



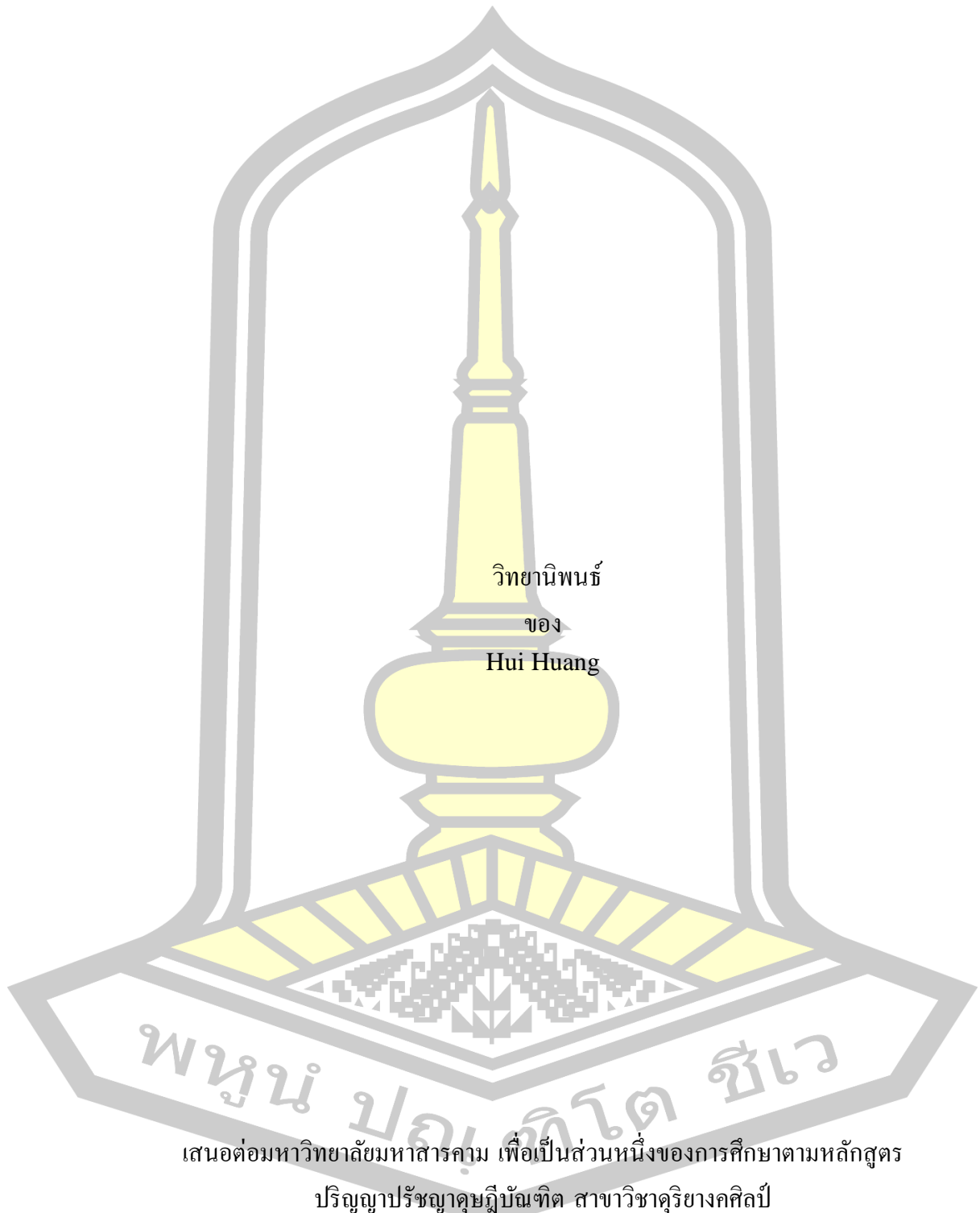
The Study of "Jiujiang Folk Song" in Jiujiang County, Jiangxi Province, China

Hui Huang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
September 2023

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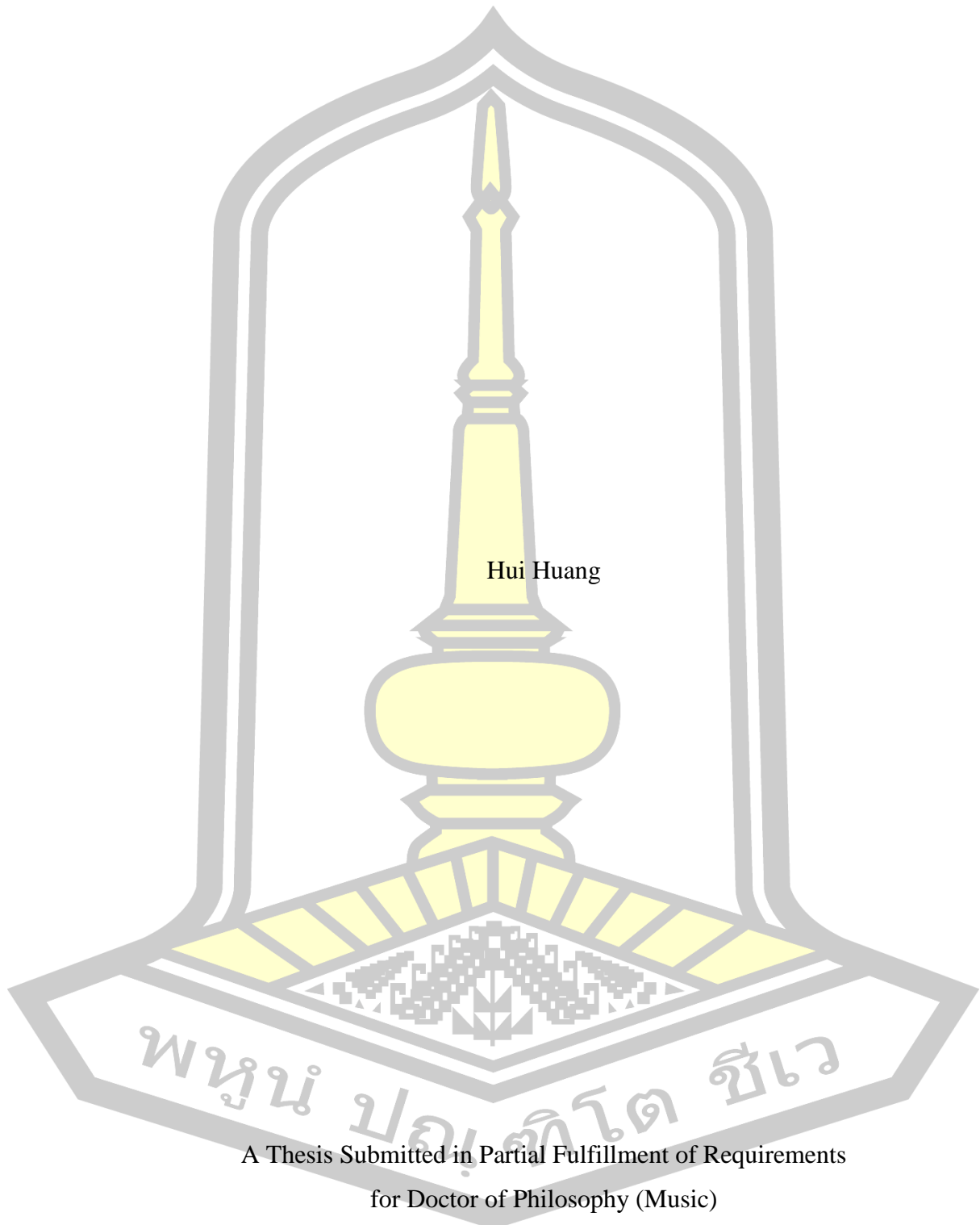


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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September 2023

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**TITLE** The Study of "Jiujiang Folk Song" in Jiujiang County, Jiangxi Province, China

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### ABSTRACT

This paper focuses on Jiujiang folk songs, a form of vocal music. The purpose of the research is 1) research and development; 2) analysis of musical characteristics; 3) to preserve and develop Jiujiang folk songs, a vocal music form of Chinese Jiujiang folk songs. The investigators will use fieldwork and other methods to use the questionnaires and interviews. We selected three key informants, three temporary investigators, and three general investigators. The results of this study are as follows:

First of all, Jiujiang folk song music changed in the Sui Dynasty, the Tang and Song Dynasties, the Qing Dynasty, modern China and new China. It is well over 1,000 years old. Its history is divided into five time periods. During these four periods, factors such as population migration and social environment had an important influence on the development of Jiujiang folk songs. At the same time, with the passage of time, the musical performance and singing system of Jiujiang folk songs have also changed. With the change of society, Jiujiang folk music has changed from a little-known local folk song to the national intangible protection heritage.

Secondly, from the perspective of music analysis, through field work and other methods, the music characteristics of Jiujiang folk songs, melody and other aspects, and put forward the objective view.

Thirdly, the preservation and dissemination of Jiujiang folk songs is a very complex process. It requires criticism to gather ideas. At the same time, we also need to understand that this is a complicated matter. We should not only mainly protect and develop the origin of Jiujiang folk songs, but also innovate Jiujiang folk songs for the young generation. This is one of the topics.

**Keyword :** Jiujiang folk songs, Music characteristics, Preservation

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In 2020, I came to the journey of doctoral study at University of Mahasarakham. When I came here, I have not only got a global perspective but I have got a lot of knowledge during my study period. I also met a lot of kindly professors, intimate classmates, classmates, and family members who have always supported me. It is your selfless help that allows us to learn colorful.

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Second, I would like to thank my classmates for helping each other and taking care of each other. Make lonely studying abroad life colorful.

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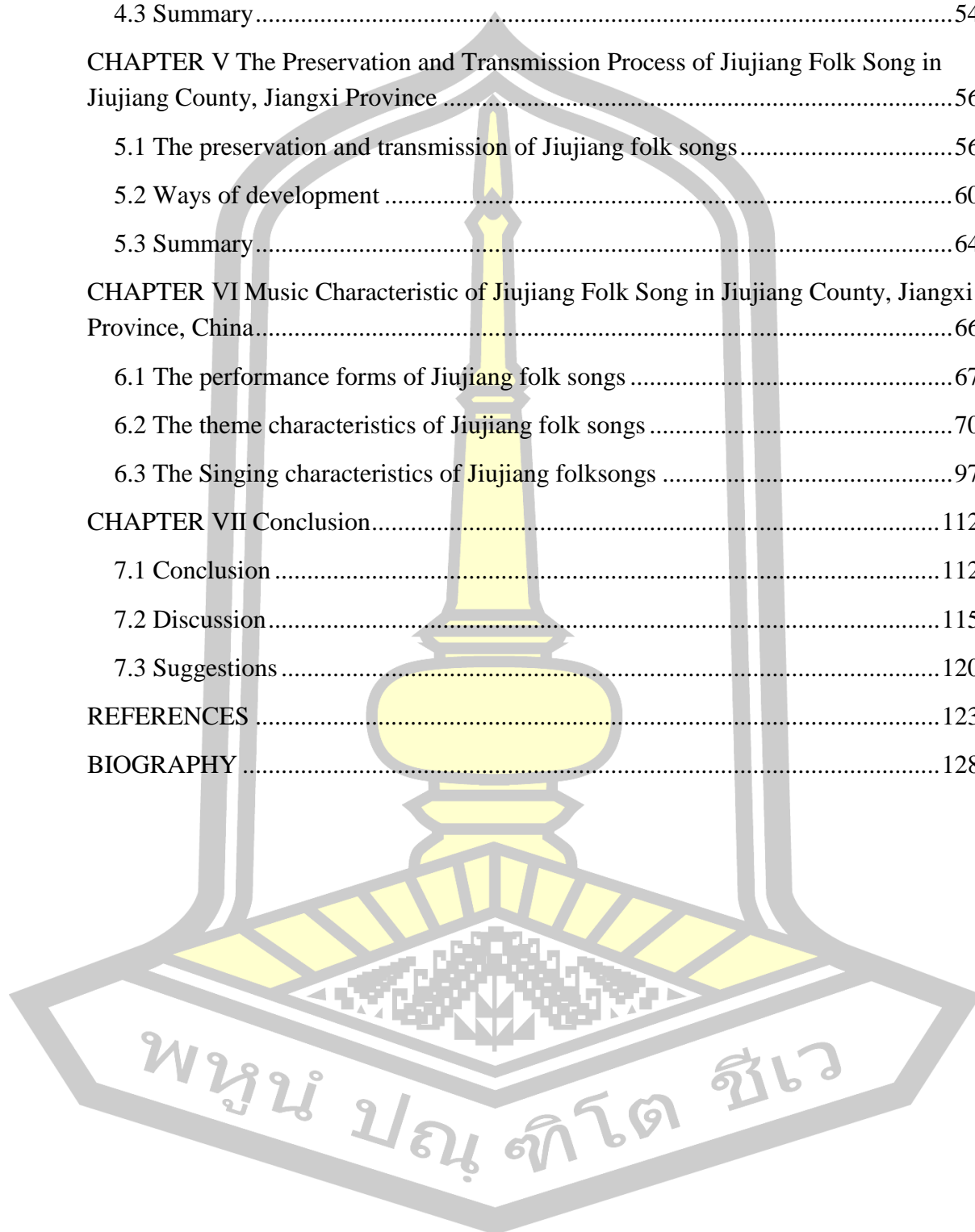
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Hui Huang

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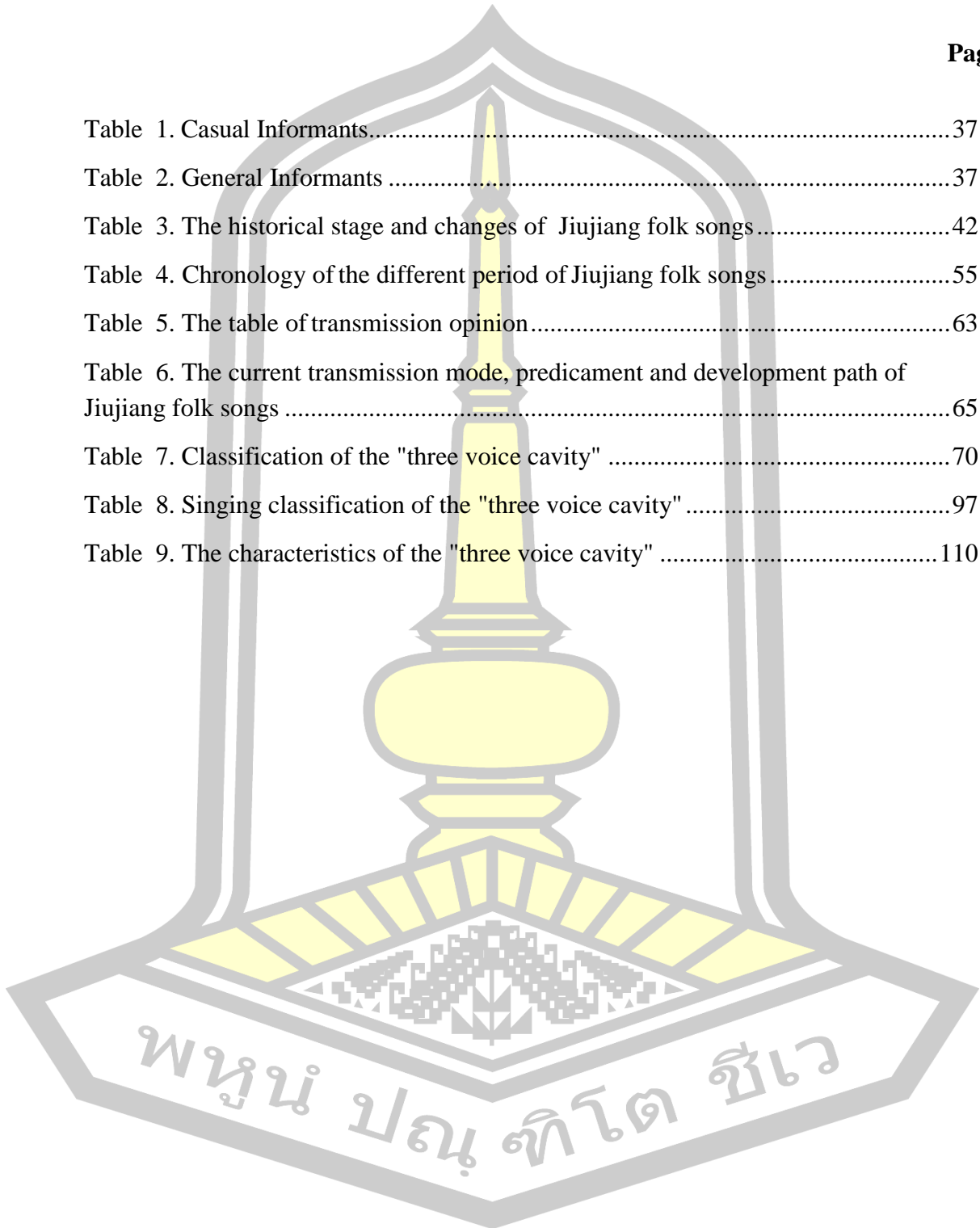
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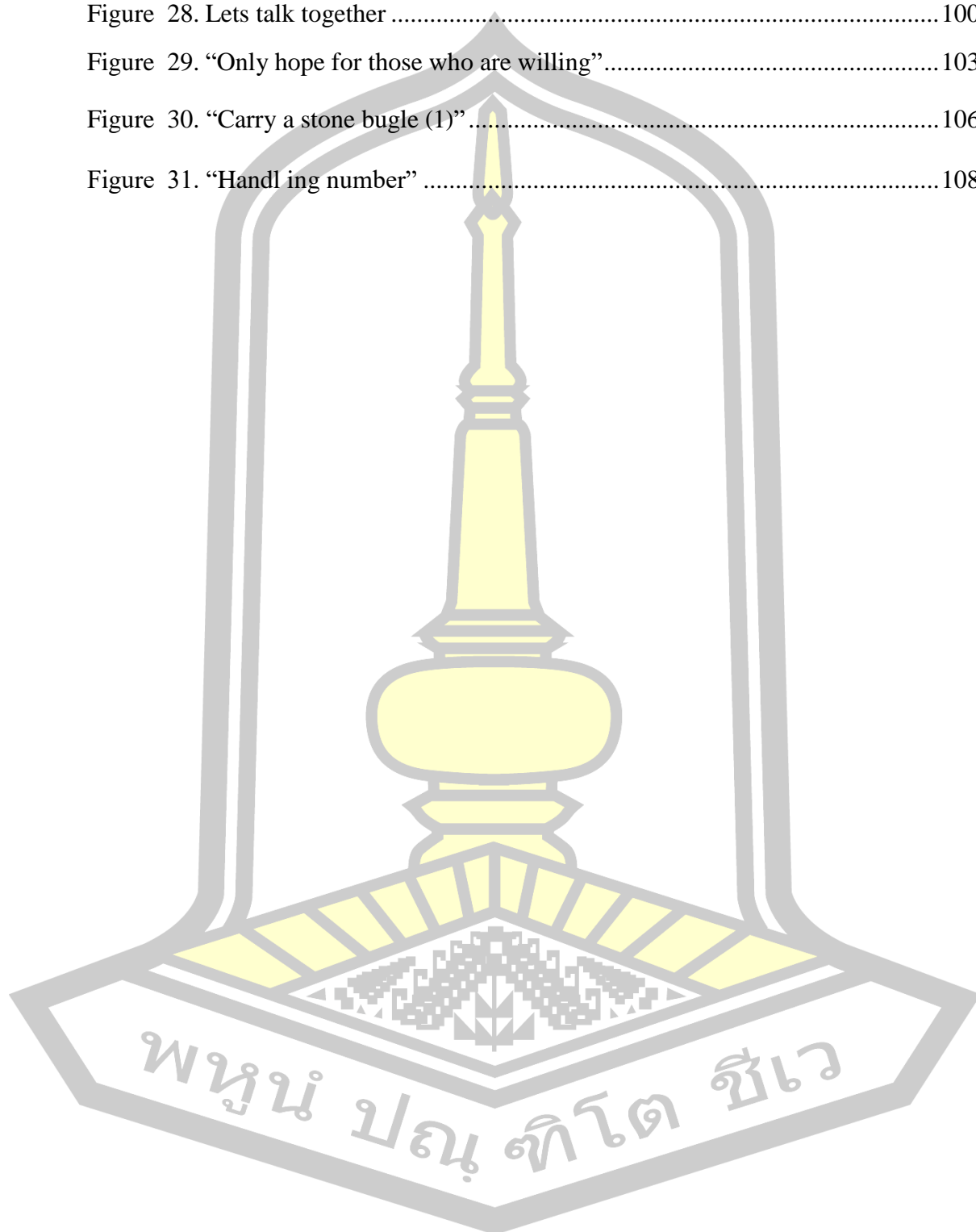
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# CHAPTER I

## Introduction

### 1.1 Statement of the Problem

Jiujiang folk song is the third batch of intangible cultural heritage in China, which is a very distinctive art form. However, with the development of economy and the entry of a large number of foreign cultures, the younger generation is lack of understanding of local culture and art, and the older generation of Jiujiang folk song singers and artists are gradually aging, Jiujiang folk songs are facing a crisis submerged in the long history. How to understand the history of the Jiujiang folk songs, how to organize and collect and protect the Jiujiang folk songs, how to carry forward and inherit the Jiujiang folk songs in the new era, I take these problems, to study the Jiujiang folk songs.

Folk song are one of the basic genres of Chinese folk songs, which are mainly distributed in the plateau, inland areas, mountain villages, fishing villages and ethnic minority areas, and are prevalent in Fujian, Guangdong, Guangxi, Hunan, Guizhou, Yunnan, Jiangxi and other regions. Extremely wide spread, contain very rich. Folk songs generally refer to the free, mountainous and long-melodious folk songs, which are sung in roads, firewood-cutting, grass-cutting, grass-cutting or folk songs. Folk songs are songs that people sing impromptu when they work in the fields or express their emotions. It has a wide range of content, short structure, bright tune, simple emotion, high power, free rhythm. (Yu Jiefeng, 2008)

Jiujiang folk song have a wide range of themes, to stimulate people's labor enthusiasm, life feelings, men and women love as the main content.in labor, people explain the whole grains, eating, dressing and a beautiful future in poetic language, and use interesting content to adjust the labor atmosphere and accelerate the pace of labor. In the slack time, people also often use folk songs to sing long stories to talk about the past and the present. (Zhou. M&Zhang. X, 2020)

Jiujiang folk song have a long history and are a custom passed down from generation to generation in Jiujiang County (ancient "Wu Head and Chu Wei"). Jiujiang folk song have a wide range of themes, to stimulate people's labor



enthusiasm, life feelings, men and women love as the main content. Jiujiang folk songs have the forms of Gao Qiang (高腔), Ping Qiang (平腔) and Di Qiang (低腔). Because there are only three tones in each song, it is also called three-tone cavity and three-tone folk song. Jiujiang folk song singing form is extremely simple, and the content of the lyrics is very rich. (Wan Na, 2019)

Jiujiang folk song is divided into Gao Qiang (高腔), flat and Di Qiang (低腔). Because there are only three tones in each song, it is also called "three-tone cavity" and "three-tone folk song". Jiujiang folk song Gao Qiang (高腔), high tone, wide sentence width, drag long cavity, commonly known as "find a narrow tone", "earn a red face", bold and unrestrained feelings. (Wang yifang, 2018)

Ping Qiang (平腔), with a low set tone, the sentence is all called, with exquisite depiction, just like the artificial overtone in the erhu, with a bright luster, and a beautiful charm. The song is funny up and down the sliding sound, rolling chic, plus almost every word in the lyrics has a lining word, more friendship dyed with local flavor and pastoral color. Low accent and low pronunciation, used used to sing long stories, commonly known as "reading the song book", such as "Liang Shanbo and Zhu Yingtai", "Yang Jia Will" and so on. The singing form is extremely simple, and the lyrics content is very rich. (Guo Simao, 2017)

From the above literature, Jiujiang folk songs are a culture with local characteristics, and they play a good social role. Jiujiang folk songs have a long history. Jiujiang folk songs are closely dependent on the local working people, and continue to develop and grow in the long history. Researchers have a certain understanding of Jiujiang folk songs and their history, development, music culture, music songs, performance skills and changes. Jiujiang folk songs are the intangible cultural heritage with a long history. They are the products of the working people representing the local culture of Jiujiang. The second Jiujiang folk song is also known as the three-voice cavity, because it has a unique musical style, which is the unique musical style produced by the local working people in the labor and leisure combined with the local dialect. Third, the singing style of Jiujiang folk songs is also very unique, in labor, in leisure, in the expression of love can be different ways of singing, expressing the working people's joys and sorrows of life.

Through the preliminary study of the data, the author also found that with the arrival of the new era, first of all, with the vigorous development and promotion of the western music system in China, the local music system has not been protected and inherited accordingly. Secondly, with the development of market economy, a large number of young labor force divorced from the original labor mode, making the survival soil of Jiujiang folk songs disappear. Third, cultural environment, education system, social media and other factors also have a certain negative impact on the development and protection of Jiujiang folk songs, which indirectly affects the social function, artistic function and performance style of Jiujiang folk songs. Therefore, this study takes ethnomusicology as the main research method to conduct field investigation and related research on the past to the present changes, musical characteristics, protection and dissemination process of Jiujiang folk songs. It provides theoretical support and reference for the protection and development of Jiujiang folk songs, and also provides relevant information for those who are interested in further research.

## **1.2 Research Objectives**

1.2.1 To study the change of Jiujiang folk songs in Jiujiang County, Jiangxi Province, from the past to the moment.

1.2.2 To study the preservation and transmission process of Jiujiang folk songs in Jiujiang County, Jiangxi Province.

1.2.3 To analyze music characteristic of Jiujiang folk songs in Jiujiang County, Jiangxi Province, China.

## **1.3 Research Questions**

1.3.1 What is the change of Jiujiang folk songs in Jiujiang County, Jiangxi Province, from the past to the moment.

1.3.2 How to preservation and transmission process of Jiujiang folk songs in Jiujiang County, Jiangxi Province.

1.3.3 What is music characteristic of Jiujiang folk songs in Jiujiang County, Jiangxi Province, China.

### 1.4 Benefit of Research

1.4.1 We can understand the change of Jiujiang folk songs in Jiujiang County, Jiangxi Province, from the past to the moment.

1.4.2 We can propose the preservation and transmission process of Jiujiang folk songs in Jiujiang County, Jiangxi Province.

1.4.3 We can know the music characteristic of Jiujiang folk songs in Jiujiang County, Jiangxi Province, China.

### 1.5 Scope of research

In the analysis of Jiujiang folk songs, the researchers This paper classifies and expounds Jiujiang folk songs according to five important classification standards, such as subject matter characteristics, Folding cavity tone form, dialect characteristics, melody characteristics and vocal rhyme.

1.5.1 Investigate the historical data and status quo of the transmittor of Jiujiang folk songs.

First, the history of Jiujiang folk songs; second, the successor of Jiujiang folk songs.

1.5.2 An Analysis of Jiujiang Folk Song Performing Art.

First, the collection of Jiujiang folk songs; second, the musical characteristics of Jiujiang folk songs; third, the performance mode of Jiujiang folk songs;

1.5.3 Explore the preservation and transmission of Jiujiang folk songs.

First, through the study of Jiujiang folk songs to understand the music and language characteristics of Jiujiang folk songs.

Second, through the field work, we can get more information about the status quo and inheritors of Jiujiang folk songs, write a survey report, and publish a journal paper. Hope to provide a valuable reference for the preservation and transmission of Jiujiang folk songs.

### 1.6 Definition of Terms

1.6.1 The Jiujiang folk song change refers to the music history (Sui and Tang Dynasty (581-907A.D.)), overview (Song and Yuan Dynasty (960-1368A.D.)),

development (Ming and Qing Dynasty (1368-1911A.D.)) and current situation (The 20th century to the present) of Jiujiang folk songs.

1.6.2 The preservation refer to the work and method to solve Jiujiang folk songs in Jiujiang County, Jiangxi Province.

1.6.3 The transmission refer to current situation of Jiujiang folk songs, music performance of preserving and developing in Jiujiang folk songs, And give a conclusion to the above situation.

1.6.4 The music characteristic of Jiujiang folk songs to performance forms, theme characteristics and Singing characteristics.

1.6.4.1 The performance forms of Jiujiang folk songs include single group, two group and multiple groups.

1.6.4.2 The theme feature consists of three tones, so it is also called triple tone cavity, which contains Three-tone type, Four-tone type, Five-tone types and special type.

1.6.4.3 The Singing characteristics it is divided into three kinds "Gao Qiang (高腔)", "Ping Qiang (平腔)", "Di Qiang (低腔)". From the sound form, lyrics, melody, mode, rhythm and other aspects of the analysis.

1.6.4.4 The singing of "Gao Qiang (高腔)" is characteristics by more use of high notes, more exchange of true and false voices, high freedom in singing, and complex rhythm changes.

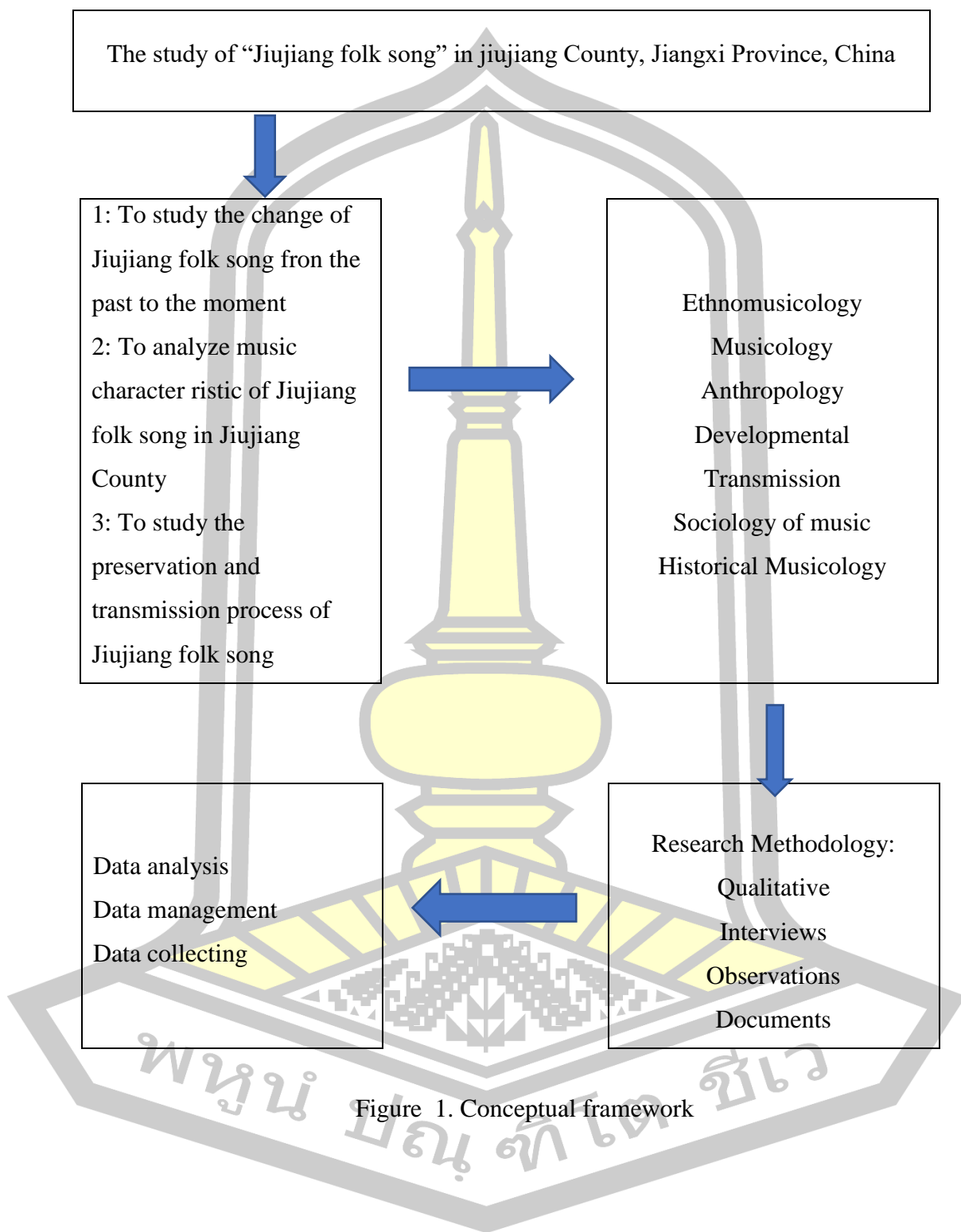
1.6.4.5 The singing of "Ping Qiang (平腔)" is characteristics by the majority of medium tones, more real voices when singing, and the song is more narrative.

1.6.4.6 The singing of "Di Qiang (低腔)" is characteristics by low voice, more chest resonance, stable rhythm, often used in labor, play a role of collaborative labor.

## 1.7 Conceptual Framework

This paper takes Jiujiang folk song as the research object. The data were mainly obtained through four research methods: qualitative, interview, observation and literature. These data can be interpreted by theories such as musicology, ethnomusicology, historical musicology, and organology.

This table is the conceptual framework for the study of Jiujiang folk songs.



## CHAPTER II

### Literature Reviews

In this study I reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. I have reviewed the following topics.

- 2.1 Overview of Jiujiang County, Jiangxi Province, China
- 2.2 The history of Jiujiang folk songs
- 2.3 Jiujiang folk songs fold the inheritance value of Jiujiang folk songs
- 2.4 Work status and protection measures of Jiujiang folk song
- 2.5 Theories Used in this Research
- 2.6 Singing theory of Jiujiang folk songs
- 2.7 Documents and Related Research

#### 2.1 Overview of Jiujiang County, Jiangxi Province, China



Figure 2. Map of Jiangxi

Source -Source: [www.Google Map.com](http://www.Google Map.com) Accessed June 4,2022

Jiujiang County, located in the northern part of Jiangxi Province, the west of Jiujiang City, the south bank of the middle reaches of the Yangtze River, the west foot of Lushan Mountain.as early as the late Neolithic, the area will have ancestors live.



The Xia, Shang and Western Zhou dynasties are located in the boundary of Jing and Yang. The Spring and Autumn Period is the western territory of Wu. In March 2019, it was identified as the first batch of counties for revolutionary cultural relics protection and utilization. Folk operas in Chaisang area mainly include tea-picking opera and wenqu opera. Huangmei Opera, Han Opera, Jiangxi Opera, Peking Opera are also occasionally seen, but the local opera is only Jiujiang folk song, Wenqu opera, tea picking opera. Jiujiang folk songs have been sung in Jiujiang for more than one thousand years, which is a custom passed down from generation to generation in Jiujiang County. The poem of the Tang Dynasty poet Bai Juyi, "the root of the boat" in the mouth of the north pavilion ", reflects the grand spread of folk songs in Jiujiang at that time. In the annals of Jiujiang Prefecture of the Ming Dynasty, there is a record that "folk songs were left by the ancient people, and their ancestors were forgotten without singing folk songs". (Liu Li, 2012)

## **2.2 The history of Jiujiang folk songs**

Through historical documents and informants, I learned that Jiujiang folk songs came into being in the Sui and Tang Dynasties (581-907A.D.), improved and developed in the Song Dynasty(960-1368A.D.), and reached their peak in the Ming and Qing Dynasties (1368-1911A.D. ). After the founding of new China (1949-2023 A.D.), the local government also attached great importance to the protection and inheritance of Jiujiang folk songs, and organized writers and artists to collect and protect Jiujiang folk songs.

According to research, Jiujiang "three voice cavity" folk songs has a history of more than one thousand years, has a strong artistic appeal, is the ancestors left us precious wealth and spiritual food, added passion for life, expressed people's eager yearning for a better life. The origin of Jiujiang folk songs cannot be verified, but there are folk songs circulating in the countryside: " Since the Tang Dynasty to the Song Dynasty, it has been spread from ancient times to today, the ancestors have planted fields, singing from generation to generation, singing a folk song to relieve their depression. "Tang Dynasty poet Bai Juyi" because of the title of the north Pavilion ", the mouth fishing song" poem, reflects the spread of folk songs in Jiujiang at that time. In the annals of Jiujiang Prefecture of the Ming Dynasty, there is a record

that "folk songs were left by ancient people and forgot their ancestors if they did not sing folk songs". (He Xujian, 2021)

### 2.2.1 Long-lasting and rich cultural environment

Jiujiang County is an important part of the Lushan Scenic Area, with the famous relics and rumors of Zhuge Liang, Zhou Yu, Tao Kan, Tao Qian of the Eastern Jin Dynasty, Yue Fei of the Southern Song Dynasty and Zhu Yuanzhang of the Ming Dynasty. The 10 sites of the late Neolithic Warring States Period have been excavated successively, and the provincial key cultural relics protection units include Tao Yuanming's Tao Jing Festival Temple, Tao Jing Festival tomb, and the tomb of his mother-in-law, Lady Yao Tai. The unique geographical environment, accumulated profound cultural deposits, known as "Yuanming hometown, Oriental countryside". In many local cultures, Jiujiang folk songs can be called a unique. (Hu Jia, 2018)

Jiujiang folk song have been sung in Jiujiang for more than one thousand years, which is a custom passed down from generation to generation in Jiujiang County (ancient "Wu tou Chu Wei"). The origin of Jiujiang folk song cannot be verified, but there are folk song spread in the countryside: " Since the Tang Dynasty (to) the Song Dynasty, it has been handed down to now, from generation to generation, singing, singing a folk song to relieve the depression." (Peng Fang & Xiao Ling, 2017).

### 2.2.2 Geographic advantage and economic advantage

Located in Jiujiang County of Jiujiang City, located in the north of Jiangxi Province, near Lushan Mountain and the Yangtze River, facing Huangmei of Hubei province and Anhui Susong across the river. Ancient times for the "Wu Head and Chu Wei". It covers an area of 873 square kilometers and has a population of 340,000. Jiujiang County is the north gate of Jiangxi Province. The area alone near the city, near the river benefits, forming a water, land, air three-dimensional transportation network. The golden waterway of the Yangtze River is 48 kilometers long, accounting for 33.6% of the length of 143 kilometers in the province. The water reaches Hanyu to Nanjing, the five rivers, and the outer wheels drive directly to Hong Kong, Macao, Japan and Southeast Asia. The Beijing-Kowloon and Wu-Kowloon Railway meet at Lushan Station at the southern end of the county, and a large train marshalling station is built in the northern suburbs. National Highway 105 and south nine high grade



automobile highway run from north and south, nine rui, Shuangrui trunk road across the east and west, the total length of the road of 629 kilometers. The Lushan Airport, 20 kilometers south of the county seat, can take off and land large passenger jets such as the Boeing 737. The territory has been built into a continuous road network. (Hu Jia, 2018)

### 2.2.3 The prosperity of folk culture

The folk operas in Jiujiang county mainly include tea picking opera, folk opera, Wenqu opera, Huangmei opera, Han Opera, Jiangxi Opera and Peking Opera are also occasionally seen, but only the local operas are Jiujiang tea picking opera and literary folk opera, and the folk songs are very representative Jiujiang folk songs, also known as three voices. (Zhou Jian, 2007)

Jiujiang folk song is divided into Gao Qiang (高腔), flat and Di Qiang (低腔). Because there are only three tones in each song, it is also called "three-tone cavity" and "three-tone folk song". Jiujiang folk songs of the Gao Qiang (高腔), set a high tone, wide sentence width, drag a long cavity, commonly known as "to find a narrow tone", "to earn a red face", bold and unrestrained feelings. (Zhou Jian, 2007)

Ping Qiang (平腔), with a low set tone, the sentence is all called, with exquisite depiction, just like the artificial overtone in the erhu, with a bright luster, and a beautiful charm. The song is witty up and down the sliding sound, rolling chic, plus almost every word in the lyrics has a lining word, more friendship dyed local flavor and pastoral color. It is used to sing long stories, commonly known as "song book", such as "Liang Shanbo and Zhu Yingtai", "Yang Will" and so on. The singing form is extremely simple, and the lyrics content is very rich. (Zhou Jian, 2007)

### 2.2.5 Folding lyrics of Jiujiang folk songs

The lyrics of Jiujiang folk songs are mostly in terms of parallel sentences, expressing the content and themes as love stories. They often reflect the cheerful character of the characters in bright language, describe the twists and turns of the protagonist in clever ways, and express the lingering love in parallel sentence patterns. Jiujiang folk song also has a kind of singing "white mouth" lyrics, it is a textbook in the hands of farmers. Sing the ancients, learn history and culture; sing place names, understand the geography of mountains and rivers, sing festivals, enhance labor

knowledge. Jiujiang folk songs, sincere emotion, simple language, profound meaning, give a person with endless aftertaste. (Zhang Renyi, 1980)

The lyrics of Jiujiang folk song are mostly parallel seven-character sentences, expressing the content and themes as love stories. They often reflect the cheerful character in bright language, describe the twists and turns of the protagonist in dexterous ways, and use parallel sentences (Hu Jia, 2018)

### **2.3 Jiujiang folk songs fold the inheritance value of Jiujiang folk songs**

Jiujiang folk songs "are passed down from generation to generation by word of mouth, impromptu and song", and have a wide mass base. With the ordinary language of life, sing out the heart of people's feelings for folk songs. The unique style of Jiujiang folk songs plays an important role in Chinese folk music. Jiujiang folk songs have a wide range of themes, to stimulate people's labor enthusiasm, life feelings, men and women love as the main content. In labor, people explain the whole grains, eating, dressing and a beautiful future in poetic language, and use interesting content to adjust the labor atmosphere and accelerate the pace of labor. In the slack time, people also often use folk songs to sing long stories to talk about the past and the present. Love occupies a great proportion in Jiujiang folk songs. In terms of content, they mostly express mutual love in parallel sentences, reflect the cheerful character with bright language, and describe the heart song of the characters with dexterous techniques. (Qi Binbin, 2017)

Jiujiang "three voices cavitycavity" prevails in Jiujiang County, Jiangxi Province, which is known as a treasure of art and an intangible cultural heritage, and has a high artistic research value in national folk music. However, with the continuous development of the society and the continuous improvement of people's material life, the inheritance and protection of this singing art have encountered unprecedented difficulties, and the development prospect is particularly worrying. With this question in mind, we will look at its contemporary development and characteristics. Through the study of it can arouse our new generation's interest and interest in it, and also provide a certain reference value for its next inheritance and development. (Guo Simao, 2017)

Jiujiang "three voices cavitycavity" is known as the treasure of folk music. It is a kind of vocal music performance art with high, bright singing, melodious melody, and strong local characteristics. Singing inspires people to love life, make progress, enrich people's cultural life, full of great artistic charm. Through the singing of the "three voices cavitycavity", we can understand the local historical celebrities, scientific geography knowledge and local customs, and show their cultural value, so as to drive the rapid development of local tourism. (Guo Simao, 2017)

Jiujiang folk song is a culture with local characteristics, and it has played a good social function. In the new era, some functions of folk songs are degraded, and some functions should be strengthened. Regional culture is the best carrier of the socialization of local people's core values. In the new era, the socialization function of Jiujiang folk song should also be innovated with The Times. (He Xueting, 2013)

#### **2.4 Work status and protection measures of Jiujiang folk song**

In recent years, China has paid more and more attention to the protection of traditional culture, and has implemented many protection policies and current measures.

First, the traditional culture is endowed with special rights. Use China's copyright law to carry out the protection of traditional culture.

Second, to set up the relevant functional departments for the protection of traditional culture. Establish a full-time national administrative department for the protection of traditional culture. The Musicians Association is a non-profit organization specializing in safeguarding the legitimate rights and interests of composers, songwriters and other music copyright owners.

Third, inherit the spirit of traditional culture and carry out systematic cultural education. Education here includes not only the national education of primary school, middle school, university and above organized by the state, but also the non-administrative education with basic education functions and higher education functions.

Fourth, increase the propaganda of traditional culture. Strengthen the publicity and guidance of traditional culture, publicize the traditional culture has copyright, guide the relevant personnel represented by national artists to strengthen the

application, protection and management of intellectual property rights, and create a good atmosphere for the spread of traditional culture.

Fifth, build a complete legal guarantee system. Through the formulation of laws and regulations on the protection of Chinese traditional culture, the will of the state will force the corresponding legal status, confirm the universal legal effect of the systems in the protection system of Chinese traditional culture, the authority and guiding role of information.

Jiujiang folk song is a culture with local characteristics, and it has played a good social function. In the new era, some functions of folk songs are degraded, and some functions should be strengthened. Regional culture is the best carrier of the socialization of local people's core values. In the new era, the socialization function of Jiujiang folk song should also be innovated with The Times. (He Xujian, 2021)

The government has set up a leading group for the protection of intangible cultural heritage, an expert steering group and the intangible cultural heritage protection center, and has formulated cultural protection measures to rescue the "three voices cavitycavity" folk songs. Organize a large number of personnel to collect, record, classify and catalogue the "three-voice cavity" folk songs, establish a complete file, and adopt the means of audio recording, video recording, digital multimedia and other means. The "three voices cavitycavity" folk songs are true, comprehensive and systematically recorded, and the investigation data and related things are properly preserved. Up to now, more than 260 "Jiujiang County Folk Songs Collection" have been collected and collated, including more than 100 "three voices cavitycavity" folk songs. Radio, television, the Internet, newspapers and other media are used to extensively publicize the "three voices cavitycavity" folk songs, and regularly hold folk songs concerts to expand the influence of th"three voices cavitycavity"folk songs. (Liu Li, 2012)

Jiujiang folk song is a folk song genre spread in Jiujiang County (now Chaisang District of Jiujiang) in Jiangxi Province, and it is included in the national intangible cultural heritage list. On the one hand, we know that it is a kind of spiritual food passed down by the local people of Jiujiang from generation to generation, which concentrates the unique musical language formed by the people in the generations of singing. It contains the unique cultural accomplishment and artistic

pursuit of the local people of Jiujiang, which should be protected and inherited as cultural heritage. On the other hand, there is not much discussion about the musical and cultural value of Jiujiang folk songs. This paper will sort out the collected and sorted data, summarize the existing research results, understand the shortcomings and even wrong views, and provide theoretical support for the future research of Jiujiang folk songs.

## **2.5 Theories Used in this Research**

In the research process, musicology theory, ethnomusicology theory, music theory, historical musicology, anthropology theory, development theory, communication theory, sociology and other theories will be used

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, the study of the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Studies on the material and material characteristics of music include musical acoustics, jurisprudence, instrumental music, etc. The study of musical forms and their composition include melody theory, acoustics, counterpoint, synthesis theory, etc. There are also some issues to be considered in terms of performance, such as performance theory, command methods, etc. (Anthropology. H,1948)

Cultural change refers to the slow change process of cultural content and structure in quantity. It can be divided into two categories: natural change and planned change. Natural change is the process of the natural development or accumulation of the unconscious culture, which is difficult to control. From the primitive society to the early capitalist society, the changes of human cultural history mostly belong to this change. Planned change is a process in which people develop or reform their culture consciously and in a planned way, such as social economic system reform, political system reform and educational system reform. Cultural change and social change are both different and related. The former refers to the phenomena of cultural environment, such as cultural characteristics, cultural pattern and cultural style evolution; the latter refers to the phenomena of social environment, such as the

evolution of social relations, social groups and social life. Generally speaking, social change will cause cultural change; it can be seen from cultural change. Cultural change is a local and slow change, which has a subtle influence on people.

Transmission is synchronous digital system (SDH transmission network, IP-RAN) is a complex, line transmission and exchange function, and by the unified management system operation integrated information transmission network, can realize the effective management of network, open business performance monitoring, dynamic network maintenance, different suppliers equipment exchange functions, it greatly improves the utilization of network resources, and significantly reduce the bottom of management and maintenance costs, realize the flexible and reliable and efficient network operation and maintenance thus occupies an important position in the modern information transmission network.

Music analysis is to pay attention to the auditory practice. On the basis of the style analysis of the exemplary works, the analysis of the actual sound, emotion and humanistic background of the works is appropriately added, which is conducive to the students' understanding of the expression means, musical language and expression form of the works.

Replaced the term "comparative musicology" with the term "ethnomusicology", as the method of comparison applies to various sciences. Ethnomusicology is the study of various music; it is not limited to the study of the music itself, but also to include the study of the relationship between the music and its cultural background. Usually the word has one of two meanings: 1) studying music outside of European art music, and the early traditional music heritage in Europe and elsewhere; 2) studying the wide variety of music that exists in a particular place or region. (Alan, O. M, 1986)

Ethnomusicology research methodology was used for field work and the interview of key information providers. It is divided into two stages: data collection, collation, and research data analysis. In addition to live recording, video camera, including investigating, collecting and recording various cultural phenomena about music, including the art such as investigating music and socio-cultural background, exploring the awareness of singing, the music of players, and the meaning of music using language. The second stage is the organizational work. It includes the analysis



of the collected acoustic data from various aspects of the sound system, music structure, music singing and playing mode. (Balandier. G, 1955)

Historical musicology belongs to a category of musicology research, and its specific research fields are as follows:

- (1) Study of works: refers to the study of the structure, song style, harmony, melody and rhythm of the works;
- (2) Study on specialized terms: that is, the study of specialized terms in the history of music;
- (3) Stylistic science: the style research of various times, composers and music types in the history of music;
- (4) Biography: research on the life and creation of musicians;
- (5) Music notation: the way of studying music records;
- (6) Musical Instruments: research on the manufacturing, performance methods and history of Musical Instruments;
- (7) Imagery: to study of topics related to music performance in painting or plastic arts;
- (8) philology: refers to the study of ancient musical literature in the history of music;
- (9) Study on actual performance: study the real situation and method of instrument performance, etc. (Alan P. M, 1964)

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrument ology and comparative music history are all research topics in this discipline. (Balandier. G, 1955)

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations. (Balandier, G, 1955)

In the literature review of this chapter, the researchers selected 17 research articles on the topic. These articles can be divided into three parts: 5 history and music culture of Jiujiang folk songs, 8 language characteristics and singing skills of Jiujiang folk songs, and 4 inheritance and protection of Jiujiang folk songs. My research makes a systematic and comprehensive analysis of the development of Jiujiang folk songs from the aspects of historical development, historical background, formation reasons, representative figures, music creation, music characteristics and singing skills. I hope to provide the researchers with more detailed research materials, so that the readers can better understand the Jiujiang folk songs, and better inherit and protect the Jiujiang folk songs. Based on the above information, I wrote down the answer in the paper.

Articles on the history and musical culture of Jiujiang folk songs

Folk music treasure - Jiujiang "three voices cavitycavity"folk song. (Wan Na, 2019)

From which we know that Jiujiang folk songs have strong local charm and strong artistic appeal. This is the precious wealth left to us by our ancestors, but also the spiritual food of the masses, it is the working people "by word of mouth, impromptu and song" way to sing the form, but the singing is catchy. In the production can eliminate fatigue, increase the enthusiasm for labor, in the life to exchange thoughts and feelings, add the enthusiasm for life, but also expressed the eager yearning for a better life.

On Jiujiang County folk song "three voices cavitycavity". (Wang Xiaoyan, 2014)



We know that Jiujiang folk songs have a long history. Jiujiang folk songs have a wide range of themes, to stimulate people's labor enthusiasm, life feelings, men and women love as the main content. Jiujiang folk songs have the forms of Gao Qiang (高腔), Ping Qiang (平腔) and Di Qiang (低腔). Because there are only three tones in each song, it is also called three-tone cavity and three-tone folk songs. Research on the Social Function and Socialization Innovation of Jiujiang Folk Songs. (He Xujian, 2021)

From which we know that Jiujiang folk song is a culture with local characteristics, and has played a good social function. In the new era, some functions of folk songs are degraded, and some functions should be strengthened. Regional culture is the best carrier of the socialization of local people's core values. Jiujiang County "three voices cavitycavity"olk song [N]; Jiujiang Daily. (Yu Jiefeng, 2008)

From which we know that Jiujiang folk songs have strong local charm and strong artistic appeal. This is the precious wealth left to us by our ancestors, but also the spiritual food of the masses. It is the working people "by word of mouth, impromptu and song" way of singing formed, but the singing is catchy. In the production can eliminate fatigue, increase the enthusiasm for labor, in the life to exchange thoughts and feelings, add the enthusiasm for life, but also expressed the eager yearning for a better life. Folk song Communication and Ethnic Culture Practice. (Luo Yijin, 2021)

We know that as the product of local civilization, Jiujiang folk songs in Jiujiang society has the core status of cultural symbol and concept, it sings from Jiujiang county ethnic groups, reflects the past and present human morality, living form, customs and system culture, etc., and in the long historical process of rural society, has been internalized into the villagers' way of life, emotional structure and concept, for the people rely on the meaning of the world. Articles on the language characteristics and singing skills of Jiujiang folk songs.

The artistic characteristics of Jiujiang "three voices cavitycavity" folk songs. (Wan Na, 2019)

From this, we know that Jiujiang "three voices cavitycavity" folk songs have a long history, and the study of the artistic characteristics of Jiujiang folk songs can be conducted from the perspective of literature and music, and the tunes in the music and literary characteristics are all the elements of the artistic characteristics of Jiujiang three-tone folk songs. This paper mainly starts from the literary lyrics as the research point.

Study on the Voice of folk Songs in Jiujiang County, Northern Jiangxi Province. (Wang Yifang, 2018)

From this, we know that there are "three voices cavitycavity" folk songs in Jiujiang County in northern Jiangxi province, which are divided into three-tone type, four-tone type, five-tone typeandspecial type. Through the study of its tone scale and phonetic combination, it can provide support and basis for the subsequent research on other aspects of"three voices cavitycavity" in Jiujiang County.

Comparison between the "three-voice cavity" and the "nuclear cavity". (Chen Wenan, 2015)

We know that the color area of folk songs and the tone of the "three voices cavitycavity" theory are interdependent. "three voices cavitycavity"theory is an important basis for color area division, and the combing of the tone characteristics of each color area is the basis for the formation of"three voices cavitycavity" cavity theory.

Jiujiang "three voices cavitycavity" folk song research and singing analysis. (Liu Hui, 2005)

From this, we know that this paper mainly interviews the inheritors. It mainly studies the aesthetic connotation of Jiujiang "three voice cavity" folk songs, and the singing form and singing skills of Jiujiang "three voice cavity" folk songs.

Study on the usage of "twitter" in Jiujiang County dialect. (Liu Ylin, 2016)

We know that the word "whisper" in Jiujiang County dialect is a typical word, and it is very rich and widely used in Jiujiang County dialect. By investigating the use of "twitter" in Jiujiang County dialect, the author preliminarily summarizes that there are roughly three uses of the word "twitter": tail, "verb + lower (eye) twitter" structural medium and tone words.

The difference between Jiujiang County dialect and the surrounding mandarin area dialect. (Lin Xunna, 2019)

From this, we know that Jiujiang folk songs describe the phonetic system of the representative dialect of Jiujiang County from the aspects of rhyme and combination rules, and reveal its characteristics from the comparison with the surrounding mandarin areas, dialects and rural dialect.

Jiujiang County Dialect Speech System. (Liu Yijin, 2021)

From which we know that Jiujiang folk songs have a wide range of themes, and the lyrics are mostly labor and life feelings as the main content. Jiujiang folk songs, easy to remember and easy to sing, are straight in form, natural and smooth in intonation, and simple and moving in content. Tunes have Gao Qiang (高腔), Ping Qiang (平腔) and Di Qiang (低腔). Gao Qiang (高腔) set tone high, sentence width, drag cavity length. The tone is relatively low, the sentence is uniform. Low accent, low pronunciation, is used to sing long stories, commonly known as "reading a song book". Among the various folk songs, the "three voices cavitycavity" is the most prominent feature in the Jiujiang folk songs. And the other original ecological songs are incomparable.

Jiujiang dialect and its Evolution. (Liu Hui, 2005)

From this, we know that the Jiujiang dialect is surrounded by the "Chu dialect" of the eastern Hubei, and the main phonetic characteristics of the Jiujiang dialect and the Nanjing dialect are very consistent, and the Jiujiang dialect refers to the Jianghuai mandarin all as two. The evolution of Jiujiang dialect reflects its relationship and evolution trend with the surrounding dialects.

Articles on the inheritance and protection of Jiujiang folk songs.

The Current Situation and Future Prospect of Chinese Folk Song Research. (Liu Li, 2012)

We know that Jiujiang folk song, as a folk song opera with a long history in China, has a very high aesthetic value and academic value. The digital communication research of Jiujiang folk song has a very important and far-reaching significance to the theoretical research of Chinese traditional music culture and the development of Chinese traditional music.

Research on the transmission route of Jiujiang folk song "three voice cavity" based on AR technology. (Peng Fang, 2018)

We know that this paper will provide a theoretical basis for the AR digital dissemination of Jiujiang folk songs, and study and discuss the strategy of further dissemination and development of Jiujiang folk songs under the premise of digital technology.

Characteristics and current development of Jiujiang "three voice cavity" folk art. (Guo Simao, 2017)

We learn that the "three voice cavity" of Jiujiang is popular in Jiujiang County, Jiangxi Province, and is known as a treasure of art. In 2007, it was listed in the intangible cultural heritage protection list of Jiangxi Province, which has a high artistic research value in national and folk music. However, with the continuous development of the society and the continuous improvement of people's material life, the inheritance and protection of this singing art has encountered unprecedented difficulties, and the development prospects are particularly worried. With this question in mind, we will take a look at its contemporary development and characteristics. Through the study of it can arouse our new generation's interest and hobby in it, but also to provide a certain reference value for its next inheritance and development.

On the Modern significance of Protecting Original Ecological Folk songs. (Han Xueting, 2013)

We learn that ecological folk songs are musical works created by generations of workers in life and practice and widely spread by the people. This paper discusses the modern significance of the original ecological folk songs through the development of the original ecological folk songs, the shaping of the national subject spirit, and the development of the economy.

## **2.6 Singing theory of Jiujiang folk songs**

### **2.6.1 Chinese Theory**

National singing method is based on the natural vocal method, and constantly summarized and improved. It is distinguish regional and national characteristics in both the language, content, form and skill of singing. Its diverse musical style,

distinctive national characteristics and personalized singing are all rooted in the specific natural environment and cultural environment, and it has its irreplaceable relative cultural value. Vocal Music Course National Singing Volume College Vocal Music Education series. (Liu Yijin, 2021)

In the practice of national vocal music, we first take a deep breath, then maintain the breath with the diaphragm, and use the confrontation between muscle groups to support the breath, so as to ensure the continuous, uniform and coherent flow of the breath. As far as the traditional vocal music technology is concerned, most of them use small breath to break sentences, which is what people call "singing love with air". This kind of breath technology, helps to express and tell the emotions. In recent years, the flower cavity technology has been reflected in the song singing. Breath plays an important role in singing, therefore, in the development of national vocal music singing, we should increase the training of breath, in order to sing better. The use of breath is not invariable, different songs, emotion, tone is different, the use of breath technology is naturally different, which shows that in the singing process should pay special attention to the use of breath. Research on modern singing techniques. (Wu Jiehua, 1993)

National singing is based on the basis of national language, suitable for the physiological and psychological characteristics of the nation, expresses the unique charm of national music, reflects the aesthetic orientation and humanistic spirit of the nation, and is rooted in the soil of national culture. In these features, it is not essentially different from the original ecology. It inherits the essence of the traditional national singing method, mainly with the Han nationality as the aesthetic subject. Its emergence and development to adapt to the objective needs of China's social and historical development, is the product of The Times. (Wu Yinhua, 2022)

In the process of singing songs, the types of characters mainly include wide, narrow, group and sharp. Among them, the pronunciation channel has no effect on the wide and narrow sound, it can be kept in the back channel, in the biting action is small, clever, you can smoothly and perfectly sing the song. The organic combination of this channel with China's previous biting skills and style can promote the accurate and natural biting, and then show the affinity of national vocal music. (Jiang Tinchun, 2004)

Cavity resonance technology is more common in folk singing in China, which pays attention to local resonance. In the actual singing of ethnic works, the ethnic mixed resonance technique is widely used. Hybrid resonance technology, that is, by mobilizing and adjusting various resonance cavity (oral cavity, chest cavity, oral pharyngeal cavity, head cavity), the sound mellow degree and timbre processing, so as to realize the conversion and application of true and false sound. The application of mixed resonance, can show the grand momentum. (Yang Yibing, 2012)

#### 2.6.2 Western Theory

Standing posture in vocal music singing is often ignored by everyone. Before singing, we tend to lower the head, bent waist, stretch the neck and other stiff and uncoordinated posture, these wrong posture is not only not beautiful but also affect our singing state, will cause the singing process of breath is not smooth, stuck sound, sound disorder and other conditions. So, in the training to always correct their own standing posture, pay attention to the performance of the body. (Bartholomew, W. T, 1955)

The use of breath is very important, we should pay attention to the use of the upper and lower abdomen confrontation pronunciation, deep suction, fast inhalation, and then absorb the breath do not all spit out, sink to the waist, with the abdomen to push the airflow to the vocal cord pronunciation, so that the sound is rich and high, with penetration. (Cassirer, E. 1944)

Singing adjustment is the center of gravity of singing, generally when singing requires our head and chest is open at the same time, let two kinds of cavity resonance, we in the song in every corner, to learn to put their body as a loudspeaker, the whole body of various organs to move, concentrated voice, at the same time learn to let the chin relax, attention to our pronunciation. (Benedict, R. 1922)

#### 2.6.3 Jiujiang folk songs Theory

Jiujiang folk songs are divided into three basic tones: high, flat and bass. Because each song has only three tones or three tones developed into four, five, and seven tones, so it is also called "three voice cavity" and "three-tone folk song".

Jiujiang folk songs have high tone, wide sentence width and long tone, commonly known as "finding narrow sound" and "earning red face", feeling bold and unrestrained. (Zhang Yiming, 2019)



The high voice has a high and powerful voice. In the high pitch part uses the head cavity singing, the voice is loud, loud and extensive, resounding through the sky, and the singing often has the characteristics of a crowd and others. Later generations will call the singing style with all or part of the above characteristics as Gao Qiang (高腔), and summarize it into a sound cavity system. Due to the differences in language tones in different regions and the influence of folk music, the personality of high accent music in different regions is very prominent, with great differences in style. A song card of the same name, it is difficult to see the melodic commonality in the high-accent music in different regions. (Zhang Renyi, 1980)

In the singing, there are many characteristics, the performance is simple, popular lyrics, showing the simple artistic style, singing voice is mainly natural sound, singing, monotonous and rough. (Wu Rui, 2018)

Flat tone, low tone, every sentence is called, the depiction is exquisite, just like the artificial overtone in the erhu, with bright luster, beautiful you struggle for glue. The song is funny up and down the sliding sound, rolling chic, plus almost every word in the lyrics has a lining word, more friendship dyed the local flavor and pastoral color. (Wan Li, 2012)

The Ping Qiang (平腔) is a tone name of music. Generally composed of the upper and lower sentences, the tone is smooth and natural. The tune absorbs more from other folk music, which sounds simple and kind. On the basis of flat tone, some other tones have evolved. (Wan Li, 2012)

The low pronunciation is low, used to sing long stories, the singing form is extremely simple, and the content of the lyrics is very rich. (Chen Wenan, 2015)

The low tone is soft and low, and the melody is low and melodious. The melody is mostly composed of three tones, the rhythm is slow, the volume is small, rich in lyric, so it is mostly used for singing bitter love songs. (Chen Wenan, 2015)

## 2.7 Documents and Related Research

So far, the researchers have collected 3 works and more than 50 papers on Jiujiang folk songs. In addition, some works also have sporadic views and discussions. From the perspective of the literatures, the historical origin, performance form, music

characteristics, communication and development of Jiujiang folk songs. Below, this study will summarize the representative work and dissertation.

#### 2.7.1 Monograph related research

Zhang Yiming analyzed the origin of Jiujiang folk songs in the *Memory of Folk Songs*. The author discusses the origin of Jiujiang folk songs through the annals of the Sui and Tang dynasties, the general literature, Jiangnan rhyme, and the lost opera collection in the Sui and Tang dynasties. He found that from the point of view of music singing, Jiujiang folk songs were produced in labor, and were similar to forms for collaborative work. In the early stage, the singing place is relatively fixed, and singing in the countryside and fields plays a role of unified pace for labor, without specific lyrics, often using modal words, and having no practical meaning to express. (Zhang Yiming. *Folk song memories*, 2019)

Zhang Yiming divided the period of Song, Yuan, Ming and Qing Dynasties into the heyday of Jiujiang Folk songs, Yuan, Ming and Qing Dynasties. He discussed the heyday of Jiujiang folk songs from the annals of the Song and Yuan Dynasties, quotations from the sayings of the Qing Dynasty, the general history of literature, and ancient opera books. He found that from the perspective of music singing, the performance forms of Jiujiang folk songs in this period were increasingly rich, developing from simple single themes to multiple themes, including love themes, customs themes, children's songs themes, education themes and so on. Song tonality also develops from the original three-tone type to four-tone type, five-tone type, and special types. The form of music becomes more complicated and variable. (Zhang Yiming. *Folk song memories*, 2019)

In *The Memory of Folk Songs*, Zhang Yiming divided the period of modern times into the decline of Jiujiang folk songs, and discussed the decline of Jiujiang folk songs from the chronicle of Jiujiang, the general history of literature, and the field investigation. First of all, with the promotion of western music system in China, the local and local language characteristics of Jiujiang folk songs have become the reality restricting the development of Jiujiang folk songs. The people of Jiujiang began to accept new forms of music and gradually gave up their love for Jiujiang folk songs. Secondly, with the development of China's economy, a large number of young labor



force left the local country, which made Jiujiang folk songs lost the successor. The above situation makes Jiujiang folk songs gradually to decline. (Zhang Yiming. Folk song memories, 2019)

Zhang Renyi has personality in the tone of the music world, The author analyzes Jiujiang folk songs from the perspective of phonetics and musicology through the chronicle of Jiujiang, a brief history of Chinese folk songs, ancient opera books, and the general theory of Jiangxi folk songs. Jiujiang folk songs are sung in the Jiujiang dialect, and the lyrics are also written in the Jiujiang dialect. Jiujiang dialect is very different from the common language system of Jiangxi Province, and the consonant of Jiujiang dialect has obvious separation characteristics. Its language characteristics have more characteristics of the northern Chinese language system, which has certain similarities with the language of Jianghuai region. The music system also has local characteristics. Most of the three-tone songs do not have tonality and belong to the off-tune state. They require high intonation of the singer, and the singing skills are also difficult. With the development of three-tone vocal songs, its singing skills are further improved. According to the classification of three-tone vocal songs, three singing methods are gradually produced. Different singing methods correspond to different categories of three voices, expressing different musical forms. (Zhang Renyi. Song tone to have personality, 1980)

Wu Rui's Folk Culture of Ethnic orities needs to be inherited and maintained in Opera is a relatively complete academic work. The author, Wu Rui, is a famous music theorist and opera theorist. His academic career has lasted for more than 30 years. In the description of this paper, the author briefly introduces the origin and development of Jiujiang folk songs, regional schools, troupes and performances of actors. In terms of the relationship between tone and lyrics and phonetic features, the author not only introduces the basic situation of words, the relationship between tone and lyrics, but also introduces the close relationship between singing tone and language system, as well as the close relationship with language features. In terms of musical structure, the author adjusts, enriched and perfected the text introduction, song singing examples

and expression method. (Wu Rui. Ethnic folk culture needs to be inherited and upheld, 2018)

Through the above views, the researchers found that: first, the author focused on historical records and opera records, and analyzed and studied Folk song memories. Music creation, Song tone to have personality and Ethnic folk culture needs to be inherited and upheld. Second, in the 1970s and 1980s, the state began to attach importance to the protection of traditional culture, and listed Jiujiang folk songs as a national intangible cultural heritage. The government of Jiujiang also organized relevant departments to protect and collect Jiujiang folk songs. Third, in the 21st century, with the government's attention to and protection of the intangible cultural heritage, the scholars of folk musicology in Jiangxi province have also turned their attention to Jiujiang folk songs. Due to the special language system and the principle of Jiujiang folk songs, Jiujiang folk songs are very representative. The music, script, singing, inheritance, protection measures, performance and performance groups of Jiujiang folk songs were deeply studied. It can make the academic research of Jiujiang folk songs more and more prosperous. The above research results are of great significance to the development, protection and dissemination of Jiujiang folk songs.

#### 2.7.2 Dissertations related to this research

The study of the special history of Jiujiang folk songs is a detailed study of the history of Jiujiang folk songs. This is an in-depth and comprehensive study of the history of Jiujiang folk songs. Therefore, we can find the historical period corresponding to the development of Jiujiang folk songs, which is of great significance for us to deeply understand the development history of Jiujiang folk songs.

The origin of Jiujiang folk song music. Jiujiang folk songs have been sung in Jiujiang for more than one thousand years. Singing Jiujiang folk songs is a custom passed down from generation to generation in Jiujiang. The origin of Jiujiang folk songs cannot be verified, but some folk songs circulating in the countryside say, " The Tang Dynasty has been spread to the present from generation to generation, and sing a folk song to relieve the boredom." (Wan Lin, 1981)

In the Tang Dynasty (618-907 A.D.), due to the development and prosperity of economy, politics and culture, the development of Jiujiang folk songs also presented a brilliant scene. The poem "Huigen Zhouzi, fishing song at the alley" describes the prosperity of folk music in Jiujiang area at that time. During this period, Jiujiang folk songs were passed down from generation to generation by "word of mouth and impromptu song". The performance of Jiujiang folk songs is also very diversified. There are solo, duet, and group singing. There are hundreds of different works available. (Wan Lin, 1981)

We know that Jiujiang folk songs have a long history, and its themes are diverse, mostly used to express the joys and sorrows of the working people, to express the emotions in life and labor. The singing forms are also various, that is, entertainment in the working people, but also to serve the working people, is the crystallization of the wisdom of the working people. (Wan Lin, 1981)

Jiujiang folk songs are not only a cooperative means for farmers in their work. With the change of The Times, Jiujiang folk songs have also changed from a single theme (labor song) to multiple themes, producing many new themes, such as love, folk songs, social struggle, daily life and other aspects. (Wu Jiehua, 2018)

The names of folk music and the geographical factors contained in them are also very rich and diverse. For example, the Chengzi Town, The High Mountain and The Lake Water of Jiujiang folk songs prominently reflect the influence and inspiration of the natural environment on the creation process of ancient artists. In addition, "Red Cliff" is composed of six tunes, among which "Bowang Po" and "point and general station" are both the depiction of geographical factors, and also have certain musical geographical characteristics. (Wu Jiehua, 2018)

With the change of production mode, Jiujiang folk song has lost its working environment and living habits. In the past, the relatively backward production mode of production labor and the monotonous life outside of labor were the main reasons for the development of Jiujiang folk songs. (Deng Weiming, 2008)

Young people's love is no longer limited to Jiujiang County, nor do they need to rely on vocal music to express their feelings. As a traditional social tool, it is now disappearing. The role of Jiujiang folk songs in marriage and funeral has been replaced by new ways of celebration, and folk activities and religious sacrificial

activities have been gradually simplified or reduced, which makes the singing platform of Jiujiang folk songs less and less. (Deng Weiming, 2008)

Jiujiang folk songs are sung in the local dialect of Jiujiang County, but with the promotion of Putonghua in Jiujiang area, most of the young generation can only speak Mandarin, but can no longer speak the local dialect of Jiujiang County. Since young people no longer speak Jiujiang dialect, they are still less interested in Jiujiang folk songs. The decline of Jiujiang folk songs is closely related to the great decrease in the use of Jiujiang dialect.(Deng Weiming, 2008)

Jiujiang folk songs have a long history, and it is a custom passed down from generation to generation in Jiujiang County. Jiujiang folk songs have a wide range of themes, to stimulate people's enthusiasm for work, life feelings, love between men and women as the main content. Jiujiang folk song singing form is extremely simple, and the content of the lyrics is very rich.(Wu Jiehua, 2018)

Three cavity refers to the Jiujiang folk songs is spread in Jiangxi Jiujiang jiangzhou state district gate, Ma Ling, yellow old door, lion, town of the surrounding areas of the han folk songs, Jiujiang folk song theme is wide, to stimulate people labor enthusiasm, life feelings, men and women love as the main content, form high cavity, flat cavity, low cavity, because of only three sounds in each song, so also called three cavity, three folk songs. Its singing form is extremely simple, and the lyrics content is very rich. Selected in the third batch of national intangible cultural heritage list. (Wang Jie, 2008)

Through the above point of views, the researcher found that the structure and content of these dissertations are mostly based on the professional background of musicology researcher. There is a lack of practical experience and field research in the use of research methods and theories. Therefore, the researcher will use ethnomusicology as the main research method, and collecting relevant materials such as national strategy, government policy, art education system, innovative technology of opera itself, and communication media, and carry out relevant research on the historical development, musical characteristics, preservation and development of Jiujiang folk songs.

### Summary

Through the above point of views, according to the researchers' review, we learned that no matter Chinese Theory, Western Theory and Jiujiang folk songs Theory pays great attention to the use of vocal form, but Western Theory pays more attention to the mixed application of vocal form, while the latter two pay more attention to using different vocal form to produce different timbre and express different emotional states according to the different emotions and tonality of the song.

To sum up, the research results of Jiujiang folk songs are very rich. The academic research of Jiujiang folk song shows a trend of multidimensional and diversification. In contrast, the current academic research on Jiujiang folk songs is mostly based on the music nomenclature and the singing and schools of actors. The structure setting and content description of the paper are mainly based on the researcher's musicology background. Generally speaking, the history of Jiujiang folk songs is too single without a sociological perspective, especially the insufficient analysis of the important events and crowd conditions affecting the development of Jiujiang folk songs leads to the emptiness of the historical study of Jiujiang folk songs; secondly, the singing study is too much on tradition. Jiujiang dialect, as the current performance form of Jiujiang folk songs, mandarin pronunciation is gradually introduced. Therefore, I think we should pay more attention to the study of singing by combining the form of performance; finally, the dissemination of Jiujiang folk songs is basically to protect the original ecological artistic value.

Therefore, how to make Jiujiang folk songs adapt to the current social structure, to meet the aesthetic needs of the current population on the premise of not losing its original artistic style, so that Jiujiang folk songs can be spread from generation to generation. our traditional music can be truly developed and protected.

พหุ ม ประทีป ชีวะ

## CHAPTER III

### Research Methodology

In this research is qualitative research,I choose Jiujiang folk songs, Jiangxi Province as the research field. Since this area is the birthplace of Jiujiang folk songs, the author chose the key informant as my research clue. So the procedure that I use is as follows.

#### 3.1 Research Scope

- 3.1.1 Scope of Content
- 3.1.2 Scope of Research Site
- 3.1.3 Scope of Time
- 3.1.4 Key Informants
- 3.1.5 Casual and general informants

#### 3.2 Research process

- 3.2.1 Research site and key informan
- 3.2.2 Research equipment
- 3.2.3 Research Tools
- 3.2.4 Methodology
- 3.2.5 Data collecting
- 3.2.6 Data analysis
- 3.2.7 Presentation

#### **3.1 Research Scope**

##### 3.1.1 Scope of content

- 1) To study the change of Jiujiang folk song from the past to the moment.
- 2) To study the preservation and transmission process of Jiujiang folk song in Jiujiang County, Jiangxi Province.
- 3) To analyze music characteristic of Jiujiang folk song in Jiujiang County, Jiangxi Province, China.

##### 3.1.2 Scope of research site

Jiujiang County, Jiangxi Province, China



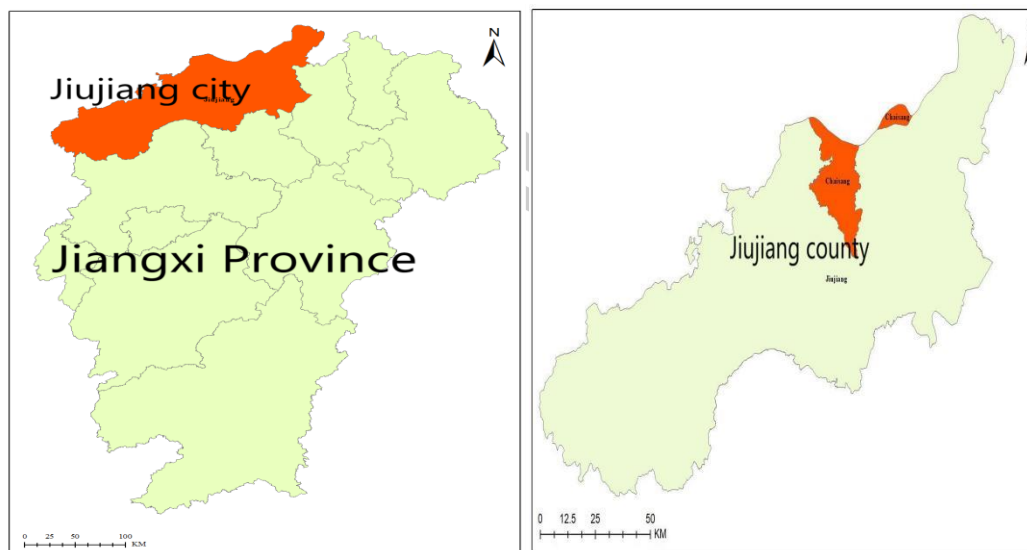


Figure 3. Map of Jiujiang County, Jiangxi Province, China

Source -Source: [www.Google Map.com](http://www.Google Map.com) Accessed June 4,2022

### 3.1.3 Scope of time

The time scope of this From October 2021 to October 2022

#### First stage

In October 2021, I visited four musical performances in the rural field of Jiujiang County.

From November 2021 to October 2022, I visited the Jiujiang Folk Song Troupe to rehearse the traditional plays for three times.

From October 2021 to September 2022, I interviewed Wei Guihua, Dai Liwei, Zhang Qinglong, CAI Jing, Peng Fang, Wang Xiaoyan, and Guo Simao. We understand the historical development and musical characteristics of Jiujiang folk songs, and study the preservation and development of music.

#### Second stage

In December 2021, I visited the Jiujiang folk song performance held in the Jiujiang County Art Museum, and conducted a live investigation.

In March 2022, I interviewed three experts in ethnomusicology from Jiujiang County for academic discussions.

In May 2022, I interviewed four folk singers in Jiujiang County.



### 3.1.4 Key Informants

#### 3.1.4.1 Criteria for selecting key informants

The criteria for selecting key informants are:

- 1) They born in Jiujiang County and raised as a native.
- 2) They understand the culture and development of Jiujiang folk songs.
- 3) They know how to sing Jiujiang folk songs, be an excellent actor, and have won the highest award in various production competitions.
- 4) They engag in Jiujiang folk song performance for more than 30 years, and have rich experience.
- 5) They are the inheritor (transmitter).
- 6) They are the disseminators and educators of Jiujiang folk songs

3.1.4.2 According to the above selection criteria, the key informants I choose are Ms.Weï Guihua and Mr Dai Level,Mr Zhang Qinglong.

I interviewed three important informants, including a famous music performing artist, a famous male performing artist and a scholar, who are also the disseminators of Jiujiang folk songs, the intangible cultural heritage of music in Jiangxi Province. These three people are my most important informants, mainly because Wei Guihua is a famous actor of Jiujiang folk songs. She has performed many classic Jiujiang folk songs, won many awards in national competitions, and has rich experience in musical performance. Mr.Dai level is a famous composer and theorist. Create many excellent Jiujiang folk songs works. He is very familiar with the historical development and musical characteristics of meta-music, which will facilitate the subsequent study of this paper. Mr.Zhang Qinglong is not only an excellent performing artist, but also focuses on the dissemination of Jiujiang folk songs, and is an excellent educator.

พหุ ประถมศึกษา

## 1) Ms. Wei Guihua



Figure 4. Ms. Wei Guihua

Source: Huang Hui, 2022

Ms. Wei Guihua was born in 1956, and she is the national inheritor of Jiujiang folk songs. Wei Guihua's father is good at Jiujiang folk songs, influenced by the family, she has loved singing folk songs since childhood, inherited the original characteristics of Jiujiang folk songs, life atmosphere, pure natural, representative works: "new scooter four steps", "Yangko", "Gardenia" and so on. On December 28, 2017, it was selected as the representative inheritors of national intangible cultural heritage. She representative work "New Peddle Four Head" won the first prize and the first prize of singing in the folk song concert adaptation in East China in 1985. On February 24, 2012, sponsored by the Department of Intangible Cultural Heritage of the Ministry of Culture, Henan Provincial Department of Cultural Culture, the 2012 "Central Plains Ancient Rhyme-China Huaiyang Intangible Cultural Heritage Exhibition" activity, performing Jiujiang folk songs "sister advised brother", "Ten Plenary sessions" warm the heart.

I chose her as an informant, because she is the heir, she has mastered many songs of Jiujiang folk songs, and has a deep understanding of the performance skills and style of Jiujiang folk songs.

## 2) Mr. Dai level



Figure 5. Mr. Dai level

Source: Huang Hui, 2022

Mr Dai level, 67, has been performing Jiujiang folk songs for more than 40 years. Every week, I also go to local schools to teach students the history and singing of Jiujiang folk songs. On July 27, 2014, Mr. Dai Pingping performed Jiujiang folk songs in the performance of "Cool Guiyang, 2014 Original Ecological Music Summer", which was hosted by the People's Government and the Department of Culture of Guizhou Province, as the only participating program in Jiangxi Province. It has made outstanding contributions to the spread and development of Jiujiang folk songs.

I chose him as an informant, because he is an outstanding Jiujiang folk song performing artist, with a unique performance skills and style of Jiujiang folk songs. Through the interview with him, let me more understand the style characteristics and singing skills of Jiujiang folk songs. Through interviews with he, I learned about the history and development of Jiujiang folk songs.

### 3) Mr. Zhang Qinglong



Figure 6. Mr. Zhang Qinglong

Source: Network Media, 2022

Mr. Zhang Qinglong was born in 1971, Jiujiang County people, the inheritor of the intangible heritage of Jiujiang folk songs, an artist and educator.

I chose him as an informant, because he is not only a musician who has been engaged in performing Jiujiang folk songs for more than 30 years. And because he is also an educator. He not only taught singing skills to Jiujiang folk song lovers for free in his hometown, but also entered the school to teach Jiujiang folk songs, but also used the network media to spread Jiujiang folk songs to the society.

The three key informants provided me with a lot of data and information, including music scores, videos, Sources, books, news, dissertations, magazines and soon. It provided a great reference value for my thesis writing.

## 3.1.5 Casual and general informants

Table 1. Casual Informants

Name	Gender	Birth year	Site	Profession	Positional title
Cai Jing	Female	1981	Jiujiang College	Scholar	Associate Professor
Wang Jie	Male	1972	Jiujiang Cultural Center	Scholar	Professor
Wang Na	Female	1974	Jiujiang Cultural Center	Scholar	Professor
Wu Jiehua	Male	1970	Performing arts center	Scholar	Professor
Peng Fang	Female	1981	South China University	Scholar	Associate Professor

Table 1. Shows the statistics of casual informants, including name, gender, nationality, age, address and occupation

Table 2. General Informants

Name	Gender	Birth year	Site	Profession	Positional title
Wang Xiaoyan	Female	1975	Jiujiang College	Yuediao Performancer	Professor
Guo Simao	Male	1977	Jiujiang College	Yuediao Performancer	Performancer
Hu Jia	Female	1980	Jiujiang Song and Dance Troupe	Performing artists	Performancer

Table 2. Shows the statistics of general informants, including name, gender, nationality, age, address and occupation



## 3.2 Research process

### 3.2.1 Research site and key informan

Reseach site: Jiujiang County, Jiangxi Province, China.

The reason:

In China, as is known to all, Jiujiang folk song is one of the national intangible cultural heritage, is a very representative local traditional music of Jiujiang County, Jiangxi Province, but also an extremely important member of the Chinese folk song genre, especially in the Jiangxi Province folk song genre plays a very important position.

In recent years, in order to spread and protect Jiujiang folk songs, the state has formulated a series of goals, principles and working principles for the protection of intangible cultural heritage. Jiujiang County has also seized the opportunity to take advantage of this east wind and made great efforts to rescue and protect them. A large number of personnel were organized to collect, record, classify and cataloge the "three voice cavity" folk songs to establish complete files. At the same time, audio recording, video recording and digital multimedia means were adopted to record the real, comprehensive and systematic records of the "three voice cavity" folk songs, and the survey materials and related things were properly preserved. The county and township levels have invested more than 300,000 yuan to set up a cultural activity center in Gate Township, a township of county culture and art, so that people can have a place to sing and a platform for activities.

### 3.2.2 Research equipment

- 1) Voice recorder: Record information about the interview.
- 2) Camera: Record information about the observation.
- 3) VCR: Record information about interview and observation.
- 4) Laptop: Store Sources and videos, record text and information.

### 3.2.3 Research Tools

The research tools used in this dissertation are mainly interview form and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

### 3.2.4 Methodology

1) Qualitative research is the approach used by researchers to define or deal with problems. The specific purpose is to study the specific characteristics or behavior of the object in depth, and further explore the causes of its generation. It is one of the basic steps and methods of scientific research to determine the essential attribute of things. It is through observation, experiment and analysis, etc., to investigate whether the research object has this or that attribute or feature, and whether there is a relationship between them. It only requires answers about the nature of the subject. Researchers use historical review, literature analysis, interview, observation, participation experience and other methods to obtain data in the natural context, and use non-quantitative means to analyze them and obtain research conclusions. Qualitative research puts more emphasis on meaning, experience (usually verbal description), description, etc.

2) Interviews: Interview is research conversation. It is a way to collect objective and unbiased factual materials in oral form according to the replies of the interviewees, so as to accurately explain the whole to be represented by samples. Especially when you're dealing with more complex problems you need to learn about different types of material from different types of people. The interview method collects information and data through face-to-face communication between researchers and respondents, which has better flexibility and adaptability. Interviews are widely used in education investigation, job hunting, consultation, etc., including fact investigation and opinion consultation, and more often used in personality and individual research. Interviews.

Can be formal or informal; One by one interview, that is, individual interview, can also hold a small forum, group interview. In the interview process, although the roles of the speaker and the listener are often exchanged, in the final analysis, the interviewer is the listener and the interviewee is the speaker. Interviews are mostly person-to-person, but can also be conducted in groups.

2) Observation method refers to a method in which researchers directly observe the objects under study with their own senses and auxiliary tools according to certain research purposes, research outline or observation table, so as to obtain data. Scientific observation is purposeful and planned, systematic and repeatable. The



author participates in the activities related to the research objects. On the one hand, the author obtains information through verbal communication and on the other hand, he obtains information through observation.

4) Document analysis: it is a form of qualitative research. The author will collect data and search literature from the library and network database, and analyze the literature related to the research topic.

### 3.2.5 Data collecting

I will collect data through documents analysis and fieldwork. In order to make an in-depth study, I refer to literature materials in libraries and cultural centers and use network platforms such as CNKI (China National Knowledge Infrastructure) and other network platforms to complete the documents analysis.

I plan to go to the study site (Jiujiang County, Jiangxi Province) for a field survey. I will visit the venues and live performances to record the singing process of Jiujiang folk songs through interviews, observation, audio recording and video recording.

### 3.2.6 Data analysis

I will analyze data follow up the objectives and the definition of term by using concepts and theories.

In the first objective, I will utilize quantitative research methods and field work data to analyze the manufacturing techniques. The researchers used the observation method to visit the Jiujiang folk song singing scene for live investigation and sampling, and interviewed my main informants, Ms. Wei Guihua and Mr. Dai level, to obtain the experience and relevant information.

In the second objective, I will collect and organize the data by using document analysis method. The core of data analysis is mainly focused on music cultural change and development and descriptive analysis method will be used in this part. Analyze the cultural background of Jiujiang folk songs in the history and the current situation and development of the times.

In the third objective, I will analyze the playing methods and techniques by using document analysis and Practice method. Through field investigation, the investigators obtained 16 representative songs about Jiujiang folk songs. It will be right respectively the performance forms of Jiujiang folk songs, the theme

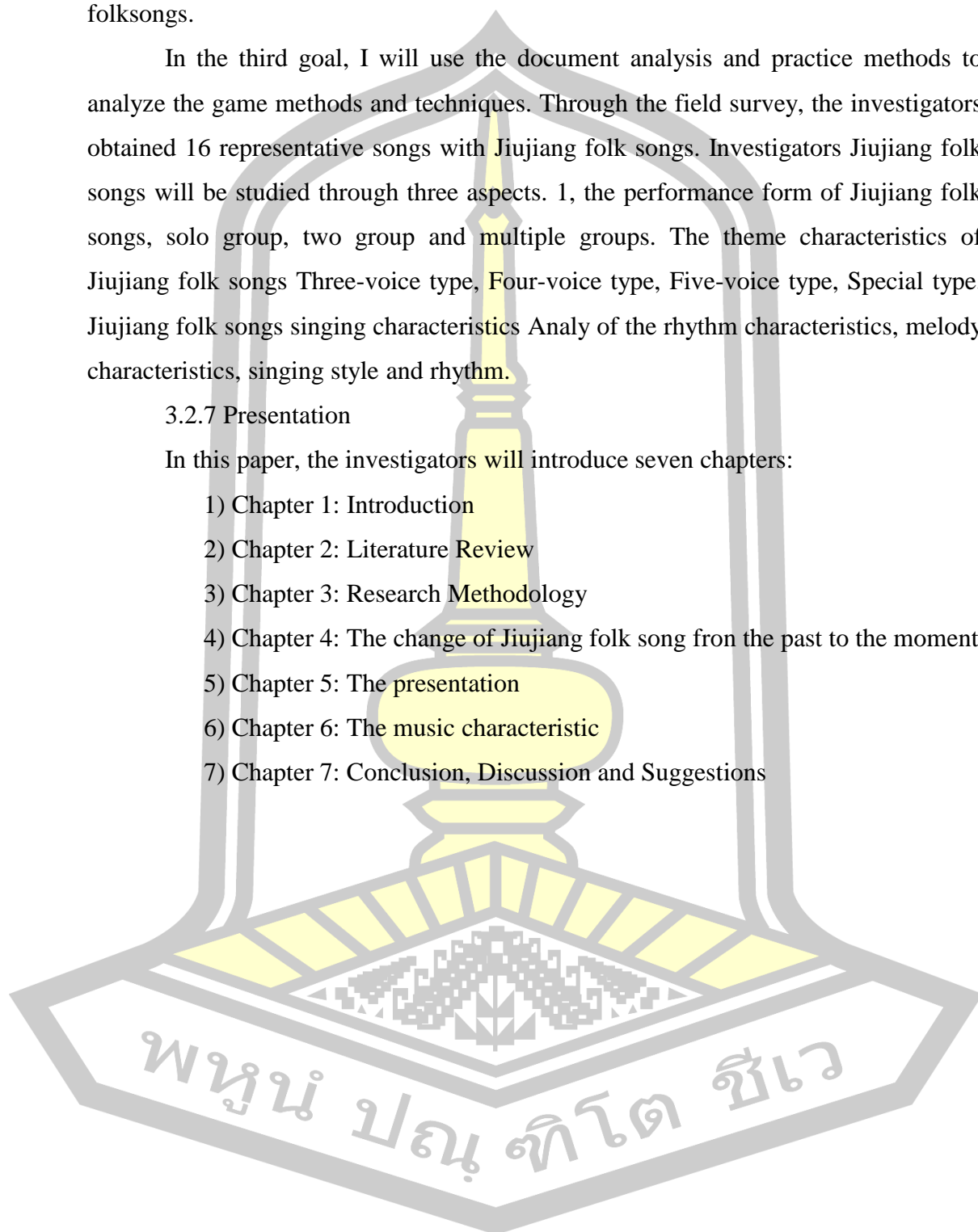
characteristics of Jiujiang folk songs, the singing characteristics of Jiujiang folksongs.

In the third goal, I will use the document analysis and practice methods to analyze the game methods and techniques. Through the field survey, the investigators obtained 16 representative songs with Jiujiang folk songs. Investigators Jiujiang folk songs will be studied through three aspects. 1, the performance form of Jiujiang folk songs, solo group, two group and multiple groups. The theme characteristics of Jiujiang folk songs Three-voice type, Four-voice type, Five-voice type, Special type. Jiujiang folk songs singing characteristics Analy of the rhythm characteristics, melody characteristics, singing style and rhythm.

### 3.2.7 Presentation

In this paper, the investigators will introduce seven chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Literature Review
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The change of Jiujiang folk song from the past to the moment
- 5) Chapter 5: The presentation
- 6) Chapter 6: The music characteristic
- 7) Chapter 7: Conclusion, Discussion and Suggestions



## CHAPTER IV

### The Change of Jiujiang Folk Song from the Past to the Moment

In this chapter, the researchers will analyze the development stage and characteristics of Jiujiang folk songs according to the literature and the field investigation results. The development background of Jiujiang folk song is put forward. This chapter describes the history and development of the Jiujiang folk songs in three parts.

#### 4.1 Jiujiang folk songs changes in the history

##### 4.1.1 The Origin of Jiujiang Folk Songs (581-907)

##### 4.1.2 Development Period of Jiujiang Folk Songs ((960-1368)

##### 4.1.3 Prosperity Period of Jiujiang Folk Songs (1368-1911)

##### 4.1.4 The Later Development of Jiujiang Folk Songs (1912-2021)

#### 4.2 The change of Jiujiang folk songs and music communication

#### 4.3 Summary

#### 4.1 Jiujiang folk songs changes in the history

Table 3. The historical stage and changes of Jiujiang folk songs

<b>Period Dynasties</b>	<b>Function</b>	<b>Activity attributes</b>	<b>Performance form</b>
Sui and Tang Dynasty (581- 907 A.D.)	Country slang	Music performance	Vocal singing
Song Yuan Dynasty (960- 1368 A.D.)	Sacrifice, Banquet Activities work	Music performance, Teaching and learning, Communication activities	Ensemble, Solo
Ming and Qing Dynasty(1368- 1911 A.D. )	Sacrifice, Weddings and funerals, Banquet	Music performance, Communication activities	Ensemble, Solo, Vocal singing

The 20th century to the present	Diversity	Teaching and learning, Communication activities	Diversity
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#### 4.1.1 The Origin of Jiujiang Folk Songs (Sui and Tang Dynasty (581-907 A.D.))

The origin of Jiujiang folk song music. Jiujiang folk songs have been sung in Jiujiang for more than one thousand years. Singing Jiujiang folk songs is a custom passed down from generation to generation in Jiujiang. The origin of Jiujiang folk songs cannot be verified, but some folk songs circulating in the countryside say, "The Tang Dynasty has been spread to the present from generation to generation, and sing a folk song to relieve the boredom." (Wan Lin, 1981)

The Tang Dynasty (618-907 A.D.) poet Bai Juyi, "At the root of the poem", fishing songs in the mouth of the poem", reflecting the spread of folk songs in Jiujiang at that time.

In the Jiujiang annals of Ming Dynasty, there is a record that "the folk songs were left by the ancients, and they forgot their ancestors unless they sang the folk songs". (Wan Na, 2019)

In the Tang Dynasty (618-907 A.D.), due to the development and prosperity of economy, politics and culture, the development of Jiujiang folk songs also presented a brilliant scene. The poem "Huigen Zhouzi, fishing song at the alley" describes the prosperity of folk music in Jiujiang area at that time. During this period, Jiujiang folk songs were passed down from generation to generation by "word of mouth and impromptu song". The performance of Jiujiang folk songs is also very diversified. There are solo, duet, and group singing. There are hundreds of different works available. (Wan Lin, 1981)

#### 4.1.2 Development Period of Jiujiang Folk Songs (Song and Yuan Dynasty (960-1368A.D.))

In labor, people describe grain, eating, dressing and a bright future in poetic language, and use interesting content to adjust the labor atmosphere, speed up the pace of labor or carry out collaborative labor. At this time, most of them are the

display form of boys 'groups or girls' groups. In the slack season, people also often sing long stories to talk about the past and the present. At this time, most of the singing songs are for boys or girls singing solo. The theme of love occupies a great proportion in Jiujiang folk songs. In terms of content, it mostly expresses mutual love in parallel sentences, reflects the cheerful character in a bright language, and describes the heart song of the characters in a dexterous way. At this time, most of the boys are solo, female solo and male and female duet singing forms. (Wan Na, 2019)

We know that Jiujiang folk songs have a long history, and its themes are diverse, mostly used to express the joys and sorrows of the working people, to express the emotions in life and labor. The singing forms are also various, that is, entertainment in the working people, but also to serve the working people, is the crystallization of the wisdom of the working people. (Wan Lin, 1981)

#### 4.1.3 Prosperity Period of Jiujiang Folk Songs (Ming and Qing Dynasty (1368-1911 A.D.))

In the Jiujiang annals of Ming Dynasty (1368-1644 A.D.), there is a record that "the folk songs were left by the ancients, and they forgot their ancestors unless they sang the folk songs". This shows that the Jiujiang folk songs have a long history and the common people's love for the Jiujiang folk songs. (Wan Na, 2019)

According to the genealogy of the Zhao family in Chengmen Township of Jiujiang County, during the Xianfeng period of the Qing Dynasty (1851-1861A.D.), there was a Zhao folk artist named Zhao Huatang, who liked to sing Jiujiang folk songs since childhood. His singing was wonderful and graceful, and his reputation spread throughout the Jiujiang area. His son Zhao Tongli was born during the reign of Emperor Guangxu of the Qing Dynasty. Influenced by his father, he also loved to sing Jiujiang folk songs. He got the true biography of his father, and later became a famous king of folk songs in Jiujiang area. His grandson Zhao Wanjiang, influenced by his family, became a leader in local folk song singing, and later became a representative figure of Jiujiang folk songs. (Yu Jiefang, 2008)

#### 4.1.4 The Later Development of Jiujiang Folk Songs (1912-2021)

Jiujiang folk song, the local traditional music in Jiujiang County, Jiangxi Province, is one of the national intangible cultural heritage. On May 23, 2011, Jiujiang folk song was approved by The State Council of the People's Republic of China to be

included in the third batch of national intangible cultural heritage list. Item Number: - 141.

Jiujiang County Bureau of Culture and Broadcasting organized personnel to collect, record, classify and catalogue Jiujiang folk songs, to establish a complete file, at the same time by recording, video recording, digital multimedia and other means. Jiujiang folk songs are recorded truly, comprehensively and systematically, and the survey data and related things are properly preserved. Up to now, more than 260 Jiuling Jiang County folk songs have been collected and organized, including more than 100 Jiujiang folk songs.

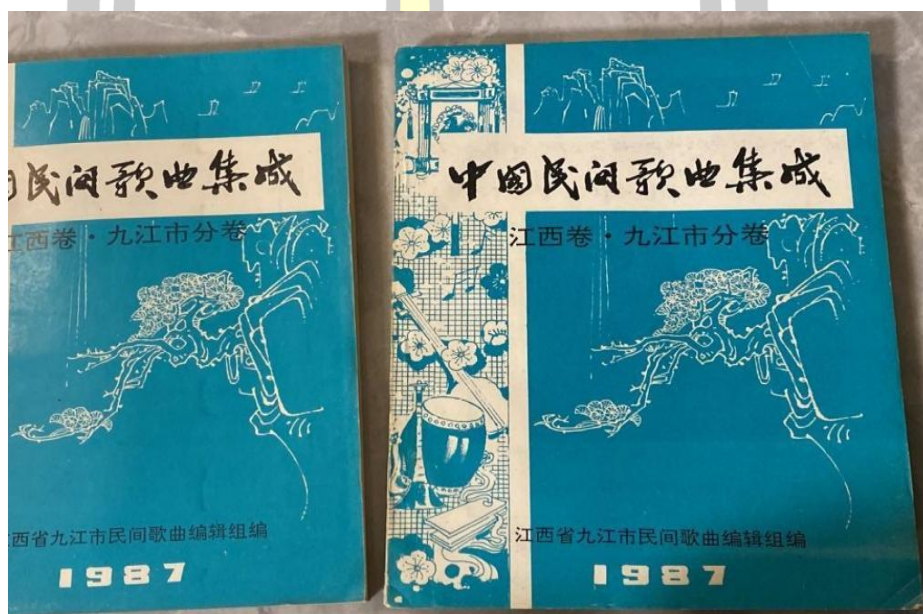


Figure 7. Ms. Wei Guihua

Source: Huang Hui, 2022

Strengthen the training of inheritors (successors), pay attention to the formation of learning consciousness among young people, and organize young and middle-aged folk songs to spread singing skills in key areas where folk songs spread. The cultural department of Jiujiang County, together with the Chengmen Township government, organized more than 100 various folk song competitions, with more than 10,000 participants.





Figure 8. Jiujiang County Folk Song Competition 2018

source: <https://www.kfzimg.comswkfz-coskfzimgcdeafee0a25281231cb8eab>, 2022

The Jiujiang county government has set up a leading group, an expert guidance group and an intangible cultural heritage protection center, and studied and formulated rescue cultural protection measures for the "three-voice cavity" folk songs.



Figure 9. Jiujiang City, Jiujiang Folk Song Seminar

source: Huang Hui, 2022



## 4.2 The change of Jiujiang folk songs and music communication

### 4.2.1 The change of Jiujiang folk songs

Jiujiang folk songs, also known as the “three voice cavity”, are widely spread in the city gate of Chaisang District, Jiujiang City, Mahuiling, Huanglaomen, Lion, and Chengzi Town and other surrounding areas. The so-called "three-voice cavity" means that each song of Jiujiang folk song has only three sounds, or it is developed from the combination of three sounds. The song moves through three notes, combining different tunes. The "three-tone cavity" folk song is related to the local language of Jiujiang urban area and Jiujiang County, and is gradually formed on the basis of the local local language characteristics.

Jiujiang County, backed by Lushan Mountain, facing the Yangtze River, has cultivated colorful and rich folk music since ancient times. The geographical environment of Special zhu has produced a large number of talents here since ancient times, and many humanistic calligraphers have left famous poems here. The rich cultural atmosphere makes here breed many folk song singers, "every mountain there will be a guest, every guest there will be a song", which is also fully reflected here. The "three-tone cavity" folk songs here maintain the original folk culture form, containing a large number of the local simple customs and customs, folk religion and marriage customs and love, etc, is the local people in the thought, labor and life and other aspects of the profound description. In the long history of the local development, the folk songs are deeply integrated with the regional culture, reflecting the Jiujiang people's pursuit of life and spiritual value, and it is also a way of expression of people's own entertainment.

Jiujiang folk songs are not only a cooperative means for farmers in their work. With the change of The Times, Jiujiang folk songs have also changed from a single theme (labor song) to multiple themes, producing many new themes, such as love, folk songs, social struggle, daily life and other aspects.



Figure 10. Singing in the field of labor  
source: Huang Hui, 2022

Through the field investigation, I interviewed Mr. Dai Level (2022), and the following conclusions can be drawn: as early as in the Tang and Song dynasties, there were artists singing Jiujiang folk songs in weddings, funerals and field labor. Jiujiang folk songs were gradually loved by the majority of working people and then widely spread and rose. Jiujiang folk songs gradually developed to the inner area of Jiujiang County through Chengzi Town of Jiujiang, and gradually spread to Duchang, Hukou, Lushan mountain and other areas, and were loved and welcomed.

Through the informant Wei Guihua (2022), he learned that Jiujiang County and Chengmen Township invested more than 300,000 yuan, and set up a cultural activity center in Chengmen Township of Jiujiang County Culture and Art, so that people have a place to sing and a platform for activities, so that people who love Jiujiang folk songs have a platform to display.

The singing language of Jiujiang folk songs has also gradually changed from the original Jiujiang dialect to Mandarin dialect. Jiujiang folk songs are easier to be understood and loved by people outside the region.



Figure 11. Jiujiang County Cultural Activity Center

source: Huang Hui, 2022

Through the informant Zhang Qinglong (2022), he learned that the local government used radio, television, Internet, newspapers and other media to extensively publicize Jiujiang folk songs, and held regular folk song concerts, which expanded the influence of Jiujiang folk songs.

Through the secondary informants, I have learned that the lyrics of Jiujiang folk songs are also changing, which is in line with the aesthetic appreciation of contemporary people. The song also changed from the past unaccompanied form and casual singing form to the accompaniment mode more in line with the modern music system.

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Figure 12. Jiujiang County Jiujiang Folk Song Contest poster 2018

source:

[http:5b0988e595225.cdn.sohucs.comq\\_70,c\\_zoom,w\\_640images20181209590967bf7d47487ea088ccd1c5489659,2022](http:5b0988e595225.cdn.sohucs.comq_70,c_zoom,w_640images20181209590967bf7d47487ea088ccd1c5489659,2022)

#### 4.2.2 The development of Jiujiang folk songs

##### Influential factors of the formation of Jiujiang folk song music

###### 4.2.2.1 Geographical background

In the field of music art, due to different generation backgrounds, creation methods, communication methods and even value orientation, different types of music depend differently on the natural environment. One of the basic viewpoints of human geography is that the distribution, change, diffusion of human phenomena and the spatial structure of human social activities are always influenced to varying degrees by geographical factors such as relevant regions, terrain, mountains, rivers, oceans, oceans, and climate. Regional differences in geographical phenomena limit the regional differences in cultural phenomena. This limitation is also relatively stable due to the stability of geographical factors. However, in contrast, the above influences and constraints were more obvious in ancient times than in modern times, and folk



culture is stronger than professional culture. Therefore, regional characteristics have become one of the basic characteristics of all folk cultures. (Wu Jiwhua, 1993)

In China, the vast territory and complex terrain provide sufficient conditions for the development of cultural types in different regions. One of the basic genres of Chinese folk songs. Spread the distribution is very wide, contain also very rich. One view is that the folk songs that are sung in the plateau, mountainous and hilly areas, such as various individual labor, such as cutting firewood, cutting cattle, cutting grass, or folk songs, are usually known as folk songs. Another view is that, in terms of genre characteristics, the pastoral songs, hymns and banquet songs sung by herdsmen on the grassland, the fishing songs and boat songs sung by fishermen on rivers, lakes and seas, and the "crying marriage songs" sung on the wedding ceremonies in some places in the south should also belong to folk songs. Because they also have the basic characteristics of singing in individual labor, singing and entertainment. Generally speaking, this broad concept of folk songs is more helpful to our understanding of the artistic characteristics of folk songs. Although it is common, tracing its origin is still related to the geographical characteristics of the ancient our country that valued music.

The names of folk music and the geographical factors contained in them are also very rich and diverse. For example, the Chengzi Town, The High Mountain and The Lake Water of Jiujiang folk songs prominently reflect the influence and inspiration of the natural environment on the creation process of ancient artists. In addition, "Red Cliff" is composed of six tunes, among which "Bowang Po" and "point and general station" are both the depiction of geographical factors, and also have certain musical geographical characteristics.

Through reading Wu Guodong's Introduction to Ethnomusicology (1997), we can draw the following conclusion: Jiujiang County is located on the south bank of the middle reaches of the Yangtze River and at the west foot of Lushan Mountain. Chaisang District lies in Lushan Scenic Area in the east, Lushan City, Gongqing City and De'an County in the south, Ruichang City in the west, Huangmei County in Hubei Province and Susong County in Anhui Province in the north across the Yangtze River, and Lianxi District in the middle are divided into east and west parts. Jiangzhou Town is surrounded by water and an alluvial island of the Yangtze River.

Jiujiang county is 62 kilometers long from east to west and 57 kilometers wide from north to south, with a total area of 873 square kilometers, of which the land area accounts for 81.5%. The geographic coordinates are the east diameter 115 37 ' - 116 15 ' and north latitude 29 21 ' -29 51 '. It covers an area of 911 square kilometers and has a population of 350,300 people.

#### 4.2.2.2 Drama background

Jiujiang area is rich in tea and mulberry trees, silkworm silk, tea tea is the pillar industry of local traditional work. With these labor patterns have also produced many art forms. The folk operas in Jiujiang county mainly include tea picking opera, literary music opera, Huangmei opera, Han opera, Gan Opera, Peking Opera are also occasionally seen, but only the local operas are Jiujiang tea picking opera and literary music opera. Tea picking opera and wenqu opera also have many influences and blending on Jiujiang folk songs.

Classical opera, commonly known as "tune" and "wen ci tone", was popular in the Qing Dynasty. At the beginning, it was a form of sitting and singing, then imitated the branch and performance of Han opera, and absorbed its music and performed on stage with gongs and drums, and gradually became a kind of opera. In 1981, it published the Dictionary of Chinese Opera, which was confirmed as "Literary Opera". The tune has lyrics, ci, south ci, four boards, autumn river, tablet and other commonly used music card minor. The melody is beautiful and fresh, the tone is soft and deep, and the accompaniment tries to render the local atmosphere. In the early days of Taoism, Mandarin was used, and in the later days, modern operas were processed and refined in Jiujiang mandarin: the costume drama was divided into Da Bai and Xiao Bai, and Da Bai was Jiujiang dialect, which made it more local.

Tea picking drama, formerly known as "tea lantern play", commonly known as "tea drama", is called "tea picking" drama. In the late Ming dynasty and early Qing dynasties, it was widely spread in the territory and in the counties under the jurisdiction of Jiujiang Prefecture, so the Jiangxi Volume of Chinese Opera Annals was named "Jiujiang Tea Picking Opera". Qu is divided into Nanhe, Nanhe two schools, the county tea picking play belongs to the Nanhe school. The sound cavity can be divided into five categories: flat plate, flower cavity, Han cavity, miscellaneous and qu plate. During the performance, no silk and bamboo instruments

are used, but the percussionists sit in front of the sky curtain in the stage, the actors sing in front of the percussion instruments, and everyone behind the stage helps with them. Under the influence of Huangmei Opera and other operas, some opera troupes moved the percussion music to the Taiwan side. Traditional plays include "36 large copies" and "72 small copies", such as "Comment", "Fragrant Pearl" and "White Fan", "Wang Shi advised Fu" and "Wujin Ji".

#### 4.2.2.3 Custom background

Jiujiang people also have their own unique local customs in specific festivals or wedding activities. Representative of the lion dance, lotus boat and playing dragon lantern. They are often performed at the same time as the Jiujiang folk songs.

Dance lion is generally made of hemp and cloth into a lion skin, two people in the lion cavity, one plays the lion head, one plays the lion body, with two pairs of feet turn shape for four lion feet. Another person dressed as a warrior, hand dance hydrangea (candles inside), make the lion dance. The lion along with the hydrangea to guide the performance of various movements, such as jumping hurdles, rolling, kicking the hydrangea, or climbing a platform with special skills, the manner is changeable, lifelike.

Lotus gathering boat is made of bamboo strips, color cloth tied into a color boat, the boat side paste paper cut lotus leaves, lotus flowers, lotus seeds, the boat gang under the light blue silk cloth as water waves, the bottom of the cabin is empty. During the performance, a village girl dressed as the lotus picker with ribbon negative boat standing in the cabin, an old man played the boatman holding the pulp on the side of the boat, and two people simulated the lotus gathering and rowing action; and by the boatman lead singing, percussion accompaniment, everyone should and, or by the lotus picker solo, sing in the white. Sometimes also add an ugly Dan dressed as a boat woman, holding a broken leaf fan, in the side of the fun.

Playing dragon lantern, also known as dragon dance, is a traditional folk entertainment activity loved by the people of all ethnic groups. Dragon lantern has distinctive characteristics and a long history. According to relevant historical records, the dragon lantern began in the Western Han Dynasty and belongs to various operas.



The working people create the dragon lantern to subdue the Dragon King, pray for good weather in the coming year, and express their desire for a good year.

### 4.3 Summary

The development of Jiujiang folk songs. Based on the analysis of the investigator's interview materials, we know that:

In this chapter, the investigators will conduct research on the history. Jiujiang folk song has a history of one thousand years. It originated in the Sui and Tang Dynasties. It is one of the oldest folk songs in China and is a national intangible protected heritage. Jiujiang folk song is a form of vocal music produced in the working people in their labor. It is integrated with the local labor, customs, nature, language, culture and other forms. At the same time, it also displayed its regional cultural characteristics, and produced its unique style and performance form.

In terms of themes, it has diversity, including slogan songs in labor, emotional songs to express love, and social songs to express historical stories and the face of The Times.

In terms of themes, it has diversity, including slogan songs in labor, emotional songs to express love, and social songs to express historical stories and the face of The Times.

In terms of singing style, Jiujiang folk songs are divided into three characteristic singing forms: high, flat and low.

The development of Jiujiang folk songs has been influenced by China's reform and opening up. All aspects of traditional politics, economy and culture are facing change. Modern music system has also influenced the traditional culture and art. Like other intangible cultural heritages, Jiujiang folk songs have encountered an unprecedented crisis in the inheritance and development, and are faced with the embarrassing situation of near extinction. In recent years, the government has also collected and protected Jiujiang folk songs, and provided financial support, which has played a certain role in the inheritance and protection of Jiujiang folk songs.

Table 4. Chronology of the different period of Jiujiang folk songs

Period	Factors	The development	Effect of the development
581-907	Folk Culture and Economy	It ed from the cooperative relationship in labor	Play a role in alleviating fatigue and synergistic cooperation
960-1368	The singing forms began to diversify	Change of vocal form	Spread to urban and rural areas of jiujiang
1368-1911	Change of Audience's aesthetics	The diversification of subjects	The maturity of the rich musical forms
1912-2021	Pop Music Flows into Society and State support	Reduced audience, Inherit the generation of people	Problems in the transmission of iujiang folk songs



## CHAPTER V

### **The Preservation and Transmission Process of Jiujiang Folk Song in Jiujiang County, Jiangxi Province**

Jiujiang folk songs have rich cultural history and distinctive language characteristics. Since the end of the 20th century, due to the strong influence of economic globalization and the tide of social life modernization, the living space of Jiujiang folk songs has changed, and the elderly have gradually become the main singers of Jiujiang folk songs. The singing phenomenon of young and old people is influenced by outdoor work and foreign cultures. On May 18, 2010, "Jiujiang folk song" was listed in the third batch of national intangible cultural heritage list. Under this influence, the development of Jiujiang mountain song music has a new development opportunity and situation.

5.1 The preservation and transmission of Jiujiang folk songs.

5.2 Ways of development

5.3 Summary

#### **5.1 The preservation and transmission of Jiujiang folk songs**

##### 5.1.1 Current mode of preservation

At present, the communication modes of Jiujiang folk song music in Jiujiang mainly include: family communication, mentoring communication, college communication and social communication.

The first way is family communication: people communicate with each other through singing, from birth to field work, daily rest, and express love. From a very young age, they began to sing the vocal music handed down from their ancestors. They have a strong impromptu vocal music ability; the successor and the teacher, the teacher and the apprentice are directly or indirectly related to the teacher, and from generation to generation, "from generation to generation".

The second way is that the masses worship the singers with singing experience, worship the singers, and learn the singing of Jiujiang folk songs with the teachers. The teacher taught Jiujiang folk songs through impromptu singing.

The third way is the colleges and universities: the so-called college spread refers to Jiujiang folk songs in 2010 was included in the third batch of intangible cultural heritage after local Jiujiang college scholars attaches great importance to, cooperate with the relevant government departments, the Jiujiang folk song collection and finishing, and open Jiujiang folk song courses, please excellent Jiujiang folk song singer to Jiujiang folk song teaching for college students.

The fourth way is social communication: the so-called social communication refers to the singing learned through various intentional or unintentional infiltration in daily labor, labor and rest, or festivals and parties. The Jiujiang municipal government also regularly organizes Jiujiang folk song competitions and runs Jiujiang folk song teaching classes for social lovers.

#### 5.1.2 the dilemma of transmission

Jiujiang folk songs have rich cultural characteristics and distinctive language characteristics. With the rapid development of social economy, people's thoughts and aesthetic consciousness have changed, which has an influence on the spread and development of Jiujiang folk song music. Jiujiang folk songs are gradually aging. To this end, the author also interviewed the relevant personnel.

Wei Guihua (2022), inheritor of intangible culture of Jiujiang folk songs, said: "Some folk songs have been lost. The melody is no longer remembered and sung, and more early lyrics are not retained, but also broken inheritance. The lyrics of Jiujiang folk songs in each period contain the imprint of each era."

Zhang Qinglong (2022), a folk artist in Jiujiang, said, "The main reason why Jiujiang folk songs are difficult to pass on is a dilemma: First of all, the performance form of Jiujiang folk songs is relatively simple, and young people are not interested in it. Secondly, the singing language is the local dialect. Now young people learn Mandarin, and it is difficult to understand the dialect. Therefore, in order to solve the problem that Jiujiang folk songs are difficult to understand, first of all, we should be good at Mandarin, and secondly, we should be able to translate the dialect into Mandarin. If we only speak dialects, it is not only difficult for foreigners to understand, but also difficult for young people to understand our own music culture. Secondly, Jiujiang folk songs should be integrated with other artistic forms, and Jiujiang folk songs should be artistically and professionally developed.

Through the above point of views, the researcher found that current situation of Jiujiang folk songs can be summarized as follows:

The Jiujiang vocal music is aging:

(1) Lack of written information

In the past, Jiujiang people lacked the theoretical knowledge of music, and did not know how to record music, so Jiujiang folk songs were mainly passed down from generation to generation. Language is fleeting and can only be preserved through memory. Some excellent Jiujiang folk song singers have died because of their old age. Many of the precious vocmusic had not been taught, and when they died, the works began to disappear. On May 23,2011, Jiujiang folk songs was approved to be included in the third batch of national intangible cultural heritage list. Jiujiang County government organized a large number of personnel to collect, record, classify and catalogue the "three voices" folk songs, establish a complete file, and adopt recording, video, digital multimedia and other means. The "three voices cavitycavity" folk song is recorded truly, comprehensively and systematically, and the investigation data and related things are properly preserved. Up to now, it has collected and organized more than 260 folk songs of The Yangtze River County, including more than 100 folk songs of "three voices" and folk songs.

(2) the change of life style

With the change of production mode, Jiujiang folk song has lost its working environment and living habits.

With the change of production mode, Jiujiang folk song has lost its working environment and living habits. In the past, the relatively backward production mode of production labor and the monotonous life outside of labor were the main reasons for the development of Jiujiang folk songs. (Deng Weiming, 2008). Since China's economic reform and opening up, China's economic construction has developed rapidly, advanced modern production methods have been introduced to replace the old labor mode, people's living standards have been continuously improved, and a large number of surplus rural labor force has gradually entered the cities or went out to work. With the economic development of China, culture has also entered a new development situation, and a new generation of young people have been integrated into the new cultural environment. And the traditional national culture

no longer meets their needs. With the development of economy, the way of life of the young generation of Jiujiang people has undergone great changes. They speak Mandarin and sing pop songs, and the traditional culture is getting further and further away from them.

Young people's love is no longer limited to Jiujiang County, nor do they need to rely on vocal music to express their feelings. As a traditional social tool, it is now disappearing. The role of Jiujiang folk songs in marriage and funeral has been replaced by new ways of celebration, and folk activities and religious sacrificial activities have been gradually simplified or reduced, which makes the singing platform of Jiujiang folk songs less and less.

(3) The propaganda is not enough

With the development and popularization of modern science and technology, the speed of information dissemination is getting faster and faster, and young people receive more and more information. For example, many popular songs can be popular nationally in a day, quickly because of modern video and audio tools. However, Jiujiang folk songs lack the publicity of these modern network technology, and many people do not understand Jiujiang folk songs, let alone appreciate it. Moreover, the music form of Jiujiang folk song is relatively single, which is no longer suitable for the contemporary people's aesthetic taste.

(4) National languages are in the decline

Jiujiang folk songs are sung in the local dialect of Jiujiang County, but with the promotion of Putonghua in Jiujiang area, most of the young generation can only speak Mandarin, but can no longer speak the local dialect of Jiujiang County. Since young people no longer speak Jiujiang dialect, they are still less interested in Jiujiang folk songs. The decline of Jiujiang folk songs is closely related to the great decrease in the use of Jiujiang dialect.

(5) The participation of the school is low

However, in the context of globalization, schools pay more attention to the teaching of western music, and the teaching of folk music in schools is also mainly in the music style, which is widely spread and has great influence. The participation in the education and communication of Jiujiang folk songs is relatively low, and there is



almost no Jiujiang folk songs in terms of teaching content, courses and teaching materials.

## 5.2 Ways of development

In view of the above situation, explore the development path of Jiujiang folk songs from the aspects of folk level, official level, school level and artistic level as following:

### 5.2.1 From the government level

First, we will protect the vocal music activities of the Zhuang people through legislation. In 2004, the Standing Committee of the National People's Congress approved the Convention on the Protection of Intangible Cultural Heritage; in 2005, the Opinions of the General Office of the State Council were issued on Strengthening the Protection of China's Intangible Cultural Heritage; the Interim Measures for the Protection and Management of National Intangible Cultural Heritage were implemented on December 1, 2006; and the Law of the People's Republic of China was promulgated in 2011. The protection and dissemination of "non-heritage" has entered our vision. In the dissemination of vocal music culture, the heirs of non-traditional culture should protect the vocal music, and the government should timely issue subsidies, so that the singer can get a comfort, get an honor, and feel easy to protect and spread the work. Second, the government promotes the cultural activities of the Zhuang Dikxu.

Second, we should borrow the opportunity of Jiujiang folk songs to obtain the third batch of national intangible heritage list. Using the government platform, to collect and sort out the Jiujiang folk songs. We can make Zhuang music into MP3 or MV through TV stations, the Internet and other media, and we can use the network resources to break through the current communication bottleneck and promote it through various channels.

Third, various government departments should organize scholars to conduct research. Carry out the census work, comprehensively understand the development history, distribution, dissemination and living environment of Jiujiang folk song music, establish Jiujiang folk song archives. Using the advanced information technology, to preserve the excellent Jiujiang folk song singers and performing artists

recording and video, to create a broader space for the spread of Jiujiang folk song culture. Scholars can carry out the theoretical research of Jiujiang folk songs, improve the research level through academic research activities, and edit and publish the research results.



Figure 13. Study on the protection and inheritance of Jiujiang folk songs

source: Huang Hui, 2022

#### 5.2.2 From the folk level

Jiujiang Musicians Association can hold Jiujiang folk song singing competition and spread Jiujiang folk songs by relying on festival cultural activities. We can also use cultural tourism attractions, food festivals, cultural squares and other large-scale places to carry out folk activities, and the activity time, activity methods and participants are very stable.

#### 5.2.3 From the school level

We should pay attention to the training of the successors of Jiujiang folk song. If a musical culture is to be passed on, there must be descendants. Students are the best group to receive their education.



Figure 14. 2020 Jiujiang County Jiujiang Folk Song Training class  
source: Huang Hui, 2020

First of all, we can choose primary and secondary schools with good foundation and strong radiation as pilot schools to carry out Zhuang vocal music activities in schools, regularly let teachers into the classroom to teach Jiujiang folk songs, explain Jiujiang folk songs, so that they can understand their own music and culture, and enhance national pride.

Secondly, select the representative Jiujiang folk song works. Sorting out and classifying the traditional Jiujiang folk songs, combining with the actual situation of vocal music teaching in local colleges and universities, the Jiujiang folk song vocal music works which are relatively suitable for vocal music teaching are integrated into the teaching process, so that the students can sing and love singing Jiujiang folk songs.

Thirdly, set up a teaching and research team to organize and adapt Jiujiang folk songs, take Jiujiang folk songs as the theme, join other art forms, enrich the performance form of Jiujiang folk songs, make it more in line with the aesthetic of the new era and the young generation, and make it more vitality.

#### 5.2.4 From the artistic level

"Vocal music creation must keep pace with The Times."If vocal music is always traditional things, do not follow The Times, do not integrate into new things, then there is no vitality. Give full play to the enthusiasm of the literati, and integrate

the vocal music with the new era. Only in this way can the vocal music have vitality.” (Zhou Jian, 2007)

On the basis of protecting and spreading Jiujiang folk song works, we must keep pace with The Times and innovate constantly. On the premise of maintaining the gene of Jiujiang folk song, we should keep up with the pace of The Times, create new works with the national characteristics and the characteristics of The Times, and give them new vitality. On the premise of retaining the fundamental elements of Jiujiang folk songs, modern composition technology is used to arrange again. solo, chorus, chorus and other ways, show the charm of traditional vocal music, bring a unique audio-visual feast to the audience.

To sum up, the current transmission mode, predicament and development path of Jiujiang folk songs are shown in the following table.

Table 5. The table of transmission opinion

<b>Opinion</b>	<b>Cai Jing</b>	<b>Peng Fang</b>	<b>Wei Guihua</b>	<b>Zhang Qinglong</b>	<b>Dai Level</b>	<b>Guo Simao</b>
Preserve the original of Jiujiang folk Songs	√		√	√		
Maintain the diversity of art	√	√				√
The art ensemble of protecting Jiujiang folk Songs	√		√			
Improve the artistic level and social influence of the troupe.	√				√	√

Education support	√	√				√
Market promotion	√			√		
Support by new media					√	
Fusion of popular culture				√		

### 5.3 Summary

There is still a long way to go for the protection and promotion of Jiujiang folk songs.

From the official level, from the folk level, from the school level, from the artistic level, etc

For the inheritance of Jiujiang folk songs, conduct dynamic protection on the basis of static protection

1. Relevant government departments should vigorously support the development of Jiujiang Folk Song Art Group. There should be some help in the policy.

At the same time, a special fund should be allocated to train young actors.

2. Enthusiasm should be increased by funding older artists.

In order to promote the development of Jiujiang folk songs, Jiujiang folk songs activities should be carried out in an orderly manner.

Use the platform of colleges and universities to stimulate teachers and students' interest in the inheritance and development of Jiujiang folk songs.

3. In order to promote the promotion of Jiujiang folk songs, the government should organize regular activities such as large evening parties, large expositions and large-scale singing competitions.

4. Jiujiang folk song activities should be linked to commerce and tourism for promotion. This is the most considerable "market demand" of Jiujiang folk songs.

However, in order to truly protect Jiujiang folk songs, besides music, we should pay more attention to the human factor, that is, protecting the cultivation of successors.

When a kind of folk music prospers, the traditional music culture should be carried forward, which is the embodiment of history and culture. This is a historical responsibility and mission, we must pay attention to the value orientation of Jiujiang folk music.

Inheriting and protecting the music culture of Jiujiang folk songs. The choice of our goal and behavior is based on our emphasis on national music, which is the unity of the national spirit and the spirit of The Times.

Table 6. The current transmission mode, predicament and development path of Jiujiang folk songs

<b>Current transmission</b>	Current mode of transmission
<b>The dilemma of transmission</b>	Lack of written information
	the change of life style
	The propaganda is not enough
	National languages are in the decline
	The participation of the school is low
<b>Ways of development</b>	From the official level
	From the folk level
	From the school level
	From the artistic level

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## CHAPTER VI

### Music Characteristic of Jiujiang Folk Song in Jiujiang County, Jiangxi Province, China

The folk songs of Jiujiang area are the crystallization of the wisdom of the working people for nearly one thousand years, expressing the thoughts, feelings, ideals and beliefs of the people of Jiujiang. Jiujiang folk songs have a wide range of themes and rich content, some with beautiful melodies, some strong rhythm, some sad and lingering, some bright and lively, and the music image is constantly changing and diverse styles. No matter in the musical characteristics, the vocal music text, rhythm, or in the singing form have formed their own unique style characteristics.

The in this chapter, I selected 16 representative songs based on the material provided by the informants. Following several aspects:

- 6.1 The performance forms of Jiujiang folk songs;
- 6.2 The theme characteristics of Jiujiang folk songs;
- 6.3 The Singing characteristics of Jiujiang folksongs;
- 6.4 Summary

The Chinese folk music general music analysis method is used to analyze the Jiujiang folk songs.



1. Chinese folk music is divided into five tones

In the score in C major C=gong (宫), D=shang (商), E=jue (角), G=zhi (徵), A=yu (羽)

2. The way to judge the tonality of Chinese folk music can be conducted through largeThree degrees relations.

The symbols that are used for analyzation are following:

1. On the whole piece of music, respectively Lyrics, Melody, Mode, Rhythm Analysis and elaboration in four directions.
2. The whole piece of music is analyzed in sections. [phrase] was used as a segmented marker.
3. The C D E F G A B was used to mark the tone, and the tone relationship was determined by the Chinese tone of the music of each piece.
4. The whole piece of music is analyzed in sections. [sample] as a key annotation.

### 6.1 The performance forms of Jiujiang folk songs

Through the researchers' field investigation and literature analysis, we know that the production of Jiujiang folk songs is closely coordinated with labor production, produced in the cooperative labor of mountain labor and paddy field production, and evolved from labor. Can cooperate in the labor, add to the fun, can also sing in leisure time, so its performance form is often simple and clear.

In the performance, the vocal music is the main performance, supplemented by the performance. Therefore, the actors of Jiujiang folk songs should not only speak, sing and perform, but also master the tone of their hands, eyes and body. Generally speaking, the most common form of Jiujiang folk songs is the impromptu singing form of unaccompanied form, and the song will be improvised innovation.

The performance forms of Jiujiang folk songs include single group, two group and multiple groups.

#### 6.1.1 Name: Solo group

**Performance form:** A performance in which one person sings and accompanies. The solo performances of Jiujiang folk songs are divided into two kinds:

The first form of performance is that Jiujiang folk song artists are responsible for encouragement and cooperation during the busy farming season. While singing has to work, sometimes the performance takes two or three hours, this form is a test of the actors singing skills is also a test of physical strength, most of the old artists in Jiujiang area have experienced solo.

The second form of performance is that Jiujiang folk song artists perform professional performances in recreation, and the comprehensive quality of the actors is very high. The audience also enjoyed the performance.



Figure 15. Singing in the slack season  
source: Huang Hui, 2022

**Characteristics:** The first stage of Jiujiang folk songs is often performed by solo performance. The singer works while singing, and he controls the rhythm of the labor. In the second way, the performers should sing in the slack season, with a higher level of singing and performance. Its common performance characteristics are: one-person performance, no other band accompaniment. Usually performed in the field setting.

#### 6.1.2 Name: two group

**Performance form:** The In Jiujiang folk song performance, the combination of two groups is also very common, generally divided into male duet and Male and female duet.

The first form of performance is where two male Jiujiang folk artists cooperate during the busy agricultural season. It is mainly produced in labor, and generally has the characteristics of labor song.

The second form of performance is the male and female Jiujiang folk artists singing the theme of love. It is mainly produced in the slack farming, and generally belongs to the theme of love songs.



Figure 16. Male and female duet

source: <http://www.jjxmt.cnshehuizhenqing2018-05-1850602.html>Huang Hui, 2022

**Characteristics:** The first is mainly the cooperative relationship in labor, unified rhythm, unified pace. The second is to express the love between men and women in the slack season. The rhythm and tune are relatively free, and the improvisation is stronger.

#### 6.1.3 Name: multiple groups

**Performance form:** Mainly appears in the labor situation, one person leads everyone to work labor, play the role of unified unity, improve labor efficiency, can also make workers reduce fatigue.

**Characteristics:** One person leads, the chorus is the biggest characteristic of this form, is also the embodiment of the style of labor.

## 6.2 The theme characteristics of Jiujiang folk songs

Table 7. Classification of the "three voice cavity"

classify	name	Track name
Classification of the "three voice cavity"	Three-tone type	“Pull bamboo shoots” “Tamping song” “Singing folk songs happy”
	Four-tone type	“Love brother,love sister,love lang”
	Five-tone type	“Lifting number” “Curse my sister`s heart and tears” “Carry the tea basket to the tea mountain”
	Special type	“The government ya men has no sun” “Sing a folk song to connect your heart” “The hand plough bends the whip to drive the cattle”

Through the field investigation and literature analysis of researchers, the reason why Jiujiang folk songs are called Classification of the "three voice cavity" is because most of the folk songs are mainly composed of the three-tone type , so they are called "three voice cavity". But in all the "three voice cavity" folk songs, in addition to the three-tone type of folk songs, in fact there are composed of four-tone type, five-tone type and special type, but they are all three tones as the backbone, the core and the most distinctive part or three, so Jiujiang county "three voice cavity" folk songs in the narrow sense refers to the three sounds of folk songs, generalized refers to whether composed of three or four tones, five sounds of folk melody, with three cavity as the backbone.

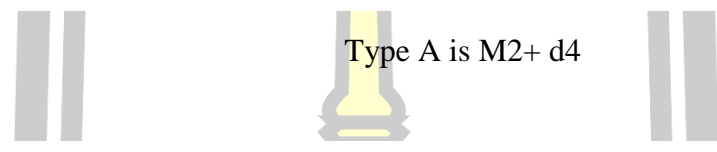
In traditional Chinese musical works, the list of tones refers to the smallest unit of different musical combinations, consisting of two or more sounds, which contains at least two sounds, usually three sounds, and can also be composed of four or more sounds. The investigators will perform the analysis from three-tone type ,four-tone type, five-tone type and Special type.

According to the scale structure, Jiujiang folk songs can be divided into four types

1. Three-tone type

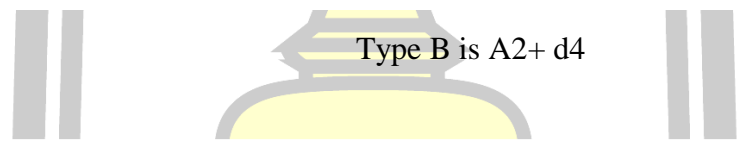
A:  $E \quad F\# \quad B$

M2  $\quad$  d4



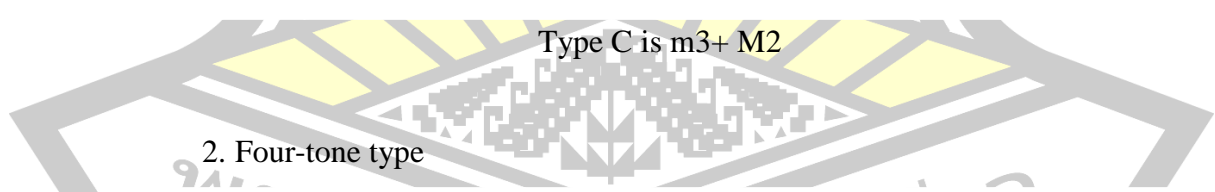
B:  $G \quad A\# \quad D$

m3  $\quad$  M3



C:  $D \quad F \quad G$

m3  $\quad$  M2



2. Four-tone type

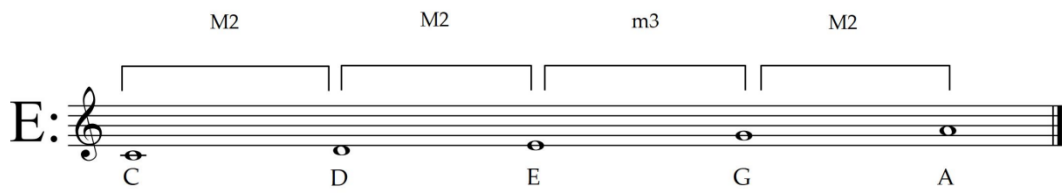
D:  $G \quad A \quad B \quad D$

M2  $\quad$  M2  $\quad$  m3

Type D is M2+ M2+ m3

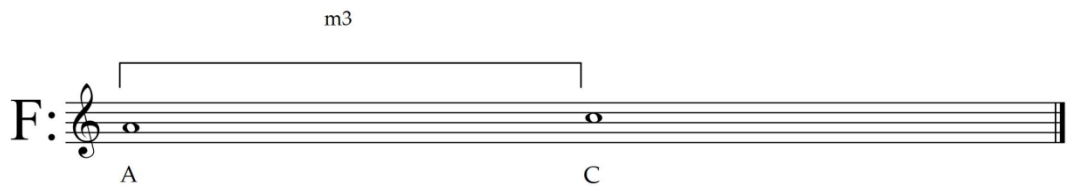


3. Five-tone type

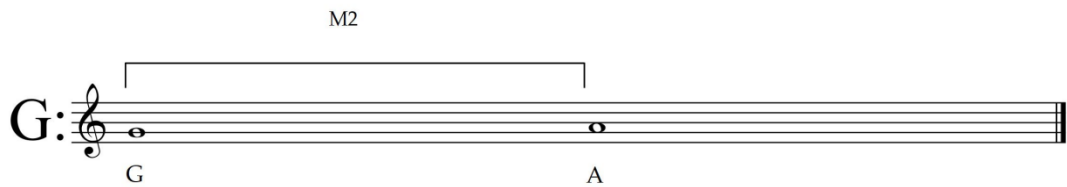


Type E is M2+ M2+ m3

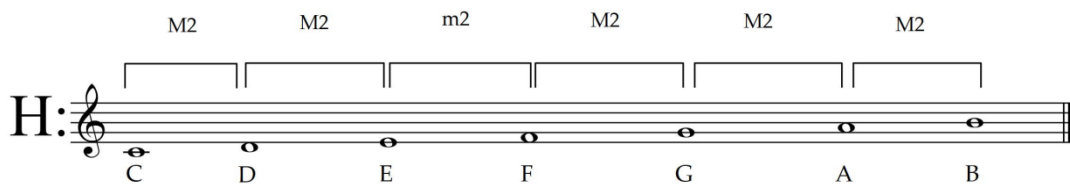
4.Special type



Type F is m3



Type G is M2



Type H is M2+ M2+ m2+ M2+ M2+ M2

Figure 17. Structure diagram of Jiujiang folk songs

Source: Huanghui, 2022

Analysis method of Chinese ethnic adjustment formula:

### 1. Row scale

From the ending tone of the music (the ending tone of the Chinese national tone must be the main tone), the scale is arranged upward, and the Chinese national tone is divided into five-tone tone, six-tone tone and seven-tone tone.

### 2. Look for big three degrees

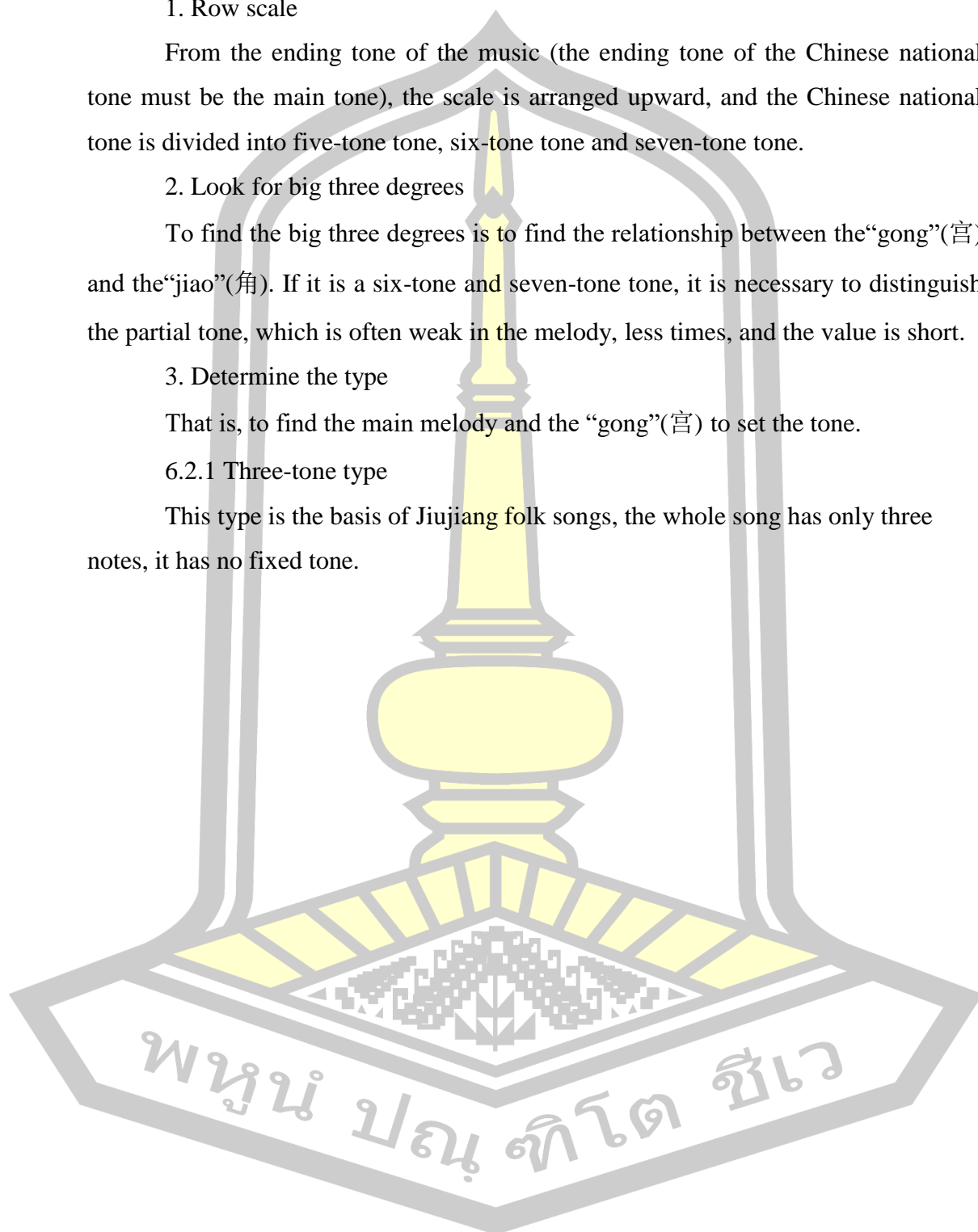
To find the big three degrees is to find the relationship between the “gong”(宫) and the “jiao”(角). If it is a six-tone and seven-tone tone, it is necessary to distinguish the partial tone, which is often weak in the melody, less times, and the value is short.

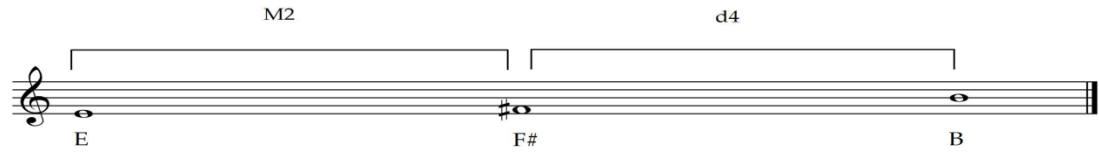
### 3. Determine the type

That is, to find the main melody and the “gong”(宫) to set the tone.

#### 6.2.1 Three-tone type

This type is the basis of Jiujiang folk songs, the whole song has only three notes, it has no fixed tone.





拔竹笋  
ban zhu sun  
Pull bamboo shoots  
【山歌】  
[shan ge]  
[Folk song]

Ling  
狮子

**sample 1** **phrase 1**

1 2 3 4

小 女 本 姓 陈 (那) (呀 子 啲 子)  
xiao nv ben xing chen (na) (ya zi yi zi)  
my surname is yi zi  
今 天 赶 早 起 (咗) (呀 子 啲 子)  
jin tian gan zao qi (ye) (ya zi yi zi)  
today get up early (ye) (ya zi yi zi)

**phrase 2**

5 6 7 8

也), (哎) 屋 后 有 竹 林 (喂 啲 哈),  
ye), (ai) wu hou you zhu lin (wei he ha),  
ye), (ai) bamboo forest behind the house (wei he ha),  
也), (哎) 钻 进 大 竹 林 (喂 啲 哈),  
ye), (ai) zuan jin da zhu lin (wei he ha),  
ye), (ai) drilling into the bamboo forest (wei he ha),

**phrase 3**

9 10 11 12

昨 夜 下 了 雨 (喂 啲 咳),  
zuo ye xia le yu (wei he ke),  
it is rained last bight (wei he ke),  
弯 腰 攒 把 劲 (喂 啲 咳),  
wan yao zan ba jin (wei he ke),  
bend down and gather strength (wei he ke),

**phrase 4**

13 14 15 16

暴 了 一 林 笋 (喂 啲 咳), (啲 子 也)  
bao le yi lin sun (wei he ke), (yi zi ye)  
bamboo shoots has grown forst (wei he ke),  
拔 一 篮 好 嫩 笋 (喂 啲 咳), (啲 子 也)  
ban yilan hao nen sun (wei he ke), (yi zi ye)  
pull abasket tender bamboo shoots (wei he ke), (yi zi te)

17 18  $\sharp F$  19 20

ya zi yi zi ye), bamboo shoots has grown forset (na)  
 呀 子 啉 子 也), 暴 了 一 林 笋 (呐)  
 ya zi yi zi ye), pull abasket tender bamboo shoots (na)  
 呀 子 啉 子 也), 扳 一篮 好 嫩 笋 (呐)

phrase 5

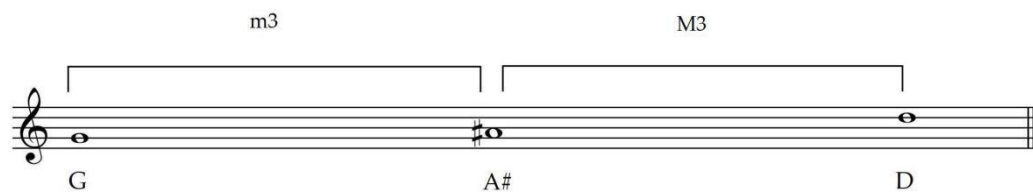
21 22  $E$

(ya zi yi zi ye) .  
 (呀 子 啉 子 也) 。  
 (ya zi yi zi ye) .  
 (呀 子 啉 子 也) 。

Figure 18. “Pull bamboo shoots”

Source: Huanghui, 2022

**Analyse:** This music first look at the tone number, is E major, the last tone falls on E, namely E is the main tone. There are only three notes, (E- $\sharp F$ -B). According to the main tone relationship three degrees, E- $\sharp F$  is big second degree relationship,  $\sharp F$ -B is pure four degrees, so it is big two degree + pure four degree, it itself cannot find the tone. The whole song can be divided into five phrase according to the lyrics. sample 1 It is not certain of the tonality of the piece. Through Sample 2, we know that the rhythm of the song is stable. Through the analysis of the whole music, we find that its rhythm is stable, the melody is low and gentle, and there is no rhythmic change, which are the characteristics of Di Qiang (低腔). The whole song is divided into five phrase pieces. It belongs to A type. The lyrics are divided into two paragraphs, the first of which describes a heavy rain last night. There is a bamboo forest behind the young Chen. The second paragraph describes the girl getting up early to pick the bamboo shoots. The song added tone auxiliary words (that, also, ah) to make the song more happy atmosphere.



口唱山歌好开心  
kou chang shan ge hao kai xin  
Singing folk songs so happy

【山歌】  
[shan ge]  
[Folk song]

Lion  
狮子

**sample 1** **phrase 1**

1 2 D

口 唱 (那 个) 山 (地) 唱 好 开 (哪 个) 心 (地 滴)  
kou chang (na ge) shan (ye) chang hao kai (na ge) xin (ye di)  
oral singing (na ge) folk (ye) song feel so (nai ge) happy (ye di)  
三 发 (哪 个) 唱 (地) 唱 到 如 (哪 个) 今 (地 滴)  
san fa (na ge) chang (ye) chang dao ru (na ge) jin (ye di)  
third round (na ge) sing (ye) song arrive these (na ge) days (ye di)

**phrase 2**

3 4 G

山 歌 (哪 个) 不 (地) 唱 闷 死 (哪 个) 人 地  
shan ge (na ge) bu (ye) chang men si (na ge) ren ye  
folk song (na ge) not (ye) sing stuffy die (na ge) human ye  
庄 稼 (哪 个) 冇 (地) 唱 半 时 (哪 个) 分 地  
zhuang jia (na ge) mao (ye) chang ban shi (na ge) fen ye  
crop (na ge) not (ye) mistake half (na ge) part ye

**sample 2** **phrase 3**

5 6 G

姑 娘 (哪 个) 听 了 (滴) 眯 眯 (哪 个) 笑 喂,  
gu niang (na ge) ting le (di) mi mi (na ge) xiao wei,  
girl (na ge) listen the (di) squint (na ge) smile wei,  
忙 时 (哪 个) 我 在 (滴) 田 地 (哪 个) 滚 呐,  
mang shi (na ge) wo zai (di) tian di (na ge) gun na,  
busy hour (na ge) i'm in (di) the field (na ge) roll na,

**sample 3** **phrase 4**

7 8 **sample 4** D

后 世 (哪 个) 听 了 凑 喉 (哪 个) 音 (地 滴)  
hou shi (na ge) ting le cou hou (na ge) yin (ye di)  
after born (na ge) listen the come larynx (na ge) sound (ye di)  
闲 时 (哪 个) 唱 歌 爽 精 (哪 个) 神 (地 滴)  
xian shi (na ge) chang ge shuang jing (na ge) shen (ye di)  
Idle time (na ge) singing song bright spirit (na ge) (ye di)





舍得皮肉舍不得郎  
 she de pi rou she bu de lang  
 Give up the flesh and the skin

【山歌】

[shan ge]

[Folk song]

Lion  
 狮子

**phrase 1**

7 **sample 1** 2 3 4 **sample 2**

远 望 大 姐 靠 门 房 (噢),  
 yuan wang da jie kao men fang (o);  
 far elder sister by concierge (o),

**phrase 2**

5 6 7 8

两 眼 酸 酸 (是) 望 (啊) 着 郎 (噢), 昨 日  
 liang yan suo suo (shi) wang (a) zhe lang (o), zuo ri  
 two eyes (shi) look (a) at lang (o), yester day

**phrase 3**

9 **sample 2** 10 11 12

望 郎 (噢), 爹 娘 大 (哎), (哦)  
 wang lang (o), die niang da (ai), (o)  
 look eyes (o), parents hit (ai), (o)

**phrase 4**

13 14 15 16

今 天 望 郎 (噢) 皮 肉 伤 (噢),  
 jin tian wang lang (o) pi rou shang (ao);  
 today look lang (o) skin meat injury (ao),

**phrase 5**

17 18 19

舍 得 皮 肉 (是) 舍 不 得 郎 (噢)  
 she de pi rou (shi) she bu de lang (o)  
 not begrudge skin meat (shi) hate to part with lang (o)

Figure 20. “Give up the flesh and the skin”

Source: Huanghui, 2022

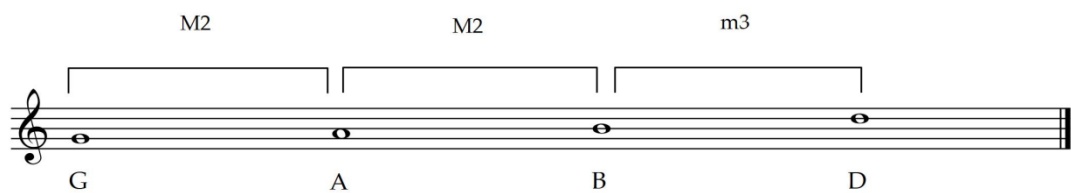
**Analyse:** This kind of music first depends on the tone number, it is in F major, and the last tone falls on D, that is, D is the main tone. Only three notes (G).

According to the principal tone relationship of 3 degrees, D rise F is a small three degree relationship, while D-E is large two degree, so it is large 2 degree + #4 degrees, belongs to C type is small three degree + large two degree it cannot find the tone itself. So this music is also tonal music. Through the analysis of the music, we find that the music is divided into five paragraphs. Multiple rhythm changes occur in the first phrase, and through the sample 2 and sample 3, you can find that a lot of free decorative tones are used on the high notes. This is all consistent with the musical characteristics of the Gao Qiang (高腔). The whole song is divided into five phrase pieces. It belongs to C type.

**Characteristics:** According to the above analysis, "three voice cavity" can be concluded that its tone has the characteristics of dissociation, and the three-tone column of this structure is representative in the three-tone cavity folk songs, which is also a characteristic three-tone column highlighting the local style. It has a clear national character and local characteristics.

#### 6.2.2 Four-tone type

"Four-tone type" three-tone cavity refers to the three-tone cavity folk song composed of four tones in the whole song. Is the Chinese national tone dislocation type "four-tone " three-tone cavity so it does not play a role in the clear tonality. The freedom of its tonality can be seen here. sol la do re Can also be recorded as a re mi sol la.



ศูนย์ ประถมศึกษา

## 情哥恋姐姐恋郎

lian ge lian jie jie lian lang

Love brother, love sister, love lang


## 【山歌】

[shan ge]

[Folk song]

Xinhe  
新河

**sample 1**      **phrase 1**      **phrase 2**



1      2      3      4

插 (哎) 薯 (哦) 不 (哎) 离  
cha (ai) shu (o) bu (ai) li  
insert (ai) potato (o) not (ai) leave  
天 (呐) 上 (的) 星 (呐) 星  
tian (na) shang (de) xing (na) xing  
the (na) sky (de) tiny (na) spot

5      6

落 (咗) 雨 (的) 天 (呐),      麻 雀 (咗) 不 (哇)  
luo (ye) yu (de) tian (na),      ma que (ye) bu (wa)  
lower (ye) rain (de) day (na),      sparrow (ye) not (wa)  
恋 (呐) 月 (的) 亮 (欧),      地 下 (的) 鱼 (呀)  
lian (na) yue (de) liang (ou),      di xia (de) yu (ya)  
love (na) moon (de) (ou),      under ground (de) fish (ya)

**phrase 3**

7      8

离 瓦 (来) 屋 (的) 檐 (欧),  
li wa (lai) wu (de) yan (ou),  
leave tile (lai) house (de) eaves (o),  
儿 恋 (呐) 长 (的) 江 (欧),  
er lian (na) chang (de) jiang (ou),  
child love (na) chang (de) jiang (o),

**phrase 4**

9      10

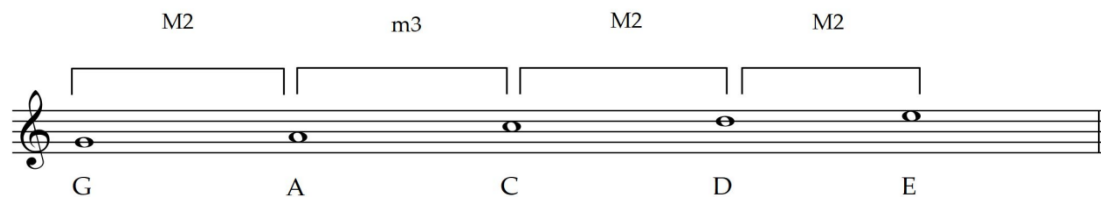
燕 (哎) 子 不 (喂) 离 (呀) 梁 (哎) 上 (的) 窝 (外),  
yan (ai) zi bu (wei) li (ya) liang (ai) shang (de) wo (wai),  
eaves (ai) not (wei) leave (ya) beam (ai) upper (de) nest (wai),  
细 (咗) 长 伢 (来) 儿 (量) 恋 (呐) 娘 (的) 奶 (咗),  
xi (ye) chang ya (lai) er (liang) lian (na) niang (de) nai (ye),  
thin (ye) long carisolv (lai) son (liang) love (na) mam (de) breasts (ye),



**Characteristics:** According to the above analysis, its tonality is similar to that of the Chinese folk D gong (宫), but because there are only four tones, it is impossible to judge its final tonality. Its tone does have the characteristics of separation, "three voice cavity" four sound cavity has a clear national and local characteristics, but also has the characteristics similar to the western natural major. The four-tone type are relatively rare in the three-tone cavity system of Jiujiang folk songs.

### 6.2.3 Five-tone type

"Five-tone type" three voice cavity refers to the three-tone cavity folk song composed of five tones in the whole song. One is the "five tones" and three tones cavity, which has characteristics, that is, songs have ethnic tonality. Through the following sample examples, we can understand its characteristics.



# Lifting number

## 起重号子

Shahe  
沙河

**sample 1** **phrase 1**

7 (lead) 2 C 3 (chorus)

ke he la ai ke he ha la  
咳 嗬 啦 哎 咳 嗬 哈 啦

**phrase 2** **sample 2** **phrase 3**

4 C 5 (lead) 6 A

ai ke he la ai he ou  
哎 咳 嗬 啦 哎 嗬 欧

**sample 3** **phrase 4**

7 (chorus) 8 9

ke he la he la a ai  
咳 嗬 啦 嗬 啦 啊 哎

**phrase 5**

10 D 11 (chorus) 12

he la ha ai  
嗬 啦 哈 哎

13 A

ya  
呀

Figure 22. “Lifting number”

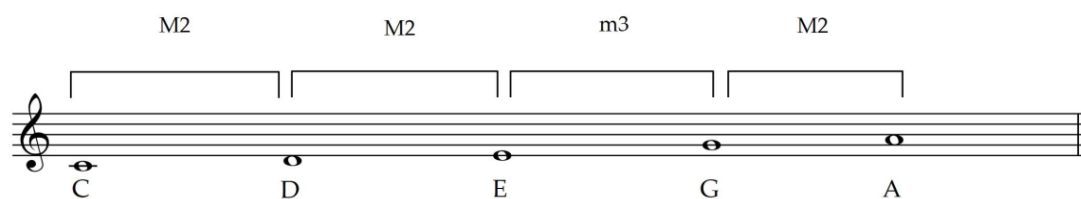
Source: Huanghui, 2022

**Analyse:** This kind of music first depends on the tone number, the last tone falls on A, which means that A is the main tone. The whole song is composed of five



notes (G-A-C-D-E). According to the main tone of 3 degrees, C-D-E is large 3 degrees, G-A is Big two degrees, so it is large 3 degrees + Big two degrees, the overall characteristics of C yu tone, but in the middle G-A-C-D-E is similar to the western natural main characteristics, including C to A is Big six degrees make the song higher, bold and free. The whole song is divided into five phrase pieces. Through Sample 1, we know that the rhythm of the song is stable. Through samples 2 and 3, we know that the song is stable. It belongs to E type.

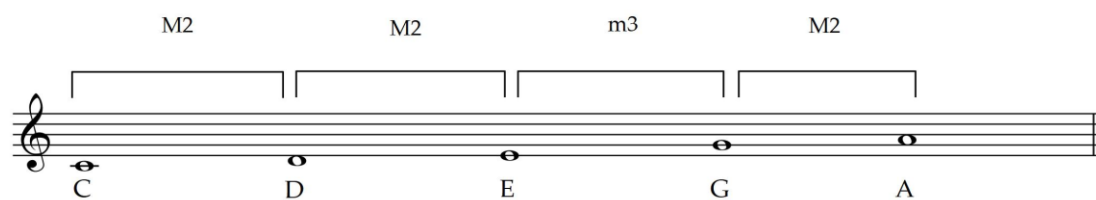
**Characteristics:** According to the above analysis, it can be concluded that the tone is the Chinese nation. There is no separation of its tone, "three voice cavity" five-tone type has obvious national and local characteristics, but also has similar characteristics to the western natural major.





degrees, G-A is two degrees, so it is 3 degrees + two degrees. It presents the overall characteristics of the C zhi tone, but in the middle, the display features of G-A-C-D-E are similar to the Western natural major, including the C-A being large six degrees, which makes the sound features of the song relatively thick and wide, with a large harmony sound field. The whole song is divided into five phrase pieces. Through Sample 1, we know that the rhythm of the song is stable. It belongs to A type.

**Characteristics:** According to the above analysis, it can be concluded that the tone is the Fyu tone of the Chinese nation. There is no separation of its tone, "three voice cavity" five-tone type has obvious national and local characteristics, but also has similar characteristics to the western natural major.



手提茶籃上茶山  
shou ti cha lan shang cha shan  
Carry the tea basket to the tea mountain

## 【山歌】

[shan ge]  
[Folk song]

Yong quan  
涌泉

sample 1 phrase 1 sample 2

情 (喂) 哥 (呃) 今 今 (嘿 哎 咳)  
qing (wei) ge (e) jin jin (hei ai he)  
love (wei) brother (e) this yesr (hei ai he)  
有 (喂) 心 的 情 哥 (嘿 哎 嗨)  
you (wei) xin de qing ge (hei ai he)  
have (wei) heart loving brother (hei ai he)

sample 4 sample 5 sample 6

sample 3

二 十 三 (呐), 手 (喂) 提  
er shi san (na), shou (wei) ti  
twenty three (na), carry (wei) the  
上 茶 山 (呐), 口 (喂) 唱  
shang cha shan (na), kou (wei) chang  
to tea mountain (na), mouth (wei) singing

phrase 2

茶 篮 (噢 嗨) 上 (喂 咳) 茶 山 (啊 哇),  
cha lan (o he) shang (wei ke) cha shan (a wa),  
tea basket (o he) to (wei ke) tea mountain (a wa),  
山 歌 (噢 嗨) 好 (喂 咳) 快 乐 (啊 哇),  
shan ge (o he) hao (wei ke) kuai le (a wa),  
folk song (o he) so (wei ke) happy (a wa),

phrase 3

茶 (来) 山 有 个 (啊) (哎)  
cha (lai) shan you ge (a) (ai)  
tea (lai) mountain have a (a) (ai)  
茶 (来) 山 有 个 (啊) (哎)  
cha (lai) shan you ge (a) (ai)  
tea (lai) mountain have a (a) (ai)

2

**phrase 4**

17 18 19 20

茶	大	(来)	姐	(来),	陪	郎	(来)
cha	da	(lai)	jie	(lai),	pei	lang	(lai)
tea	eldest	(lai)	sister	(lai),	play	with	(lai)
茶	大	(来)	姐	(来),	隔	着	(来)
cha	da	(lai)	jie	(lai),	ge	zhe	(lai)
tea	eldest	(lai)	sister	(lai),	across	the	(lai)

**phrase 5**

21 22 23 24

嬉	来	(哎	咳)	陪	(哎)	郎	玩	(咍),
xi	lai	(ai	ke)	pei	(ai)	lang	wan	(ye),
lang	(ai	ke)	ke)	play	(ai)	with	lang	(ye),
茶	树	(ai	ke)	望	(哎)	哥	来	(咍),
cha	shu	(ai	ke)	wang	(ai)	ge	lai	(ye),
tea	tree	(ai	ke)	look	(ai)	at	brother	(ye),

**sample 7** **phrase 6**

25 26 27 28

(嗨	嗨)	陪	郎	一	同	(噢	嗨)	摘	(来)	茶
(he	he)	pei	lang	yi	tong	(o	he)	zhai	(lai)	cha
(he	he)	toghter	with	lang	tong	(o	he)	pick	(lai)	tea
(嗨	嗨)	思	情	引	动	(噢	嗨)	茶	(来)	花
(he	he)	si	qing	yin	dong	(o	he)	cha	(lai)	hua
(he	he)	emotional		arousal		(o	he)	tea	(lai)	flowers

29 30 31

来	(咍	啊)。
lai	(ye	a)。
open	(ye	a)。
	(咍	啊)。
	(ye	a)。

Figure 24. “Carry the tea basket to the tea mountain”

Source: Huanghui, 2022





官府衙门无日头  
 guan fu ya men wu ri tou  
 The government ya men has no sun

【山歌】

[shan ge]

[Folk song]

Chengzi Town  
 城子镇

**sample 1** **phrase 1**

劝郎切莫出风头 (哎),  
 quan lang qie mo chu feng tou (ai),  
 advise lang don't seek the limelight (ai),

**phrase 2**

少惹是非少开口 (哟),  
 shao re shi fei shao kai kou (yo),  
 don't make trouble open less (yo),

**phrase 3**

有钱老板惹不起 (呀),  
 you qian lao ban re bu qi (ya),  
 rich boss dare not provoke (ya),

**phrase 4**

太岁头上动不得土 (咗),  
 tai sui tou shang dong bu de tu (ze),  
 Tai Sui's head Don't move (ye),

**sample 2** **phrase 5**

官府衙门无日头 (欧),  
 guan fu ya men wu ri tou (ou),  
 The government ya men has no sun (ou).

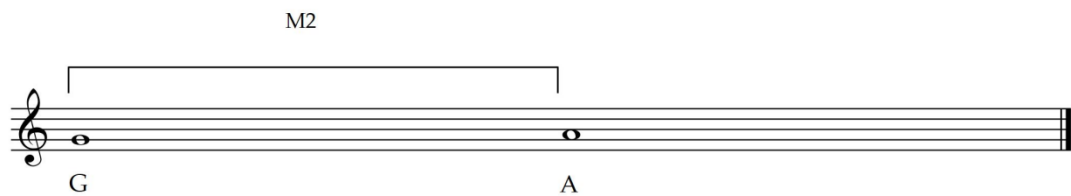
Figure 25. “The government ya men has no sun”

Source: Huanghui, 2022

**Analyse:** This kind of music first depends on the tone number, it is in A major, and the last tone falls on C, which means that C is the main tone. The whole

song consists of two notes (# C-E). According to the tonic principle of 3 degrees, it cannot constitute the relationship of three degrees, and it cannot appear without three degree, so it does not have the role of clear tonality, but its national and local characteristics can be clearly revealed. The whole song is divided into five phrase pieces. Through Sample 1, we know that the rhythm of the song is stable. Through Sample 2, We know that the song melody is stable. It belongs to F type.

**Characteristics:** According to the above analysis, the tonal characteristics cannot be obtained. Its tone has the characteristics of separation, and the two-tone type "three voice cavity" has obvious ethnic and local characteristics.



唱支山歌接心肠  
 chang zhi shan ge jie xin chang  
 Sing a folk song to connect your heart

【山歌】  
 [shan ge]  
 [Folk song]

Huanglaomen  
 黄老门

**sample 1** **phrase 1**

(哦) 自 从 盘 古 分 三 皇 (哎),  
 (o) zi cong pan gu fen san huang (ai),  
 (o) since Pan Gu branch three emperors (ai),

**sample 2** **phrase 2**

三 皇 五 帝 定 家 帮,  
 san huang wu di ding jia bang,  
 three emperors five emperors calm family gang,

**sample 3** **phrase 3**

风 调 雨 顺 民 安 乐 (喂),  
 feng diao yu shun min an le (wei),  
 timely wind and rain human well being (wei),

**phrase 4**

太 平 天 子 (哦) 坐 朝 堂 (哎),  
 tai ping tian zi (o) zuo chao tang (ai),  
 tai ping emperor (o) sit chao tang (ai),

**phrase 5**

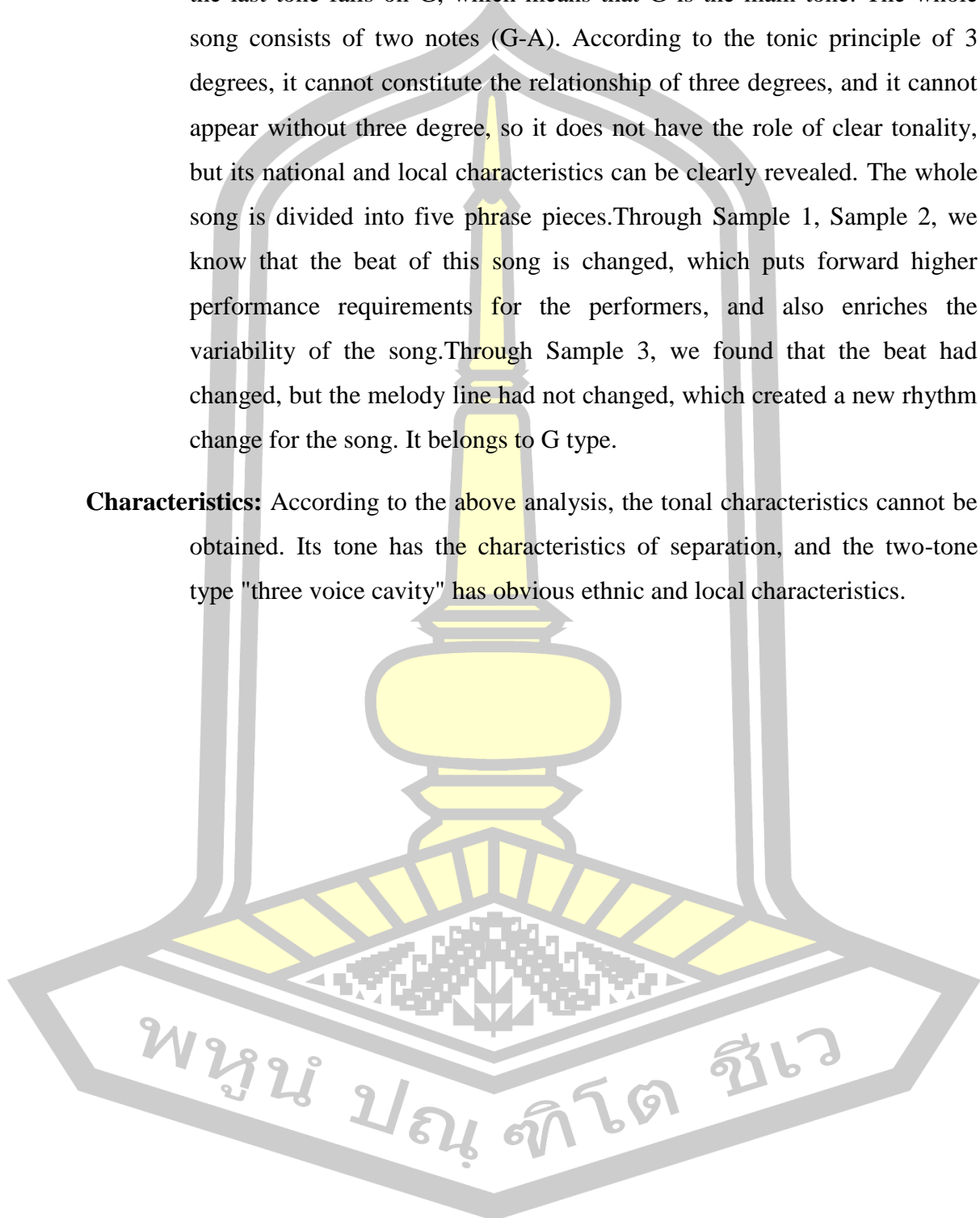
唱 支 山 歌 解 心 肠。  
 chang zhi shan ge jie xin chang.  
 Sing a folk song connect your heart.

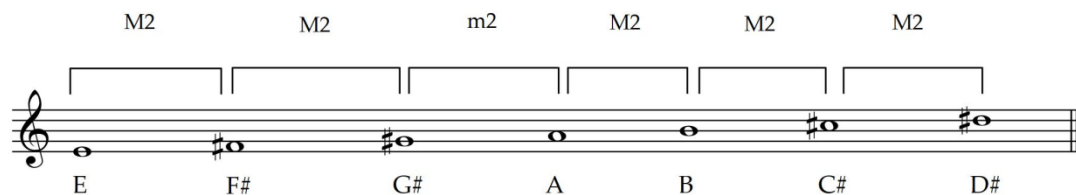
Figure 26. “Sing a folk song to connect your heart”

Source: Huanghui, 2022

**Analyse:** This kind of music first depends on the tone number, it is in G major, and the last tone falls on G, which means that G is the main tone. The whole song consists of two notes (G-A). According to the tonic principle of 3 degrees, it cannot constitute the relationship of three degrees, and it cannot appear without three degree, so it does not have the role of clear tonality, but its national and local characteristics can be clearly revealed. The whole song is divided into five phrase pieces. Through Sample 1, Sample 2, we know that the beat of this song is changed, which puts forward higher performance requirements for the performers, and also enriches the variability of the song. Through Sample 3, we found that the beat had changed, but the melody line had not changed, which created a new rhythm change for the song. It belongs to G type.

**Characteristics:** According to the above analysis, the tonal characteristics cannot be obtained. Its tone has the characteristics of separation, and the two-tone type "three voice cavity" has obvious ethnic and local characteristics.





手扶犁弯鞭赶牛  
shou fu li wan bian gan niu  
The hand plough bends the whip to drive the cattle

【山歌·争红脸】  
【shan ge·zheng hong lian】  
【Folk song·fight for blush】

Huanglaomen  
黄老门

sample 1 phrase 1

手 (哎) 扶 犁 弯 鞭 (呐) 赶  
shou (ai) fu li wan bian (na) gan  
hand (ai) holding curved plough whip (na) herd

phrase 2

sample 2

牛 (哎),  
niu (ai),  
cattle (ai)

phrase 3

sample 3

(咳 来) 轻 轻 (呐)  
(ke lai) qing qing (na)  
(ke lai) light light (na)

phrase 4

sample 4

(咳) 打 来 (哎)  
(ke) da lai (ai)  
(ke) come attach (ai)

phrase 5

sample 5

(咳 格) 慢 慢 走 (啊),  
(ke ge) man man zou (a),  
(ke ge) walks low ly (a),

2

14 15 16 phrase 6

三 犁 (呀) 当 作 (喂) (哎)  
 san li (ya) dang zuo (wei) (ai)  
 three ploughs (ya) as (wei) (ai)

17 18 19 phrase 7 phrase 8

(咳) 两 犁 (哟) 耕 (哟), (咳) 两 犁 就 把 (哎),  
 (ke) liang li (yo) geng (yo), (ke) liang li jiu ba (ai),  
 (ke) two ploughs plough (yo), (ke) two ploughs just put (ai),

20 21 22 phrase 9

一 (呀) 犁 (呀) 丢 (哎), sample 6  
 yi (ya) li (ya) diu (ai),  
 one (ya) ploughs (ya) lose (ai),

23 24 25 phrase 10

(哎 格) 管 他 (哟) (咳) 东 家 (来) (哎)  
 (ai ge) guan ta (yo) (ke) dong jia (lai) (ai)  
 (ai ge) mind hi (yo) (ke) master (lai) (ai)

26 27 phrase 11 phrase 12

(咳 格) 收 不 收 (欧)。  
 (ke ge) shou bu shou (ou)。  
 (ke ge) accept or not (ou)。

Figure 27. “The hand plough bends the whip to drive the cattle”

Source: Huanghui, 2022



**Analyse:** This kind of music first depends on the tone number, it is in E major, and the last tone falls on E, which means that E is the main tone. The whole song is composed of seven notes (E- # F- # G-A-B- # C- # D). According to the main tone principle of 3 degrees, a total of three groups can form the third degree relationship (E- # F- # G), (A-B- # C), (B- # C- # D) it can form the relationship of 3 degrees, can not appear without 3 degrees, so it has a clear role of main tone, because the tune is E tone, the main tone is also on E tone, so he is E gong Chinese tone. Because of its adjustment reasons, its ethnic and local characteristics can be clearly revealed. The whole song is divided into twelve phrase pieces. Through Sample 1, Sample 2, Sample3, Sample 4 and Sample 5, We know that the beat of this song is changed, which puts forward higher performance requirements for the performers, and also enriches the variability of the song. It belongs to H type.

**Characteristics:** Based on the above analysis, we know that it is the E gong tone characteristic of the Chinese nation. Its tone has obvious characteristics of recognition, and the seven-tone type "three voice cavity" does have obvious ethnic and local characteristics. This kind of songs do not often appear in the "three voice cavity" system of Jiujiang folk songs.

### **Summary**

The study of the "three voice cavity" of Jiujiang shows that there are various combinations of two, three, four and five sounds. The tonal characteristics have different changes in "three voice cavity". The "three voice cavity" in our national tone and the three and minor chords in the western major and minor key system. There is also the separate use of the three tones in the western natural major. Most of the musical tonality has the characteristics of dissociation, forming the unique three-tone cavity structure of the "three voice cavity" in Jiujiang County, giving us a rich and unique local musical style. Through the study of its tone scale and sound column

combination, we can provide support and basis for our subsequent study on other aspects of the three sound cavity in Jiujiang County.

### 6.3 The Singing characteristics of Jiujiang folksongs

Through the researchers' field investigation and literature analysis, we can understand that the Singing characteristics form of Jiujiang folk songs can be divided into three categories:

The first type is "Gao Qiang (高腔)", its melody is the main high pitch, set tone, sentence width, drag long cavity, commonly known as "find narrow tone", "earn red face", bold and unrestrained feelings;It is characterized by more falsetto, more conversion, rhythm change, and freedom.

The second type is "Ping Qiang (平腔)",Stable tone, the sentence is called, exquisite characterization;It is characterized by a strong narrative character.

The third type is "Di Qiang (低腔)", The pronunciation is low, used to sing long stories, commonly known as "reading drama oar pulling song book";It is characterized by a stable rhythm, mostly used in collaborative labor.

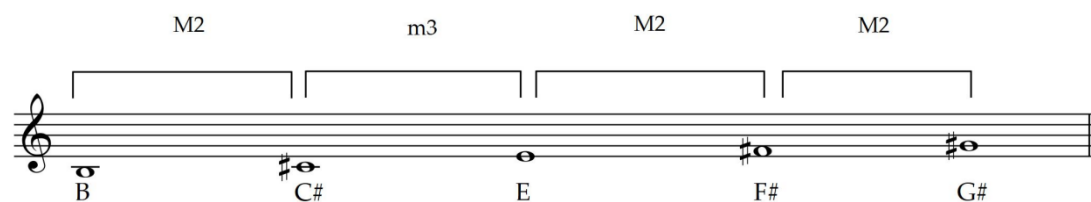
Through the field investigation and literature analysis, the three voices cavitywere analyzed from the aspects of vocal form, lyrics, melody, pattern, rhythm and so on.

Table 8. Singing classification of the "three voice cavity"

classify	name	Track name
Singing classification of the "three voice cavity"	Gao Qiang (高腔)	“Only hope for those who are willing” “let`s talk togeher”
	Ping Qiang (平腔)	“Carry a stone bugle(1) “Pick up the`s cargo number”
	Di Qiang (低腔)	“Handling number”

#### 6.3.1 Name: Gao Qiang (高腔)

The Gao Qiang (高腔) in the three cavity of Jiujiang folk song is the most distinctive part. The melody of high-accent music is high, bold, exciting, tactful, with strong sense of rhythm, regular rhythm, wide range and various changes. The high-tone tunes are mainly high notes, and their vocal range and timbre are similar to Peking Opera and Pingju opera in traditional Chinese music. High-tone singing method requires singers to have good intonation and timbre, but also need to have excellent voice, emotional expression ability and good oral transmission ability.



各位帮腔一起扬  
ge wei bang qiang yi qi yang  
Let's talk together

【山歌·隔山丢】  
[shan ge·ge shan diu]  
[Folk Song·Geshandi]

Yong an  
永安

## sample 1

## phrase 1

1 2 3

叫 我 (哎) 扬 来 (哎) 我 就  
jiao wo (ai) yang lai (ai) wo jiu  
call me (ai) raise come (ai) i just  
唱 歌 (哎) 来 唱 (哎) 隔 山  
chang ge (ai) lai chang (ai) ge shan  
singing song (ai) to sing (ai) foster

## sample 2

4 5 6

(哎) 扬 (哎) 新 打 (喂)  
(ai) yang (ai) xin da (wei)  
(ai) raise (ai) new hit (wei)  
(哎) 拖 (哎) 打 锣 (喂)  
(ai) tuo (ai) da luo (wei)  
(ai) pill (ai) beat gong (wei)

## phrase 2

7 8 9

身 叉 (来) 有 上 场, 新 打的 剪刀  
shen cha (lai) you shang chang, xin dade jiandao  
body fork (lai) have paly new made scissors  
要 打 (来) 苏 州 锣, 骑 马 要 骑  
yao da (lai) su zhou luo, qi mayao qi  
want fork (lai) Su zhou gong, ride horse should-ride

## phrase 3

10 11 12

(哟 哎) 未 来 口  
(yo ai) wei lai kou  
(yo ai) no open mouth  
(哟 哎) 龙 驹 马  
(yo ai) long jv ma  
(yo ai) Long foal .

สมุด ปณ ทิโต

13 B 14 15

(哎) 新 打 (哎) 镰 刀 (哟)  
 (ai) xin da (ai) lian dao (yo)  
 (ai) new made (ai) sickle (yo)  
 (哎) 结 亲 (哎) 要 结 (哟)  
 (ai) jie qin (ai) yao jie (yo)  
 (ai) marry (ai) to marry (yo)

16 **phrase 4** #C #F **sample 3** 18

未 来 (哎) 张 (来 哎) 各 位 (哎)  
 wei lai (ai) zhang (lai ai) ge wei (ai)  
 not open (ai) inite (lai ai) every body (ai)  
 贤 良 (哎) 婆 (来 哎) 一 生 (哎)  
 xian liang (ai) po (lai ai) yi sheng (ai)  
 the virtuous (ai) waman (lai ai) a lifetime (ai)

**phrase 5** 19 20 B

帮 腔 (哎) 一 起 扬 (喂)  
 bang qiang (ai) yi qi yang (wei)  
 vocal accompaniment (ai) together raise (wei)  
 逍 遥 (哎) 又 快 乐 (喂)  
 xiao and yao (ai) you kuai le (wei)  
 free unfetteredd (ai) and happy (wei)

Figure 28. Lets talk together

Source: Huanghui, (2022)

The repertoire on The is the classic Jiujiang folk song "Let's talk together". Mainly tells the story of the labor together Yang millet lively scene, call on everyone to work together, to everyone cheer up. In this paper, the researcher now conducts the following analysis.

**Lyrics:** (Figure 28), The first paragraph of this article is to call on everyone to work together, the lyrics is to call me Yang I Yang, new beat and up, new scissors did not open, the new sickle for the open, you help the instrument Yang. The second paragraph of the lyrics to express personal feelings, the lyrics are singing to sing across the mountain, gong to play Suzhou gong, riding a horse to

marry a good woman, a free and happy life. There are a large number of tone aids in the sentences, such as ai, wei, lai, yo.

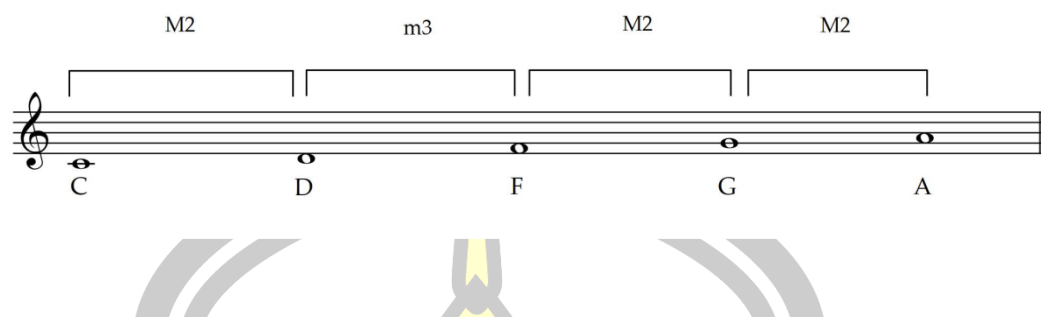
**Melody:** (Figure 28), The melody takes a changing technique. It is divided into five phrase. The whole song has a lot of decorative sound, in the high voice singing part is passionate and powerful, enthusiastic. Start each sentence with a appoggiatura, e. g. (measure 1 and 6). Boeing, such example (measure 4,5,7,10,16,17,19). Through sample 2 and sample 3 we can find that the songs contain a lot of decorative notes. Turn the melody in a passionate and cheerful direction.

**Mode:** (Figure 28), This part of the music is based on E pentonics (B-#C-E-#F-#G). It is the Chinese national tone, reflecting the significant relationship between the main tone and the upper three tones, and the main tone is more prominent. We know from sample 1 that the tune is in E major. The music starts with the main note of C and returns to the E pentscale at the beginning of each section. It emphasizes the national characteristics of the tone, and increases the musical style and local flavor of Jiujiang folk songs. The music ends with the main tone of B, so this piece is the E yu(羽) tone of the pentatonic scale. It belongs to E type.

**Rhythm:** (Figure 28), In this case, 4/2 4/4 4/5 4/6 beats are used, and the rhythm is varied. No section of the whole melody is exactly the same, and each bar has jumps and appoggiatura, which makes the whole melody full of changes. The whole melody fully embodies the singing characteristics and melodic characteristics of Jiujiang folk songs. It fully reflects the variability of the Gao Qiang (高腔) and the freedom of singing.

พหุ ประถมศึกษา





只望有心人  
zhi wang you xin ren  
Only hope for those who are willing

【山歌】

[shan ge]  
[Folk song]

Jiang zhou  
江洲

phrase 1

sample 1

郎 是 天 上  
lang shi tian shang  
Lang is a star  
郎 有 心 来  
lang you xin lai  
Lang wants to come

sample 2

一 颗 (哏) 星 (呐)  
yi ke ye xing (na)  
in the (ye) sky (na)  
姐 有 (哏) 心 (呐)  
jie you (ye) xin (na)  
Sister wants (ye) to (na)

sample 3

(咳 咳), 姐 是 (哏) 啊 嗬) 地  
(ke ke), jie shi (ye) a he) di  
(ke ke), sister is (ye) a he) unground  
(咳 咳), 哪 怕 (哏) 啊 嗬) 山  
(ke ke), na pa (ye) a he) shan  
(ke ke), even if (ye) a he) mountain

phrase 2

下 (啰 嗬) 嗬 嗬) 一 个 (喂)  
xia (luo he) he he) yi ge (wei)  
(luo he) he he) a (wei)  
高 (啰 嗬) 嗬 嗬) 水 又 (喂)  
gao (luo he) he he) shui you (wei)  
high (luo he) he he) and water (wei)

phrase 3

sample 4

人 (呐), (是) 郎 在 (哎)  
ren (na), (shi) lang zai (ai)  
human (na), (shi) Lang in (ai)

sample 5

深 (呐), (是) 山 高 (哎)  
shen (na), (shi) shan gao (ai)  
deep (na), (shi) mountain (ai)

10

天 上 (喂)  
tian shang (wei)  
sky (wei)  
也 要 (喂)  
ye yao (wei)  
want to (wei)

71 12

咳 咳) 望 着 姐 (哟), (嗨 嗨)  
 ke ke) wang zhe jie (yo), (he he)  
 ke ke) look at sister (yo), (he he)  
 咳 咳) 踩 出 路 (哟), (嗨 嗨)  
 ke ke) cai chu lu (yo), (he he)  
 ke ke) step way out (yo), (he he)

phrase 4

13 14

姐 在 地 上 (欧) (欧 嗨) 望 着 (欧) 星  
 jie zai di shang (ou) (ou he) wang zhe (ou) xing  
 sister on the ground (ou) (ou he) look at (ou) satr  
 水 深 定 有 (欧) (欧 嗨) 摆 渡 (欧) 人  
 shui shen ding you (ou) (ou he) bai du (ou) ren  
 water deep must have (ou) (ou he) ferryman (ou)

15 16

(呐), (欧 嗨) 有 心 (啊 嗨 嗨)  
 (na), (ou he) you xin (a he he)  
 (na), (ou he) on eheart (a he he)  
 (呐), (欧 嗨) 只 要 (啊 嗨 嗨)  
 (na), (ou he) zhi yao (a he he)  
 (na), (ou he) just (a he he)

phrase 5

17 18

只 望 (呃) (哎 咳) 有 心 (哪 欧 嗨) 人 (哪)。  
 zhi wang (e) (ai ke) you xin (na ou he) ren (na)。  
 juet look (e) (ai ke) have heart (na ou he) human (na).  
 我 俩 (呃) (哎 咳) 是 真 (哪 欧 嗨) 心 (哪)。  
 wo lia (e) (ai ke) shi zhen (na ou he) xin (na)。  
 our (e) (ai ke) is realy (na ou he) heart (na).

Figure 29. "Only hope for those who are willing"

Source: Huanghui, 2022

The song is a classic folk song of Jiujiang, "Only hope for those who are willing". It mainly tells the story of the love pursuit between young men and women. In this paper, the investigators have now performed the following analysis.

**Lyrics:** (Figure 29), The first paragraph of the article is to express the missing between men and women, the lyrics is lang is which a star in the sky, the sister is a

person on the ground, lang in the sky looking at the elder sister, the sister looking at the star, affectionate people only look at the people with affection. The second paragraph lang has affection, sister also have affection, even if the mountain high water deep, mountain again high to step out a road, water again deep there will be ferry people, as long as we really love each other. There are lots of tone modal particle in the sentence, such as he, O, lai, you, a.

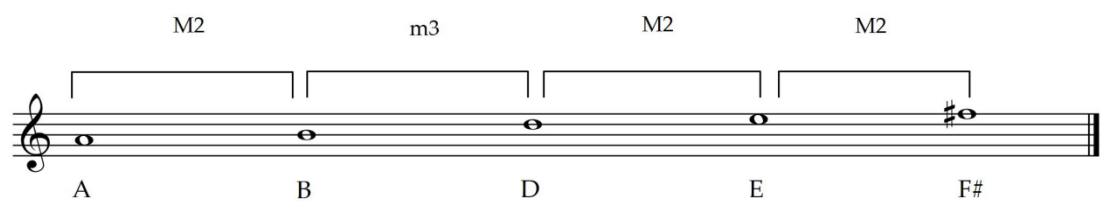
**Melody:** (Figure 29), the melody takes a constantly changing technique. In the melody of the whole song, the first 8 measure are performed in the middle pitch area, and since the 9 measure enter the high pitch area, which puts forward higher requirements for the singer's use of high tone, and the high tone part is full of passion, strength and enthusiasm. Turn the melody from lyricism to a passionate and cheerful direction. This song has 5 phrase in total.

**Mode:** (Figure 29), this part of the music according to the national tone relationship, is F major, the last tone is ended in C, five tones (C-D-F-G-A), so it is the Chinese national five tone, according to the main three degree relationship principle, can be concluded F is zhi tone, the tune is F zhi five tone, the main tone is more prominent. The music begins with the A main note and ends with the C sound, which has the national characteristics of Jiujiang folk songs and adds to the musical style and local flavor of Jiujiang folk songs. So this piece is five-tone type. It belongs to E type.

**Rhythm:** (Figure 29), this is a piece of music with a typical composite beat, using  $4/2$ ,  $4/4$  beats,  $4/5$  beats and  $4/3$  beats. And the rhythm change is diverse, making the whole work full of variation, which has a very high requirement for the rhythm stability of the singer. The whole melody fully embodies the singing characteristics and melody characteristics of Jiujiang folk songs. It also conforms to the singing characteristics of Jiujiang folk song Gao Qiang (高腔), and has the characteristics of freedom. Through sample 1, sample 2, sample 3, sample 4, and sample 5, we can learn about the changes in rhythm.

### 6.3.2 Name: Ping Qiang (平腔)

Ping Qiang (平腔) is a relatively stable part of the three tones of Jiujiang folk songs, and the tune is mostly flat or not undulating. Plain singing pays attention to the grasp of rhythm, and requires singers to have uniform intonation and smooth sense of rhythm.



抬石号子 (1)  
tai shi hao zi (1)  
Carry a stone bugle (1)

Yong'quan  
涌泉

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of 14 phrases, each with a label above it and a number indicating the start of the phrase. The lyrics are written below the notes.

**phrase 1** (lead) sample 2 **phrase 2** (chorus) sample 3 **phrase 3** (lead)

1  
哎 哟 嗨 哎 咳 哈 哈 啊  
ai yo he ai ke ha ha a

**phrase 4** (chorus) **phrase 5** (lead) **phrase 6** (chorus)

4  
咳 咳 啊 哈 哎 咳 哟 嗨  
ke ke a ha ai ke yo he

**phrase 7** (lead) **phrase 8** (chorus) **phrase 9** (lead)

7  
哈 嘿 啊 啊 哈  
ha hei a a ha

**phrase 10** (chorus) **phrase 11** (lead) **phrase 12** (chorus)

10  
咳 哎 咳 哈 哎 咳 嗨  
ke ai ke ha ai ke he

**phrase 13** (lead) **phrase 14** (chorus)

13  
哈 啊 嘿。  
ha a hei

Figure 30. "Carry a stone bugle (1)"

Source: Huanghui, 2022

The song is a classic folk song Carry a stone bugle (1). The whole song is in the labor. I have now done the following analysis.

**Lyrics:** There is not a practical lyric in this song, it is completely composed of tone lyrics, such as he, she, la, la, ai, ha, la, ou. But through the strong tone lyrics, we can feel the scene of the hard work of the working people in Jiujiang. Through sample 2 and sample 3, we can know that this is a duet track.

**Melody:** (Figure 30), The song melody is smooth with fewer notes, The melody trend changes little, and is relatively stable, and the melody has the Ping Qiang (平腔) characteristics. The melody follows the melody proceeds in a smooth form. This creative technique often acts as a solemn atmosphere and emotional stability. The whole song has 14 phrase.

**Mode:** (Figure 30), The mode used in this work is Chinese tone, which is D gong(宫) five-tone scale: (D-E-#F-A-B). The addition of the D-gong pentagram creates a higher intermediate tone that highlights the tonic D and emphasizes the minor third-degree relationship between the tonic and #F tones. It belongs to E type.

**Rhythm:** ( Figure 30) , The melody used in this example is 2 / 4 beats, 1-3 bars, completely composed of eight notes and four notes, and goes smoothly, expressing a very stable and stable musical relationship. Measure 4 is a long quarter note, indicating that it is the end of a phrase. The feature of this song is a duet form, with lead and chorus singing in one measure, repeating the starting rhythm and entering a steady state. Through sample 1, we learned that the rhythm of this music is very stable.

### 6.3.3 Name: Di Qiang (低腔)

The Di Qiang (低腔) in the three tones of Jiujiang folk song is relatively low, and its timbre and range are similar to the middle bass part such as Peking Opera and Henan Opera. Low-tone singing method requires the singers to have better pronunciation and intonation, but also need to have a steady sense of rhythm and emotional expression ability.



M2                      m3                      M2                      M2

D                      E                      G                      A                      B

**搬运号子**  
ban yun hao zi  
Handling number

Jiangzhou  
江州

**phrase 1**                      **phrase 2**

**sample 1** (lead)                      (chorus)

咳 哟 嗨 咳 哟 嗨 咳 嗨 哟 嗨 嘿 哟 嗨  
ke yo he ke yo he ke he yo he hei yo he

**phrase 3**                      **phrase 4**

**sample 1** (lead)                      (chorus)                      **sample 3**

嘿 嗨 哈 嗨 嘿 嘿 呀 嗨 嘿  
hei he ha he hei hei ya he hei

**phrase 5**                      **phrase 6**

**sample 4** (lead)                      **sample 5** (chorus)

哈 呀 嗨 哈 嘿 哟 嗨 哈  
ha ya he ha hei yo he ha

**phrase 7**                      **phrase 8**

(lead)                      (chorus)

嘿 哟 嗨 夯 呀 哈 咳 嗨 哟 嗨 嘿 咳 嗨  
he yo he rammer ya ha he he yo he hei ke he.

Figure 31. “Handling number”

Source: Huanghui, 2022

**Lyrics:** (Figure 31),The song "Handl ing number" belongs to the low tune of Jiujiang folk song. Is a song produced in heavy manual labor. The lyrics are composed of modal auxiliary words and have no practical meaning. Play the role of stabilizing the rhythm and relieving the physical labor pressure.

**Melody:** (Figure 31) , The melody of the song is very simple and soft, (G-A-B-D-E) with five notes. Using the duet form of two bars per person, the melody is very close and simple, simple melodic relationship is the low-key characteristics of Jiujiang folk songs."Reading bai" and Jiujiang dialect are very close. Through sample 1 and sample 2 learned that the song is a duet track.

**Mode:** (Figure 31),The pattern used in this work is the Chinese tone, or the G gong tone. Five-tone scale: (G-A-B-D-E). Since only two tones appeared, we followed the ethnic tone analysis method. The end tone must be the tonic law, find the tonic tone is G, and then find the long tone and the jue song tone are G, So this song is a G gong(宫) tone of the Chinese folk song. It belongs to E type.

**Rhythm:** ( Figure 31) , In this case, the beat used is 2 / 4 beats. The whole work is composed of eight notes and quartiles and two notes. The end of each sentence is composed of two notes, which makes each sentence very stable. Among them,lead and chorus the measure rhythm is almost the same, gentle and stable, in line with the characteristics of Di Qiang (低腔) narrative. By sample 3, sample 4, sample 5 we found exactly the same rhythm.

#### 6.4 Summary

According to the above research and investigation, Jiujiang folk song is a very regional and representative music style in Jiujiang region of Jiangxi Province. It represents the history, society, labor, local conditions and customs, love, marriage, and daily life of the people in Jiujiang area, Jiangxi Province. It is a kind companion of the people's life, an assistant in labor, a weapon in social struggle, and a tool for exchanging emotions, spreading knowledge and entertainment. The people of Jiujiang cannot be separated from Jiujiang folk songs. It can be said that where there are people and a life, there are folk songs.

Jiujiang folk songs directly express people's emotions. In Jiujiang folk songs, people pour into their emotions, their sorrow and sorrow and their joy.

Jiujiang folk songs are the product of the collective wisdom of the masses, passed down from generation to generation in different periods. It runs through all stages of life, covering different levels of life, describes the ancient myths and legends about the universe and the origin of human beings, the understanding of some natural phenomena, as well as the knowledge of history, production, life and etiquette has the significance of education and inheritance.

The study of Jiujiang folk songs is a valuable material for understanding the history, society and ethnic customs of Jiujiang area, which has the value of humanistic research. Folk songs concentrate the wisdom and interest of the working people of different times. The singing of folk songs made people understand the characteristics of the political history, geographical environment, economic development, cultural style, labor mode and regional language. The characteristics of each era are of great significance to study the historical development of Jiujiang folk songs.

This paper focuses on the performance forms of Jiujiang folk songs.the Singing characteristics of Jiujiang folksongs.the theme characteristics of Jiujiang folk songs.

1. Jiujiang folk songs the performances include single groups, two groups, three groups and multiple groups.

2. Jiujiang folk songs the Singing characteristics are divided into three categories, Gao Qiang (高腔), Ping Qiang (平腔), Di Qiang (低腔).

3. The theme characteristics of Jiujiang folk songs are divided into four categories: three-tone type, four-tone type, five-tone type and special type.

Table 9. The characteristics of the "three voice cavity"

classify	name	characteristic
Classification	Three-tone type	Do not have tonal characteristics, the most representative
	Four-tone type	A relatively rare genre of music

of the "three voice cavity"	Five-tone type	The variety of music genres produced by the later development
	Special type	A relatively rare genre of music
Singing classification of the "three voice cavity"	Gao Qiang (高腔)	The voice is high, the true and false sound changes much, and the rhythm changes are rich
	Ping Qiang (平腔)	True sound singing, the song narrative is strong
	Di Qiang (低腔)	Low and slow, steady rhythm



## CHAPTER VII

### Conclusion

Jiujiang folk song is an important part of Chinese folk song art. It has become one of the representative local music styles in Chinese music art with its strong local characteristics and simple expression full of life atmosphere. Like many forms of national vocal music, Jiujiang folk music originated from the working people, produced in labor and grew in life. Today, the singing activities are still being sung among the working people in the Jiujiang area. Jiujiang folk song performance artists represented by Zhang Qinglong, Dai level, Wei Guihua, etc. In the 1990s, with the continued organization of traditional plays and the further creation of modern plays, the development of Jiujiang folk music reached a new peak.

#### 7.1 Conclusion

7.1.1 Through the to study the change of Jiujiang folk songs from the past to the moment. The following conclusions are obtained:

Jiujiang folk song has a long history, originated in the Sui and Tang dynasties, developed in the Song and Yuan dynasties, and reached its peak in the Ming and Qing dynasties. But ever since entering the twentieth century. On the one hand, Jiujiang folk songs were impacted by the western music, and the local music lost its market. On the other hand, under the influence of market-oriented economy, a large number of labor force outflow, making Jiujiang folk songs lose the soil of inheritance. This series of problems caused the gradual decline of Jiujiang folk songs. In recent years, under the tide of cultural protection and cultural revival advocated by the state, the local government and cultural and artists began to protect and inherit Jiujiang folk songs, and adapted and processed traditional Jiujiang folk songs.

7.1.2 To study the preservation and transmission process of Jiujiang folk songs in Jiujiang County, Jiangxi Province. The following conclusions are obtained:

Through the investigation of the current situation of Jiujiang folk songs and the interviews with relevant people, the author found that most of the people who sing Jiujiang folk songs are over 50 years old, and the young people can hardly sing.

At present, the transmission methods of Jiujiang folk songs mainly include: family transmission, mentoring transmission and natural transmission. Family transmission: the heir is related to the owner, or a direct family member or immediate family member. Master and apprentice communication: the masses worship the singers with singing experience, and have the ability to learn vocal music for the masters. Natural transmission: The so-called natural transmission refers to the singing learned through various intentional or unintentional infiltration in daily life or labor.

With the gradual departure of the older generation, Jiujiang folk songs are also gradually aging and disappearing.

The author analyzes the reasons for the gradual aging and disappearance of Jiujiang folk songs as follows: (1) lack of written materials. (2) lifestyle changes.(3) Publicity is not enough.(4) Dialect is in the decline.(5) The participation of colleges and universities is very low.(6) The government does not pay enough attention to Jiujiang folk songs.

Through interviews and investigations, the author tries to discuss the development of Jiujiang folk songs from the aspects of folk, government, schools and art. First of all, the government needs to actively pay attention to and guide the inheritance and protection of Jiujiang folk songs, and it should organize relevant activities, protect the inheritors and collect relevant audio and video materials. From the folk level, scholars of the music society and universities should jointly protect and inherit Jiujiang folk songs, write books and biographies of Jiujiang folk songs, cultivate and promote the inheritors, and use modern musical means and technologies to improve and upgrade Jiujiang folk songs.

7.1.3 To analyze music characteristic of Jiujiang folk songs in Jiujiang County, Jiangxi Province, China. The following conclusions are obtained:

Jiujiang folk song is a traditional folk music art form in Jiujiang city, Jiangxi Province. One of its characteristics is the use of three voices. Jiujiang folk songs are basically composed of three notes, but they will also have four notes, five notes and other special types. But it is fundamentally composed of and developed from the three main tones.

7.1.3.1 The performance forms of Jiujiang folk songs include single group, two group and multiple groups.



Jiujiang folk songs are performance forms in various forms. In different occasions and different places, Jiujiang folk songs have different performance forms and produce different functions.

7.1.3.2 The theme feature consists of three tones, so it is also called triple tone cavity, which contains Three-tone type, Four-tone type, Five-tone types and special type.

The theme characteristics of Jiujiang folk songs are developed with three sounds. The most primitive Jiujiang folk songs do not have tonality characteristics and are completely sung by the singers according to the environment at that time. With the development of Jiujiang folk songs, various theme characteristics have appeared.

7.1.3.3 The Singing characteristics it is divided into three kinds "Gao Qiang (高腔)", "Gao Qiang (高腔)", "Ping Qiang (平腔)".

In the singing characteristics, Jiujiang folk songs this singing method is divided into three kinds: Ping Qiang (平腔), Gao Qiang (高腔) and Di Qiang (低腔).

Ping Qiang (平腔) : it refers to the tone with smooth tone and smooth rhythm, usually used for narration, describing scenes, and expressing peaceful emotions. In the singing method, the flat tone is more stable, the melody does not change much, so it sounds slower.

Gao Qiang (高腔) : refers to the tone of high tone, lively rhythm, usually used to express joy, excitement and other emotions, as well as to describe the lively scene. In the singing method, the tone of the high tone is higher than that of the flat tone, and the melody change is also more obvious, giving people a lively and cheerful feeling.

Low tone: refers to a low tone, slow rhythm tone, usually used to express sadness, as well as the scene of silence. In the singing method, the low tone is low, and the melody changes are relatively gentle, giving people a heavy, sad feeling.

The transformation and combination of these three tones is the unique charm of Jiujiang folk songs, and also an important difference between Jiujiang folk songs and other regional folk songs. Through the use of these different tones, Jiujiang

folk songs can vividly show a variety of different emotions and scenes, so that people can feel a profound emotional and cultural connotation.

## 7.2 Discussion

Mr.Han Xutian is a famous scholar in studying the origin of Jiujiang folk songs. In the study of the history of Jiujiang folk songs, Mr.Zhang Yiming and Mr.Guo Simao are experts in this field.

7.2.1 Discussion on the changes of Jiujiang folk songs in Jiujiang County, Jiangxi Province from the past to the present.

7.2.1.1 On the origin of Jiujiang folk songs performance in Jiujiang

According to previous literature searches and field investigations, the researchers found that Jiujiang folk songs originated in the Sui and Tang Dynasties.

Han Xueting : It was produced during the Sui and Tang Dynasties

Han Xueting It is believed that Jiujiang folk songs were produced in the Sui and Tang Dynasties (Han Xueting, 2013). There are two reasons: first, the earliest records of Jiujiang folk songs appeared in the poems of the Sui and Tang dynasties. Secondly, the oldest existing Jiujiang folk songs recorded the daily life of the working people during the Sui and Tang Dynasties.

Zhang Yiming 2019: Evolved from the labor chant

Jiujiang folk song is also known as the three cavity(Zhang Yiming 2019). Initially, it was developed by the labor chant. At that time, it was founded in the Sui and Tang Dynasties, when the generation of the working people in the labor of mutual cooperation, unified rhythm. Has played the role of mutual cooperative labor, to improve the production efficiency as the main purpose. The original Jiujiang folk songs had no actual lyrics, only the words, similar to the form of slogan, which played a role in unifying the rhythm of labor. The melody is also free and composed of three sounds, thus forming a unique form of folk songs with local characteristics. Therefore, the Jiujiang folk songs are also known as the three-tone cavity folk songs.

3) Guo Simao: It has evolved from love

Jiujiang folk songs come from the expression of love between men and women (Guo Simao, 2017). In the poems of the Tang Dynasty, the people of Jiujiang sang Jiujiang folk songs when they expressed their love. This shows that Jiujiang folk

songs have the theme of love in the early stage. Jiujiang people in the labor leisure, young men and women through the singing of Jiujiang folk songs to express their love for each other. This is the origin of Jiujiang folk songs.

Through the analysis of the above literature and the field investigation, I agree with the view that Jiujiang folk songs originated from labor. First of all, the earliest poems recording Jiujiang folk songs describe the scene of Jiujiang people singing Jiujiang folk songs in their labor. Secondly, the oldest existing Jiujiang folk music score has no lyrics, and its singing characteristic is the song type in line with the labor cooperation relationship. Therefore, I think this is the origin of Jiujiang folk song is from the song in the labor cooperation. Disagree with the origin of Jiujiang folk songs is the expression of love evolved from.

The following summarizes the historical development stage of Jiujiang folk songs.

#### 7.2.1.2 On the development of Jiujiang Folk songs

Through literature search and field investigation, the viewpoints of this paper are summarized in the different development periods of Jiujiang folk songs.

##### Jiujiang folk song form 581 to 1949

During this period, Jiujiang folk songs were mainly popular in the countryside of Jiujiang area. The first feature is that the most famous Jiujiang folk artists all live in the countryside and are local farmers, and they gradually become famous after singing Jiujiang folk songs. The second feature is that landlords with more land during the busy farming season will hire Jiujiang folk song artists to perform to the farmers in the fields. Zhang Yiming 2019. (Zhang Yiming, 2019)

The performing art of Jiujiang folk songs comes from labor. The original structural form was composed of three free sounds, and later developed into four-tone and pentatonic tone and special types. The singing pattern also evolved from the initial solo to duet and group singing. The art form of Jiujiang folk songs was greatly enriched. (Guo Simao, 2017)

##### 2) Jiujiang folk song since 1949

From the 1950s to the 1970s, Jiujiang folk songs had a high popularity in the Jiujiang area and even the whole province, and also produced many local well-known performing artists. However, since the 1980s, especially since the opening of

China, China's rural population structure has undergone earth-shattering changes. A large amount of labor force entered the cities. Therefore, Jiujiang folk songs, which were originally dominated by rural audiences, have lost the place for performance, and the inheritance of Jiujiang folk songs has also entered the generational stage. (Han Xueting, 2013)

In the 21st century, the country attaches great importance to the inheritance and protection of traditional culture, and gives financial and policy support. These measures also enable Jiujiang folk songs to be inherited. (Wei Guihua, 2022)

Through literature analysis and field investigation, I found that the era division of Jiujiang folk songs is not correct. We need to integrate the research results of their predecessors in order to more accurately understand the characteristics of Jiujiang folk songs in different development periods.

I believe that with the change of The Times, the performance mode and social functions of Jiujiang folk songs are different, Jiujiang folk songs should be divided into four periods, sui, Tang (581-907 AD), Song, Yuan (960-1368 AD), Ming and Qing (1368-1911), from the 20th century to the present.

#### 1) Sui and Tang Dynasty (581-907 A.D.)

According to the materials and the analysis of informant interviews, I concluded that the Sui and Tang Dynasties were the production period of Jiujiang folk songs, and the researchers agreed that Jiujiang folk songs were produced in labor. Researchers believe that Jiujiang folk songs in this period served labor, and had no actual lyrics, and their function was collaborative labor. During this period, the music work is composed of three sounds, with a simple melody mode and a stable rhythm.

#### 2) Song and Yuan (960-1368)

According to the materials and the analysis of informants, I concluded that the Song and Yuan Dynasties were the development period of Jiujiang folk songs. During this period, the themes of Jiujiang folk songs developed, and the songs had actual lyrics, and Jiujiang folk songs with life and love themes except the song. However, during this period, the musical works are still composed of three sounds, and the rhythm and melody are still expressed by the simple and stable characteristics.

#### 3) Ming and Qing Dynasty (1368-1911)

According to the materials and the analysis of informants, I concluded that the Ming and Qing dynasties were the peak period of Jiujiang folk songs, which had separated from the original three-tone type characteristics and developed four-tone type, five-tone type and special types . The theme of Jiujiang folk songs also developed to a new stage, and there were new themes of custom songs, children's songs and minor key songs in addition to the original theme. The melodic rhythm of the song has also changed dramatically, becoming complex and changeable. According to the different types of songs, singing skills are also gradually produced, produced Gao Qiang(高腔), Ping Qiang(平腔), Di Qiang(低腔) three singing skills.

#### 4) From the 20th century to the present day

According to the materials and the analysis of informant interviews, I concluded that from the 20th century to the present is the decline period of Jiujiang folk songs. With China's reform and opening up, Jiujiang folk songs have suffered a huge impact. First, Jiujiang folk songs have been impacted by the diversified music. Second, the reform and opening up changed the original farming mode, and a large number of young people left their hometown to enter the big cities, which caused a fault in the inheritance of Jiujiang folk songs. Third, the traditional Jiujiang folk songs, music ontology and performance mode are too old, can not conform to the development of The Times.

#### 7.2.2 Discuss the opinion of preservation and development music of Jiujiang folk songs in Jiujiang County, Jiangxi Province.

Based on the literature search and field investigation, I believe that the dissemination and protection of Jiujiang folk songs is a complex process. This needs various support and help, in order to better spread Jiujiang folk songs.

The first point is the influence of the network put forward by Wei Guihua (2022), which believes that new media plays a huge role in the dissemination of Jiujiang folk songs. First, the traditional Jiujiang folk songs of the 21st century must be combined with the current social environment so that traditional culture can survive, otherwise they can only die; then you must consider the young people's acceptance of traditional culture, otherwise you must lose the significance of development. Secondly, through the participation of new media, the public can have a



more understanding of Jiujiang folk songs. This has played a certain role in the spread of Jiujiang folk songs.

The second point is that Zhang Qinglong (2022) proposed that inheriting Jiujiang folk songs must be entered into the school classroom. Zhang qinglong found that most students in primary and secondary schools do not understand the traditional Jiujiang folk songs, and the same is true of college students in Jiujiang. The purpose of letting Jiujiang folk songs into the school class is to let the children understand Jiujiang folk songs and spread Jiujiang folk songs.

The third point is that, 1. Organize a creative team to improve Jiujiang folk songs to suit the public aesthetic and create a performance environment.2. Protect existing arts and musicians with government and academic resources in the context of "intangible cultural Heritage"; 3. Combined with school music education, rebuild the music aesthetic tendency of teachers and students. Offering Jiujiang Folk Song Singing and Performance Course. (Zhang Yiming, 2019)

Fourthly, it is necessary, on the basis of the unique artistic style of Jiujiang folk songs, to integrate with more popular cultural carriers as far as possible, and dance elements can also be added. We need to consider how to spread and spread the traditional music singing of Jiujiang folk songs while fully maintaining the traditional style of Jiujiang folk music in a musical way acceptable to most people at present. Only such "new bottles of old wine" can spread and protect traditional Chinese music. (Pen Fang, 2018)

I agrees with the above views. First of all, the government should play a leading role in the dissemination process of Jiujiang folk songs. The state must build a demonstration base and transmission base for the research of Jiujiang folk songs. This ensures a better long-term and effective means of transmission: second, further increase the role of national and provincial musicians. In this way, the dissemination of Jiujiang folk songs can play a fundamental role. Third, the university is the most favorable choice to spread Jiujiang folk songs. Universities can educate and cultivate the dissemination of Jiujiang folk songs, combining online and offline channels. This will further increase the audience of Jiujiang folk songs. It also further increases the influence of Jiujiang folk songs on teenagers. The researchers believe that this can better spread and protect Jiujiang folk songs.



### 7.2.3 Discussion on the musical characteristics of Jiujiang folk songs in Jiujiang County, Jiangxi Province, China

Jiujiang folk song music is generally composed of three tones, so it is also known as three tones cavity, but it can be carefully divided into three tones, four-tone type, five-tone type and special types. Most of the Jiujiang folk songs are unatonal and do not have the basic scale of traditional Chinese music. This makes the Jiujiang folk song become a very representative one in the Chinese folk song system. (Zhang Yiming, 2019)

The three-tone type basic pattern is (E, # F, B), (G, # A, D), and (D, F, G). The four-tone type basic pattern is (G, A, B, D), (G, A, B, D). The five-tone type basic pattern is (C, D, E, G, A). The special types basic pattern is(A, C), (G, A) and (C, D, E, F, G, A, B). (Yang Jingu, 2007)

According to the singing skills of Jiujiang folk songs can be Gao Qiang(高腔), Ping Qiang(平腔), Di Qiang(低腔). (Wu Yinhua, 2022)

Traditional Jiujiang folk songs are without accompaniment instruments. In recent years, in order to meet the audience's aesthetic taste, Jiujiang folk songs have begun to change. (Xiang Bosong, 2019)

I agree with the above scholars' analysis of Jiujiang folk song music, and agree that Jiujiang folk music is divided into three-tone type, four-tone type, five-tone type and special types. There are three singing skills to identify with Jiujiang folk songs.

## 7.3 Suggestions

Jiujiang folk song presents an aging phenomenon and gradually lost and disappeared phenomenon. This paper makes some suggestions through field surveys and interviews with local inheritors.

### 7.3.1 Suggestions on the application of results

Jiujiang folk song traditional vocal music repertoire is numerous, with a unique regional characteristic. However, due to the change of economic forms and the impact of foreign music system, Jiujiang folk songs cannot be well spread and inherited. Therefore, we have the obligation to inherit and protect it. SuggestionsThe preservation of excellent traditional culture requires the joint efforts of various

institutions, organizations, education departments and cultural departments to reach a consensus with all departments at all levels to effectively spread and widely promote Jiujiang folk song culture.

The results of this paper can be applied to the government, education departments and cultural departments. Government departments can take the dissemination of Jiujiang folk songs as the task of cultural revitalization, and incorporate it into the government's daily work plan of the government to promote the cultural development of Jiujiang area. We should give full play to the unique geographical, cultural and resource advantages of Jiujiang area to promote the development of Jiujiang folk songs. Strengthen the importance of Jiujiang folk music, invest manpower, material resources and policy support, give successors enough economic security, organize experts and scholars to collect Jiujiang folk music for rescue and theoretical research, leave information for reference, and hold Jiujiang folk song competition and performance venue.

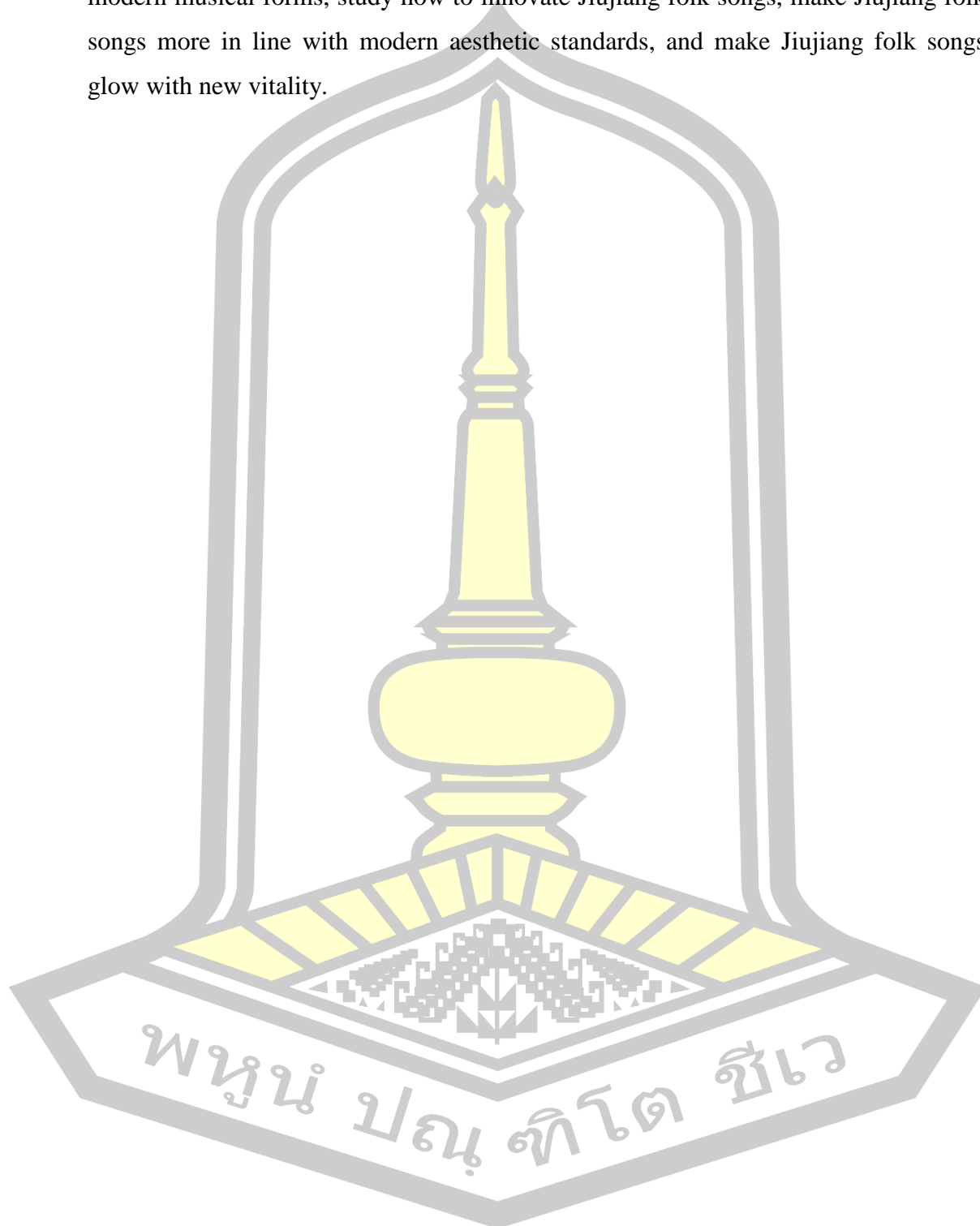
School is the key place to ensure the sustainable development and dissemination of Jiujiang folk songs. However, in the context of globalization, the education and dissemination of Jiujiang folk songs in the school are not strong enough to support the good dissemination of Jiujiang folk songs. According to the view of this paper, Suggestions vocal music culture must enter the campus, and the education department can hire full-time teachers to teach Jiujiang folk songs, provide relevant courses throughout the year, compile textbooks, and innovate Jiujiang folk songs.

### 7.3.2 Suggestions for future research

This paper analyzes and discusses the development, classification, musical characteristics, dissemination and development of Jiujiang folk music. On the basis of this paper, there are still many aspects of Jiujiang folk songs.

First of all, the dialect problem of Jiujiang folk songs can be studied. Jiujiang folk music has strong artistic charm and unique regional characteristics, and has high promotion value. However, dialect barriers and its limited audience made it difficult to leave the land that produced it. Future studies could mark the vocal language of Jiujiang folk songs and could be translated into Mandarin and English while retaining the charm of local dialects, rhyming skills and original features of Jiujiang folk texts. In this way, people can easily learn and understand the folk songs of Jiujiang.

Secondly, research can carry out on how to combine Jiujiang folk songs with modern musical forms, study how to innovate Jiujiang folk songs, make Jiujiang folk songs more in line with modern aesthetic standards, and make Jiujiang folk songs glow with new vitality.



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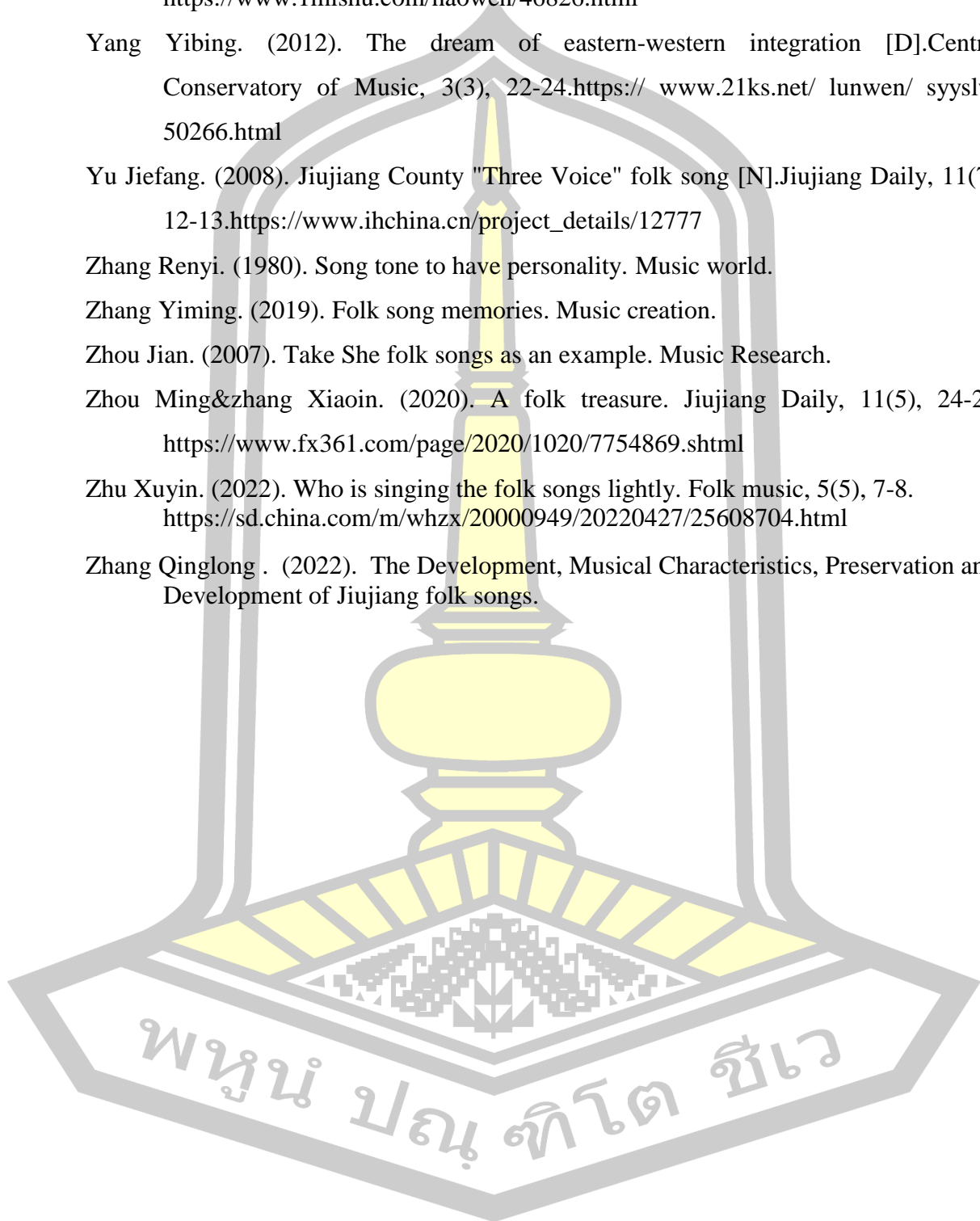
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