



She Folk songs in Fu An, Fujian, China

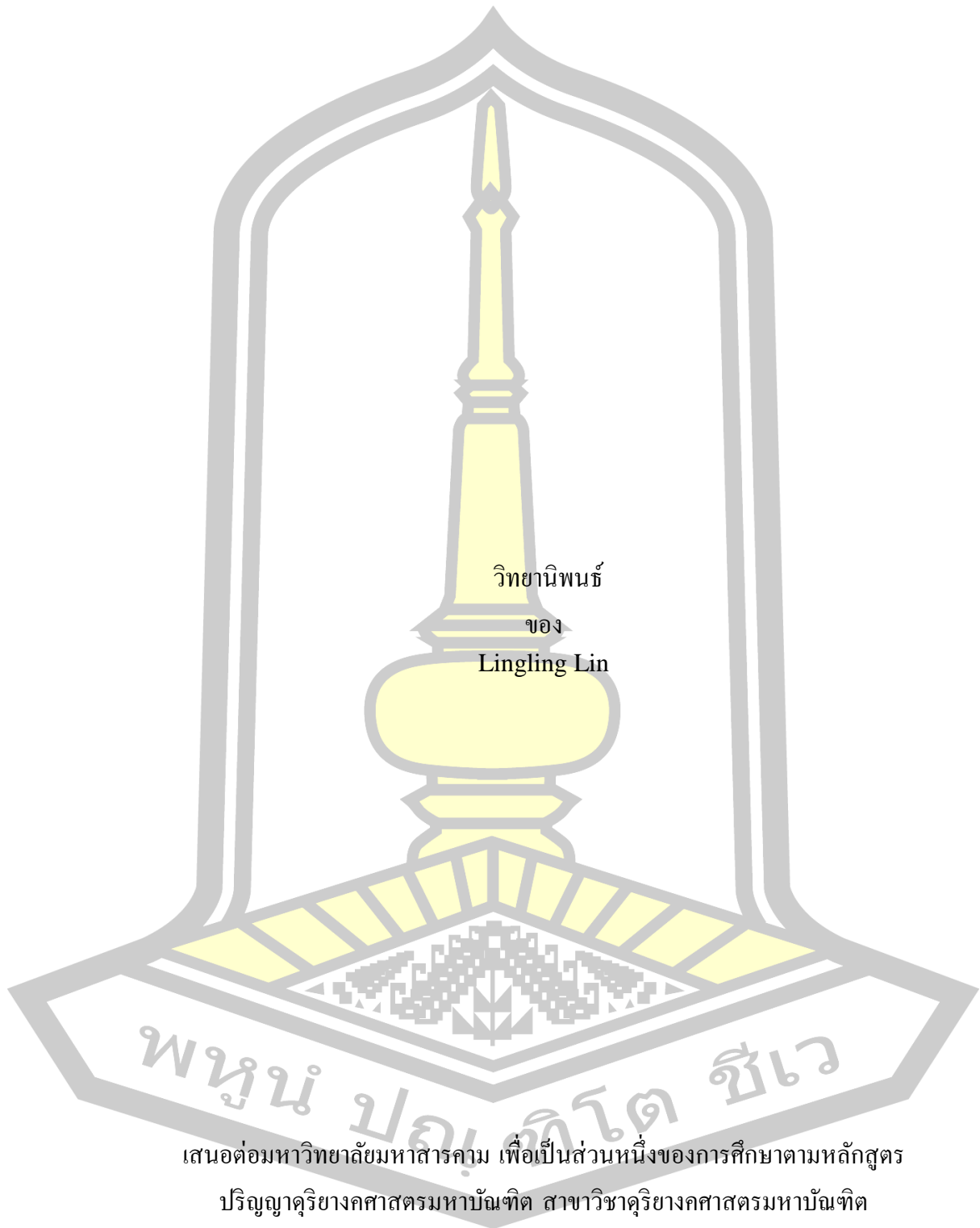
Lingling Lin

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

August 2023

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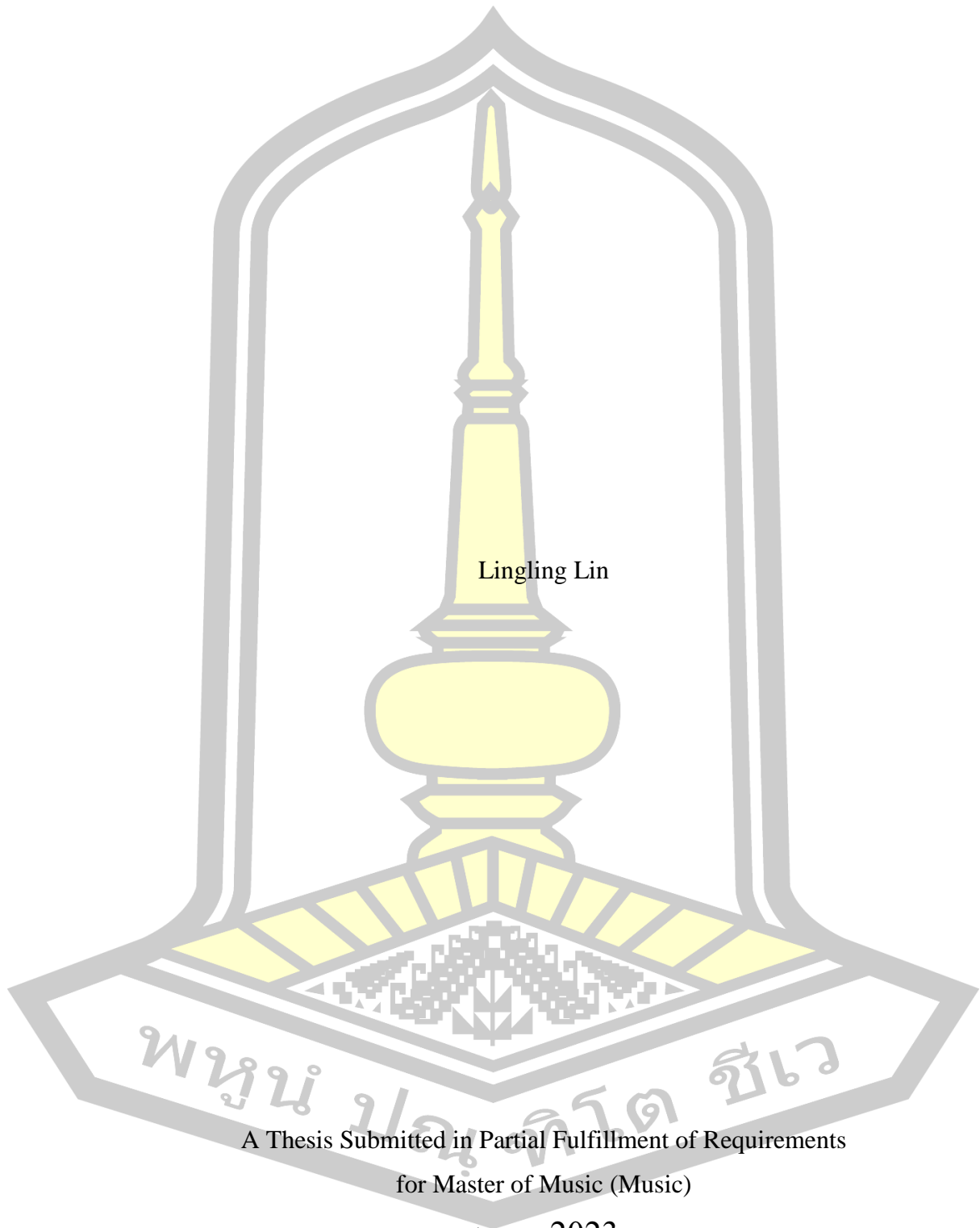


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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2023

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

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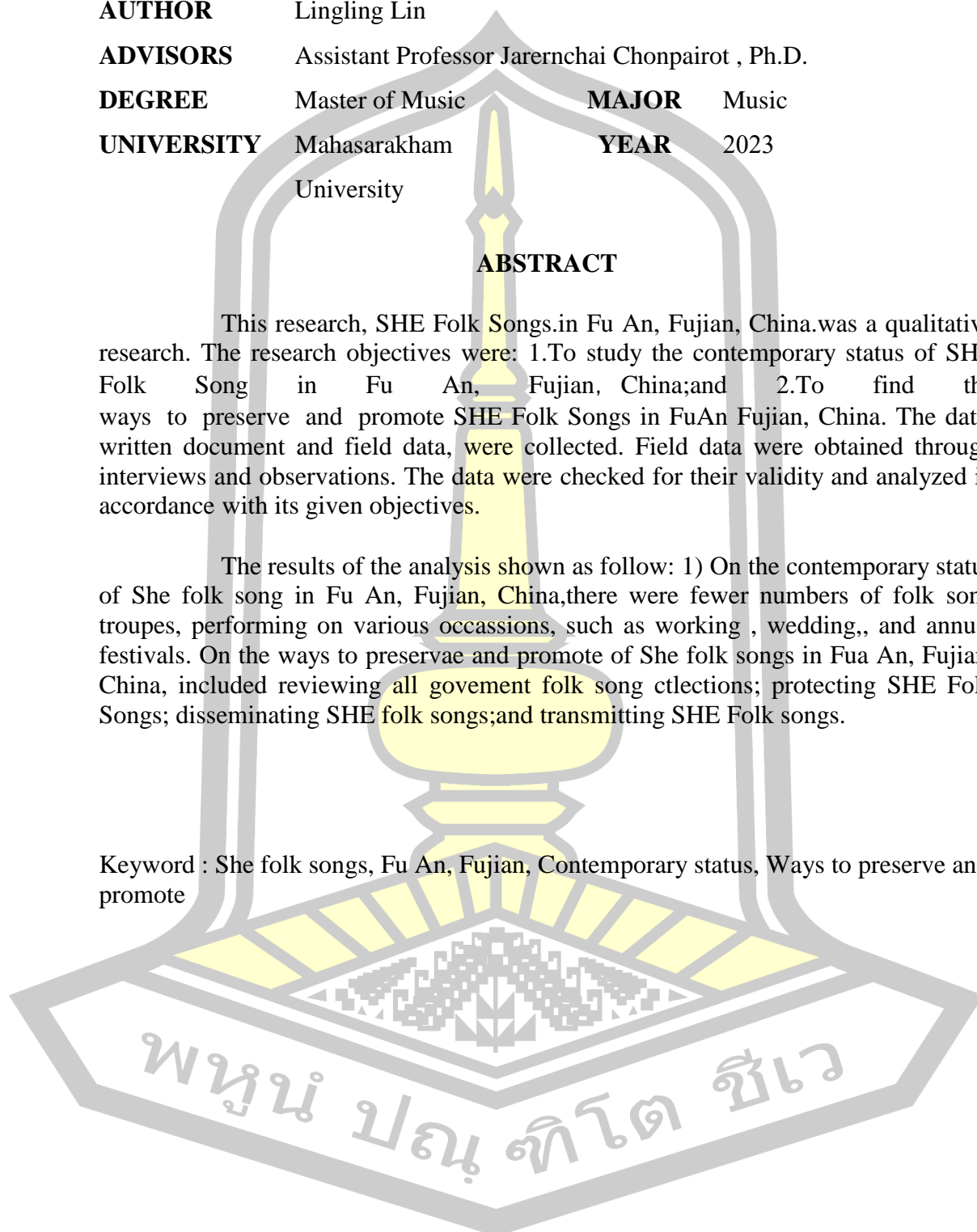
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### ABSTRACT

This research, SHE Folk Songs.in Fu An, Fujian, China.was a qualitative research. The research objectives were: 1.To study the contemporary status of SHE Folk Song in Fu An, Fujian, China;and 2.To find the ways to preserve and promote SHE Folk Songs in FuAn Fujian, China. The data, written document and field data, were collected. Field data were obtained through interviews and observations. The data were checked for their validity and analyzed in accordance with its given objectives.

The results of the analysis shown as follow: 1) On the contemporary status of She folk song in Fu An, Fujian, China,there were fewer numbers of folk song troupes, performing on various occassions, such as working , wedding,, and annual festivals. On the ways to preservae and promote of She folk songs in Fua An, Fujian, China, included reviewing all govement folk song clections; protecting SHE Folk Songs; disseminating SHE folk songs;and transmitting SHE Folk songs.

Keyword : She folk songs, Fu An, Fujian, Contemporary status, Ways to preserve and promote



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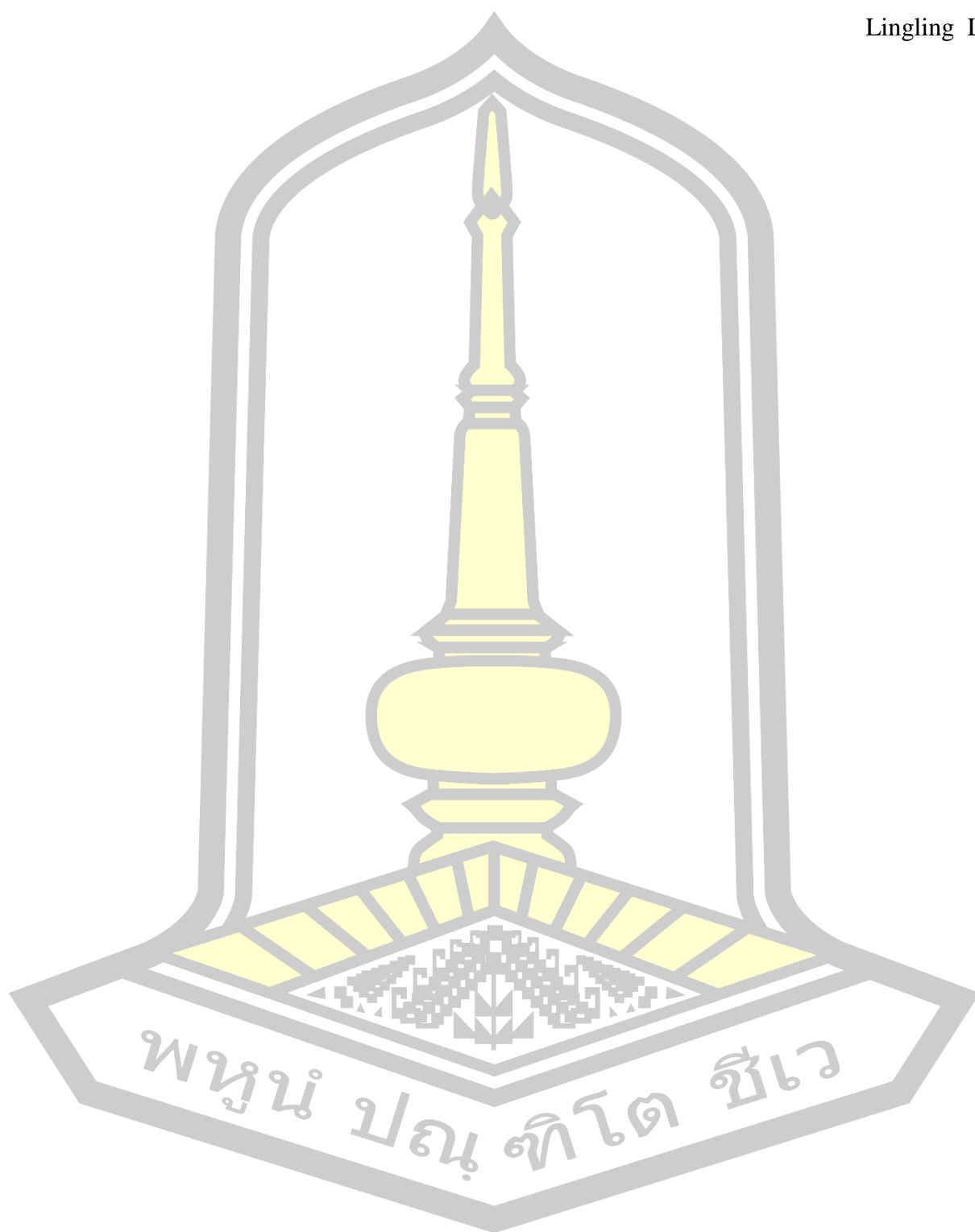
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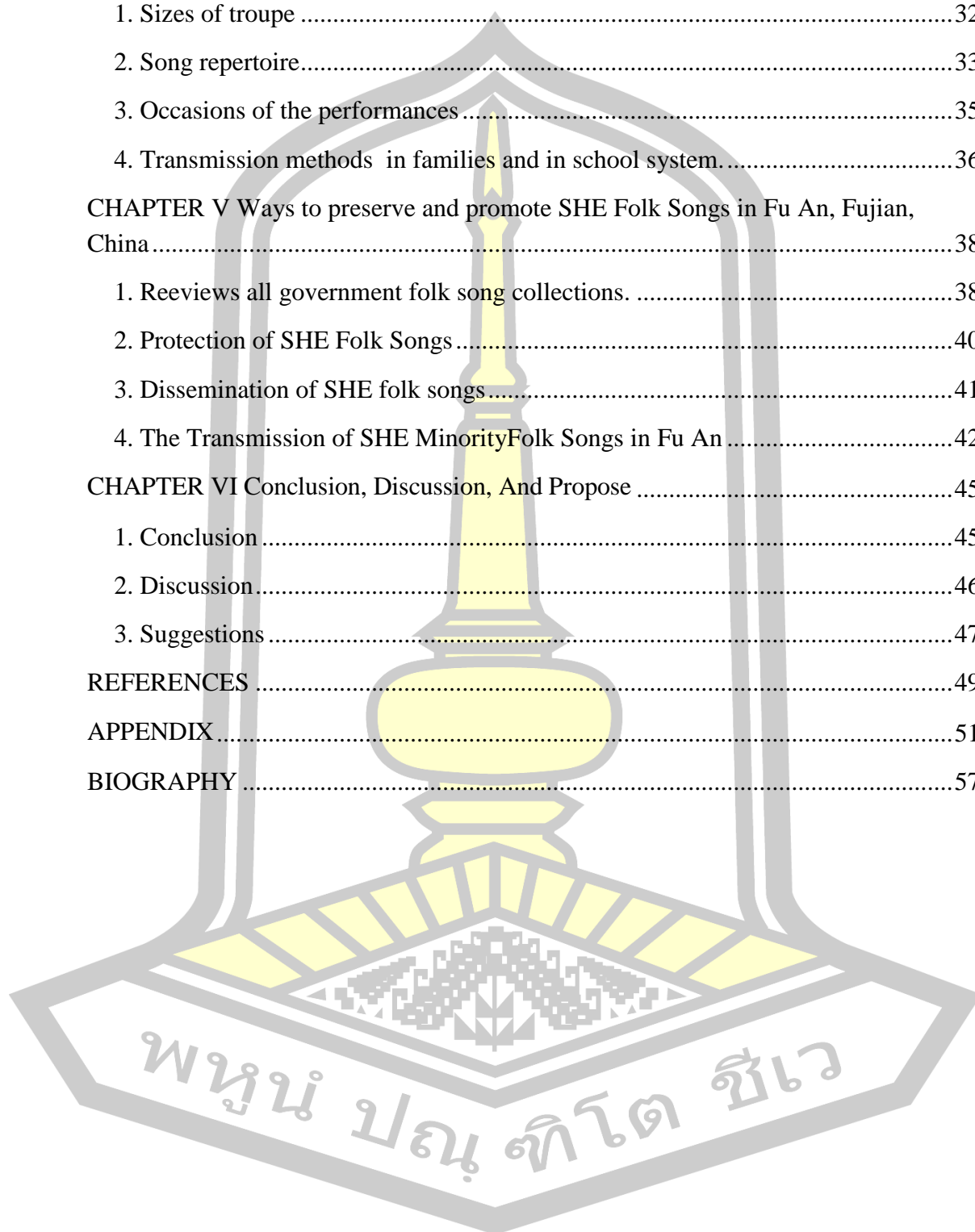


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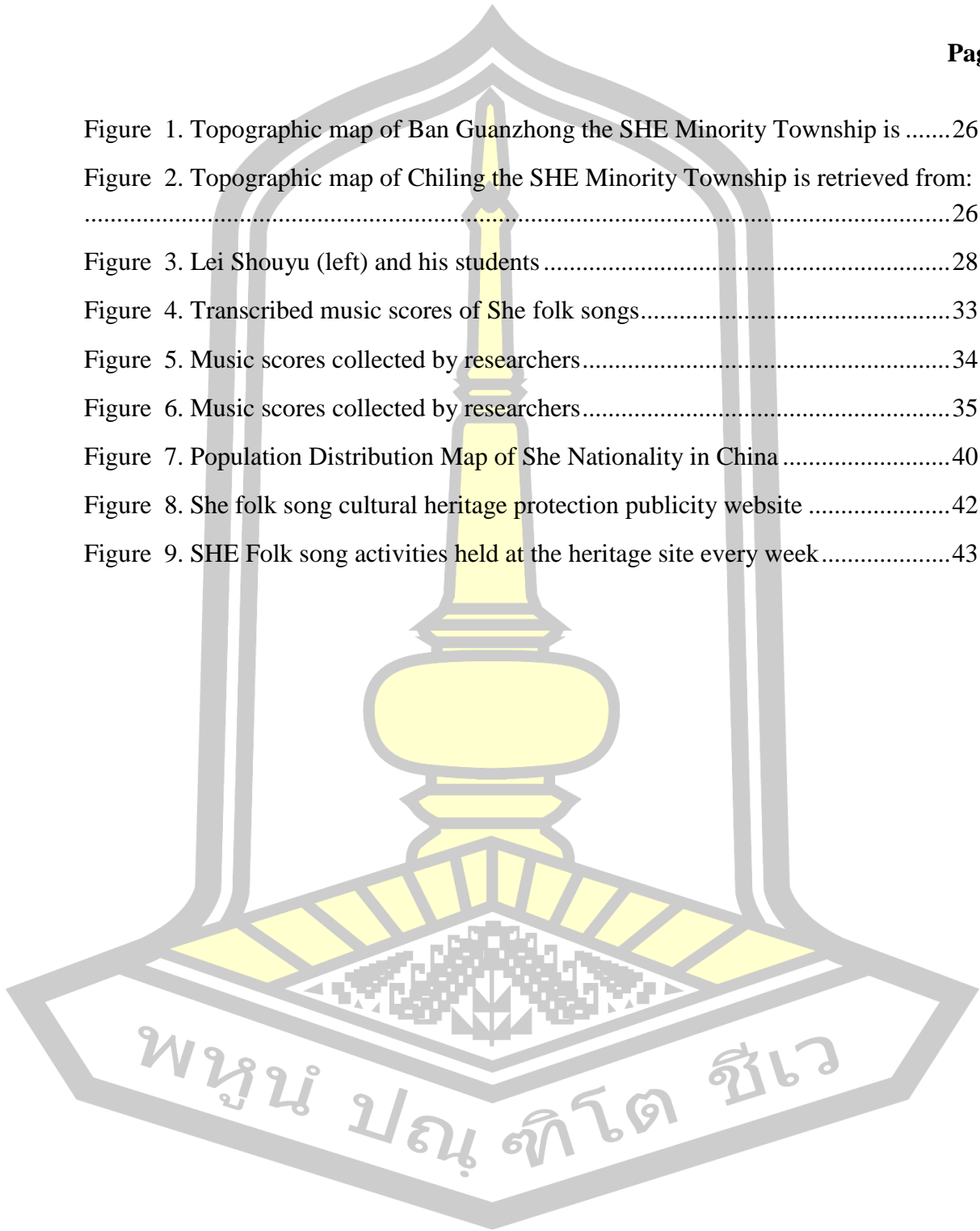


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# CHAPTER I

## Introduction

### 1. Background

The SHE Minority is a member of the big family of ethnic minorities in China. East Fujian and southern Zhejiang are the main settlements of the SHE Minority. Singing folk songs is the favorite music activity of the SHE people, and it is also the most common and most widely participated by the masses. In the long history of development, the SHE people have created many excellent folk music cultures, and the SHE Folk Songs are one of them. The folk songs of the SHE Minority originate from SHE people's perception of life and the expression of their emotions. They contain rich folk cultural connotations and are an important part of the traditional culture of the SHE Minority (Wang Yaohua, 2019). It has multiple functions such as entertainment, social interaction, education and cultural heritage. Therefore, the saying "song is a family heirloom of the SHE Minority" has been circulating in this area since ancient times. In May 2006, the SHE Minority folk songs were approved by the State Council to be included in the first batch of national intangible cultural heritage representative items list (Sun Jinan, 2013).

However, with the development of modernization, especially the acceleration of urbanization, the cultural and ecological environment of the SHE Minority folk songs has been impacted, the problem of aging and faulty inheritance of the people is serious, and they are facing the problem of modernity transformation and development. Under the background of intangible cultural heritage protection, the inheritance and development of SHE Folk Songs has achieved certain achievements, but there are still many difficulties. For example, young people will no longer sing traditional SHE Folk Songs, and they are more interested in the current popular music. In this way, the traditional the SHE Minority folk songs gradually become lonely and disappear. The researcher also learned from the interviews with the relevant inheritors that the current the SHE Minority folk songs are mainly circulated by the older generation. Therefore, it is urgent to organize and study the folk songs of the SHE Minority in a timely manner. (Wang Yaohua, 2019).

Therefore, in the context of the protection of intangible cultural heritage, it is very meaningful for the researcher to discuss how to better inherit and develop the folk songs of the SHE Minority. Based on this, the researcher takes some SHE villages as field points for investigation and research. Using the method of literature research, field investigation and comprehensive analysis to collect first-hand fresh field data, from the aspects of historical evolution, protection process, inheritance method, development dilemma and countermeasures, this paper discusses the development of the SHE Minority folk songs in the context of intangible cultural heritage protection. Inheritance and development issues.

## **2. Research objectives**

- 2.1 To study the contemporary status of SHE Folk Song in Fu An, Fujian, China
- 2.2 To find the ways to preserve and promote SHE Folk Songs in Fu An, Fujian, China

## **3. Research questions**

- 3.1 What is the contemporary status of SHE folk songs in Fu An, Fujian, China?
- 3.2 What are the ways to preserve and promote the SHE Folk songs in Fu An, Fujian, China

## **4. Research benefits**

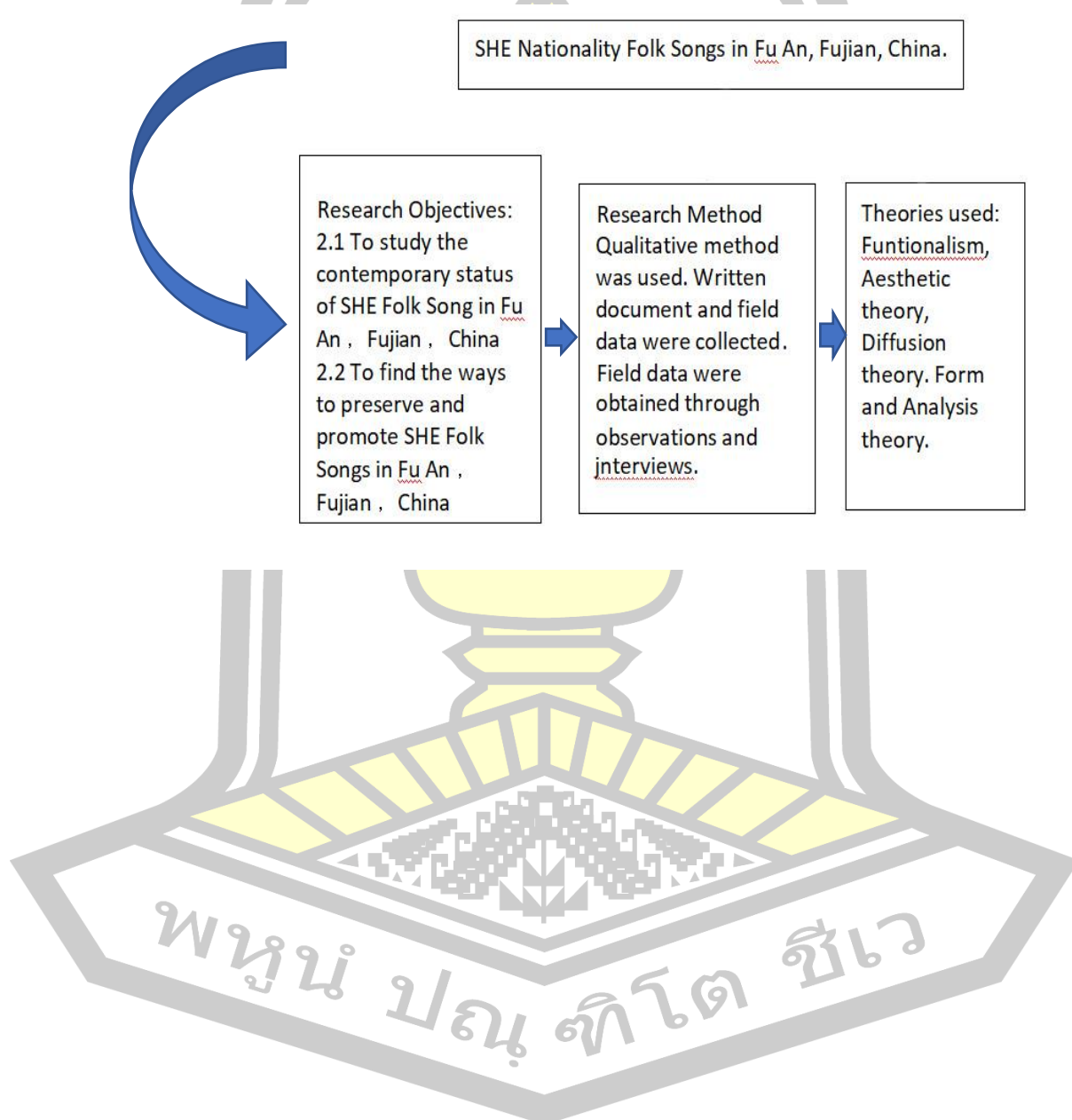
- 4.1 We learn about the contemporary status of the SHE Minority folk songs in Fu An, Fujian, China.
- 4.2 We learn about the ways to preserve and promote the folk songs of the SHE Minority in Fu An, Fujian, China.
- 4.3 The research work can be used as a reference for further study.

## **5. Definition of Terms**

- 5.1 contemporary status means: name and sizes of troupe; song repertoire; occasions of the performances; and transmission methods.

5.2 ways to preserve and promote means: Review all government folk song collections; Protection of SHE Folk Songs; Dissemination of SHE folk songs; The Transmission process of SHE Folk songs.

## 6. Conceptual Frame Work



## CHAPTER II

### Literature Review

In the 21st century, with the rapid development of society and the continuous impact of foreign cultures, it is difficult for the cultures of ethnic minorities to survive in today's society. The Chinese government has sent senior scholars and musicians to collect materials in ethnic minority residential areas many times, and has also issued many protection policies. In this study, researchers reviewed various literatures to obtain comprehensive information for the study.

The topic is studied according to:

1. The basic concept of SHE Folk Songs
2. The difference between Fujian the SHE Minority folk songs
3. On the music characteristics of SHE Minority
4. On the Artistic characteristics of SHE Folk Songs
5. The difference between Fujian the SHE Minority folk songs
6. On the transmission process of the SHE folk songs
7. Theories Uses
8. Research site and field research materials
9. On Related Research Works

#### **1. The basic concept of SHE Folk Songs**

##### 1.1 The History of the SHE Minority Group

the SHE Minority calls itself "Shanha", is a Chinese diaspora and Fujian and Zhejiang border, about 60% of the people living in Fujian. According to the understanding and visit of their sources, such as the Vietnamese and Fujian indigenous theories, there are also non-indigenous people in the Henan theory of Yi, but according to records, since the 7th century AD, SHE people have lived and multiplied in the border of Fujian, Guangdong and Jiangxi. According to literature, the han literature is "nest in the cliff, hunting its business, farming mountain and food, rate, two, three old migration, addicted to drink, and different", man "hat, short wide sleeve, barefoot, spine blue eyes, long ape arm, dumb as birds... · woman not hair

ornaments, knot grass, if wreaths no bun, bright eyes and white teeth". SHE people settled down, gradually changed to soil liao, tile liao living, mainly to rice for agriculture, forestry, tea and hunting as a supplement. They cultivated paddy fields and exchanged salaries. Although they are deeply integrated with the Han nationality and are deeply influenced by the Han nationality in politics, economy and culture, they also have their own unique cultural system. (Fujian Provincial Government, 2022)

The basic concepts of SHE Folk Songs are focused on the definition of "singing" and "singing". First of all, the SHE Minority calls singing as "k n". In the expression of Chinese characters, there are three writing methods: song speech, song yuan and song source. "Song Yan" is the Chinese expression of SHE intellectuals singing to SHE people in eastern Fujian. Song to speak, speak with singing to express, such as close to song to ask: " Song words ask you Mr. Song, how did Shanha source be born?"Zheng Xiaoying teacher mentioned:" as long as the eyes can see, hands and feet made, words said, no matter what thing has a song. "(Zheng Xiaoying, 1959) Therefore, when the language is not good to express their feelings, it is convenient for SHE people to speak with songs, whether in gender issues or in general interpersonal relations. At the same time, there are Zhejiang SHE intellectuals recorded in the written data of "song source", aka SHE people mentioned "song yuan" and in southern Zhejiang SHE intellectuals writing technical school refers to the love song "edge song".

## **2. The difference between Fujian the SHE Minority folk songs**

### **2.1 Folk Songs of the SHE Minority in Fu An and Folk Songs of the SHE Minority in Other Areas**

The SHE people in a certain area generally sing with only one basic tone of folk songs. This basic tone may be the "patent" of this area, or it may cross space and be popular in other areas that do not border each other like flower arrangements. , so there are also a few cases where more than two basic tones are popular in the settlements of the SHE Minority. The musical characteristics of SHE songs are mainly manifested in the regional agreement of the basic tones of folk songs, the

variation of the basic tones of folk songs and their "high-pitched" singing.(Lang Jiongxi, 1992)

However, due to its modernization and large mobility of people, and many field activities of urban life have disappeared, the folk songs of Zhongzhai community are mainly sacrifice, marriage leave and love songs. Meanwhile, due to the large mobility, all kinds of tones have been circulated. Among them, Dehua is the most common, followed by there are many Xiapu tone, Xiapu is spent, the tone is "do, re, mi, sol, la", and the basic melody is "do, la, sol, mi, re". The biggest characteristic of Xiapu SHE Song is the large number of characteristic lyrics, so that to break the balance and synchronization of the structure of lyrics and songs, dismantling four lyrics in five changes in the single sentences. For example, the first phrase often contains the two words in front of the first sentence and the second sentence, the second sentence contains the last five words of the second sentence, the third sentence is synchronized with the third sentence, the fourth sentence contains the first two words of the fourth sentence, and the fifth sentence contains the last five words of the fourth sentence..(Lang Jiongxi, 1992)

2.2 The difference between folk songs of the SHE Minority in Fu An and traditional folk songs

During the visit, it is not difficult to find that most of the SHE Minority folk songs are mainly duet, but also have "double sound", that is, multi-part duet. According to the interview materials, SHE people think together sing not clear, easy to cause chaos, such as SHE song ridicule: " when the first do not sing all do not sing, sing together sing, really like the post head people drive muntjac, and like a toad to shout. "And a person solo, although there are, such as humming in the field work or at the beginning of the song, a long time not answer, and by the other party repeatedly invited to sing, also have a certain time of solo, but SHE think a person solo too cold, because" wine also to bear, singing also want someone back to speak, bear also want to bear to bear (staff), no bear to bear not to. Singing also want people to answer, the boat that fell into the water to people stall, good flowers also want to bees to pick, good road also want someone line. Singing is also to sing together, sing together and will play, the play is also to live together, live without even. "The style and style of this traditional folk song are different..(Lang Jiongxi, 1992)



Compared with traditional Chinese folk songs, SHE ethnic folk songs will also have different procedures according to their different occasions. Singing in the wild because of a certain contingency, time limit from the road into the topic, questioning directly; liao singing can talk for a day and a night or even three days or three nights, so the relatively standard procedures have welcome guests, song urge, wits, midnight snacks, waves, send god, send lang (niang), etc.

### **3. On the music characteristics of the SHE Minority**

In the data search, We can have the following understanding of folk songs: the language of folk songs is simple and clear, the sentence pattern is simple, the rhythm is light, and the simple folk feelings are expressed. In the lyrics of folk songs, there are many descriptions of natural scenery, some records of folk stories, memories of national history, rich farming culture, and many contents reflecting people's life, expressing the enthusiasm, passion, warmth and comfort of the people.(Chen Zhili, 2005)

The biggest characteristic of folk songs is to reflect folk life, reflect national culture, and contain the profound connotation of national history. Folk songs are called "national memories" because they introduce the national history in the most straight forward language and express the national spirit and cultural spirit. It is not only a song, but also a spiritual and cultural heritage.

Folk songs can be used not only for appreciation, but also for education, because they have good cultural value and can guide people to better understand their own national culture, thus enhancing national cohesion. They are regarded as symbols of the spirit of the Chinese nation and an important form of inheriting Chinese culture.

In short, folk songs are the symbol of the spirit of the Chinese nation and an important form of inheriting national culture. They express simple folk feelings, reflect folk life and national culture, contain profound connotation of national history, and are an indispensable part of the Chinese nation with simple and clear words and light tunes.(Liu Chunshu, 1996)

According to its genre, we can divide it into three categories: chants (labor chants), folk songs, and minor tunes.

The folk ballads of all ethnic groups in China are extremely rich, ranging from "National Wind" in the Book of Songs to various collections of folk songs collected and published after liberation. As for the traditional ballads and new folk songs that are still popular among the people, they are even more numerous. In terms of form, in addition to folk songs, children's songs, four-sentence folk songs and various labor songs of the Han nationality, there are also Xintianyou, Pangshan, Songs of the Four Seasons, and Wugendiao, As for Tibetan Lu, Xie, Zhuang Huan, Bai Qu of Bai, Hui Hua er, Miao Feige, Dong Dage, etc., all have their own unique forms. Folk songs are rich in content and various in variety.

In terms of creative techniques, we can find several characteristics of Chinese folk songs:

In terms of sentence patterns, such as Han folk songs, there are three, four, five, six, eight or as many as ten words a sentence in addition to seven. The Naxi folk songs are almost five-character sentences, and the Shui folk songs are mostly special complex sentences with the first three words and the last four words.

In terms of chapter and paragraph structure, the four sentence heads are the most. The catch-up sentence is popular in southern Shaanxi, western Hubei, Hunan, Anhui, Sichuan and other provinces. The first two sentences are Xintianyou in northern Shaanxi and the mountain music in northwestern Shanxi. The first three chapters are composed of three to five sentences, and the corresponding sentences are emphasized. There are more than four sentences in a harmonic song, and six or eight sentences in a song. There are different styles of minor lyrics spread throughout the Han nationality. For example, the four seasons tune is of four sections, the five watch tune is of five sections, the ten send tune is of ten sections, and the December tune is of twelve sections. The Hehuang, Taomin and Longzhong schools of Huaer in the northwest have different formats. In folk songs of all ethnic groups, there are still many chapters, paragraphs and sentences that are not fixed.

In terms of rhyme, most of the rhymes of Han folk songs are rhymed, with more, two, and four sentences in four sentences, one, two, four, and five sentences in five sentences, and each sentence in two sentences has rhyme. Mongolian folk songs are mostly rhyming. In most folk songs with four lines and one chapter, the upper and lower chapters are one, each line generally requires rhyming. Among the folk songs

of various nationalities, there are also rhymes with waist rhyme, waist rhyme, head rhyme or waist rhyme and tail rhyme.

In terms of expression techniques, such techniques as bixing, exaggeration, overlapping and homophonic are used in folk songs. Expose the attacking current political ballads, which are often used in homonyms and argots. Puns are often used in love songs. Anthropomorphic techniques are common in children's songs. The folk songs of the Han nationality are mostly bold and unrestrained in the north, while those in the south are generally more graceful. However, as the southern folk songs of the Han nationality, Wu songs are more exquisite than Chu songs.

To sum up, the researcher can first clarify some basic concepts of the SHE Minority music. Through data review, the musical characteristics of the folk songs of the SHE Minority basically conform to the characteristics of traditional Chinese folk songs. That the main theme of SHE Folk Songs is prominent, ingenious in conception, rich in connotation of thought, smooth in tune, and both informative and interesting in libretto. Of. The unique SHE language makes the folk songs of the SHE Minority have poetic character and charm, independent text value and musicality. (Lin Luyi, 2020) The study of a single area in this article gives the researcher the scale control of writing this article, and at the same time, the study of a specific area provides the researcher with richer materials for the comparison of music characteristics.

She folk songs are composed of seven words and four sentences. They stress the rhyme of She language. Many people can improvise and sing them. Some singers sing to each other for one or two nights without repetition. The content of She songs is lively, rich and colorful, with a wide range of subjects, diverse forms, profound implications, touching, harmonious tone, neat confrontation, easy to learn and remember, vivid and vivid. When singing, use "falsetto" with "li, luo, ah, yi, le" and other sounds. Usually, when learning songs, use "normal voice" without falsetto. Each county has one tune for singing happy songs, and the whole nation has one tune for singing sad songs. Singing takes the form of solo, duet and chorus, rarely accompanied by action and instrumental music.

At the same time, the researcher also refers to some books that have been collected into volumes for comparison in the collection of songs. For example, books

such as "The Collection of Traditional Songs of the SHE Minority in Fu An" and "Intangible Cultural Heritage of Fujian Province (Music Volume) Series" have

collected songs collected by teams of scholars and musicians who have traveled to the people's villages of the SHE Minority many times over the years. In 2006, the folk songs of the SHE Minority were approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage lists. The analysis and comparison of the music in it has brought a lot of convenience to the work of this research. Firstly, it can exclude some of the songs that are repeatedly included, and secondly, it can provide an effective comparison between the specific music of folk songs 15 years ago and the characteristics of today's music. (Zhong Changrao, 2009)

#### **4. On the Artistic characteristics of SHE Folk Songs**

##### **4.1 Literary Characteristics**

Structurally speaking, the literary structure of songs is a derivative structure, commonly known as "fence weaving", and also called "pull". SHE song cloud: " you that then sing I then back, then song son fierce sing, star tower from the ground, flower basket from the bottom of the buildup."It is that the song is" make "out," pull " out. The inside song had seven words as one sentence and four sentences, but it could produce several "scattered notes", dozens of hundreds of "small biographies", "small sections", "small copies", and hundreds of "big biographies", "big sections" and "Dalian copies", in some ways:

##### **4.2 Melody Features**

Fu An tune is mainly based on the pentatonic scale quotient mode, the basic "la, do, re, mi, sol" melody is "do, la, sol, mi, do, re", the formula is a body of double sentences with four sentences or repeated changes. One word, one sound, its long tone pauses more than the fourth and seventh word in a sentence, the third sentence often immediately follows the fourth sentence, and often wander in the bass area, the sound range is usually ten degrees, the crown of the song. At the same time, some songs use the Fuding tone, Fuding tone is the same five-voice quotient tone, sound column to "do, re, mi, sol, la" as the center, six degrees can be expanded to three degrees or even pure four degrees to high, bass area, to "sol, la, re, do, mi, sol, la, do, re", but usually a

large six degrees, no more than ten degrees. The basic progress of the melody is "do, la, sol, mi, re". Type for the change of repeated parallel double sentence a body, on the basis of a word a beat, however, habits in the song, namely the first sentence lyrics of the second word or the fourth word processing for the tone of the main five feather long when stay, to the end of the first sentence, the second sentence at the end of the long when wide rhythm processing, the whole song cadence, sharp contrast.

## **5. The difference between Fujian the SHE Minority folk songs**

### **5. 1 Folk Songs of the SHE Minority in Fu An and Folk Songs of the SHE Minority in Other Areas**

The SHE people in a certain area generally sing with only one basic tone of folk songs. This basic tone may be the "patent" of this area, or it may cross space and be popular in other areas that do not border each other like flower arrangements. , so there are also a few cases where more than two basic tones are popular in the settlements of the SHE Minority. The musical characteristics of SHE songs are mainly manifested in the regional agreement of the basic tones of folk songs, the variation of the basic tones of folk songs and their "high-pitched" singing.(Lang Jiongxi, 1992)

Here, the researcher collects the music of the SHE Minority in the Chiling area and Zhongzhai community through data collection and investigation, and combines the literature to analyze and compare the basic tones of the music in the research area.

Chiling area is mainly based on Dehua tone, Dehua tone is five tone feather tone, tone listed as "sol, la, do, re, mi", the melody is basically "high tone re, mi, do, la", one word a beat, the type of four sentences and a paragraph. At the same time, there are also some four-voice signs of the Chinese flat tone, sound listed as "sol, la, do, re", the basic melody is for "re, do, bass la, sol", cut into the rhythm, from the single sentence changes and repeated constitute double sentences.

However, due to its modernization and large mobility of people, and many field activities of urban life have disappeared, the folk songs of Zhongzhai community are mainly sacrifice, marriage leave and love songs. Meanwhile, due to the large mobility, all kinds of tones have been circulated. Among them, Dehua is the most common, followed by there are many Xiapu tone, Xiapu is spent, the tone is "do, re,

mi, sol, la", and the basic melody is "do, la, sol, mi, re". The biggest characteristic of Xiapu SHE Song is the large number of characteristic lyrics, so that to break the balance and synchronization of the structure of lyrics and songs, dismantling four lyrics in five changes in the single sentences. For example, the first phrase often contains the two words in front of the first sentence and the second sentence, the second sentence contains the last five words of the second sentence, the third sentence is synchronized with the third sentence, the fourth sentence contains the first two words of the fourth sentence, and the fifth sentence contains the last five words of the fourth sentence..(Lang Jiongxi, 1992)

## 5.2 The difference between folk songs of the SHE Minority in Fu An and traditional folk songs

During the visit, it is not difficult to find that most of the SHE Minority folk songs are mainly duet, but also have "double sound", that is, multi-part duet. According to the interview materials, SHE people think together sing not clear, easy to cause chaos, such as SHE song ridicule: "when the first do not sing all do not sing, sing together sing, really like the post head people drive muntjac, and like a toad to shout. "And a person solo, although there are, such as humming in the field work or at the beginning of the song, a long time not answer, and by the other party repeatedly invited to sing, also have a certain time of solo, but SHE think a person solo too cold, because" wine also to bear, singing also want someone back to speak, bear also want to bear to bear (staff), no bear to bear not to. Singing also want people to answer, the boat that fell into the water to people stall, good flowers also want to bees to pick, good road also want someone line. Singing is also to sing together, sing together and will play, the play is also to live together, live without even. "The style and style of this traditional folk song are different..(Lang Jiongxi, 1992)

SHE Folk Songs will be called double sound "singing", or "double skin", its similar to the traditional folk songs in form, but in the middle of the song and the end is slightly different: traditional Chinese folk songs to "one to one" or "one to one" mode, SHE Folk Songs in double mode, but when one to one way to solve the audience, men and women singers before, to sing with the opposite sex, and when the desire to sing, different voice overlap will appear.

Compared with traditional Chinese folk songs, SHE ethnic folk songs will also have different procedures according to their different occasions. Singing in the wild because of a certain contingency, time limit from the road into the topic, questioning directly; liao singing can talk for a day and a night or even three days or three nights, so the relatively standard procedures have welcome guests, song urge, wits, midnight snacks, waves, send god, send lang (niang), etc.

#### **6. On the transmission process of the SHE folk songs.**

Folk songs have been cultivated in the soil of New China, like wild flowers in the fields in spring, which are densely covered and swaying. The fertile field of socialist folk song creation is displayed in front of us, and the singing of the working people rises to the sky and resounds through the sky.

The Party and the government attach great importance to the collection and collation of folk songs, and have sent a working group to rescue and excavate the traditional folk culture, especially the folk customs in a large scale. Since 1984, the work of editing "Integration of Chinese Songs" has been carried out. Through these large-scale activities, the ballads spread among the people can be stored and preserved, making an indelible contribution to enriching and promoting the excellent folk culture of the Chinese nation.(Fujian Provincial Governmen, 2022)

As a minority ethnic group in China, the SHE people's culture has received great protection from the government. The researcher also collected a lot of relevant government documents during the visit, ranging from municipal-level, provincial-level, and national-level documents. From these documents, we can get a preliminary understanding To the country's protection of the folk songs of the SHE Minority. At the same time, the researcher has also checked a large amount of information, and has a preliminary understanding of the shortcomings of the protection of the folk songs of the SHE Minority. Folk songs were born in the production and life of the SHE people, and they will eventually return to the folk. The protection of the intangible cultural heritage of the SHE people is not to SHElve it,

but to improve and restore the cultural ecology so that it is related to the development of contemporary society, returns to people's production activities, and naturally exists in its own development law. Freedom to develop. In the article, he

described the deficiencies in the current protection of intangible cultural heritage, and also explained the role of cultural heritage protection, which helped the researcher provide directional guidance for suggestions on cultural protection.

For the government and people, culture is the soul of the country and the blood of the nation. In the past 40 years of reform and opening up, especially since the establishment of the autonomous county, Jingning has been bathed in the bright sunshine of the Party's national policy. From "keeping in the purdah" to now, the comprehensive strength of the county has entered the forefront of the 120 national autonomous counties in the country. The economic and social development has undergone earth-shaking changes, especially the previous Party committees and governments have always placed cultural construction in an important position to promote the high-quality development of Jingning, Take cultural soft power as the top priority and make full efforts to develop.

Through years of efforts, a government-led and public-participated protection and inheritance mechanism has been gradually formed, and the first She culture database in China has been established, realizing the digitalization of the protection of She traditional culture; Formulate and implement the Regulations on the Protection of Folk Culture in Jingning She Autonomous County, formulate the Plan for the National She Culture Headquarters, etc., and the legal protection and policy support complement each other; "She Folk Song" and "She Village March 3" have been listed in the national intangible cultural heritage list; In particular, the "March 3" festival in the She Township of China has become a big platform for carrying forward traditional culture. On the third day of the lunar calendar, the She costume competition, the She folk song competition, the She traditional sports exhibition, the design and production competition of ethnic handicrafts and other activities are held in abundance, and the concentrated display of ethnic traditional culture is guided and driven to actively participate in it, which plays a positive role in the inheritance and promotion of the She culture. At the same time, through the building of the characteristic cultural brand of "one village, one product" throughout the year, the cultural consciousness of the people has been continuously enhanced and the cultural confidence has been enhanced. From profound cultural self-



consciousness to firm cultural self-confidence, in the spring breeze of reform and opening up, the She culture has flourished, blossomed and flourished.

Only when we have confidence in our own culture, maintain cultural firmness, and finally form cultural consciousness, can we actively devote ourselves to the adherence to culture. In recent years, our county has actively explored the new path of culture-led development, adhered to the concept of "let culture enter life, let development leave a cultural imprint", worked hard to build a public cultural service system, focused on promoting the tangible, project-based and high-quality She culture, while adhering to creative transformation and innovative development, and let the masses become the protagonist of cultural life. For example, the construction of the She's pastoral complex in Donglong has restored and revived the She's villages, and the She's intangible cultural heritage has been well protected and inherited; "Cultural couriers" with their own professional expertise are active in villages and communities in She Township. "Cultural logistics" has entered the people's homes, benefiting more than 80000 people. The cultural vitality of the masses has multiplied, and the cultural life has become more colorful, which has truly realized the benefits of culture to the people.

## 7. Theories Uses

### 7.1 Western music theory on Basic Elements of Music

Basic elements of music include: rhythm, dynamics, melody, harmony, tone color, texture, and form.

Rhythm consists of duration, tempo, and meter.

Dynamics means level of loudness of performance.

Melody is the linear organisational presentation of pitch.

Harmony is the verticalization of pitch. Harmony can be dissonance or consonance.

Tone color or timbre is a tone color or ton characteristic of sound of different sources, such as from male or female voice or from different musical instruments.

Texture refers to the number of individual musical lines and the relationship these lines have to one and other. Three types of textures include ---monophonic texture, homophonic texture, polyphonic, and imitative texture.

Musical styles of Western classical music include: Middle Ages style, Renaissance style, Baroque style, Classic style, Romantic style, and modern style.

Musical form. Basic forms include--strophic form, through-composed form, binary form, and ternary form. (Elements of Music chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://wmich.edu/mus-gened/mus150/Ch1-elements.pdf)

### 7.2 Sociological theories (Encyclopedia Britannica)

**Functionalism.** Functionalism is a structural consensus theory which argues that social institutions generally perform positive functions such as maintaining value consensus and social order. Key Functionalist theorists include Emile Durkheim (1858 – 1917) and Talcott Parsons (1902 -1979).

**Social Evolution.** Functionalists believe in social evolution rather than revolution. Functionalists recognised that societies changed over time and that some societies evolve to become more complex than more primitive societies.

**Industrial Capitalist Democracies** are seen by Functionalists as the most complex and evolved societies – they have more specialist institutions devoted to specialising in one specific function than pre-industrial societies – for example children are educated in schools rather than at home.

**7.3 Aesthetics Theory,** also spelled esthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated. (Chen Zh.L, 2005)

Aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly. A problem is encountered at the outset, however, for terms such as beautiful and ugly seem too vague in their application and too subjective in their meaning to divide the world successfully into those things that do, and those that do not, exemplify them. Almost anything might be seen as beautiful by someone or from some point of view, and different people apply the word to quite disparate objects for reasons that often seem to have little or nothing in common. It may be that there is some single underlying belief that motivates all of

their judgments. It may also be, however, that the term beautiful has no sense except as the expression of an attitude, which is in turn attached by different people to quite different states of affairs.(Encyclopedia Britannica)

.The nava rasa theory, Indian aesthetic theory, proposed by Bharat Muni, lists eight of the nine rasas in the Natyashastra. A rasa literally means "juice, essence or taste" . These include Shringara (love), Hasya (laughter), Karuna (sorrow or mercy), Raudra (anger), Veera (heroism/courage), Bhayanaka (fear), Bibhatsya (disgust), Adbutha (wonder), and a ninth rasa, Shantha (peace or tranquility). These emotions form the backbone of the Indian classical music aesthetic. (Desai, 2017)

## **8. Research site and field research materials**

### **8.1 Large Villages**

According to the selected topic, the researcher found that among the SHE people in Fujian Province, there are 17 SHE people's townships, including Banzhong the SHE Minority township and Muyun the SHE Minority township in Fu An City. And Rixi SHE Village in Jin'an District, Fuzhou City, Liujin SHE Village in Minhou County, Gangtuo SHE Village in Zhao'an County, Zhangzhou City, and Longta SHE Village in Dehua County, Quanzhou City. Most of these towns and villages are distributed in mountainous areas and are scattered with each other. The researcher selected two towns from these locations for research.

Ningde, also known as Mindong, which is the largest She nationality township, is the main inhabited area of ethnic minorities in Fujian Province, and the largest inhabited area of She nationality in China, with a population of more than 200000. With the care and support of the Party committees and governments at all levels, the She people in eastern Fujian continue to struggle, develop characteristic industries, move into beautiful new homes, and protect and inherit national culture. Today she township has got rid of poverty and started a new journey of rural revitalization.

### **8.2 Urbanized communities**

With the development of the times, the people of the SHE Minority are constantly pouring into the city. Therefore, it is also necessary for the people of the SHE Minority to integrate into the context of urban development. With the

development of cities, the SHE people naturally form their own communities or urban villages. Among the SHE communities in Fujian, the Zhongzhai SHE community in Xiamen is the most famous. Therefore, the researcher will also choose this place as the main research site of "the impact of urban development on the culture of the SHE people". The "Zhongzhai She Village" restored the ethnic minority She ethnic group in 1988, removed the village in October 2003, changed the "Zhongzhai She Ethnic Group Village" to "Zhongzhai She Ethnic Group Community", and became the only ethnic minority community on the island of Xiamen. It is located in the northeast of Xiamen Island (by the Zhongzhai Bay), with a total area of about 3.6 square kilometers, and has 9 resident groups. Among them, there are 1500 permanent residents, 6098 people with registered residence registration and more than 30000 people with non registered residence registration.

Over the past 20 years, especially since the reform and opening up, with the attention and support of the Party Central Committee, the State Council and leaders at all levels of the province, city, district and street, and with the joint efforts of the community residents, the Zhongzhai She community has undergone tremendous changes, presenting a good situation of social stability, economic development, national unity and orderly management. It has successively won national honorary titles such as "National Demonstration Village of National Unity and Progress", "National Model Collective of National Unity and Progress", "National Demonstration Village of Population and Family Planning Grassroots Autonomy", "National Demonstration Community of National Unity and Progress Creation Activity".

Zhongzhai Community is adjacent to Fanghu Community, Banshang Community, Lingxia Community, Hexin Community, Hesheng Community, Weili Community, Heshan Community, Heyuan Community, Fanghunan Community and Wuyuanwan North Community.

Near Zhongzhai Community, there are Wutong Lighthouse Park, Xiamen Ancient Culture and Art Museum, Huihe Stone Cultural Park, Xiamen Haicang Bridge Tourist Area, Fujian Yuangu History Museum, Xiamen Special Economic Zone Memorial Hall and other tourist attractions, as well as Xiamen Huangzehe Peanut Soup, Seafield Chicken, Afterfish Potted Cabbage, Fried Squid

Flower, Fried Noodle Noodles, Pine Nuts and Shrimps and other specialties, as well as Fude Faith Custom, South Fujian Traditional House Building Techniques (Xiamen), Xishi Huansha Xiamen lacquer line carving technology, Tong'an Nanyin and other folk culture.

## **9. On Related Research Works**

### **9.1 Chinese folk songs**

Chinese folk songs have a long tradition. As early as in primitive society, ancestors began to sing in activities such as hunting, carrying, sacrifices, ceremonies, and courtship. Among them, "Guofeng" reflects the complex social life, class struggle, and multi-faceted living conditions of the working people for more than five hundred years from the Western Zhou Dynasty to the middle of the Spring and Autumn Period. After the May 4th Movement, with the development of the people's revolutionary movement, the theme of anti-imperialism and anti-feudalism has become a new feature and historical mission of the development of Chinese folk songs. With the birth of the People's Republic of China, folk songs have entered a new period of creation. With a bright prospect and a good time for working people to turn themselves into masters, folk songs of the new era continue to emerge. The people sang about their boundless love for the new life. Therefore, the main mode of creation and dissemination of Chinese folk songs is concentrated in labor activities.

Therefore, most of the Chinese folk songs have a special sense of rhythm, in order to match the rhythm of the people's daily labor.

As for the important works of Chinese folk songs, the Book of Songs is the earliest collection of folk songs in China. It collects the folk songs of fifteen vassal states popular in the northern Yellow River basin from the Western Zhou Dynasty to the middle of the Spring and Autumn Period (the 11th century BC to the 6th century BC) for 500 years. Its distinctive feature is the use of realistic artistic techniques to truly reflect the social life, class contradictions and the life of the working people at that time. In terms of the uniformity of form and language, it is not difficult to see that it has been selected and processed. In the fourth century BC, another collection of folk songs in the Yangtze River basin, the Songs of Chu, appeared. This is a collection of lyrics based on the ancient witchcraft songs in the middle reaches of the Yangtze

River and processed by the great poet Qu Yuan. Its outstanding feature is that it is full of ancient myths and legends, and full of imagination. It began to use romantic expression techniques, and developed the four-character folk song of the Book of Songs into a "sao" style song with free sentence patterns and changeable rhymes, and has a strong local color. By the time of the Han, Wei and Six Dynasties (206 B.C. - 420 A.D.), most of the folk songs were preserved in Yuefu. The Han Yuefu folk songs were actually a combination of folk songs in the Huaihe River basin, the lower reaches of the Yangtze River, and the middle and lower reaches of the Yellow River. At this time, there were already story songs, such as Peacock Flying Southeast and Mulan Joining the Army, which mostly reflected the sufferings of the people caused by the war and the family tragedy under the feudal ethics. Such stories have been handed down since the beginning of the century and are almost household names. It has not only been sung in the form of folk songs, but also become a famous repertoire of opera, which shows its profound influence. The outstanding feature of Yuefu folk songs is that not only the text has been sorted out, but also the music has been processed by Li Yannian, a famous musician of the Han Dynasty at that time, accompanied by silk and bamboo instruments, which is called Xianghe Song. (<https://baike.baidu.com/item/%E4%B8%AD%E5%9B%BD%E6%B0%91%E6%AD%8C/1979789?fr=aladdin>)

## 9.2 Western folk songs

Western folk songs also have a long history, and different folk song styles have been produced according to different nations. The character is passionate and unrestrained, the tunes in the south are clear, in minor mode, with free rhythm and high-pitched tunes; in the north, the chord sounds of triads are the main ones, the mode is major and minor, the tunes are gorgeous and full of decoration, often have polyphonic chorus, etc. At the same time, in the Middle Ages in Europe, there were a large number of troubadours, wandering around, playing and singing everywhere, which played a major role in the spread of European folk music.

chrome-

extension://efaidnbmnnnibpcajpcgclefindmkaj/https://wmich.edu/mus-gened/mus150/Ch1-elements.pdf---"Elements of Music"

Western music theory on Basic Elements of Music

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Musical styles of Western classical music include: Middle Ages style, Renaissance style, Baroque style, Classic style, Romantic style, and modern style.

Musical form. Basic forms include---strophic form, through-composed form, binary form, and ternary form.

On preservation and promotion of music and performing arts the adaptation was a natural way for survival. Many types of adaptations could be used: 1) the artists; the musical instruments and ensembles; the time; the surrounding environments; the music and dances; and the tastes of the audience. (Chonpairot,2014)

Preservation, Revitalization, and Promotion of Traditional Music can be succeeded through Ethnomusicology in school system---primary, secondary, and college level. Program in college level. Basic research and applied research were necessary, especially for folk and traditional music. The research could help to solve the problems such as to preserve, to revive, to promote or to modernize the traditional music into popularity. (Chonpairot,2011)

Thomson, Carl.(2017) Sociological concepts

### **Functionalist Perspective**

By contrast, the functionalist perspective is a more traditional example of macro-sociology. It has a heavy emphasis on the interconnected relationships between various systems within society. In other words, it tends to be more concerned with

how part and whole influence each other. And those parts have to cooperate and work together in order to keep society in a state of balance.

### **Conflict Perspective**

While functionalism shows us a cooperative picture of society, the conflict perspective looks at society as being composed of groups with their own distinct interests. This theory originates from Karl Marx, who viewed human society as undergoing a series of different stages of economic development.

### **Social Exchange Theory**

Social exchange theory is a concept established on the concept that a relationship between two people is created through a process of cost-benefit analysis.

### **Social Learning Theory**

Social learning theory suggests that social behavior is learned by observing and imitating the behavior of others.

### **Functionalism**

Functionalism is a structural consensus theory which argues that social institutions generally perform positive functions such as maintaining value consensus and social order. Key Functionalist theorists include Emile Durkheim (1858 – 1917) and Talcott Parsons (1902 -1979).

### **Social Evolution**

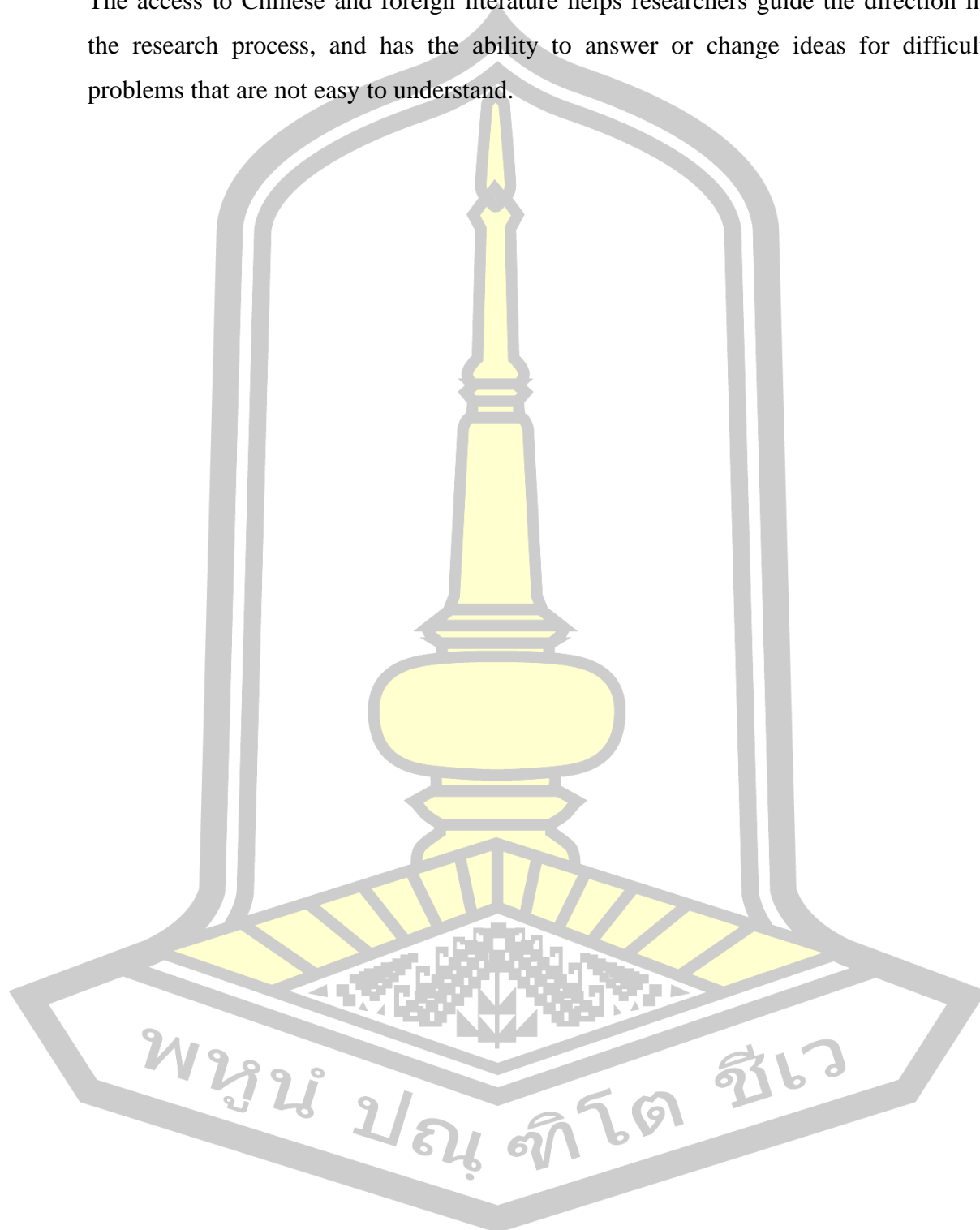
Functionalists believe in social evolution rather than revolution. Functionalists recognised that societies changed over time and that some societies evolve to become more complex than more primitive societies.

### **Summary**

The collection of materials by researchers will play a substantial role in the following studies. The collection of materials of She folk music and Chinese folk music is conducive to the study of the basic situation and musical characteristics of She folk music, and at the same time, it will be compared with other folk music; The collection of heritage materials is conducive to the study and comparison of current heritage models; Location research helps to understand the basic environment of the research site, and can consider diversity in the research. Secondly, multi-sample



research is conducive to comparison and summarizes more comprehensive results; The access to Chinese and foreign literature helps researchers guide the direction in the research process, and has the ability to answer or change ideas for difficult problems that are not easy to understand.



## CHAPTER III

### Research Methods

Although the development of Fu An folk songs has encountered great difficulties, new sparks are constantly emerging; At the same time, Fu An itself has a wide area, so selecting a range and location, as well as searching for key figures, has become very important.

The research in this chapter is divided into the following two points:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of sites
  - 1.3 Timeline of research
2. Research process
  - 2.1 Selected sites and information
  - 2.2 Research tools
  - 2.3 Data collection
  - 2.4 Data analysis

#### **1. Research scope**

##### 1.1 Scope of content

The researcher of this research mainly collects and researches with the following content

1. Research and collect local SHE Folk song recordings and notations under different working conditions or life;
2. Research and collect the daily life and daily work of farmers of the SHE Minority, as well as the traditional folk customs and traditional festivals of the SHE Minority
3. Research and collect people's views and difficulties on the inheritance of SHE Folk Songs;
4. Research and understand the government's helpe and policies on the current issue of the inheritance of SHE Folk Songs;

##### 1.2 Scope of sites

The researcher will select the villages and towns to be used for research in Fu An and the villages and towns to be used for research in other regions of Fujian to

conduct research and comparison on the art characteristics of wind collection, and at the same time, add the SHE Minority urban gathering areas to the appeal villages and towns to conduct wind collection research to explore the current situation and protection of the SHE Minority folk songs.

### 1.3 Timeline of research

The researcher selected the three periods of spring plowing, "New Year's Day" and "February 2" as the main research periods, and these three periods were of great help to the research. Spring plowing activities are concentrated in March, and spring plowing activities are also one of the important output activities of folk songs; "New Year's Festival" is similar to the Spring Festival in my country, and the time is the same. As an important festival, it is naturally an important research object; "February 2" is also called meeting relatives. The Spring Festival is a traditional festival of the SHE people second only to the Spring Festival. A large number of SHE people will return to their hometowns to reunite with their families, which is of symbolic significance to the study of it.

## 2. Research process

### 2.1 Selected sites and information

#### 2.1.1 Selected sites

In this study, the researcher selected 2 famous villages and towns of the SHE Minority and 1 urban gathering place of the SHE Minority for the research. The selected towns are all large towns of the SHE ethnic group. The purpose of township surveys focuses on the collection of repertoires, visits to heirs, and investigation of the status quo of inheritance. The investigation of urban agglomerations focuses on the impact of rural urbanization on customs, the inheritance status of SHE Folk Songs and the changes in the creation of SHE Folk Songs after the occupational change from farming to city.

Banzhong SHE Ethnic Township belongs to Fu An City, Ningde City, Fujian Province, with a total area of 66.46 square kilometers. Banzhong SHE Ethnic Township is located in the Xiban sandbar, and it is named after the majority of SHE ethnicity residents in Banzhong Village. (Ningde Municipal Government, 2022)

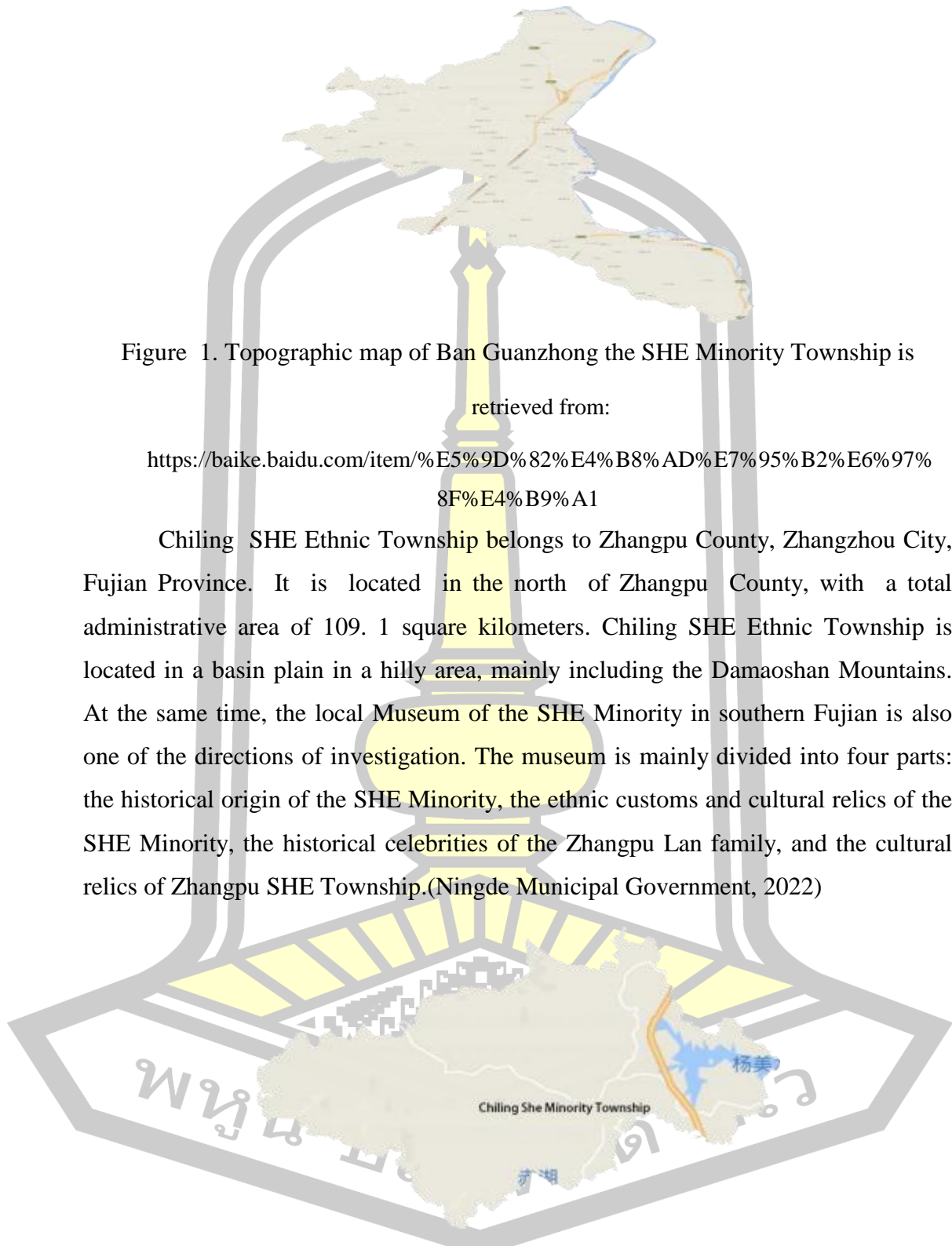


Figure 1. Topographic map of Ban Guanzhong the SHE Minority Township is retrieved from:

<https://baike.baidu.com/item/%E5%9D%82%E4%B8%AD%E7%95%B2%E6%97%8F%E4%B9%A1>

Chiling SHE Ethnic Township belongs to Zhangpu County, Zhangzhou City, Fujian Province. It is located in the north of Zhangpu County, with a total administrative area of 109.1 square kilometers. Chiling SHE Ethnic Township is located in a basin plain in a hilly area, mainly including the Damaoshan Mountains. At the same time, the local Museum of the SHE Minority in southern Fujian is also one of the directions of investigation. The museum is mainly divided into four parts: the historical origin of the SHE Minority, the ethnic customs and cultural relics of the SHE Minority, the historical celebrities of the Zhangpu Lan family, and the cultural relics of Zhangpu SHE Township. (Ningde Municipal Government, 2022)

Figure 2. Topographic map of Chiling the SHE Minority Township is retrieved from:

<https://baike.baidu.com/item/%E8%B5%A4%E5%B2%AD%E7%95%B2%E6%97%8F%E4%B9%A1>

Zhongzhai SHE Ethnic Community is located in the northeast of Xiamen Island. With the development of Xiamen's economy, Zhongzhai SHE Ethnic Village was withdrawn from the village in October 2003 and became the only minority community in Xiamen Island. At the same time, the Zhongzhai SHE community is

located in the urban area of Huli District, Xiamen City, and has close activities with people from different groups, which has symbolic significance for the study of the influence of urban culture on the folk songs of the SHE Minority. (Xiamen Municipal Government, 2022)

#### 2.1.2 key Informant

The general criteria for the information provider selected by the researcher are:

- (1) Registered inheritors of SHE Folk Songs
- (2) The key persons engaged in education in the gathering place of the SHE Minority
- (3) Students from the gathering place of the SHE Minority Here the researcher looks for 3 key figures

The following three key information providers have extensively collected the current situation of SHE Folk Songs from different occupations, different levels and different groups. Their research materials, works and data have good reference value for this study.

#### (1) Lei Shouyu

Lei Shouyu, the inheritor of SHE songs. Every weekend in Chengyang Town, Fuan City, Ningde the SHE Minority's March 3rd Festival Tiehu Inheritance Site, the inheritors Lei Shouyu Association and Zhong Shimu Organization SHE people who also love SHE songs and the SHE Minority culture here speak for themselves with songs. Teaser. As the inheritor of the folk songs of the SHE Minority, the interviews with her have a clearer understanding of the characteristics of the music of the SHE Minority and the teaching methods of the music of the SHE Minority.



Figure 3. Lei Shouyu (left) and his students

Photo: Lin lingling

Accessed: March 27, 2022

### (2). Lei XinSheng

Lei XinSHeng, deputy director of the moral education department of Banzhong Central Primary School. As a staff member of an educational institution in a place where the SHE Minority gathers, SHE has a lot of knowledge about the current situation of the SHE Minority culture and the spread of the SHE Minority folk songs in schools. As a place of knowledge dissemination, the school is also an important cradle that contributes to the rejuvenation of the folk songs of the SHE Minority. At the same time, the interviews with the teaching staff help to better collect the government's status and related documents on the protection of the culture and folk songs of the SHE Minority. Comprehensive and intuitive.

### (3). Lei Siqi

Lei Siqi, a student of Banzhong Central Primary School. As the successors of the new era, students play a vital role in the dissemination of SHE cultures and the rejuvenation of SHE culture. Secondly, interviews with students can better collect and present the development of SHE Folk Songs among young people and the impact of modern culture on traditional culture.

## 2.2 Research tools

The main tools of this research: tape recorder, notebook, and itinerary. The itinerary is attached as an attachment at the end of this study.

## 2.3 Data collection

A total of 13 relevant policy documents were collected for this research, with 43 hours of recordings, including 18 music recordings, 18 hours of interview recordings, and 9 hours of daily life recordings. 18 music recordings have passed the comparison, of which 9 are original works, 4 are old songs with new lyrics, 3 are old songs with new lyrics, and 2 are new songs.

## 2.4 Data analysis

### 2.4.1 Content Analysis

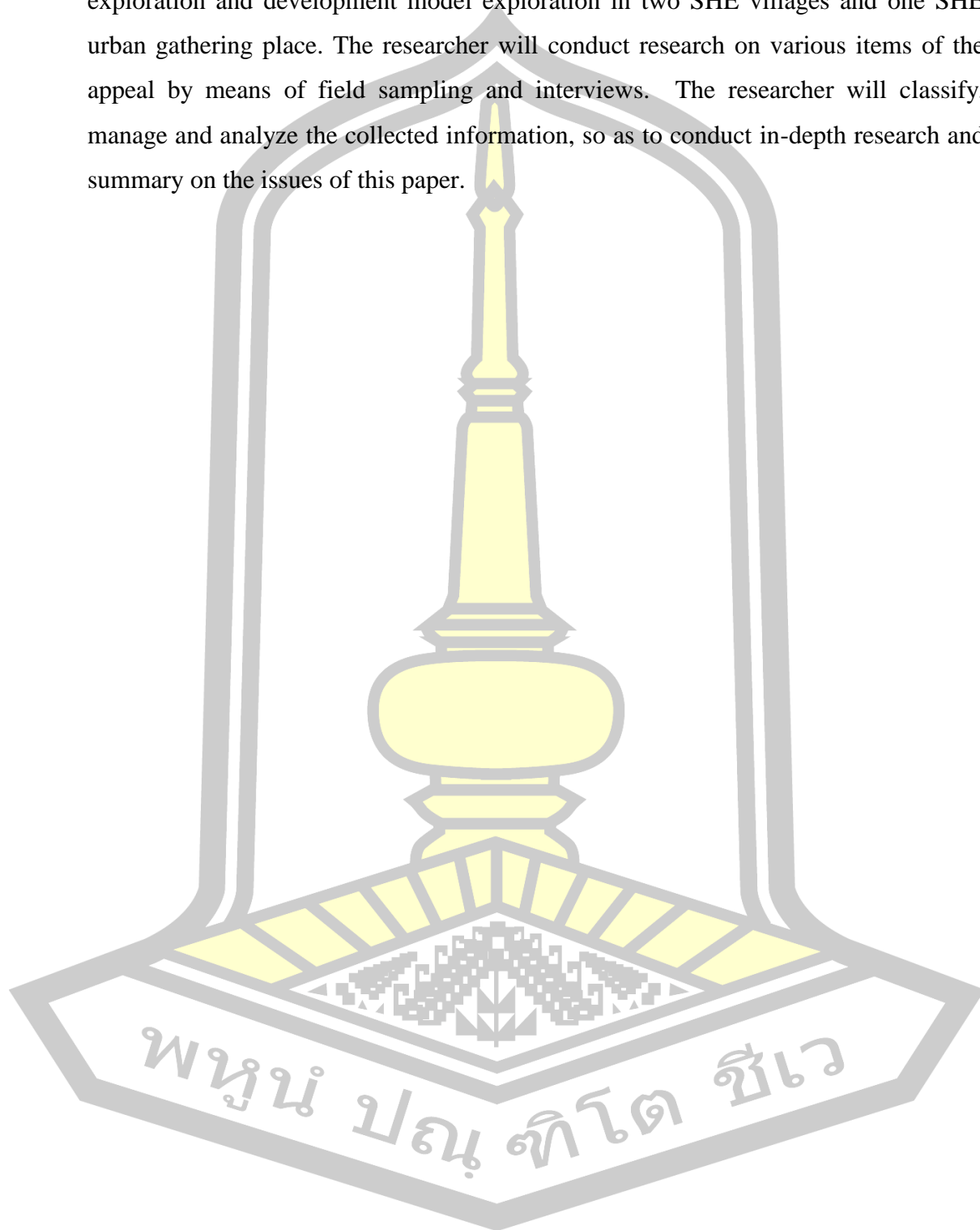
Through interviews, the researcher learned that after the SHE Minority culture was listed as an intangible cultural heritage, the government spared no effort in helping the SHE Minority people and protecting the SHE Minority culture. Communication has very significant benefits. But at the same time, due to its particularity, the folk songs of the SHE Minority have inevitable style changes in the process of spreading. At the same time, under the large social economic system, the spread of the folk songs of the SHE Minority has encountered certain obstacles, such as lack of wages, lack of actors and lack of audience. and many more. Through the corresponding data collection and research, the researcher found that with the development of urbanization thinking, the aging phenomenon of singers is serious, and as time goes by, the number of singers is gradually decreasing. How to attract more young people to understand and love SHE Folk Songs has become a necessary issue for its development. At the same time, the development of rural mechanization and the influence of Western culture also lead to a sharp decline in the new repertoire of SHE Folk Songs. The transformation of labor methods and the influence of religious beliefs are bound to push the development of SHE Folk Songs to another path.

### 2.4.2 Music Analysis

The researcher mainly uses the quantitative analysis method to analyze Fujian Province. Through the analysis of field survey data, the survey content includes music, singing, performance and so on. According to the results of data analysis, combined with the comparison and analysis of the folk song style of the SHE Minority in Zhejiang Province and other types of folk songs in Fujian Province, the style of the folk song of the SHE Minority in Fujian Province is summarized.

## 2.5 Summary of chapters

The researcher conducted data collection, SHE Folk song learning, artistic exploration and development model exploration in two SHE villages and one SHE urban gathering place. The researcher will conduct research on various items of the appeal by means of field sampling and interviews. The researcher will classify, manage and analyze the collected information, so as to conduct in-depth research and summary on the issues of this paper.





## CHAPTER IV

### The contemporary status of SHE Folk Songs in Fu An Fujian China

#### Introduction

The Present Situation of the Folk Songs of the SHE Minority in Fu An in the Countryside The development of SHE Folk Songs in the countryside is mainly divided into two steps. The first is the traditional oral delivery, Because the rural development still retains the traditional living habits of some SHE people, According to the researcher's visit, It can be divided into the following conditions:

**Agricultural life:** Just like labor songs, SHE Folk Songs still play an important role in the farming life where SHE people gather, This is also an important means of oral SHE Folk Songs, During the researcher's visit to Chiling, SHE people in the work will be to "December production" as a song for production work, There are also a lot of unlisted tracks, Some folk songs are changed and sung based on their earlier creations, For example, new songs created in line with the song of Tea Picking " as a template that meet the rhythm of field work, At the same time, there are also untitled folk songs produced according to the transformation of labor mode.

**Festival sacrifice:** festival sacrifice is the most important large-scale activities of the SHE people, many festival celebrations is jointly held by the whole village, large-scale activities naturally without the singing of SHE Folk Songs, but also a way to spread new folk songs, because many large festivals SHE people working in other places will return to their hometown to reunite with their families. When observing the festival in aka, the researcher came into contact with the rehearsal of SHE Folk Songs in the festival program, including recent works such as "Song of Tea", and traditional songs such as "Song of Gao Huang".

**Emotional life:** emotional is a very important link in life, SHE people gathering in villages still retain a considerable part of the custom of double-tone feelings, the creation of love songs is also one of the main means of the development of SHE Folk Songs, human life cannot do without love, so it is also a hotbed of SHE Folk Songs creation. During my visit to Chiling, I collected the double-tone song

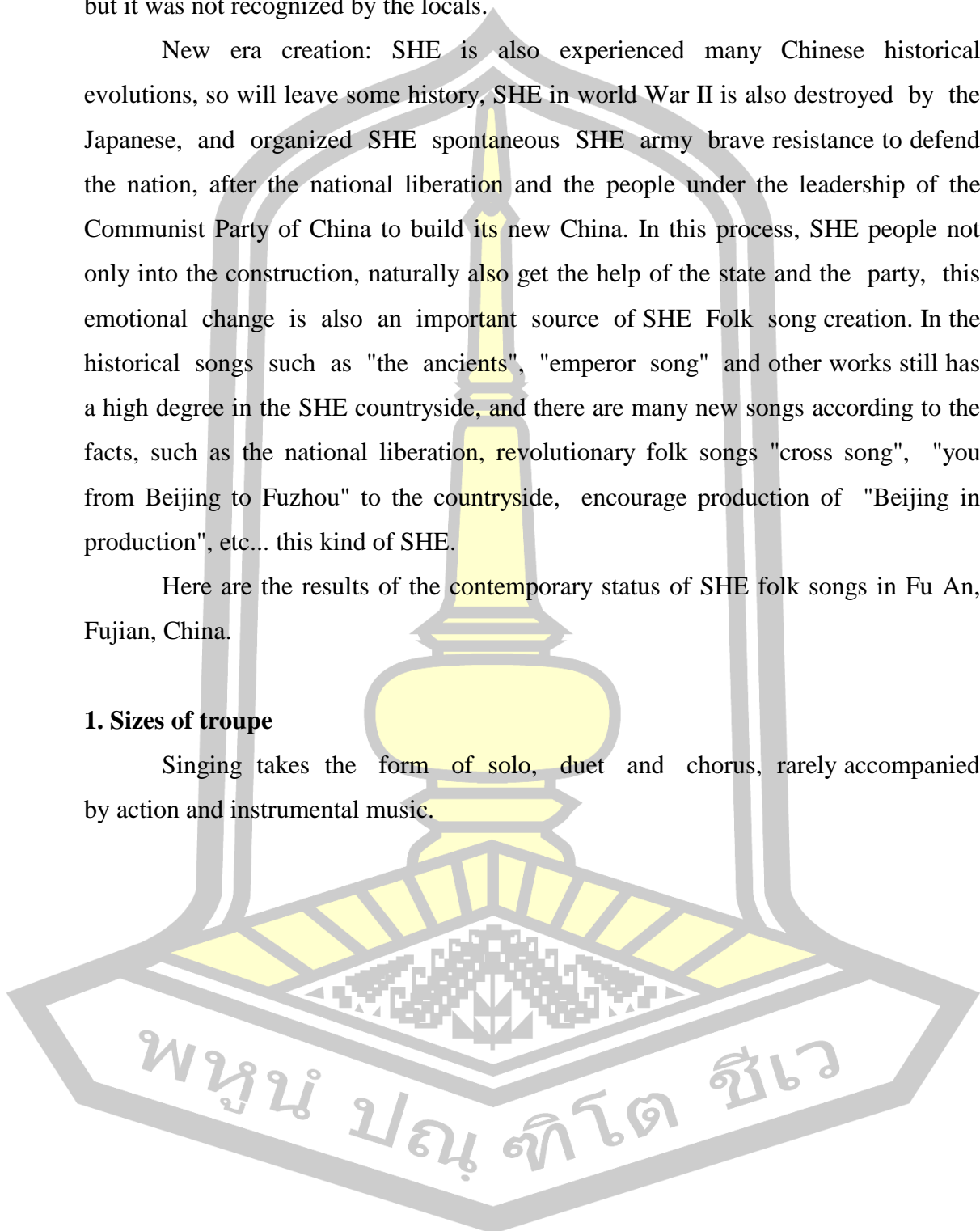
adapted from "Love Song", and I also had some singing with modern pop elements, but it was not recognized by the locals.

New era creation: SHE is also experienced many Chinese historical evolutions, so will leave some history, SHE in world War II is also destroyed by the Japanese, and organized SHE spontaneous SHE army brave resistance to defend the nation, after the national liberation and the people under the leadership of the Communist Party of China to build its new China. In this process, SHE people not only into the construction, naturally also get the help of the state and the party, this emotional change is also an important source of SHE Folk song creation. In the historical songs such as "the ancients", "emperor song" and other works still has a high degree in the SHE countryside, and there are many new songs according to the facts, such as the national liberation, revolutionary folk songs "cross song", "you from Beijing to Fuzhou" to the countryside, encourage production of "Beijing in production", etc... this kind of SHE.

Here are the results of the contemporary status of SHE folk songs in Fu An, Fujian, China.

### **1. Sizes of troupe**

Singing takes the form of solo, duet and chorus, rarely accompanied by action and instrumental music.



## 2. Song repertoire

**Alulu**

Sing: Lei Shouyu  
Notation: Lin Lingling

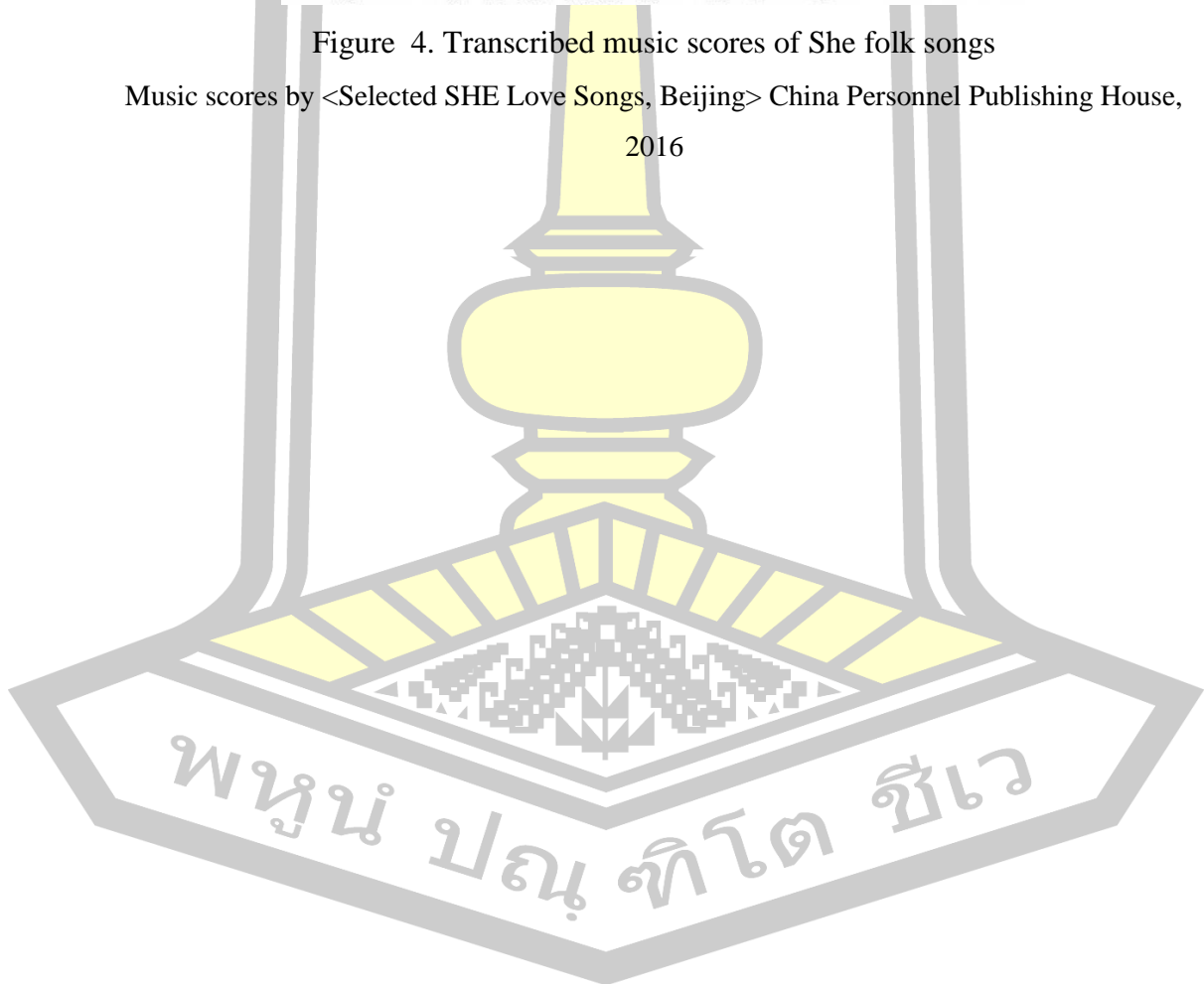
Poco Lento



Ni (ya) chang (wu) la) ge lai zhen hao ting na, qia (ya) ru (wu) la  
al) bu (ya) gu (wu) fa) jiao xin (ya) qing (you) na wu la  
al ai you lo wu la) wo (ya) ai (wu) la)  
shan zhong da shu mu (na), hui zuo (wu) la la) qiao liang  
(wu) la) hui zuo ying you (na) wu la ai).

Figure 4. Transcribed music scores of She folk songs

Music scores by <Selected SHE Love Songs, Beijing> China Personnel Publishing House,  
2016



### It's difficult to meet the bride

Little singing

Characters: wedding uncle, bride, companion A, companion B

Time: after autumn harvest, in the morning

Place: on the mountain road of She Village, East Fujian

(There are layers of tea mountains, pines and cypresses, waterfalls and white birds.)

She folk songs

Wording: Lin Guoxiong, Xu Changbo

Composer: Chen Jinsui

Sing in unison behind the scenes



She jia xin ren xin shi (a) duo, ying qin jia nv chang xin (a) ge:



yi feng yi su ban hun shi (a), nan nv lao shao xiao he (a) he



(The wedding uncle ran up in sweat and looked back as he walked.)

The wedding uncle:



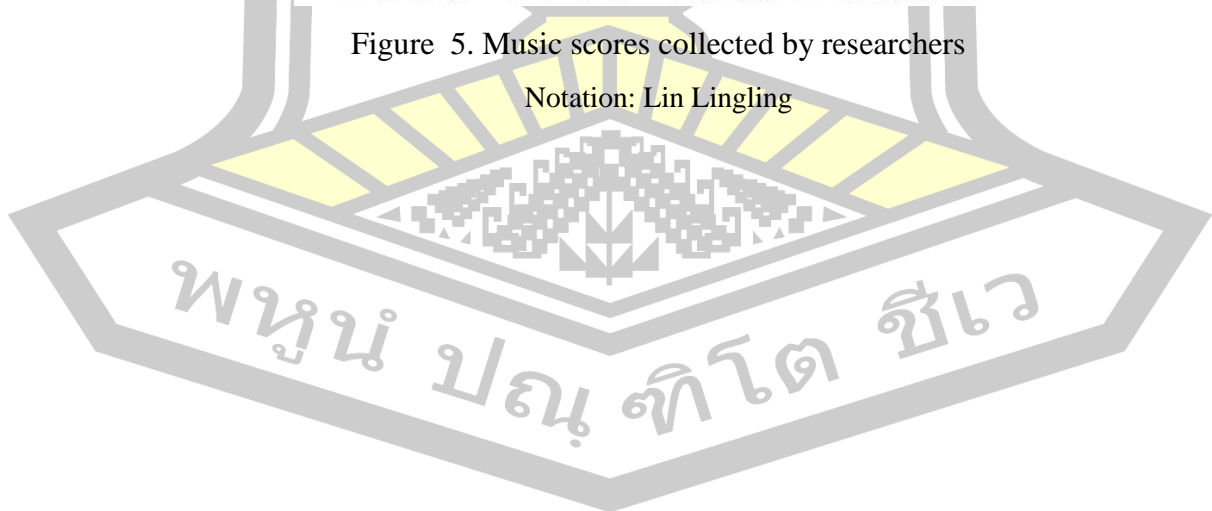
nan nv lao shao xiao he (a) he, xiao wo ying qin mei xin (a) ge



dui qi xin ge nan sha wo (a) ru jin ying qin bo zhen nan (a) zuo!

Figure 5. Music scores collected by researchers

Notation: Lin Lingling





16  
chao zhe na yue liang de lian, dian ran na gou huo  
liang li na xing xing de yan, bai dong na feng huang zhuang

20  
ying hong na xiao yan, lei qi na luo gu (solo: qiang dong qiang dong qiang dong qiang dong)  
ji xiang zai shen bian, tong yin na mi jiu (solo: gan a gan a gan a gan a)

24  
tiao qi na zhu gan wu hua la la la la la a ge a mei  
fen xiang na wu mi fan tian a tian a tian a tian xing fu tian mi

27  
dui shan ge, (dui shan ge) ge fei  
yi qi lai, (yi qi lai) hui ju

31  
(solo, coro) shan shui jian.  
(solo, coro) zai xin jian.

Figure 6. Music scores collected by researchers

Notation: Lin Lingling

### 3. Occasions of the performances

She folk songs are the oral literature of She people and an important part of She culture. She people only have language but no characters. They often use the She phonetic method of Chinese characters to copy songs by hand. In the old society, she people did not have the opportunity to receive cultural education and took learning songs and singing as an important cultural life. Therefore, SHE folk songs have a high popularity among the She people. They are often represented by

songs to communicate feelings; Talk about things with songs, promote good and punish evil; To spread knowledge through songs, to fight wits, and to form a set of antithetical customs of working in the mountains, receiving visitors, weddings and funerals.(Zhang Shuangli, 2008)

SHE folk songs have a high popularity among the She people. They are often represented by songs to communicate feelings; Talk about things with songs, promote good and punish evil; To spread knowledge through songs, to fight wits, and to form a set of antithetical customs of working in the mountains, receiving visitors, weddings and funerals.

with a wide range of subjects, diverse forms, profound implications, touching, harmonious tone, neat confrontation, easy to learn and remember, vivid and vivid

Singing takes the form of solo, duet and chorus, rarely accompanied by action and instrumental music.

#### **4. Transmission methods in families and in school system.**

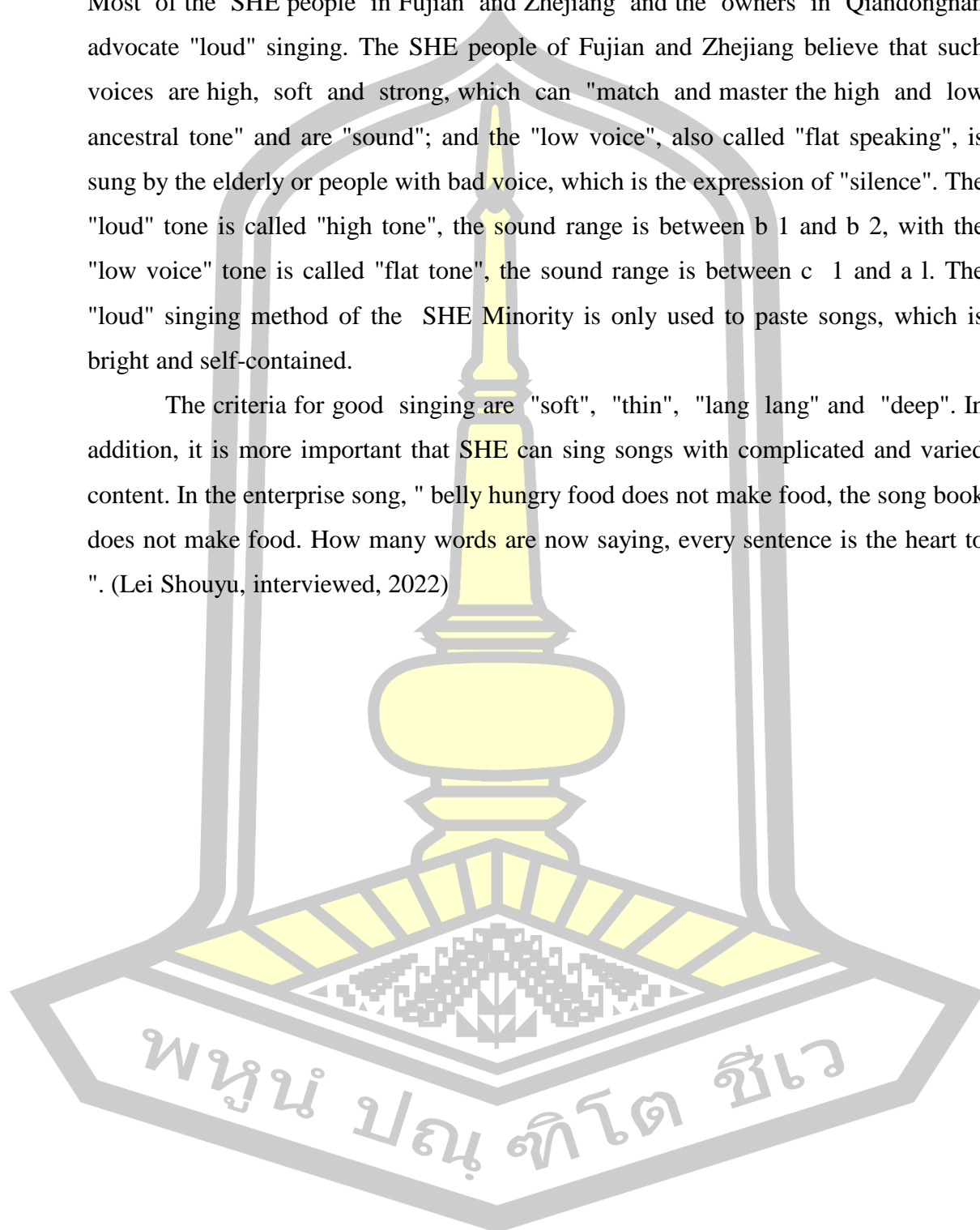
Folk songs have been cultivated in the soil of New China, like wild flowers in the fields in spring, which are densely covered and swaying. The fertile field of socialist folk song creation is displayed in front of us, and the singing of the working people rises to the sky and resounds through the sky.

The Party and the government attach great importance to the collection and collation of folk songs, and have sent a working group to rescue and excavate the traditional folk culture, especially the folk customs in a large scale. Since 1984, the work of editing "Integration of Chinese Songs" has been carried out. Through these large-scale activities, the ballads spread among the people can be stored and preserved, making an indelible contribution to enriching and promoting the excellent folk culture of the Chinese nation.(Fujian Provincial Government, 2022)

The traditional singing style of SHE people is the "falsetto" in our concept, which SHE people think is the "true voice": the high voice is the "true voice"; and the low voice, such as the voice of ordinary speech, or crying when their parents die, is the "falsetto". The sound method of "high voice" is similar to the falsetto in the concept of Chinese culture. Its sound state is "the breath blows away the section of the vocal band and vibrates the edge"; the "low voice" sound method is similar to the true

sound, which is "the breath vibrates the vocal cord according to different certain pitch". Most of the SHE people in Fujian and Zhejiang and the owners in Qiandongnan advocate "loud" singing. The SHE people of Fujian and Zhejiang believe that such voices are high, soft and strong, which can "match and master the high and low ancestral tone" and are "sound"; and the "low voice", also called "flat speaking", is sung by the elderly or people with bad voice, which is the expression of "silence". The "loud" tone is called "high tone", the sound range is between b 1 and b 2, with the "low voice" tone is called "flat tone", the sound range is between c 1 and a 1. The "loud" singing method of the SHE Minority is only used to paste songs, which is bright and self-contained.

The criteria for good singing are "soft", "thin", "lang lang" and "deep". In addition, it is more important that SHE can sing songs with complicated and varied content. In the enterprise song, "belly hungry food does not make food, the song book does not make food. How many words are now saying, every sentence is the heart to". (Lei Shouyu, interviewed, 2022)



## CHAPTER V

### Ways to preserve and promote SHE Folk Songs in Fu An, Fujian, China

This chapter will present the ways to preserve and promote the SHE folksongs in Fu An, Fujian, China, which included the following aspects:

1. Review all government folk song collections;
2. Protection of SHE Folk Songs;
3. Dissemination of SHE folk songs;
4. The Transmission process of SHE Folk songs.

With the continuous development of China, more and more attention is being paid to the protection of ethnic minority culture and traditional culture, and the natural development of SHE culture is becoming more and more scientific. Nowadays, the development of SHE culture is mainly divided into two parts:

#### **1. Reviews all government folk song collections.**

Since the founding of the People's Republic of China, SHE Folk Songs have been paid attention to by cultural departments at all levels. Musical workers did not go deep into the mountain villages to make important investigations and records of folk songs in the main gathering areas of SHE people, and accumulated a considerable number of music score data, laying an important foundation for the research of SHE music as follows:

In 1952, Liu Chunshu and Hu Lin, a musician from Fujian Province, went to various SHE Minority gathering areas in eastern Fujian for a month to investigate SHE Folk Songs, and first found multi-voice SHE Folk Songs in Fuluyang Village, Fuding County.

In 1956, Liu Chunyu and others went to Xianyan Village, Jianzhong Township, Fu An County to attend the Baiyun Mountain Song Party.

In 1961-1965, Fujian Provincial Bureau of Culture, Fujian Provincial Music Association selected the provincial mass art museum, provincial song and dance troupe full-time music cadres and other units to form a working group, the province's



68 counties, cities, and some communes, production team for the scene interview recording, during the excavation of Hua'an County Ping water village SHE songs and many Zhao'an County SHE songs.

In 1958, under the leadership of the Ethnic Affairs Committee of the National People's Congress and the State Ethnic Affairs Commission, the famous musician Zheng Xiaoying and the cadres transferred from the Fujian Provincial Bureau of Culture were investigated under the subordinate "cultural investigation team". From September 1958 to the end of the year, the team investigated many counties and natural villages in eastern Fujian and Zhejiang province, and compiled the Investigation Report on SHE Literature and Art. An Analysis of the repertoire collection work. At the present stage, the collection of SHE Folk Songs in China mainly adopts field investigation, with two modes: individual field investigation and government organization investigation. There are several main reasons for the formation of the way: 1. The development of urbanization has not yet developed to the countryside, so the communication means between the countryside and the outside world are relatively closed, and the means for SHE people to spread SHE culture and SHE Folk Songs are limited. The fieldwork of the government and individuals is one of the means to spread SHE Folk Songs outward. 2. SHE people themselves do not have their own writing, and some SHE people do not have written records, and the government organizations or individual field style music workers have a higher cultural level, and they are good at writing processing, so they can help SHE people to help record and record SHE Folk Songs. 3. The village itself does not have the ability to copy a large number of text carriers, but urbanization can well implement its functions, and towns have relatively perfect data collection ability, book writing ability and book copying ability, which can effectively help the development and dissemination of SHE Folk Songs. For example, after the compilation of The Integration of Chinese Folk Songs resumed in 1979, the investigation and collection results of SHE Folk Songs were published as part of the Collection of Chinese Folk Songs, a key art research project of Dogga. A collection of Chinese folk songs. Fujian Volume includes 209 SHE Folk Songs in eastern Fujian, mainly in eastern Fujian. A collection of Chinese folk songs. Zhejiang Volume contains 125 SHE Folk Songs,

including 6 "narrative songs", 76 "miscellaneous songs" and 43 "ritual songs". (Lei Qingmei, 2006)



Figure 7. Population Distribution Map of She Nationality in China

Photo:<https://www.tianqijun.com/shenghuo/video/12717.html>

Accessed: May 15, 2022

## 2. Protection of SHE Folk Songs

Since the folk songs of the SHE Minority in Fuan belong to a branch of the folk songs of the SHE Minority, when the country protects the folk songs of the SHE Minority, it is more reported and protected at the municipal level. Therefore, when the researcher collects data, it is more national-level. The material stays at the municipal level, and Fu An County is part of Ningde City, so the protection of the folk songs of the SHE Minority in Fu An includes the protection of the music of the SHE Minority in Ningde City. (Lei Siqi, interviewed, 2022)

In November 2019, the List of Protection Units of Representative Projects of National Intangible Cultural Heritage was announced, and the Ningde Art Museum, the Intangible Cultural Heritage Protection Center of Jingning SHE Autonomous County and the Taishun County Intangible Cultural Heritage Protection Center were awarded the qualification of protection units of the "SHE Folk Songs" project.

On April 29, 2022, it was included in the "List of Guangdong Province on the Publication of representative Projects of the People's Government of Guangdong Province", with project number II-35.

Transmission of intangible cultural Heritage:

Lei Meifeng, the inheritor of the third batch of representative national intangible cultural heritage projects of SHE Folk Songs, No.: 03-0810, the application area: Ningde City, Fujian Province.

LAN Chenqi, inheritor of the third batch of representative national intangible cultural heritage projects of SHE Folk Songs, No.: 03-0811, application area: Jingning SHE Autonomous County, Zhejiang Province.(Fu An Government, 2022)

According to the researcher's materials collection, the country attaches great importance to SHE Folk Songs, and their protection strength has a corresponding working group in operation. Of course, there are not only intangible cultural heritage projects, but also many ways to protect them. According to the researcher visiting various towns, the government offices of counties and cities are minority departments for cultural protection and dissemination; for increasing the income of SHE people, there are fixed places to display SHE culture, such as the construction of SHE Cultural Center; construction of China SHE Museum in Hexi Town, Jingning SHE Autonomous County, Zhejiang Province; and SHE Museum in Chinese National Garden. Both are the substantive measures of national protection of SHE culture.

### **3. Dissemination of SHE folk songs**

The problems in the development of SHE Folk Songs make it very difficult for him to spread themselves. In addition, the development of urbanization and modernization make the communication mode of SHE Folk Songs very different from the traditional way. However, the development of information technology also enables SHE music to be recorded in more ways and heard by more people. Among the data collected information, the researcher spread more through live performances, including music activities organized by the villagers. For example, in 1991, during the performance in Jingning SHE Autonomous County, Lan Chen Qi won the third prize, and art groups performed abroad. For example, in September 1994, Lan Chen Qi was invited to the Chinese SHE Folk art festival in Japan. In the same year, SHE performed SHE Folk Songs and ribbon weaving in cities like Fukui, Dunga and Osaka, Japan. In Osaka, Japan, SHE performed a solo SHE epic "Gao Emperor Song", and SHE sang five songs in a row. There are also various exchange activities

or performances held by China to help the development of ethnic minorities. For example, in 2012, Lan Chen Qi went to participate in the fourth National Ethnic Minority Art Exhibition in Beijing, and won the Gold Award for Creation and Performance and the Best Music Creation Award.



Figure 8. She folk song cultural heritage protection publicity website

Photo:<https://www.neac.gov.cn/seac/mzwh/201807/1084164.shtml>

Accessed: May 18, 2022

#### 4. The Transmission of SHE Minority Folk Songs in Fu An

The above is the national-level information, and it is more about the national inheritance and protection of the folk songs of the SHE people. The protection organized by the SHE people themselves is equally important. It can not only spread the folk songs of the SHE people, but also drive the development of the folk songs of the SHE people in Fuan. Through interviews and investigations, the researcher observed the activities organized by the inheritors of SHE songs, Zhong Shimu and Lei Shouyu, at the Sutiehu Inheritance Site of the SHE Minority in Ningde, Chengyang Town, Fuan City. Every weekend, the inheritors also love SHE. The elder brothers and younger sisters of the SHE ethnic group in the song and culture of the SHE ethnic group speak for themselves and convey their feelings with songs. (Lei Shouyu, interviewed, 2022) Everyone focuses on learning SHE songs and making innovations on the basis of traditional SHE songs, attracting more and more young people to join the team. SHE cultures classes are also set up to tell the stories of the

SHE people well, organize the experience of the intangible cultural heritage of the SHE people, feel the unique charm of the SHE cultures together, and sing the beautiful vision of family happiness together. In the researcher's interview, the inheritors said that the activities organized by folk inheritors have gradually become a mainstream inheritance mode. Just like the economic foundation determines the superstructure, the purpose of the state's protection of the folk songs of the SHE Minority is to preserve and inherit the culture of the SHE Minority. The folk inheritance activities can better allow the public to experience and learn the folk songs of the SHE Minority in Fu An. "We also plan to carry out one-day cultural tourism activities in the future, with the sister of the SHE family as the tour guide, singing and singing all the way, integrating traditional culture and local culture into modern life, and actively recommending to the outside world to tell the story of Fu An and convey the voice of the SHE people " (Lei Shouyu, interviewed, 2022)



Figure 9. SHE Folk song activities held at the heritage site every week

Photo: Lin lingling

Accessed: March 27, 2022

Social influence; music creation is inseparable from the creator's experience and perception of life. According to the researcher's observation, there are two current social problems that greatly affect the creation of SHE Folk Songs. The first is the social impetuous problem; the way of creation of pop music is more impetuous, creators' creation purpose or agency is not to attract attention through excellent works,

more through a lot of luck in a way of creation. Of course, the key to the problem lies in the impetuous problem of the society as a whole, the audience prefers to accept new affairs, like strong stimulation, in order to cater to the audience's aesthetic and the creation is destined to be tied down. However, SHE Folk Songs themselves are not high yield. The formation and creation of each folk song is based on the accumulation of the creators' skills and the burst of inspiration. Therefore, under the impetuous environment, the spread of SHE Folk Songs has caused certain obstacles. The second is capital demand; the mainstream concept of survival in China is to earn money. under the guidance of this thinking, the development of SHE Folk Songs has been greatly impacted. Some creators create for the sake of capital and create by means of seeking money, and lose the original heart of creation, resulting in the lack of quality of the works, and the pursuit of quantity cannot guarantee the quality. At the same time, the study of SHE Folk song skills and artistic inheritance also need to invest time, and the time spent is not directly proportional to the later investment, which also makes many young people reluctant to spend energy on low-return learning..(Lei Shouyu, interviewed, 2022)

Teacher the rupture of etiquette; SHE songs can be handed down from history, all by oral teaching, singing and teachers to be better preserved. The younger generation's blind obedience to foreign culture and modern life style degraded or even loses the traditional cultural value in ethnic areas. Today, SHE song original tone, monotonous melody, fixed singing method cannot move the younger generation, they are more inclined to learn modern pop music and other kinds of music, no interest in SHE song. At present, SHE song old artists are already 60 to eighty years old of the old people, if there is no successor, I am afraid that the precious folk songs will be along with the death of these old SHE song artists completely disappeared. During the field survey, many villagers talked about the young people who are greedy for material enjoyment and feel very tired of learning traditional ethnic skills. They were willing to go out to work to earn money and would not choose to learn SHE traditional culture from teachers. The traditional custom of SHE song worship is also gradually reduced, and the rupture of SHE song teaching etiquette has directly led to the inheritance of SHE Folk Songs will have no successor.

## CHAPTER VI

### Conclusion, Discussion, And Propose

#### 1. Conclusion

1.1 For the contemporary status of She folk songs in Fu An, Fujian, China, the result is: the SHE Minority has a long history, and its culture continues with the development of development. SHE Folk songs are following the continuous development and changes of the SHE people, thus forming the unique cultural charm of the SHE people.

Because the SHE Minority has no characters, it has formed its unique cultural characteristics in the continuous inheritance. It is based on three changes, single pull and double pull, supplemented by "edit" and "pull" as the folded belly structure, and its own concept of true and false voice, which is different from traditional bel canto, makes the SHE Minority folk songs retain its unique musical charm.

At the same time, SHE Folk songs, with its unique music structure and singing concept different from other folk songs due to geographical reasons, make it stand still in the world of Chinese folk songs with a hundred flowers blooming, and continue to inherit and develop with its unique charm.

1.2 On the ways to preserve and promote the SHE folk songs in Fu An, Fujian, China, the result is:

SHE Folk songs have undergone great changes in their development process. Rural development and urban development has different patterns. Rural development still retains the traditional farming life, festival sacrifice, emotional life and historical folk songs, while urban development is more focused on festival sacrifice and the creation of new era folk songs.

Under the trend of the new era, the creation and inheritance of SHE Folk songs have been greatly impacted, especially the problems of urbanization, informatization, social climate, language fault and so on, which make it difficult to spread and inherit SHE Folk songs.

Benefiting from our government's strong protection of minority culture and intangible cultural heritage, with the help of the government, the development of SHE Folk songs has been well protected. Rural and urban areas have played their

respective roles in their development. Rural areas are responsible for the dissemination of new folk songs. Urban areas are responsible for the collection and collation of new folk songs and cultural publicity.

## 2. Discussion

2.1 .According to the first research objective, To study the contemporary status of SHE Folk Song in Fu An, Fujian, China. SHE folk songs have a high popularity among the She people. They are often represented by songs to communicate feelings; Talk about things with songs, promote good and punish evil; To spread knowledge through songs, to fight wits, and to form a set of antithetical customs of working in the mountains, receiving visitors, weddings and funerals. (Zhang Shuangli, 2008)

The criteria for good singing are "soft", "thin", "lang lang" and "deep". In addition, it is more important that SHE can sing songs with complicated and varied content. In the enterprise song, " belly hungry food does not make food, the song book does not make food. How many words are now saying, every sentence is the heart to ". (Lei Shouyu, interviewed, 2022)

The researcher agrees with the view, Meanwhile, researchers believe that singing takes the form of solo, duet and chorus, rarely accompanied by action and instrumental music. Most of the scores of She minority folk songs are recorded by folk artists, so many score examples have still been passed down. However, due to the lack of written language in the She minority group, there may be certain limitations in the notation of the scores.

2.2 .According to the second research objective, to find the ways to preserve and promote SHE Folk Songs in Fu An, Fujian, China. That the activities organized by folk musicians have gradually become a mainstream transmission mode. Just like the economic foundation determines the superstructure, the purpose of the state's protection of the folk songs of the SHE Minority is to preserve and inherit the culture of the SHE Minority. The folk transmission activities can better allow the public to experience and learn the folk songs of the SHE Minority in Fu An. "We also plan to carry out one-day cultural tourism activities in the future, with the sister of the SHE family as the tour guide, singing and singing all the way, integrating traditional



culture and local culture into modern life, and actively recommending to the outside world to tell the story of Fu An and convey the voice of the SHE people " (Lei Shouyu, interviewed, 2022)

Under the guidance of this thinking, the development of SHE Folk Songs has been greatly impacted. Some creators create for the sake of capital and create by means of seeking money, and lose the original heart of creation, resulting in the lack of quality of the works, and the pursuit of quantity cannot guarantee the quality. At the same time, the study of SHE Folk song skills and artistic transmission also need to invest time, and the time spent is not directly proportional to the later investment, which also makes many young people reluctant to spend energy on low-return learning..(Lei Shouyu, interviewed, 2022)

Moreover, researcher have found during their visits that the transmission of She ethnic folk songs still faces many problems, such as Social influence; music creation is inseparable from the creator's experience and perception of life. According to the researcher's observation, there are two current social problems that greatly affect the creation of SHE Folk Songs; Teacher the rupture of etiquette; SHE songs can be handed down from history, all by oral teaching, singing and teachers to be better preserved. Today, SHE song original tone, monotonous melody, fixed singing method cannot move the younger generation, they are more inclined to learn modern pop music and other kinds of music, no interest in SHE song.

### **3. Suggestions**

#### **3.1 Suggestions for further research**

3.1.1 Lives and works of famous folk song singers.

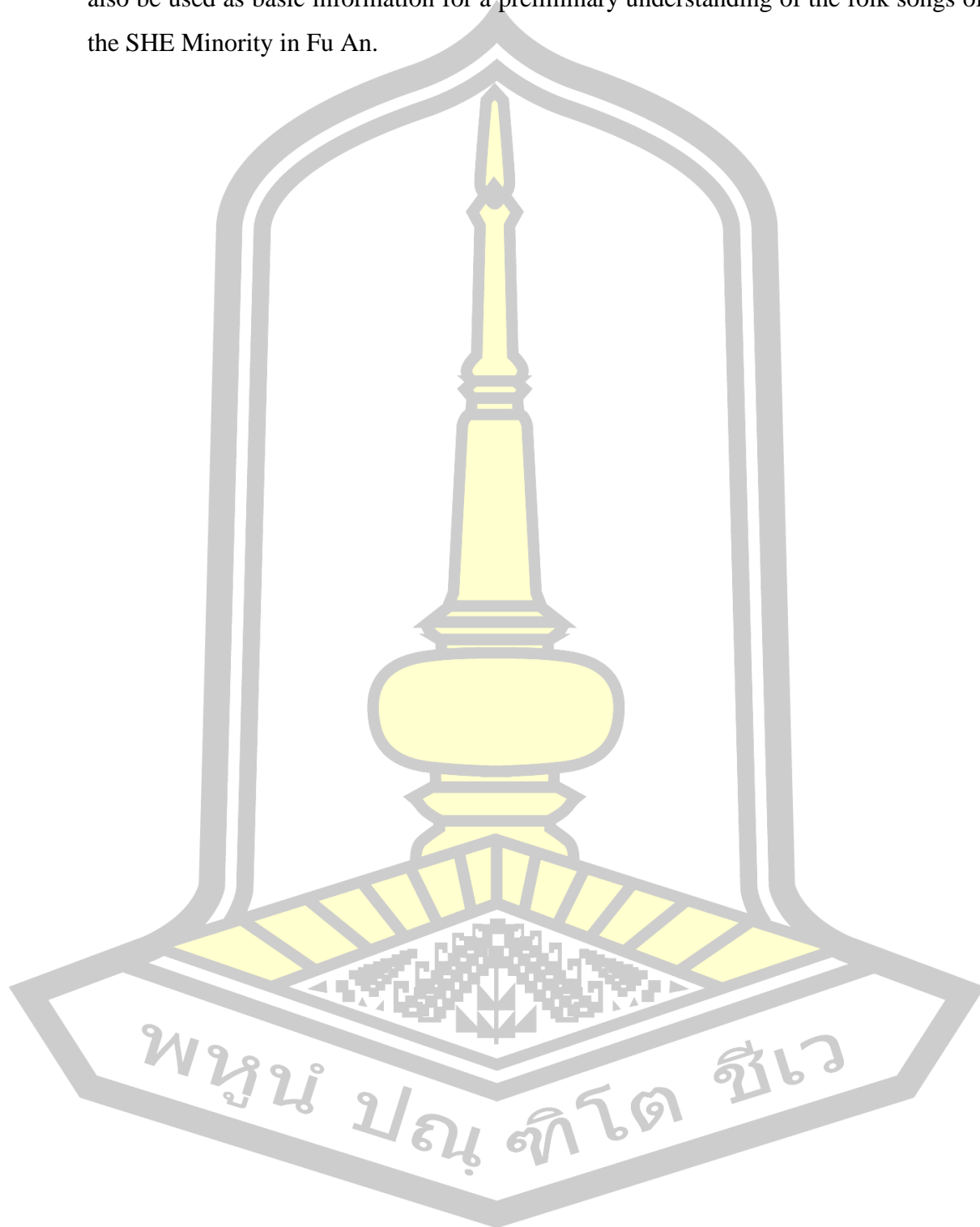
3.1.2 Aesthetic elements in She folk in Fu An, Fujian, China.

#### **3.2 Suggestions for applying the results of the study**

3.2.1 College of arts and music, as well as villages, should apply the results of this study for their appropriate practices in teaching or training.

3.2.2 some villages with weak protection awareness will destroy some old and eliminated farming habits, and it is difficult to attract the attention of the academic community. This paper can be used as a time node, to give future generations a reference for the progress and speed of development.

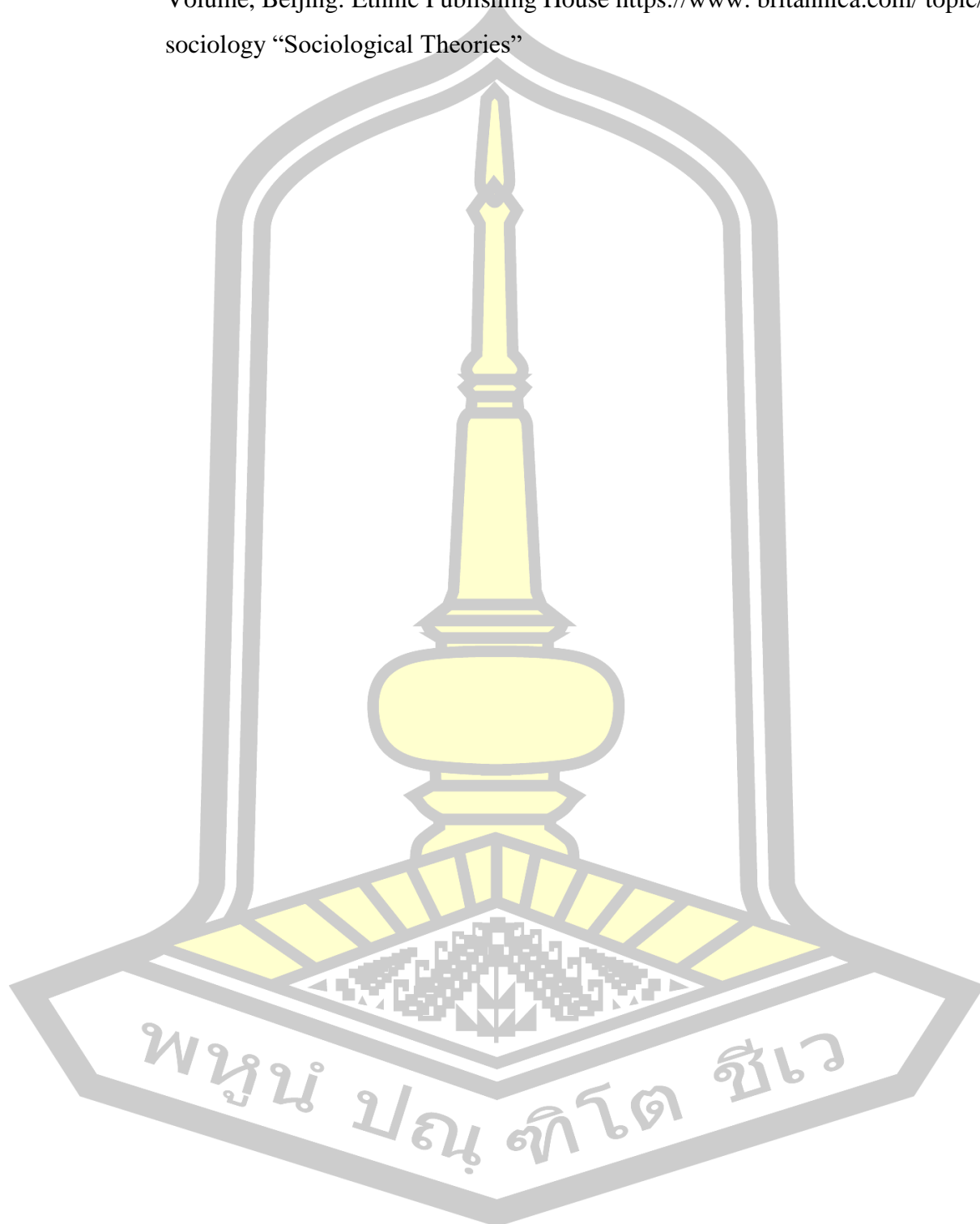
3.2.3 It can be used as a reference for future research and study, and can also be used as basic information for a preliminary understanding of the folk songs of the SHE Minority in Fu An.



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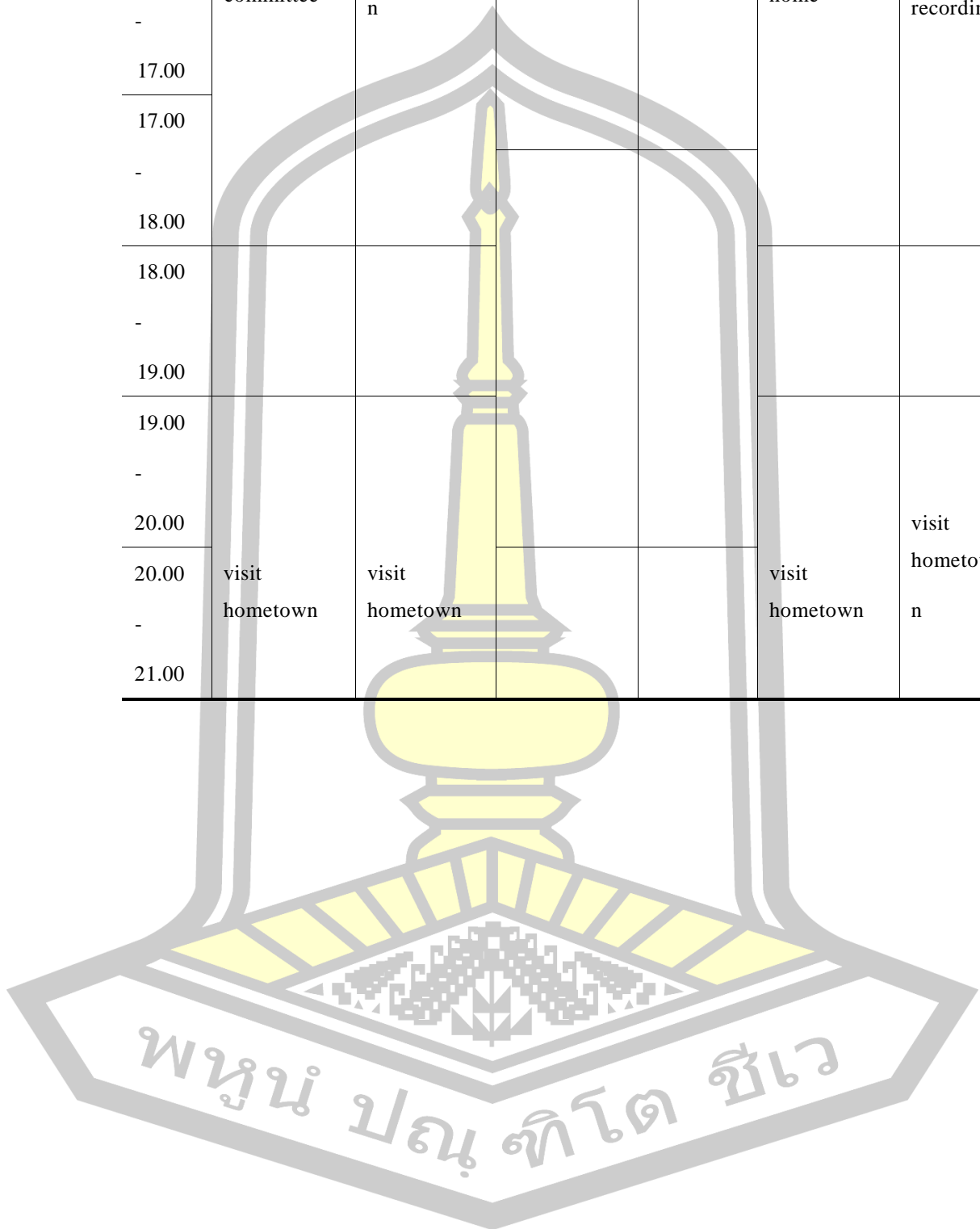


## APPENDIX

ZhongZhai Research Arrangement 1.24- 1.29

time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8.00-						
9.00						
9.00-						
10.00						
10.00 -	street observation	Visit the community leader			street observation	Visit the singer and record
11.00						
11.00 -						
12.00						
12.00 -						
13.00						
13.00 -						
14.00						
14.00 -						
15.00						
15.00 -						
16.00	Visit a	street	Festival Watch	Festival Watch	Visit a community	

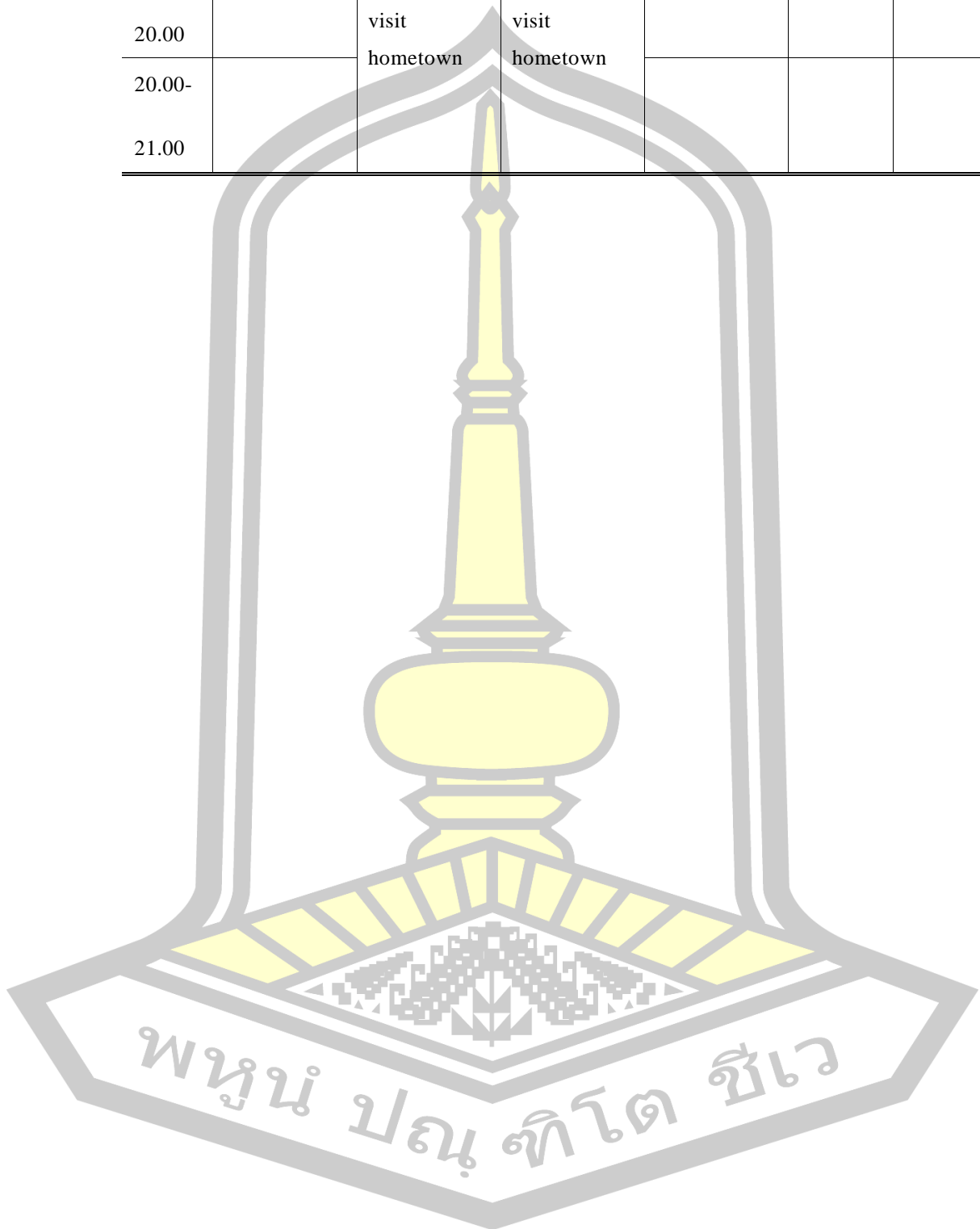
16.00	community committee	observatio n		nursing home	public recording
-					
17.00					
17.00					
-					
18.00					
18.00					
-					
19.00					
19.00					
-					
20.00					visit hometow n
20.00	visit hometown	visit hometown		visit hometown	
-					
21.00					



## BanZhong Research Arrangement 2.28-3.5

time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8.00-9.00						
9.00-10.00						
10.00-11.00	Field observation	Field observation	Visit local singers, record	Visit local singers, record		
11.00-12.00						
12.00-13.00						
13.00-14.00						
14.00-15.00					Festival Watch	Festival Watch
15.00-16.00	visit the village committee	Visit the Village the SHE Minority Office	Field observation	Field observation		
16.00-17.00						
17.00-18.00						
18.00-19.00						

19.00-						
20.00		visit hometown	visit hometown			
20.00-						
21.00						

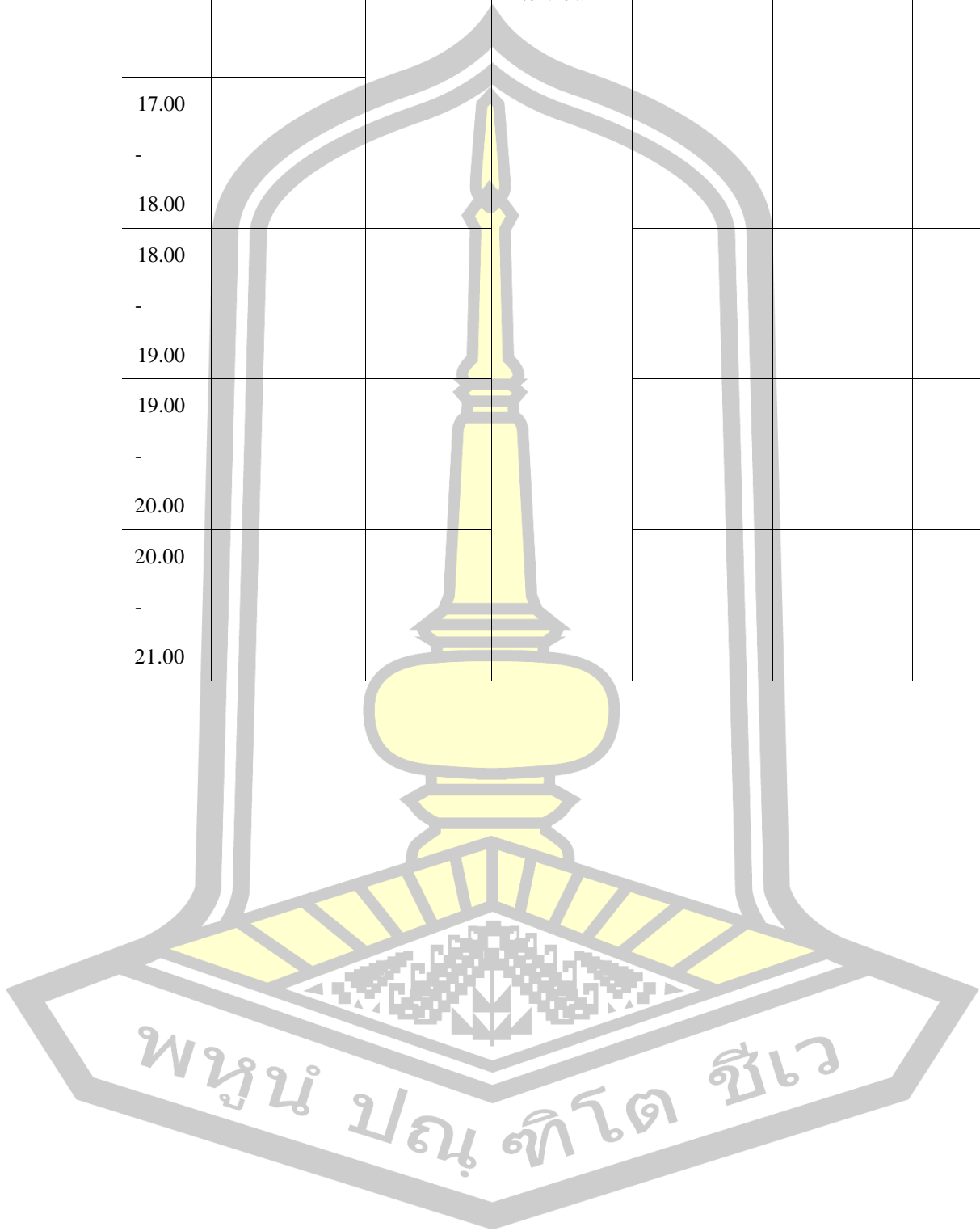




ChiLing Research Arrangement 3. 14-3. 19

time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8.00-9.00						
9.00-10.00						
10.00-11.00	Field observation	Singer visit, recording	Field observation	Singer visit, recording	Field observation	
11.00-12.00						street interview
12.00-13.00						w
13.00-14.00						
14.00-15.00						
15.00-16.00	street observation					
16.00-		Field observation	Village	Field observation	the SHE Minority Committee	street interview

17.00	n	committee interview	n	visit	w
17.00					
-					
18.00					
18.00					
-					
19.00					
19.00					
-					
20.00					
20.00					
-					
21.00					



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