



The model for conservation and development folksong in Shanxi Province, China

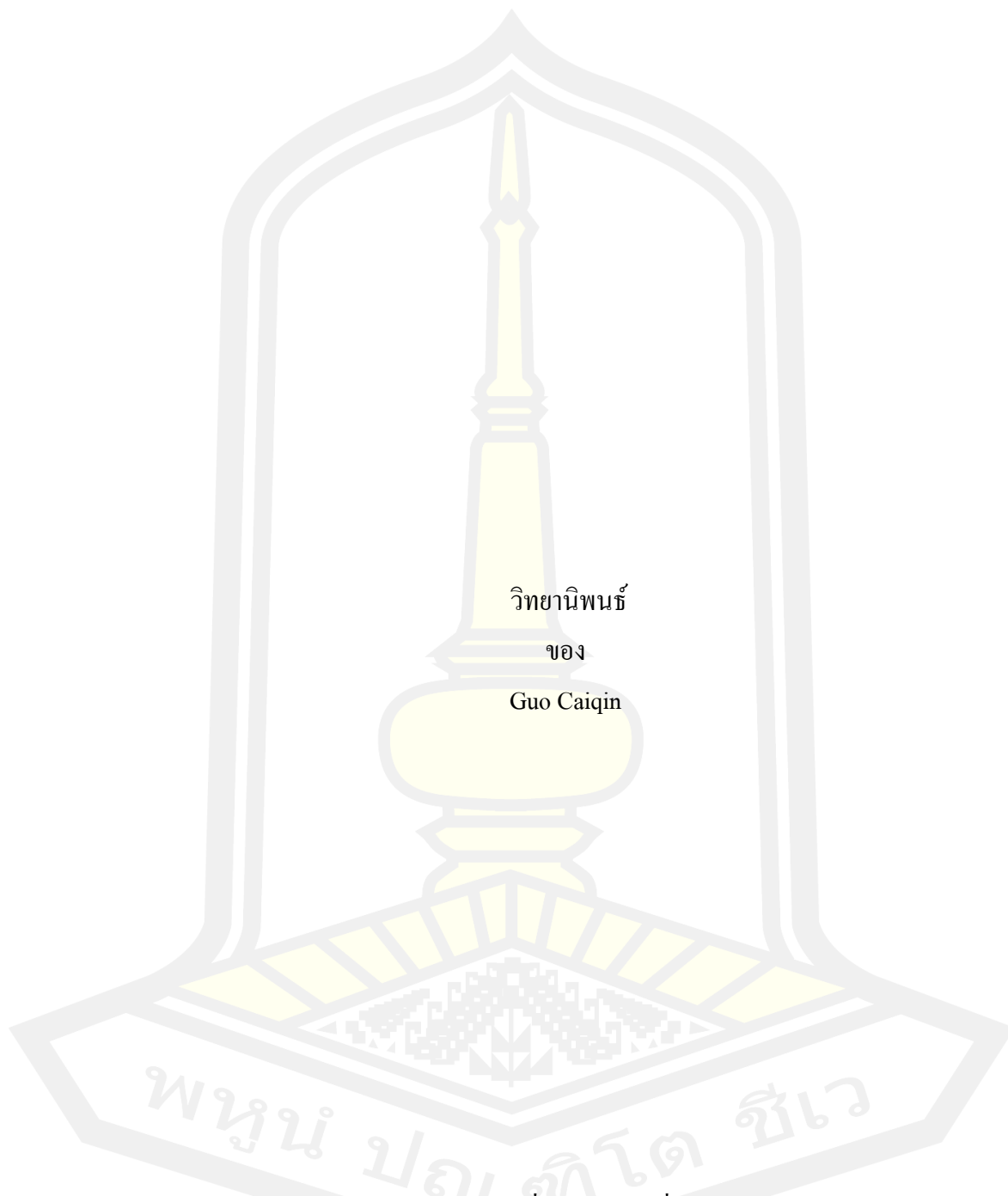
Guo Caiqin

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

August 2022

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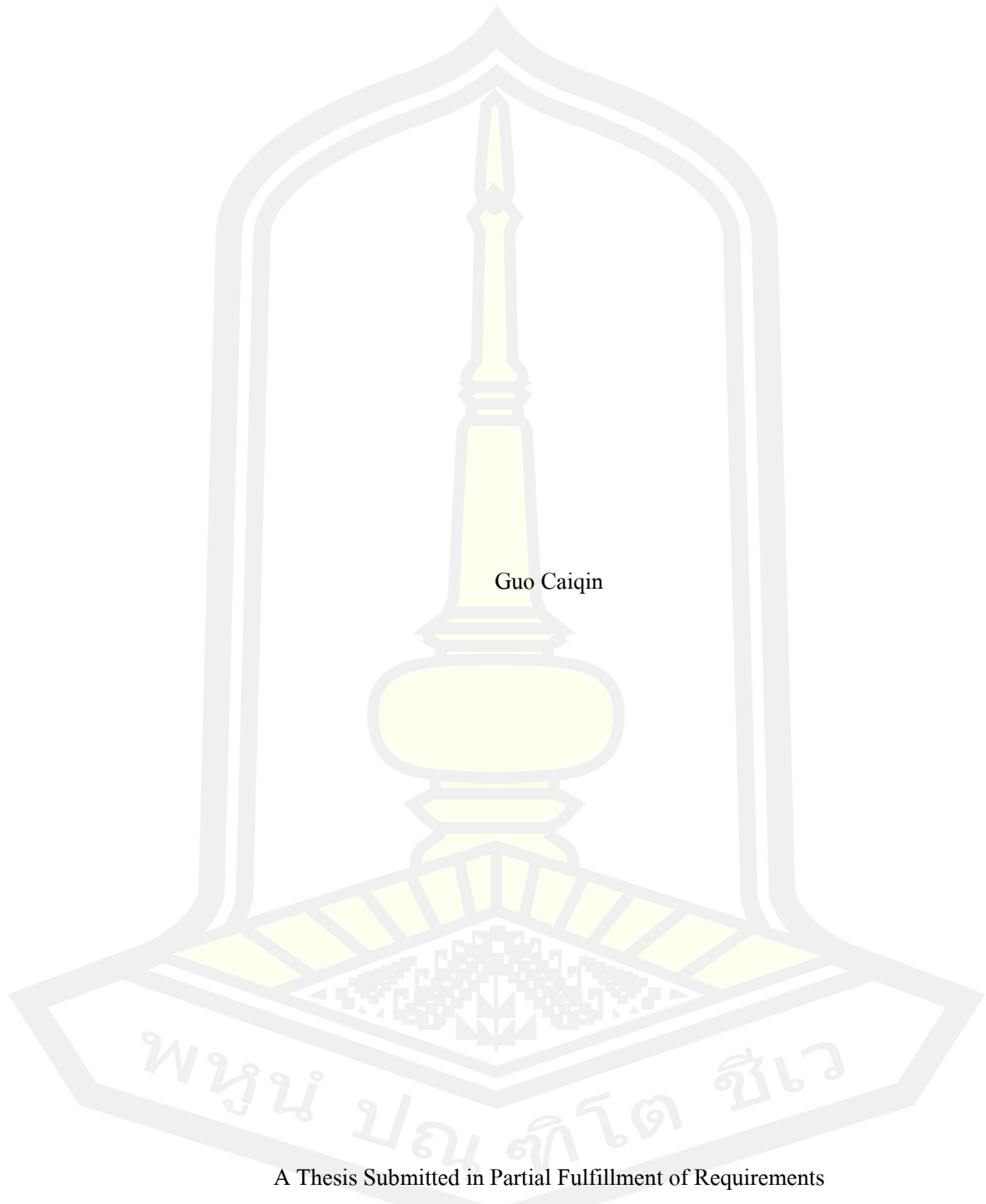
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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Guo Caiqin

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August 2022

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### ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) Investigate the history and development of folk song in Shanxi Province, China. 2) Analysis the music characteristic in selected of folksong in Shanxi Province, China. 3) Create the model to conservations of folksong in Shanxi Province, China. In order to draw conclusion, the author mainly applies the key informant interview method, and finally draws three results, as the follow:

1. The real history of the origin of Shanxi folk songs has no definite answer from the relevant literature, but according to the records of Genju, the literature that clearly recorded Shanxi folk songs in the Late Ancient (Ming Dynasty) Zhu Yuanzhang period, the so-called Shanxi area is relatively poor. At this time, there are zuoxikou folk songs also appear.

2. Through the analysis of the above 10 selected Shanxi folk songs, it can be concluded that the melody lines of Shanxi folk songs are wavy. This is also the most distinctive characterize of Shanxi folk songs. Changing of its melody direction is consistent with the aesthetics, language, and customs of Shanxi people, Geographical location has a great relationship. Mainly use five-tone mode in terms of mode characteristics. If addition note is added, it will become six-tone and seven-tone mode. Rhythm pattern of Shanxi folk songs is a simple rhythm combination. There is no particularly fast or slow rhythm pattern. Unitary form structure is generally composed of two phrases.

3. The preservation and protection of Shanxi folk song, provided with four ways to protect Shanxi folk song activities: Government support suggests Shanxi folk song activities on

traditional festivals, The holding of the annual folk song contest, Shanxi firm holding Large-scale opening performances for large-scale commercial events, college holding folk Song contest.

Keyword : Shanxi folk songs, Characteristics, model, Conservation and development



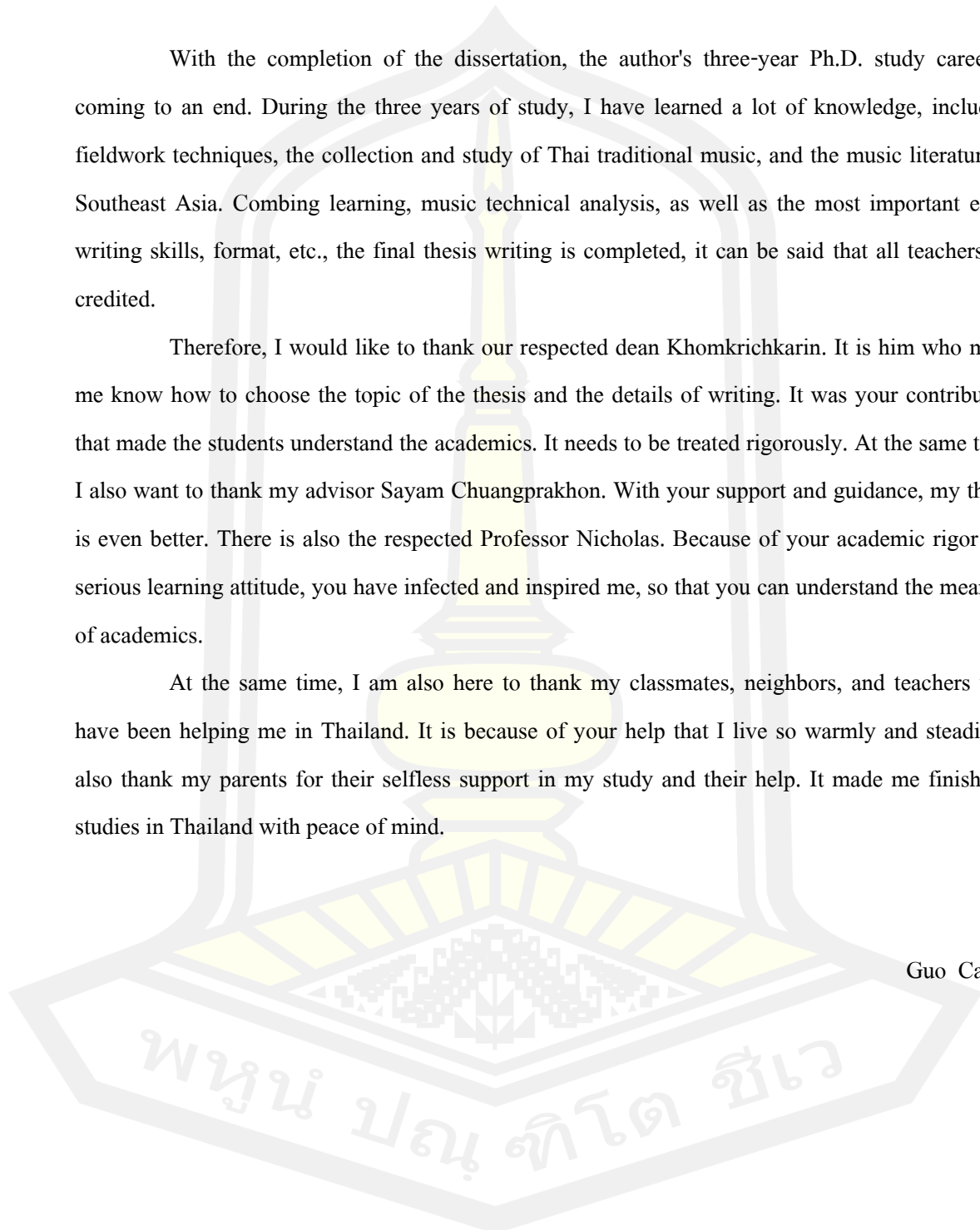
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With the completion of the dissertation, the author's three-year Ph.D. study career is coming to an end. During the three years of study, I have learned a lot of knowledge, including fieldwork techniques, the collection and study of Thai traditional music, and the music literature of Southeast Asia. Combining learning, music technical analysis, as well as the most important essay writing skills, format, etc., the final thesis writing is completed, it can be said that all teachers are credited.

Therefore, I would like to thank our respected dean Khomkrichkarin. It is him who made me know how to choose the topic of the thesis and the details of writing. It was your contribution that made the students understand the academics. It needs to be treated rigorously. At the same time, I also want to thank my advisor Sayam Chuangprakhon. With your support and guidance, my thesis is even better. There is also the respected Professor Nicholas. Because of your academic rigor and serious learning attitude, you have infected and inspired me, so that you can understand the meaning of academics.

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Guo Caiqin



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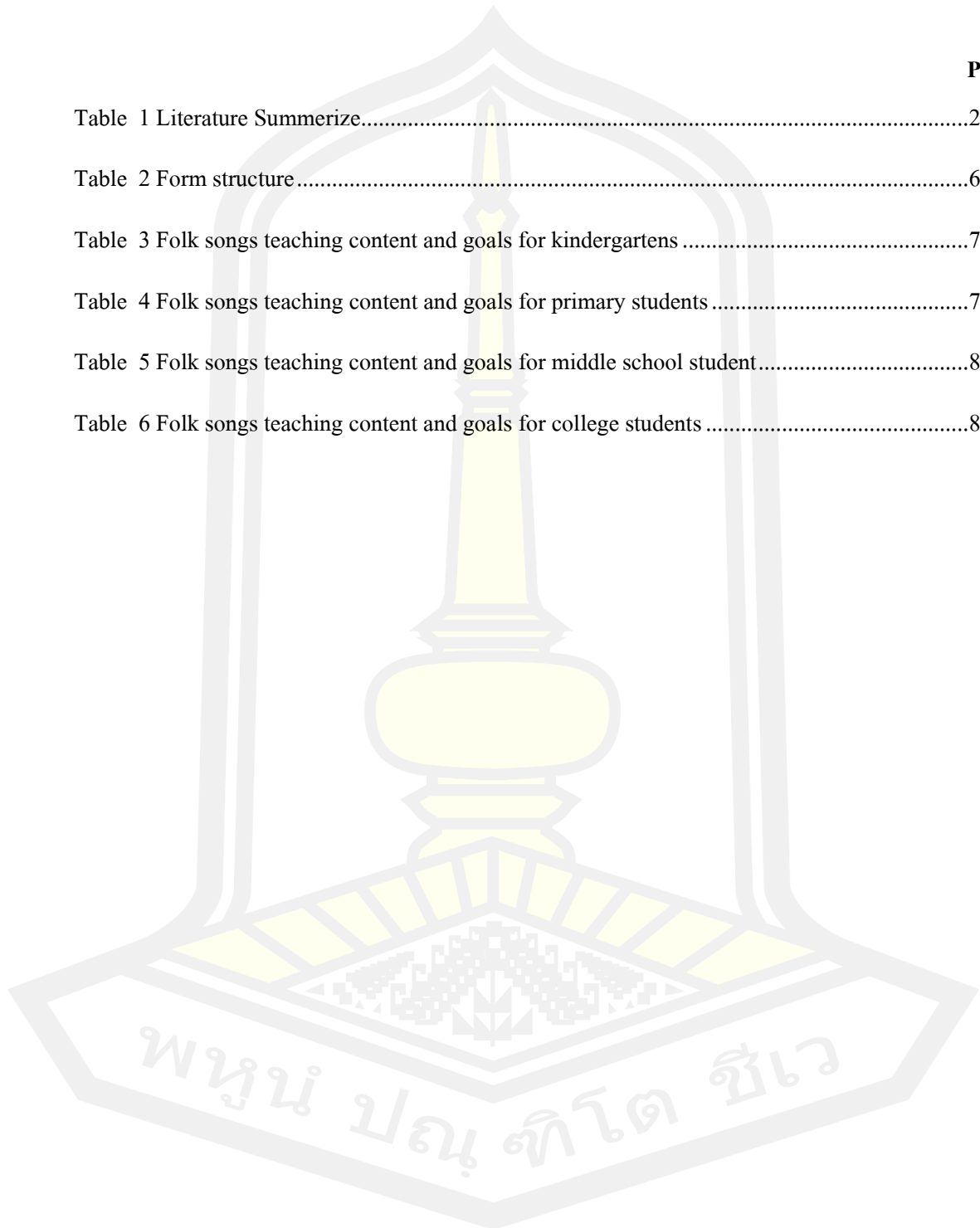
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# CHAPTER I

## INTRODUCTION

### 1. Research Background and the Importance of the Problem

Shanxi Province is located in the middle reaches of the Yellow River and the Loess Plateau in the west of North China. It is adjacent to Hebei in the East, Shaanxi in the west, Henan in the South and Inner Mongolia Autonomous Region in the north. Because it is located in the west of Taihang Mountain, it is named Shanxi. The “chun qiu” period was the hometown of Jin State, so it was referred to as "Jin". In the east of Shanxi, there are towering Taihang Mountains as natural barriers, the Yellow River in the West and South and the foot of the Great Wall in the north. Because of the outer river and the inner mountain, it has the reputation of "exterior and interior mountains and rivers". The geographical coordinates of Shanxi are  $34^{\circ} 36' - 40^{\circ} 44' N$  and  $110^{\circ}$  from north to south, more than 380 kilometers wide from east to west, with a total area of 156300 square kilometers. From the map, its outline is parallelogram from northeast to southwest. (<https://baike.sogou.com/m/v47204.htm>)

Miao Mao lin in the book about the article "Shanxi Folk Song Composing Technique Research" (2012) pointed out shanxi, as one of the birthplaces of Chinese culture, is rich in folk cultural, Folk songs have a long history. For example, Tang Feng and Wei Feng, the earliest collection of poetry in China, are mostly ancient folk songs found in Shanxi area. Shanxi area folk songs have their own unique artistic style and distinctive local characteristics, with various types and styles. Shanxi folk songs have been widely concerned by domestic scholars and researchers for its long history and distinctive characteristics. In the Zhou Dynasty more than 500 BC, Confucius and his disciples collected more than 3,000 folk songs in the Yellow River Basin and edited them into my country's earliest collection of poetry "The Book of Songs". The most important thing in the Yellow River Basin is today's Shanxi. It passed through Xinzhou Baode County, Hequ County, Yuncheng City, Linfen City, etc., in Shanxi. These folk songs had a profound impact on the later development of Chinese music; in the Ming Dynasty, due to the great changes in social background, Shanxi folk songs also became popular in society. Branding. At the same time, Lei Huijun pointed out in the article "Shan Quer Research" (2012) that since

the Ming and Qing dynasties, the Datong and Hequ Baode generations in Shanxi have lived in extreme poverty due to the dry climate and no rain. In order to find money to maintain a living, Shanxi people went to work in neighboring provinces, Inner Mongolia. Therefore, this incident was called "Zouxikou" in history. At this time, folk songs about "Zouxikou" appeared, and they have been circulating to this day. These folk songs are short, sharp and catchy, Beautiful melody, simple and sincere, is a true portrayal of people's miserable life at that time, it sounds extremely touching.

However, Mr. Zhang Zhentao (2018) pointed out in the article "The Decline of Folk Culture and Music" that in the 21st century today, the music culture of various ethnic regions has gradually declined due to the loss of the cultural soil on which it depends. This is inevitable. But, our music workers can remedy it.

At the same time, Zhang Jiangang and Wang Liang (2007) pointed out in the article "Protection of Folk Music in Shanxi Province" that since the end of the last century, Shanxi folk songs are facing the extinction, and difficult to sustainable development. Among them, the traditional folk song varieties are disappearing quietly, the local characteristics of new folk songs are not strong, the performance team is decreasing year by year, the singers are died, and the audience is gradually aging. The reason is, of course, influenced by the diversified development of social culture, especially the impact of popular music on Shanxi traditional folk songs, and also related to the lack of support and investment from relevant government departments. However, the author believes that if Shanxi folk songs want to get rid of the "aging" development status as soon as possible, the most critical link is to keep pace with the times, continuously inject fresh blood into the local folk song, and constantly develop, enrich and perfect its own cultural structure, adapt to the aesthetic needs of the audience and meet the needs of the market. The crisis of folk songs

From the importance of the above information that make the researcher want to investigation of the development history, analyzing the characteristics, protection, and conservation of Shanxi folk songs. It will be the information for the people who want to understand and deep study on it.



## 2. Research Objectives

- 2.1 To investigate the history and development of folk song in Shanxi Province, China
- 2.2 To analysis the music characteristic in selected of folksong in Shanxi Province, China
- 2.3 To create the model to conservations of folksong in Shanxi Province, China

## 3. Research Question

- 3.1 What is the history and development of folksong in Shanxi Province, China?
- 3.2 What is the music characteristic in selected of folksong in Shanxi Province, China?
- 3.3 How to create the model to conservations of folksong in Shanxi Province, China?

## 4. Research Benefit

- 4.1 We will know the history and development of folksong in Shanxi Province, China
- 4.2 We will know the music characteristic in selected of folksong in Shanxi Province, China
- 4.3 We will know the model to conservations of folksong in Shanxi Province, China

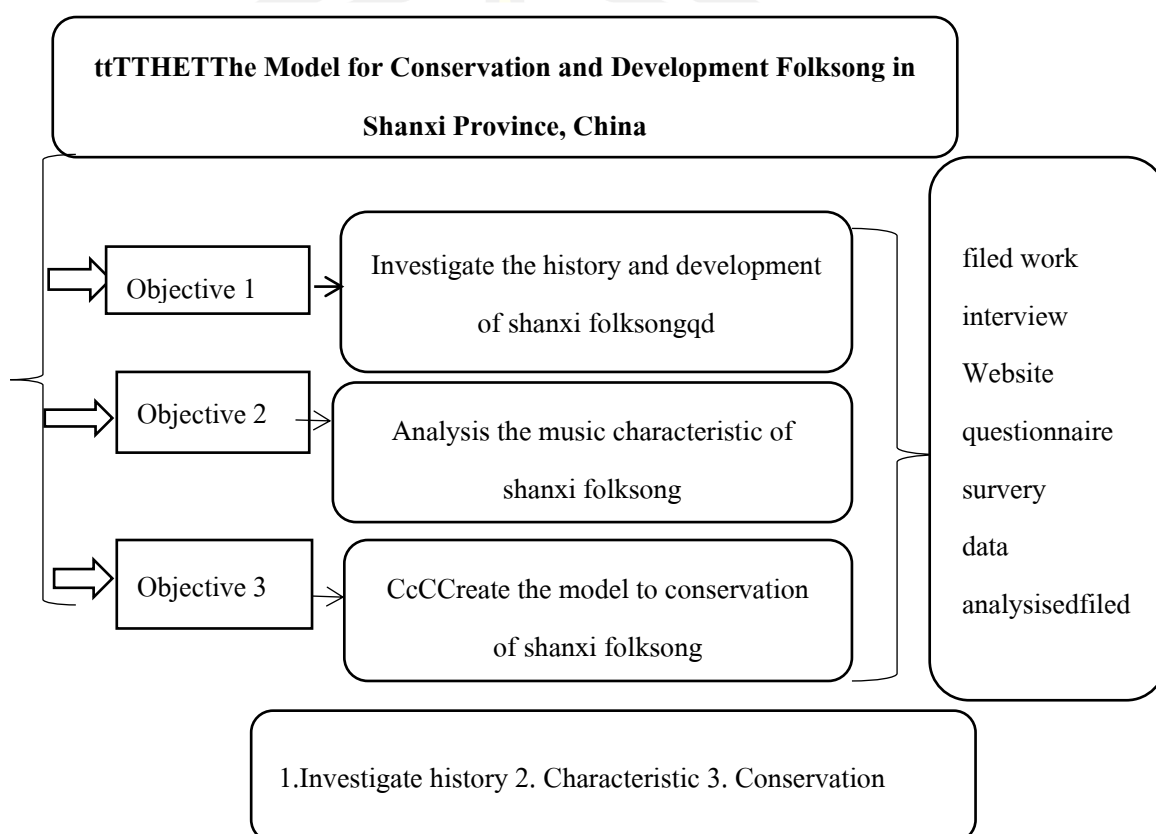
## 5. Definition of Terms

- 5.1 History: refers to the entire history of Shanxi folk songs from ancient times to the present.
- 5.2 Music characterize: The musical characteristics of Shanxi folk songs refer to its melody, rhythm, musical structure, mode, etc.
- 5.3 Conservation: Refers to the transmission and protection.
- 5.4 Model: The model in this article refers to the transmission and protection of Shanxi folk songs.

## 6. Conceptual Framework

The research goals of this article consist of three major parts: Investigate the history and development of shanxi folksong, Analysis the music characteristic of shanxi folksong, Create the model to conservation of shanxi folksong. In order to get the results of these three goals, the author here in this article, 400 traditional folk songs from Shanxi were collected through

fieldwork, questionnaire surveys, interviews and other methods for analysis. The analysis methods include Western music analysis methods, qualitative and quantitative research methods, and literature analysis methods. Finally, conclusions are drawn.



## CHAPTER II

### Literature Reviews

In the subject about Research on the Artistic and Cultural Characteristics of Folk Songs in Northwest Area in Shanxi Province, China” I reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics.

1. General Knowledge about Shanxi Province
2. Folk song in Shanxi
3. The theory used in this research.
4. Conceptual of art and culture conservation and development
5. Document

#### 1. General Knowledge about Shanxi Province

##### 1.1 Introduce of Shanxi history

Shanxi has a long history. It is the birthplace of Chinese national culture. The ancient document "yu gong" records that humans existed here in ancient times, and it has been a branch of China's vast region until the present. Shanxi Province now contains 11 cities. Shanxi has a long history. According to the archaeological findings of historians, primitive people lived in the southwestern part of the Shanxi Province as early as the ancient times, about 1 million years ago; and about 100,000 to 20,000 years ago in the Paleolithic period. In the northwestern part of Shanxi nowadays, tribes inhabited by primitive people appeared. In the Neolithic Age, about 5,000 years ago, in what is now called the Yao, Shun and Yu period, Shanxi has already appeared with many states; During the Xia, Shang and Zhou Dynasties, many lands in Shanxi were divided into different states and territories. The largest state was Jin, including the current Shanxi, Southwest and North. During the Qin and Han Dynasties, Shanxi was divided into different urban areas and cities during the Wei, Jin, Southern and Northern Dynasties During the Sui and Tang dynasties, Emperor Li Yuan of the Tang dynasty initiated a mutiny and launched an army in Taiyuan, so he believed that Taiyuan was the northern capital of the Tang dynasty. In the Song

Dynasty, Shanxi was known as one of the developed cities in the north at that time. Development, when the most famous Shanxi merchants appeared, Shanxi became a rich place; and in the 19th century, due to colonization and aggression by foreign nations, Shanxi gradually became poor, its economy was destroyed, and the former Shanxi merchants ceased to exist. Existed. In the early 20th century, China entered the battle against foreign national invasions. Shanxi became the base of the revolution. It was not until the liberation of Shanxi in 1949. Shanxi established the provincial people's government and entered a period of economic construction and development. At the same time the administrative division was carried out, and Taiyuan, Shanxi was transformed into the capital city, and there are 11 urban areas below. These 11 cities are Datong, Shuozhou, Xinzhou, Yangquan, Luliang, Jinzhong, Changzhi, Jincheng, Linfen, and Yuncheng. The Shanxi Provincial People's Government is stationed at No. 3 Provincial Government, Xiaodian District, Taiyuan City.

( <https://baike.sogou.com/m/fullLemma?lid=70803895&fromTitlesource=sg.outsourcing&rce=h9PEAbzfvhwK27Pk2>)

## 1.2 Introduce of geography

Shanxi Province is located in the middle reaches of the Yellow River and the Loess Plateau in the west of North China. It is adjacent to Hebei in the East, Shaanxi in the west, Henan in the South and Inner Mongolia Autonomous Region in the north. Because it is located in the west of Taihang Mountain, it is named Shanxi. The "chun qiu" period was the hometown of Jin State, so it was referred to as "Jin". In the east of Shanxi, there are towering Taihang Mountains as natural barriers, the Yellow River in the West and South and the foot of the Great Wall in the north. Because of the outer river and the inner mountain, it has the reputation of "exterior and interior mountains and rivers". The geographical coordinates of Shanxi are  $34^{\circ} 36' - 40^{\circ} 44' N$  and  $110^{\circ}$  from north to south, more than 380 kilometers wide from east to west, with a total area of 156300 square kilometers. From the map, its outline is parallelogram from northeast to southwest. ([https://baike.sogou.com/m/v47204.htm?ch=sogou.province.vr&utm\\_source=sg.outsourcing&rce=h9PEAbzfvhwK27Pk2](https://baike.sogou.com/m/v47204.htm?ch=sogou.province.vr&utm_source=sg.outsourcing&rce=h9PEAbzfvhwK27Pk2))



Figure 1 Map of China

Photo: <http://wap.sogou.com/view.jpg> Accessed April 10

### 1.3 Introduce of people, livelihoods, occupations, traditions

As of the 2019 Shanxi Census, the total population is about 37.29 million, of which the urban population is 17.85 million and the rural population accounts for 50.32% of the total population of Shanxi. At present, the average life expectancy of the population in Shanxi City is 74.92 years. The urban population relies on industrial production as the basis for survival, while the rural population relies on agriculture for their livelihood. In terms of trade, coal is mainly exported. (<https://wap.sogou.com/web/sl?v=5&dp=1&bid=sogou-mobp-a3bf6e4db673b644&w=1283&>)

## 2. Folk Songs in Shanxi

### 2.1 Classification of Shanxi Folk Songs

There are many kinds of folk songs in various parts of Shanxi, various forms and distributions of various songs. If we distinguish the various folk songs from various parts of the province from the genre, they can be roughly classified into five categories: “shan ge”, “haozi”, “xiaodiao”, “gewu”, and “taoqu”. The different types of songs contained in these five major genres and their distribution and characteristics are as follows: (Yang& Y.B 2008) (Yang& Y.B 2008)

## 2.2 The content and importance of Shanxi folk songs

Shan xi folksong reflect a very wide range of social life. They either sing labor life or expose the ruler. Many of them are shameless, or talk about the pain of people's lives, and many of them reflect marriage or love lives. From these folk songs, we can see that the ancient working people not only used folk songs to sing their lives and express their feelings, but also used folk songs to criticize and express unreasonable social phenomena. Their resistance to oppression and their yearning for a better life. Therefore it is an essential part of people's lives. (Jiang& M.C 2004)

## 3. The theory used in this research

In this thesis, the author mainly applied qualitative and quantitative research and work analysis methods.

### 3.1 Qualitative and quantitative research

To analysis the characters of collects 4 hundreds of representative pieces of folk songs in Shanxi. the author applies form table analysis, comparison, and summary, through their respective accounts. Analyze the artistic characteristics of folk songs Shanxi, and draw result through quantitative research.

### 3.2 Music works analysis method

To analysis the music characteristic in selected of folksong in Shanxi Province, China, about the style, mode, rhythm, melody, content, and other aspects of 400 collected folk songs in Shanxi, in order to have a more comprehensive understanding of Shanxi folk songs. I use music works analysis method.

### 3.3 History theory

To investigate the history and development of folk song in Shanxi Province, China, in this article refers to the origin, development and evolution of Shanxi folk songs, so, i use history theory.

#### **4. Conceptual of art and culture conservation and development**

Lei Huijun proposed three ways to protect shan qu in his article on the significance and conception of the protection and inheritance of traditional folk songs in Shanxi in "Shan qu Research" (Lei.H.J, 2012)

##### **First: Protect the inheritor of Shanqu**

To protect mountain music, we must first protect the inheritors of mountain music. The inheritors have rich knowledge and exquisite singing of mountain music. Since Shanqu is passed on through oral and heart-to-heart teaching, the primary task of protecting Shanqu is to protect the inheritors. Judging from the current status quo, many old artists who can sing mountain songs are old and old, and many have already passed away. In view of this, we should work out practical and feasible protection ideas. On the one hand, we must take care of their lives. The government should provide financial support to improve their living conditions so that these old artists can live and eat freely; on the other hand, they should be encouraged. Folk artists and folk artists teach art through apprentices, so that the precious wealth of these old artists with special skills can be carried forward.

##### **Second: Protect Shanqu**

Protecting Shanqu requires us to conduct a lot of field investigation, collection and sorting of Shanqu. We must make full use of various electronic equipment, such as voice recorders, cameras, etc., to record the mountain song for better preservation. For those early audio tapes that have undergone qualitative changes, they can be converted to digital format, which is convenient for backup, copying and dissemination, so that the sound files of Shanqu can be stored permanently.

##### **Third: Pay attention to national music education**

Elementary and middle school education is an important place for folk music education. Therefore, some excellent and classic mountain songs can be selected into the local teaching materials, so that every student can sing their hometown songs, inspire their feelings of loving their hometown, cherish the precious wealth left by their predecessors and carry it forward. In short, through this paper, the author hopes that more people will understand the development and current situation of Shanqu, so as to pay attention to the ancient traditional music of Shanqu,

arouse the public's strong awareness of protecting intangible cultural heritage, and make Shanqu renewed in the new era. Shine brightly.

Although the above article is not a suggestion specifically for the conservation and protection of Shanxi folk songs, it has inspired the author on the construction of Shanxi folk songs conservation model and is worth learning. Therefore, to create the model to conservations of folksong in Shanxi Province, China, i use the theory of conservation. The theory of conservation: refers to the development model of Shanxi folk songs in the future.

## 5. Document

### 5.1 About the chinese folk songs

Dy& Ari C (2013) in the book “Marginal Buddhists: Religion and identity of a Chinese minority in the Philippines” pointed that Chinese folk song is one of the earliest and oldest art in Chinese music art. It has undergone a slow development of 8,000 years. As early as in the primitive tribal society, there are related documents that record its origin, such as the "Song of Yan Yan to Fei Ge" and "The Song of Clan Tribes" in ancient times. In the period of slavery, there were songs praising the kings of the past. For example: "The Cloud Gate Volume" in the emperor's period, "Da Yu governing the water" in the Xia Dynasty, "Da Hu" in the Shang Dynasty, and "Da Wu" in the Zhou Dynasty. In the Zhou Dynasty, there are not only records of folk songs that extol the virtues and merits of kings, but also a collection of folk music that records the lives of ordinary people. For example, there are more than 3000 folk songs collected by my country's famous music educator Confucius and his disciples through fieldwork. The songs, compiled on this basis, include the essence of folk music in the Yellow River Basin (Shanxi, Shanxi, Henan, Southern Sichuan, etc.), such as "Wei Feng" and "Jin Feng". In the Han, Wei, Jin, Southern and Northern Dynasties, Sui and Tang Dynasties of feudal society, folk song music was very popular among the people, such as "Han Yuefu Folk Songs", "Xianghe Songs", "Sui and Tang Quzi, Daqu", etc.; entered the Song, Yuan, Ming and Qing Dynasties During the period, the development of folk tunes became more prosperous, and a large number of folk tunes appeared, such as the collection of Feng Menglong's small tunes "Hang Zhier". In addition, many literati and scholars also like to compose lyrics and music. The famous literati is Jiang Kui, who wrote a collection of songs called "Baishi Taoist Songs", which is called "songs with words".



Li J. T (2004) in the book "There is no music in Chinese music history": five court tunes from the Yuan dynasty (AD 1271-1368) pointed that in the modern period (1840-1949), the whole of China was in a period of fighting against foreign national aggression. Therefore, the folk songs of this period mainly revolved around the theme of resisting the enemy and salvation. At this time, the songs most focused on the struggle and enthusiasm of the lyrics. This is inseparable from the background of the historical environment at that time. A large number of new Chinese musicians, music educators, and revolutionary musicians emerged at this time, such as Nie Er, Xian Xinghai, Xiao Youmei, etc., as well as Tan Xiaolin and Ma Sicong who absorbed European and American music creation techniques. The development of the music has moved to a new level.

In modern and contemporary times (1949-2021), China has entered a period of economic construction. Therefore, the Chinese folk songs at this stage mainly revolve around praising the construction of a prosperous and great New China and praising the happy lives of the people. (Sun Ji nan,2013)

## 5.2 About the color zones

Miao& J (1987) in the book "On the Division of the Approximate Color Zones of Han Folk Songs"says that: respectively introduces various factors affecting the division of color areas of folk songs, including geography, history and culture, language, social background, population migration, etc. Among them, the author believes that the language background has always been an important reference for musicologists when dividing music regions, and the division of language is based on local variations and dialects of the language. Therefore, the author bases on 11 Han dialect regions, A more systematic description of the relationship between the tones of the language and the tonal characteristics of folk songs in various dialects.

Due to the differences in the language, economic conditions, geographical environment, cultural traditions, population migration, and the people's social background, customs, and the influence of neighboring provinces in various regions of the province, folk songs in various regions are different, for example, in scale, key tone, and melody tonal characteristics, color tone, etc. have their own different characteristics, showing their own style and color. Among them, the influence of Shanxi language is an extremely important factor. Folk songs in various parts of Shanxi are closely related to the pronunciation, intonation (circumflex), tone (stress), especially

tones (four tones) of Shanxi languages. Shanxi dialect belongs to the Northwest dialect family in terms of "linguistics", but the dialects of various regions in Shanxi are quite different. The Shanxi dialect is divided into four dialect areas: northwestern Shanxi, central Shanxi, southeast Shanxi, and southern Shanxi. At the same time, according to the different local colors and dialects of folk songs, Shanxi folk songs can be roughly divided into four different color areas: northwest Shanxi, central Shanxi, southeast Shanxi and southern Shanxi. (Miao& J 1987)

In recent years, with the development of society, various interdisciplinary studies have emerged, and the emerging music anthropology has begun to learn research methods from other disciplines to study and observe music. Among them, the relationship between phonetics and music once received extensive attention from many scholars. They also revealed the relationship between Chinese tonal dialects and musical melody and local musical styles. Miao Jing and Qiao Jianzhong's book "On the Division of the Approximate Color Zones of Han Folk Songs" respectively introduces various factors affecting the division of color areas of folk songs, including geography, history and culture, language, social background, population migration, etc. Among them, the author believes that the language background has always been an important reference for musicologists when dividing music regions, and the division of language is based on local variations and dialects of the language. Therefore, the author bases on 11 Han dialect regions, A more systematic description of the relationship between the tones of the language and the tonal characteristics of folk songs in various dialects.

### 5.3 About the mode of Shan Xi folksong

Du& Y.X (1983) in the book about "Introduction to National Music", point Shanxi folk songs are most common in zhi mode and Shang mode, followed by Yu mode and Gong mode. In addition, the use of modes and scales varies from place to place. For example, in northern and central Shanxi, most folk songs use Qingyue scales, while in southern Shanxi, seven tone scales of Yanyue are preferred, and in southeastern Shanxi, Qingyue scales lack of fourth tones are used. or example, "Jiaocheng mountain" Jiaocheng folk song, "Wuge Fangyang" Hequ Errentai and so on are zhi mode, "xiuhebao" Jinzhong folk song and so on are zhi mode, "Da suanzao" Xinxian folk song and so on are yu mode, "sell vegetables" Jinnan folk song and so on are yu mode. It is worth mentioning that the "Qitai Yangge" in Shanxi folk songs is rich in modes and complex in changing forms. There are various modes of alternation, conversion and synthesis. For example,

the ending of "watching the iron stick" is on the "4" sound, which is rare in other kinds of songs. Five tone scale and seven tone scale appear most in Shanxi folk songs, there are also different forms of six tone scale, there are very few four tone and three tone series of folk songs, such as Hequ folk song "coral River block you back", "pass not dead ghost matchmaker died".

#### 5.4 About the Melody characteristics of Shan Xi folksong

Du & Y.X (1983) in the book about "Introduction to National Music", point "Melody characteristics" refers to "the principle of melody composition formed on the basis of a specific scale, which essentially reflects the characteristics of the musical language of a certain nation or region, it is the generalization and abstraction of the rich and diverse tonal phenomena of the nation and the region." As a part of the northern Han folk songs, Shanxi folk songs not only have the structural characteristics of "five degrees and three tones", but also have their own unique twists and turns, euphemism, delicate tone or spin structure characteristics. Such as: twelve degrees, ten degrees, eight degrees, seven degrees and so on in the process of melody, as well as the big jump in the combination of two degrees nearly three degrees smooth.

#### 5.5 About the structure of Shan Xi folksong

Miao & M.L (2010) in the paper "Research on the Composition Techniques of Shanxi Folk Songs", point the macro-rhythm layout of Chinese traditional music is diverse, and its structure and function are also different. For example, the increasing speed of music layout and the "urging" of rhythm, such as "slow and fast", may form the dynamic growth of music structure. On the contrary, it will make the music calm and tend to converge. There are many styles of rhythm and beat in Shanxi folk songs, and some of them also have a certain influence on the formation of music structure. Expansion and development make the structure changeable, the form is lively and free, which is also one of the factors that make the structure of Shanxi folk songs more unique and diverse. "Tonal structure" refers to "the principle of melody composition formed on the basis of a specific scale, which essentially reflects the characteristics of the musical language of a certain nation or region, it is the generalization and abstraction of the rich and diverse tonal phenomena of the nation and the region." Du Yaxiong's tonal structure of Northwest Han folk music and Qiao Jianzhong's on the artistic characteristics of Han folk songs both talked about the tonal structure of northern Chinese folk songs. They pointed out that "the most

representative and most able to reflect the characteristics of northern people's musical thinking is based on four tones the characteristic structure of "five degrees and three tones".

#### 5.6 About the ethical culture of Shan Xi folksong

Han & M. H (2011) pointed out in the book "Study on the Ethical Culture and Ethical Implications of Errentai Art": "Errentai folk song music is a portrayal of the culture of the northwestern Shanxi, it is certain the portrayal of people's lives in time and geography is the inclusion of all kinds of life. It is the spread of Errentai's music culture that allows us to better see the state of the past years." At the same time, he explains in this book the ethical value behind the music of the Er ren tai, and the influence of the different artistic forms and cultural concepts of the Er ren tai music on it.

#### 5.7 Rhythm of Shanxi Folk Songs

Miao & M.L (2010) in the paper "Research on the Composition Techniques of Shanxi Folk Songs", point the macro-rhythm layout of Chinese traditional music is diverse, and its structure and function are also different. For example, the increasing speed of music layout and the "urging" of rhythm, such as "slow and fast", may form the dynamic growth of music structure. On the contrary, it will make the music calm and tend to converge. There are many styles of rhythm and beat in Shanxi folk songs, and some of them also have a certain influence on the formation of music structure. Expansion and development make the structure changeable, the form is lively and free, which is also one of the factors that make the structure of Shanxi folk songs more unique and diverse.

Shanxi folk songs mainly appear in strong beat, but some folk songs also draw lessons from the rhythm characteristics of Shanxi opera, such as Zuoquan folk song "naowugeng", Fanshi folk song "Kua Zizi", Jinzhong folk song "kan Yangge", which is related to the rhythm characteristics of Shanxi opera Bangzi tune. The beat of Shanxi folk songs is regular, with two beats as the main form, but Zuoquan's "Huahua tune" is a regular three beat folk song. In addition, some folk songs adopt the beat characteristics of changing beats, such as the folk song "true soul follows you". (Fan & Z. Y 1994)

#### 5.8 Contents of Shanxi Folk Songs

In general, Shanxi folk songs are the people's experience and feelings about life, expressing their thoughts and feelings. Therefore, the content of expression involves all aspects of

life, such as singing the praises of love, agricultural life, and expressing the joy of harvest, such as folk song“da suan zao” There are also folk songs for working out and going to Xikou created under the background of special times.

#### 5.9 The influence of Shanxi regional culture on Shanxi folk songs

Research on this issue, the author found that there are not many relevant documents, only that Mr. Han & M. H (2011) pointed out in the book "Study on the Ethical Culture and Ethical Implications of Errentai Art": "Errentai folk song music is a portrayal of the culture of the northwestern Shanxi, it is certain the portrayal of people's lives in time and geography is the inclusion of all kinds of life. It is the spread of Errentai's music culture that allows us to better see the state of the past years." At the same time, he explains in this book The ethical value behind the music of the duo, and the influence of the different artistic forms and cultural concepts of the duo music on it. (Li & M. M 2011)

#### 5.10 About the Composition Techniques of Shanxi Folk Song.

Miao Maolin (2010) in the paper “Research on the Composition Techniques of Shanxi Folk Songs”, point the macro-rhythm layout of Chinese traditional music is diverse, and its structure and function are also different.

Paul Hindemith (1988) in the book “composition techniques in three volumes” pointed that Shanxi folk songs have their own unique artistic style and distinctive local characteristics. They have their own unique characteristics in the formation of color, tone and melody, and this characteristic is formed from many aspects.

#### 5.11 Influence of folksong of neighboring provinces on folk songs of Shan Xi province

Shanxi is a transitional region geographically, and its cultural features also show some fusion characteristics. Shanxi music style of folk songs is naturally also influenced by the music culture of neighboring provinces. For example, West Shanxi is the intersection of the twocolor centers of Jinzhong and Shaanxi. Due to its humanistic environment, regional characteristics, and the influence of Han folk songs and dialects in Shanxi and Shaanxi, it will inevitably absorb the Han music culture in the surrounding areas. In many aspects of music form, such as musical structure, structural rhythm, accompaniment form and even singing style, all show certain characteristics of Shanxi, Shanxi and Han folk songs. Therefore, the overall style characteristics of its folk songs must also show a certain similarity phenomenon. (Qiao jianzhong, 2013)

#### First: The influence of Shaanxi folk songs on Shanxi folk songs

The influence of Shaanxi folk songs on the style of Shanxi folk songs is mainly reflected in two types of music: Xintianyou in Northern Shaanxi and Meihu Tuning in Southern Shaanxi. The tune of Xintianyou is composed of the first and last two phrases repeatedly. In general, the music style is more open and emotional, and the next one is more condensed, linear and twists, and the performance is more detailed, and its melody is more undulating. Large, there are often straight up and down and pure fourth, seventh and octave jumps, forming the rough, bold, bright and robust music style of folk songs in northern Shaanxi. The Shanqu in Northwest Shanxi and Xintianyou in northern Shaanxi have similarities in tunes and tunes. In addition, in Shaanxi Meihu music, the use of 4 tones is very characteristic, and the use of Yanyue scale in Shanxi folk songs is also indispensable to this. (Zhou Q. Q 2003)

#### Second: The influence of Inner Mongolia folk songs on Shanxi folk songs

Since the western part of Inner Mongolia near the northwest part of Shanxi, the folk songs of Inner Mongolia mainly have an influence on the folk songs of the northwestern part of Shanxi. The structure of the hill-climbing tone is also composed of multiple repetitions of the upper and lower sentences, and the tunes of the first half of the upper and lower sentences are often the same., Sometimes the two sentences have different structural functions only because of the different ending sounds. The melody features are more ups and downs than Shanxi Shanqu, and there is often a big jump above an octave. The melody tones of the mountain songs in northwestern Shanxi are sometimes influenced by Mongolian folk songs, and sometimes add appellative accents between two sentences or at the end of the next sentence. For example, the folk songs of the northwestern Shanxi folk song "I want to kiss my heart and my eyes" and "The brother who walks to the west is back", its music style is formed by the influence of Mongolian folk songs, and it is expressed in free rhythm, upper long sound, gong mode, Feather adjustment and so on.

#### Third: The influence of Hebei folk songs on Shanxi folk songs

Shanxi folk songs are less affected by Hebei folk songs than Shaanxi and Inner Mongolia folk songs. For example, in zhi-tuned folk songs, there is a certain connection between the melody lines. The relationship between them is from west to east. The status of modulated functional sounds gradually changes from strong to weak, and the status of non-functional sounds

gradually changes from weak to strong, The mode structure gradually changes from simple to complex. (Lam 1994)

### 5.12 Classification of Shanxi Folk Songs

Li Miaomiao (2011) in the book: Study on the mode of Shan Xi folksongs point that There are many kinds of folk songs in various parts of Shanxi, various forms and distributions of various songs. If we distinguish the various folk songs from various parts of the province from the genre, they can be roughly classified into five categories: “shan ge”, “haozi”, “xiaodiao”, “gewu”, and “taoqu”. The different types of songs contained in these five major genres and their distribution and characteristics are as follows: (Li Miaomiao, 2011)

There are many kinds of folk songs in various parts of Shanxi, various forms and distributions of various songs. If we distinguish the various folk songs from various parts of the province from the genre, they can be roughly classified into five categories: “shan ge”, “haozi”, “xiaodiao”, “gewu”, and “taoqu”. The different types of songs contained in these five major genres and their distribution and characteristics are as follows: (Yang Yongbin,2008)

#### Shan ge

This folk song is a kind of short song that is suitable for working people to sing at any time in the fields, cliffs or courtyards in the mountains. The general characteristics are: (1) The form is short, simple, and generally has a two phrases structure. (2) The lyrics and melody are relatively free, which is convenient for singers to express their feelings. (3) Lyrics are usually improvised by singers based on their own labor or their own thoughts and feelings. (4) No need for accompaniment, no certain pitch, open your mouth and sing anytime, anywhere.

Shanxi's folk songs include "shan qu", "kai hua diao", "juan xi pian" and so on, and their names vary from region to region. Different names vary from place to place. "Shanqu" is mainly distributed in the northwestern Shanxi plateau or in the area of Lvliang Mountain in Xishan, among which the "Hequshanqu" is the most outstanding. "kai hua diao" is a form of folk song popular in the Taihang Mountains or Dongshan Mountains. Mainly distributed in Zuoquan, Heshun, Wuxiang, Xiangyuan counties. Among them, "zuo quan Flowering Tune" is the most outstanding. "juan xi Pian" is the name for folk songs in Wutai County, Dingxiang County, Xin County, and Yuanping County. The implication is that you can sing without restraint, such as folk

songs in northern Shaanxi called "Xintianyou", and Inner Mongolia called "Climbing Mountain Tune".

#### Hao zi

Hao zi is a kind of labor chant. It is a song that people sing in order to unify commands, coordinate their actions, and boost their spirits when people are engaged in heavy labor. Although this kind of labor chant also has a tune, it mainly emphasizes the rhythm so that people can work in a uniform and regular rhythm. Therefore, it has the characteristics of clear and powerful rhythm, simple and smooth tone, and optimistic and bold mood.

There are two main types of chants in Shanxi: one is chants, which are divided into two types, "calling chants" and "calling chants"; the second is the boatman chants sung by the Yellow River boatmen. Mainly distributed in Hequ, Hejin, Ruicheng and other counties along the Yellow River. According to the labor of different situations, the boatmen's chants are divided into "shipping chants", "opening chants", "climbing tiger chants", "boat pushing chants" and so on. These chants are all in the form of leading the crowd, and most of them have no lyrics. The chants are all made up by the leader at any time when the labor is in progress.

#### Xiao diao

Xiaodiao (Minor tunes) are those that are suitable for humming at any time when doing less heavy work indoors or outdoors. Minor tunes are the most numerous and widely distributed among Shanxi folk songs. They are spread all over the province and are quite popular in both rural and urban areas. The genre of Shanxi Minor is rich and varied. There are beautiful and beautiful lyric songs, slang songs that express daily family life, narrative songs that chant stories, warm and cheerful entertainment songs, and humorous and funny humor. and many more. Such as "Embroidered Purse", "Auntie Picking Vegetables", "Qiuxiang Crying Mother", "Lantern Festival", "A Bone Garlic on High Mountain", "Catch Fleas" and so on. The structure of minor tunes is generally relatively regular, with two sentences and four sentences

The music section structure is its basic form, which embodies the law of "rising, carrying, turning, and closing", and the changing forms of this music section structure are diverse. The lyrics of Shanxi Minor are relatively neat and standardized, with seven-character sentences as



the basic format, followed by ten-character sentences, and five-character sentences. There are also many mixed structures of the above three forms and a few long and short sentences.

#### Yang ge

There are many varieties of yang ge in various parts of Shanxi, and the distribution is also very wide. Among them, the characteristics of Qitai Yangge, Qinyuan Yangge, Qixian Guojie Yangge, Yuanpingfeng Yangge, and Linxian Umbrella Yangge are the most prominent and influential. Qi Tai Yangge. There are also many "diyange" in Shanxi. Such as "Fenyangdi Yangge", "Quwodi Yangge" and other folk song and dance forms, such as "Flower Basket Lantern" and "Nine Lotus Lantern" in Southeast Shanxi, "Huagu" and "Playing Flower Stick" in Jinnan, and the most famous ones are "Pray for Tai Yangge", "Hequ Errentai", "Zuoquan Xiaohua Opera", etc. These forms of folk song and dance are performed mainly in the form of dance, supplemented by song accompaniment.

#### Tao qu

In Shanxi folk songs, there are also some folk vocal tunes with strong narrative and larger forms. Most of the tunes of these sets are also based on Ming and Qing folk tunes or local minor tunes. According to the needs of the content, they are developed and combined after processing. The structure is relatively strict and the combination method has a certain pattern. The content is mostly singing historical figures or historical legends. The more prominent ones are Zuoquan's "Daqiang", Xingxian's "Kun Opera", and Lishi's "Play and Sing".

#### 2.5.13 The model of conservation of Shan xi folksong

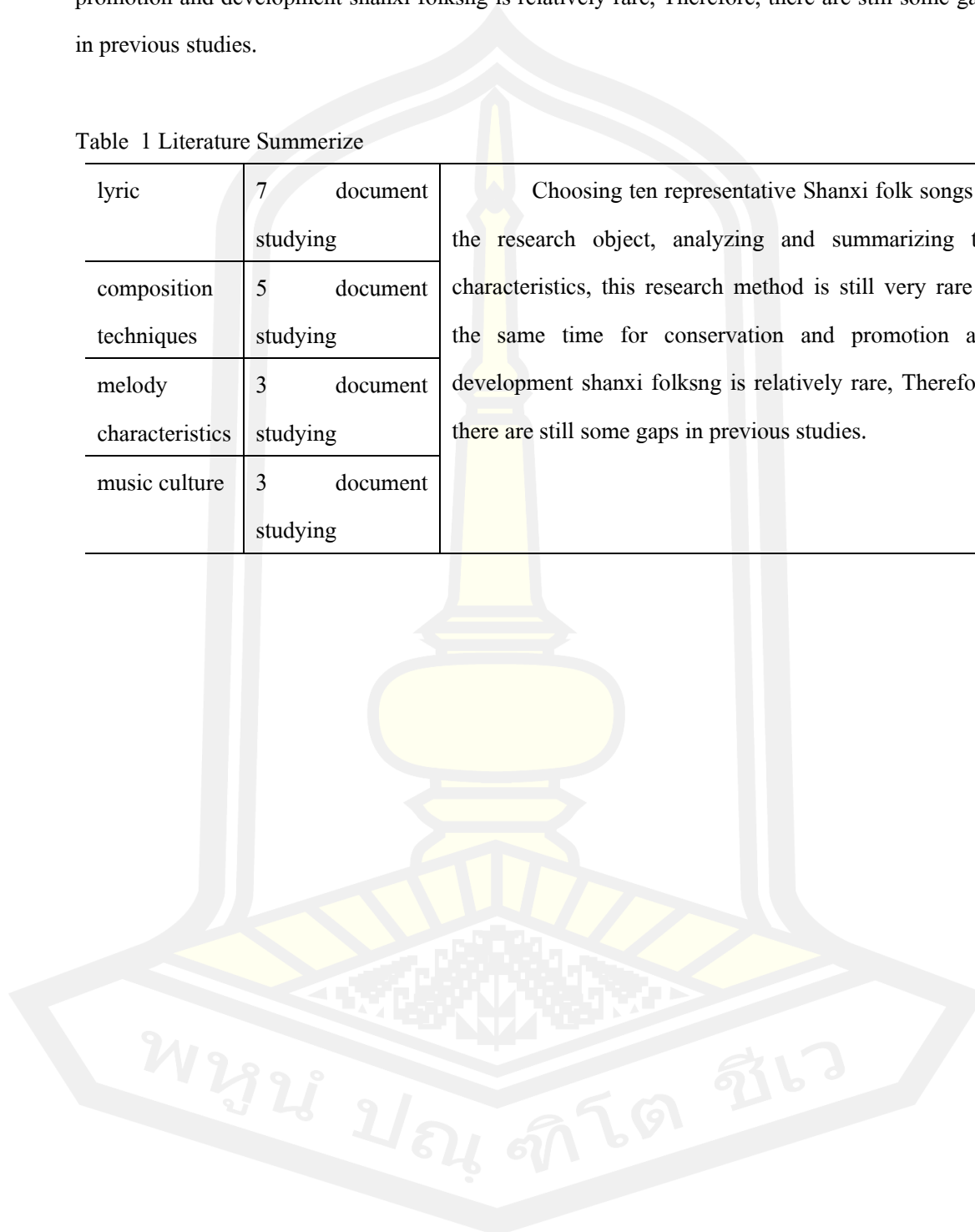
Miao Maolin (2012) pointed out in the article "Shanxi Folk Song Composition Technology Research" that Shanxi folk songs want to be further loved by the audience under the background of the new era. The contemporary group of composers who study Shanxi folk songs must baseds on the contemporary composition techniques combine the artistic characteristics of Shan xi folk songs to conservation and developed Shan xi folk song.

To summarize, from the preceding survey has provided a very general introduction to the Shanxi folk, there are about 7 document studying the lyric of Shanxi folk songs, 5 documents studying the composition techniques of Shanxi folk songs, 3 document studying the melody characteristics of Shanxi folk songs, and 3 documents studying the music culture of Shanxi folk songs Errentai. And choosing ten representative Shanxi folk songs as the research object,

analyzing and summarizing the characteristics, this research method is still very rare and promotion and development shanxi folksng is relatively rare, Therefore, there are still some gaps in previous studies.

Table 1 Literature Summerize

lyric	7	document	Choosing ten representative Shanxi folk songs as the research object, analyzing and summarizing the characteristics, this research method is still very rare at the same time for conservation and promotion and development shanxi folksng is relatively rare, Therefore, there are still some gaps in previous studies.
	studying		
composition	5	document	
techniques	studying		
melody	3	document	
characteristics	studying		
music culture	3	document	
	studying		



## CHAPTER III

### RESEARCH METHODS

This part includes the following basic points:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of research site
  - 1.3 Scope of time
2. Research Process
  - 2.1 Selected select research site and key informant
  - 2.2 Tools Making
  - 2.3 Data Collecting
  - 2.4 Data Management
  - 2.5-Data analysis
  - 2.6 Data Presenting

#### 1. Research Scope

##### 1.1 Scope of content

This dissertation has content about the history and development, the characteristic in music selected and create the model to conservations of folksong in Shanxi Province, China

##### 1.2 Scope of research site

Shanxi He qu county to interview Miao Maolin, Shanxi Bao de county to interview Yang zhongqing, Shanxi Zuo quan county to interview Liu Gaiyu,

##### 1.3 Scope of time

In this thesis, I have collected data from fieldwork by questionnaires, conducts interviews, consults literature, etc, from 2020, 7 to 2021, 5.

## 2. Research Process

### 2.1 Selected research site and key informant.

#### 2.1.1 select research site

Shanxi He qu county, Shanxi Bao de county, Shanxi Zuo quan county, the three counties are the famous distribution areas of Shanxi folk songs and the birthplace of Shanxi folk songs. Therefore, the author chooses these three places as the research site.

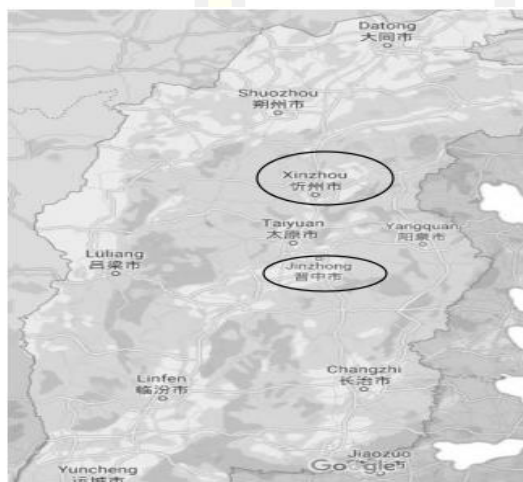


Figure 2 Map of Shanxi

Retrieved from <https://www.google.com/maps/place/>

#### 2.1.2 Key informant

key informants

##### 1) Miao Maolin



Figure 3 Picture of Miao Maolin

By: Guo Caiqin (collect in 2020.6)

Miao Maolin (1982-), Miao Maolin was born in Hequ County, Shanxi Province. He graduated from Shaanxi Normal University, School of Music, majoring in composition technology. He is currently working at Shanxi Datong University and is known as an outstanding young teacher. Research on the composition technology of folk songs in the northwest, so Miao Maolin has made great contributions to the field of folk songs in northwest Shanxi. He has made outstanding contributions to the promotion and inheritance of Hequ folk songs. For example, his master's thesis: "Shanxi Folk Song Composition Technology Research" was included in the China Knowledge Network Excellent Master's Thesis Network. More importantly, Ms. Miao Maolin is a native of Hequ. He is an insider of Hequ music culture. Therefore, his understanding and experience of Hequ folk songs is quite profound. I have the honor to follow Ms. Miao Maolin to learn music analysis courses. Therefore, it is most appropriate to choose teacher Miao Maolin as the interview subject.

## 2) Yang Zhongqing



Figure 4 Picture of Yang Zhongqing

By: Guo Caiqin (collect in 2020.8)

Yang Zhongqing (1942-) was born in Baode County and is the inheritor of Baode County's folk songs. From the age of 4, he could sing Shanxi folk songs such as "Big Red Rooster Lying on the Window Sill" at the age of 6. He entered school at the age of 9 and under the guidance of his teacher, he understood general knowledge of music theory and learned how to spell numbered musical notation. He returned to the stage in 1972 and became famous with a

Baode folk song "Zou Xikou". He has made outstanding contributions to the promotion of Baode County folk songs.

### 3) Liu gai yu



Figure 5 Picture of Yang Zhongqing

By: Guo Caiqin (collect in 2021.2)

Liu Gaiyu, (1939) female, Han nationality, is one of the inheritors of Zuo Quan's kai hua diao and a famous Shanxi folk singer, first-class actor of Shanxi Provincial Song and Dance Theater, member of Chinese Musicians Association. Born in Zuoquan County, Shanxi Province in 1939. Zuoquan County is known as the hometown of folk songs in Shanxi. She loved folk songs and Zuoquan Xiaohua Opera since she was a child. She sought advice from teachers and studied carefully. Since childhood, he has accumulated many folk songs such as "Peach Blossoms, Red Apricot Blossoms, White", "Qin Gedan Under the River Washing Clothes", "Door Building and Flowering Cannot Come".

#### 2.2 Data collection.

In this thesis i used 4 tools to get the data

- 1) Questionnaire
- 2) Interview recoed
- 3) Observation record
- 4) document

### 2.3 Data Management

I have categorized the collected data, including the following types

#### 1) video

Collected more than 400 videos of folk songs in Datong City, Hequ County, Zuoquan county and Baode County.

#### 2) Folk song score

Collected more than 400 music scores of folk songs in northwest Shanxi, of which more than 20 come from books.

#### 3) Books

Books about folk song research in Shanxi, I obtained more than 20 books through library search and field collection.

#### 4) Picture

Collected more than 500 pictures in four field work, these pictures include the following categories: figure pictures, geographical environment pictures, music score pictures, music performance activity pictures, etc.

### 2.4 Data Analyze

My dissertation has 3 objectives. At the same time since my research topic in this thesis is "the model for conservation and development Folk song in Shanxi Province, China".

In the first objective, to analyze the history and development of folk song in Shanxi Province, China, I hand studied, and sorted out the literature of Shanxi folk song research for two years, and collected more than 400 copies of books and periodicals. all the literature of Shanxi folk songs has been summarized and classified. On this basis, I have summarized the research fields of previous scholars on this topic, in order to find research gaps and supplement.

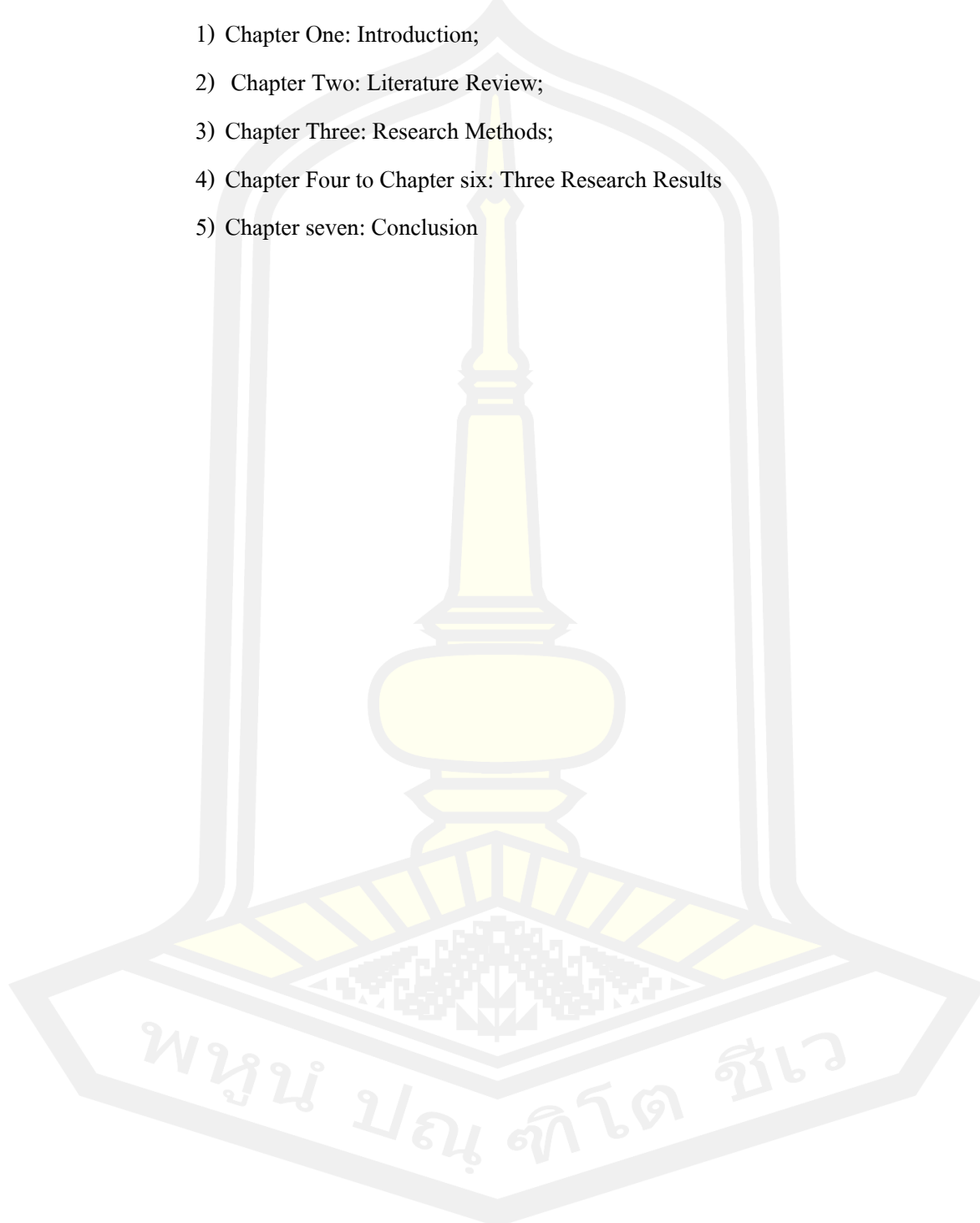
In the second objective, in order to analysis the characteristic in music selected of folksong in Shanxi Province, China, make readers aware of the main modes, melody, rhythm, and structure of these folk songs, I have applied form table analysis, comparison, and summary, through their respective accounts. Analyze the artistic characteristics of folk songs Shanxi, and draw result through quantitative research.

In the third objective, in order to obtain the model of conservation of Shanxi folk songs. I mainly use qualitative and quantitative analyze methods.

## 2.5 Data Presenting

In this thesis, I finally present six chapters, which are:

- 1) Chapter One: Introduction;
- 2) Chapter Two: Literature Review;
- 3) Chapter Three: Research Methods;
- 4) Chapter Four to Chapter six: Three Research Results
- 5) Chapter seven: Conclusion





## CHAPTER IV

### The history and development of Shanxi folk songs

In this chapter researcher use the data from document and fieldwork, so can descriptive follow as :

#### 1. The history and development of Shanxi folk songs

By analyzing the history of the main types of folk songs in Shanxi. I make a comprehensive review of the historical development of Shanxi folk songs. There are 5 documents about the historical development of Shanxi folk songs that I have reviewed.

Specifically, the real history of the origin of Shanxi folk songs has no definite answer from the relevant literature, but according to the records of Genju, the literature that clearly recorded Shanxi folk songs in the Late Ancient (Ming Dynasty) Zhu Yuanzhang period, the so-called Shanxi area is relatively poor, they run to the lack of rain, fruit trees and food, and people can only work in the neighboring province - Inner Mongolia. At this time, there are zuoxikou folk songs.

Some scholars believe that the genes of Shanxi folk songs were actually created in ancient times. For example, Mr. Miao Maolin in his master's thesis "Inquiry into the Technical Phenomenon of Shanxi Folk Songs", he did not give a specific comprehensive analysis of a certain type of Shanxi folk songs, but it simply stated that Shanxi folk songs have a long history in China. History, it began to sprout from ancient times, until Shanxi folk songs became a part of Chinese culture.

There are two important documents about the historical development of Shanxi Hequ folk songs. For example, in the "Great Dictionary of Chinese Historical Place Names" (中国历史地名大辞典), it is pointed out that the Xikou (west exit) in the folk song of Hequ Zouxikou refers to the kou of the Great Wall in Shanxi. The pass. The east exit leads to the eastern part of Inner Mongolia, and the west exit leads to the western part of Inner Mongolia. The "west exit" refers to the mouths west of the east exit in a broad sense. In a narrow sense, the west exit really refers to the mouth of the killing tiger. The mouth of the killing tiger has occupied politics in the history of

history. The important status of economy and culture. According to the research and investigation of historians, "kou" refers to the important gate between the Han nationality and the ethnic minorities in the border area opened along the Great Wall after the Longqing period. In the Ming and Qing Dynasties, due to the perennial famine in the surrounding counties such as Hequ, the husbands would go to the West Exit and go to Inner Mongolia to make money. Therefore, when the wives bid farewell to their husbands, they were sad and sad. Affectionate, looking forward to the return of her husband and an early reunion with relatives. The continuation of the "Walking West Exit and the Immigration Wave" that lasted for hundreds of years resulted in an endless series of Western Folk Songs titled "Walking West Exit".

In 2012, Lei Huijun wrote in his master's thesis "The article "Research on Hequ Folk Songs and Shanquer" points out that the folk songs of Hequ and Shanquer have a long history, but there is no specific time about the origin. According to various authoritative data, there have been traces of its development in the Ming and Qing dynasties.

Regarding the Shanxi folk song of Zuoquan Kai hua diao, Zhao Manru pointed out in her master's degree thesis "The Artistic Features of Shanxi Zuoquan Flowering Tone" in 2015 that there were Kai hua diao as early as the Song and Yuan dynasties. The Kai hua diao is derived from love songs. Although the first Kai hua diao has not been verified, it is certain that it was a love song at first, and it is mainly based on implicit lyricism. For example: "I miss you, I miss you really miss you, the rooster croaks at dawn, and can't sleep after the five shift, I miss you, I want you to be lost, looking for firewood under the mountainside and barking; I missed you not turning around in the first half of the night , I think you can't wait for it in the middle of the night." This is already the most explicit word. In the past, Kai hua diao were forbidden to sing.

I asked Mr. Miao Maolin: How the HeQu Shan qu er and Zou xi kou folksong development (because you are a specialist about this), in the past 30 years? Miao Maolin told me: "Hequ folk songs do not occupy a major position in the hearts of contemporary young people. Traditional Hequ folk songs have lost most of the audience. Now the Hequ folk songs sung in universities are new folk songs adapted by contemporary composers."

2021.7-2021.8, I contact Mrs Liu gaiyu. Talk about Zuo quan kai hua diao to obtain relevant information, I asked specialist Liu Gaiyu: Do you have some opinions about the history of Shanxi folksong, for example Zuo Quan Kai Hua diao? Liu Gaiyu said: "Zuo Quan's folk

songs are quite special. Because of the inconvenient traffic at the past time, it was relatively closed. According to Teacher Liu Gaiyu, the roads were particularly unblocked in the 1950s. He had to get up at 3 in the middle of the night and get in a large truck to work in Yangquan at 5 in the afternoon. It's only a little bit. So the folk songs produced are different from the folk songs in other regions, and they are relatively closed. What is the Kai huadiao? Generally speaking, it is composed of two sentences. The first half of the sentence usually talks about flowering, which is a metaphor, but the actual meaning is in the second half. sentence."

## **2. Summarize**

Summarizing the literature and the survey results of experts, the author thinks Shanxi has a long history and cultural tradition, and contains rich treasures of folk art. But Specifically, the real history of the origin of Shanxi folk songs has no definite answer from the relevant literature, but according to the records of Genju, the literature that clearly recorded Shanxi folk songs in the Late Ancient (Ming Dynasty) Zhu Yuanzhang period, the so-called Shanxi area is relatively poor, they run to the lack of rain, fruit trees and food, and people can only work in the neighboring province - Inner Mongolia. At this time, there are zuoxikou folk songs.

The southern region of Shanxi is the birthplace of the farming culture of the Central Plains, from which the Chinese civilization was conceived. Yao, Shun, and Yu Shi once used this place as the political and economic center of the Chinese nation, so it was called "the capital of the emperor", and its traditional culture has also been developed for a long time. The northern part of Shanxi belongs to the northern nomadic cultural area. There have been several alternations between farming areas and nomadic areas in history. "The powerful nomads in the north often maintain different forms of contact with the Central Plains through this place. The collision, integration and exchange of the Hu and Han cultures of the Central Plains and the northern nomads in the hinterland of Shanxi have formed the unique regional cultural color of Shanxi." It is precisely because of the exchange and integration of various regions (Shanxi, Mongolia, Hebei and other places), the mutual influence, exchange and influence of farming and nomadic peoples, in terms of human geography, the conditions for the generation and development of Shanxi folk songs are provided. Shanxi folk songs are rich in variety, large in quantity, long in history, unique in style and diverse in forms, which vividly reflect the real life of the people living in this land.

## 2.1 The development history of Hequ Shanquer folk songs

Shanqu, also known as Shanquer, acid music, is popular in Hequ, Baode, Pianguan of Shanxi Province, Fugu and Shenmu, Shaanxi Province. The mountain song in Hequ County is the most typical, which is the long-term life of Hequ people. In the process of production, improvisation is a form of music that expresses inner feelings. It originates from life but is higher than life. Its production and development are inextricably linked to the specific geographical environment, historical environment and folklore of Hequ.

Hequ County is located on the eastern edge of the Loess Plateau in the northwest of Shanxi Province. To the west is the rushing Yellow River, facing Shaanxi and Inner Mongolia across the river, to the east to Wuzhai County in the province, to Pianguan County to the north, and Baode to the south. The county and Kelan county are adjacent to each other. "Because the Yellow River flows around the county border from east, west, and south, it is called Hequ County". The terrain of Hequ County is high in the east and low in the west. The highest peak of Cuifeng Mountain is 1,637 meters above sea level, and the lowest is 836 meters above sea level on the bank of the Yellow River. The mountains of Hequ County are undulating and continuous, and there are songs describing the day: "Looking at the monk's head from a distance, there is no reason to look up close. The river flows to the west, and it is difficult to keep upright officials."

Any kind of art has its social background and historical origin. The Hequ area is rich in human and historical resources. The emergence of Shanqu is closely related to the specific historical culture and political culture of the river and land areas.

Hequ belonged to Zhao during the Warring States Period. According to "Zuo Zhuan · Zhaogong Fifteen Years", it was recorded that "Jin lived deep in the mountains, and Rong Di was next to him". The Han and Tang dynasties belonged to Taiyuan. The volcano army was built in the seventh year of the rejuvenation of the country in Song Taiping (982), and the volcano county was established in the fourth year of the reign (1067). In the first year of Jin Zhenyuan (1153), Hequ County was established. In the 22nd year of Jin Dading (1182), it was promoted to a state, and later renamed to Australia. In the second year of Jin Xingding (1217), it was changed to Lanzhou. In the seventh year of Yuan Zongxian (1257), it was Baodezhou. In the Ming Dynasty, in the second year of Hongwu (1369), Hequ County was

still located, and it was under the jurisdiction of Taiyuan Prefecture. In the third year of the Republic of China (1915), the Yanmen Road was established in Shanxi, and the Hequ belonged to the Yanmen Road. In the sixth year of the Republic of China (1918), the Yanmen Road was abandoned and the Hequ was directly under Shanxi Province. During the Anti-Japanese War, it belonged to the border area of Shanxi and Sui. After the founding of the People's Republic of China, it belonged to Xin County and now belongs to Xinzhou Region. Because Hequ separated the Yellow River from Zhungar Banner in Inner Mongolia and Fugu County in Shaanxi Province, it was historically a strategic location for the border fortresses of the three provinces. After the Ming Dynasty, due to the invasion of the Wacha tribe of ethnic minorities, fighting continued in the Hequ border area. Therefore, Shanquer was born on this land.

## 2.2 The development history of the Zouxikou folk songs of Baode and Hequ county

Zouxikou folk songs are classified into Shanquer folk songs in a strict sense. Because of the importance of such folk songs as Zouxikou and its important connection with the Xikou culture of the Baode Hequ generation, the author will discuss it alone here.

Xikou has written a rich and colorful stroke in the history of Chinese immigration. Where is the "xikou"? People have different opinions, and the reason for this ambiguous view must be answered from historical materials. The "Great Dictionary of Chinese Historical Geographic Names" (中国历史地名大辞典) has this interpretation of Xikou: "Xikou is now the Great Wall in Shanxi." Xikou is relative to "East Kou". The east entrance is said to be the gateway to the east of Zhangjiakou in Hebei Province. The east exit leads to the eastern part of Inner Mongolia, and the west exit leads to the western part of Inner Mongolia. "West mouth" broadly refers to the mouths west of the east entrance. According to historical records, the Han nationality in the northern central plains came into being after entering the Mongolian area to conduct trade and cultural exchanges, and they came up with the sayings of "East Kou" (xi kou) and "West Kou". At the same time, Liu Jiansheng, director of the Shanxi University Institute of Business Studies and vice president of the Chinese Society for Business History, also said: "According to the relevant records of many historical materials, Xikou, as an important checkpoint in the Central Plains and border areas, has been fighting continuously since ancient times. The forefront of the battle between the Mongolian

nomads and the Han nationality was also an important link between Mongolian and Han commerce and cultural exchanges, which had a significant impact on the economic system, politics, and culture of the time. Therefore, the Qing government refused to let go. Always in control of the personnel and local taxation control in the Xikou area, and also implemented the border ban policy in the early years of the Qing Dynasty. Since then, it has become the statutory entry and exit formalities at the time and the officially approved "going west exit". "The place that must pass.

Therefore, going to the west gate was an important immigration activity between the Qing Dynasty and the Republic of China. Its profound, complex, and rich social connotation and a process of more than 300 years constitute a unique phenomenon of humanities and history. Roughly it started in the middle of the 17th century and ended in the middle of the 20th century, which lasted nearly 300 years. It refers to the history of social activities in the western part of Inner Mongolia outside the Great Wall, mainly in the northwestern Shanxi and northwestern Shanxi (Baode and Hequ counties) in the old society. Although it involves such a vast area, the most common and representative ones are Hequ and Baode people walking west (Zouxikou). "Hequ County Chronicles" once recorded: Heyi people farmed the grassland outside the Great Wall, and they returned in spring and summer. There was also a folk song day: "Hequ protects Dezhou, and it will not be accepted for ten years. The man went out of his mouth, while the woman picked bitter vegetables. This traditional folk song, which has been widely circulated and has been handed down to this day, is a true portrayal of the bitter history of "Zouxikou". It tells us that at that time, due to the harsh climate, barren land and year-on-year famines in this area, coupled with political corruption and excessive expropriation by the ruling class, the rural economy in this area was on the verge of bankruptcy. In order to make a living, with the longing for a better life, he had to leave his wife and children behind, leave the country, and seek a new way out of his mouth in order to make ends meet. In addition to working and farming, the people of Hequ and Baode also engage in commercial economic activities focusing on the production and management of licorice, a Chinese medicinal material. The people of Hequ also call this activity "walking around the venue, walking outside the mouth, and running outside the mouth". However, the women had no choice but to stay at home alone, serving the elderly and taking care of young

children at home, and some even had to get married in a hurry while walking through the West Exit. One is to take care of someone at home, and the other is to keep incense at home in case of accidents. So when the wife saw her husband farewell, she was sad and sorrowful. She told her every word and tears, and she was full of affection, hoping for her husband's return and reunion with relatives as soon as possible. The immigrant wave of "Walking West Exit" that has lasted for hundreds of years has resulted in a series of western folk songs with the theme of "Walking West Exit", which is endless, sad and sad.

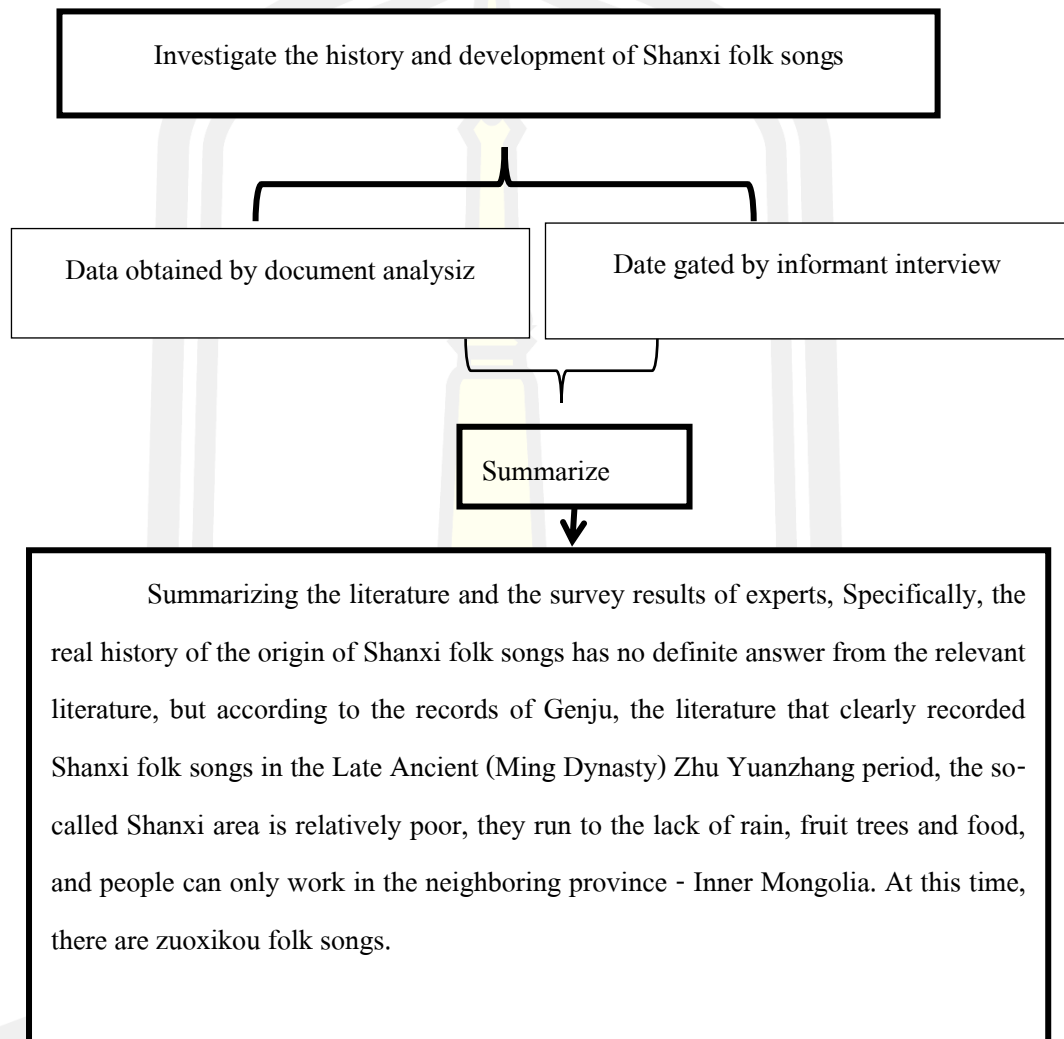
### 2.3 The development history of Zuo Quan's kai hua diao folk songs

What is "kai hua diao"? Generally speaking, it is composed of upper and lower sentences. The first half of the sentence is generally talking about flowering, which is a metaphor, and the actual meaning is in the second half of the sentence. For example: "Small chair bed blooms with four legs, you can't bear it just by thinking about your eyebrows". The blooming tone has a common feature, that is: the first sentence is arousing, it has no meaning, you can sing it when you see it, it is a kind of mood. The expression; the second half of the sentence is a question, which is the real meaning, or expresses the yearning for the lover, expresses the joy of seeing the lover. Ordinary people can sing without culture. Now there is still a spread of "Wearing a watch on your arm, I miss you until now; the train runs fast, and I follow my brother to Shanghai."

As early as the Song and Yuan dynasties, there was a kai hua diao. The kai hua diao is derived from love songs, although the first kai hua diao has not been verified, But what is certain is that it was originally a love song, and it was dominated by implicit lyricism. Because it is a love song, the flowering tune is forbidden to sing very early. The kai hua diao tune of is characterized by "flowers". The folk songs of Zuo Quan were quite special. Due to the inconvenient traffic at the time, it was relatively closed. According to Teacher Liu Gaiyu, the roads were particularly unblocked in the 1950s. You had to get up at 3 in the middle of the night and get in a big truck at 5 o'clock to go to work in Yangquan until 5 o'clock in the afternoon. Therefore, the folk songs produced are different from folk songs in other regions and are relatively closed.

### Framework of history and development of Shanxi folksong

It can be Summarized like this



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## CHAPTER V

### The music characteristic in selected of ShanXi folksongs

This part analyzes the music characteristics of 10 selected Shanxi folk songs by researcher, Four Shan Qu er, four Kai Hua diao, and two Zou Xi kou.

I analysis the music characteristic about

1. Melody characteristic
2. Mode Mode characteristics
3. Rhythm characteristic
4. Unitary form structure
5. Summary the music characteristic of ShanXi folksongs

From the 10 songs I can analysis follows as

#### 1. Melody characteristic

##### 1.1 Four Shan Qu er folksongs

###### 1) Shan hu he dang zhu ni zhe hui lai

1  
Shang le (ni na) fang (na) pian zou (na) fang yan,  
5  
Liao bu jian (na) ge (na) ge lei (na) zhe mian.

Figure 6 Shan Qu er

Collector: Guo Caiqin

#### A. Wave melody lines

From the overall melody, this work presents a wavy state, with ups and downs, constantly exchanging. As shown in the score 1 above, after the first three notes are kept in the same tone, they jump in four degrees upwards, and then fold back in the reverse direction. The

third measure proceeds up again by jumping in, and jumps in octave downwards during the last note of the previous phrase. The movement direction of the melody line of the second phrase is the same as that of the first phrase. Therefore, I draw the melody line of the first phrase as follows, which can be seen more clearly.

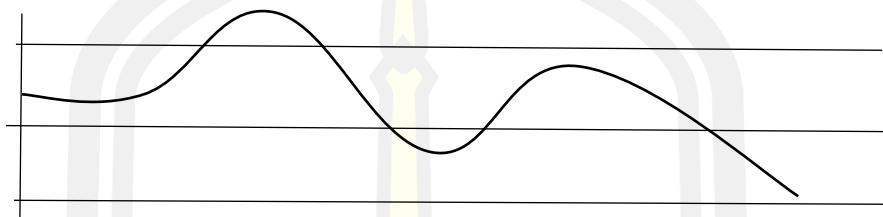


Figure 7 Moledy line [ Wave motion]

Collector: Guo Caiqin

#### B. Big jump in intrtval (circled in the score)

From the motion of the above melody lines, it can be seen that the biggest charactise of the melody of this work is that at the turning point of the direction of movement, the degree of jumping into progress is relatively large, which is obviously different from Western classical folk songs. From score 1, we can see that in the first phrase, the four degrees interval, five degrees interval, and octave jumps of re and sol and re that are separated by octaves repeatedly appear, as shown in the following figure:

Figure 8 Shan Qu er

Collector: Guo Caiqin

2) Zou ni gong

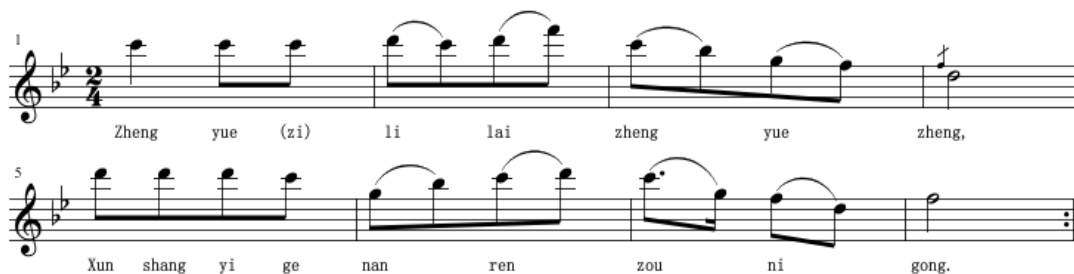


Figure 9 Shan Qu er  
Collector: Guo Caiqin

A. Wave melody lines

This piece is a Hequ Shan Qu er, which describes the working state of the Chinese people in the 19th century, and describes the mood state before the work is about to be carried out, as if a woman is talking to herself in a conversation, Therefore, from the horizontal combination between the melody intervals, the overall wavy melody lines are presented, and the first phrase and the second phrase are in contrast. Their melody interval tends to be different, but on the whole, it still reflects Shanxi. Folk songs are undulating, wavy melody. But in general, the horizontal interval is not very spaced, which is a melody line combining jumping in and smoothly. The melody line of Score 2 can be drawn as follows :

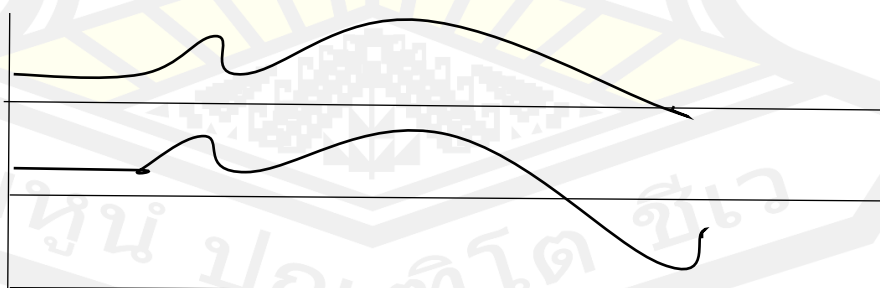


Figure 10 Moledy line [ Wave motion]  
Collector: Guo Caiqin

### B. Jump in and smoothly combine interval (circled in the score)

Although this folk song is the Shanxi Shan Qu er folk song like the first one, the big difference between the two is that the melody line jumps into the horizontal interval less than the first one, and more intervals are combined with smoothness. The same pitch is composed of pure first, second and third intervals. Because this work is going to describe the psychological process of a woman planning for her future livelihood, its ups and downs are stable. Jump into the interval, it is be circled. As shown in the score 2 :

1  
Zheng yue (zi) li lai zheng yue zheng,  
5  
Xun shang yi ge nan ren zou ni gong.

Figure 11 Shan Qu er

Collector: Guo Caiqin

### 3) Xiang qin qin xiang dao xin yan shang

1  
Mi la feng a na ge fei la zai ya na chuang yan yan na shang,  
5  
Xiang la qin qin na xiang la zai ya na xin yan yan na shang.

Figure 12 Shan Qu er

Collector: Guo Caiqin

### A. Wave melody lines

The above notation is a folk song of Hequ, a selected "shanqu" type of folk song. It describes the sweet mood of young men and women in love. The melody lines of the first

phrase and the second phrase proceed in the same direction. Therefore, when the author analyzes, only the first phrase is analyzed. From the overall note direction, it can be seen that the entire melody line is in an undulating state, showing the form of a wavy line, Now the author draws the melody line of the first phrase as follows:

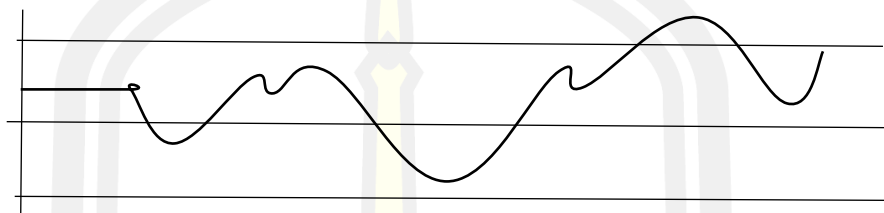


Figure 13 Moledy line [ Wave motion]

Collector: Guo Caiqin

B. Big jump in intrtrval (circled in the score)

It can be seen from the figure below that the biggest feature of this work is the undulating wavy state of the melody lines. There is also a bigger characterize that is the interval of large jumps, even 11-degree interval, which is in Shanxi folk songs. It is often seen that the author now circled the big jump intervals of four degrees and above in the first phrase of this song, as shown in the following figure:



Figure 14 Shan Qu er

Collector: Guo Caiqin

## 4) Na shi ge shui

Dui ba ba (na ge) ge liang liang shang na shi yi ge (e) shui,  
Na jiu shi (na ge) you ming de er mei mei.

Figure 15 Shan Qu er

Collector: Guo Caiqin

## A. Wave melody lines

The above score is a Bao De folksong, a selected "shanqu" type of folk song. This work is the same as the third song. It describes the state of a man standing on the mountain and singing loudly when he miss his lover. The voice is high and loud, expressing the man's longing for the girl. The first phrase and the second phrase have the same melody line direction. Therefore, the author only analyzes the first phrase. The wave shape can be clearly seen in the melody line drawn by the author, as shown in the following figure:

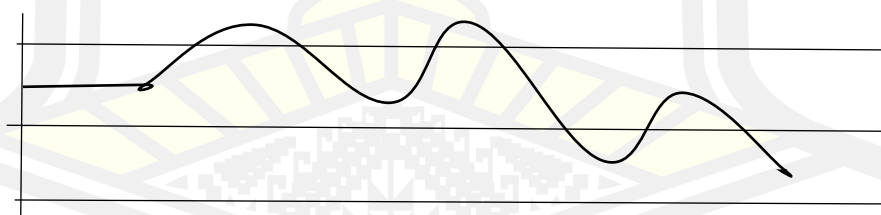


Figure 16 Moledy line [ Wave motion]

Collector: Guo Caiqin

### B. Big jump in interval (circled in the score)

Similarly, it continues the general characteristics of Shanxi folk songs. The interval of the big jump is also one of the biggest characteristics of this song. Now the interval of the big jump is circled, as shown in the following figure:

1  
Dui ba ba (na ge) ge liang liang shang na shi yi ge (e) shui,  
5  
Na jiu shi (na ge) you ming de er mei mei.

Figure 17 Shan Qu er

Collector: Guo Caiqin

## 1.2 Four Kai hua diao folksongs

### 1) Shui zhi dao

1  
Guo guo dian deng (yao yi yao) ban kang ming,  
4  
Jiu zhong li mi (bai san bai) bu xian qiong.

Figure 18 Kai hua diao

Collector: Guo Caiqin

### A. Wave melody lines

This work is a representative work in the Kai Hua diao of Shanxi folk songs. It shows that young men and women in Zuoquan County are shy and afraid to express when they are in love. They use a metaphorical way to express their love for men. Overall, compared with folk songs of Shan Qu er, this type of folk song has a smoother melody line, the melody lines of this work are relatively gentle, but still reflect the characteristics of wavy progress. Now the author draws the melody line direction of this work as follows:

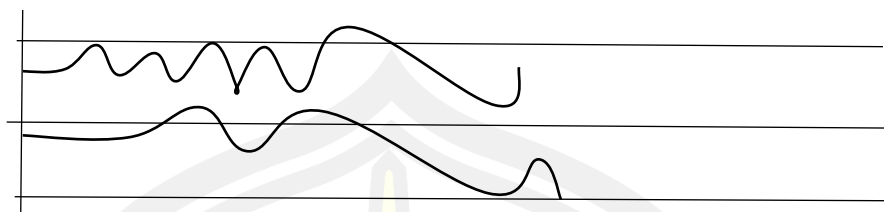


Figure 19 Moledy line [ Wave motion]

Collector: Guo Caiqin

B. Jump in and smoothly combine interval (circled in the score)

This folk song is the Shanxi folk song of Kai Hua diao, the melody line jumps into the horizontal interval less than the before pieces, and more intervals are combined with smoothness. The same pitch is composed of second and third intervals. Because this work is going to describe the psychological process of a woman miss the man, its note between two interval ups and downs are stable. Jump into the interval, it is be circled. As shown in the score 5:

Figure 20 Kai hua diao

Collector: Guo Caiqin

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## 2) You le xin si man man lai

1  
Yin tao (na) hao chi shu nan zhai,

5  
You na xie xin yuan mei mei ya kou nan kai.

Figure 21 kai hua diao

Collector: Guo Caiqin

## A. Wave melody lines

The notation above is a folk song of Zuoquan, a "kai hua diao" type of folk song. Compared with folk songs of Shan Qu er, this type of folk song has a smoother melody line, but also presents the characteristics of wavy progress. Same as the score 5, it also uses metaphors to express the loving feelings of men and women. Now I draw the melody line of this song as follows:

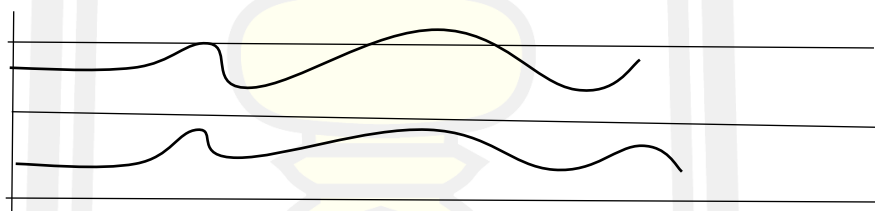


Figure 22 Moledy line [ Wave motion]

Collector: Guo Caiqin

## B. Jump in and smoothly combine interval (circled in the score)

Compared with folk songs of the Shan Qu er genre, kai hua diao folk songs have relatively fewer combinations of interval jumps. They are the combination of second and third intervals with big jumps. This feature is particularly manifested in kai huai diao folk songs. Obviously, this is related to the lyrical and regional characteristics of this type of song, because Kai Hua diao folk songs are located in Zuoquan County, Shanxi Jinzhong, where the geographical

location is flat and the people are calm. Therefore, the popular folk songs here are relatively mild. Now I have circled the two jump-in intervals in this song:



Figure 23 Kai huai diao

Collector: Guo Caiqin

### 3) Xiang qi ni

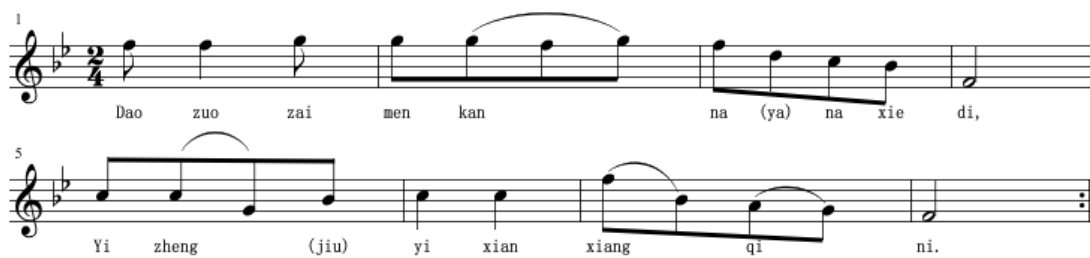


Figure 24 Kai hua diao

Collector: Guo Caiqin

#### A. Wave melody lines

The melody of this song progresses relatively smoothly, but the melody lines still present a wavy state. As shown in the following picture:

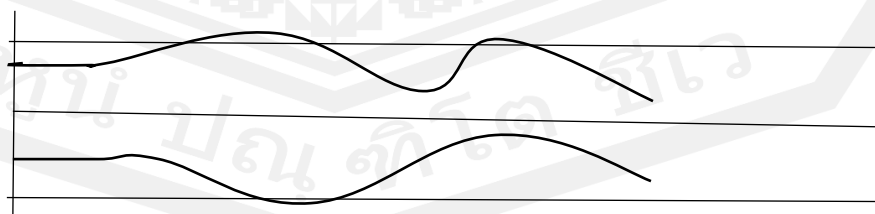


Figure 25 Moledy line [ Wave motion]

Collector: Guo Caiqin

B. Jump in and smoothly combine interval (circled in the score)

This piece is composed of unison, second and third intervals, combining two fourths and one fifth interval. Now I will circled jump interval, as shown below:



Figure 26 Kai hua diao

Collector: Guo Caiqin

4) "You le xin si bai bai shou"



Figure 27 Kai hua diao

Collector: Guo Caiqin

A. Wave melody lines

The above score 8 is Zuo Quan's folk song, a selected "Kai hua diao" folk song, written by the key informant Liu Gaiyu. The melody line presents the state of wavy progress, as shown in the following curve:

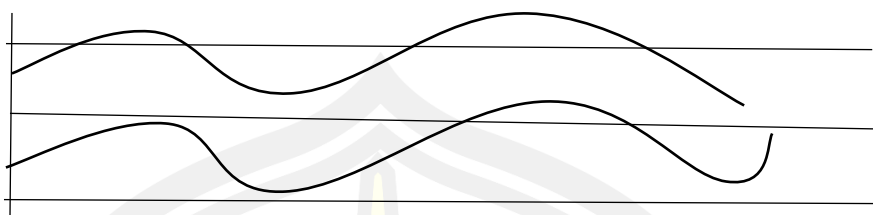


Figure 28 Moledy line [ Wave motion]

Collector: Guo Caiqin

## B. Jump in interval (circled in the score)

This piece is composed of second and third intervals, combining jumping interval. Now I will circled jump interval, as shown below:

Figure 29 kai hua diao

Collector: Guo Caiqin

## 1.3 Two Zou Xi kou folksongs

## 1) "Zhen hun hun gen shang ni zou le"

Figure 30 Zou Xi kou

Collector: Guo Caiqin

A. Wave melody lines

The piece is a folk song of Hequ, a selected folk song of the "Zouxikou" category, collected by the author. The first phrase is different from the second phrase only in the direction of the ending note. Now the author draws the melody line of this song as follows:

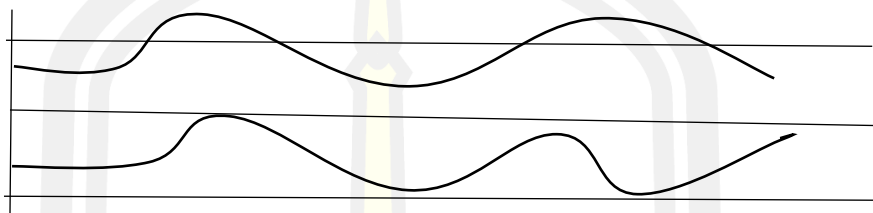


Figure 31 Moledy line [ Wave motion]

Collector: Guo Caiqin

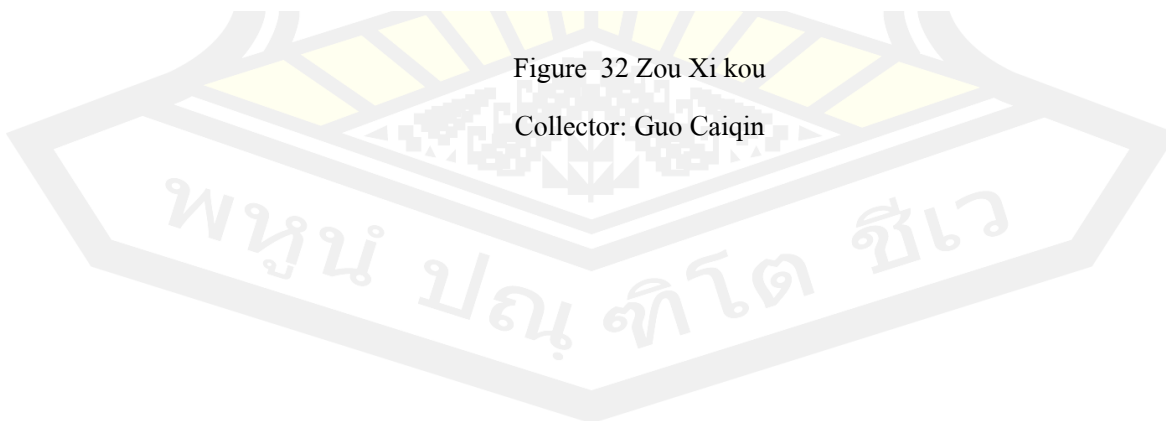
B. Jump in interval (circled in the score)

This piece is composed of unison second intervals, combining jumping interval. Now I will circled jump interval, as shown below:



Figure 32 Zou Xi kou

Collector: Guo Caiqin



## 2) "Ti qi ge ge zou xi kou"

The musical score is written in G major (one sharp) and 4/4 time. It consists of two staves. The first staff starts with a treble clef and a 4/4 time signature, followed by a 3/8 time signature. The second staff starts with a treble clef and a 3/8 time signature. The lyrics are written below the notes.

1  
Ti qi (le na) ge ge (ya) zou xi (ya) kou,  
5  
Zhi bu zhu xiao mei mei lei dan dan liu.

Figure 33 Zou Xi kou

Collector: Guo Caiqin

## A. Wave melody lines

The piece is a folk song of Hequ, a selected folk song of the "Zouxikou" category, collected by the author. The first phrase is different from the second phrase. The melody line of the first phrase has no obvious wavy curve, which is not typical and very rare, but the wavy line of the second phrase is obvious. Now the author draws the melody line of this song as follows:

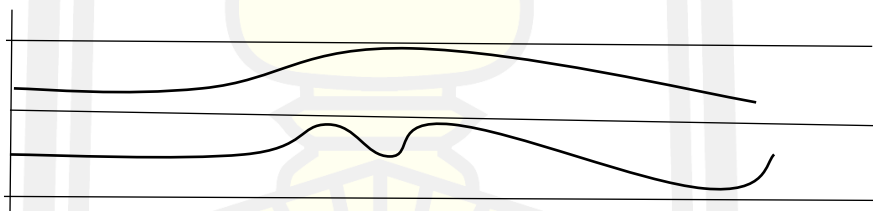


Figure 34 Moledy line [ Wave motion]

Collector: Guo Caiqin

## B. Smoothly c interval

In the whole piece, only the unison second and third of intervals are included, which is not typical in Shanxi folk songs and is very rare.

## 2. Mode Mode characteristics

### 1) Shan hu he dang zhu ni zhe hui lai

1

Shang le (ni na) fang (na) pian zou (na) fang yan,

5

Liao bu jian (na) ge (na) ge lei (na) zhe mian.

Figure 35 Shan Qu er

Collector: Guo Caiqin

Shanxi folk songs and Western classical music are very different in terms of mode. Western music uses major and minor mode, while Shanxi's traditional five-tone mode is dominant.

a) The 5-tone scale that occupies the main body, as shown in the figure below:

Figure 36 The 5-tone scale

Collector: Guo Caiqin

This kind of scale is the most important type of scale in Shanxi folk songs, and the five scales are "Gong Shang Jue Zhi Yu" (gong shang jue zhi yu) (do re mi sol la). Although some folk songs belong to the pentatonic system, there are only three or even two scales in a piece of work, for example, only "re, sol" or "dol, re, la", etc. Therefore, no matter it is five tones All appear, or only two, three, four, or five of them appear. All call it a five-tone mode system. The main body of Shanxi folk songs in works of this mode system, most of the works are Consists of these scales.

As shown in score 1, this song only has five tones of dol, re, mi, sol, and la, which is also one of the biggest characterize of Shanxi folk songs.

## b) The 7-tone scale or 6-tone scale

Addition note of fa and si added to become into the seven-tone scale (dol re mi fa sol la si, sometimes only one of them is added, as shown in the following figure:



Figure 37 The 7-tone scale or 6-tone scale

Collector: Guo Caiqin

The scale with the above two Additional tone (squared in the score) becomes a seven-tone scale, the two Additional tone are fa (qing jue) and si (bian gong), but the author here only lists the common pian yin, in fact there are some piece does not appear with two pian yin tones at the same time. Some only have fa, and some only appear to si. At this time, the scale becomes a hexatonal scale. However, it is more important to note that the fa and the si are the most important. There are two common types of pian yin. It's not that all works have these two types of pian yin'. It's also more common to add a pian yin.

But here, the author wants to emphasize that the scale added to the fa and si: dol re mi fa sol la si. Although it looks the same as the Western major scale, the difference is that the seven-tone scale in Shanxi folk songs, fa and si are just two auxiliary notes, they only play a role in modifying the work in the whole piece, and the other five notes belong to the backbone of the mode, and At the same time, all the pian yin cannot be the key tones, which is different from the western major scale which has the same status as seven tones.

## 2) Zou ni gong

Figure 38 Shan Qu er

Collector: Guo Caiqin



### The 5-tone scale

This piece only contains five notes (C major) of do re mi sol la. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

#### 3) Xiang qin qin xiang dao xin yan shang



1  
Mi la feng a na ge fei la zai ya na chuang yan yan na shang,  
5  
Xiang la qin qin na xiang la zai ya na xin yan yan na shang.

Figure 39 Shan Qu er

Collector: Guo Caiqin

### The 5-tone scale

This piece only contains five notes (C major) of do re mi sol la. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

#### 4) Na shi ge shui



1  
Dui ba ba (na ge) ge liang liang shang na shi yi ge (e) shui,  
5  
Na jiu shi (na ge) you ming de er mei mei.

Figure 40 Shan Qu er

Collector: Guo Caiqin

### The 5-tone scale

This piece only contains five notes (It be changed C major) of do re mi sol la. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs. The scale sa following :



Figure 41 The 5-tone scale

Collector: Guo Caiqin

### 5) Shui zhi dao

1  
Guo guo dian deng (yao yi yao) ban kang ming,  
4  
Jiu zhong li mi (bai san bai) bu xian qiong.

Figure 42 Kai hua diao

Collector: Guo Caiqin

### The 5-tone scale

This piece only contains five note ( Changed C major) of do re mi sol la. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs. The scale sa following :



Figure 43 5-tone scale

Collector: Guo Caiqin

## 6) You le xin si man man lai

1  
Yin tao (na) hao chi shu nan zhai,  
5  
You na xie xin yuan mei mei ya kou nan kai.

Figure 44 kai hua diao

Collector: Guo Caiqin

## The 6-tone scale

This piece only contains six notes of (C major) do re mi sol la si. Therefore, it is the most important representative work of the 6-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

Addition note (circled in the score) of la added to became into the six-tone scale (fa sol la si do re), only one of addition note is added, as shown in the following figure:

Figure 45 The 6-tone scale

Collector: Guo Caiqin

## 7) Xiang qi ni

1  
Dao zuo zai men kan na (ya) na xie di,  
5  
Yi zheng (jiu) yi xian xiang qi ni.

Figure 46 Kai hua diao

Collector: Guo Caiqin

### The 6-tone scale

This piece only contains six notes (C major) of do re mi sol la si. Therefore, it is the most important representative work of the 6-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

Additional note of (circled in the score) added to become into the six-tone scale (do re mi sol la si), only one of pian yin is added, as shown in the following figure:



Figure 47 The 6-tone scale

Collector: Guo Caiqin

### 8) "You le xin si bai bai shou"



Figure 48 Kai hua diao

Collector: Guo Caiqin

### The 6-tone scale

This piece only contains six notes (C major) of do re mi sol la si. Therefore, it is the most important representative work of the 6-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

Additional note of (circled in the score) si added to become into the six-tone scale (do re mi sol la si), only one of additional note is added, as shown in the following figure:



Figure 49 The 6-tone scale

Collector: Guo Caiqin

## 9) "Zhen hun hun gen shang ni zou le"

1  
Ni zou (na) xi (la) kou wo shang fang,

5  
Zhen hun hun gen (la) shang ni zou le.

Detailed description: This is a musical score for a folk song in 2/4 time, key of D major. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter note C5. The lyrics 'Ni zou (na) xi (la) kou wo shang fang,' are written below. The second staff continues the melody with quarter notes D5, E5, and F#5, then a quarter note G5. The lyrics 'Zhen hun hun gen (la) shang ni zou le.' are written below. The piece ends with a double bar line and repeat dots.

Figure 50 Zou Xi kou

Collector: Guo Caiqin

## The 6-tone scale

This piece only contains six notes (C major) of do re mi sol la si. Therefore, it is the most important representative work of the 6-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

Additional note of (circled in the score) #C added to became into the six-tone scale (do re mi sol la si), only one of additional note is added, as shown in the following figure:

Detailed description: This is a short musical score in 2/4 time, key of D major. It shows a six-note scale: D4, E4, F#4, G4, A4, B4. The final note, B4, is circled in red. The piece ends with a double bar line.

Figure 51 The 6-tone scale

Collector: Guo Caiqin

## 10) "Ti qi ge ge zou xi kou"

1  
Ti qi (le na) ge ge (ya) zou xi (ya) kou,

5  
Zhi bu zhu xiao mei mei lei dan dan liu.

Detailed description: This is a musical score for a folk song in 4/4 time, key of D major. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter note C5. The lyrics 'Ti qi (le na) ge ge (ya) zou xi (ya) kou,' are written below. The second staff continues the melody with quarter notes D5, E5, and F#5, then a quarter note G5. The lyrics 'Zhi bu zhu xiao mei mei lei dan dan liu.' are written below. The piece ends with a double bar line and repeat dots.

Figure 52 Zou Xi kou

Collector: Guo Caiqin

### The 5-tone scale

This piece only contains five notes (C major) of do re mi sol la. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs. The scale is as follows:



Figure 53 The 5-tone scale

Collector: Guo Caiqin

### 3. Rhythm characteristic

#### 1) Shan hu he dang zhu ni zhe hui lai

Shang le (ni na) fang (na) pian zou (na) fang yan,  
Liao bu jian (na) ge (na) ge lei (na) zhe mian.

Figure 54 Shan Qu er

Collector: Guo Caiqin

The note of Shanxi folk songs is not too short, so on the whole, its melody is more beautiful, the breath is longer, and it is extremely singing, which is more similar to Western vocal music works.

For example, score 1, the rhythm pattern here is relatively simple, and there are two rhythm pattern combinations and a half note in the eight-bar piece.



Figure 55 the rhythm pattern

Collector: Guo Caiqin

## 2) Zou ni gong

1  
Zheng yue (zi) li lai zheng yue zheng,

5  
Xun shang yi ge nan ren zou ni gong.

Figure 56 Shan Qu er

Collector: Guo Caiqin

The rhythm of this work is the same as that of the first piece, reflecting the relatively stable long-tempo note type of Shanxi folk songs. For example, score 2, the rhythm pattern here is relatively simple, and there are two rhythm pattern combinations and a half note in the eight-bar piece.

Figure 57 Rhythm pattern

Collector: Guo Caiqin

## 3) Xiang qin qin xiang dao xin yan shang

1  
Mi la feng a na ge fei la zai ya na chuang yan yan na shang,

5  
Xiang la qin qin na xiang la zai ya na xin yan yan na shang.

Figure 58 Shan Qu er

Collector: Guo Caiqin

Compared with the two folk songs analyzed before, the rhythm of this song is shorter and the duration is short. It requires flexible and cheerful singing, reflecting the joyful mood between lovers who fall in love. Therefore, the rhythm contained in this work as follows:

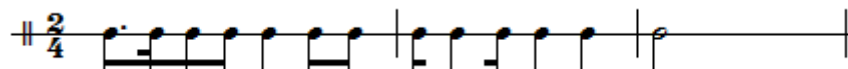


Figure 59 rhythm pattern

Collector: Guo Caiqin

#### 4) Na shi ge shui

1  
Dui ba ba (na ge) ge liang liang shang na shi yi ge (e) shui,

5  
Na jiu shi (na ge) you ming de er mei mei.

Figure 60 Shan Qu er

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are four main rhythm combination types. Now the author summarizes them as follows:

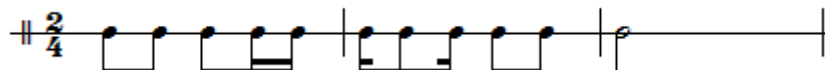


Figure 61 rhythm type

Collector: Guo Caiqin



## 5) Shui zhi dao

1  
Guo guo dian deng (yao yi yao) ban kang ming,  
4  
Jiu zhong li mi (bai san bai) bu xian qiong.

Figure 62 Kai hua diao

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are four main rhythm combination types. Now the author summarizes them as follows:

A musical staff showing a sequence of notes and rests in 2/4 time, illustrating a specific rhythm type.

Figure 63 rhythm type

Collector: Guo Caiqin

## 6) You le xin si man man lai

1  
Yin tao (na) hao chi shu nan zhai,  
5  
You na xie xin yuan mei mei ya kou nan kai.

Figure 64 kai hua diao

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are two main rhythm combination types. Now the author summarizes them as follows:

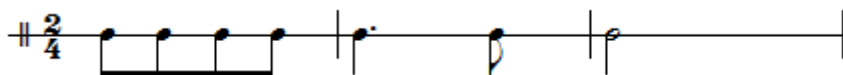


Figure 65 rhythm pattern

Collector: Guo Caiqin

## 7) Xiang qi ni

1  
Dao zuo zai men kan na (ya) na xie di,

5  
Yi zheng (jiu) yi xian xiang qi ni.

Figure 66 Kai hua diao

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are two main rhythm combination types. Now the author summarizes them as follows:



Figure 67 rhythm type

Collector: Guo Caiqin

## 8) "You le xin si bai bai shou"

1  
Ma que fei zai fang yan shang,

5  
Xin xiang zhe ge dan qin jian bu shang.

Figure 68 Kai hua diao

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are one main rhythm combination types. Now the author summarizes them as follows:

Two eighth note combinations:

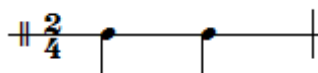


Figure 69 rhythm type

Collector: Guo Caiqin

9) "Zhen hun hun gen shang ni zou le"

1  
Ni zou (na) xi (la) kou wo shang fang,

5  
Zhen hun hun gen (la) shang ni zou le.

Figure 70 Zou Xi kou

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are two main rhythm combination types. Now the author summarizes them as follows:



Figure 71 rhythm type

Collector: Guo Caiqin

## 10) “Ti qi ge ge zou xi kou”

The musical score consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains the lyrics: Ti qi (le na) ge ge (ya) zou xi (ya) kou, with a measure rest of 3/8. The second staff continues with the lyrics: Zhi bu zhu xiao mei mei lei dan dan liu. The piece ends with a double bar line and repeat dots.

Figure 72 Zou Xi kou

Collector: Guo Caiqin

The rhythm type included in this work is also relatively simple. There are two main rhythm combination types. Now the author summarizes them as follows:

A diagram showing a 2/4 time signature followed by a sequence of notes: a quarter note, a quarter note, a beamed eighth note pair, a quarter note, and a quarter note, all on a single staff.

Figure 73 rhythm type

Collector: Guo Caiqin

#### 4. Unitary form structure

Through the statistical analysis of the 400 works collected by the author, it is found that 92% of Shanxi folk songs belong to the upper and lower sentence two-phrase section, and 65% of the two-phrase section are parallel phrases before and after each other, The two have the same beginning and end, the difference is only the difference in the ending sound of the two phrases; and 35% of the two-phrase folk songs belong to the contrasting two-phrase section, but this contrast is sometimes more reflected in the melody. Above, the rhythm and the direction of the melody are roughly the same, so this contrast is more of a homogeneous contrast, and the contrast is not very strong.

## 1) Shan hu he dang zhu ni zhe hui lai

The musical score is written in 2/4 time on a single staff. It consists of two phrases, each four bars long. The first phrase starts with a repeat sign and ends with a fermata on the note 're' (Shang). The second phrase starts with a fermata on the note 're' (Liao) and ends with a fermata on the note 'sol' (zhi). The lyrics are: Shang le (ni na) fang (na) pian zou (na) fang yan, Liao bu jian (na) ge (na) ge lei (na) zhe mian.

Figure 74 Shan Qu er

Collector: Guo Caiqin

For example, in the score above, is a folk song of Hequ, a typical "Shan Qu er" type of folk song, short with the same head but different end [The same head but different end structure is very common in Shanxi folk songs, and the upper and lower phrases often differ only in the ending notes] The two phrases differ only in the three notes at the end, In the eight-bar two-phrase section. First phrase ending is re (Shang), second phrase ending is sol (zhi).

## 2) Zou ni gong

The musical score is written in 2/4 time on a single staff. It consists of two phrases, each four bars long. The first phrase starts with a fermata on the note 're' (Zheng) and ends with a fermata on the note 're' (zheng). The second phrase starts with a fermata on the note 're' (Xun) and ends with a fermata on the note 'sol' (gong). The lyrics are: Zheng yue (zi) li lai zheng yue zheng, Xun shang yi ge nan ren zou ni gong.

Figure 75 Shan Qu er

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the jue note, The second phrase ends in the zhi note. Therefore, the Chinese five-tone national mode is obviously different from the western classical music major and minor in the ending note.

## 3) Xiang qin qin xiang dao xin yan shang

Musical score for 'Xiang qin qin xiang dao xin yan shang' in 2/4 time, key of D major. The score consists of two staves. The first staff (measures 1-4) has lyrics: 'Mi la feng a na ge fei la zai ya na chuang yan yan na shang,'. The second staff (measures 5-8) has lyrics: 'Xiang la qin qin na xiang la zai ya na xin yan yan na shang.' The piece ends with a double bar line and repeat dots.

Figure 76 Shan Qu er

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the Parallel phrase. There is a same in the termination note of the previous and subsequent phrases. The ends on the yu note. Therefore, the Chinese five-tone national mode is obviously different from the western classical music major and minor (s-K46-DT) in the ending note.

## 4) Na shi ge shui

Musical score for 'Na shi ge shui' in 2/4 time, key of B minor. The score consists of two staves. The first staff (measures 1-4) has lyrics: 'Dui ba ba (na ge) ge liang liang shang na shi yi ge (e) shui,'. The second staff (measures 5-8) has lyrics: 'Na jiu shi (na ge) you ming de er mei mei.' The piece ends with a double bar line and repeat dots.

Figure 77 Shan Qu er

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the Parallel phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the yu note, The second phrase ends in the shang note. Therefore, the Chinese five-tone national mode is

obviously different from the western classical music major and minor (s-K46-DT) in the ending note.

### 5) Shui zhi dao

The musical score for 'Shui zhi dao' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of two lines of music. The first line starts at measure 1 and ends at measure 3. The second line starts at measure 4 and ends at measure 6. The lyrics are: Guo guo dian deng (yao yi yao) ban kang ming, Jiu zhong li mi (bai san bai) bu xian qiong.

Figure 78 Kai hua diao

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of six bars, the first phrase has 3 bars, the second phrase has 3 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the shang note, the second phrase ends in the zhi note. Both the melody lines and the combination of intervals are different between the two phrases.

### 6) You le xin si man man lai

The musical score for 'You le xin si man man lai' is written in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. It consists of two lines of music. The first line starts at measure 1 and ends at measure 4. The second line starts at measure 5 and ends at measure 8. The lyrics are: Yin tao (na) hao chi shu nan zhai, You na xie xin yuan mei mei ya kou nan kai.

Figure 79 kai hua diao

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the shang note, The second phrase ends in the zhi note. Both the melody lines and the combination of intervals are different between the two phrases.

## 7) Xiang qi ni

1  
 Dao zuo zai men kan na (ya) na xie di,  
 5  
 Yi zheng (jiu) yi xian xiang qi ni.

Figure 80 Kai hua diao

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the zhi note, The second phrase ends in the zhi note. Both the melody lines and the combination of intervals are different between the two phrases.

## 8) "You le xin si bai bai shou"

Ma que fei zai fang yan shang,  
 5  
 Xin xiang zhe ge dan qin jian bu shang.

Figure 81 Kai hua diao

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the jue note, The second phrase ends in the zhi note. Both the melody lines and the combination of intervals are different between the two phrases.



## 9) "Zhen hun hun gen shang ni zou le"

Figure 82 Zou Xi kou

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the parallel phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the jue note, The second phrase ends in the yu note.

## 10) "Ti qi ge ge zou xi kou"

Figure 83 Zou Xi kou

Collector: Guo Caiqin

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the parallel phrase. There is a difference in the termination note of the previous and contrast phrases. The first phrase ends on the jue note, the second phrase ends in the yu note.

## 5. Summary the music characteristic of ShanXi folksongs

### 5.1 Melody characteristic

Through the analysis of the above 10 selected Shanxi folk songs, it can be concluded that the melody lines of Shanxi folk songs are wavy. This is also the most distinctive characteristic of Shanxi folk songs. Changing of its melody direction is consistent with the aesthetics, language, and customs of Shanxi people, Geographical location has a great relationship.

### 5.2 Mode characterize

Shanxi folk songs, as a branch of Chinese folk songs, mainly use five-tone mode in terms of mode characteristics. If addition note is added, it will become six-tone and seven-tone mode. This is the same as folk songs in other provinces in China, and therefore contrast to Western major and minor music. In sharp contrast, the five most important notes of Shanxi folk songs are do re mi sol la, while the seven notes of Western music are equally important.

### 5.3 Rhythm characteristic

Through the analysis of the above 10 songs, the most typical rhythm pattern of Shanxi folk songs is a simple rhythm combination. There is no particularly fast or slow rhythm pattern, which is more suitable for singing. Therefore, it has shaped the graceful and moderate speed of Shanxi folk songs.

### 5.4 Form structure

Unitary form structure is the basic musical structure of Shanxi folk songs. It can be said that 99% of traditional Shanxi folk songs have such a structure, generally composed of two phrases, but there are also rare four-phrase single-section structures, but the most common is the author's list. Unitary form structure of two phrase.

Table 2 Form structure

structure	A (Unitary form)			
phrase	a	a1	(a b)	
bars	4	4	4	4

## CHAPTER VI

### The model to preservations of folksong in Shanxi Province

In this Chapter I collected the opinion from key informant about the preservation and protection of Shanxi Folksong and create the Model draft about that:

1. The guideline to preservation of Shanxi Folksong
2. The guideline to Protection of Shanxi Folksong
3. The Model to preservation and protection of Shanxi Folhsong

#### 1. The guideline to preservation of Shanxi Folksong

I mainly interviewed Liu Gaiyu, Miao Maolin, Yang Zhongqing and Mr Yang Zhongqing. So I can got the data follow as:

With regard to how traditional music such as Shanxi folk songs is more popular and sought by the younger generation under the background of the new era, it is necessary for us musicians to come up with a good promotion plan through investigation. "All traditional music is disseminated and evolves constantly. It can be said that without dissemination and evolution, there will be no development of music culture; music culture that no longer disseminates and evolves will be a stagnant music culture." Mr. Huang Xiangpeng once said: "The most important feature of the inheritance law of ancient music is 'oral teaching'. The vitality of flow lies in the improvisation that cannot be solidified. The process of transmission is both a preservation process and a gradual process. Therefore, how to do some meager force on the basis of this gradual change. Regarding how to effectively promote Shanxi, the author mainly adopted questionnaire surveys and interviews with key informant, and came up with the following three plans for promoting Shanxi folk songs. Now list them one by one.

in order to obtain the model of conservation of Shanxi folk songs, i mainly use interview methods. I mainly interviewed Liu Gaiyu, Miao Maolin and Yang Zhongqing. I asked Mr Yang Zhongqing that do you have some opinions about conservation of Shanxi folk songs in the future? Yang Zhongqing said Shanxi folk songs want to be forward in the future. First, a new generation of music composers should incorporate new music composition techniques into traditional Shanxi

folk songs, so that young audiences will like them; Primary school, Middle schools and universities should teach their students Shanxi folk song; finally, the major related art departments should organize traditional activities on Shanxi folk songs to promote its popularity in the lives of the people.

### 1.1 The data from fieldwork

Regarding how to promote Shanxi's traditional folk songs in a timely and effective manner. I contact Mr. Miao Maolin and asked he that do you have some opinions about introduce Shanxi folk songs into different level schools to promote the development of Shanxi folk songs?(different level school: kindergarten, elementary school, middle school; college) Miao Maolin, as a college teacher who has been teaching for 13 years in colleges and universities, he gave the suggestion is to develop local teaching materials through kindergartens, elementary schools, middle schools, and universities, so that the traditional folk songs of Shanxi can be gradually influenced and nurtured. In this way, the folk songs of Shanxi can be instilled seamlessly. Therefore, Teacher Miao Maolin also provided the author with the specific steps for the establishment of Shanxi folk songs in kindergartens, elementary schools, middle schools, and universities. Therefore, the author combined with teacher Miao Maolin's interview suggestions and a comprehensive analysis of the questionnaires to classify kindergartens, elementary schools, middle schools, and universities. The teaching content and teaching objectives of Shanxi folk songs are listed as follows. (Mr. Miao mao lin, 2020, interviewed)

#### 1.1.1 Contents and goals of Shanxi folk songs in kindergartens

In China, including Shanxi, the age of kindergarten students is about 4-7 years old, transitioning from the newly enrolled kindergarten small class to the mid-term middle class, and then to the final stage of the large class, from about seven years old through three years of kindergarten learning. Just transition to the first grade of elementary school.

##### 1) Physiological and psychological characteristics of kindergarten students

So we can see the kindergarten students, their age is concentrated in the 4-7 years old. Generally speaking, in terms of physiological characteristics, due to the development of the iliac muscle system, the enhancement of the brain's ability to control and adjust, coupled with the skills and experience gained in the early stage of school, children aged 3 to 4 can master various superficial movements and some Fine movement. The formation and development of language enable young

children to basically express their thoughts and requirements to others, without the need for adults to guess his wishes too much. In terms of psychological characteristics, children have developed thinking abilities. The real formation of children's thinking is around 2 years old. Early childhood (3-6, 7 years old) is the period when thinking begins to develop. The main characteristic of young children's thinking throughout the period is concrete and vivid (the most typical for 4 to 5 years old). It is in intuitive action thinking (that is, thinking can only be carried out in actions, which is often expressed as thinking first, thinking while doing, and acting. Once stopped, thinking activities will stop) based on the evolution. At the end of children's life (6 and 7 years old), abstract logical thinking begins to sprout; and in terms of attention, children's ability to control and regulate their mental and behavioral activities is relatively weak, and they are often easy to change the direction of activities under the influence of external forces. That is to say, the children in this period do not intend to pay attention to the dominant position, and intend to pay attention to the primary stage of development-low level, poor stability, and rely on the organization and guidance of adults.

2) Shanxi folk songs teaching content and goals based on the physical and mental characteristics of kindergarten students

Based on the above-mentioned children's physical and psychological characteristics, the author believes that the teaching content and goals of Shanxi folk songs for kindergarten students mainly revolve around two words, which are to attract children's interest in Shanxi folk songs. Therefore, how to show Shanxi folk songs interestingly in front of children It has become a major problem for educators.

Teacher Miao Maolin said: "In the process of children's music learning, it is often observed that many children have a strong interest when they start learning music, but once the learning content involves reading music or other music theory learning, they Gradually lose their initial interest in music, and even refuse to learn music. In fact, music scores and music theory are not obstacles to the development of children's musical ability. Good visual notation skills can promote the development of students' musical ability and enhance their perception of music. Comprehension and creativity. Music score and music theory are the indirect expressions of predecessors' musical experience. We must respect children's psychological and intellectual development characteristics, and before children learn music theory, it's best to let children have enough of what they refer to. Perceptual knowledge and direct experience. That is, before learning notation, children must be

interested in singing, playing, and making sounds by themselves so as to have direct experience of music and form the habit of free expression.” Therefore, teacher Miao Maolin further pointed out "Children have this instinctive musical improvisational ability. Children often talk and hum their own tunes while playing, and their bodies sway freely with their own music. For children, improvisation. It is easier to create a melody of your own than to learn a set of prescribed tunes. If it is started naturally, they will not find it difficult at all. Especially in the open structure of the game with music as the content of the game, children's improvisation is even more important. The specific form of the game. Although children’s improvisation in music games cannot be compared with talented composers, they also sparkle in their creation process. Everyone has the potential for music creation, and music games make children’s this This potential is fully realized."

After listening to teacher Miao Maolin’s opinions, the author believes that in order to attract children’s interest in Shanxi folk songs, it is necessary to adopt the teaching method of games and introduce them. Here is a list of the contents and goals of the school-based music teaching materials for kindergartens in Shanxi:

Table 3 Folk songs teaching content and goals for kindergartens

4-7 year old kindergartens	Teaching content orientation	Teaching objective orientation	Teaching content	Teaching objective	Teaching method
	attractive kindergarten students' interest in Shanxi folk songs	attractive kindergarten students' interest in Shanxi folk songs	Create children's game dramas related to Shanxi folk songs	attractive kindergarten students' interest in Shanxi folk songs	Game teaching method
			Guess the song game		

Table 3 (Continued)

Shanxi folk song learning results of kindergarten students	attractive kindergarten students' interest in Shanxi folk songs
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### 3) Teaching case display

Teaching content: Guessing the song game

Teaching goal: to attract children's interest in Shanxi folk songs

Teaching Difficulties: It is difficult for children to distinguish different types of Shanxi folk songs

Teaching process: teacher-student interaction process

Kindergarten music teacher: Hello, kids, today the teacher will lead you to play a game of guessing the song, and now the teacher will tell you the rules of the game, and I will play three songs for you later, one is A Hequshan Quer, and the other is B Zuoquan blooms, and the other is C Baode Walking Xikou Folk Song. Everyone remembers the singing style and form of these three songs. After listening to them three times, the teacher will play one of them at random and ask the students to represent A. For the three types of folk songs, B, C, the English letters are correspondingly pasted on the display board. The children think that they are going to the West Exit and they will paste C. If they think it is the other two, they will paste the letters representing it.

Kindergarten student: ok

Teacher: Now the teacher will play the three kinds of Shanxi folk songs children's game repertoire performed by the children through the multimedia.

Student: Began to imitate and sing

Teacher: Okay, kids, the above brothers and sisters have all performed these three kinds of folk song games. Now the teacher will play one of them. Let's guess whether it is going to the west gate or the mountain song, or it is a blossoming tune.

Students: At this time, the students posted what they thought the letters of the song on the exhibition board.

Teacher, yes, kids, everyone used their smart minds to choose the answer, but some of the kids got it wrong. Now the teacher gives you another chance to listen to it. Are the students choosing it again, okay?

Student: good

Teacher: Play again

Student: Adjust the letters

Teacher: It's great, kids, everyone can now find out what the older brothers and sisters are performing. Although they chose the wrong one for a while, it's okay, because in the next class, the teacher will bring the children to play this children's folk opera. So everyone can understand thoroughly, how about kids:

Student: Okay, teacher, we like playing games the most.

### 3) Course evaluation

The teacher captures the children's psychological characteristics through the game and makes the students happy to participate. However, this lesson seems to appear in the form of a game, but in the game, the students are allowed to distinguish different types of Shanxi folk songs. The students are having fun. In the process, I have mastered the knowledge points, so it is undoubtedly a successful lesson.

#### 1.1.2 The content and goals of Shanxi folk songs in primary schools

In the interview, Ms. Miao Maolin raised the following point about the development of Shanxi folk songs in elementary school classrooms: "Primary school students must follow their physical and mental characteristics in order to achieve the purpose of music teaching." It is recommended that this part be summarized into the following three points.

##### 1) Physical and mental characteristics of primary school students

The study period of primary school students in our country is 6 years. From grades 1-6, the age is mostly between 7-12 years old. The physical characteristics of primary



school students at this stage are as follows: "Their body tissues and organs are growing and developing. Spontaneous growth period. The bones are growing rapidly, the hands, feet, and especially the foot bones grow the fastest, the transverse diameter of the sternum is widening, and the hip bones of girls are also increasing. The muscles develop with the changes in the bones. The heart and lungs increase rapidly. The cardiopulmonary volume, blood vessel volume, and lung capacity have nearly doubled compared with the time of birth. Due to the increased cardiopulmonary volume, they are more likely to engage in more intense physical activities. However, they are similar to adults. In contrast, their bones and muscles are not yet healthy, their myocardial contractility is weak, and the heart's neuroregulatory function is not perfect. Generally speaking, they are still significantly different from adults in terms of physiology. This should be paid attention to in the teaching process"; and the psychological characteristics of elementary school students are expressed as: "The mental quality of elementary school students is in the transitional period from development to maturity. During this period, they have the psychological characteristics of half adolescents and half children. Considerable independence, and there is no lack of dependence on adults. It not only begins to produce a certain degree of self-consciousness, but also shows its naivety from time to time without realizing it. Independence and dependence, consciousness and naivety, these are intertwined. Together, they constitute the unique psychological characteristics of elementary school students. Their thinking is not stable and immature. Therefore, although they have strong imitative power, they learn quickly and forget quickly. In short, the psychological characteristics of elementary school students are mainly manifested as difficulty in concentration. The ability to understand is not strong, and it is easy to be interfered by external environmental factors. If you can't grasp the psychological characteristics of elementary school students in music classes, you will often not be able to complete the teaching tasks well."

2) The content and goals of Shanxi folk songs teaching based on the physical and mental characteristics of primary school students

In the interview, Ms. Miao Maolin said: "Compared to kindergarten students, primary school students' attention and comprehension abilities, as well as their ability to concentrate, are stronger than kindergarten students, but generally speaking, they are still not divorced from naivety and weak understanding. The characteristic of thinking is the main feature.

Therefore, the school-based teaching materials and goal setting of Shanxi folk songs are mainly to arouse the interest of primary school students in Shanxi folk songs. The teaching method is still based on the game teaching method and the combination of the situational teaching method. Because elementary school students have certain abstract thinking ability, using situational teaching method, you can use self-made videos with Shanxi folk songs, and use multimedia printing in the classroom to guide elementary students to produce ideas about Shanxi folk songs and natural customs. Build a scene of Shanxi folk songs from the bottom of self heart".

Table 4 Folk songs teaching content and goals for primary students

Elementary school students aged 7-12	Teaching content orientation	Teaching objectives orientation	Teaching content	Teaching objectives	Teaching method
	1.Attractive primary school students' interest in Shanxi folk songs	1.Attractive primary school students' interest in Shanxi folk songs	Create children's game dramas related to Shanxi folk songs	1.Attractive primary school students' interest in Shanxi folk songs	1.Game teaching method 2.Situational Teaching Method
	2.Stimulate Primary School Students' Ideas about Shanxi Folk Songs	2.Stimulate Primary School Students' Ideas about Shanxi Folk Songs	Scenarios image of Shanxi Folk Songs Role Playing in Shanxi Folk Songs	2.Stimulate Primary School Students' Ideas about Shanxi Folk Songs	

Table 4 (Continued)

<p>Primary school students' learning results of Shanxi folk songs</p>	<p>1. Attractive primary school students' interest in Shanxi folk songs</p> <p>2. Stimulate Primary School Students' Ideas about Shanxi Folk Songs</p>
<p>scenarios</p> <p>Screenplay</p>	<p>3) Teaching case display</p> <p>Teaching goal: to stimulate students' interest in learning Shanxi folk songs and</p> <p>Teaching Content: Viewing and Ideas of Shanxi Folk Songs Creation and</p> <p>Difficulties in teaching: how to guide students to make associations</p> <p>Teaching process:</p> <p>Teacher: Dear children, hello everyone, we meet again in the music class. Now the teacher gives you a benefit, that is, students can watch music movies (note: the music movies here refer to the teacher's making in advance A good film combining Shanxi folk songs and Shanxi elements, and the film here must also be made into an understandable cartoon format or children's music film that elementary school students love to see).</p> <p>Student: Okay, you can watch a movie, and I'm happy.</p> <p>Teacher: Okay, students, before watching the movie, the teacher has to give everyone a request as compensation for watching the movie, that is, after the students watch the movie, tell the teacher whether the music sung in the movie sounds good or not, why, if I don't like it, what is the reason, and what kind of music do you like inserted into it.</p> <p>Student: Good.</p> <p>Teacher: The 12-minute music video starts to be printed, and the viewing ends.</p> <p>Student: A student raises his hand. I like the music of the teacher, because I often hear my parents and grandparents humming this type of folk songs.</p>

Teacher: What about other students? What do you think?

Student: Another student raises his hand, teacher. When this song is being sung, it is a scene of a little shepherd boy herding sheep. I feel like a paradise.

Teacher: After a few rounds of questions, yes, students, everyone has made their own understanding of the pictures and music in the film, especially Zhang San, who connects the scene of the shepherd boy herding sheep with the song, and perceives the picture in the music, Perceive the music in the picture. The homework assigned by the teacher today is your perception of the songs and stories in the film. The students can imagine it, play it at will, and give it back to the next class. Teacher.

Student: Good.

Teacher: Okay, that's all for today's class. I hope students like this video.

#### 4) Course evaluation

The goal of this lesson is to arouse students' interest in Shanxi folk songs and associations in the context. As we all know, primary school students like to watch movies, especially some children's movies. Therefore, the teacher successfully captured the characteristics of primary school students and adopted the first 12 Minutes to watch children's videos of Shanxi folk songs with a background of Shanxi customs and folklore. After watching the film, the students expressed their own visions of watching the film. Some students associate the shepherd boy with folk songs and shaped the image of folk songs in his mind. Therefore, the success of the teacher's film production determines the music lesson of this section. Whether the goal is achieved, this puts a test on the comprehensive ability of teachers in all aspects.

#### 1.1.3 The content and goals of Shanxi folk songs in middle school

##### 1) Physiological and psychological characteristics of middle school students

In terms of physiological characteristics, Ms. Miao Maolin pointed out: "Middle school students consist of six years of junior high school and high school, and most of them are between 12-18 years old. In this stage, the physical characteristics of middle school students are: "Their body tissues and organs are normal. In the spurt period of growth and development. The bones are growing rapidly, the hands and feet, especially the feet bones grow the fastest, the width of the sternum is widening, and the hip bones of girls are also increasing. Muscles develop with changes in bones. The heart and lungs increase rapidly, especially the volume of the heart

and lungs, blood vessel volume, and vital capacity. Due to the increase in the volume of the heart and lungs, they are around 18 years old in the third grade of high school. Compared with adults, their bones and muscles have grown well, and their myocardial contraction power is strong. The neuroregulatory function of the heart is perfect. Generally speaking, in terms of physiology, there is little difference between them and adults, especially the students in the third grade or so. This should be paid attention to in the teaching process."

In terms of psychological characteristics, Ms. Miao Maolin said in the interview: "In terms of attention, attention is taken from passive attention to active attention. Attention is a psychological phenomenon that belongs to cognition and is well known. People usually say attention refers to intentional attention, that is, students need to use intentional attention in order to concentrate their willpower in learning and other activities. Unconscious participation is mainly called unintentional attention. The development of intentional attention increases with age, and the intentional attention of middle school students gradually develops from low-level to high-level; secondly, Things that are intuitive and vivid can attract the students' attention the most. After entering the middle school, middle school students can generally follow the teacher's instructions to complete the corresponding attention activities. However, middle school students, especially the low-grade middle-school students, are still in the transition period from low-level to high-level due to the development of abstract thinking. Therefore, intuitive things are easier to attract the attention of students, while abstract things such as concepts and theories are not easy to attract students' attention. In terms of memory, from mechanical memory to intentional memory, the way of intentional memory of middle school students gradually surpasses unintentional memory when remembering things. Unintentional memory refers to remembering things without conscious participation. The main memory of middle school students is intentional memory, but the intentional memory of middle school students is still in a transitional stage, which is somewhat of a mechanical memory characteristic; in terms of perception, perception starts from a superficial level. The deep sense is the response of the human brain to the individual attributes of the objective things that directly act on the sense organs, while perception is the response to the overall attributes of things. Perception is formed on the basis of sensations. Various sensations are organically formed when they constitute perceptions. Connection. The most notable characteristic of the development of perception in the middle school stage is that it will continue to develop

from shallow to deep with age. For example, in music appreciation, low-grade middle school students can only perceive shallow music such as strength and timbre. Elements. With the growth of listening experience and the development of perception, middle and high-grade middle school students begin to perceive the organic connection of various musical elements, can understand the brightness or dimness of harmony, and can perceive the change of musical style. Educational development of perception It has a promoting effect.

2) Shanxi folk songs teaching content and goals based on the physical and mental characteristics of middle school students

In the interview, Ms. Miao Maolin said: "Compared with elementary school students, middle school students have stronger attention, comprehension and concentration skills than elementary school students. By the high school stage, they are basically close to the adult level, transitioning from intuitive thinking ability to abstract thinking. Ability and intentional attention are the dominant factors. Students have learned to mobilize their own initiative and focus on the content they want to learn. Therefore, in Shanxi folk songs school-based textbooks and goal setting, an introduction to the relevant background theoretical knowledge of Shanxi folk songs can be set. As well as the professor of singing methods, etc. The teaching method can be combined with the teaching method and the situational teaching method. Because middle school students have the ability of abstract thinking, the situational teaching method can be used to self-made videos with Shanxi folk songs in the classroom. Using multimedia printing to guide middle school students to produce ideas about Shanxi folk songs and natural customs, and build a scene of Shanxi folk songs from the bottom of their hearts." At the same time, the teaching method is that the teacher directly grants the students the precise knowledge points they have prepared. One method is called brief experience learning. In the setting of teaching goals, there is a need for professors who pay more attention to the content, background, and singing methods of Shanxi folk songs.

Table 5 Folk songs teaching content and goals for middle school student

Middle school students aged	Teaching content orientation	Teaching objectives orientation	Teaching content	Teaching objectives	Teaching method
13-18	The connotation and singing method of some Shanxi folk songs	1.Middle School Students' Learning of the Connotation of Shanxi Folk Songs	Shanxi folk song background	The connotation and singing method of some Shanxi folk songs	1.lecture Method 2.Situational Teaching Method
		2.Learning the singing techniques of Shanxi folk songs	Understanding of the Connotation of Shanxi Folk Songs		
			Learning the Techniques of Shanxi Folk Songs Singing		
Shanxi folk song learning results for middle school students		The connotation and singing method of some Shanxi folk songs			

## 3) Teaching case display

Teaching goal: master the connotation of Shanxi folk songs and master the singing techniques of Shanxi folk songs

Teaching content: part of the connotation and singing method of Shanxi folk songs

Teaching Difficulties: How to make students understand the vocalization skills in the singing process of Shanxi folk songs

Teaching process:

Teacher: Hello, classmates. Today, the teacher will lead you to interpret the connotation of the folk song of Zouxikou and the singing skills. Please come and watch the explanation of this folk song in the multimedia and how to sing it. (The courseware teacher here needs to use the human voice method to talk about the meaning behind the Xikou music. The background music can be a folk song for the Xikou, and the video will take about 5 minutes)

Student: Watch and listen to video and sound.

Teacher: Okay, everyone has finished listening. Can any student tell me how the folk song of Zouxikou came into being and what its meaning is.

Student: One after another, I answered my opinions according to the prompts in the video.

Teacher: Very good. Through the video explanation, the students have a superficial understanding of the background and meaning of Shanxi folk songs going to the West Exit. Now all students are divided into 5 groups, and the teacher will teach and demonstrate the singing techniques of this song.

Student: Practice with the teacher until the end of the course.

#### 4) Course evaluation

In this class, the teacher grasped the physical and mental characteristics of middle school students. Because middle school students are dominated by abstract logical thinking, it is more reasonable for the teacher to master the connotation of Shanxi folk songs and singing practice as the teaching content and goal.

#### 1.1.4 Contents and Goals of University Shanxi Folk Songs

##### 1) Physiological and psychological characteristics of college students

Teacher Miao Mao lin pointed out: "In our country, college students are concentrated at the age of about 18-24. The earlier one is to go to college at 18, and the later is about 20. Therefore, no matter whether it is later or earlier, the students at this time are in physiology. Level or psychological level are more mature than high school students. They are no different from adults. In terms of thinking, their abstract thinking ability dominates. In terms of attention, they can completely adjust and control themselves by their own willpower. , To reach the level of intentional attention. In terms of perception level, college students have entered deep



perception, not limited to shallow perception. Therefore, they have the physical and mental level to learn the essence of something. It is the students at this stage to explore the essence of things. What they can participate in is determined by their physical and mental characteristics."

2) Shanxi folk songs teaching content and goals based on the physical and mental characteristics of college students

Therefore, Teacher Miao mao in mentioned in the interview: "Educators at this time can go further, because college students are well-developed physically and mentally, and their ideological and thinking skills are in the most active period. Therefore, through kindergarten, elementary school, and middle school In these stages, the instillation and baptism of deliberate or unintentional learning, college students are truly capable learners. First of all, they are familiar with the concept of Shanxi folk songs, and they are already familiar with it at the cognitive level. On the practical level, they also have a superficial grasp of some of the singing techniques of Shanxi folk songs. Therefore, in the four years of university level, teachers can carry out theoretical and practical teaching drastically. For example, on the theoretical side, teachers can set these for students, About the origin, development, and current state of Shanxi folk songs, as well as the melody, rhythm, mode, musical structure, lyrics, ideological connotations, classification of Shanxi folk songs, what is the folk song and what is it? Shanquer, what is a blossoming tune, what is a minor tune, what is a set and song and dance music, etc."; in terms of practice, teachers can set up vocal music classes for students, through their own demonstrations, singing demonstrations, students imitating, and by watching predecessors' Excellent singing video, etc. to strengthen singing practice.

Table 6 Folk songs teaching content and goals for college students

College students aged around 18-24	Teaching content orientation	Teaching objectives orientation	Teaching content	Teaching objectives	Teaching method
	1.Character of Shanxi 2.Folk Songs, Singing Methods and 3.Performance Display	1.Character of Shanxi 2.Folk Songs, Singing Methods and 3.Performance Display	Character of Shanxi Folk Songs, Singing Methods Performance Display	Learning Singing Methods and Performance Display	1.lecture Method 2.Practice lmethod
result	1.Master the ontology knowledge of Shanxi folk songs 2.Master the singing techniques of Shanxi folk songs 3.Ability to independently participate in skill performances				

## 3) Teaching case display

Teaching goal: master the knowledge of Shanxi folk songs and master the singing techniques of Shanxi folk songs

Teaching content: the main content and singing method of Shanxi folk songs

Teaching Difficulties: Master the vocalization skills during the singing of Shanxi folk songs

Teaching process:

Teacher: Hello, classmates. Today, we will learn the origin and development of Shanquer and its artistic characteristics through multimedia, and then we will perform a video of Shanquer's singing and a practical course of vocalization skills training.

Student: Okay, teacher.

Teacher: Screen the pre-prepared courseware (the courseware here is precise and to the point, using two or so examples to illustrate the essential characteristics of Shanxi folk song Listen first), until the screening is over.

Student: Attentively listening to the class until the end.

Teacher: All right, students, through watching and listening to the above-mentioned courseware and video, I would like to ask students, who can help the teacher summarize the above characteristics of Shanxi folk songs and its singing style.

Students: Some students start to summarize the knowledge points they have just absorbed

Teachers, after completing the imperfections, assign students with the same timbre and vocal zone singing characteristics to different groups to practice vocalization skills. Before the end of the course, sing songs. (Note that the teacher here can arrange mixed chorus, or boys' chorus, girls' chorus, etc. for the whole class, which can strengthen the enthusiasm of all students in learning).

#### 4) Course evaluation

The curriculum of this class is undoubtedly proposed on the basis of gradual and orderly progress and conforming to the laws of students' body and mind, but it places great demands on teachers. Teachers must understand the knowledge of educational psychology, be able to arrange songs, and have a solid grasp. The knowledge of music theory should be concentrated in courses. Therefore, how to teach this course well depends on the comprehensive quality of the teachers. Therefore, it is extremely important for teachers to strengthen their professional abilities in daily life.

#### 1.2 Conclusion

Both Miaomaolin and Yang Zhongqing believe that Shanxi folk songs must be promoted step by step from kindergarten, elementary school, middle school, and university, so that Shanxi folk songs can be promoted among the new generation of young people. They believe that this is the fundamental way for Shanxi folk songs to be truly conservation in the context of the new era.

## 2. The guideline to Protection of Shanxi Folksong

### 2.1 The data from fieldwork

I asked Mrs Liu Gaiyu that do you think how to protection Shanxi folk songs in traditional activities?

She will give some reasonable suggestions on how to effectively promote Shanxi folk songs and how to make it vigorously carry forward under the background of the new era. Now the author summarizes the views of Teacher Liu Gaiyu as follows.

#### 2.1.1 Government support suggests Shanxi folk song activities on traditional festivals

Teacher Liu Gaiyu mentioned that Zuoquan is the county with the most cultural characteristics in the central part of Shanxi. First of all, it is located in a county seat under Jinzhong City, Shanxi, in the center of Shanxi. Therefore, Shanxi culture has the best place in Zuoquan. The various traditional festivals in Shanxi can be staged here one by one. For example, the traditional Chinese New Year, Lantern Festival, Dragon Boat Festival and other traditional festivals are performed by local inheritors organized by the government. Therefore, Teacher Liu Gaiyu said: "From the perspective of the government, the government is obviously the decisive force in the changes in the fortunes of Zuoquan's folk songs. Without the important impetus of the visible hand of the government. In the early days of the founding of the People's Republic of China, people's cultural life should be actively close to modern ideas, so they have a strong local flavor to innovate, and combine the pulse of the times to become more popular in popular culture. After the reform and opening up, especially since the 1990s, the intangible cultural heritage protection movement has risen. Because of its strong regional and historical characteristics, the blossoming of folk songs has spread widely and caused a huge influence, thus becoming a kind of Modern resources that can tap cultural values have a positive impact on the government's support for the development of the tertiary industry. Therefore, they are committed to building a hometown of Zuoquan culture, which has won the government's attention. However, the impulse of the local government's pursuit of political achievements urges them to pursue traditional folk culture. On the other hand, due to the government's cultural propaganda needs and economic development needs, they will also transform the folk songs in line with the current era."

### 2.1.2 The holding of the annual folk song contest

According to reports, Zuoquan Folk Songhui was first opened in 2019 and is known as the "People's Festival." This year's "Zuoquan Folk Songs Hui", with the theme of "Exploring Taihang Red Genes and Carrying Forward the Spiritual Genealogy of Shanxi" and the theme of "praising the 100th anniversary of the people, praising the people's rivers and mountains", 100 outstanding folk singers across the country will be held on July 16th. Until July 27, the "2021 Zuoquan Folk Song Hui" competition will be held in Zuoquan County, Shanxi Province.

In March of this year, it happened to be the third year that the Zuoquan Folk Songhui event kicked off. Teacher Liu Gaiyu, as an old man in her 80s, also participated in the opening speech. She sent me the event on that day: " Peach blossoms are red and apricot blossoms are white. It is another year of singing songs. On the afternoon of March 30, the 2021 Zuoquan Folk Songhui press conference was grandly held in the People's Daily New Media Building, People's Net No. 1 Studio, announcing the 2021 Zuoquan Folk Songhui Officially launched. Zuoquan Mingehui press conference site. At the press conference, Ren Xiuhong, deputy secretary of the Jinzhong Municipal Party Committee, Minister of Propaganda, and Secretary of the Political and Legal Committee of Shanxi Province, passionately introduced the history of urban development and changes in Jinzhong, the history of China's Red Revolution, and the world The history of Shanxi merchants, the history of ethnic integration, the evolution of Chinese civilization, the history of ancient architectural art, the history of traditional village homesickness, the history of inheritance of folk culture, the history of natural scenery The majority of folk song lovers send out invitations to visit the hometown of Shanxi merchants, discover a wonderful life, sing the red Taihang, and inspire forge ahead. The following picture:





Figure 84 kai hua diaoannual folk song contest

Tian Qing, Honorary Director of the Music Research Institute of the Chinese Academy of Art, delivered a speech, highly appraising the Zuoquan Folk Songhui. The press conference continued to adopt the method of "press release + art performance". The large-scale flowering play "Sing to the Sky" repertoire showed that under the leadership of our party during the Anti-Japanese War, the blind artists from Zuoquan took the revolutionary road and the blind artists sang affectionately. "The Communist Party is our'Heaven', and we are singing towards the'Heaven'", the song "Our Life is Full of Sunshine" shows the joy of people in the old districts in the new era and their beautiful vision for a happy life after being lifted out of poverty.



Figure 85 Tian Qing

According to Teacher Liu Gaiyu, "Since the start of the Zuoquan Folk Songhui, in front of the Zuoquan County Government Plaza and various traffic arteries, such as the station square,

the park square, and the large electronic screens on the central square of the county, every night There are many citizens sitting together, watching the game enthusiastically, enjoying every wonderful moment brought by the folk song hall. People are immersed in it, humming quietly to the rhythm of the music, cheering and applause echoing in the night sky of the mountain city for a long time... ..Zuoquan County has become a sea of folk songs and a sea of joy. Zuoquan folk songs are the clarion call for advancement, expressing the simple voice of the people singing a new life, and it also brings together the passion and heroism of striding towards the new era and striding towards a well-off society. Since Zuoquan folk songs Since the opening of the competition, the people of Zuoquan have supported, served, and enjoyed the competition with full enthusiasm, writing a new chapter in the unity of the cadres and the masses in the old district to seek development."

### 2.1.3 Large-scale opening performances for large-scale commercial events

This is the 7-day performance of Zuoquan folk songs in Shanxi before the start of the large-scale real estate development in Wujinshan Town, Yuci District, Jinzhong City, Shanxi Province in July 2019. In the past few days, real estate developers have invited the famous Shanxi The king of singer Shi Zhanming, he performed seven Zuoquan folk songs in a row in this event. As a result, the real estate business made a lot of money, and the house was snapped up as soon as it opened. Shi Zhanming was born in Jinzhong, Shanxi. He is the pride of Shanxi people. He promoted the blossoming of Shanxi Zuoquan to the whole of China, letting the Chinese know the artistic charm and value of Shanxi Zuoquan folk songs. Of course, it is not only the invitation of real estate developers, but also other large-scale commercial performances. There is no shortage of celebrities to sing. For example, wedding celebrations. Rich people also like to use huge amounts of money to invite some famous music inheritors to perform. Therefore, this is not uncommon in our country, especially Shanxi people who are good-looking. Therefore, in a sense, this is also a normalized performance of traditional folk songs entering the citizens and entering people's lives. This is undoubtedly true. The promotion activities of Shanxi folk songs produced positive significance.

#### 2.1.4 Folk Song contest enters college

Introducing folk song events into colleges and universities, the most prominent thing to do is the blossoming tune of Zuoquan folk songs. Since Zuoquan belongs to a county below Jinzhong, it is very close to the colleges and universities in Jinzhong city and Jinzhong college. Therefore, there is the inheritance of Zuoquan folk songs every year. Liu Gaiyu and other experts from the older and younger generations gave lectures and performances in Jinzhong College. In addition, this year, the Zuoquan Folk Song Hui selection competition was introduced to Jinzhong College. According to Yangguang.com Jinzhong 2021 News on June 10, 2016, on the evening of June 9, the singing and cheers in the west playground of Shanxi Jinzhong College were thunderous, and the wonderful Zuoquan Folk Song Hui-Celebrated the Party's Centennial Report Performance, which opened the "Zuoquan Folk Song Hui" into the campus The prologue of the event.

As the launching ceremony of "Zuoquan Folk Songhui" entering the campus, Zuoquan Folk Songhui-Celebrating the 100th Anniversary of the Founding of the Communist Party of China and opening the starting station of the national tour of the "Zuoquan Folk Songhui" brand in 2021. In the opening speech, it was mentioned that traditional culture experts will enter university classrooms, carry out intangible cultural heritage cultural performances on campus, "Sing Folk Songs-Learning Party History" interactive class, "Flower Tune" and "Little Flower Opera" seminars, etc. Chinese excellent traditional culture, revolutionary culture, and advanced socialist culture enter the campus to guide young people to strengthen their ideals and convictions, take the "relay baton" for advancing into the new era, and present the centenary of the party.

#### 2.2 Conclusion

Expertial Liu Jiyu and Mr. Yang Zhongqing are both very experienced in the organization and construction of Shanxi folk song traditional activities. They have provided the author with four ways to protect Shanxi folk song activities: Government support suggests Shanxi folk song activities on traditional festivals, the holding of the annual folk song contest, Large-scale opening performances for large-scale commercial events, Folk Song contest enters college.



3. The Model to preservation and protection of Shanxi Folhsong

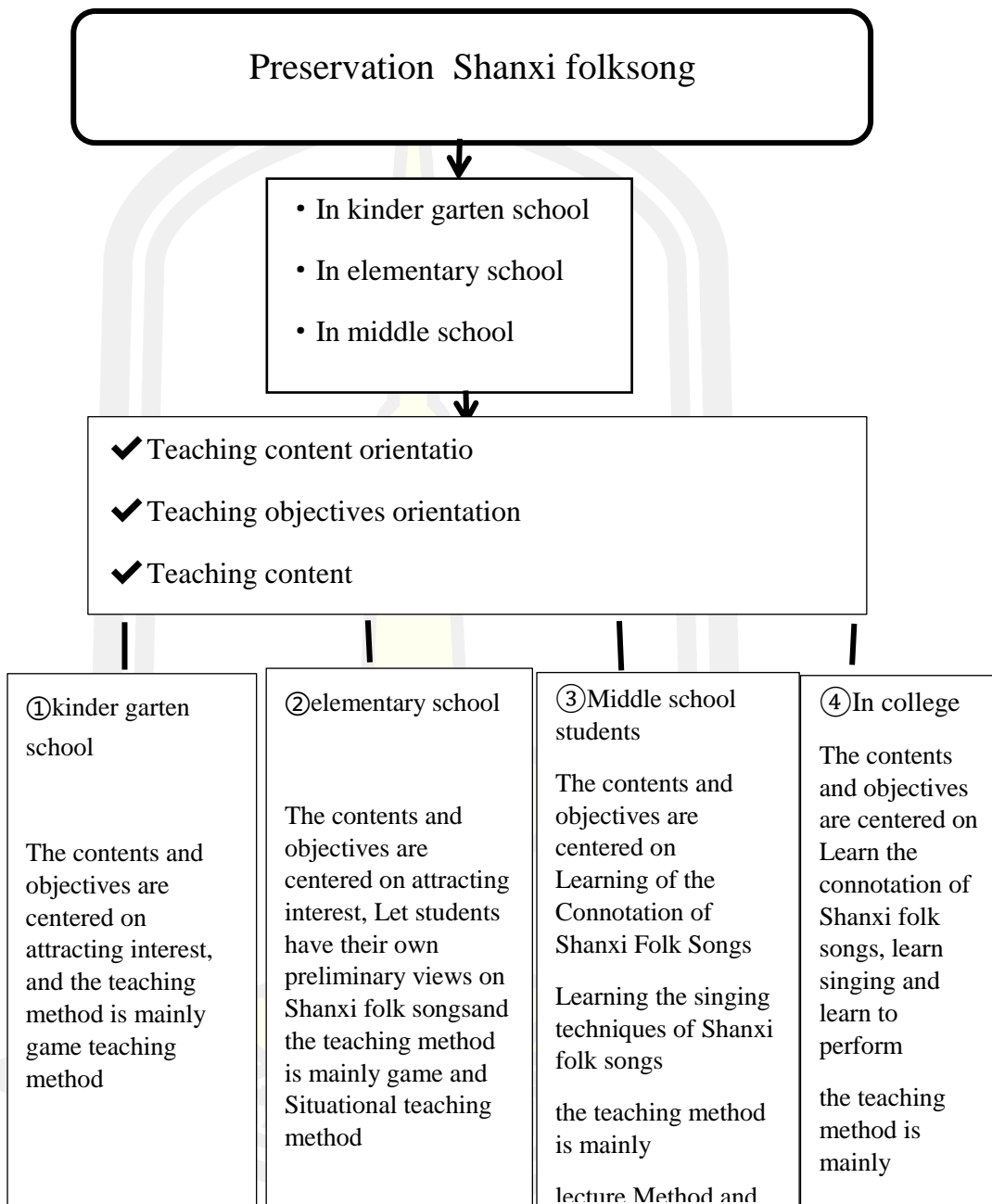


Figure 86 The Model for Preservation shanxi folksong

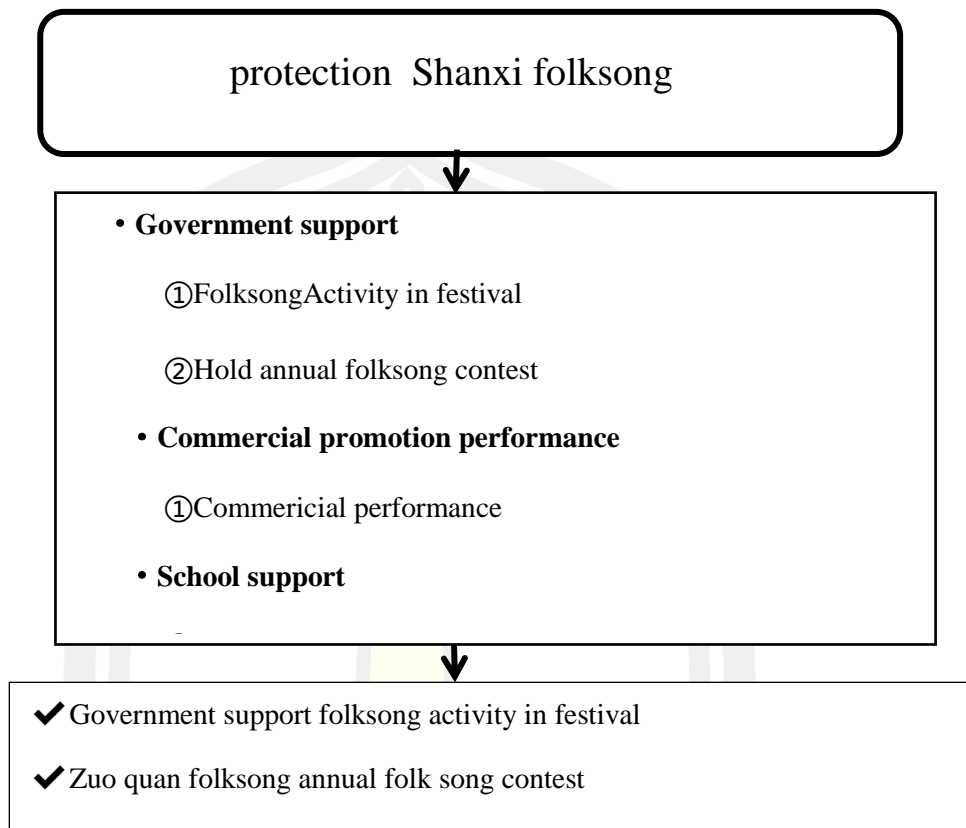


Figure 87 The Model for Protection shanxi folksong

From figure 86 87 the meaning is that Shanxi folk songs are mainly preservation through the teaching of all levels and grades. In addition to school teaching, it is also important to protect the relevant policies of the government, including traditional folk song activities, and music promotion in commercial activities.

## CHAPTER VII

### Conclusion Discussion and Suggestion

This chapter includes two parts: conclusions and suggestions. The conclusion part mainly summarizes the research results of the three goals, the historical development of the Shanxi folk songs; the artistic characteristics of Shanxi folk songs; the exploration of Shanxi folk songs' conservation and development models; discussion and the suggestion part, Mainly put forward for the conservation of Shanxi folk songs.

1. Conclusion of the three results
2. Discussion
3. Suggestions on the Innovative conservation Model of Shanxi Folk Songs

#### 1. Conclusion of the three results

##### 1.1 Analysis of the survey results of the development history of Shanxi folk songs

This part of the content is a summary of the historical development of folk songs, including Hequ, Baode Shan Qu'er, Zouxikou, Zuoquan kai hua diao. Using the analyze of documents method and the key informant interview method, the historical development context of the main Shanxi folk songs is summarized.

##### 1.2 Analysis of the artistic characteristics of the Shanxi folk songs

First, through the analysis of the above 10 selected Shanxi folk songs, it can be concluded that the melody lines of Shanxi folk songs are wavy. This is also the most distinctive characterize of Shanxi folk songs. Changing of its melody direction is consistent with the aesthetics, language, and customs of Shanxi people, Geographical location has a great relationship.

Second, Shanxi folk songs, as a branch of Chinese folk songs, mainly use five-tone mode in terms of mode characteristics. If pian yin is added, it will become six-tone and seven-tone mode. This is the same as folk songs in other provinces in China, and therefore contrast to Western major and minor music. In sharp contrast, the five most important notes of Shanxi folk songs are dol re mi sol la, while the seven notes of Western music are equally important.

Third, through the analysis of the above 10 songs, the most typical rhythm pattern of Shanxi folk songs is a simple rhythm combination. There is no particularly fast or slow rhythm pattern, which is more suitable for singing. Therefore, it has shaped the graceful and moderate speed of Shanxi folk songs.

Fourth, Unitary form structure is the basic musical structure of Shanxi folk songs. It can be said that 99% of traditional Shanxi folk songs have such a structure, generally composed of two phrases, but there are also rare four-phrase single-section structures, but the most common is the author's list. Unitary form structure of two phrase.

### 1.3 Exploring Results of Shanxi Folk Song conservation Model

Regarding the conservation model of Shanxi folk songs, the author concluded through interviews with Miao Maolin, Liu Gaiyu, and Yang Zhongqing that there are three more reasonable conservation models of Shanxi folk songs: 1) Contemporary music creators' innovations in Shanxi folk songs 2) The development and introduction of Shanxi folk song school-based teaching materials by schools of all levels; 3) The development of various traditional competition promotion activities.

## 2. Discussion

In the author's research on the historical development, characterize summary, innovation and conservation of Shanxi folk songs, the third aspect is most worth discussing. In the context of the new era, Shanxi traditional folk songs have long lost their audience, so In this situation, how to make young listeners like traditional folk songs again? The author believes that the only way is to innovate. Combining popular music elements and integrating new elements with traditional elements. Innovation is what our music creators must establish. New ideas can create new Shanxi folk songs that audiences love to hear.

### 3. Suggestions on the Innovative conservation Model of Shanxi Folk Songs

The conservation and innovation model of Shanxi folk songs listed by the author is based on the conclusions drawn from the experience of the 3 informant. The innovative model of Shanxi folk songs, but the future development of Shanxi folk songs is far more than that. In the course of

its development, the author can Also envisaged are the protection of specilists and the multi-faceted transformation of traditional national music activities. Listed as follows:

3.1 Promote traditional and cultural activities, raise awareness of local people who must jointly preserve the unique folksongs of the locality, and encourage local Theatre or museums or community museums too showcase the life and background of folksong and music of the community, which will also build knowledge and pride in the local community.

3.2 Restoration by selecting the Folksongs that is being lost or lost makes it valuable and important to local life, especially the basics of ethics, morality and values.

3.3 Using folksongs as the basis for combining career development groups, science and technology knowledge should be used to further production. marketing and management, as well as environmental protection and conservation.

3.4 Broadcasting folksongs of Shanxi Province to people in society understanding, awareness of value, benefits and appropriate practice.

3.5 Promote activities by promoting and supporting the network of succession and development of wisdom of various communities in order to continuously organize local cultural activities and wisdom.

3.6 Dissemination of exchanges by promoting and encouraging the widespread dissemination and exchange of Folksongs of Shanxi Province. With extensive media and methods, including with the world's most popular countries.

3.7 Strengthening local sages by promoting and supporting the development of villagers' potential. The operating person has the opportunity to show the potential of folksongs full knowledge and ability to be honored in various ways.

However, due to the limitation of research energy in this thesis, it is hoped that later researchers of Shanxi folk songs' innovative conservation model can continue to follow this topic.

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