



Hua'er folk song in Qinghai, China

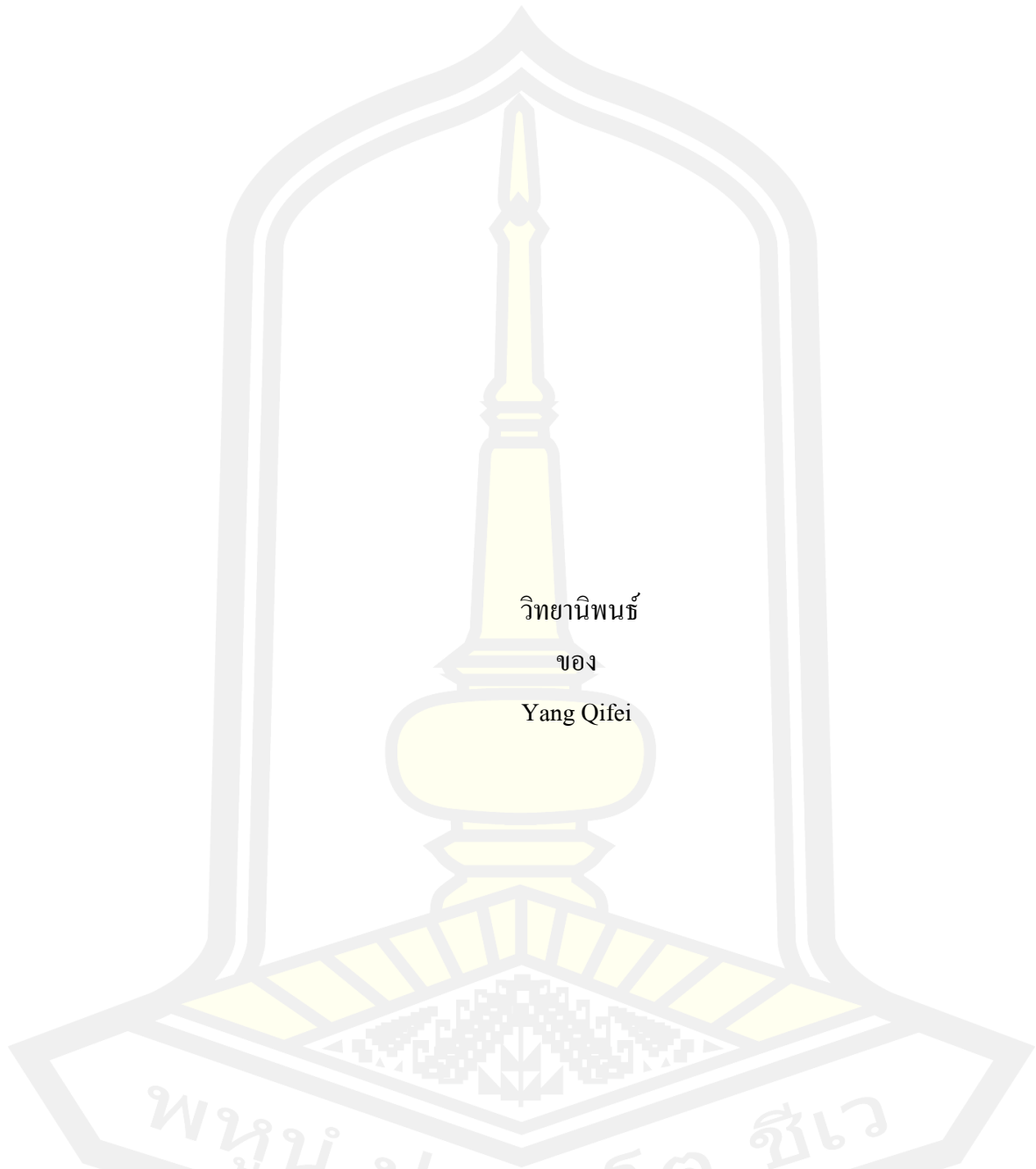
Yang Qifei

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

March 2022

Copyright of Maharakham University

เพลงพื้นบ้านหัวเอื้อในมณฑลซิงไห่ ประเทศจีน



วิทยานิพนธ์

ของ

Yang Qifei

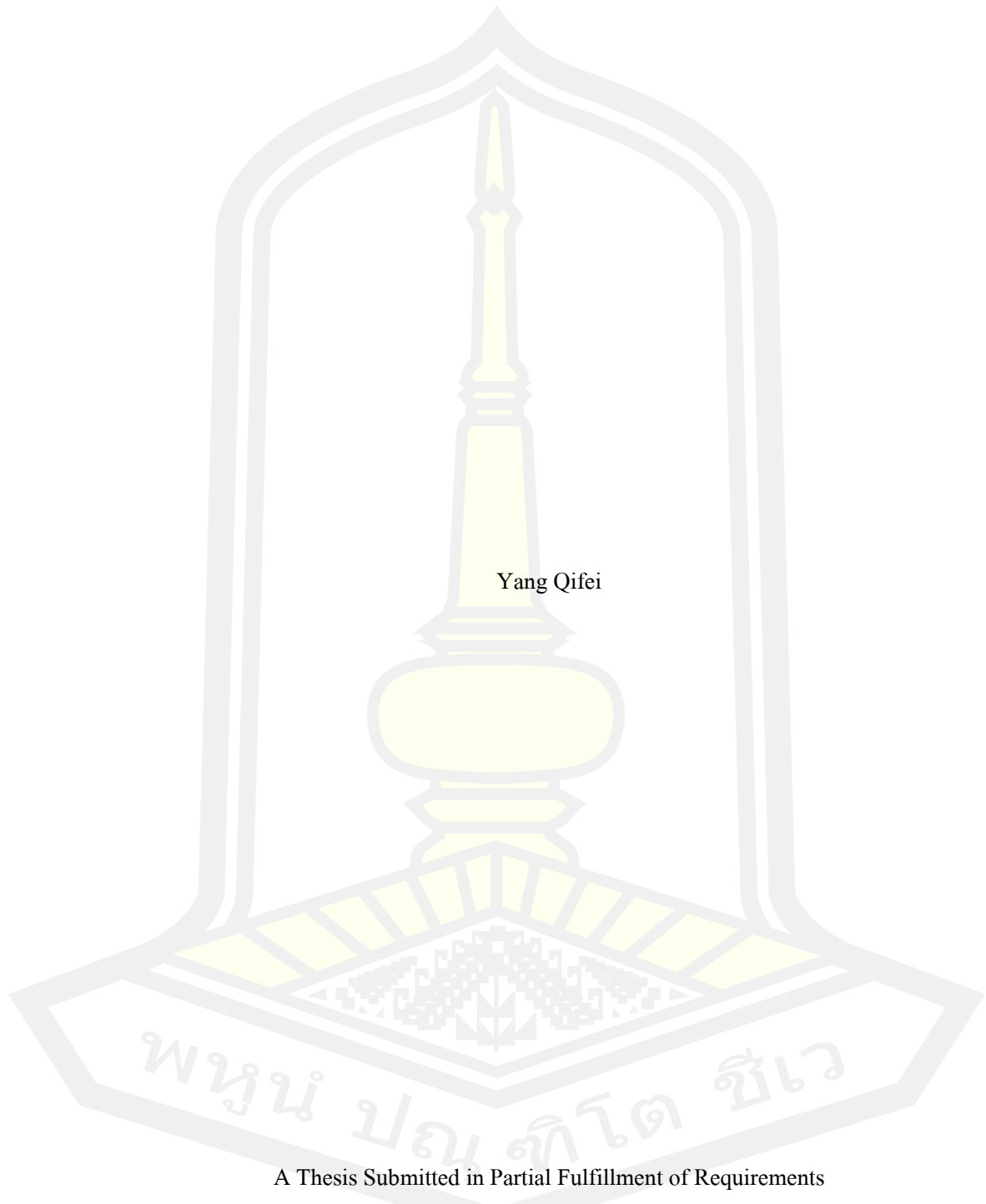
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

มีนาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Hua'er folk song in Qinghai, China



Yang Qifei

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

March 2022

Copyright of Mahasarakham University



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

Examining Committee

.....Chairman

(Prof. Chalernsak Pikulsri , Ph.D.)

.....Advisor

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

.....Committee

(Thanaporn Bhengsri , Ph.D.)

.....Committee

(Arsenio Nicolas , Ph.D.)

.....Committee

(Asst. Prof. Jareanchai Chonpairot ,
Ph.D.)

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

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

Dean of College of Music

.....
(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	Hua'er folk song in Qinghai, China		
AUTHOR	Yang Qifei		
ADVISORS	Assistant Professor Sayam Chuangprakhon , Ph.D.		
DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2022

ABSTRACT

This study adopts qualitative and ethnomusicology research, through field investigation with informant Cheng Jiade to collect data and analyze statistical data. There are three research objectives: 1) To investigate the contemporary status of Hua'er folksong in Qinghai, China. 2) To analyze selected example of Hua'er folksong in Qinghai, China. 3) To propose the guidelines of preservation of Hua'er folksong in Qinghai, China.

The research results of this paper are as follows: 1). The singing form of Hua'er folk songs has changed from a single singing form to two person duet or three person chorus. Accompaniment forms have also developed from unaccompanied to diversified accompaniment forms. Continue to carry out the Hua'er Folk Song Festival, establish the Hua'er folk song radio station, open the Hua'er folk song teahouse, introduce the Hua'er folk song into the campus, spread the charm of the Hua'er folk song, and sing the Hua'er folk song on the Internet. Hold Hua'er folk song singing competition for Hua'er folk song singers. 2) The tunes of Hua'er folk songs include: five tone Zhi tune, five tone Shang tune, five tone Yu tune and alternative mode, musical form is two senses, four senses and polyphonic structure senses, rhythm is simple rhythm, dotted rhythm and synthesis rhythm, singing style is High Qiang, Ping Qiang and Ai Qiang. 3) Through questionnaire survey and data acquisition, it is concluded that the protection method of Hua'er folk songs is mainly based on the basic line of protecting Hua'er folk songs and important measures to protect Hua'er folk songs.

Keyword : Qinghai, Hua'er folksong, status analyze, preservation

ACKNOWLEDGEMENTS

The doctoral study is coming to an end. Looking back on the past years, I feel full in my heart. When I finished this graduation thesis, I felt relieved and filled with emotion.

First of all, I sincerely thank my dear Dean and my thesis instructor. Thank the dean for his willingness to help every Chinese student in need, and thank the professors for finding time to review and revise my thesis in their busy teaching work. In addition, all the professors who teach us will patiently put forward valuable opinions on my thesis in every reply. The meticulous style of the professors has always been an example in my work and study.

Thank my family, classmates and friends who have accompanied me for three years, and thank them for their useful suggestions and opinions. With their support, encouragement and help, I can fully spend three years of study and life.

Finally, I would like to thank all my professors, teachers, family and friends who have helped me. I sincerely thank you for your support and help.

Yang Qifei

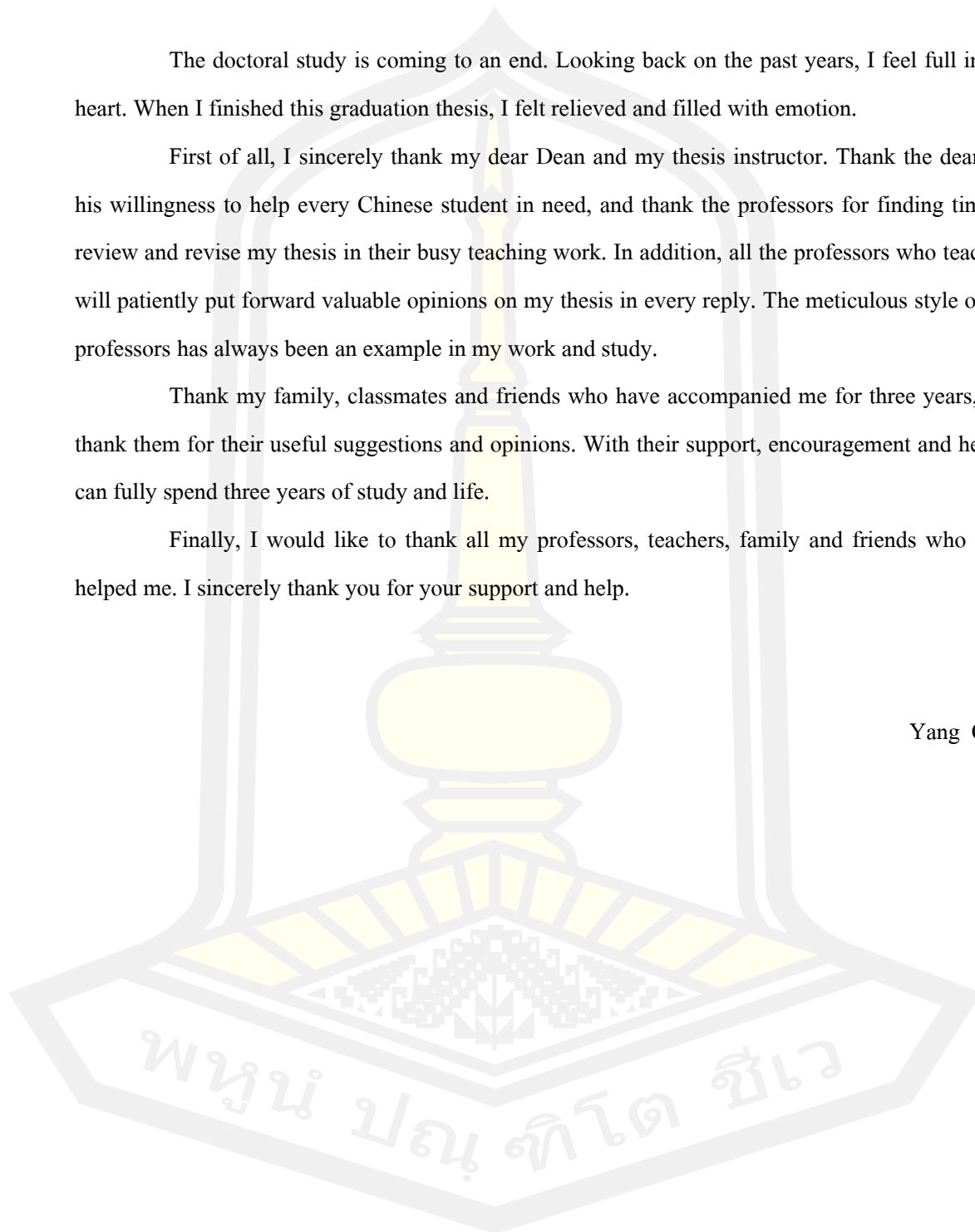


TABLE OF CONTENTS

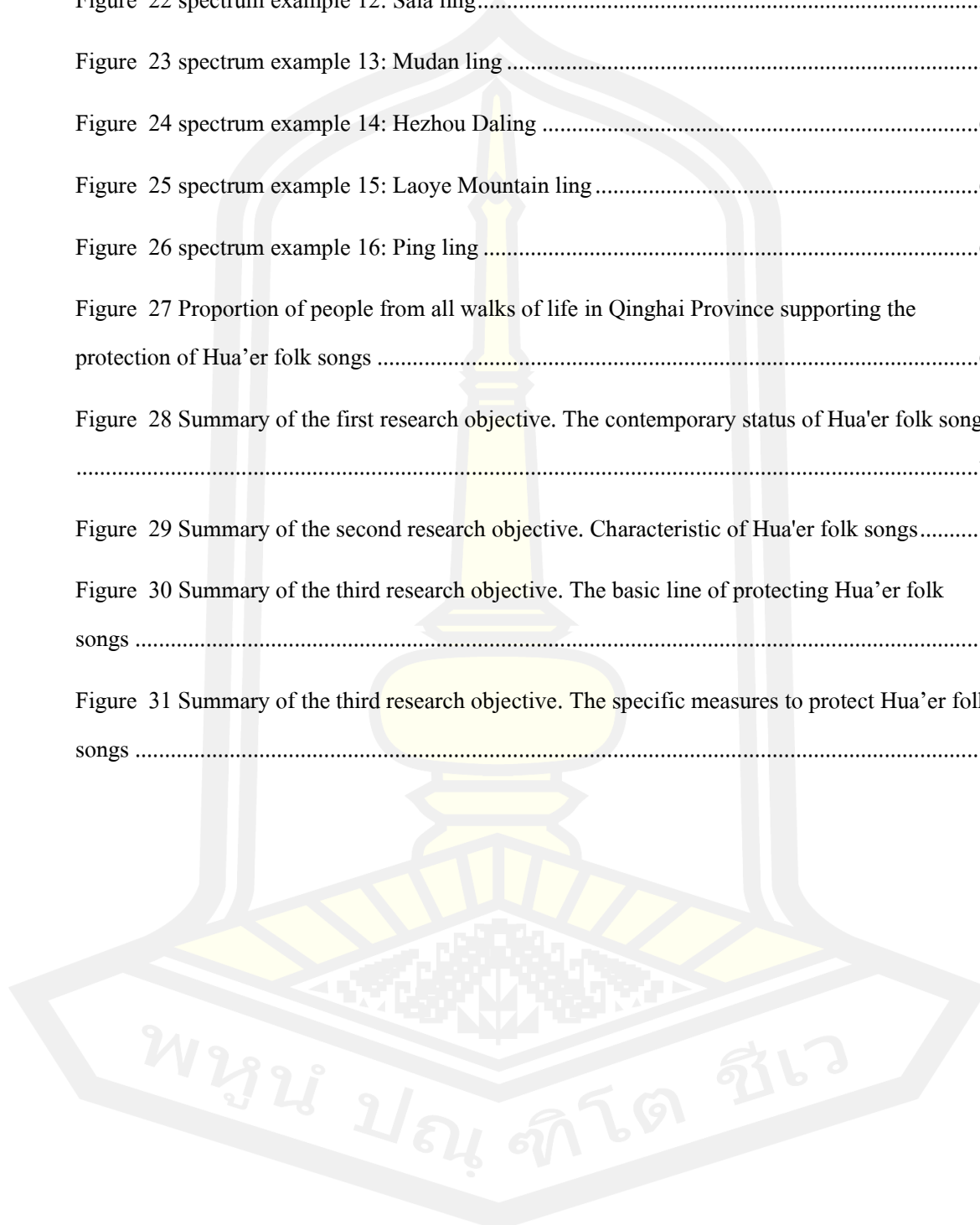
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES.....	H
CHAPTER I INTRODUCTION.....	1
1. Background of research.....	1
2. Objective of research.....	3
3. Question of research.....	3
4. Benefit of the research.....	3
5. Scope of the research.....	3
6. Definition of terms.....	4
7. Conceptual framework.....	4
CHAPTER II LITERATURE REVIEW.....	5
1. Types of Chinese folk songs.....	5
2. General Knowledge about Qinghai Province, China.....	9
3. The traditional human customs in Qinghai Province.....	11
4. The theory uses in this research.....	12
5. The document and research related.....	14
CHAPTER III RESEARCH METHODS.....	27
1. Research Scope.....	27
2. Research Process.....	28

CHAPTER IV The contemporary status of Hua'er folksong in Qinghai, China.....	31
1. Singing form of Qinghai Hua'er folk song	32
2. Accompaniment form of Qinghai Hua'er folk song	33
3. Performance and communication forms of Qinghai Hua'er folk songs.....	34
4. Competition of Qinghai Hua'er folk singers.....	38
CHAPTER V Analyze selected example of Hua'er folk songs in Qinghai, China.....	40
1. Musical characteristics of Hua'er folk songs.....	40
2. Singing pronunciation and style skills of Hua'er folk songs.	56
CHAPTER VI Propose the guidelines of preservation of Hua'er folksong in Qinghai, China	64
1. The basic line of protecting Hua'er folk songs.	67
2. Specific measures to protect Hua'er folk songs.	71
Chapter VII Conclusion Discussion and Suggestion	78
1. Conclusion.....	78
2. Discussion	84
3. Suggestion	85
REFERENCES	86
BIOGRAPHY	91

LIST OF FIGURES

	Page
Figure 1 Conceptual framework	4
Figure 2 Map of Qinghai Province, China.....	27
Figure 3 Mr. Cheng Jiade.....	28
Figure 4 Ma Quan and Qi Fangfang sing Hua'er folk song	32
Figure 5 Three people sing folk songs of Hua'er folksong together	33
Figure 6 Hua'er folksong Choir	33
Figure 7 The 18th Hua'er Folk Song Art Week.....	35
Figure 8 Folk Song Concert Celebrating the founding of the Communist Party of China.....	35
Figure 9 Research and training program for intangible cultural heritage inheritors, exchange meeting of Hua'er folk song training course of Qinghai Normal University	37
Figure 10 Hua'er folk singers take part in the performance competition	38
Figure 11 spectrum example 1: Chuan kou ling	42
Figure 12 spectrum example 2: Laingliang shan langlailing	43
Figure 13 spectrum example 3:Sala ling.....	44
Figure 14 spectrum example 4: Jiangmagu ling	45
Figure 15 spectrum example 5: Beichuan ling	47
Figure 16 spectrum example 6: Xiangshui ling	48
Figure 17 spectrum example 7: Jingjing Hua ling.....	49
Figure 18 spectrum example 8: Er Mudan ling	50
Figure 19 spectrum example 9: Maying ling	51
Figure 20 spectrum example 10: Dang Langlang ling.....	53

Figure 21 spectrum example 11: Shayaner Rao ling	54
Figure 22 spectrum example 12: Sala ling.....	55
Figure 23 spectrum example 13: Mudan ling	56
Figure 24 spectrum example 14: Hezhou Daling	60
Figure 25 spectrum example 15: Laoye Mountain ling	61
Figure 26 spectrum example 16: Ping ling	62
Figure 27 Proportion of people from all walks of life in Qinghai Province supporting the protection of Hua'er folk songs	65
Figure 28 Summary of the first research objective. The contemporary status of Hua'er folk song	79
Figure 29 Summary of the second research objective. Characteristic of Hua'er folk songs.....	80
Figure 30 Summary of the third research objective. The basic line of protecting Hua'er folk songs	82
Figure 31 Summary of the third research objective. The specific measures to protect Hua'er folk songs	83



CHAPTER I

INTRODUCTION

1. Background of research

It is concluded from books such as “The study of Hezhou Hua’er”, “Qinghai Hua’er folk song”, “Musicology theory”, and so on. Qinghai is the hometown of Hua'er folksong and the sea of folksongs. Since the beginning of the new century, with the reform and opening up, the economic prosperity and social progress in Qinghai Province, Hua’er folksong has shown more and more its gorgeous luster. To build Hua’er brand has become a consensus of people. (Liu& P, 2000)

In recent years, governments at all levels have paid unprecedented attention to Hua’er folksong, actively protecting and rescuing local culture, and building a platform for Hua’er folksong. The academic atmosphere of Hua’er folksong is unprecedentedly strong, and experts and scholars have published many insightful opinions at different levels, angles and aspects. The literary and artistic circles have created and performed many Hua’er folksong programs or plays with creative quality. A large number of folk singers are active in the cultural stage of urban and rural areas, It greatly enriched the form and order of Hua’er folksong; the media actively participated in the promotion and improvement of Hua’er. Hua’er has appeared a new situation of broader region, more variety and deeper connotation, and the time to create Hua’er brand is becoming more and more mature. (Shi& Y, 1992)

Qinghai Hua’er is famous for its regional and national characteristics, and one of the most important intangible cultural heritages. Its special function can not be replaced by studying it, sorting it out and excavating it, so as to serve the prosperity and progress of Qinghai in the new period, serve the national unity and build a harmonious society. Secondly, it is conducive to build Hua’er into a brand of enjoying both refined and popular tastes and flourishing both urban and rural areas. Hu’er is the most popular flower in Qinghai, with the largest number of ethnic groups, a long history and the most numerous tune. Since the reform and opening up, it has entered the city from the countryside, stepped onto the stage from the fields, and extended from the eastern region to the vast areas of the province, showing its unique style in multi-level, multi angle and

multi form. Obviously, it is of great significance to seize the opportunity to build it into the brand of our province. Experts and scholars actively put forward suggestions and suggestions, discussed in many ways, and published many useful opinions, which had a positive impact on the active academic atmosphere, the formation of the provincial consensus, and the building of Qinghai brand. Thirdly, it is conducive to carrying forward the advanced culture with Qinghai characteristics. The implementation of the scientific outlook on development, the construction of a harmonious society and the promotion of poverty alleviation and prosperity are inseparable from the advanced culture. (Ma& G& L, 2010)

Qinghai Hua'er flourishes with the development of the society and advances with the progress of the nation. It has become an important aspect of the spiritual and cultural life of all ethnic groups in Qinghai Province. It is no doubt our historical responsibility to guide the situation, take advantage of the situation, cultivate it, improve it, and strive to make it an advanced culture with Qinghai characteristics. Governments at all levels should use such a sense of responsibility and historical mission to increase support for all local cultures, including Hua'er. (Teng& X& T, 2003)

Qinghai Hua'er folksong is mainly Hehuang Hua'er. Hehuang area is a special natural environment in Hehuang area, which has formed some common aesthetic interests of people in the past dynasties. It is at this point that the ancient information of Hua'er folksong is indistinctly visible. (Wang& S& H, 1987)

Hua'er folk song is one of the world's intangible cultural heritages. However, because there are not many people who can sing and understand Hua'er folk song in contemporary society, Qinghai's culture is not well understood by people. The current state of Hua'er folk songs is lack of innovation, which can not attract more audience's attention. The second is the lack of high-quality products. The third is that because Hua'er folk songs are sung in local dialects, there are language constraints, The last problem is that cultural protection and inheritance are not enough. Hope to show the charm of Qinghai Hua'er to more people and give full play to the social function of Hua'er folk songs. (Lv& X, 2014)

The dissertation written by Yang Mu on the Internet is "on the Hua'er songs of north-west China". Yang Mu's dissertation introduces the Hua'er song in Northwest China, which is very large in Northwest China, including five provinces: Shaanxi, Gansu, Qinghai, Ningxia and

Xinjiang, with a large area, and does not write how we should protect and inherit such culture as future generations. To sum up, so I want to do this research. Most of today's young people don't understand the charm of Hua'er folk songs, and protecting the local culture is what young people should do. As one of Qinghai culture, Hua'er folk songs need more people to understand and publicize. Qinghai is my hometown. I hope to spread folk song in my hometown to more people. I also hope that more people can know and know my hometown, understand Qinghai culture, and protect the traditional folksong in Qinghai. So that everyone can hear the most beautiful song from this remote place.

2. Objective of research

- 2.1 To investigate the contemporary status of Hua'er folksong in Qinghai, China.
- 2.2 To analyze selected example of Hua'er folksong in Qinghai, China.
- 2.3 To propose the guidelines of preservation of Hua'er folksong in Qinghai, China

3. Question of research

- 3.1 What is the contemporary situation of Qinghai Hua'er folk songs?
- 3.2 What are the musical characteristics and singing skills of Qinghai Hua'er folk songs?
- 3.3 What are the ways to protect Qinghai Hua'er folk songs?

4. Benefit of the research

- 4.1 We will understand the current situation of Qinghai Hua'er folk song.
- 4.2. We will understand the characteristics of Qinghai Hua'er folk song. what is Qinghai Hua'er folk song, and the skills of singing Qinghai Hua'er folk song.
- 4.3 Through research, we will understand the path of protection and inheritance of Qinghai Hua'er folksong, so as to better carry forward the intangible cultural heritage.

5. Scope of the research

The research scope is: what is Qinghai Hua'er folk song? What is the contemporary state of Qinghai Hua'er folk songs? What are the music characteristics of Qinghai Hua'er folk songs? What are the skills of singing Qinghai Hua'er folk songs?

6. Definition of terms

6.1 Contemporary state: It refers to the Hua'er folksong singing form, accompaniment form, performance and communication form of Hua'er folk songs and the holding of Hua'er folk song singer competition.

6.2 Selected music: it refers to the songs of Hua'er folk songs to be analyzed and studied.

6.3 Vocal skills: refers to the singing skills and language pronunciation when singing Hua'er folk songs.

6.4 Preservation: It refers to the preservation and inheritance of Hua'er folk song.

7. Conceptual framework

The research results will be obtained through three research objective and field work and documentation, as shown in the figure:

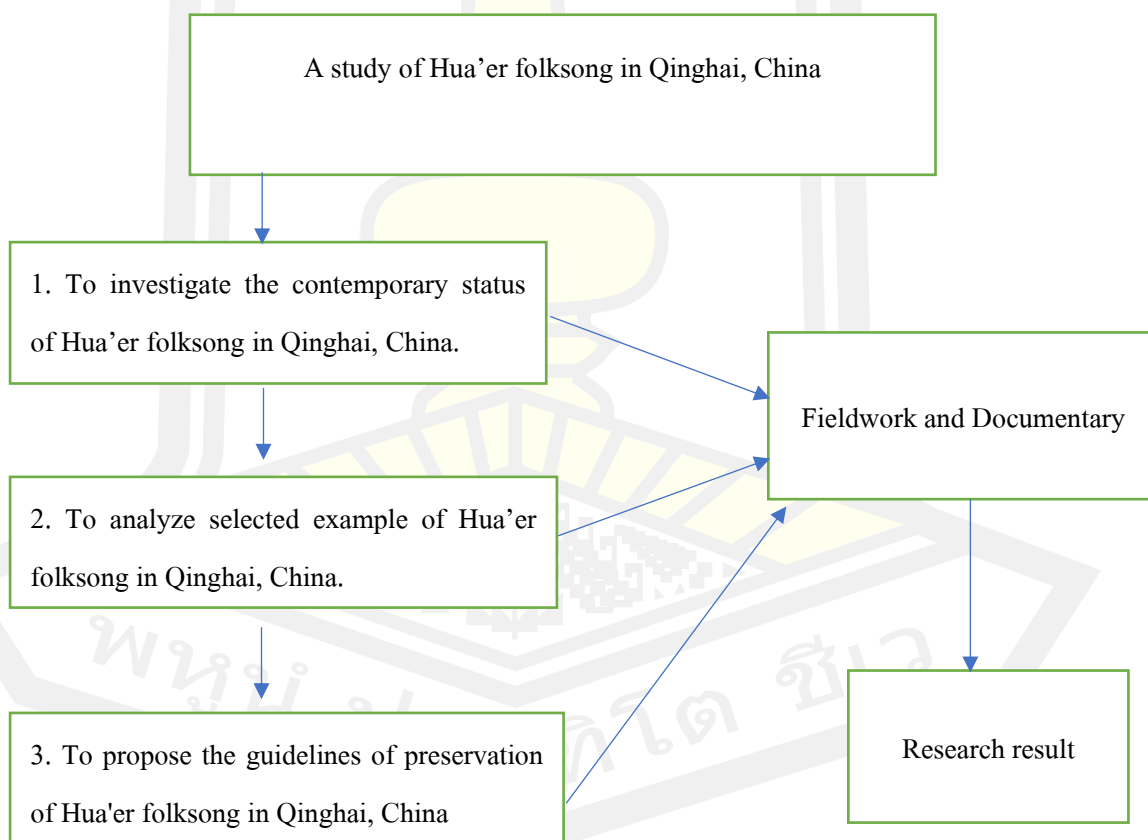


Figure 1 Conceptual framework

Make: Yang Qifei

CHAPTER II

LITERATURE REVIEW

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topic.

1. Types of Chinese folk songs
2. General Knowledge about Qinghai Province, China
3. The traditional human customs in Qinghai Province
4. The theory uses in this research
5. The document and research related

1. Types of Chinese folk songs

Chinese folk songs are the oral poetry creation of the working people. Folk songs, namely folk songs, belong to a form of folk literature, which can be sung or recited. Chinese folk song is a kind of national folk music genre in China. It is a song art produced and developed by the people through extensive oral transmission and singing in life practice. (Jiang& M& C, 2012)

Chinese folk songs have a long tradition. Far from the primitive society, our ancestors began their singing in hunting, transportation, sacrifice, ceremony, courtship and other activities. Because folk songs are the songs of the working people, the working people were looked down upon in feudal society and semi feudal and semi colonial old China, and their songs suffered the same fate. There are few written records about its history. From the investigation of unearthed cultural relics, there are more about ancient musical instruments, but less about singing activities. The pottery basin with song and dance images unearthed in Datong County, Qinghai Province is very valuable. It shows the totem worship, song and dance activities of matriarchal society 6000 years ago. In the primitive period, song and dance were combined. Even today, the ancient tradition of indiscriminate singing and dancing is still maintained in many ethnic minority areas. (Jiang& M& C, 2012)

It is impossible to reproduce the actual sound of ancient folk songs. Only its lyrics can be seen from ancient literary works. As for the score, there is no, because folk songs have always been sung orally. Even with the notation, the working people don't use it. It was not until the end of the 19th century that folklorists recorded several folk songs with Meter notation. Comprehensive and planned collection, sorting, recording and publishing of folk songs can become a reality only in New China. (Tian& K& W, 2007)

The content of folk songs is rich and there are many kinds. According to the secretary who found and read about Chinese folk songs, the types of folk songs include labor songs, current political songs, ritual songs, etiquette and customs songs, love songs, children's songs and Life songs.

Labor songs

Labor songs include all kinds of songs, ramming songs, field songs, miner songs, logging songs, handling songs, tea picking songs and other folk songs that directly reflect the labor life or coordinate the labor rhythm. It is a folk song directly inspired by physical labor. It sings along with the rhythm of labor and combines with labor behavior. It has special functions such as coordinating action, directing labor, encouraging emotion and so on. (Wang& Y& H, 2005)

Among the folk songs, labor songs came into being first. Mr. Lu Xun believes that our ancestors, who could not speak, knew how to sing songs when they worked very hard together, so as to reduce muscle fatigue, encourage enthusiasm for work and concentrate. Folk song is the crystallization and sublimation of all manual workers' blood and sweat stirring tears and sweat, so farmers have Yangko, fishing songs, tea picking songs, shepherds have pastoral songs, etc. In the course of labor, our ancestors often shouted back and forth in order to unite us. These cries with strong rhythm and simple voice, which are repeated with labor, are budding folk songs. This ancient labor song, passed down from generation to generation, has been constantly innovated and gradually developed into today's labor song. In labor, there are labor songs everywhere: in handling labor, there are loading and unloading numbers and pallet car numbers; There are fishing trumpets in water work, ramming trumpets and substitute wood trumpets in construction work. (Wang& Y& H, 2005)

As a language art, the most prominent artistic feature of labor song is its strong sense of rhythm. Every labor song has a rhythm that matches the labor action. It condenses the labor in life. Therefore, it is full of rich flavor of life. When engaged in intense and high-intensity labor, the movement is strong, the breath is short, and the labor atmosphere is strong. At this time, the labor song sung must have a clear and rapid rhythm, a strong voice and a strong setback, which gives people the grandeur of collective strength and the powerful infection of labor to create the world. In the labor with light physical labor or long interval, the speed of labor song is relatively soft and slow, the sense of rhythm is weak, the changes in music are relatively rich, and the knot is formed with a beautiful sense of melody. (Wang & Y & H, 2005)

Current political song

The current political song is a ballad created by the people with their own political situation. It reflects the working people's understanding and attitude towards certain political events, political measures, political figures and the related political situation, and shows the working people's political ideal and the spirit of fighting for it. (Wu & G & L, 2009)

Working people never groan without illness. In the old society, the working people lived at the bottom of society. People was subjected to heavy economic oppression and cruel political exploitation. Dissatisfied with the current situation, they compiled their political opinions at that time into ballads in vivid language to express their resentment and protest against the rulers. When people can't restrain their grievances and anger, they will gush out a song of complaint, even God.

Most of the current political songs are ballads. It is generally short, the number of sentences and words are relatively free, and there is no fixed format. Its main feature is its distinctiveness. The language is firm and powerful, without affectation or obscurity. (Wu & G & L, 2009)

Ritual song

Ritual song is a song sung with folk rites and customs, sacrificial rites and other rituals. It comes from the time when people do not know the power of natural force and worship the power of language, that is, they fantasize about using language to move gods and pray for blessings and

avoid disasters. In terms of its ritual application, ritual songs can be divided into Jue Shu songs, festival songs, etiquette and customs songs and celebration songs. (Cheng& T& J, 2008)

Etiquette and custom songs

Etiquette and custom songs are often used for men's and women's weddings, funeral celebrations, the completion of new houses, welcoming guests and other occasions. Such as "Crying Marriage song", "mother's daughter", etc. Ritual and folk song is a praying folk song sung during major celebrations. It has different contents according to different sacrifices and celebrations, such as sowing sacrifice, harvest sacrifice, rent sacrifice, soul summoning sacrifice and so on. When people die, there are also funeral songs to express the living's sorrow for the dead. (Su& Y, 2010)

Love song

Love songs are the reflection of people's love life. It mainly expresses the thoughts and feelings of joys and sorrows inspired by the love of young men and women. It fully shows the simple and healthy love view and aesthetic sentiment of the working people. Some love songs also show contempt and resistance to feudal ethics. (Deng& G& H, 2001)

In old China, feudal ethics destroyed the happy lives of countless young men and women and caused many love tragedies. However, unswerving love and spirit lived in the hearts of the people from generation to generation. People used songs to express their determination to love to the death and never yield and their will to fight the feudal forces to the end. (Deng& G& H, 2001)

The new love songs produced after the agrarian revolution are no longer the expression of isolated personal admiration, but connect personal love with the whole revolutionary cause.

Nursery rhyme

Nursery rhyme is an oral short song created with simple and vivid rhymes and spread among children. The content of children's songs is rich and colorful. It can be divided into three categories: Game nursery rhymes, teaching nursery rhymes and tongue twisters. (Deng& G& H, 2001)

Game nursery rhymes are the earliest songs that people come into contact with in their life. When the baby was still in infancy, he heard his mother's gentle songs, such as lullaby and lullaby. As the children grow up, they learn games and nursery rhymes. This kind of nursery

rhyme can enrich the content of children's games and increase children's interest. Children's shuttlecock kicking, rubber band jumping, hide and seek, etc. all have games and children's songs matched with them. This kind of song is in line with children's psychological characteristics. It feels friendly and interesting to sing, which greatly increases the fun of the game. (Deng& G& H, 2001)

Educational nursery rhymes focus on the educational role of children. It can not only enrich children's knowledge and inspire their wisdom and imagination, but also help to cultivate children's good thoughts, good styles and good habits. It has become one of the important tools for educating children. Children's songs are generally short in form and have no fixed form. In terms of language, it is easy to understand, vivid and interesting, and has a distinct rhythm. It is most suitable for children to sing. (Deng& G& H, 2001)

Life song

The range of Life songs is quite wide. The life song we mentioned is only a narrow concept, which mainly refers to the song that reflects people's social life and family life. In the expression of Life songs, a large number of comparative techniques are used. Things and phenomena in human life are the unity of opposites. Beauty and ugliness, good and evil, pain and joy, revolution and reaction, exploitation and exploitation, etc. express the singer's thoughts and feelings through clear and vivid contrast. (Yao& S& J, 2008)

Folk songs are closely related to the life of our people. They run through all stages of life, cover different levels of life, and become an indispensable part of people's life. In addition to its entertainment function, it also has many practical functions in social life. (Su& Y, 2010)

2. General Knowledge about Qinghai Province, China

Qinghai Province is located in the west of the motherland, the roof of the world, the northeast of the Qinghai Tibet Plateau. Qinghai Lake, the largest inland salt lake in China, is the provincial administrative region of the people's Republic of China and the capital of Xining. Qinghai is the birthplace of the Yangtze River, Yellow River and Lancang River, so it is known as the "source of rivers", also known as the "source of three rivers", known as the "water tower of China". Qinghai Province is located between $89^{\circ} 35' - 103^{\circ} 04' E$ and $31^{\circ} 36' - 39^{\circ} 19' n$. It is more than 1200 km long from east to west and 800 km wide from north to south, with a total

area of 722300 square kilometers, accounting for one thirteenth of the total area of the country. Its area ranks the fourth in all provinces, cities and autonomous regions of the country after Xinjiang, Tibet and Inner Mongolia. The permanent population is 600000. Qinghai is connected with Gansu Province in the north and East, Xinjiang Uygur Autonomous Region in the northwest, Tibet Autonomous Region in the South and southwest, and Sichuan Province in the southeast. The average altitude of Qinghai Province is over 3000 meters. (Teng& X& T, 2000)

There is great beauty in heaven and earth. Qinghai has a vast territory and rich resources, magnificent mountains and rivers, a long history, many nationalities and colorful culture, which has an important strategic position in ecology, resources and stability. The beauty of Qinghai has its original ecology, diversity and unique charm that can not be replaced. Li Bai's poem: "the magnificent climb between heaven and earth, the vast river can not be returned. The yellow clouds move the wind and the white waves flow through the snow mountain It is a vivid portrayal of the mountains and rivers in Qinghai. (Teng& X& T, 2003)

Qinghai is located in the northeast of the Qinghai Tibet Plateau, high in the West and low in the East, high in the northwest and low in the middle, with complex and diverse terrain, forming a unique plateau continental climate. The sunshine time is long and the air is thin. The altitude of most areas is between 3000-5000 meters. It is the birthplace of the Yangtze River, Yellow River, Lancang River and other rivers. Qinghai has a continental plateau climate with large temperature difference, long sunshine and less precipitation. Agriculture is mainly wheat, highland barley, broad bean, potato and rape. The west of Riyue mountain is the pastoral area, which belongs to the plateau pastoral area. The grassland in the pastoral area is vast and the pasture is rich. It is one of the four famous pastoral areas in China. (Guo& Z&Q, 1980)

By understanding the general situation of Qinghai Province, we can know the geographical location of Qinghai. It can be seen that the people of Qinghai live close to the grassland, and even many farmers live on the grassland, so the formed character is very bold and unconstrained, which will be the main factor affecting the creation and singing characteristics of Hua'er folk songs.

3. The traditional human customs in Qinghai Province

Qinghai has been a residential area of ethnic minorities since ancient times. Since the Western Han Dynasty, the Han nationality began to move in. All ethnic groups have been living together for a long time and have friendly exchanges. They have influenced each other and developed together in many aspects, such as customs, moral beliefs, culture and education, language and writing. The formation of Qinghai culture and art has experienced a complex process of development. On the one hand, it is influenced by the culture and art of the mainland, on the other hand, it is influenced by the Tibetan cultural tradition, which has laid its own unique foundation in the long-term development process.

Mass cultural and artistic activities are an important part of Qinghai cultural and artistic field. The popular forms of literature and art in Qinghai include: Hua'er, Pingxian, Shehuo. (Ming & S& L, 1974)

"Hua'er" is a folk song deeply loved by Qinghai people. There is no season limit for the singing of "Hua'er", but it is most concentrated in June of the lunar calendar, and its singing form is "Hua'er concert". At that time, both men and women, old and young, will show their skills at the meeting. "Qinghai Hua'er" is highly praised by the world for its melodious and fresh lyrics. (Hang & C& L, 1961)

Qinghai Pingxian is a folk art of sitting and singing, with clear and crisp singing, elegant and beautiful lyrics. After this art form was put on the stage in 1958, after years of artistic practice and research, it borrowed some advantages of Beijing opera, Qin opera, Yuexian opera and Xianxiao opera in terms of rhyme and music, formed the rhyme of Pingxian opera, enriched the music of Pingxian opera, and became a local opera in Qinghai. (Zhao & Z& F, 1989)

With simple props and capable performers, Qinghai lantern drama is suitable for activities in remote mountainous areas. Today, with the popularity of film, television and radio, it is still an important form for people to carry out literary and artistic activities. (Ma & Z& S, 1970)

Shehuo originally came from the mainland. After the Song Dynasty, it was introduced to Qinghai and took root in the eastern agricultural areas. It became a popular literary form. In addition to entertainment, this form of literature and art also has the meaning of dispelling diseases and disasters and praying for new year's happiness. Over the years, under the support and guidance of the cultural sector, its program content has gradually enriched and its level has

continuously improved, and its performance is unprecedented every Spring Festival and Lantern Festival. (Teng& X& T, 2000)

The above is the main traditional human customs in Qinghai Province, each custom is permeated with the culture of Qinghai region, but only Hua'er folk songs can directly and easily express the characteristics of Qinghai culture.

4. The theory uses in this research

4.1 Historical theory

4.1.1 Textual research method, that is, the method of collecting and verifying materials, is also the most basic research method. (Wang& Q, 1975)

4.1.2 Metrological history, usually through some statistical data measurement, and then draw some conclusions. (Wang& Q, 1975)

4.1.3 Oral history method, also known as word-of-mouth history, oral history, etc., is a new discipline that uses modern means to collect people's oral historical data for the study of history. Oral history is the product of the combination of history with sociology, ethnology, anthropology and other disciplines that focus on field work, that is, field investigation. (Wang qi,1975)

4.1.4 Comparative history is a method to deepen, expand and verify the understanding of history by comparing two or more historical phenomena. (Wang& Q, 1975)

4.1.5 Psychological historiography, also known as "psychological historiography", is an important part of western "New Historiography". We should absorb some theories, principles and methods of psychology, explore various human activities in the process of world history, enrich and improve the ability of historical understanding from the perspective of "psychology", and improve the scientific level of historical research. It was initiated by Freud. (Wang& Q, 1975)

4.1.6 Interdisciplinary historiography method and interdisciplinary science is a new discipline which takes the common problems among disciplines as the research object, uses the theories and methods of multi disciplines, explores the ways to solve problems, and promotes the comprehensive and coordinated development of discipline technology. The prominent feature of modern scientific development is that it is highly differentiated and highly integrated. On the one hand, the division of disciplines is more and more detailed, and there are more and more

branches; On the other hand, to solve the increasingly complex major problems requires the cooperation and integration of multiple disciplines. Disciplines infiltrate, cross and combine with each other, and new disciplines which are different from traditional disciplines are emerging. (Wang& Q, 1975)

This theory can be used to explore the origin of Hua'er folk songs, and understand the historical background of Hua'er folk songs through historical theory.

4.2 Music theory

The study of music theory is a theory that people have obtained through different studies, aiming at music and related cultural context. For example, the style characteristics of music works in different historical stages, the essential characteristics and aesthetic characteristics of music, the morphological characteristics of music in many ethnic groups and different regions, the music creation and singing skills, the connection with cultural background, the connection between music and different social life and different social psychology, and so on. (Guo& D, 2018)

This theory can help us to study the essential characteristics and aesthetic characteristics of Hua'er folk songs, as well as the morphological characteristics of regional music, as well as the relationship with cultural background, and the skills of music singing.

4.3 Musicology theory

Merriam believes that musicology treats music selection as a closed system and dissociates from the cultural background that produced it to explore the inherent laws and laws of music, while anthropology believes that the relationship between music and culture should be viewed with a holistic view. There are three ways of expressing the relationship between music and culture in the West: "Music in cultural background", "Music in culture" and "Music as culture". The latter two are often mentioned in the study of music anthropology. The article discusses the characteristics and differences of the overall view of music culture, the overall view of the music production process, and the diachronic overall view of music. (Wang& S& H, 2014)

Musicology should also study all historical and modern musical behaviors of individuals and nations, namely, the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music. In the final analysis, the study of musical behavior is a study of actors, and a study of people. Especially in today's changing and developing society, the investigation, analysis and research on creators, performers,

singers, producers, spreaders and people who appreciate music will also have an impact on social music life. It is the study of human beings to explain the reasons for the production and spread of various music. (Pei& L& L, 2007)

The involvement of musicology theory can enable us to study all personal and national music behaviors in history and modern times. We can clearly see the musical characteristics of Hua'er folk songs by studying the melody, harmony and form analysis of Hua'er folk songs through musicology theory.

4.4 Conservation theory

4.4.1 Collection and preservation

There are many cultural heritages in China, which may be missed in the process of protection. Therefore, it is the most direct way to protect the intangible cultural heritages that we should widely carry out the general survey of intangible cultural heritages, and then collect and preserve them by means of words and images.

4.4.2 Publicity display

It needs to be expressed in reasonable and legal forms, such as the stage performance of intangible cultural heritage music inheritors, the live performance and production process of intangible cultural heritage artists, so as to make more people realize the intangible cultural heritage. Try to develop the representative inheritors of intangible cultural heritage into the form of groups, which can increase the cultural heritage and influence.

The use of conservation theory can make us better understand how to do a good job in the collection, preservation and inheritance of Hua'er folk songs.

5. The document and research related

Ma long, a scholar in Gansu Province, pointed out that Hua'er folk song was born in the northern and Southern Dynasties, which is similar to the rise of seven character poetry. Zhang run, a scholar in Gansu Province, infers in his selected works of Minxian folk custom research that the "Hua'er" at that time is in the same line as the Hua'er folk song sung today. As far as Hehuang Hua'er folk song is concerned, whether there are such conditions and possibilities remains to be discussed, but there is no doubt that the Wei, Jin, southern and Northern Dynasties are another era of ideological emancipation after the pre Qin period. Another era of "rites

collapsing and music spoiling" liberated the rites which were pressed on the hearts of men and women, especially women. The consciousness of yearning for free love, which had been accumulated in the chest for a long time, revived and turned into a bold rebellion against feudal rites and an impulse to pursue marriage and love enthusiastically and independently. Wu Ge and Xi Qu, the most representative folk songs in this era, are no less than the sisters in Zheng Fengwei's voice before. Folk songs and Xiqu, which are popular in Jianye, Jiangling and other metropolises, have a great influence on the personality of Hua'er folk song in Hehuang area. In other words, Hua'er folk song's personality must be deeply influenced by Wu songs and Xiqu, and it may be obvious that there are cultural factors in this aspect. This may have something to do with people's fleeing, migration and trade in the history of national migration, war and famine. During this period, the local power of Tuyuhun kingdom in Qinghai Province, Nantong Liusong and Shu, northern Liangzhou and Helian, sent envoys frequently (20 times to the Southern Song Dynasty, 9 times to Nanliang, 61 times to the Northern Wei Dynasty, 1 time to the Western Wei Dynasty and Northern Zhou Dynasty) for hundreds of years, and managed Qinghai Road as an important international channel, once prosperous. From this historical information, it is not impossible to bring the cultural factors of Wu songs and Xiqu to Hehuang. (Ma& L, 1971)

Mu Shaotang, a scholar in Gansu Province, once proposed that Hua'er folk song was closely related to Yiliang songs in the Tang Dynasty in the early 1940s. He said: "however, Hua'er folk song, if you refine their skills, you can also suppress the beauty of Yunxiang valley. Is it the ancient Yiliang tune?" He also wrote poems "far away from Yi Liang Diao, and erotic songs are actually Zheng Wei's Poems", which collide, absorb and complement each other with Hua'er folk song. Zhang Yaxiong also pointed out that the musical form of Hua'er folk song was probably related to Yiliang's songs which originated in Sui Dynasty and prevailed in Tang Dynasty. Since Sui and Tang Dynasties, Yiliang's songs have played an important role in music. For a while, he was engaged in singing and dancing, competing for admiration and admiration. After Yiliang's songs were introduced into the mainland, they were named by place names, and the Tang Dynasty had already opened their end. Today's Hua'er folk song also has the name of "Ling", which is similar to the custom of Tang Dynasty. Of course, all the songs of Yiliang are not in the form of Hua'er folk song. It is very possible that the music, rhyme and Xiaoling of Hua'er folk song can be absorbed from each other. Tang Dynasty is the golden age of poetry,

which is only in the mainland of China; At the same time, Hua'er folk song is also popular in Yiliang area. Zhang Yaxiong also pointed out that Yiliang songs were advocated in the prosperous Tang Dynasty, and the shortest form of Liangzhou songs was Hua'er folk song. Since Qi Liang style was followed, five character, six character and seven character are popular, while quatrains have only four sentences, which is close to the form of Hua'er folk song. CEN Shen's "Han Er learns hu er language, but scolds Han people at Chengtou" fully illustrates the degree of language communication. Since the emperor and his relatives, half of Hu's style is similar to that of Han's family, which proves the integration of life and customs. These are closely related to the form of Hua'er folk song. (Mu & S & T, 1982)

Song Dynasty Ci was very popular in the history of Chinese culture. Song Ci may have had a positive impact on the development of Hua'er folk song. Qu wenkun, a scholar in Ningxia, thinks that Hua'er folk song has a certain origin with Song Ci. Yuan Dynasty has a prominent position in the history of Chinese literature with Yuan Opera and zaju. Nanjing scholar sun Shuqing pointed out that Hua'er folk song and Yuan Opera complement each other, and the long and short sentences in structure influence each other. He thought that the "Xiaoling" in Yuan Dynasty was more close to Hua'er folk song. For example, Ma Zhiyuan's "qingge'er" and Guan Hanqing's "Baner Tieqing" are similar to those of Hua'er folk song in the following five sentences: "there is no one outside the blue screen window, kneeling in front of the bed and kissing, scolding me for turning around. Although I was angry, half refused and half agreed.". Before the Yuan Dynasty, there was no name of "Ling" in the folk songs of the mainland, so the name of "Ling" in Hua'er folk song and the name of "Ling" in Sanqu of the Yuan Dynasty probably have a source. (Zhang & Y & X, 1986)

The Ming Dynasty is most likely to form the manifestation of Hua'er folk song. Ke Yang, a scholar from Gansu Province, holds this view most, and Zhao Zongfu, a scholar from Qinghai Province, also supports this view and introduces sufficient exposition. They also quoted a poem written by Xie Jin, a talented man of the Ming Dynasty, to explain: "the spring breeze breaks the ice bridge overnight, and the thunderbolt Festival is a face thunder. There are also fishermen and fishermen who send short songs to yueminghui. It is very possible to identify "short songs" as Hua'er folk song. (Zhang & Y & X, 1986)

Zhao Zongfu discussed the pattern, language, historical facts and materials of the common residence of different nationalities in Hehuang area in Ming Dynasty. He believes that Gao Hong, who worked in Hezhou during the Wanli reign of emperor Shenzong in the Ming Dynasty, once traveled to the Huangshui River Basin and wrote the second part of the ancient Ministry's chant: "green willows and weeping silk are sandwiched in the wild pond, and women in the farmer's village are busy hoeing the fields. Light whip a wave, Fang path to, diffuse smell flowers intermittent long The manuscript Qin Sai Cao clearly records the beautiful scenery of Hua'er folk song's singing in Hehuang area at that time. This is the earliest document to record Hua'er folk song's singing, which is nearly 200 years earlier than the poems about Hua'er folk song in Wuzhen. (Zhao& Z& F, 1989)

It has been 534 years since the sixth year of Chenghua in the Ming Dynasty, and the word Hua'er folk song appeared at least 530 years ago. Wang Hong (1413-1488 A.D.), a native of Hezhou, Gansu Province, who was appointed Minister of the military department during the Chenghua period of the Ming Dynasty, wrote a poem "willow bank fumigation wind" on the Bank of the Daxia River in his hometown: "willows on the Bank of the dyke are like forests, and the south wind sends good sound every day. Long Yang has gone through the summer heat for many times, and his chanting has entered the five stringed harp. " Wang Pei, a scholar in Gansu Province, thinks that the "good sound" from the "south wind" should be the melody of Hua'er folk song sung at that time. With the clear record of Gao Hong's poems of the same period, it is acceptable to say that Wang Hong's "the sound of the south wind in the day" is the melody of Hua'er folk song. In this way, Wang Hong's "Liu An Xun Feng" and Gao Hong's "Gu Bu Xing Yin" actually set off and corroborate each other, further confirming that the Hehuang region, including Guhe Prefecture, had already sung honghua'er during the Chenghua period of the Ming Dynasty. (Liu Kai,1983)

The above shows that the folk song of Hua'er in Ming Dynasty is quite popular with its own appellation. Before the formation of Northwest Hua'er folk song, similar folk songs had been widely spread in the south, Central Plains and Northwest China. Therefore, the process of the formation of Northwest Hua'er folk song is actually the inevitable result of the mutual growth of the east wind and the indigenous culture.

Zhu Zhonglu's "talk about Hua'er folk song"

Hua'er folk song is a popular folk song in Gansu, Qinghai and Ningxia. This folk song is also called "Youth" or "wild song" "The meaning of "Hua'er" and "juvenile" is as follows: the male calls the female "Hua'er" in the lyrics, while the female calls the male "juvenile". They also call singing "Hua'er" man "Hua'er" or man "Youth" "The terms "Hua'er" and "juvenile" are not strictly used in practice. It is purely the artistic creation of the working people. (Xie& C& H, 2002)

"Hua'er" and "Youth" by Liu Wentai and Wang Gexing

"Hua'er" and "juvenile", from the perspective of the word itself, it seems that "Hua'er" refers to the woman and "juvenile" refers to the man, but they are not subject to this restriction when singing. The most popular "Youth" in our province has seven words, eight words, nine words and so on, and there is also a certain rhythm in the form of rhymes. Generally speaking, the last few words of the four "ling'er" should have the same rhyme and Ze, while the last few words of the second and four sentences are another rhyme and Ze. (Su& Y, 2010)

Wang Hao's song of foreign poetry and new Hua'er folk song in the sea.

The most notable feature of "new Hua'er" is its brand-new internal guest, high tone, and the new fighting tradition and new style that have been gradually formed, which are closely related to the times and closely connected with the people. (Xie& C& H, 2002)

On folk songs of Hua'er by Zhou Lang.

The development and improvement of Hua'er folk songs also has the problem of expanding the capacity of Hua'er folk songs and enriching the style of Hua'er folk songs. At present, many popular Hua'er folk songs enter this topic at the beginning, one sentence, one image, one couplet, one artistic conception, and the theme is directly deducted! In this way, there is no doubt that there is more space to express the content in the four line or five or six line poems. (Ma& G& L, 2010)

Cuckoo's "to string pearls of different colors together"

Some Hua'er folk songs often use inappropriate metaphors. Other writers often use metaphors that have been used by others and list them in their own Hua'er folk songs. Some Hua'er folk songs always repeat the same artistic conception. We can't string different colored pearls together with the theme. It seems that how to overcome the shortcomings of

conceptualization and generalization in the creation of Hua'er folk songs is indeed an important problem at present. (Liu Peng,2000)

The history of Qinghai Hua'er folk songs by Huang Rongen

Hua'er folk songs are widely popular among Tu, Hui, sala, Han and other ethnic groups in the agricultural areas of Eastern Qinghai Province. Among these regions and ethnic groups, Hua'er folk songs have a broad mass base. It can be said that almost everyone can edit and sing them "Hua'er, also known as "Youth", is the form of Qinghai Folk Songs. The text part of "Hua'er" (the word "Hua'er") is called "Qu'er", while the tune of "Hua'er" is called "ling'er". When singing "Hua'er", the word "Hua'er" is often used as a lining, which has no specific meaning. (Lv& X, 2014)

From the perspective of musical style, Hua'er folksong is a single paragraph organized by a single paragraph. Its music law is generally composed of upper and lower sentences. Some Hua'er lower sentences repeat the upper sentences or the lower sentences are slightly developed and changed from the upper sentences; Some Hua'er folksong lower phrase is compared with the upper phrase. The suspension of the upper phrase often falls on the subordinate sound (the pure pentatonic above the tonic of the mode) and also on the subordinate sound (the pure quartic above the tonic of the mode) and the tonic homotonic and octave above the tonic; The final sound of the lower phrase falls on the tonic. (Lv& X, 2014)

The lyrics of Hua'er folk song are basically based on seven character sentences, eight character sentences and nine character sentences. There are four sentences, three sentences and six sentences. Qinghai Hua'er folk song is very particular about Ze rhyme. (Lv& X, 2014)

Liu Kai's a probe into the rhythm of Hua'er folk songs.

Apart from the melody, the musical beauty of the Hua'er folk song itself is its unique metrical factor. Hua'er folk song has strict requirements for "meal", and the requirements for each sentence of "meal" are basically fixed. Four sentences and three sentences of Hua'er folk song have three "meals" for each sentence; The Hua'er folk song of six sentences and five sentences are mixed with one "meal" sentence in the three "meal" sentences. The former relies on the neat "pause" of each sentence to form a distinct rhythm, which can receive the effect of harmony in beat and echo in tone; The Hua'er folk song with three "Dayton" sentences mixed with one "Dayton" sentence can also make the rhythm distinct because each "Dayton" occupies roughly the

same time, with alternating long and short sentences and regular repetition. The number of words of Hua'er folk song makes it more flexible with the change of "ton" and "number" in each sentence. As long as we master the law of "ton", there is a wide room for galloping in the number of words. (Liu& K, 1995)

The origin of Hua'er folk songs by sun Shuqing.

Recently, rereading the Sanqu of the Yuan Dynasty reminds me of the Hua'er folk songs of Qinghai. These two art forms have a relationship of origin. Xiaoling in Sanqu of the Yuan Dynasty was originally a folk Xiaoqu. (Ma& Z& S, 1970)

First, the rise of Sanqu in the Yuan Dynasty requires the emergence of new artistic forms. On the other hand, it is also directly affected by foreign music. Due to the influence of foreign music, the lyrics have also changed. Before the Yuan Dynasty, mainland folk songs had no name of "Ling". (Ma& Z& S, 1970)

Second, from the perspective of artistic form, some Xiaoling of Sanqu in the Yuan Dynasty are similar to Hua'er folk songs. The so-called "Fanqu" in the Song Dynasty refers to the tunes in Gansu and Qinghai. There is "white peony ling" in Hua'er folk songs, and "Lv mudan ling" in Dong Jieyuan's Romance of the west chamber. The names of the tunes are very similar. This shows that the song Hua'er folk song in Qinghai and Gansu was introduced into the mainland before the Yuan Dynasty, which had a far-reaching impact. After artists' singing, folk circulation and literati writing, it became the Xiaoling in the main verse form Sanqu at that time, and further developed into one big order of harmony suite. (Ma& Z& S, 1970)

Third, from the perspective of melody, rhythm and lining words, Hua'er folk songs and Sanqu also have similarities. Hua'er folk songs are divided into many orders, such as "Ga ma'er" and "Bai mudan". There are more orders in Sanqu. The same official tune can include many small orders. The rhythm of Sanqu is more precise and free than words. (Ma& Z& S, 1970)

Hua'er folk songs had a direct and profound impact on the Sanqu of the Yuan Dynasty from the form and structure, melody rhythm and the use of interlinking words. Hua'er folk songs were introduced into the mainland before the Yuan Dynasty and became the main form of rhymes at that time. From this, we can deduce the origin of Huaer folk songs, no later than the Song Dynasty, that is, the 10th to 13th century A.D. (Ma& Z& S, 1970)

Two Hua'er folk songs by Jia Zhi.

The popular Hua'er folk song in the Hui and Han mixed areas of Gansu and Qinghai may not be known to ordinary people, and it does enter. When I first came into contact with it, I didn't like it for a moment because of the language barrier and its special style. But I like this kind of folk song very much; This is not out of my preference, but there are many excellent songs in Hua'er folk songs, especially the new Hua'er folk songs. A local folk song reflects the life and customs of a local working people. It uses the local language and has rich local color and national style. Hua'er folk songs naturally have their unique colors and styles. Its uniqueness can be seen by the eye. People from other places only need to read a few more Hua'er folk songs, get familiar with some of its unique lining words and habitual language structure, and cross this thin barrier, they will find many of its advantages, and they will find that there are many works as beautiful as its name itself in Hua'er folk songs, a treasure house of folk art. Hua'er folk songs have many characteristics, which can not be seen in other folk songs. (Wang & Y & H, 2005)

Zhang Yaxiong's front and back of the first Hua'er folk song integration book.

It is preliminarily proposed that Hua'er folk songs originated in the prosperous Tang Dynasty 1300 years ago. Imagine. It is believed that Li Longji, Emperor Xuanzong of the Tang Dynasty, selected songs and dances from the Western Liang Dynasty, and the Jiedu envoy stationed in the Hexi belt, constantly paid tribute to the emperor. The shortest of the "Yiliang songs" is only four sentences, which should be the style of Hua'er folk songs. After a large number of immigrants to the northwest frontier in the Ming Dynasty, the Han people became an overwhelming majority, and the original local nationalities became minorities. Whether Han people or ethnic minorities, Hua'er folk songs have become a habit of singing in Chinese. The Chinese name Hua'er folk song naturally came into being. In the Ming Dynasty, the popular area of Hua'er gradually moved from Hexi to Hexi to Huanghe, Taomin, Ganning border areas. Later, it multiplied widely, formed various schools, and appeared various "Qu Ling" of Hua'er folk song one by one. (Teng & X & T, 2009)

Common sayings and Hua'er folk songs by Liu Kai.

Hua'er, a folk song, pays great attention to absorbing folk sayings as its own. A means of expressing ideas. The use of proverbs has played a role in drawing the dragon and brightening the day, and enhanced the philosophy of Hua'er folk songs. Common sayings are used in substantive

main song sentences. Those plain but very expressive languages virtually make the theme of a Hua'er folk song glow. More Hua'er folk songs use proverbs in popular sentences. (Liu& K, 1995)

The folk songs of Hua'er include common sayings, which have profound implications in social life in addition to language, there are many that reflect the laws of natural phenomena and summarize production experience. (Liu& K, 1995)

The folk songs of Hua'er have absorbed the common sayings, and their tone is more vivid, catchy and at the same time increased it strengthens the knowledge or philosophy of Hua'er folk songs, and the content is more thought-provoking and easier for people to remember. With the help of Hua'er folk songs, the common saying can be more widely spread among the masses. It is really a combination of beads and walls and complement each other. (Liu Kai,1995)

Wei Mingzhang's research on Hua'er folk songs in the past half century.

Hua'er folk songs have evolved from oral literature to written literature and become a new literary style. In the process of continuous innovation, the team is growing to learn nutrition from Hua'er folk songs, learn skills and forms, and create large-scale Hua'er poems. Some narrative Hua'er folk songs can be sung or read. Hua'er folk songs are advancing. In the process of its evolution, there have been forms such as chorus, couplet singing, Hua'er dance and Hua'er folk song drama, which has pushed the creation of Hua'er folk songs to a new stage. (Yan Zongcheng,2006)

Hua'er folk songs -- ethics textbook of Hehuang people by Deng Jingsheng.

The people in the popular areas of Hua'er folk songs not only love the beauty of people's appearance, but also pursue the beautiful inner world. The people educate and encourage themselves with Hua'er folk songs. Strive to achieve the realm of spiritual beauty. The people also expose and oppose those ugly behaviors and dirty souls with Hua'er folk songs, and put forward their own ideals for the future. These are the essence of the thoughts in Hua'er folk songs. (Wu& G& L, 2009)

The people of all nationalities in Northwest China attach importance to a person's external beauty, but they pay more attention to a person's inner world beauty. With its short lyrics, Hua'er folk songs have created many kinds of characters with spiritual beauty. They express the

inner activities of characters through the usual techniques of Fu, Bi and Xing. (Wu Guodong,2009)

Through consulting materials and books, the arrangement and lyrics collection of Hua'er folk song lyrics are sorted out:

In 1950, the Commercial Press published the first volume of "northwest folk collection" edited by Qingfu and Han Li, which was selected into Hua'er folk song.

"What folk songs are there in Qinghai", Meng Zhu was published on November 3, 1950.

Qinghai daily published an article to introduce the existence and current situation of Qinghai Hua'er folk song to the public.

Selected folk songs of Northwest Hui nationality, Tang Jianhong (Dongxiang nationality), etc., published by Lanzhou Xinhua Bookstore in 1950.

Qinghai Hua'er folk Song, collected by Zichen in 1951, was published by the Ministry of culture of the first field army of Qinghai liberation. Five Hua'er folk song recorded by Zichen, Chen Yi and tonghua'en are selected and compiled, with strong local ethnic characteristics. It is the first Hua'er folk song book printed by the official organization in the province. At that time, in the early days of the people's political power, a hundred wastes were waiting for prosperity, and the cultural cause had just started. The literature and art task force of the Ministry of culture of the first army paid attention to Hua'er folk songs. The collection was published by Gansu people's Publishing House in February 1951.

Selected Qinghai Folk Songs, edited by Ji ye, published by Writers Publishing House in 1953. Published by the people's Literature Publishing House in 1959.

"Talk about Hua'er folk songs", Zhu Zhonglu was invited by musician LV Ji to give a lecture on Hua'er folk songs at the Central Conservatory of music in 1953. The speech was published in Northwest music materials, which publicized the artistic charm and singing feeling of Hua'er folk songs. This is the first time that Hua'er folk singer introduced Qinghai mountain folk songs into colleges and universities, and it is also Zhu Zhonglu's first theoretical article on Hua'er folk songs.

Selected works of brothers' national songs, selected by waves, published by Shanghai workers, peasants and soldiers reader publishing house in May 1953, and selected Hehuang Hua'er folk song sung by Zhu Zhonglu and recorded by Wang Senlin.

Anthology of Hua'er folk song, compiled by Zhu Zhonglu, compiled by Northwest Musicians Association, published in Xi'an by Northwest People's Publishing House in 1954. This is the second collection of Hua'er folk songs in China compiled and officially published with the assistance of Yingxi musician Guan Heyan. It is divided into two parts: Hua'er folk song lyrics and Hua'er folk song score. Hua'er folk song lyrics include love Hua'er folk song duet, taoju Hua'er folk song duet, general Hua'er folk song, Hua'er folk song reflecting labor struggle, Hua'er folk song during the Anti Japanese War and Hua'er folk song after liberation, with more than 800 lyrics; Hua'er Folk Song Score introduces 60 Hua'er folk songs; There are also papers that briefly introduce Hua'er folk songs. The publication of this book marks a new starting point for the theoretical research of Hua'er folk songs after the founding of the people's Republic of China.

"Selected Chinese record songs", edited and published by China Record agency in March 1954, and the Qinghai Hua'er folk song "go up to the mountains and look at Pingchuan" sung by Zhu Zhonglu was selected.

Qinghai ballads, published by the people's Literature Publishing House in 1954, most of them are Qinghai Hua'er folk songs.

Selected Northwest Hui folk songs, the first series compiled by Lu Jianhong and others, was published in Gansu in 1954.

Hua'er folk song and youth, in 1956, the Hua'er folk songs and dances created by Zhu Zhonglu were selected as the exhibition program for the world youth festival in Moscow, and the Hua'er folk songs entered the forest of world culture.

Hua'er folk song and youth, written by Wang Gexing and Liu Wentai, was published by Qinghai People's Publishing House in 1957, and more than 500 lyrics of Qinghai Hua'er folk songs were selected. According to the postscript of this book and the memories of relevant parties, Chang Yao and Han Changlin participated in the collection of this book.

Collection of Qinghai Folk Songs, edited by Hua'er folksong, published by Qinghai people in 1957. It is divided into four parts: folk songs, wild songs, Yangko, social fire, Jiuling, Jiaqu and hetiaoqu. 90 Hua'er folk songs are selected from the "wild songs of folk songs".

Shandan Hua'er folk song, also known as collection of Qinghai Folk Songs, compiled by Wang Yunjie, was published by Shanghai Music Publishing House in October 1957, and was selected into Hua'er folk songs again.

Qinghai Folk Song was published by Gansu people's Publishing House in 1957. The folk literature group of the Chinese Department of Lanzhou University went to the east of Qinghai to collect Hua'er folk songs and compile them into a book.

Unaccompanied chorus songs and Hua'er folk songs, edited by Ma Sicong, published by music publishing house in 1958. This was created by musician Ma Sicong according to Qinghai Hua'er folk song sung by Zhu Zhonglu. In 20 works, on the basis of completely retaining the traditional tune of Qinghai Hua'er folk song, he made variations and other treatments to make Hua'er enter the elegant vocal hall.

Ten thousand Hua'er folk song, edited by Li Ji and Wen Jie, published by Dunhuang Literature and Art Publishing House in 1958.

Hua'er and youth, published by Shanghai Culture Press in 1958, According to incomplete statistics, dozens of versions of performances and performances have been published in various ways.

Anthology of Qinghai Hua'er folk song, edited by Da Yuchuan, published by Shanghai Literature and Art Publishing House in April 1958.

Qinghai Folk Song, collected by Ji Chengjia and Xin Cunwen, was published by Gansu people's Publishing House in April 1958.

Qinghai Hua'er anthology, published by Qinghai People's Publishing House in May 1958, has 550 Hua'er folk songs, which are divided into three series: hating the old society, love Hua'er folk songs and singing the new society. The first and second episodes were mostly contributed by Ma Gan, Bai Xiuyuan and Han Changlin in Huangzhong, and the third episode was mostly contributed by min and Yang Zhengrong.

On Qinghai Folk Songs, a research article compiled and printed by the folk song office of Qinghai provincial Party committee in November 1958, mainly introduces Qinghai Folk Songs and Hua'er, which has a strong atmosphere of the great leap forward.

Song of the leap forward, edited by the folk song office of Huangzhong County, published by Qinghai People's Publishing House in December 1958.

Selected works of Chinese folk songs, edited by China Musicians Association in March 1959, published by Dongfeng literature and Art Publishing House. Zhu Zhonglu and other singers

were selected to sing, and Guan Heyan and other musicians recorded 12 songs of river violation Hua'er folk songs.

"The silver light of Qinghai Lake", edited by Qinghai Lake literature and art editorial department, published by writers press in May 1959. This book is a selection of Qinghai new folk songs, including Qinghai Hua'er folk songs. Chang Yao and others participated in the compilation.

Selected Qinghai Folk Songs, published by Qinghai People's Publishing House in September 1959.

Song of leap forward (1-2), selected and edited by Xining Municipal Party committee and published by Qinghai People's publishing house. The red flag ballad in 1959, selected and edited by Guo Moruo and Zhou Yang, was published by the red flag magazine press in September 1959. The first song in the first series is Qinghai Hua'er folk song.

Long live the great leap forward, selected and edited by the folk song office of Qinghai provincial Party committee, published by Qinghai People's Publishing House in November 1959.

"One hundred Qinghai Folk Songs", CO edited by Qinghai Mass Art Museum and Qinghai Music Association, published by Qinghai People's Publishing House in December 1959. There are 49 Qinghai Hua'er folk songs, including 14 Han nationality songs.

Hundred traditional love Hua'er folksong, edited by Zhu Gang (Hui nationality), published by Qinghai People's Publishing House in July 1982. It meets the needs of singing Hua'er folk song in people's cultural life during the period of bringing order out of chaos.

Qinghai ethnic and folk literature materials collection of traditional Hua'er folk songs, 3.02 million words, internal information book, compiled and printed by Qinghai Branch of China folk literature and Art Research Association in October 1979. It is divided into five parts: historical Hua'er folk song, Hua'er folk song of love, Hua'er folk song of labor and struggle, Hua'er during the Anti Japanese War and Hua'er folk songs after liberation, with more than 2600 Hua'er folk songs. It is the first systematic, complete and comprehensive anthology of Hua'er folk lyrics edited and printed in our province since the founding of the people's Republic of China, which better retains the original appearance of traditional Hua'er folk songs. (Tian Kewen,2007)

According to the above literature materials, go to find the answers to be studied in my dissertation.

CHAPTER III

RESEARCH METHODS

My method, I plan to go to Qinghai Province for field work in Northwest China to collect data. And find the key informant. I have the methods follow as

1. Research Scope

1.1 Scope of content

The content includes the current situation of the development and dissemination of Qinghai Hua'er folk songs in Qinghai Province, China, singing skills and protection path.

1.2 Scope of site

This topic chooses Qinghai Province of China for field investigation.



Figure 2 Map of Qinghai Province, China.

Photo: [www. Baidu. com](http://www.baidu.com) (Accessed May 20,2021)

1.3 Timeline of research

The researcher will conduct interviews, performances of recording and video artists, and interviews with them from December 2020 to July 2021. And complete the writing and revision of the thesis during this period.

2. Research Process

2.1 Select sites and informantion

The reason why I chose Cheng Jiade is that he was born in 1968 in liuxiaozhuang village, Shangxinzhuang Town, Huangzhong District, Xining City, Qinghai Province. He was a member of the Communist Party of China.

He loved Qinghai Hua'er folk song very much since he was a child and had no teacher to teach himself. He especially studied the singing method of Quling. He has participated in Huangzhong District Hua'er folk song competition many times since 2016 and won the prize. He won the second place in Huangzhong District second section Hua'er folk song rookie selection competition in 2018, In November 2018, Qinghai Normal University participated in the "intangible cultural heritage culture Qinghai Hua'er folk song" training.



Figure 3 Mr. Cheng Jiade

Photo: Yang Qifei

He also won the outstanding award of Hua'er folk song competition, the outstanding award of Hua'er folk song rookie in Huangzhong County, Qinghai Province, and the third prize of Hua'er Folk Song Art Festival.

2.2 Research tools

I used Interview form and Observation form.

Process of making the questionnaire, Observation's form, and Interview form:

- (1) Make questions based on research objective.
- (2) Bring it to the advisor to examine.
- (3) Be modified according to advisor editing.
- (4) Send it to an expert for inspection before using.
- (5) Modified according to specialist advice before being used in the field work.

The content of the interview includes:

- (1) What is the social significance of Qinghai Hua'er folk songs?
- (2) What are the views on the protection of Qinghai Hua'er folk songs?
- (3) What are the ways to protect Qinghai Hua'er folk songs?
- (4) What are the singing forms of Qinghai Hua'er folk songs?
- (5) What are the singing skills of Qinghai Hua'er folk songs?

The observations include:

- (1) Listen to informants singing Hua'er folk song and summarize the characteristics of the song.
- (2) Observe the historical documents kept by the informant.
- (3) Observe the form and singing skills of the informant.

In addition, some other tools are needed. Equipment: Video camera, Still-picture camera, Audio recorders. Stationary: Notebook, pens, pencils local maps. Accessories: Tripod, lenses, memory cards, phone, flash, lights, Wi-Fi Ready, batteries, umbrella. Others (blanket, rain coat, gifts, dry food, etc.)

2.3 Data collection

1. To investigate the history of Qinghai Hua'er folk songs by reading books, searching for materials about Qinghai Hua'er folk songs on the Internet and interviewing old artists.
2. Take part in the local Hua'er Folk Song Festival in Qinghai Province, and observe and think about the contemporary communication state of Hua'er folk songs by means of images and photography.

3. By interviewing the main insiders, visiting and investigating the local villagers, this paper analyzes the communication process of Hua'er folk songs. On the basis of the above, classification research and interdisciplinary research are carried out to make a comprehensive and realistic conclusion on the protection and transmission path of Hua'er folk songs.

2.4 Data analysis

Analysis of data will start from the three research objectives, to classify and organize the collected data.

In the first research objective, use the literature research method to find out the performance and communication status of the previous Hua'er folk songs, and then go to various cultural centers to investigate and observe the performance of the contemporary Hua'er folk songs in the major theatres.

In the second objective, use in-depth interview and observation method for data collection. Study the selection, singing skills and characteristics of Hua'er folk songs in Qinghai Province.

In the third objective, and follow the government and the experts from Hua'er folk song Research Institute to carry out research, visit and investigate how they carry out inheritance and what are the paths of protection and dissemination.

2.5 Summary of chapters

This study will present on 7 chapter.

Chapter 1: Introduction

Chapter 2: Review Literature

Chapter 3: Research Methods

Chapter 4: To investigate the contemporary status of Hua'er folksong in Qinghai, China.

Chapter 5: To analyze selected example of Hua'er folksong in Qinghai, China.

Chapter 6: To propose the guidelines of preservation of Hua'er folksong in Qinghai, China

Chapter 7: Conclusion discussion and suggestions

CHAPTER IV

The contemporary status of Hua'er folksong in Qinghai, China

This chapter studies the contemporary status of Qinghai Huaer folk songs, mainly from the following aspects:

1. Singing form of Qinghai Hua'er folk song
2. Accompaniment form of Qinghai Hua'er folk song
3. Performance and communication forms of Qinghai Hua'er folk songs
4. Competition of Qinghai Hua'er folk singers

All ethnic groups living on the Qinghai Tibet Plateau are deeply affected by the plateau's natural and geographical conditions and cultural environment. Rough, bold, cheerful and open-minded are the common personality characteristics of plateau nationalities. The vigorous and open natural environment, the closeness of agricultural production and the mobility of nomadic production make people less constrained by social orthodox ethics. For quite a long time, Hua'er folk song is just a kind of singing to heaven that individuals vent their emotions and publicize their personality in the mountains and forests. The reason why Hua'er folk songs can't enter the village and the city for a long time. It can only flow in the wilderness Xiaochuan as a wild song. The unique natural environment and regional landform of the Qinghai Tibet Plateau have formed the high pitched, unrestrained, remote and rough mountain flavor and the mysterious atmosphere of the plateau in the singing of Hua'er folk songs. This is precisely the embodiment of the national character and temperament of the plateau. (Huang & R & E, 2003)

Hua'er folk songs entered the city and people's spiritual life, which was promoted by the social environment of reform and opening up for more than 30 years. On the one hand, the progress of social civilization has led to profound changes in people's ideas, especially more tolerance and understanding of love and interpersonal relations; On the other hand, the popular lyrics and beautiful music tunes of Hua'er folk song itself are gradually recognized and accepted by more and more people. (Guo & X & Z, 2006)

Now, this kind of folk song coming out of the mountains has not only entered the city, but also stepped onto the folk song singing stage at home and abroad. There have been great changes in the singing form, accompaniment form and performance form. It has become a highly competitive brand in Qinghai Folk Culture.

1. Singing form of Qinghai Hua'er folk song

Qinghai Hua'er folk songs were first popular in the fields on the mountains. Farmers like to sing while working. The main singing form is solo singing or two people singing in pairs, based on the original ecological voice. (Cheng Jiade, 2021, interview)

Nowadays, Hua'er folk songs have entered the city, and their singing forms have evolved from the previous two to a variety of forms. They no longer take the original singing as the beauty, but advocate the stage effect with accompaniment, light and sound, free improvisation, multi person chorus and playing singing. There is also a singing form of one person asking and one person answering. It can be a man and a woman, or two singers of the same sex. As shown in figure 4, figure 5 and figure 6, it can be seen that the singing forms of Hua'er folksong are enriched now. There are two people singing in pairs, three people singing together, and many people singing in chorus, and the performance clothes are also very good-looking.



Figure 4 Ma Quan and Qi Fangfang sing Hua'er folk song

Photo: Yang Qi fei



Figure 5 Three people sing folk songs of Hua'er folksong together

Photo: Yang Qi fei



Figure 6 Hua'er folksong Choir

Photo:Yang Qi fei

2. Accompaniment form of Qinghai Hua'er folk song

Because the earliest folk songs of Hua'er were sung either in the mountains or in the fields, there was no accompaniment instrument, let alone tape recorder and accompaniment tape. It was just a form of singing. However, with the changes of the times and people's innovation, the singing of Hua'er folk songs was no longer single. Some were accompanied by erhu, some by

three strings, and even now can be accompanied by piano. But more is the production of creative accompaniment tape stored in the mobile phone, where you can easily play music and sing a song. (Ma Quan, 2021, interview)

3. Performance and communication forms of Qinghai Hua'er folk songs

The fastest development of Hua'er folk songs is in the form of performance. In the past, singers had no stage. When they wanted to sing Hua'er, they either sang at home or at work. Now, the performance forms of Hua'er folk songs are rich and diverse, providing more and bigger stages for Hua'er folk singers.

3.1 Hua'er Folk Song Festival

Every year between May and June of the lunar calendar, various types of Hua'er folk songs organized by non-governmental organizations will reach a peak. Participants ranged from thousands to more than 100000. After hard work, people make use of the leisure time to meet on the agreed days, open their voice, informal, and meet friends with songs. It is a golden season for young men and women to express their feelings with songs. At this time, it is also the best occasion for Hua'er folk song competition, conference performance and communication. Summer is the most beautiful season on the plateau, with red flowers and green willows and a pleasant climate. When the Hua'er Folk Song Festival is coming, people of all ethnic groups not only take the Hua'er Folk Song Festival as the best time to release their mood, but also take it as a folk traditional festival. At that time, people will meet relatives and friends, take wine and food, wear bright national clothes, and happily go to the Hua'er folk song fair to sing and travel. For a time, there were mountains and fields, a sea of people, singing one after another, day and night, singing, applause, laughter and cheers became a sea of joy. (From the fieldwork)

As shown in Figure 7 and figure 8, we can see that the development of Hua'er folk songs is gradually improving, and there are more and more festivals, activities and competitions about Hua'er folk songs.



Figure 7 The 18th Hua'er Folk Song Art Week

Photo: Yang Qi fei



Figure 8 Folk Song Concert Celebrating the founding of the Communist Party of China

Photo: Yang Qi fei

3.2 Hua'er folk song radio station

In addition to the beautiful Hua'er folk songs that can be heard through the annual Hua'er folk song meeting, now the Hua'er folk song meeting can also show the charm of Hua'er folk

songs on the radio. Qinghai radio station set up Hua'er folk song FM in 2002. 6 p.m. every day is the broadcast time of Hua'er folk song radio station. At this time, it is time for everyone to go home from work. Even if there is a traffic jam on the road, they will not be upset, because you can hear the beautiful Hua'er folk songs tuned by Hua'er folk songs in the car, and you will feel very comfortable. (Obtained from field investigation, 2021)

3.3 Hua'er folk song tea house

Hua'er folk song tea house was founded by learning from the popular performance forms of local operas and folk arts. The rise of Hua'er folk song tea house not only broke through the traditional imprisonment for many years and met the cultural needs of urban and rural Hua'er folk song lovers, but also explored a new way to sing and spread Hua'er folk songs. In particular, Hua'er folk song tea house has cultivated a number of professional and semiprofessional Hua'er folk song singers while operating. Before entering the Hua'er folk song tea house, they were completely a hobby or self entertainment singing, but after entering the Hua'er folk song tea house, they had different meanings. Facing the audience, their singing is of a performing nature. With the accompaniment of musical instruments, they gradually developed from a country singer to a professional and semiprofessional Hua'er folk singer. (Interview with the owner of Hua'er folk song tea house in folk village, Ping'an County, Qinghai Province, 2021)

3.4 Hua'er folk songs into the campus

With the diversification of singing forms of Hua'er folk songs and people's pursuit of lighting stage, Hua'er folk songs are gradually known by people, and even more and more people can sing them. Therefore, the literacy of Hua'er folk singers also needs to be continuously improved, and the Hua'er folk songs they are good at should be heard by more people, no matter what age. Therefore, in 2018, 50 Hua'er folk singers from all regions of Qinghai Province were selected to enter Qinghai Normal University, where they learn professional music theory knowledge and correct voice state, and they will also tell the teachers and students in the normal university about the origin of Hua'er folk songs and what meaning each capital expresses. In this way, the little songs that used to be sung alone during field farming have now successfully entered the university campus representing quality, knowledge and culture, which symbolizes that the development of Hua'er folk songs will be better and better. (This is my personal experience as a participant in this activity in 2018)

Picture 9 shows Hua'er folk singers singing Hua'er folk songs for villagers in Miao village, Guizhou Province.



Figure 9 Research and training program for intangible cultural heritage inheritors, exchange meeting of Hua'er folk song training course of Qinghai Normal University

Photo: Yang Qi fei

3.5 Live broadcast of Hua'er folk songs through the Internet

In the era of no network, Hua'er folk songs only have the opportunity to sing and show the charm of Hua'er folk songs to everyone when relatives and friends get together. Even with the network, there are almost no programs to sing Hua'er folk songs on the network. However, since the emergence of the new crown vaccine in 2020, all gathering activities and performances have been banned. Even so, the singers of Hua'er folk songs have not been idle. They carry out live webcast room on the Internet and perform Hua'er folk songs through live webcast at a fixed time every day, which not only brings fun to people who can't go out to participate in activities during the epidemic. It also gives people all over China and even the world the opportunity to hear the rhythm of Hua'er folk songs.

4. Competition of Qinghai Hua'er folk singers

Learned from an interview with the former vice president of Qinghai Musician Association. Before 1960, there was no decent stage for singers who loved Hua'er folk songs, let alone the opportunity to participate in the competition. However, with the development of society, from the first Hua'er folk song competition in Qinghai Province held in Chuankou Town, Minhe County in 1960 to the first Fenghuangshan Hua'er folk song competition held in Xining City in 1980, During this period, 7 competitions were held, and 15 people won awards; From 1981 to 2010, the province held more than 40 Hua'er folk song singing activities of different types and regions. Some activities, such as the "Hua'er folk song competition in five provinces and regions in Northwest China", evolved into an annual Hua'er folk song festival celebration. During this period, more than 20 new singers have come to the fore, especially peasant singers and young singers from the grass-roots level. The singing of Hua'er folk songs has been developed, and more than 60 people have won various awards. Figure 10 shows that the Hua'er singer finally has a platform to show himself.

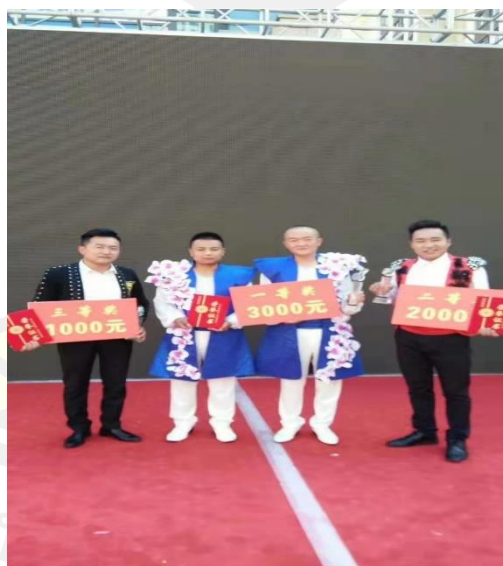


Figure 10 Hua'er folk singers take part in the performance competition

Photo: Yang Qi fei

Summary of this chapter: From the current situation and development of Hua'er folk songs, the singing form of Hua'er folk songs has changed from a single singing to two people singing in pairs or three people singing together and chorus. The form of accompaniment is also from unaccompanied to today's erhu accompaniment, three string accompaniment and even piano accompaniment. It has continuously carried out the Hua'er Folk Song Festival, established the Hua'er folk song radio station, opened the Hua'er folk song tea house, led the Hua'er folk song into the campus, spread the charm of the Hua'er folk song, and sang the Hua'er folk song live on the Internet. Holding Hua'er folk song singing competition for Hua'er folk song singers not only improves the singing skills of Hua'er folk song singers, but also drives more people to understand Hua'er folk songs.



CHAPTER V

Analyze selected example of Hua'er folk songs in Qinghai, China

This chapter mainly analyzes selected example of Hua'er folksong in Qinghai, China

1. Musical characteristics of Hua'er folk songs.
2. Singing pronunciation and style skills of Hua'er folk songs.

1. Musical characteristics of Hua'er folk songs.

Hua'er folk song's Quling has its own independent tune and musical language. In the long-term singing process of Hua'er folk songs, singers in many places and nationalities learn from each other, learn from each other, and have a wide choice of song's ling. Therefore, the first popular local or ethnic music quling are not limited to the local or ethnic groups, but also spread in other regions or ethnic groups. Each song's quling of Hua'er folk song generally has no fixed lyrics. It is often a song's quling, which can sing a variety of lyrics with different contents. However, because the contents of Hua'er folk songs are all inclusive and the emotions expressed are complex, when singing a certain Hua'er folk song, you must choose the appropriate song order according to the lyrics. It is commonly known as matching quling or overlapping quling, so as to make the proper combination of words and songs and produce the due effect, which is very particular. Lyrics, including linings, should be basically consistent with the musical melody, emotion and artistic conception of quling. The lyrics of Hua'er folk songs that sing praises, praise, joy and joy should not be expressed by Quling with low mood and sad musical melody. If it is used indiscriminately, it will damage the artistic conception and rich connotation expression of Hua'er folk songs, and reduce the artistic effect. Therefore, the selection of song's quling is often a key to singing Hua'er folk songs. Otherwise, we can't explore its internal excellence.

The rhythm of the song's quling directly determines the form and melody style of Hua'er folk songs. Rhythm and beat are diverse. Usually, there is both a single beat form of remake and a compound beat form composed of two single beats. Single beat has $2/4$, $2/8$, $3/4$ and $3/8$ beats, and compound beat has $4/4$ and $6/8$ beats. There are also scattered beats with no obvious strong and weak beats and mixed beats with alternating beats. Among them, $3/4$ and $3/8$ beats

are the basic form of Hua'er folk song, while scattered beats and mixed beats are the original ecological beat form of Hua'er folk song. This kind of beat is more in line with the need to express feelings freely in the hillside fields. The characteristics of Hua'er folk songs in the mountains and fields determine the flexibility of melody rhythm. For singers, singing Hua'er folk songs in the mountains is free. No matter what beat, it seems flexible and changeable in their mouth, showing great randomness, which is a feature of Hua'er singing. The score of each song order cannot be set as the same as the composition of a song. It can only provide the singer with the basic music melody and score of the song order, and the singer can flexibly master and polish the song order. This is also an artistic of singers when singing. Therefore, for the same song's quling, the singing effects of different nationalities, regions and singers are often different. This is the singer's mastery and play of the song's quling, which is mainly the performance of rhythm and beat, especially the use and treatment of guiding phrases and lining words and sentences of the song's quling. Of course, there are differences in the singer's own cultural cultivation and artistic quality, as well as the understanding and embodiment of lyrics and song orders.

1.1 Composition of Hua'er folk song.

No matter which nationality or region's Hua'er folk song, its basic style is high pitched, loud, long and bright. On this basis, it also shows the distinctive personality of each nation. Research shows that the most important composition of Hua'er folk song music is that it often takes the characteristic tone as the main tone of the mode, becomes the center tone of the melody, and other sounds move around it.

Musical tonality of Hua'er folk songs :

It is usually expressed in the form of Qu Ling, which has the mode characteristics of five tone and six tone Shang, Zhi, Yu.

As shown in figure 11. Five tone Zhi tune Hua'er folk song. Most of the Hua'er folk songs are lively and lively. The whole song is very light and clear. The start and end tones are sol, that is, Zhi mode in pentatonic mode. It has the largest number and the heaviest weight in Qinghai Hua'er folk songs. Among the Hua'er folk songs widely sung by the four nationalities of Han, Hui, Tu and Sala, the tonal Hua'er folk song accounts for 70% of the total, and its basic sound sequence is as follows:

re sol la do re sol

spectrum example 1: Chuan kou ling

Chuan kou ling
(川口令)

Datong
Yang qifei(collect)

1

Da ya lu shang guo ya lai de you
Wo ya ba ni dang ya ren zhe you

7

Guang ya gun liao han ya ai you wo de ge
Ca ya yi ba han ya ai you wo de ge

13

Gai ya a ya jie ya hua er shou ya na le
Gai ya a ya jie ya hua er ni ya gei wo

19

Wu a chi de bian ya gan ye
Song a shang ge shao ya nian ye

Figure 11 spectrum example 1: Chuan kou ling

General idea of lyrics: The man is walking on the road. He sister came back to say hello to me. We felt that we had lost too much youth

As shown in figure 12, the do tone of the whole song is very prominent and stable, and the end is introduced from the re tone to the tonic (do), which is a typical Shang mode. Five tone Shang mode Hua'er folk song. Shang tunes are more common in Tu and Sala ethnic groups. Its

characteristic is that the tonic Shang is stable and prominent, and the upper and lower tones closely surround the tonic to give strong support to the tonic. The ending is mostly introduced by the upper lead tone, the tonic ends, and some enter the tonic by the lower lead tone.

spectrum example 2: “Liangliang shan langlailing”

Laingliang shan langlailing
(梁梁山浪来令)

Datong
Yang Qifei(collect)

1

Qing shui er man le ge he tan le you
Yi wan nai he cheng ge ban wan le you

6

Er liu lian nai hun shui lia xi le ge zao
Er liu lian nai qing yan lei you tian nai zao

12

Le you liang liang er shang lang lai
Le you liang liang er shang lang lai

Figure 12 spectrum example 2: Laingliang shan langlailing

General idea of lyrics: Take a bath in the clear water by the river, drink the milk just squeezed out, recall the past and shed tears.

As shown in figure 13, the feather tone sol and the three degrees above it form a small third in the first and fifth bars, and the whole timbre is feminine. Five tone Yu mode Hua'er folk song. This kind of tune is the most common in Sala and Tu Hua'er folk songs. The main tone of Yu mode and the upper third tone are the small third interval, and the small third tone is the

Zheng Gong tone, which is the backbone tone of mode. This small third tone is in contrast with the large third tone in the overtone column, making the color of this kind of Hua'er folk songs dark and soft.

spectrum example 3: Sala ling

Sala ling
(撒拉令)

Xunhua
Yang Qifei(collect)

1

Ai Ai da hong de zhuo zi
Ai ni man de hua er

6

Miao jin li ya si ai xi ga yan gu ya
Ting zhe li ya si ai xi ga yan gu ya

10

Zhuo zi shi ya jiu shei you zhe xia ya de ye
Hua er shi ya jiu shei liu zhe xia ya de ye

Figure 13 spectrum example 3:Sala ling

General idea of lyrics: The big red table is really beautiful. It makes people happy when you look at it. Your songs are very good, which makes me feel more happy.

As shown in figure 14, at the beginning, it is carried out in Zhi mode, and from the seventh bar, it is changed from La tone to Yu mode. Hua'er folk songs in alternating modes. The so-called alternation refers to the movement of different musical sentences on the center tone of different modes.

spectrum example 4: Jiangmagu ling

Jiangmagu ling
(姜麻姑令)

Xunhua
Yang Qifei(collect)

1

Lan ya zhou de ge mu ya ta zhe cang li d e ge jingya ge de
Xiang ya lan yi ge gan ya hua zhe teng lan le ge xinya ge de

6

Rou ya la bu leng la bu leng si yuan de bao ping
Rou ya wang ma le wang ma le yi dui de ge yan jing

11

Shan li de mu tong g e chuan li de jiang ma gu
Shan li de mu tong ge chuan li de jing ma gu

Figure 14 spectrum example 4: Jiangmagu ling

General idea of lyrics: There is a tower in Lanzhou with a Book hidden inside. There is a treasure vase in the temple. There are shepherd boys in the mountains and Jiang Magu in Sichuan.

The tune is changed by the upper and lower phrases, and the first phrase is repeated to form an expanded lining. One to six bars have no Shang sound, but Yu sound occupies the important position of the first sentence and extended lining sentence, and long sound appears at the end of each sentence and extended sentence, which is firm and stable. As the superordinate of Yu mode, the horn tone is circuitous around the Yu tone with homophonic repetition, firmly supporting the formation of Yu mode from the beginning to the sixth bar. The next sentence begins with the Jue sound, detours and refines, introduces the Shang, and ends with the tonic of two sections, which strengthens the stability of the tonic, thus forming the alternation of the same Gong system.

1.2 The musical form of Hua'er folk song

Qinghai Hua'er folk songs are mostly non square, and the development of their structure is relatively free. The segmental structure of two phrases. The phrase structure composed of two phrases is the basic structural form of Hua'er folk songs, which is most widely used. This is consistent with the form of Hua'er folk song lyrics. The lyrics of most Hua'er folk songs are composed of four sentences, or based on four sentences. There is a prominent feature in the traditional Hua'er folk song lyrics, that is, the first two sentences are Bixing, which leads to the last two sentences to express the original meaning of the lyrics. A passage structure consisting of four phrases. The structure of four phrases is often the change and development of two sentence paragraphs.

As shown in figure 15, the third sentence is basically the repetition of the first sentence, only a small change is made at the beginning of the sentence, and the fourth sentence repeats the second sentence. The lyrics used in this structure are still four sentences. In some Hua'er folk songs, these four sentences are still sung in the form of stanzas.

spectrum example 5: Beichuan ling

Beichuan ling (北川令)

Datong
Yang Qifei(collect)

1

mao jia zhai xiu ya xia zhe you yi ya hua

8

Ai gong ya changai you hua gong liao

14

Chang ya xin cheng li ai xiu ya xia de

19

26 Dian ya chang dang gei wo ya men ha yo



Yi ya zhi ya ai hang ya

xian

32



Ya ai you zhi hang le xiang xian dai hua

38



Dao ya lu zi kuan ya guang kou

Figure 15 spectrum example 5: Beichuan ling

General idea of lyrics: New factories are being built, new cities are getting better and better, the Party Central Committee has given us great help, and the people's road is becoming wider and wider.

A Hua'er folk song with a polyphonic structure sentence. The so-called Hua'er folk song with complex segment structure is just formed by further expanding and developing the simple segments mentioned above. This kind of Hua'er folk song basically does not take the form of section song, and its lyrics format is still based on four sentences. On this basis, it is appropriate to add lining words and sentences or supplementary short sentences, so as to form the so-called six sentence lyrics structure.

As shown in figure 16, the beginning of section 11 is expanded from the first one or two sentences, that is, from section 11, it is a complex paragraph. This structure makes the song more vivid and complete.

spectrum example 6: Xiangshui ling

Xiangshui ling
香水令

Huangzhong
Yang Qifei(collect)

1

Yi dui er xi que er chuan hua yi ye ge ya ge de
A ge ni shi xin shi mei you yi ye ge ya ge da

6

Rou ai pan wo zhe yao bao ge dan li bei bai han
Rou ai wo lia er cheng Shuang dui li bei bai han

11

Qing jia jia gua zi muyang han dun er de da yan jingha xiang ya
Qing jia jia gua zi mu yang han dun er de da yan jing ha xiang ya

16

Le ye
Le ye

Figure 16 spectrum example 6: Xiangshui ling

General idea of lyrics: A pair of magpie wear flower clothes and have just laid eggs in their nest. The brother especially misses his sister and wants to hold her like a magpie.

1.3 Various forms of musical beats of Hua'er folk songs

The stress cycle has a sharp and strict beat.

2 / 4 of the Hua'er folk song. Because the stress cycle effect of 2 / 4 beat is very prominent, it is endowed with the characteristics of bouncing. Many Hua'er folk songs expressing cheerful mood are composed of this beat.

As shown in figure 17, this Hua'er folk song expresses joy and joy with beating rhythm and bright melody. The reason why this mood can be clearly expressed is that the alternating effect of light stress in the beat plays a certain role. The lively and jumping melody rhythm is integrated with the regular movement of beat stress cycle.

spectrum example 7: Jingjing Hua ling

Jingjing Hua ling
(晶晶花令)

Huzhu
Yang Qifei(collect)

1

Qing zhi ha ma jiu lv ye de mu dan hua er kai bai zhang
Shen bei shang jiu gang ya mu dan hua er kai shou ti

7

Fang ya da zai yi ge qing cao de jin jing hua er
kai Dao ya lian han de ge san sheng le jin jing hua er
kai

12

Di shang le
Huo shang le

Figure 17 spectrum example 7: Jingjing Hua ling

General idea of lyrics: With a steel gun on his back and a big knife in his hand, protect the home.

Three beat Hua'er folk song.

Three beat is widely used in Hua'er folk music. Because the alternating circulation effect of the strong and weak tones of the three beat is not as stiff as that of the two beat, it is more

fluent in artistic expression, has a continuous and long breath, and has an inseparable nature. Therefore, it is very suitable to reflect the broad and loud characteristics of folk songs and the expression of euphemistic emotions. 3 / 4 and 3 / 8 are commonly used in Hua'er folk songs.

As shown in figure 18, this Hua'er folk song expresses sincere and profound feelings through broad and continuous melody. Among them, the beat plays a very important role. It provides favorable conditions in line with the natural law for the formation of melody character and artistic expression.

spectrum example 8: Er Mudan ling

Er Mudan ling
(二牡丹令)

Minhe
Yang Qifei(collect)

1

An ban de tou er shang qie niu le rou ai qiu niu le
Ku gan le gu tou zhe lei gan le rou ai lei gan le

7

Rou ye shou da le lv cang ma sheng ya wo de er mu
Rou ye zhi wei le qiong guang yin le ya wo de er mu

13

Dan men ha xiang zhe ai lian li
Dan men ha xiang zhe ai lian li

Figure 18 spectrum example 8: Er Mudan ling

General idea of lyrics: Today, the man bought beef and wanted to make a delicious beef rice to send to his sister.

Hua'er folk song with compound beat.

As shown in figure 19, due to the new characteristics of the law and nature of stress cycle, this 4 / 4 beat Hua'er folk song looks graceful and smooth. Hua'er folk songs use not only simple beat, but also compound beat. The compound beat is formed by repeating the simple beat in the same section and increasing the number of unit beats in the section. In compound beats, the nature and law of stress cycle have changed, so that the second stress in the section is weakened to a certain extent and becomes a secondary stress. This also weakens the tough effect of the periodic cycle of stress.

spectrum example 9: Maying ling

Maying ling
(马营令)

Xunhua
Yng Qifei(collect)

1
Bai ya mu dan jiu bu ya kai le ye yi you na
Hun ya yin er jiu bu ya cheng ye yi you na

5
Shui lai jiao hua er a jie ye a ye er
Hua lai shuo hua er a jie ta a shi ge

8
Ta a ye ge jia chang a li
Tie a ye xin ha ruan a li

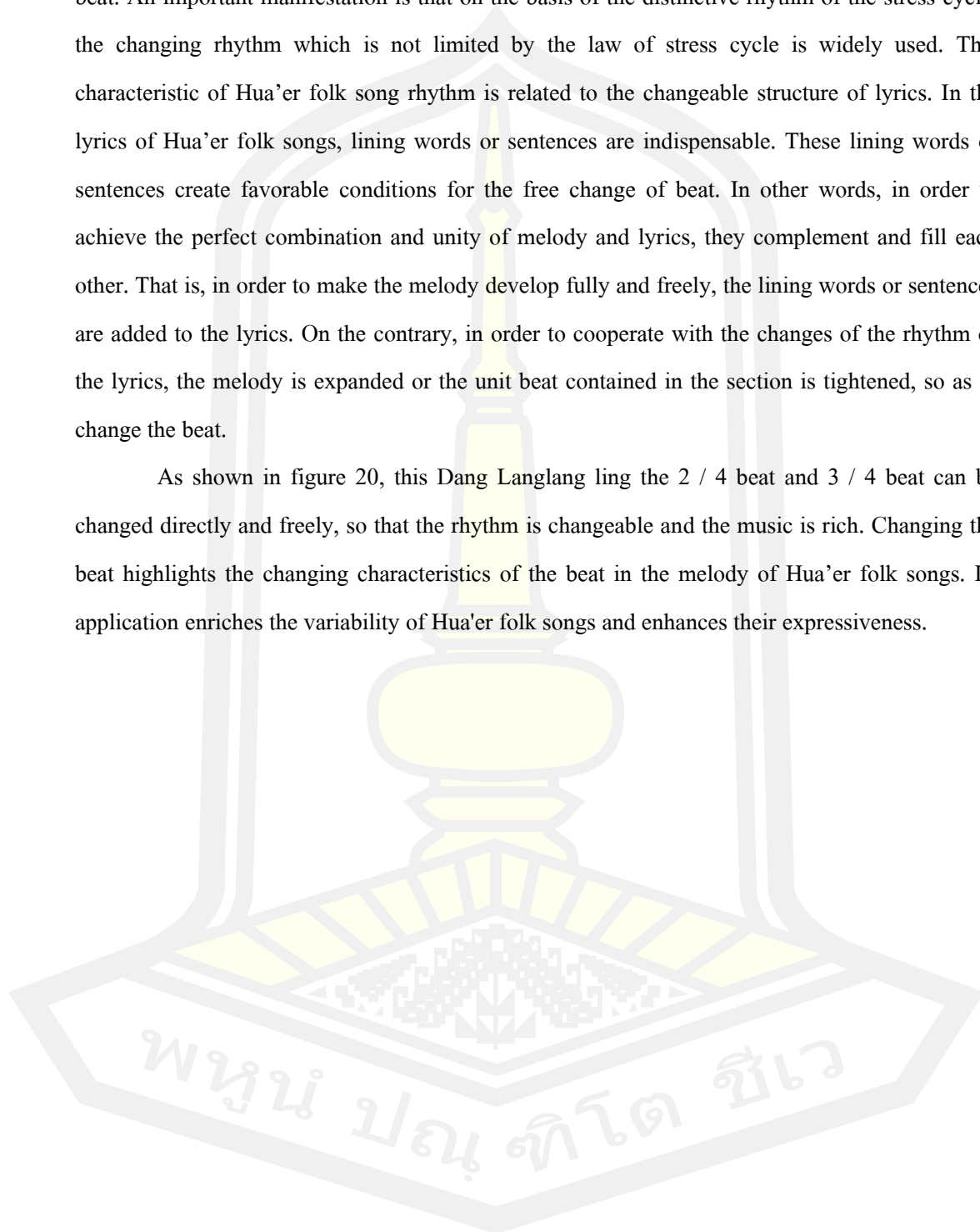
Figure 19 spectrum example 9: Maying ling

General idea of lyrics: If the white peony doesn't open, pour water, it will get better. If the marriage is bad, it will get better if you talk more and communicate more.

Hua'er folk song with changing beat.

Because Hua'er folk song is a folk song, it often has the characteristics of relatively free beat. An important manifestation is that on the basis of the distinctive rhythm of the stress cycle, the changing rhythm which is not limited by the law of stress cycle is widely used. This characteristic of Hua'er folk song rhythm is related to the changeable structure of lyrics. In the lyrics of Hua'er folk songs, lining words or sentences are indispensable. These lining words or sentences create favorable conditions for the free change of beat. In other words, in order to achieve the perfect combination and unity of melody and lyrics, they complement and fill each other. That is, in order to make the melody develop fully and freely, the lining words or sentences are added to the lyrics. On the contrary, in order to cooperate with the changes of the rhythm of the lyrics, the melody is expanded or the unit beat contained in the section is tightened, so as to change the beat.

As shown in figure 20, this Dang Langlang ling the 2 / 4 beat and 3 / 4 beat can be changed directly and freely, so that the rhythm is changeable and the music is rich. Changing the beat highlights the changing characteristics of the beat in the melody of Hua'er folk songs. Its application enriches the variability of Hua'er folk songs and enhances their expressiveness.



spectrum example 10: Dang Langlang ling

Dang Langlang ling
(当朗朗令)

Datong
Yang Qifei (collect)

1

Yi tian li ma xia gei le danglanglang you san ya chang yu ya
An ban de ge gen qian li danglanglang you xiang ya qi ni ya

4

Danglanglang you lang yan shui tang ge danglanglang you
Danglanglang you qing yan lei tang ge danglanglang you

7

Yuan ya li lai ba dang lang lang lang you
Mian ya li lai ba dang lang lang lang you

Figure 20 spectrum example 10: Dang Langlang ling

General idea of lyrics: It rained three times a day, dripping down the eaves.

1.4 The rhythm of Hua'er folk songs

The clear and loud flavor of Hua'er folk songs is expressed by skillfully arranging the combination relationship between various short value rhythms and long value rhythms.

The use of simple rhythm.

As shown in figure 21, taking an eighth note as a beat is basically a beat rhythm. The personality of Hua'er folk songs in rhythm focuses on the preference for the simple statement of the unity of lyrics and tunes. That is, the rhythm type used in the melody of a Hua'er folk song is often simple, and there is basically no more change and development. This "pure rhythm" should be understood here as a relatively simple and obvious type of rhythmic movement. It is basically characterized by falling a lyric syllable on a beat.

spectrum example 11: Shyaner Rao ling

Shyaner Rao ling
(沙燕儿绕令)

Xunhua
Yang Qifei(collect)

1



bai mu dan bai zhe ge sha yan er rao ye yao ren li ye
ni si shi wo gen zhe sha yan er rao ye si qu li ye

7



Sha yan er rao ye hong mu dan hong zhe ma rao san
Sha yan er rao ye ni huo zhe wo pei dao rao san

12



Rao lai ba po li

Figure 21 spectrum example 11: Shyaner Rao ling

General idea of lyrics: White peony white dazzling, red peony red gorgeous, if you are gone. He will go with you, you have been living well, and He will accompany you to the end.

The general feature of this simple rhythm organization is to express ideas and pour out feelings in a simple way, so that the content of lyrics and the melody sequence of music have developed rapidly and intensively. On the premise of its general characteristics, simple rhythm may have several different expressive meanings. Generally speaking, the performance characteristics of simple rhythm often focus on songs with distinct and powerful or strong dance, which can play a more prominent role in such songs.

Although pure rhythm shows the basic characteristics of Hua'er folk songs in rhythm, it is impossible to use this rhythm in all Hua'er folk songs. Otherwise, it will not only appear lack of rhythm, but also be limited in the performance of a variety of different thoughts and feelings.

The use of dotted rhythm.

As shown in figure 22, in the rhythm organization of this Hua'er folk song, the dotted rhythm has played a more positive role. The characteristic of rhythm highlights the cheerful and joyful character of this Hua'er folk song.

The dotted rhythm has distinctive and vivid bouncing characteristics. Its appearance in the melody makes the beat uneven, and to some extent, sharpens the relationship between the beat, makes the rhythm movement more active and makes the melody active.

spectrum example 12: Sala ling:

Sala ling
(撒拉令)

Xunhua
Yang Qifei(collect)

1
Xiang ri kui ya gen zhe tai yang zhuan

5
Ai you you you ya shui hong hua

9
Kai zai ge lu ya bian ya

Figure 22 spectrum example 12: Sala ling

General idea of lyrics: Sunflowers follow the sun, and water red flowers bloom on the roadside.

The use of syncopation rhythm.

On the premise of simple rhythm, Hua'er folk songs also use syncopation rhythm to change and enrich its expressiveness.

As shown in figure 23, Syncopation rhythm makes the whole music flexible and diverse, changes in rhythm and enriches its expressiveness. Because syncopation rhythm emphasizes beat stress, it produces a stronger sense of motivation.

spectrum example 13: Mudan ling

Mudanling
(牡丹令)

Minhe
Yang Qifei(collect)

1



Da ma de ge bian zi me shan ya zhe le, lai ba er mu

6



Dan lai ba er ya mei hua ya zou ma de you

12



Jiao bu er luan ya le ye

Figure 23 spectrum example 13: Mudan ling

General idea of lyrics: If the whip is broken, the horse will run around without it.

2. Singing pronunciation and style skills of Hua'er folk songs.

2.1 The singing rhyme of Hua'er folk song

Hua'er folk song is a kind of folk song with matching words and songs. Its chapters and sentences are like poetry, the rhythm is harmonious, the reading is catchy, the melody is beautiful, gentle and smooth, and the singing is pleasant. This form of depending on words and songs and suitable for reading and singing constitutes its own rhythm and inherent rules, which is the

rhythm of Hua'er folk songs. The rhythm of Hua'er folk songs includes many aspects, mainly including composition, sentence pattern, word number, rhyme, pause, linger and so on.

Words of lyrics

The number of words in Hua'er folk songs is not as strict and neat as regular poetry. It has a certain flexibility, but it is not as free and free as new poetry. It has a relatively stable format. Generally, a sentence is seven to nine words, and there are also ten to eleven words, but most of them are eight or nine words. For example, if the number of words in the upper and lower sentences of Hua'er folk song is slightly unequal, the lining words can be used to make their syllables equal, but at the end of each sentence, the odd sentence must have three endings, the even sentence must have two endings, and the upper and lower paragraphs are symmetrical. Hua'er folk song is a very musical folk song. Its main function is singing. Its lyrics and music are closely combined and interdependent, and must be based on eight or nine characters. This can reduce the function word lining, expand the content and enhance the expressiveness. According to the word meaning, there are more words at the end of the word. If you enter the order to sing, add lining words for the second meal, and deal with the rhythm of the ending word. Combine the four endings into three endings according to the rhythm. There are also views that Hua'er folk song is a local folk song that inherits the book of songs, Chu Ci, Yuefu and the tradition of poetry, and its voice rhythm changes are also in the same line. The phonetic rhythm of Hua'er folk songs is not judged by the number, but by the word meaning and beat.

Rhyme form

As a poetic folk song, the lyrics of Hua'er folk song must rhyme. People used to call this rhyme "Lianxiang", which means that the tone of the end of each sentence and the tone of the end of each sentence should be "like". The rhyme form of Hua'er folk song is more flexible. It is neither as strict and neat as regular poetry, nor as free and free as new poetry. It has its own rhythm form. Its flexible rhythm not only adds the brilliance of poetry, but also brings a harmonious effect for singing. It has become an indispensable part of the rhythm of Hua'er folk songs.

2.2 Language and pronunciation of Hua'er folk song lyrics

Qinghai is a multi-ethnic area. In addition to the Hui nationality using Chinese, Tibetan, Turkish, Mongolian, Sala and other ethnic minorities have their own national languages. But

when singing Hua'er folk songs, they all sing in Chinese without using their own national language. However, in some lyrics, singers of different nationalities appropriately use some language words of their own nation according to the rhythm of Hua'er folk songs, which makes Hua'er folk songs closer to their own life, increases the special styles of different nationalities, and greatly enriches the treasure house of Qinghai Folk Song.

Language integration. The Han nationality in Qinghai migrated from all over the country in different historical periods of our country. For a long time, it has lived together or adjacent to Tibetan, Hui, Turkish, sala, Mongolian and other nationalities, forming a complex language system with its own characteristics. According to the language family, Qinghai Chinese belongs to the northern language family, but it integrates different language families. In some places, various language families are often used interchangeably. In addition, Qinghai is a multi-ethnic area, and many fraternal nationalities have lived and communicated with the Han nationality for a long time. Their language has a great impact on the Han language, especially the grammatical characteristics and tone of the Tibetan language, which has a greater impact on the Han language. It is common in Qinghai Dialect that so many sentences prepose the object or invert the subject predicate.

Extensive use of dialects. In Qinghai Hua'er folk songs, people of all ethnic groups make full use of their familiar dialects. For example, in nouns, the sun is called "hot head" and "weather"; The dawn is called "mengliangzi" and "maliang"; Call dusk "wipe hemp" and "wipe black"; Last night was called "late at night", "dark" and so on. This series of dialects can be found everywhere in Hua'er folk song, and has become a major feature of Hua'er folk song language. Commonly used dialect adjectives such as "Ga" (small, with the meaning of nickname), "Gan San" (simple, light and beautiful), "Zan Jin" (capable and capable), "difficult" (SAD), the verb "save Jin" (hard and hard), and the Adverb "Hu Du" (very), "zero Gan" (complete), "Yidan Chi" (all at once), "ah Mo" (how and why), etc; The verbs "unload" (beat), "praise" (boast), "coax" (coax), "tease" (help, officer), etc.

The diversity of words in dialects. In Qinghai Dialect, it is used to express monosyllabic nouns as double syllables in the form of word overlap, such as "Chuang chuang", "Men men", "Niu niu", "Ma ma", etc; Or after two syllables, affix to three syllables, such as "Gui gui", "Wan wam" and so on. These characteristics have also been expressed in Qinghai Hua'er folk song. In

the Han language, there are many words borrowed from the mixed minority languages. Many areas are used to using language auxiliary function words such as "ma, ha, ah, la, bai, ye and zhe" as auxiliary words or prepositions in lyrics. They are closely related to Tibetan and Mongolian, have a grammatical position in dialects, and play an important role in Qinghai Hua'er folk song. "Early" in Chinese generally means early, but it has the meaning of "now" in Qinghai Hua'er folk song, such as "come early", "eat early", "forget early", "early miles", etc.

2.3 Singing style and skills of Hua'er folk songs.

Qinghai Hua'er folk songs are generally divided into three types according to the music style and sound area characteristics: high cavity (false voice, also known as sharp voice), flat cavity (open true voice of Hua'er folk songs, also known as "flat voice"), and low cavity (deep true voice, also known as cavity sound). The following focuses on the analysis from the perspective of music.

2.3.1 High qiang Hua'er folk songs

It is also called high qiang Hua'er folk song and high qiang Hua'er folk song. It is usually sung with a sharp voice, which is a main singing method of singing Hua'er folk songs. Its melodies are ups and downs and dynamic. It is mostly moved back to the high voice area and ultra-high voice area (above). The high voice is sung in falsetto. It is called "pull sharp" among the people. It is also called "sharp Hua'er folk song".

"Go up to the mountains and look at Pingchuan" is the most representative high pitched Hua'er folk song. The whole song has 11 sections. There are four and five intervals in many parts of the song. The high qiang point is sung in the falsetto of Hua'er folk song, which is highly skilled and difficult. The ending of the song is the lowest tone sol of the whole song, which is still in the high voice area of the tenor from the perspective of vocal music.

As shown in figure 24, Hezhou Daling is a part of going up to Gaochuan and looking at Pingchuan. Most of the range of the whole song is concentrated in the treble part, which has high requirements for the breath position of the singer, and the timbre should be not only high but also broad.

spectrum example 14: Hezhou Daling

Hezhou Daling
(河州大令)

Datong
Yang Qifei(collect)

1

Shang qu ge gao shan zhe you ya
Kan qu shi rong yi zhe you ya

4

Wang ya ai wang ping chuan ya ai you
Zhai ya ai zhai qu nan ya ai you

7

Wang ping chuan ya ping chuan li ai
Zhai qu nan ya zhai bu dao ai

10

You yi duo ya mu dan ya
Shou li shi ya wang ran ya

Figure 24 spectrum example 14: Hezhou Daling

General idea of lyrics: Go up to the mountains and look at the world. The beautiful world is full of flowers.

2.3.2 Pingqiang Hua'er folk song

It is also called Pingyin Hua'er folk song, "full mouth" Hua'er folk song is sung with Cangyin singing method, which is commonly known as "Pingyin singing method" among the people. Pingqiang Hua'er folk song is characterized by smooth singing and regular rhythm. It is

sung with real voice or real voice, also known as "Pinyin Hua'er folk song". Such Hua'er folk songs include "Laoye mountain ling", "danglang ling", "Honghua sister ling", "Ga Magu ling", etc.

As shown in figure 25, the range is concentrated in the midrange part, requiring the singer to sing with true voice, stable and without losing momentum, with neat rhythm and no ups and downs of emotion.

spectrum example 15: Laoye Mountain ling

Laoye Mountain ling
(老爷山令)

Datong
Yang Qifei(collect)

1

Lao a ye me jiu shan shang de lao a ye ai miao ai

5

Nao a xi u ai le ai yue a xiu zhe ge yue xuan ya

9

Miao a le a a yi ge ga hua er wo xin shang lai

Figure 25 spectrum example 15: Laoye Mountain ling

General idea of lyrics: There is a master's temple on the master's mountain. The temple is getting better and better. Making wishes is very spiritual.

2.3.3 Aiqiang Hua'er folk song

It is generally sung with Cangyin singing method, which is characterized by the melody focusing on the medium and low tone areas, emphasizing the cavity sound effect of low tone areas and low tone points.

As shown in figure 26, compared with the Pingqiang Hua'er folk song, the Aiqiang Hua'er folk song has higher requirements for timbre in the bass area. The singer should be good at chest resonance and sing vigorously, forcefully, deeply and magnetically.

spectrum example 16: Ping ling

Ping ling
(平令)

Xunhua
Yang Qifei(collect)

1
Li cui lian she le ge jin zan liao ei ri hai ya zou

3
Zan shangzou she le ge mingle ai you zuo wan xi wo

5
Meng jian le ai ba xi ba jia zou jin ge zi zou wo ni

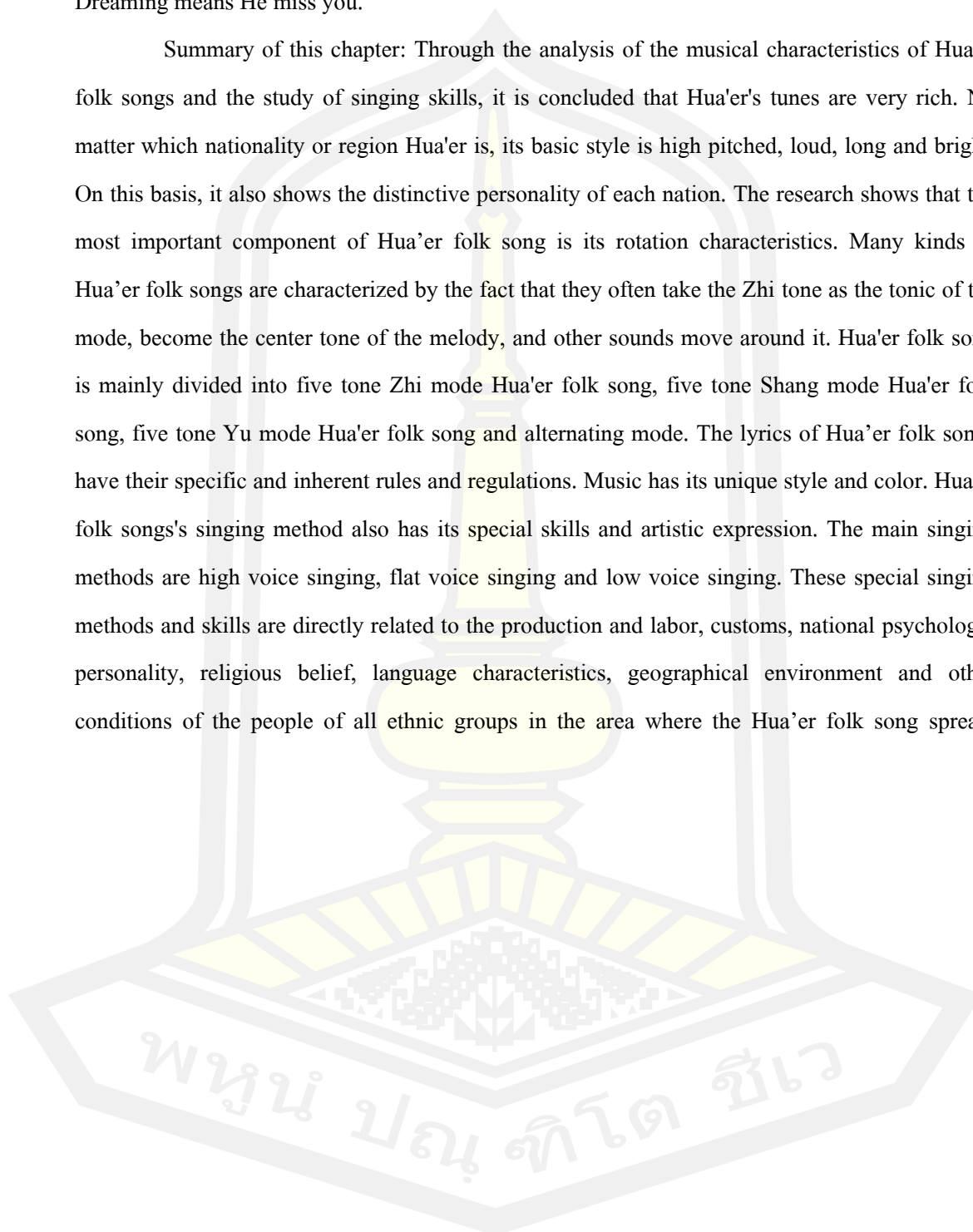
7
Jian le ai jiu xuan ge hua jin

9
Ge zi shi wo ni ha ya jian liao ye

Figure 26 spectrum example 16: Ping ling

General idea of lyrics: The man dreamed of you last night. He saw you today. That's it.
 Dreaming means He miss you.

Summary of this chapter: Through the analysis of the musical characteristics of Hua'er folk songs and the study of singing skills, it is concluded that Hua'er's tunes are very rich. No matter which nationality or region Hua'er is, its basic style is high pitched, loud, long and bright. On this basis, it also shows the distinctive personality of each nation. The research shows that the most important component of Hua'er folk song is its rotation characteristics. Many kinds of Hua'er folk songs are characterized by the fact that they often take the Zhi tone as the tonic of the mode, become the center tone of the melody, and other sounds move around it. Hua'er folk song is mainly divided into five tone Zhi mode Hua'er folk song, five tone Shang mode Hua'er folk song, five tone Yu mode Hua'er folk song and alternating mode. The lyrics of Hua'er folk songs have their specific and inherent rules and regulations. Music has its unique style and color. Hua'er folk songs's singing method also has its special skills and artistic expression. The main singing methods are high voice singing, flat voice singing and low voice singing. These special singing methods and skills are directly related to the production and labor, customs, national psychology, personality, religious belief, language characteristics, geographical environment and other conditions of the people of all ethnic groups in the area where the Hua'er folk song spread.



CHAPTER VI

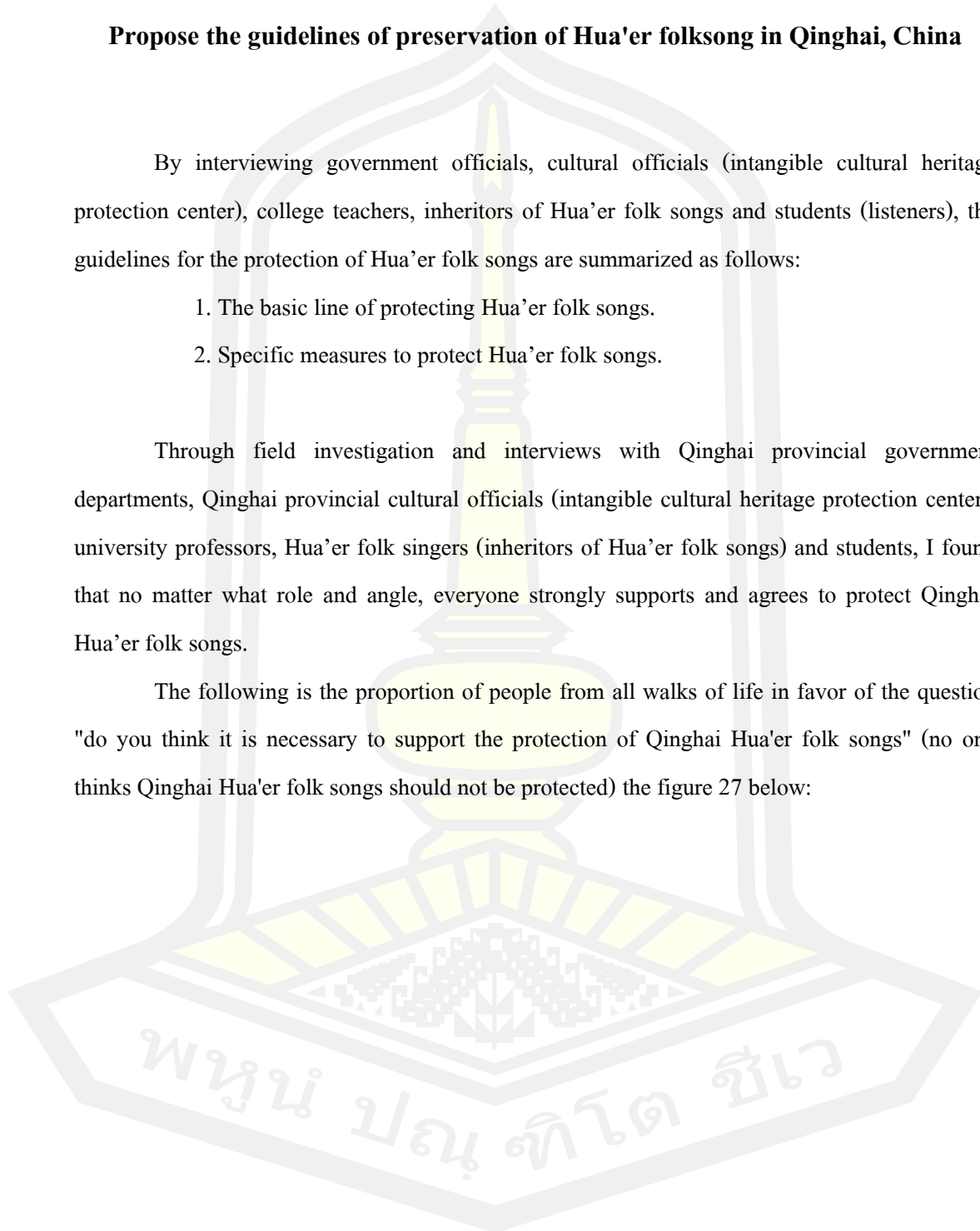
Propose the guidelines of preservation of Hua'er folksong in Qinghai, China

By interviewing government officials, cultural officials (intangible cultural heritage protection center), college teachers, inheritors of Hua'er folk songs and students (listeners), the guidelines for the protection of Hua'er folk songs are summarized as follows:

1. The basic line of protecting Hua'er folk songs.
2. Specific measures to protect Hua'er folk songs.

Through field investigation and interviews with Qinghai provincial government departments, Qinghai provincial cultural officials (intangible cultural heritage protection center), university professors, Hua'er folk singers (inheritors of Hua'er folk songs) and students, I found that no matter what role and angle, everyone strongly supports and agrees to protect Qinghai Hua'er folk songs.

The following is the proportion of people from all walks of life in favor of the question "do you think it is necessary to support the protection of Qinghai Hua'er folk songs" (no one thinks Qinghai Hua'er folk songs should not be protected) the figure 27 below:



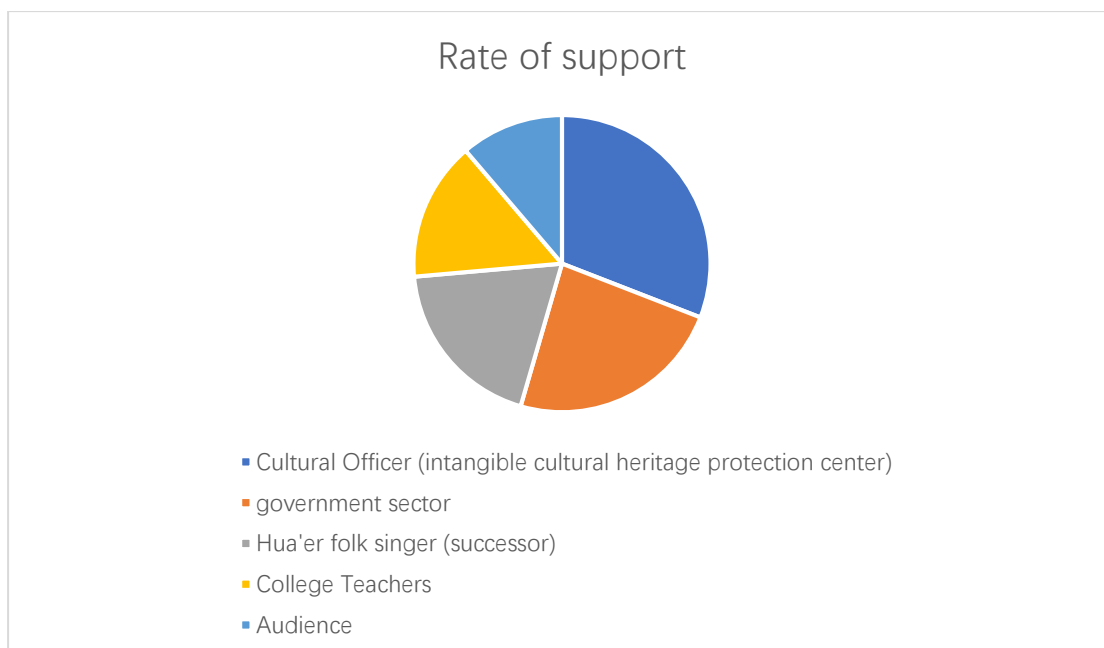


Figure 27 Proportion of people from all walks of life in Qinghai Province supporting the protection of Hua'er folk songs
Survey production: Yang Qi fei

This chart fully shows that Qinghai cultural officials (intangible cultural heritage protection center) and government departments are very supportive of the protection of Qinghai's traditional culture – Hua'er folk songs, and put forward important opinions in the interview. It is necessary to establish the archives of Hua'er folk song researchers and Hua'er inheritors, sort out and preserve the papers and lyrics of Hua'er folk songs, etc.

Hua'er folk song singers and inheritors also very much hope that their skills (singing Hua'er folk songs) can get a larger performance stage. They hope that more people can learn from Hua'er folk songs and are willing to teach. (Cheng Jiade, 2021, interview)

In response to my question in the interview: "How do you think the protection and learning of Hua'er folk songs should be reflected in Colleges and universities?" University teachers said that there are also many foreign students in Qinghai universities. They hope that Hua'er folk songs can become a course in the elective course in the heavy snow in Qinghai, so that foreign and local students can have a deeper understanding of Qinghai culture and enrich student courses. (E Fuquan, 2021, interview)

Understanding students and audiences in interviews, some Hua'er folk song lovers said that they very much hope to often hear Hua'er folk songs on radio or TV. Because they like but can't sing, they are eager to have a lot of opportunities to enjoy them. Some listeners don't understand Hua'er folk songs, so they don't have any special opinions. However, if the cultural department and the government vigorously publicize and popularize Hua'er folk songs, let people who don't understand Hua'er folk songs know more about Hua'er folk songs, and publicize the culture of beautiful Qinghai by singing Hua'er folk songs, they also agree with and are willing to learn more about Hua'er folk songs.

The above is a brief introduction to the interview and investigation. Below, describe the main policies on protecting Qinghai Hua'er folk songs in the interview:

Wang Jianjun of Qinghai Intangible Cultural Heritage Protection Center said in an interview that in order to spread Hua'er folk songs for a longer time and protect the culture of Hua'er folk songs, we must first preserve the theoretical research results of Hua'er folk songs and sort out the lyrics of Hua'er folk songs into lyrics books, Moreover, the archives of Hua'er folk song researchers and folk song singers should be established. (Wang Jianjun, 2021, interview)

Cultural official Wang Jianjun said in an interview, they made it clear that protecting and sorting out the lyrics of Hua'er folk songs is one of the important policies for protecting Hua'er folk songs. Because the lyrics of Hua'er folk songs are special, the lyrics must be sorted and collected completely in order to better show Hua'er folk songs to everyone.

The government said that first of all, we should establish the archives of Hua'er folk song research scholars and Hua'er folk song inheritors, sort them into volumes and introduce them to the public. The inheritance of Qinghai Hua'er folk song is inseparable from the continuous hard work and unremitting struggle of many Hua'er folk song researchers. Here, the phonetic order of surnames in the initials of modern Chinese pinyin is selected from those who started early and influential in the study of Hua'er folk song inside and outside the province; There are works on Hua'er folk song research (including Hua'er folk song literary creation); Since the new century, research papers have been published both inside and outside the province and introduced by those with unique opinions. (Ma Zhanshan, 2021, interview)

By sorting out the opinions of the interviewees, the way to protect Hua'er folk songs is divided into two parts, one is the basic line, the other is the specific measures.

1. The basic line of protecting Hua'er folk songs.

1.1 Establish correct national values

Establishing the correct value of national songs is the basis for us to do a good job in inheritance and protection. Due to the changes of national life and living environment, people's understanding of traditional folk songs sometimes dislike national songs because they come into contact with pop music or film and television music, and think that this is a backward culture. There are also some people who, while vigorously advocating the protection of traditional culture today, although they recognize the importance of tradition, do not understand that local folk songs are also traditions that need to be protected. We should correctly understand the importance of protecting and inheriting national songs, establish the values of protecting national traditional music, and pay real attention to it ideologically. (Cheng Feng, 2021, interview)

1.2 Make a good job in the diversified protection of Hua'er folk songs

The protection of Hua'er folk song culture should be flexible and diverse. First, this is determined by the characteristics of Hua'er folk song culture itself. From the day it came into being, Hua'er folk song culture is living, changeable and diverse. The development of living determines the survival of living. For the protection of Hua'er folk songs, we should also take active measures and follow the law of its development. Second, it is determined by the characteristics of the continuation of Hua'er folk song culture. The inheritance of Hua'er folk songs for hundreds of years mainly depends on oral and heart instruction. They are the inheritors from generation to generation, connecting the lifeline of the continuation of Hua'er folk song culture. They are the living treasure house of intangible cultural heritage. Therefore, the urgent task is to attach great importance to the protection of living conditions, speed up the establishment of cultural archives of folk successors, collect flower folk songs scattered among the people, adopt the methods they are used to, and cultivate young people in a targeted, planned and living manner, so as to have successors. (Ma Quan, 2021, interview)

Many art forms of folk songs are of great value to cultural heritage. We should organize professionals to enter the living gathering area of folk songs and do a good job in the collection and sorting of Hua'er folk songs among the people. For example, sort out and record the lyrics of Hua'er folk songs, sort out the materials of the inheritors of Hua'er folk songs, sort out the list of researchers who have studied Hua'er folk songs, and so on. Lay a foundation for the

continuation of Hua'er folk songs. In folk search, we should consciously cultivate the local people's concept of the inheritance of Hua'er folk songs, make them proud of the important position of their national music in China's national music culture. (Wang Jianjun, 2021, interview)

1.3 Pay attention to national individuality

The protection of Hua'er folk song culture should pay attention to national individuality. Qinghai Hua'er folk song is significantly different from other folk songs. Its singing subjects are nine brother nationalities, such as Han, Tibetan, Hui, Tu, Sala, Mongolia, Dongxiang Baoan, Yugu and so on. In the long history, the brotherly nations have cultivated and watered this wonderful Hua'er folk song with their joint efforts. Hua'er folk song culture directly expresses the cultural personality of brotherly nations, has a high multi-ethnic identity, a broad folk foundation, and shines with the brilliance of multiculturalism. Through the carrier of Hua'er folk songs, brotherly nations freely describe their own sense of identity and naturally express the affinity and cohesion among nations. It is no exaggeration to say that Hua'er folk song culture is the glue to strengthen national unity in Qinghai. Today, the government should pay special attention to the special role of Hua'er folk song culture in strengthening national unity and building a harmonious society, and pay full attention to the cultural personality of all ethnic groups in the protection and inheritance. Seize and make good use of the important strategic opportunity period of China's development. While adhering to economic construction as the center, we should consciously take cultural prosperity and development as an important content of adhering to the principle that development is the last word and development is the first priority of the party's governance and rejuvenation. As a basic requirement for the in-depth implementation of the scientific outlook on development, we should further promote cultural construction, economic construction, political construction Coordinated development of social construction and ecological civilization construction. (Wu Sheng, 2021, interview)

1.4 It should be combined with the theme of the times

The protection of Hua'er folk song culture should be combined with the theme of the times. The protection of Hua'er folk song culture should not only do more solid and effective work in the protection work, but also take the initiative to stand in the forefront of the cultural tide of the times. We should not only pay attention to tradition and protect local and national

characteristics, but also pay attention to the distinctive characteristics of the times; We should not only base ourselves on Qinghai, but also face the world and focus on the new culture in the future. Only by keeping pace with the times, based on the fierce cultural competition, and constantly promoting and updating, can any excellent cultural tradition maintain its youth and vitality forever. In order to keep pace with the times, we should boldly eulogize the new life, express the new love and express the new pursuit without losing the tradition. Looking at history, it is not difficult to find that the inheritance of Hua'er folk song culture from generation to generation lies in its inheritance tradition, openness and inclusiveness, as well as its reform and innovation. In fact, cultural protection and innovation are organically unified. Protection is the foundation, the masses are the foundation, and innovation is life. We must be soberly aware of this. (Cheng& T& J, 2008)

1.5 It should be based on the spiritual and cultural needs of the people

The protection of Hua'er folk song culture should take the spiritual and cultural needs of the people as the starting point and foothold. This is not only the need to implement the scientific outlook on development and build a harmonious society, but also the need for the real inheritance of intangible cultural heritage. Through cultural inheritance, we should safeguard the cultural rights and interests of the people, meet the multi-level and multifaceted cultural needs of the people, and let them share the achievements of the development of new culture and the protection and inheritance of intangible cultural heritage. People are not only the main body of cultural development, but also the main body of cultural consumption. The protection and inheritance should be finally reflected in the increase in the number, quality, fresh content and diverse forms of people's cultural consumption, which is conducive to the establishment of a good spiritual outlook and cultural image of the masses. In recent years, Huzhu Tu Autonomous County has excavated the connotation of Danma Tu Hua'er folk song Association; The characteristics of LAOYESHAN Hua'er Folk Song Festival in Datong Hui and Tu Autonomous County; Huangzhong County attaches importance to the atmosphere of South Foshan Hua'er Folk Song Festival; The insistence of the provincial cultural center on the brand effect of the Hua'er Folk Song Festival in five provinces and regions of Fenghuangshan; Golmud City, Dulan County, Tongren County and Xunhua County have made great efforts to promote the new flower Folk Song Festival, which has achieved obvious results. Its starting point and foothold are based on the

protection and inheritance and the spiritual and cultural needs of the people. (Cheng Jiade, 2021, interview)

1.6 It should be combined with cultural innovation

The protection of Hua'er folk song culture should be combined with cultural innovation. We should study the essential characteristics of Hua'er folk song culture, deepen the understanding of its internal development law, and deeply understand the strategic significance of the theoretical breakthrough of cultural innovation in the party's cultural concept on the premise of protection. In this regard, we should size up the situation and boldly implement walking on two legs. This is an important strategy for us to achieve tangible results in protection. On the one hand, starting from protection, we should focus on excavating and sorting out the tradition, maintain its original color, make it original, fully reflect the internal characteristics of intangible cultural heritage culture, and let the outside world truly feel and recognize Qinghai Hua'er folk songs. For example, further maintain the folk characteristics of the traditional Hua'er Folk Song Festival; Inherit, summarize and enhance the respective cultural characteristics of the traditional Hua'er Folk Song Festival; Pay attention to the protection and collection of traditional music orders; Improve the enthusiasm of folk protection and so on. On the other hand, starting from brand building and development, we should focus on reflecting the innovative essence of Hua'er folk song culture, give full play to the innovative essential characteristics of Hua'er folk song, and enhance its development vitality by promoting cultural innovation. We should not only innovate the content, make the lyrics of Hua'er folk songs praise our current colorful new life, sing the main melody, stimulate the people's enthusiasm for cultural participation, and make the spiritual outlook more energetic, but also innovate Hua'er folk songs. If the traditional Hua'er folk songs are properly adapted or expanded, they will have a high starting point of music; Fill in new lyrics according to the needs of singing, so as to expand the performance capacity; Combine traditional music with modern music, create campus Hua'er folk songs welcomed by college and middle school students, and shape the new image of Hua'er folk songs. We should not only carry forward the traditional forms of solo and duet to reflect the antique performance of Hua'er folk songs, but also boldly launch all kinds of innovative forms of Hua'er folk songs, such as opera, dance drama, series, opera, crosstalk, quyi, etc., with innovation as the driving force while maintaining the characteristics of traditional culture. (Wu Sheng, 2021, interview)

In the face of innovation, we should also hold a variety of Hua'er folk song competitions or activities. We should adhere to encouragement rather than easy denial, tolerance rather than blind exclusion, let a hundred flowers bloom rather than self-respect, and highlight cultural taste rather than low taste. To change the old ideas and practices, we must respect the initiative of the masses, accelerate the innovation of ideas, establish strong national self-confidence, dare to innovate and compete, give full play to the main role of the people in cultural construction, mobilize the enthusiasm, initiative and creativity of the majority of cultural workers, stimulate the innovation vitality of all nationalities and integrate into the spirit of the times, It is of practical significance to enhance the consciousness of innovation, carry forward the intangible cultural heritage culture and protect the Hua'er folk songs. (Ma Jinqi,2021, interview)

2. Specific measures to protect Hua'er folk songs.

2.1 Establish protection engineering organizations based on cultural centers at all levels

Relying on the cultural centers and cultural stations at all levels, establish the organization and work organization of the hierarchical protection project of Hua'er folk songs from top to bottom, so as to bring the protection of Hua'er folk songs into the daily work of cultural departments at all levels. With a scientific attitude, take all kinds of effective protection means and measures So that the Hua'er folk songs can be effectively protected and inherited. (Ma Jinqi, 2021, interview)

In an interview with the former vice chairman of Qinghai Musicians Association, the chairman said the key point that government departments must attach great importance to the protection of Hua'er folk song culture and let cultural officials take the lead. This folk art of Hua'er can be regarded as a classic of Chinese folk songs and an important representative of China's intangible cultural heritage, and it is also a poem of people's daily life. In terms of protection strategy, the presence of the state can not only stay at the symbolic level. If only a few banners are played, the national will be highlighted with the help of folk songs, which obviously can not play a real protective role. The government should enter the civil society as the host and organize large-scale and far-reaching Hua'er folk song club or Hua'er folk song competitions. Because the "high-profile presence" of the "country" will virtually improve the specification and reputation of the Hua'er folk song club. Not only the local people are willing to participate, but

also the people in nearby areas are willing to come here for exchange, interaction and singing. In this regard, we might as well refer to the initiative of "Qinghai Lake International Poetry Festival". At the moment of materialization, poetry, as one of the important forms of elite culture, has been neglected by the world. However, in distant Qinghai, directly organized by the Publicity Department of the provincial Party committee of Qinghai provincial government, "Qinghai Lake International Poetry Festival" has not only ignited the poetry enthusiasm of Qinghai scholars, but also made Qinghai a more important area in China's poetry circle in recent years, it attracted the best poets in the world to Qinghai to watch the lake and write poems. The setting of the "golden Tibetan antelope poetry Award" is also Qinghai's greatest respect and recognition for world-class excellent poets. Everyone can see the poetry achievements of Qinghai. In today's urbanization, the problems faced by Hua'er folk song are the same as those faced by the above poetry. Therefore, the real participation of the "state" should be the real respect for Hua'er folk song and can also play a real protective role.

2.2 Study and formulate protection regulations

Study and formulate local protection laws and policies in line with the artistic laws and characteristics of Hua'er folk songs, so that the protection of Qinghai Hua'er folk songs can be guaranteed by laws and policies. (Xie & C& H, 2002)

2.3 The cultural department will take the lead in establishing a talent pool of Hua'er folk songs

Led by the cultural department and assisted by the Research Association, a talent pool of Hua'er folk songs will be established so that singers, songwriters, experts, scholars and researchers in Hua'er folk song literature and music can be effectively protected. Record and record all Hua'er folk singers, and establish personal art archives to protect them. (Cheng Feng, 2021, interview)

Ma Quan, the third generation singer of Hua'er folk songs, expressed the hope that cultural officials can help inheritors like them to do a good job in the protection of Hua'er folk songs, and that cultural officials can provide more and bigger stages.

There is no doubt that although officials and the people belong to two concepts, the Chinese people do not exclude officials in their bones. Especially in the face of their favorite folk art, if the officials in charge of culture of government departments come to the scene and can

participate in it, "enjoy with the people", no matter what their performance, in the eyes of the people, he is a good official close to the bottom. In fact, when a cultural official participates in the Hua'er folk song club in his personal capacity, he has become a member of the folk custom, and his every move reflects the thoughts and feelings of the people. In the process of participating in the Hua'er folk song club, cultural officials can communicate with others as the audience, deeply understand the current situation and existing problems of the Hua'er folk song club, and draw the most direct conclusions on the basis of personal investigation. Such measures can avoid the embarrassing situation of only listening to the words of experts and scholars without independent voice, and can more effectively promote the protection and research of Hua'er folk song. (Lv& X, 2014)

The chairman of Qinghai Zongheng Culture Communication Co., Ltd. said in an interview : "If cultural officials can appear among the people as Hua'er folk song singers or artists, the influence of their personal charm is incalculable. If he can practice it and express his love and respect for folk culture in his own way, it will certainly arouse a strong response from the people. The protection and inheritance of Hua'er folk song should no longer be a difficult scene."

2.4 Set up Hua'er folk song art team in cities and towns.

Wu Sheng, deputy general manager of Xining Art Theater Co., Ltd. and Deputy Secretary General of Qinghai Musician Association, said in the interview that we should pay attention to the establishment of Hua'er folk song art team in cities and towns, so as to effectively protect Hua'er folk songs from disappearing gradually.

In terms of the inheritance and protection strategy of Hua'er folk song, the state has issued an inheritor protection mechanism, and the Hua'er folk song art has been followed from then on. However, with the advancement of urbanization, the inheritors of Hua'er folk song are also in a dilemma due to the influence of practical factors such as unstable occupation and income. Moreover, the procedures for evaluating the inheritors are cumbersome. Most artists have low educational level. They will feel at a loss when facing the name of "inheritors", and the due government subsidies can not be in place on time or in full, it may cause the real inheritors to "escape" because of many helplessness. (Wu Sheng, 2021, interview)

Obviously, the Hua'er folk song inheritors with few places can not fully shoulder the important task of inheriting Hua'er folk song art and place all their hopes on folk forces. It is inevitable that there are some disadvantages, such as lax organization and insufficient centripetal force. In view of this, it can be considered that town governments at all levels can take the lead and take the core inheritors as the backbone to establish local "Hua'er folk song art teams". The government subsidizes fees, participates in various Hua'er folk song club and literary performances, and carefully trains until they reach the level of professional stage performance. Under the guidance of relevant experts and core inheritors, they can slowly form a development path from amateur to professional, from government supply to self-reliance. Seek a way to open the cultural market with Hua'er folk song art and promote the sustainable development of Hua'er folk song art with cultural market. In this regard, brother provinces Gansu and Ningxia have taken early steps and successfully entered the market on the basis of inheriting and protecting Hua'er folk song. For example, Linxia Hua'er folk song art tea garden represented by the Qingxiang not only has spacious performance space, but also has high-quality and high-level folk Hua'er folk song singers. Whether participating in competitions or daily duets, their Hua'er folk song have inheritance and market. This is an extremely complex and difficult path for the protection of Hua'er folk song, which requires the enthusiastic support of the "state", strict creation and patient guidance. Only in this way can we achieve win-win benefits of protection and benefits. (Xie& C& H, 2002)

No matter how far urbanization is promoted, Hua'er folk song, the cultural root of the common people, is constantly eradicated. As long as the relevant government departments truly realize the significance of Hua'er to culture, they should spare no effort to adhere to the road of socialist cultural development with Chinese characteristics and strive to build a socialist cultural power. (E Fuquan,2021, interview)

2.5 Comprehensively manage the environment of Hua'er Folk Song Festival

Comprehensively manage the environment of Hua'er folk song club, protect the original ecological and cultural environment of Hua'er folk song club, weaken the impact of commercial culture and popular culture on the original ecological environment of Hua'er folk song club, limit the number of commercial stalls entering Hua'er folk song club, and strive to

restore the original ecological appearance of Hua'er folk song Club under the corresponding protection laws and policies of Hua'er folk song club. (Ju& Q& J, 2006)

2.6 Using modern technology to preserve Hua'er folk songs

Based on the existing books and papers on Hua'er folk songs, further master the basic number of Hua'er folk songs, save them with modern audio and video means, edit and publish the complete collection of Hua'er folk songs, so that Hua'er folk songs can comprehensively and intensively preserve and spread the tunes and lyrics in written form. (Ma Zhanshan, 2021, interview)

2.7 Regularly hold lectures and classes on Hua'er folk songs

Regularly hold lectures and study classes on Hua'er folk songs to train the existing young singers in the traditional song orders of Hua'er folk songs. You can invite accomplished singers and research experts to give lectures, so that the song orders of Hua'er folk songs will not be lost and the original singing methods of Hua'er folk songs can be spread. (Chen Feng, 2021, interview)

Professor Chen of the Conservatory of music of Qinghai Normal University said in an interview that the university is a good, direct and convenient medium for spreading the culture of Hua'er folk songs. He believes that traditional culture should be allowed to enter the campus, so that not only local students in Qinghai can better understand the charm of Hua'er folk songs, Children who come from other places to study can also spread the culture of Qinghai to their people after holidays, which will play a strong and good role in the protection of Hua'er folk songs.

Since there are many experts and scholars studying Hua'er folk song, they have expounded the cultural significance and folk value of Hua'er folk song art, and frequently lamented that the audience of Hua'er folk song is declining day by day, and a few Hua'er folk song singers and folk artists are difficult to inherit and protect Hua'er folk song because of lack of knowledge and low overall quality. As a university with many intellectuals and professional backgrounds, it should set up the discipline of Hua'folk song, popularize knowledge and study Hua'er folk song.

According to the survey, at present, there are only a few colleges and universities in our province, none of which has specially set up Hua'er folk song classes. Although the researchers

praise the significance of folk songs to modern music in theory, the musicology majors of Qinghai Normal University, Qinghai University for Nationalities and other colleges and universities have never included Hua'er folk songs, which have been inherited for hundreds of years, into the curriculum field, even if they are mentioned occasionally. It is also a great pity to pass by in folk literature class. It should be said that in terms of inheritance and protection of Hua'er folk songs, colleges and universities have only sporadic calls for research, but no practical measures for inheritance and protection. Of course, in recent years, colleges and universities have a relatively rich source of students, including foreign students from all over the world. It is difficult for them to learn Hua'er folk songs, Qing and Ning students who account for more than half of the total number of students in the University, it is undoubtedly feasible to set up such "Hua'er folk song elective course". With the introduction of the credit system in colleges and universities, each undergraduate should take at least ten nonprofessional credits in the four-year learning process, which is a mandatory requirement. The "Hua'er folk song elective" is undoubtedly a meaningful course for foreign students eager to get close to Qinghai culture and local students who cherish their hometown flavor.

However, it is difficult to start the "Hua'er folk song elective course" in colleges and universities. On the one hand, "Hua'er folk song elective course" requires teachers to have strong professional quality. At the same time, a lot of preparatory work needs to be done, such as theoretical combing, text analysis, situational research, speculation of score singing, interaction between performance and audience, and it is more difficult in the actual classroom operation. Teachers can't talk about theory without listening to songs; Nor can there be only performance without theory, nor can there be only tradition without innovation; We can't just create without traditional details. On the other hand, even if these preparations are in place, it is difficult to find a Hua'er folk song teacher with both theoretical and singing skills. In this process, we should seek the integration and help of social resources, such as inviting Hua'er folk song singers to give lectures, and combining the research theory of colleges and universities with the singer's singing experience, so as to truly achieve the expected effect. (Chen Feng, 2021, interview)

2.8 Hua'er folk song contest is held regularly

Referring to the practice of sports events, cultural departments and research associations hold regular original Hua'er folk song Grand Prix at different levels to launch and reward

excellent Hua'er folk song singers. The singers who have the strength to participate in the national and some provincial folk song competitions will be given certain subsidies, so that the singers who have the strength to win the prize will not lose the opportunity due to their economic ability, and the winners will be given certain rewards. (Bao& Y& Z, 2006)

Summary of this chapter: Through the questionnaire interview and data access of people from all walks of life in Qinghai Province, this chapter concludes that Hua'er folk songs need to be protected and recorded, which has been greatly supported by people's learning, and summarizes the basic route and specific measures for the protection of Hua'er folk songs.

The basic line of protecting Hua'er folk songs is: Establish correct national values;

Make a good job in the diversified protection of Hua'er folk songs

Pay attention to national individuality

It should be combined with the theme of the times;

It should be based on the spiritual and cultural needs of the people

It should be combined with cultural innovation.

The specific measures to protect Hua'er folk songs is:

Establish protection engineering organizations based on cultural centers at all levels

Study and formulate protection regulations

The cultural department will take the lead in establishing a talent pool of Hua'er folk songs

Set up Hua'er folk song art team in cities and towns

Comprehensively manage the environment of Hua'er Folk Song Festival

Using modern technology to preserve Hua'er folk songs

Regularly hold lectures and classes on Hua'er folk songs

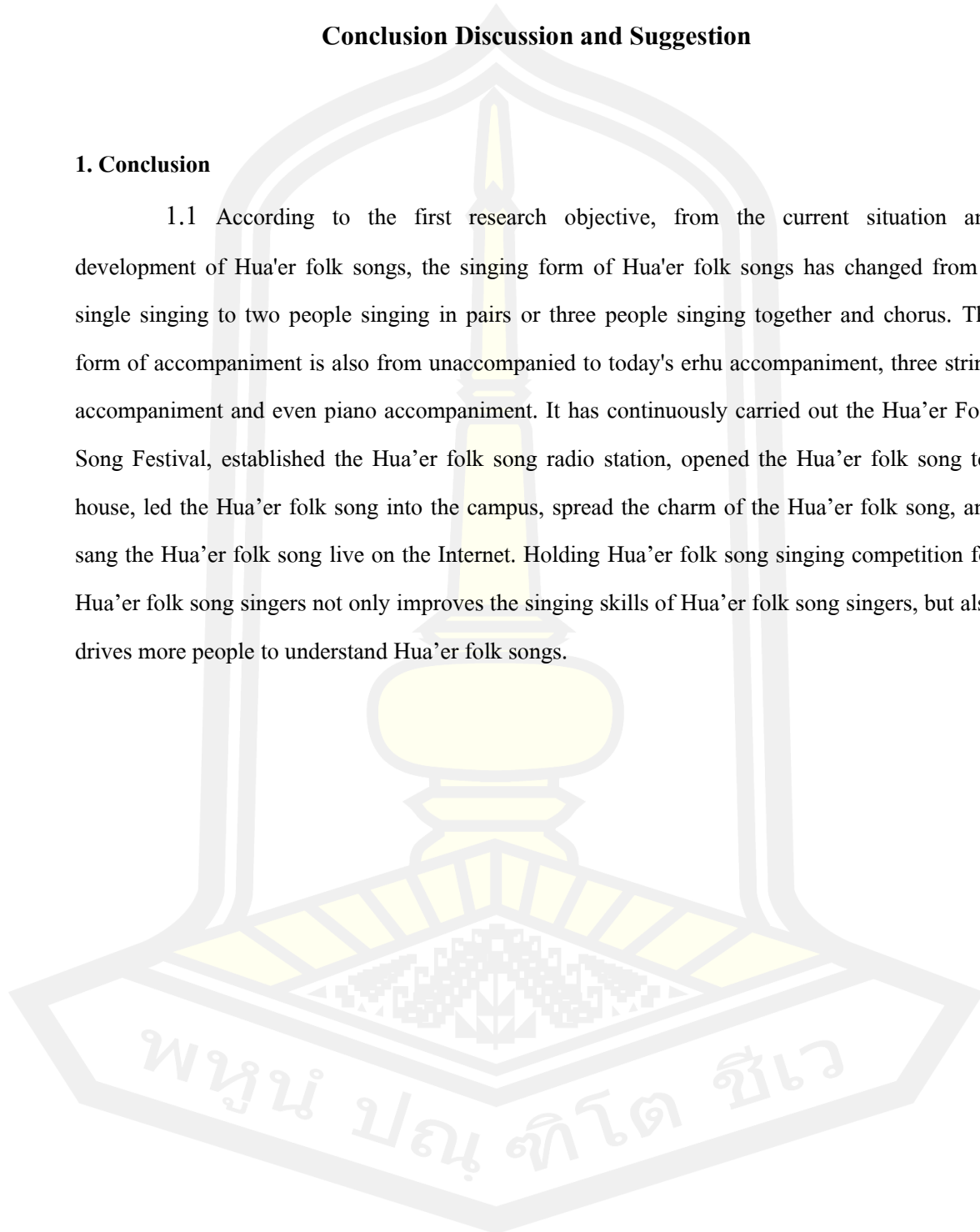
Hua'er folk song contest is held regularl

Chapter VII

Conclusion Discussion and Suggestion

1. Conclusion

1.1 According to the first research objective, from the current situation and development of Hua'er folk songs, the singing form of Hua'er folk songs has changed from a single singing to two people singing in pairs or three people singing together and chorus. The form of accompaniment is also from unaccompanied to today's erhu accompaniment, three string accompaniment and even piano accompaniment. It has continuously carried out the Hua'er Folk Song Festival, established the Hua'er folk song radio station, opened the Hua'er folk song tea house, led the Hua'er folk song into the campus, spread the charm of the Hua'er folk song, and sang the Hua'er folk song live on the Internet. Holding Hua'er folk song singing competition for Hua'er folk song singers not only improves the singing skills of Hua'er folk song singers, but also drives more people to understand Hua'er folk songs.



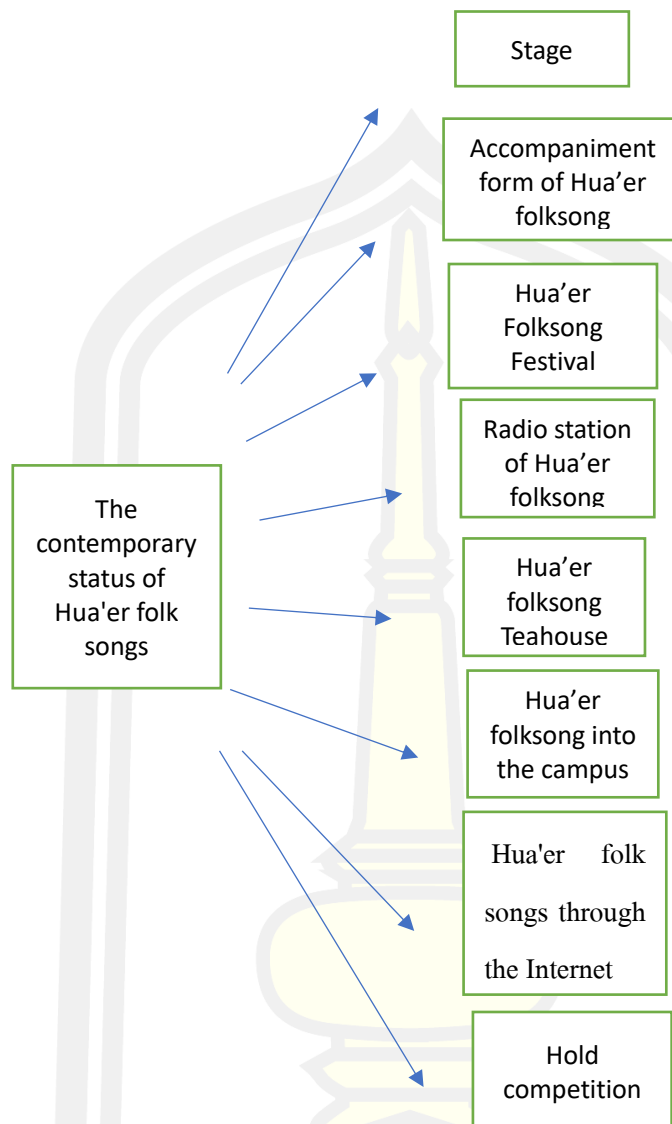


Figure 28 Summary of the first research objective. The contemporary status of Hua'er folk song

Make: Yang Qifei

1.2 According to the second research objective, through the analysis of the musical characteristics of Hua'er folk songs and the study of singing skills, it is concluded that Hua'er's tunes are very rich. No matter which nationality or region Hua'er is, its basic style is high pitched, loud, long and bright. On this basis, it also shows the distinctive personality of each nation. The research shows that the most important component of Hua'er folk song is its rotation characteristics. Many kinds of Hua'er folk songs are characterized by the fact that they often take the Zhi tone as the tonic of the mode, become the center tone of the melody, and other sounds

move around it. Hua'er folk song is mainly divided into five tone Zhi mode Hua'er folk song, five tone Shang mode Hua'er folk song, five tone Yu mode Hua'er folk song and alternating mode. The lyrics of Hua'er folk songs have their specific and inherent rules and regulations. Music has its unique style and color. Hua'er folk songs's singing method also has its special skills and artistic expression. The main singing methods are high voice singing, flat voice singing and low voice singing. These special singing methods and skills are directly related to the production and labor, customs, national psychology, personality, religious belief, language characteristics, geographical environment and other conditions of the people of all ethnic groups in the area where the Hua'er folk song spread.

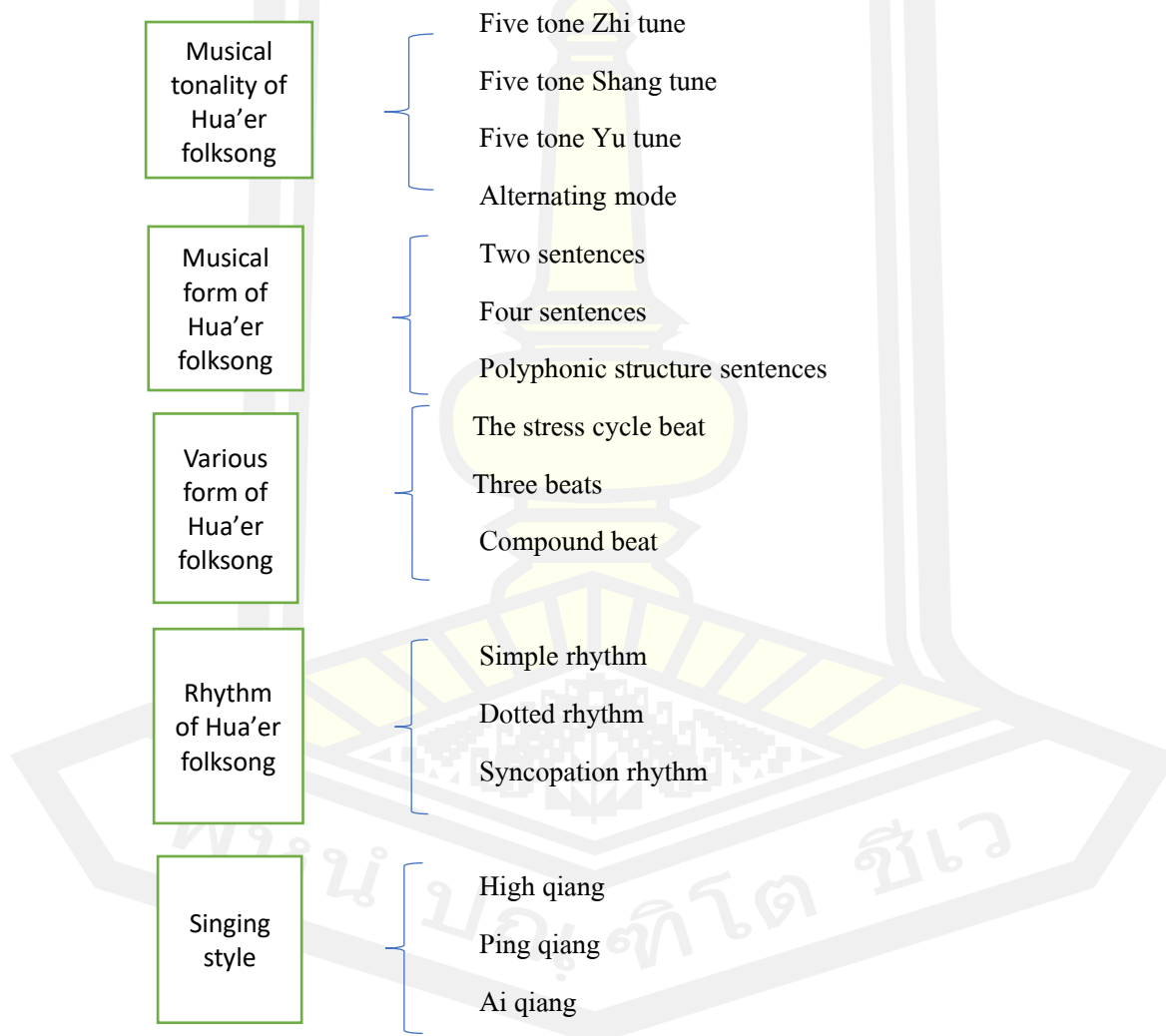


Figure 29 Summary of the second research objective. Characteristic of Hua'er folk songs

Make: Yang Qifei

1.3 According to the third research objective, through the questionnaire interview and data access of people from all walks of life in Qinghai Province, this chapter concludes that Hua'er folk songs need to be protected and recorded, which has been greatly supported by people's learning, and summarizes the basic route and specific measures for the protection of Hua'er folk songs.

The basic line of protecting Hua'er folk songs is: Establish correct national values;

Make a good job in the diversified protection of Hua'er folk songs

Pay attention to national individuality

It should be combined with the theme of the times;

It should be based on the spiritual and cultural needs of the people

It should be combined with cultural innovation.

The specific measures to protect Hua'er folk songs is:

Establish protection engineering organizations based on cultural centers at all levels

Study and formulate protection regulations

The cultural department will take the lead in establishing a talent pool of Hua'er folk songs

Set up Hua'er folk song art team in cities and towns

Comprehensively manage the environment of Hua'er Folk Song Festival

Using modern technology to preserve Hua'er folk songs

Regularly hold lectures and classes on Hua'er folk songs

Hua'er folk song contest is held regularl

พหุบัณฑิต ชีว

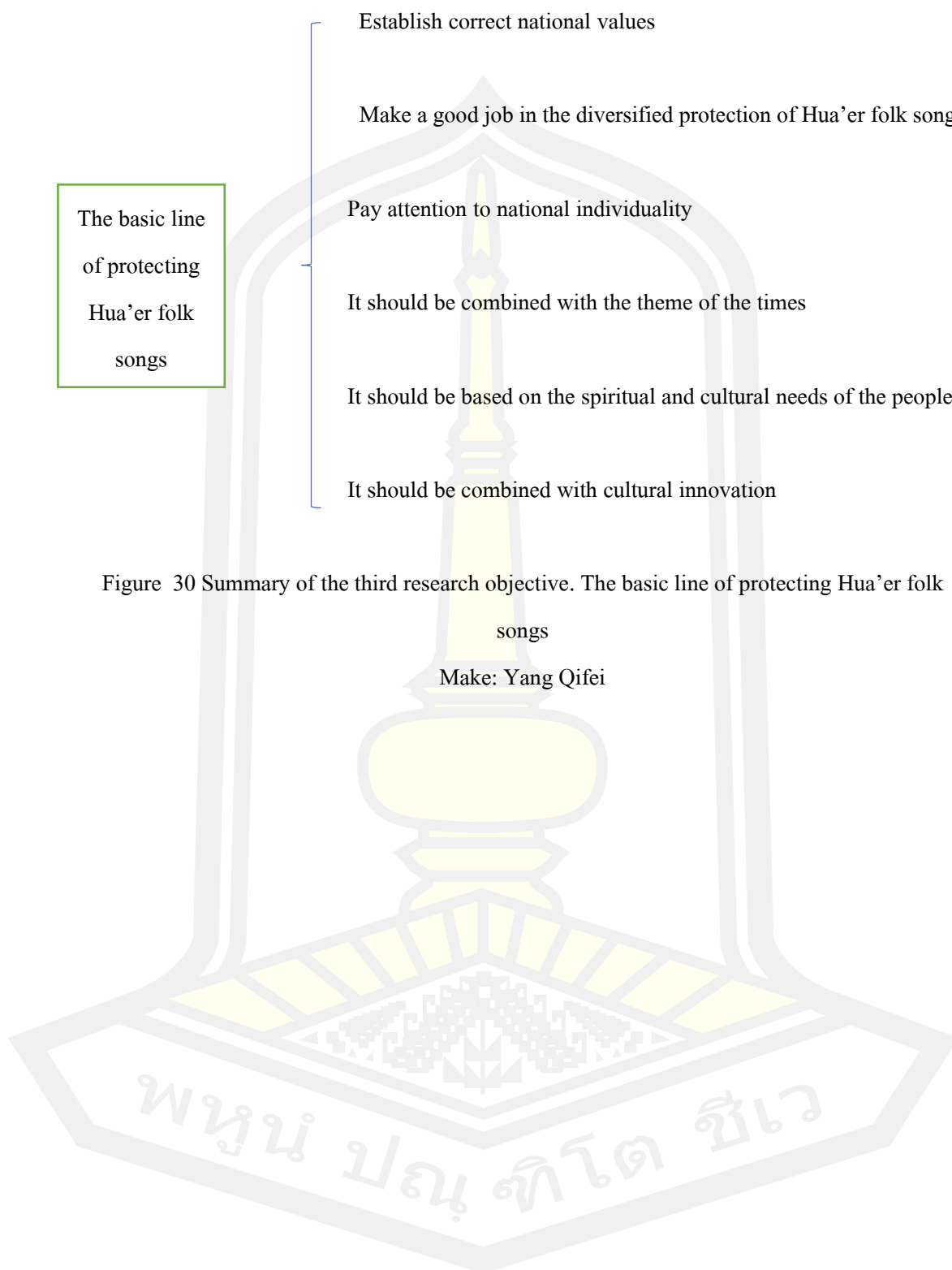


Figure 30 Summary of the third research objective. The basic line of protecting Hua'er folk songs

Make: Yang Qifei

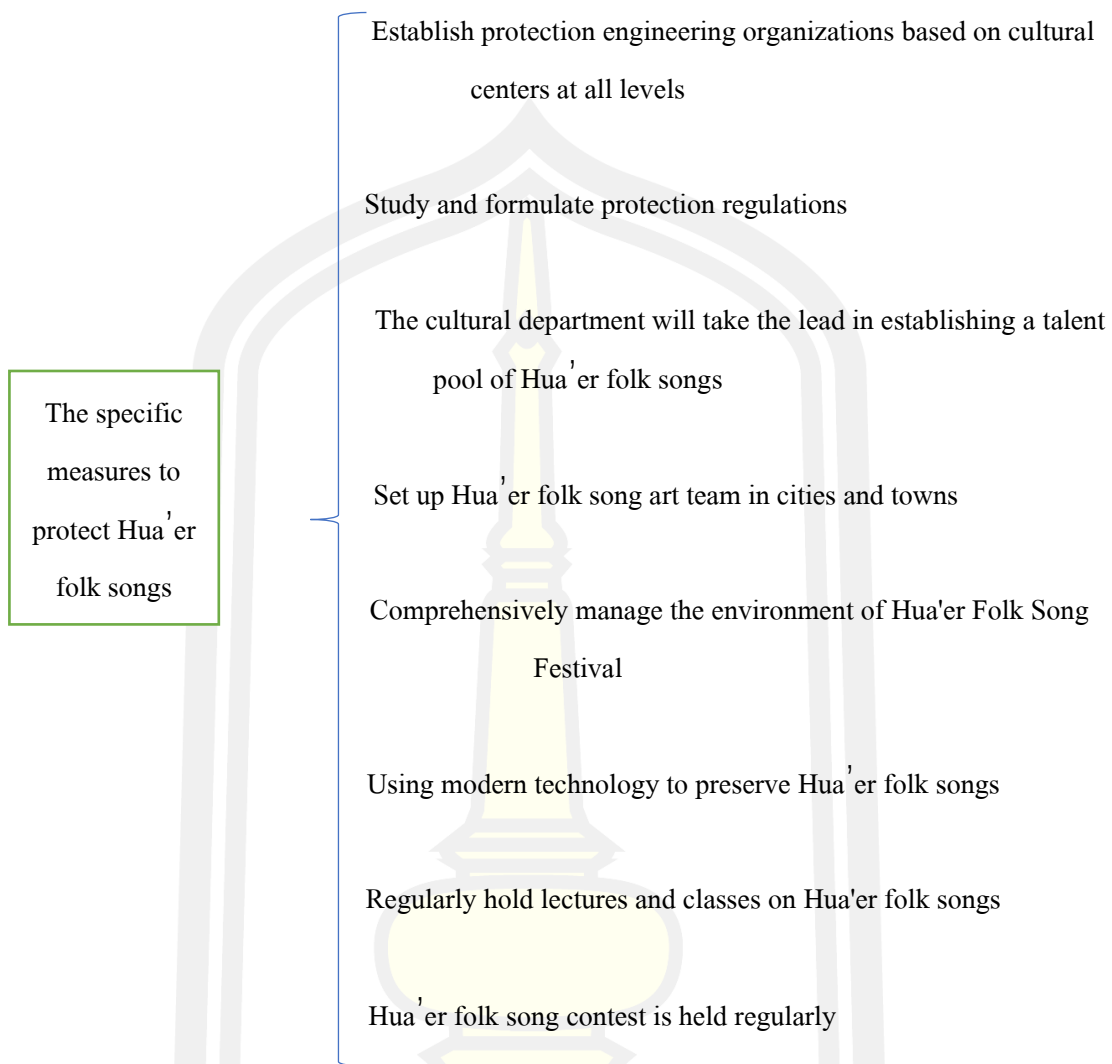


Figure 31 Summary of the third research objective. The specific measures to protect Hua'er folk songs

Make: Yang Qifei

พหุบัณฑิต ชีวะ

2. Discussion

2.1 According to the first research objective, in terms of the current situation and development of Hua'er folk songs, some researchers insist on opposition. In 1995, Liu Kai pointed out in his northwest Hua'er folk songs that Hua'er folk songs should adhere to the original ecological style without too much development. Because they believe that maintaining the original state of the original ecology is the most precious. Hua'er folk songs should have their own antique characteristics like ancient buildings. If they develop, they will change their taste. But I still think that the current situation of Hua'er folk songs is a good state, which symbolizes the progress and development of mankind and society, the singing and dissemination of Hua'er folk songs continue, and there are more choices in singing form, accompaniment form and communication mode. Such development also better shows the culture of Qinghai to the world. Therefore, I insist that the development of Hua'er folk songs is very important. We must not stagnate, so that Hua'er folk songs will be forgotten by people.

2.2 According to the second research objective, the musical characteristics of Hua'er folk songs are different from those of other regions. No one has different views on this point, but in the singing part, some researchers put forward different opinions. In the scientific theory of Hua'er folk songs written by Liu Peng in 2000, it is hoped that the singing methods of Hua'er folk songs can be diversified and Hua'er folk songs in Mandarin should be recorded. Hua'er folk songs have fixed singing methods in singing skills, but a few researchers believe that Hua'er folk songs should update the Mandarin version, in this way, we can understand the meaning of the lyrics, otherwise we don't understand the meaning of the lyrics when singing in dialect. In my opinion, Hua'er folk song is a local folk song, which shows the characteristic culture of Qinghai. If it is sung in Mandarin, it is no different from ordinary songs and loses the charm of Hua'er folk song itself.

2.3 According to the third research objective, in the protection of Hua'er folk songs, it is very important to sort out and collect Hua'er folk song documents, preserve Hua'er folk song lyrics, and establish files of Hua'er folk song researchers and singers. With these materials, we can provide information for future research and let future generations understand the history of Hua'er folk songs through these materials. This is the consensus of all Hua'er folk song researchers. As a teacher, I hope students can enjoy Qinghai Hua'er folk songs, learn the musical

characteristics of Qinghai Hua'er folk songs and understand the cultural history of Qinghai in the classes of junior middle school, senior high school and university like learning western music. This view has not been mentioned or even opposed in previous studies. Some scholars believe that it is not necessary to bring Hua'er folk songs into the scope of students' learning. In the Qinghai Hua'er forum written by Lv Xia in 2014, it was pointed out that the Hua'er folk songs could not enter the campus for students to learn, because some of the Hua'er folk songs described love, which was not suitable for students to learn and sing. However, in my field investigation, I found that many foreign students, including local students in Qinghai, want to understand the charm of Hua'er folk songs, but there are few opportunities for this kind of learning. Therefore, I think that letting more students on campus understand Hua'er folk songs is an important way to spread Qinghai culture.

3. Suggestion

1. Suggestions for further research

1.1 In this research, the researchers studied the current situation and folksong characteristics of Hua'er folk songs and the protection ways of Hua'er folk songs. I hope that future researchers can continue to study the regional characteristics and culture of Qinghai Province. Let the music of Qinghai Province play its unique cultural and artistic value in the new era.

1.2 Should be study the music of Hua'er folksong in other areas for comparison.

1.3 Should be study and analyze the characteristics of performances and special techniques.

1.4 Should be study the roles and functions of the songs in society.

2. Suggestions for applying the research results of the syudy

2.1 Primary and secondary schools in the urban area and county of Qinghai Province can use the results of this research to develop a series of teaching materials to let students understand this music culture.

2.2 The community cultural agency in Xining City should be able to use the results of this study as information for tourism promotion.

REFERENCES

- Bao& Y& Z. (2006). New chapter of Qinghai Hua'er. Qinghai, China: Qinghai People Min Publishing House.
- Cheng& T& J. (2008). Introduction to Chinese folk music. Shanghai, China: Shanghai Music Publishing House.
- Deng& G& H. (2001). History of Chinese national music. Beijing, China: Higher Education Publishing House.
- Guo& D. (2018). Collection of Hua'er folk songs. Qinghai, China: Qinghai people Min Publishing House.
- Guo& X& Z. (2006). Qinghai Hua'er theory. Qinghai, China: Qinghai people Min Publishing House.
- Guo& Z&Q. (1980). Hua'er customs. Qinghai, China: Qinghai People's Publishing House.
- Hang& C& L. (1961). Research on Hua'er folk songs in Hezhou. Gansu, China: Gansu people's Publishing House.
- Huang& R& E. (2003). Chinese folk songs Qinghai volume. Qinghai, China: Qinghai people Min Publishing House.
- Jiang& M& C. (2012). Chinese folksong. Beijing, China: Higher Education Publishing House.
- Ju& Q& J. (2006). Hehuang theory. Gansu, China: Gansu people's Publishing House.
- Liu& K. (1995). On Hua'er in Western China. Guangxi, China: Guangxi People's Publishing House.
- Liu& P. (2000). On the science of Hua'er folk songs. Qinghai, China: Qinghai people Min Publishing House.
- Lv& X. (2014). Qinghai Hua'er forum. Qinghai, China: Qinghai people Min Publishing House.
- Ma& G& L. (2010). The spread of Hua'er folk songs. Gansu, China: Gansu people's Publishing House.
- Ma& L. (1971). On the aesthetic value of Hua'er folk songs. Gansu, China: Gansu people's Publishing House.
- Ma& Z& S. (1970). Tu love songs and Hua'er folk songs. Qinghai, China: China Federation of literary and art Publishers.
- Ming& S& L. (1974). On the folk songs of Hua'er folk song in Western China. Guangxi,China: Guangxi People's Publishing House.
- Mu& S& T. (1982). Essays on Qinghai Folk Music. Qinghai, China: Qinghai people Min Publishing

House.

Pei & L. (2007). *Ethnomusicology*. Beijing, China: Music Publishing House.

Shi & Y. (1992). *The study of Hezhou Hua'er*. Gansu, China: Gansu People's Publishing House.

Su & Y. (2010). *Chinese folk music appreciation*. Beijing, China: Central Conservatory of music press.

Teng & X & T. (2000). *Qinghai Hua'er literature*. Qinghai, China: Qinghai People's Publishing House.

Teng & X & T. (2003). *Qinghai hua'er folk song*. Hong Kong, China: Hong Kong Galaxy press.

Teng & X & T. (2009). *Folk songs of Qinghai Hua'er*. Qinghai, China: Qinghai people Min Publishing House.

Tian & K & W. (2007). *Chinese music and appreciation*. Shanghai, China: Shanghai Music Publishing House.

Wang & Q. (1975). *Brother Jiaohu*. Qinghai, China: Qinghai people Min Publishing House.

Wang & S & H. (1987). *Hua'er folk song lyrics*. Qinghai, China: Qinghai people Min Publishing House.

Wang & S & H. (2014). *Musicology theory*. Zhejiang, China: People's Literature Publishing House.

Wang & Y & H. (2005). *Chinese folksong*. Shanghai, China: Shanghai Music Publishing House.

Wu & G & L. (2009). *Chinese folksong II*. Nanjing, China: Nanjing Normal University Press.

Xie & C & H. (2002). *Qinghai Folk Culture and customs*. Qinghai, China: Qinghai People's Publishing House.

Yao & S & J. (2008). *Chinese national music works and Practice*. Beijing, China: China Book Publishing House.

Zhang & Y & X. (1986). *Hua Er Ji*. Beijing, China: China Federation of literary and art circles
Revision and reprint by publishing company.

Zhao & Z & F. (1989). *General theory of Hua'er*. Qinghai, China: Qinghai people Min publishing house.

พหุบัณฑิต ชีว

Appendix

Statistics of opinions of workers from all walks of life on the protection of Hua'er folk songs in Qinghai.

Full Name	Date of birth	Job	Opinion
Ma Zhan shan	1952	Former chairman of Qinghai Musicians Association	Let the inheritors of Hua'er folk songs take the lead to continue. We should also respect the inheritors, cultivate the next generation, and find and cultivate more inheritors.
Chen Feng	1965	Professor of Qinghai Normal University.	The key to the inheritance of Qinghai Hua'er folksong lies in "living inheritance". At present, the protection, inheritance and research results of "Hua'er folk songs" and intangible heritage in China are good. The concept of living inheritance appears more and more in people's vision. Living inheritance is to protect and inherit in the environment of the generation and development of Hua'er folk songs, The inheritance mode of inheritance and development in the process of people's production and life plays a protective role through inheritance.
E Fu quan	1982	Associate professor of Qinghai Normal University.	As a folk oral cultural heritage, Hua'er folk song can better reflect the precious cultural wealth contained by all ethnic groups in Qinghai. It not only breaks the regional and national boundaries, but also shows the magnanimous and simple personality characteristics of all ethnic groups with its melodious mountain atmosphere and heroic national enthusiasm.
Full Name	Date of	Job	Opinion

	birth		
Ma Jin qi	1962	Chairman of Qinghai Culture Communication Co., Ltd.	As a cultural disseminator, we have the obligation to take the lead in showing the traditional culture and traditional singing mode of Qinghai to everyone. Hua'er folk songs are intangible cultural heritage, which must be strongly supported and protected.
Wu Sheng	1980	Head of Xining song and Dance Troupe.	Relying on cultural centers and stations at all levels, establish a top-down organization for the hierarchical protection project of Hua'er folk songs, so as to bring the protection of Hua'er folk songs into the daily work of cultural departments at all levels. Adopt various effective protection means and measures with a scientific attitude.
Wang Jian jun	1982	Staff of Qinghai Intangible Cultural Heritage Protection Center.	As a staff engaged in intangible cultural heritage protection at the grass-roots level, Qinghai Huaer folk songs are an important part of China's culture. The diversity of ethnic minority cultures enriches the creativity and diversity of human culture. With the progress of the times and the injection of modern civilization, can the colorful national folk culture keep pace with the times and enrich constantly; Whether it can continue to maintain its distinctive personality and characteristics and inherit and develop should attract the attention and attention of all walks of life from the reality of our province.
Full Name	Date of birth	Job	Opinion

Ma Quan	1988	Qinghai Hua'er folk song singer inheritor.	Pay attention to the construction of national and folk music artists, improve the social status of artists, strengthen the professional training of folk artists, and improve the professional and comprehensive quality of folk artists.
Cheng Jia de	1968	Qinghai Hua'er folk song singer.	Inherit and carry forward, make Hua'er folk songs known to more people, and make Hua'er folk songs go to the whole China and the world.
Liu Jie hui	1996	Students of Music College of Qinghai Normal University.	At present, the inheritance and protection of Qinghai Hua'er folk songs are facing serious problems. There are few reserve talents, many song orders are almost lost, the publicity is not enough, the form is relatively single, and there is no innovation, which leads to the fact that Hua'er folk songs can not go out.
Zhuo Ma	1994	Students of Music College of Qinghai Normal University.	National is the world, so it is very necessary to protect and inherit Qinghai Hua'er folk songs.

Make: Yang Qi fei

พหุบัณฑิต ชีวะ

BIOGRAPHY

NAME	YANG QI FEI
DATE OF BIRTH	5/7/1990
PLACE OF BIRTH	Xining, Qinghai, China
ADDRESS	Xining, Qinghai, China. Qinghai Tibet Railway Garden community, Chengdong District, Xining City, Qinghai
POSITION	Lecturer
EDUCATION	2018-2022 bachelor degree, College of music, Qinghai Normal University. 2013-2015 master, Piano Department, Shuntian National University, Korea. 2019-2022 (Ph.D.) College of Music at mahasarakham University

