activities: It should be promoted from the aspects of education, activities and so on to make its development better	
	Politics: Increase political support		
	Domination: Increase the rule of professional groups		
	economy: Need financial support	3. Strategic planning (1 year): Increase its adoption rate within a year	
	artist: The decline of artists		
	Study: Decline in enrollment		

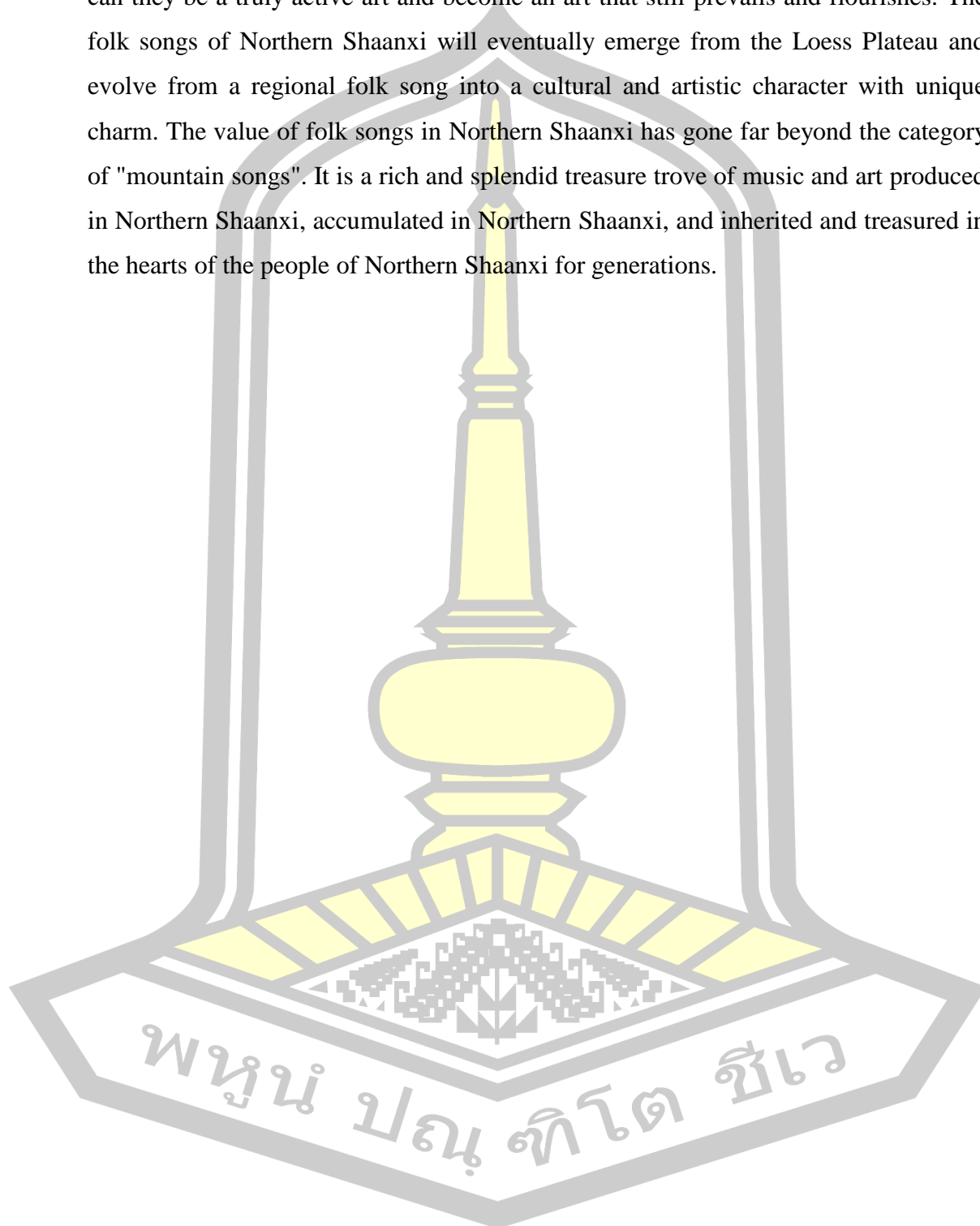
Figure 19. Folk Song Summary Table: Shaanxi Model

Source: Zhang ErHang,2023

Summary of this chapter

This chapter introduces the meaning of communication of Shaanxi folk songs, the main scope of communication, and the specific methods of communication of Shaanxi folk songs. Communication should be done in five ways: 1. More curriculum in school; 2. Make music competitions; 3. Make cultural center; 4. Make funds for students; 5. Make Festival activities. Through these ways, Northern Shaanxi folk songs can be popularized and promote effectively. As an intangible cultural heritage, we can't guarantee the long-term development of Shaanxi folk songs by taking utilitarian measures overnight in order to protect and promote them. It needs generations of musicians and music lovers who love Shaanxi folk songs and persistently work hard for the promote and development of the practice. Only in the

process of continuous singing can Shaanxi folk songs exist and develop, and only then can they be a truly active art and become an art that still prevails and flourishes. The folk songs of Northern Shaanxi will eventually emerge from the Loess Plateau and evolve from a regional folk song into a cultural and artistic character with unique charm. The value of folk songs in Northern Shaanxi has gone far beyond the category of "mountain songs". It is a rich and splendid treasure trove of music and art produced in Northern Shaanxi, accumulated in Northern Shaanxi, and inherited and treasured in the hearts of the people of Northern Shaanxi for generations.



Chapter VI

Conclusion Discussion and Suggestions

In this present study, there are two objectives:

- To Analyze the music characteristics of folk song in Northern Shaanxi Province, China
- To propose guideline to promote folk song in Northern Shaanxi Province, China.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

6.1 Conclusion

6.1.1 Musical characteristics of folk songs in Northern Shaanxi:

The folk songs of Northern Shaanxi are very colorful, and their musical characteristics have a strong local flavor and simple style, which are loved by people. The folk songs of Northern Shaanxi have won praise for their unique style. It is one of the most representative folk songs and a musical genre with the most local characteristics of Northern Shaanxi. Northern Shaanxi folk songs are mainly divided into three types, Labor Songs, XinTianYou and XiaoDiao. Its content and tunes are extremely rich, and the rhythm is generally free and soothing, with a wide range of sound. Some melodies are ups and downs, some are smooth and euphonious, some are bold and straightforward, and some are soft and lyrical, expressing a variety of different thoughts and feelings and moods. In terms of song structure, there are many folk songs in Northern Shaanxi, ranging from small two-stanza style to large multi-stanza style. The two-stanza and four-stanza styles are the most common forms of composition in Northern Shaanxi folk songs. The upper and lower stanzas form a section, with two stanzas and one rhyme, and change freely. In terms of singing characteristics, one is the straightforward, high-pitched and bright style of mountain songs, and the other is the subtle and euphemistic style with delicate feelings. The folk songs of Northern Shaanxi have a unique musical charm.

6.1.2 guideline to promote folk song in Northern Shaanxi Province, China :

Shaanxi folk songs are a unique song art form in the Loess Plateau region of Northern Shaanxi. With the development of modern media, communication and transportation, the government should be placed increased emphasis on the promote of Shaanxi folk songs. There are more effective ways and methods to promote folk songs in Northern Shaanxi. Through this study, it can be concluded that there are five specific methods to popularize folk songs in northern Shaanxi

- (1) More curriculum in school to promote the folk songs of Northern Shaanxi
- (2) Make music competition to promote folk songs in Northern Shaanxi
- (3) Make cultural center to promote Northern Shaanxi folk songs
- (4) Make funds for student to promote Northern Shaanxi folk songs
- (5) Make festival activities to promote the folk songs of Northern Shaanxi

The purpose is to introduce the excellent folk songs of Northern Shaanxi to the world in a new language form and to various contemporary cultural activities and school education. Through this method of promote, it is believed that in the near future, Shaanxi folk songs will be more widely disseminated at home and abroad.

6.2 Discussion

6.2.1 Comparison of the musical characteristics of folk songs in Northern Shaanxi with other folk songs

In the researcher about "Northern Shaanxi folk songs" consulted by the researchers. The researcher combined the field investigation data, and used the ethnomusicology, the research theories of music aesthetics to reach the conclusion. The researcher agree with this points :“The folk songs of Northern Shaanxi mainly include Labour song, Xintianyou, XiaoDiao. The representative songs include "SanShiLiPu", "LanHuaHua", "HuangHeChuanFuQu", etc. They all have unique regional characteristics” (HeJianna,2020) Compared with other folk songs, all Chinese folk songs have obvious local regional characteristics. But the folk songs of northern Shaanxi have their unique charm. The folk songs of Northern Shaanxi are very extensive and have a strong regional, customary, linguistic, ethnic character and national style. At the same time, folk songs have the artistic characteristics of being simple, approachable, sincere, emotionally charged and vivid. The folk songs of Northern Shaanxi are an important branch of Chinese folk songs. Its melodies are

simple and clear, with a distinct sense of space, rough, high and spontaneous, and extremely rich in singing. With its simple and bright music, primitive and wild singing voice and almost crazy language, Shaanbei folk songs show its unique and fascinating artistic characteristics.

Chinese folk songs have very strong Chinese musical characteristics and oriental colors. Researchers believe that various local folk songs should penetrate and blend with each other, so that Chinese folk songs can go to the world and be noticed and enjoyed by more people.

6.2.2 Common problems encountered in the promote of folk songs from Northern Shaanxi and other folk songs:

In the researcher about "Northern Shaanxi folk songs". The researchers combined the data of field investigation, and used the theory of cultural promote and the theory of musicology to reach the conclusion. the researchers agree with this view: "The main problems in the development of folk songs in northern Shaanxi, including inheritance, cognition, innovation and development, and system guarantee."(Mu Huping. 2022) In addition, researchers believes that the promote and transmission of folk songs is of great significance, especially in today's global integrated development. Only by recognizing the importance of folk songs and folk music can we better establish cultural confidence. With the continuous development and progress of the times, the art of folk songs is also facing new challenges and opportunities. In the new era, in order to better disseminate and develop the art of folk songs, it is necessary to strengthen the understanding of traditional music culture, enhance the knowledge of national spirit, and keep pace with the times to realize the promote and development of folk songs. Folk song art. In response to the characteristics of folk song art, we will strengthen the music education and propaganda link, improve the system and focus on the utilization of resources, so that folk song art will enter a new stage of positive development in the new period and era.

6.3 suggestions

6.3.1 Suggestions for further research

This study focuses on the musical characteristics of Shaanbei folk songs and the way they are transmitted, in order to facilitate a more intuitive understanding of

Shaanbei folk songs. It is hoped that subsequent researchers will protect the local musical characteristics of Shaanbei folk songs, allow them to bring out their unique regional characteristics, and better inherit and promote them, so that more people will hear these melodious and moving Shaanbei folk songs and will truly enjoy them.

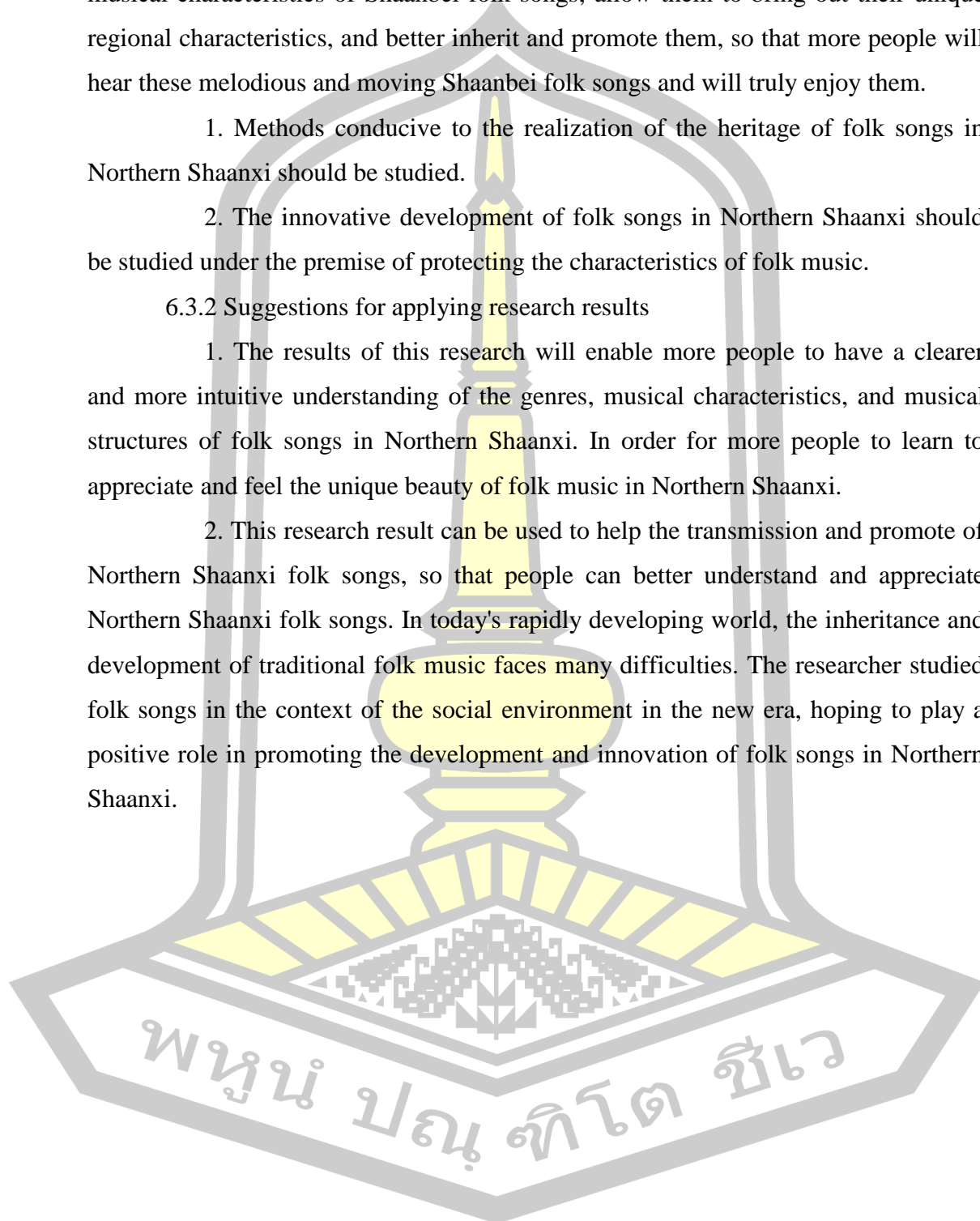
1. Methods conducive to the realization of the heritage of folk songs in Northern Shaanxi should be studied.

2. The innovative development of folk songs in Northern Shaanxi should be studied under the premise of protecting the characteristics of folk music.

6.3.2 Suggestions for applying research results

1. The results of this research will enable more people to have a clearer and more intuitive understanding of the genres, musical characteristics, and musical structures of folk songs in Northern Shaanxi. In order for more people to learn to appreciate and feel the unique beauty of folk music in Northern Shaanxi.

2. This research result can be used to help the transmission and promote of Northern Shaanxi folk songs, so that people can better understand and appreciate Northern Shaanxi folk songs. In today's rapidly developing world, the inheritance and development of traditional folk music faces many difficulties. The researcher studied folk songs in the context of the social environment in the new era, hoping to play a positive role in promoting the development and innovation of folk songs in Northern Shaanxi.



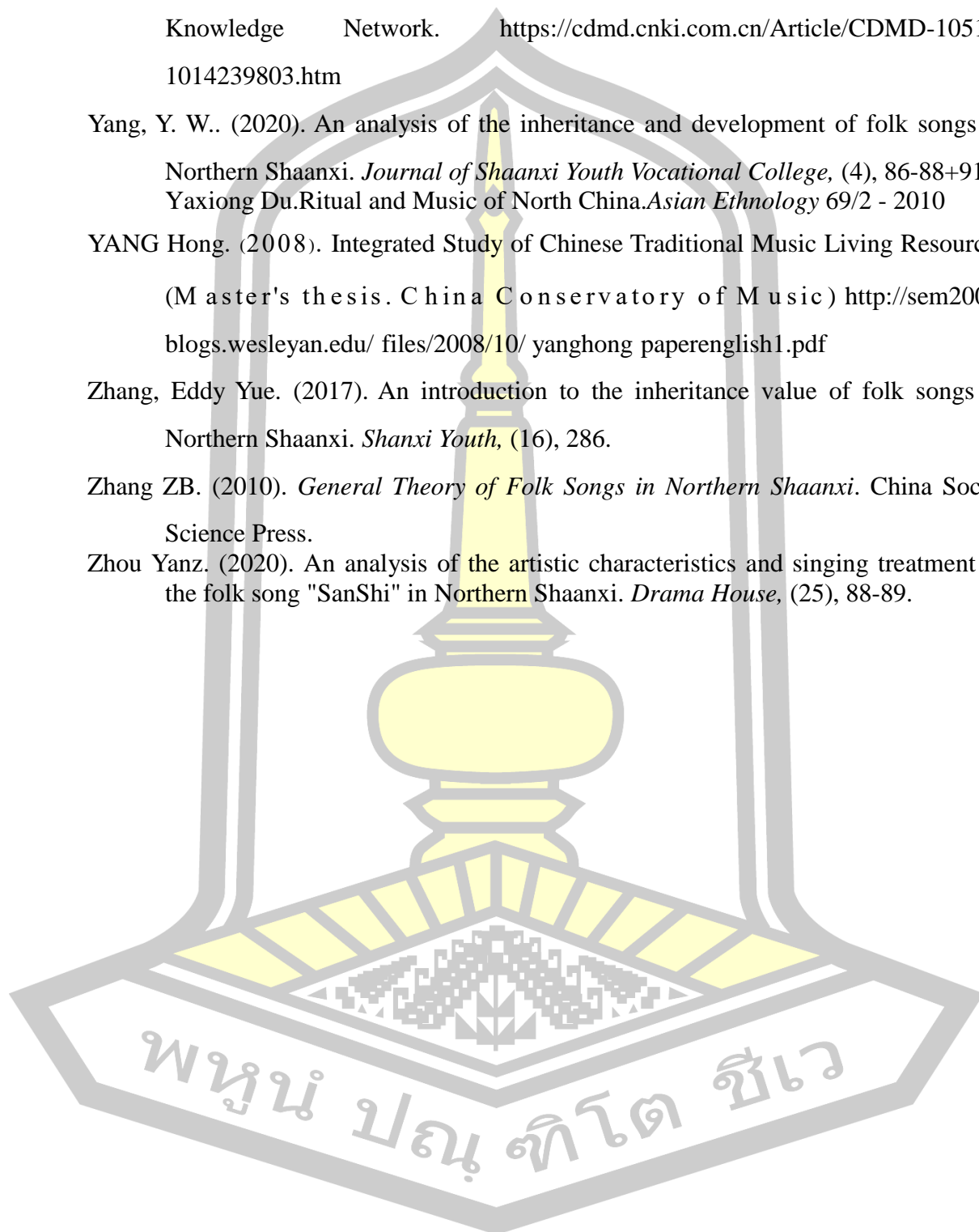
REFERENCES

- Bohman, P. V. (1988). *The study of folk music in the modern world*: Indiana University Press.
- Cao Peiqin. (2012). On the Spirit of Shaanxi Folk Songs - Exploring Shaanxi Folk Songs from a Humanistic Perspective. *Literary Life: The Middle Periodical*, (6), 173-176.
- Chen Chen. (2022). Exploring the heritage and development of folk songs in Northern Shaanxi. *Art Review*, (16), 77-80.
- Guo, Lin. (2008). An introduction to the artistic charm of folk songs in Northern Shaanxi. *Film Review*, (19), 88-89.
- Han, H.. (2015). An analysis of the artistic heritage of folk songs in Northern Shaanxi. *Young Writers*, (6), 33.
- He, Jianna. (2020). Huangtu Style and Folk Songs of Northern Shaanxi. *Modern Art*, (6), 89-95+88.
- Han Kuo-Huang. (1989). Folk Songs of the Han Chinese: Characteristics and Classifications. vol. 20, No. 2, *Chinese Music Theory* (1989), pp. 107-108. University of Texas Press.
- Jubeng. (2020). *The use and performance of rundown techniques* [Master's thesis, Hebei Normal University]. China Knowledge Network. <https://doi.org/10.27110/d.cnki.ghsfu.2020.001364>
- Jian Luo. The Creation Characteristics Analysis of China's Folk Opera. International Conference on Humanities, Arts and Language (HUMAL 2017)
- Liu Jiale. (2019). On the New Vitality of Traditional Folk Songs: An Example of the Northern Shaanxi Folk Song "SanShi". *Voice of the Yellow River*, (10), 24+41.
- Liu Jing. (2019). *A microscopic view of the artistic characteristics and singing style of Shanbei Xintianyou from "SanShi"* [Master's thesis, Harbin Normal University]. China Knowledge Network. <https://cdmd.cnki.com.cn/Article/CDMD-10231-1019146477.htm>
- Liu, Xia. (2015). An introduction to the art of singing folk songs in Northern Shaanxi.

The House of Drama, (13), 74.

- Lv, Zhengxuan. (2004). *The Art of Northern Shaanxi Folk Songs*. Ningxia People's Publishing House.
- Mu Hu Ping. (2022). Inheritance, protection and development of folk song culture in Northern Shaanxi. *Cultural Industry*, (16), 34-36.
- Pengju Du. Investigation and Research on Local Language Ecology in Northern Shaanxi . International Conference on Humanities, Cultures, Arts and Design (ICHCAD 2019)
- Pegg, C. (2001). *Folk music*. grove music online. <https://doi.org/10.1093/gmo/9781561592630.article.09933>
- Qin, Jing. (2016). *Research on the transmission mode of Sangsi folk songs* [Master's thesis, China Conservatory of Music]. China Knowledge Network. <https://cdmd.cnki.com.cn/Article/CDMD-10046-1016136261.htm>
- Sun, Jiao-Xia & Lin, Ki-Yan. (2022). A study on the digital heritage and development of folk songs in Northern Shaanxi in the era of big data. *Journalism Research Guide*, 13(10), 28-30.
- Wang, Chen-Wei & He, Yang. (2019). Analysis of the artistic characteristics and singing of the folk song "SanShi" in Northern Shaanxi. *Art Review*, (16), 34-35.
- Wang, Hongni & Zhao, Jianbin. (2007). An overview of the study of folk songs in Northern Shaanxi. *Journal of Yan'an University (Social Science Edition)*, (6), 98-102.
- Wang, Ya-Qi. (2020). *Inheritance and development of She folk songs in the context of NRM protection* [Master's thesis, Zhejiang Normal University]. China Knowledge Network. <https://cdmd.cnki.com.cn/Article/CDMD-10345-1020381080.htm>
- Xu W. (2017). On the singing technique of the folk song "SanShi" in Northern Shaanxi. *The House of Drama*, (14), 72.
- Xue, C.-zhang. (2021). The heritage and protection of folk songs in Northern Shaanxi. *Hundred Flowers*, (5), 61-63.
- Yang, Mei. (2014). *Research on the heritage and protection of original folk songs in*

- Changyang, Hubei* [Master's thesis, Huazhong Normal University]. China Knowledge Network. <https://cdmd.cnki.com.cn/Article/CDMD-10511-1014239803.htm>
- Yang, Y. W.. (2020). An analysis of the inheritance and development of folk songs in Northern Shaanxi. *Journal of Shaanxi Youth Vocational College*, (4), 86-88+91.
- Yaxiong Du. Ritual and Music of North China. *Asian Ethnology* 69/2 - 2010
- YANG Hong. (2008). Integrated Study of Chinese Traditional Music Living Resources (Master's thesis. China Conservatory of Music) http://sem2008.blogs.wesleyan.edu/files/2008/10/yanghong_paperenglish1.pdf
- Zhang, Eddy Yue. (2017). An introduction to the inheritance value of folk songs in Northern Shaanxi. *Shanxi Youth*, (16), 286.
- Zhang ZB. (2010). *General Theory of Folk Songs in Northern Shaanxi*. China Social Science Press.
- Zhou Yanz. (2020). An analysis of the artistic characteristics and singing treatment of the folk song "SanShi" in Northern Shaanxi. *Drama House*, (25), 88-89.



Appendix

Appendix 1: Interview transcripts of fieldwork

1. Time:

May 2022 to October 2022.

2. Location:

Shaanxi Province, China Northern Shaanxi Region

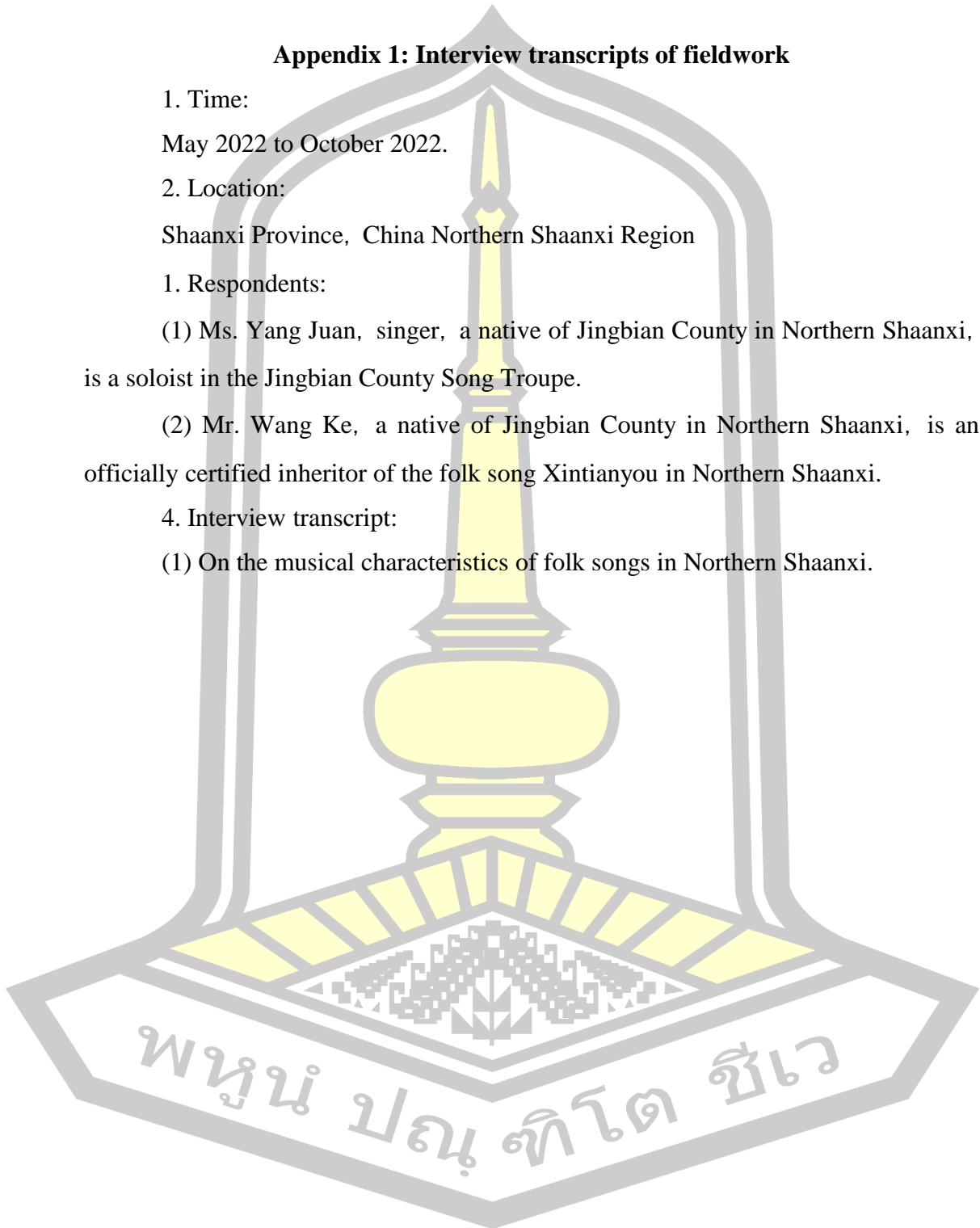
1. Respondents:

(1) Ms. Yang Juan, singer, a native of Jingbian County in Northern Shaanxi, is a soloist in the Jingbian County Song Troupe.

(2) Mr. Wang Ke, a native of Jingbian County in Northern Shaanxi, is an officially certified inheritor of the folk song Xintianyou in Northern Shaanxi.

4. Interview transcript:

(1) On the musical characteristics of folk songs in Northern Shaanxi.

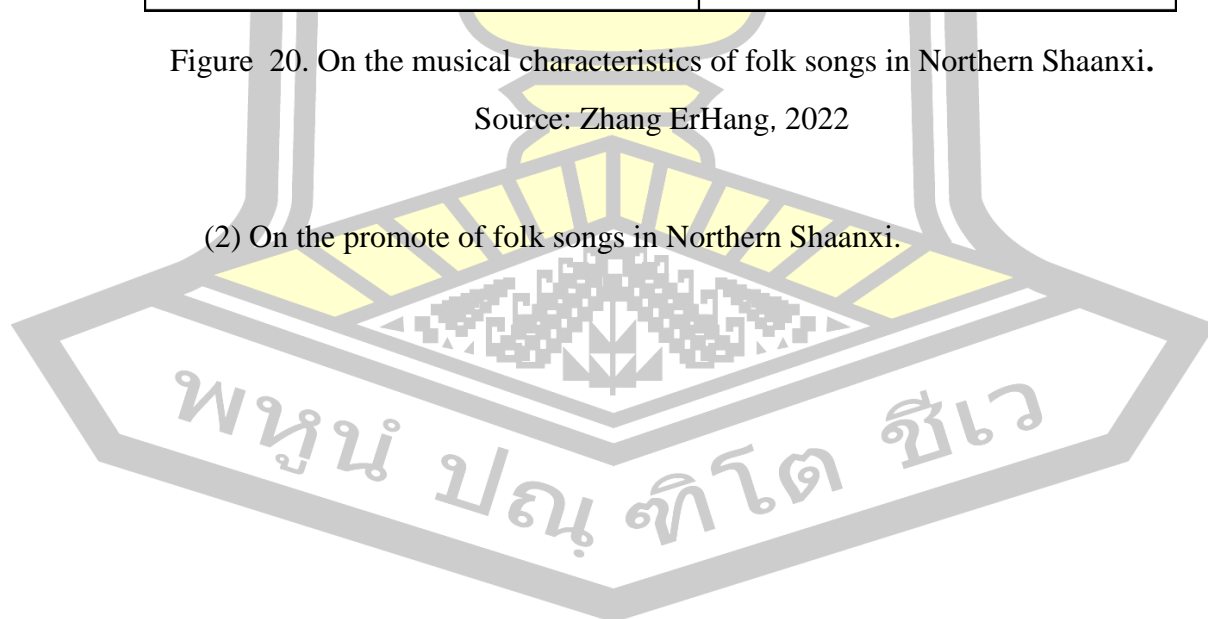


Music characteristics of folk songs in northern Shaanxi	
Ask a question	Answer
1. What are folk songs of Northern Shaanxi?	1. A local folk song from northern Shaanxi Province
2. What are the similarities between folk songs of northern Shaanxi and those of other places?	2. They all have the unique Oriental color of Chinese folk songs
3. What are the characteristics of folk songs in northern Shaanxi?	3. Sometimes loud and clear, sometimes gentle and graceful
4. How many kinds of folk songs are there in northern Shaanxi?	4. It is mainly divided into three types: Labor Haozi, Xintianyou, and minor tunes.
5. The most popular type?	5. Faith Travel
6. Why is this category more popular?	6. Because it is the most widely circulated.
7. How many famous singers are there in Northern Shaanxi folk songs?	7. There are many outstanding singers such as Wang Xiangrong and Yang Juan
8. Are Musical Instruments used in Northern Shaanxi folk songs?	8. Mostly sing as a singalong
9. Where are the folk songs of northern Shaanxi most popular?	9. Northern and Central Shaanxi
10. What are the most popular folk songs in northern Shaanxi?	10. SanShiLiPu ,LanHuaHua

Figure 20. On the musical characteristics of folk songs in Northern Shaanxi.

Source: Zhang ErHang, 2022

(2) On the promote of folk songs in Northern Shaanxi.



About the inheritance and promote of folk songs in northern Shaanxi	
Ask a question	Answer
1. Are the folk songs of Northern Shaanxi an intangible cultural heritage?	1. It was listed as an intangible cultural heritage in 2008
2. What do you think of local folk songs such as Northern Shaanxi folk songs?	2. It is a kind of bold and loud folk song
3. What is the current development situation of Northern Shaanxi folk songs?	3. There will be some difficulties in promote
4. What do you think of the development of folk songs in northern Shaanxi?	4. We should develop folk songs of northern Shaanxi to let more people know about them5. Young people know too little about it
5. What is the biggest problem hindering the spread of folk songs in northern Shaanxi?	5. Young people know too little about it
6. How can young people accept Northern Shaanxi folk songs more easily?	6. Let folk songs into the campus, in the festival publicity
7. What will be the benefits of establishing the Northern Shaanxi Folk Song Museum?	7. Will let more people know Northern Shaanxi folk songs
8. Can Northern Shaanxi folk songs be combined with popular music?	8. It can inject new elements into the folk songs of northern Shaanxi
9. How to make the folk songs of northern Shaanxi better promote	9. It can be promote through schools, music competitions, festivals and other aspects
10. Is it necessary to innovate the folk songs of northern Shaanxi in order to facilitate its development?	10. If the subsequent development needs, it can be combined with modern music to benefit the development

Figure 21. On the promote of folk songs in Northern Shaanxi.

Source: Zhang ErHang, 2022



Appendix 2: Photo materials of the picking and participation in activities related to folk songs in Northern Shaanxi:



Figure 22. Ms. Yang Juan sang the folk songs of northern Shaanxi on the Loess Plateau in northern Shaanxi.

Source: Zhang ErHang, 2022

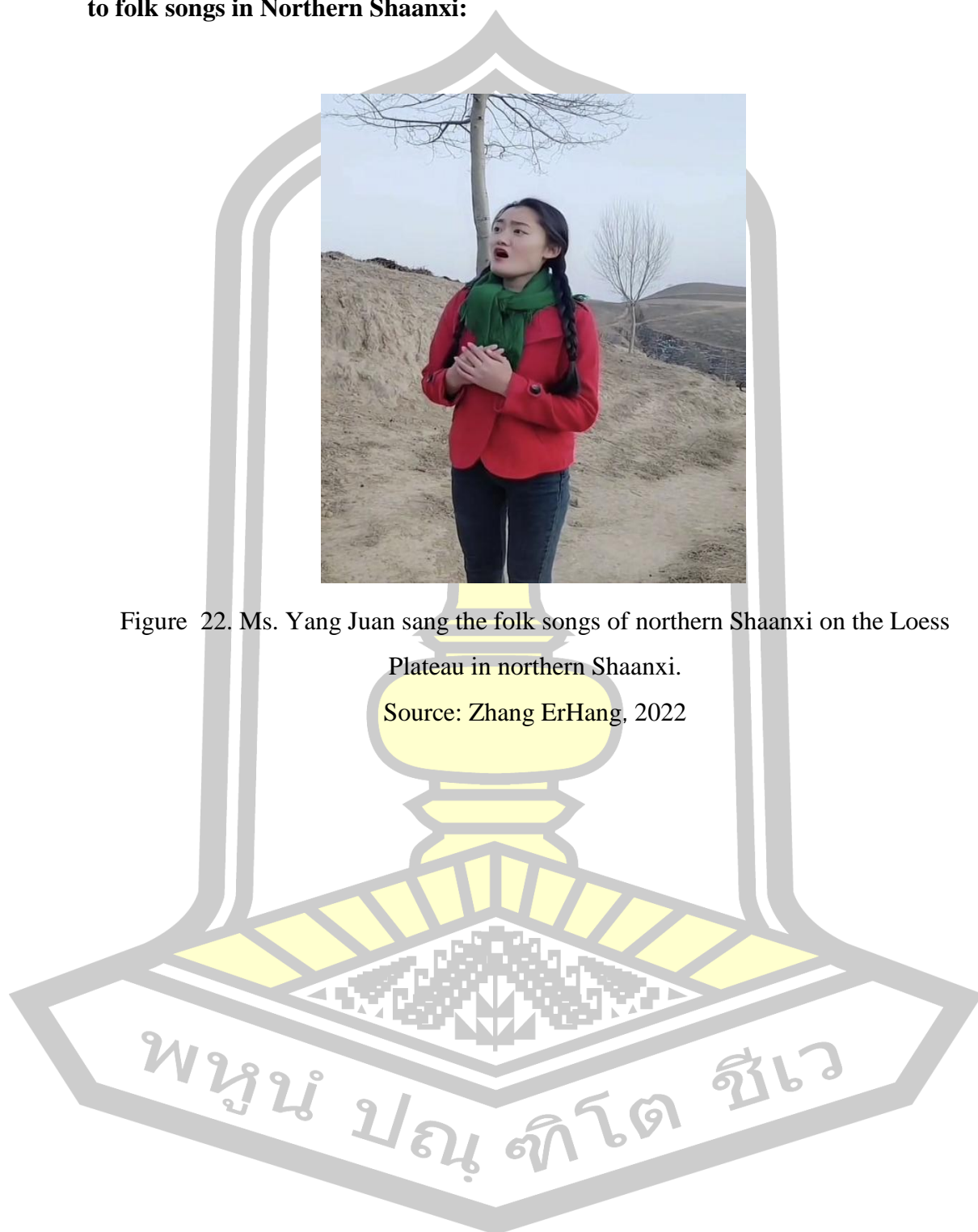




Figure 23. Zhang Erhang interviewed and took a group photo of the folk artists in northern Shaanxi at the backstage of the performance venue.

Source: Zhang ErHang, 2022



Figure 24. Watch live performances of northern Shaanxi folk songs and take photos.

Source: Zhang ErHang, 2022



Figure 25. Watch live performances of northern Shaanxi folk songs and take photos.

Source: Zhang ErHang, 2022



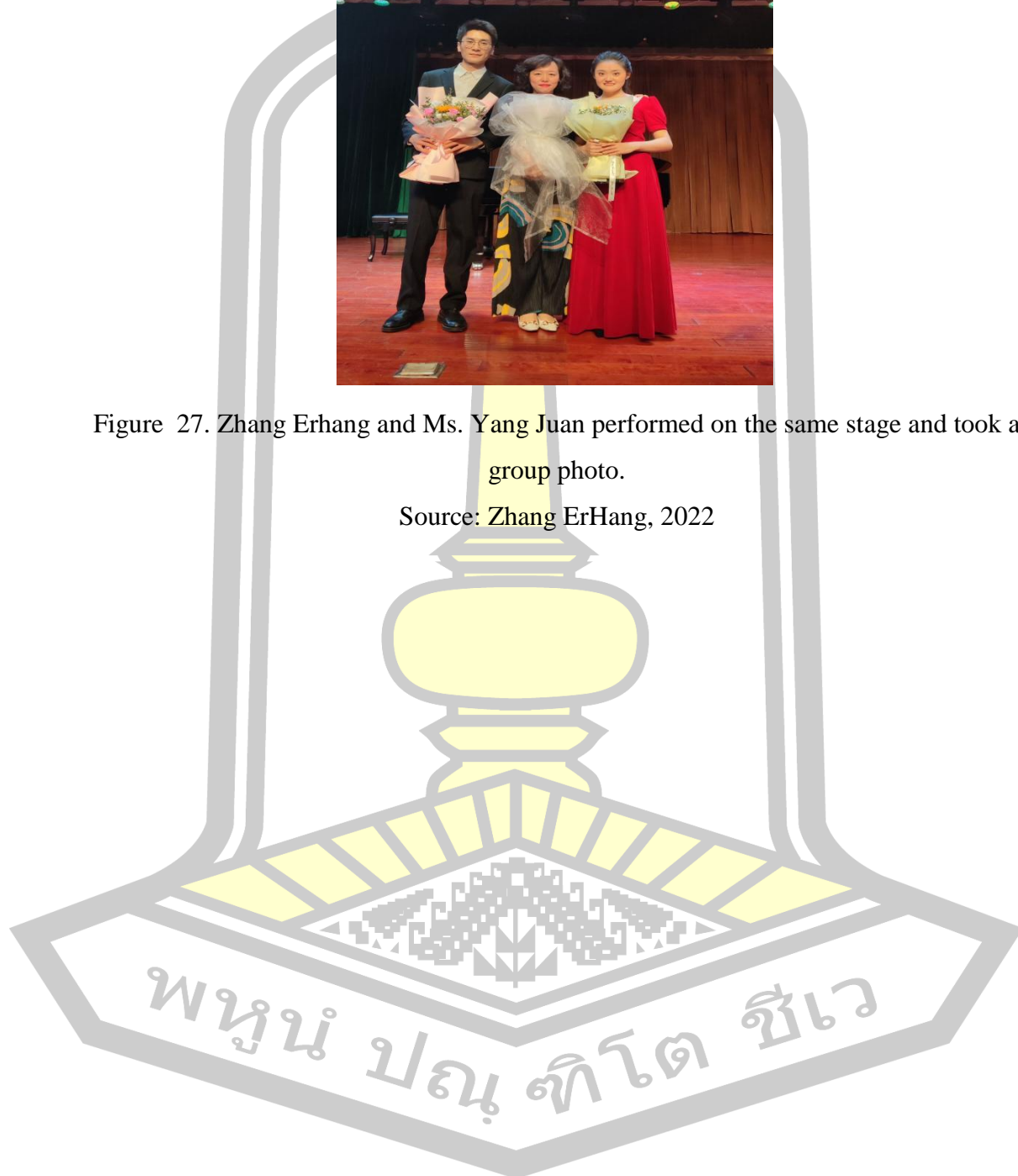
Figure 26. Zhang Erhang and northern Shaanxi folk artists exchange, perform on the same stage, and take a group photo.

Source: Zhang ErHang, 2022



Figure 27. Zhang Erhang and Ms. Yang Juan performed on the same stage and took a group photo.

Source: Zhang ErHang, 2022



BIOGRAPHY

NAME Mr. Erhang Zhang

DATE OF BIRTH 25 July 1993

PLACE OF BIRTH Shaanxi Province.

ADDRESS Yanta District, Xi 'an City.

POSITION Student

EDUCATION 2011-2015 Xi 'an University of Arts and Sciences,
Bachelor of Musicology.
2021-2023 (M.M.) Master of Music, Mahasarakham
University.

