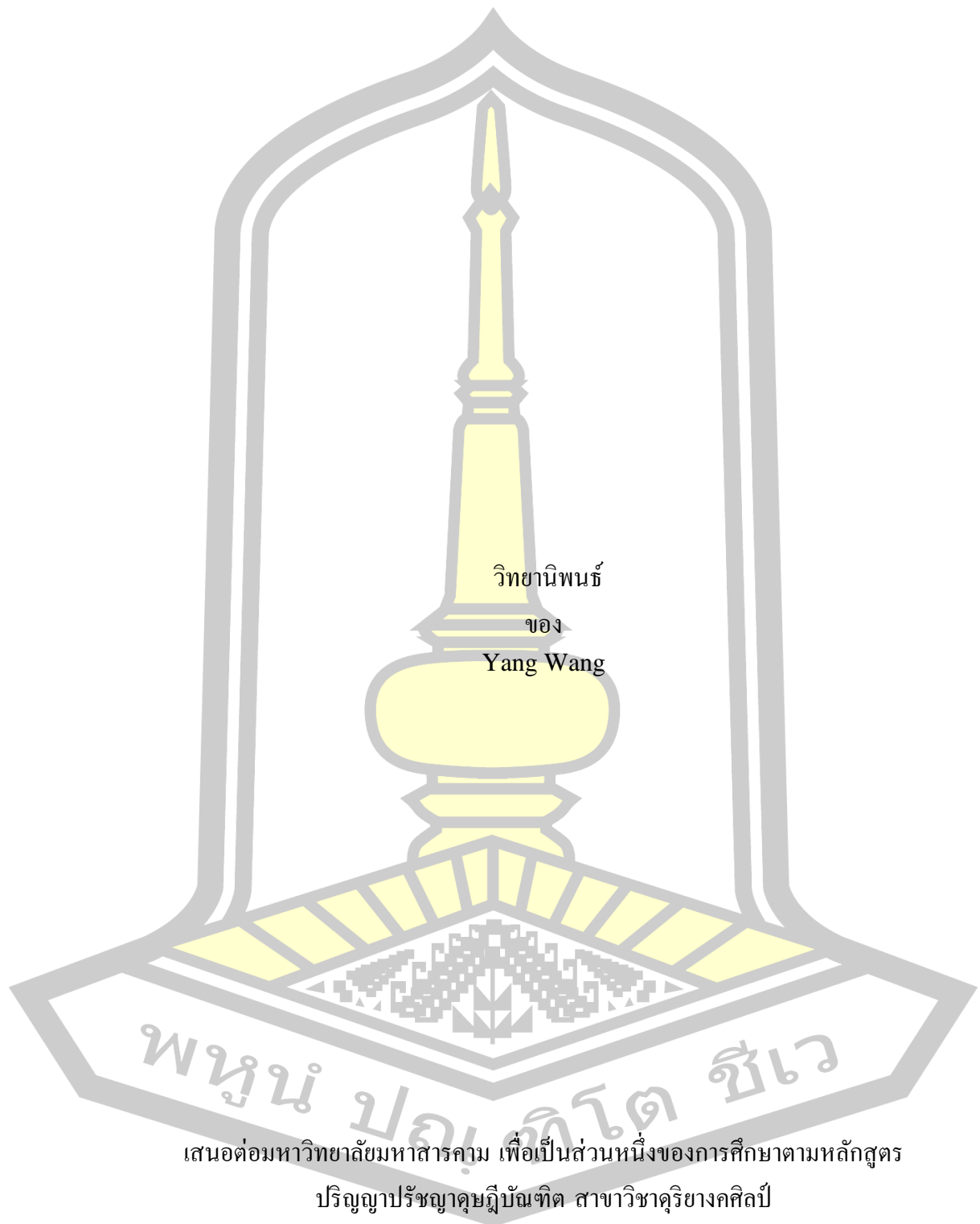The Transmission of Folk Songs in Southern Shaanxi Province, China

Yang Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2024

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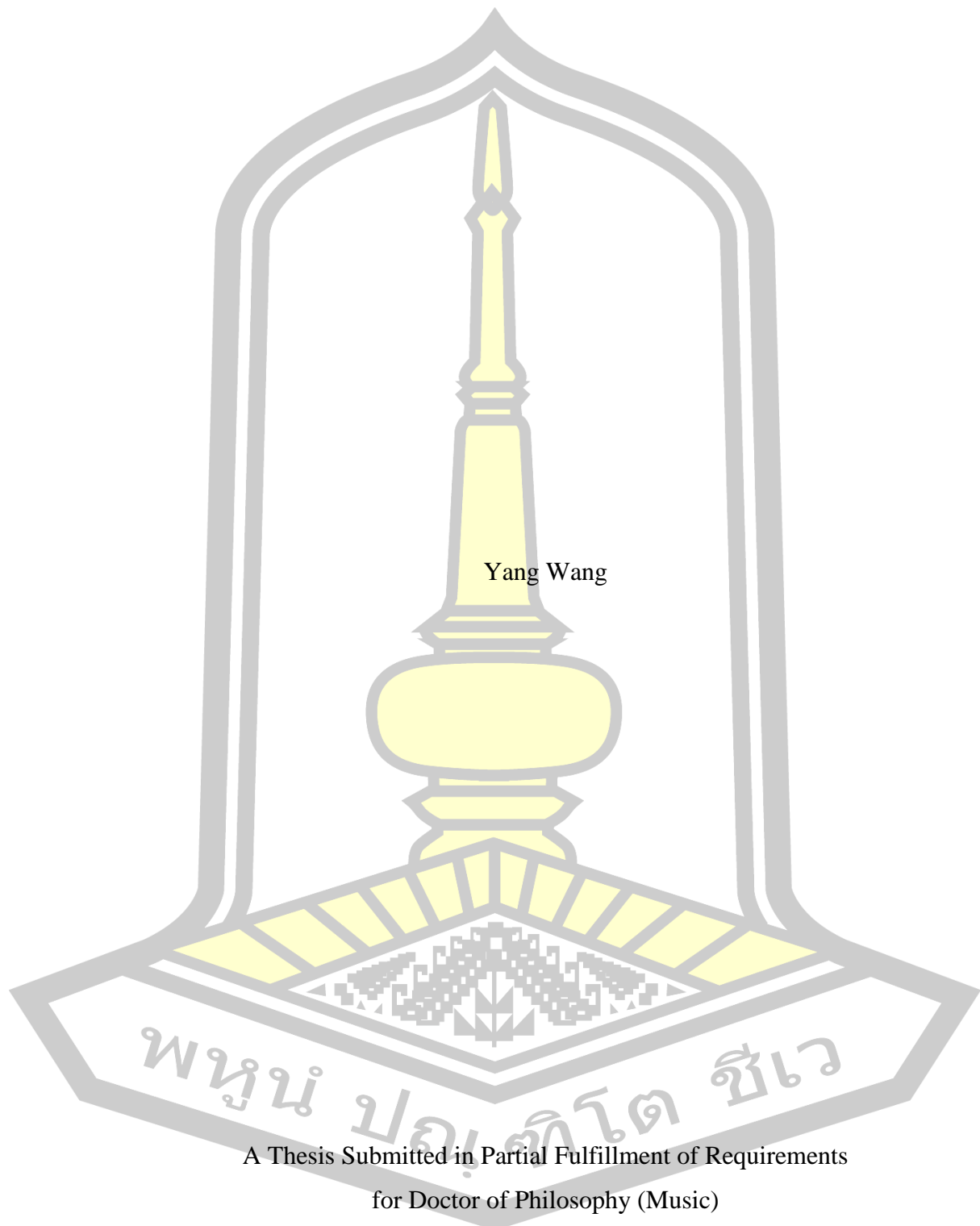
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The Transmission of Folk Songs in Southern Shaanxi Province, China

Yang Wang

A Thesis Submitted in Partial Fulfillment of Requirements

for Doctor of Philosophy (Music)

February 2024

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

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ABSTRACT

The focal point of this dissertation lies in folk songs in Southern Shaanxi, Zhenba folk Songs and Ziyang Folk Songs are united as folk songs in Southern Shaanxi. The research objectives were 1) To study the development; 2) To analyze the cultural and musical characteristics; 3) To explore the problems faced in the transmission process and the transmission methods of folk songs in Southern Shaanxi Province. Researcher used field work and other methods including questionnaires and interviews. 4 scholar investigators, 3 casual investigators and 2 general investigators were selected. The study results are as follows:

Firstly, folk songs in Southern Shaanxi have a long history of population migration. Social environment and other factors had a significant impact on its development. With the society changing, the folk songs of Southern Shaanxi have become the national intangible cultural heritage and are well known.

Secondly, the singing forms of Folk songs in Southern Shaanxi are diverse, the pentatonic modes of Zhi and Yu are the most prevalent. In the terms of melody, progressions and third degrees interval are predominant, many lyrics are mainly five-word and seven-word sentences, and there are many lining words and sentences. Additionally, the glissando note and trill techniques in singing are prevalent. The emotional expression tends to be graceful and delicate, just like the beautiful landscape of Southern Shaanxi.

Thirdly, the spread of folk songs in Southern Shaanxi is a very complicated process. The dialectical relationship between traditional Folk songs in Southern Shaanxi transmission and social development is not contradictory. Tradition injects a soul into social development and lays the foundation. Meanwhile, social progress enriches the essence of traditional music culture, infusing it with new vitality.

Keyword : Southern Shaanxi, Folk songs, Transmission, Musical characteristics

ACKNOWLEDGEMENTS

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CHAPTER I

Introduction

1.1 Research Background

Shaanxi is a significant birthplace of Chinese civilization and Huaxia culture. Its provincial capital city, Xi'an, has long been the political, economic, and cultural center of China. From the Western Zhou to the Tang Dynasty, a total of 14 dynasties established their capitals here, contributing to Shaanxi's profound history and splendid culture, making it a treasure trove of tourism resources. The province is home to an extensive collection of above-ground and underground cultural relics, among which the Terracotta Army, one of the world's eight wonders, is renowned both domestically and internationally (Ren, 2022).

In the northern part of Shaanxi, the loess plateau has nurtured the robust and passionate folk songs of northern Shaanxi, while the flat Guanzhong plain is famous for its Qin opera and Xi'an drum music, which are widely recognized at home and abroad. In the southern part of Shaanxi, the picturesque landscapes have given rise to the gentle and delicate folk songs of Southern Shaanxi (Lei, 1994).

The folk music in Shaanxi Province as a whole exhibit's distinct characteristics in different regions. In the northern part of Shaanxi, strong economic development and strong support from the government in revolutionary old areas have led to the prosperity and significant influence of folk songs in this region. In the Guanzhong area, the rapid cultural development is driven by the capital city, Xi'an, resulting in a flourishing scene of traditional opera and drum music. On the other hand, in the southern part of Shaanxi, due to geographical and other factors, the variety of folk songs is rich and diverse, but their impact is relatively smaller. If this development trend continues, people might only associate Shaanxi with Qin opera, Xi'an drum music, and folk songs from the northern part of the province, neglecting the important cultural heritage of the southern part of Shaanxi. The unique artistry of folk songs in the southern region may gradually fade away, which is detrimental to the preservation of the diversity of excellent ethnic music and culture (Yang, 2012).

The folk songs in the southern part of Shaanxi Province possess a strong regional characteristic and represent a distinctive folk music culture with prominent Han ethnic folk customs, forming the foundation of the musical culture development in the southern region of Shaanxi. Since the Ming and Qing Dynasties, there have been numerous large-scale migrations to both banks of the Han River, bringing the customs and traditions of different regions to the southern part of Shaanxi. Therefore, from the melodies and singing styles of the folk songs in this area, one can easily discern the traces of influences from Qin, Chu, Qiang, Shu, and E cultures. This not only provides resources for anthropological and Chinese linguistic research, but also holds high value for the study of the culture, history, society, aesthetics, and other aspects of the southern region of Shaanxi. The lyrics of the folk songs in the southern part of Shaanxi often cleverly use metaphors and exhibit humor, employing dialects similar to those in the Sichuan and Chu regions, while also featuring the unique local tunes of the southern part of Shaanxi. In terms of musical modes, the combination of the pentatonic scale from the Central Plains, the heptatonic scale from the western regions, and the variant tunes native to the southern part of Shaanxi, results in the distinctiveness of the folk songs in this region. The development of the folk songs in the southern part of Shaanxi mainly relies on folk customs and activities. As a dynamic cultural expression, it plays an indispensable role in promoting the diversified development of culture in this region (Seng, 2021).

The "14th Five-Year Plan" for cultural development in China emphasizes the strengthening of the protection and transmission of intangible cultural heritage. This includes improving the system for investigation and record-keeping of intangible cultural heritage, establishing a system for representative projects and representative inheritors, implementing dynamic management of national-level representative intangible cultural heritage projects, exploring the recognition of representative inheritor groups, and enhancing the training of intangible cultural heritage inheritors. The plan also aims to promote the integration of intangible cultural heritage into schools, communities, and the internet (Li, 2022).

With the acceleration of global integration, the protection and development of Folk songs in Southern Shaanxi have been improved to some extent. For example, the 2008 South Shaanxi Folk Song Protection and Development Forum was successfully

held in Xi'an, followed by various South Shaanxi Art Festivals and folk song exchanges, and the introduction of folk songs as school-based courses in some primary and secondary schools in Southern Shaanxi. The Ziyang folk songs of Ankang and the Zhenba folk songs of Hanzhong, as well as the Handiao tune, have been included in the list of China's national intangible cultural heritage. However, in the initial stages of development, due to various reasons, the popularity of the intangible cultural heritage art resources in Southern Shaanxi was not high, and the public base was still relatively weak. The dissemination of Folk songs in Southern Shaanxi mainly stayed with a few researchers, local artists, theater troupes, and a small number of primary and secondary schools that introduced folk songs into their curriculum, such as the Zhenba and Ziyang areas (Su, 2016).

Based on the above background, this research focuses on the discussion focus on the development and musical cultural of Folk songs in Southern Shaanxi, as well as the transmission of these songs. I explore its cultural value, identify problems in the transmission process, and propose reasonable suggestions to ensure that folk songs in the southern region of Shaanxi can be better transmission and promoted in the future.

1.2 Research Objectives

1.2.1 To investigate the development of folk songs in Southern Shaanxi Province, China.

1.2.2 To analyze cultural and musical characteristics of folk songs in Southern Shaanxi Province, China.

1.2.3 To give the guideline for transmission process of folk songs in Southern Shaanxi Province, China.

1.3 Research Questions

1.3.1 What is the historical development and contemporary status of folk songs in Southern Shaanxi Province, China?

1.3.2 What are the main cultural and musical characteristics of folk songs in Southern Shaanxi Province, China?

1.3.3 What are the ways to transmit cultural of folk songs with Southern Shaanxi Province to people?

1.4 Research Benefits

1.4.1 We need investigate the historical development background and present situation of folk music creation in Southern Shaanxi Province of China, which will help to better find the road of future development.

1.4.2 We need analysis of the cultural and musical characteristics of folk songs in Southern Shaanxi can help us spread them more faithfully and efficiently.

1.4.3 We need explore the way of spreading folk songs in Southern Shaanxi is very important, which can provide feasible suggestions for the development of folk songs in Southern Shaanxi.

1.5 Research Definitions

1.5.1 Folk Songs of Southern Shaanxi refers to traditional songs created by the working people of each nation in their production and life. Zhenba in Hanzhong and Ziyang in Ankang are the gathering places of folk songs in Southern Shaanxi, China.

1.5.2 Transmission refers to a historical and social phenomenon. The transmission of folk songs in Southern Shaanxi Province, existing not only between individuals but also within families, communities, ethnic groups, and even broader social groups. It is an essential condition for the continuity, advancement, and elevation of human civilization.

1.5.3 Characteristics refers to cultural characteristics and musical characteristics. Cultural characteristics include the linguistic and phonetic, as well as the content of lyrics. Musical characteristics mainly include the mode, melody, rhythm, embellish cavity, content, lyrics.

1.5.4 The development includes the historical development of folk songs in Southern Shaanxi, the existing areas, the classification of folk songs and the ways of transmission at the present stage, which must have its important value in the development process.

1.5.5 Pentatonic scale refers to the Chinese ethnic and folk music, the mode formed by arranging five notes in perfect fifth interval relationship is known as the pentatonic mode. It has distinct characteristics of Chinese music. Many songs in Southern Shaanxi folk songs often omit one of the notes and become a four-tone scale.

1.6 Research Conceptual Framework

This table is about the thinking frame of folk songs in Southern Shaanxi form research. The data is mainly obtained through four research methods of Literature, Fieldwork, Interview, Music analysis. These data are explained by the Musicology, Ethnomusicology, Acoustic theory of music, Music analysis theory (See Table 1).

Table 1. The thinking frames.

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                  ┌──────────────────────────────────────────┐
                  │ The Transmission of Folk Song in          │
                  │ Southern Shaanxi Province, China.         │
                  └──────────────────────────────────────────┘

  ┌──────────────────────────────────┐
  │ 1. To investigate the development │
  │ of folk songs in southern Shaanxi │
  │ Province, China.                  │          ┌────────────────────────────────┐
  └──────────────────────────────────┘          │ Use literature analysis,        │
                                                 │ fieldwork, empirical comparison │
  ┌──────────────────────────────────┐           │ and other methods to conduct    │
  │ 2. To analyze musical             │           │ research.                       │
  │ characteristics of folk songs in  │          └────────────────────────────────┘
  │ southern Shaanxi Province, China. │
  └──────────────────────────────────┘          ┌────────────────────────────────┐
                                                 │ Research process:               │
  ┌──────────────────────────────────┐           │ 1.Data collection               │
  │ 3. To give the guideline for      │           │ 2.Data analysis                 │
  │ transmission process of folk songs│           │ 3.Data curation                 │
  │ in southern Shaanxi Province,     │          └────────────────────────────────┘
  │ China.                            │
  └──────────────────────────────────┘

                         ┌────────────────────────┐
                         │        Results          │
                         └────────────────────────┘
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CHAPTER II

Literature Review

In Chapter 2, researcher reviewed relevant documents to obtain the most comprehensive information available for the study. The researcher reviewed the following topics:

2.1 General Knowledge of the Southern Shaanxi Region

2.2 General Knowledge of Music in Southern Shaanxi

2.3 General Knowledge of Historical Development and Status of Folk Songs in Southern Shaanxi

2.4 General Knowledge of Folk Songs in Southern Shaanxi and Social Customs

2.5 The Theory Used

2.6 Research Related

2.1 General Knowledge of the Southern Shaanxi Region

Shaanxi Province is located in the inland area of China, in the middle reaches of the Yellow River. It borders Shanxi and Henan to the east, Ningxia and Gansu to the west, Sichuan, Chongqing, and Hubei to the south, and Inner Mongolia to the north. It is located between 105°29'-111°15' east longitude and 31°42'-39°35' north latitude, with a total area of 205,624.3 square kilometers. Shaanxi is the province with the most neighboring provinces among all the provincial-level administrative regions in China, and it is also one of the important birthplaces of the Chinese nation and Chinese culture. Shaanxi spans the two major river systems of the Yellow River and the Yangtze River (Ren, 2022).

Southern Shaanxi refers to the southern part of Shaanxi Province, China, which includes three cities from west to east: "汉中" (Hanzhong), "安康" (Ankang), and "商洛" (Shangluo). Bounded by the Qinling Mountains to the north and the Bashan Mountains to the south, the region is traversed by the Han River flowing from west to east. The natural conditions of Hanzhong and Ankang in Southern Shaanxi exhibit distinct characteristics of southern China, with the main cultivation being rice, and

abundant production of oranges and tea. The staple food consists of rice and wheat-based products. The dialects in Hanzhong and Ankang, particularly in Hanzhong, bear resemblance to the dialects of Sichuan and Chongqing. On the other hand, the dialects in the northern part of Shangluo are closer to Shaanxi Mandarin (a type of Central Plains Mandarin, also known as Guanzhong dialect), while various other dialects, such as Xiahu, Hakka, Jianghuai, and Southwest Mandarin, are spoken in different counties in the western and southern parts of Shangluo.

In summary, Shaanxi Province is uniquely situated at the centre of China's geographic map, and both Zhenba and Ziyang are at the forefront of cultural integration, so our research focuses on Zhenba County in Hanzhong and Ziyang County in Ankang.

2.2 General Knowledge of Music in Southern Shaanxi

The "intangible cultural heritage" resources in Southern Shaanxi mainly include three categories: folk songs, opera music, and instrumental arts.

2.2.1 Folk songs in Southern Shaanxi include "镇巴民歌" (Zhenba folk songs) and "紫阳民歌" (Ziyang folk songs).

2.2.1.1 Zhenba Folk Songs

The main types include "Haozi" "Mountain songs" "Xiaodiao" "Maoshan songs" "sacrificial songs" and more. Zhenba folk songs not only record the cultural history, living conditions, customs, and etiquette of Zhenba, but also have the function of carrying historical changes, customs, ethics, and labor skills from generation to generation, becoming the main tool for social education and transmission. Its literary, philosophical, singing, and popular characteristics, as well as the relationship between the prosody, dialect, tone, and tone of folk songs, have important research value (Meng, 2015).

2.2.1.2 Ziyang Folk Songs

Ziyang folk songs refer to folk songs circulating in Ziyang County, Shaanxi Province, and are the most representative genre of folk songs in Southern Shaanxi. They are characterized by vivid language imagery, beautiful and pleasant tunes, distinctive artistic characteristics and local styles. They are artistic treasures created by the Ziyang people through long-term labor and have a very rich collection. Due to its profound

accumulation and widespread popularity, Ziyang County has been named the "hometown of folk songs" by the Ministry of Culture (Yang, 2012).

2.2.2 Opera music in Southern Shaanxi mainly includes "汉调桄桄" (Handiao Guangguang) , "端公戏" (Duan Gong Opera), and "安康曲子"(Ankang Quzi), among others.

2.2.2.1 Handiao Guangguang

Handiao Guangguang is a traditional drama in Southern Shaanxi and one of the national intangible cultural heritages. It is also called Handiao Qinqiang, Nanlu Qinqiang, or Guangguang, Opera. It is a bangzi opera formed by the combination of Qinqiang opera from Guanzhong and local dialects and folk music in the Han River region at the end of the Ming Dynasty. It is mainly popular in Southern Shaanxi, such as Hanzhong and Ankang, and has also spread to areas such as northern Sichuan, eastern Gansu, and northern Hubei. The singing style of Handiao Guangguang, is not only vigorous and exciting, but also elegant and soft, with more than 700 traditional repertoires, including over 560 full-length plays and more than 170 short plays (Li, 2014).

2.2.2.2 Duan Gong Opera

Duan Gong Opera is a non-material cultural heritage of Shaanxi Province. Originally, it was a form of singing and dancing performed by ancient Ba-Shu shamans (Duan Gong) to worship gods. Later, it developed into a folk song and dance drama and became a local small theatrical genre. Usually performed by a male and a female singer, it often depicts love stories, hence the name "dui dui xi" (meaning "pairing play"). It is suitable for staging small-scale plays with simple and lively performances, humorous lyrics, and a unique artistic style that showcases the distinctive cultural characteristics of Southern Shaanxi (Hou, 2020).

2.2.2.3 Ankang Quzi

Ankang Quzi, also known as Nian Quzi Yin, is a folk sit-and-sing opera that originated from the development of local folk tunes in the Ankang and Hanzhong regions of Shaanxi Province. During the Qing Dynasty, it was mainly enjoyed by literati as indoor chamber music. The performance style of Ankang Quzi is singing while sitting, without any acting, and can be performed by one person, two people singing

together, or a group of people singing together. The accompaniment is mainly done by sanxian (a three-stringed plucked instrument), supplemented by yueqin (a plucked string instrument), pipa (a plucked string instrument), yangqin (a hammered dulcimer), erhu (a two-stringed bowed instrument), dizi (a bamboo flute), and percussion instruments such as yazi ban (a clapper) and pengling (a small cymbal), creating a lively atmosphere. Whenever there are festivals, happy occasions, or just after meals or during tea breaks, three or four people can collaborate to play sanxian, small plates, recite lines, or sing songs, which creates a unique charm.

2.2.3 Instrumental Music and Religious Music in Southern Shaanxi.

Instrumental music in Southern Shaanxi can be divided into three categories: Guchui (a kind of wind instrument music), Luogu (a kind of percussion music), and Sizhu (a kind of string and wind instrument music). Religious music can be divided into two categories: Buddhist music and Taoist music. For example, there is Yangxian Buddhist music in Southern Shaanxi, but it is not elaborated here.

In summary, the traditional music of southern Shaanxi Province is rich in variety, very representative, and has a good mass base, with many enthusiasts and researchers, so it has a high value for research.

2.3 General Knowledge of Historical Development and Status of Folk Songs in Southern Shaanxi

After the establishment of the People's Republic of China in 1949, the China Conservatory of Music, the former Northwest Academy of Arts, and musicians and composers from various provinces and cities came to Southern Shaanxi to conduct fieldwork. The excellent folk music environment cultivated outstanding musical talent. In May 1949, the Communist Party of China's propaganda team in the Southern Shaanxi region was established in Xiangyang, Hubei and arrived in Hanzhong, specializing in the collection and organization of traditional folk songs. This group (now the Hanzhong Song and Dance Troupe Co.,Ltd.) created the local Shaanxi southern opera "Red Plum Ridge" in 1964 and performed in Beijing, causing a sensation (Seng, 2021).

In 1978, Liu Guanglang's singing of Zhenba folk songs participated in the national ethnic folk singing performance held by the Ministry of Culture in Beijing, which received huge acclaim (Su, 2016).

Starting in 1979, a folk song competition has been held every two years in Southern Shaanxi and has been ongoing.

In the 21st century, the collection, organization, and transmission of folk songs in Southern Shaanxi has entered a new stage of development. People are regularly organized to conduct fieldwork in rural areas to further explore folk music resources, discover and cultivate folk singers, and guide counties, districts, and grassroots towns to carry out folk song singing competitions and continue to develop this work.

In 2006, a symposium on Folk songs in Southern Shaanxi was held in Ankang, and the first Folk songs in Southern Shaanxi competition was held in 2007.

Since 2013, the School of Art of Shaanxi University of Technology, in collaboration with the Public Art Education Center, has included Folk songs in Southern Shaanxi in the teaching plan of the public elective course "Music Appreciation of Masterpieces". They have also established the Folk songs in Southern Shaanxi Art Research Center on campus, invited inheritors of intangible cultural heritage to give lectures on folk songs, and organized music teacher teams to develop school-based courses and other measures to allow Folk songs in Southern Shaanxi to be developed and inherited in the fertile soil of the school.

In 2015, the Zhenba folk song "Shangezi Shahaoting" was included in the Ministry of Education's approved eight-grade compulsory education "Music" textbook as a learning song, which is an important way for Folk songs in Southern Shaanxi to be introduced into national compulsory education.

During the National Day holiday in 2017, CCTV aired a series of large-scale folk song special programs titled "Chinese Folk Song Convention" in prime time. The program's theme was "original ecological folk songs", and it invited Peng Guangqin, an inheritor of intangible cultural heritage from the Hanzhong region, to bring authentic folk songs in Southern Shaanxi to the No.1 broadcasting hall of CCTV for the first time, stunning the national audience. The program also brought together folk song inheritors from all over the country, singers of original ecological songs, and ethnic music and culture experts to interpret folk songs in Southern Shaanxi art resources from various

perspectives. These successful programs also provide us with broad ideas for the relevant departments to establish programs with folk songs in Southern Shaanxiart resources as the theme, and to deeply explore this unexplored cultural field.

The Second "Shanshui Ankang • Beautiful Yulin" Shaanxi Southern and Northern Folk Song Exchange and Performance Event was held in Ziyang, Southern Shaanxi. This event not only provided a significant opportunity for artists from both regions to learn and exchange, but also established a broad platform for strengthening in-depth cooperation between the two areas. As a result, the influence of folk songs in Southern Shaanxi continues to grow (Zhang, 2023).

On November 12, 2023, the final of the third Southern Shaanxi Folk Song Festival was held in Zhenba, the largest musical and cultural activity on Southern Shaanxi folk song in history, and set ten singer awards, group awards, and outstanding works awards. Bring wonderful performances to more people.

In summary, we can see that a great deal of research and conservation work has been done by the relevant departments, and that this has been a long process. In spite of some difficulties, the school as well as the relevant departments continue to work hard for the preservation and transmission of folk songs in Southern Shaanxi, and have achieved obvious results

2.4 General Knowledge of Folk Songs in Southern Shaanxi and Social Customs

Social customs refer to the collective behavior patterns used and passed down in social interactions, from individuals to families, clans, ethnic groups, nations, and even the international community under specific conditions. Social customs involve many aspects of life, especially rites of passage. They are "the direct way for each individual member to establish connections with society." Folk songs reflecting rites of passage in Southern Shaanxi account for a high proportion of social customs.

2.4.1 Wedding Customs

Weddings play a crucial role in traditional Chinese culture. In Southern Shaanxi, the crying bride custom is widespread during weddings. This custom reflects cultural conflicts between sex and love, separation between mother and daughter, and interaction between spouses. The crying bride custom includes educating the bride-to-be to be sincere and diligent in her husband's home. The mother weeps and tells of the

difficulties in raising a daughter and hopes for her daughter's happy life after marriage. The daughter weeps and expresses gratitude for her parents' upbringing, sibling affection, and relatives' care. Adult female relatives accompany the bride-to-be in crying, expressing their continuation and expression of kinship. For example, the mother sings the "Marriage Song," and the daughter sings the "Farewell to Mother Song." Some songs are related to wedding ceremonies or accusations of forced marriage in feudal society.

2.4.2 Funeral Customs

Funeral customs are one of the oldest traditional customs in China. Funeral customs, based on Confucianism, are a part of filial piety culture. Death is the end of the journey of life, and people believe that humans have souls that exist even after death. Therefore, after a loved one's death, they will offer sacrifices, sing songs, and express their grief. During singing, special singers and drummers are invited to perform. In Southern Shaanxi, this local custom is called "beating the funeral drum." The content of the songs is very rich, including mourning, filial piety, and historical stories. For example, "Anwufang" is a song that blesses the deceased, "Wugengku" reminds people not to forget the grace of their parents' upbringing, and "Baogongduan'an" sings about fair law enforcement. In addition, such rituals help people to alleviate the pain of losing their loved ones, and some sing about the deceased's achievements to express their mourning.

2.4.3 Festival Customs

Festival customs are very specific in terms of time and content. The type of folk activities held during each festival is fixed throughout the year. Southern Shaanxi is no exception. For example, the Spring Festival in China has the "New Year's Song" in Ningqiang County, and the Lantern Festival has the "Lantern Festival" in Mian County. Qingming Festival, Dragon Boat Festival, and other festivals all have corresponding folk songs (Seng, 2021).

In summary, Wedding Customs, Funeral Customs and Festival Customs customs are closely related to the lives of the people of southern Shaanxi, and this has created a demand and room for the development of music in southern Shaanxi.

2.5 Theory Used

2.5.1 Anthropology Theory

Anthropology of music is a branch of anthropology, and at the same time provides vitality for the development of anthropology, becomes a relatively independent and distinctive research field. In fact, in order to adapt to the research work of unique objects, musical anthropology has explored many unique research theories and methods while learning from the whole anthropological theories and methods. Musical anthropology is a special application of anthropology in the field of musical research. Therefore, its basic theories and methods are mainly from anthropological theories and methods. From the perspective of basic theory, the development of musical anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological renewal of anthropology will be reflected in the field of musical research (Yu, 1997).

This theory is useful in the first chapter of the dissertation. As a national intangible cultural heritage, folk songs in Southern Shaanxi province belongs to music research in culture. With the development of music anthropology, anthropological theory is also developing.

2.5.2 Ethnomusicology Theory

Wu Guodong said in his research, Ethnomusicology is mainly a science of investigating and studying the ethnomusicology of countries and regions with different social systems and development levels to find out various laws related to music. Ethnomusicology belongs to a category of musicology and is closely related to ethnology and folklore. It involves investigating and studying the musical characteristics of different peoples, countries and regions, discussing the relationship of these music to geographical environment, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music (Wu, 1997).

Ethical and moral standards are prescribed through folktales, folk stories, lullabies, didactic, proverbial and festival songs. Society members are constantly reminded of their responsibility and duties, respect for elders, norms and values. (Emeka, 1994).

This theory is useful in every chapter of the dissertation, mainly in the third chapter of the dissertation, because folk songs in Southern Shaanxi province belongs to the Han nationality region of China. Its formation and development are inseparable from the local human，language and geographical environment.

2.5.3 Communication Theory

Music communication is a unique frontier subject. Music communication is based on the study of music communication. This shows that people begin to rationally understand music communication while they have some understanding of the phenomenon and culture of music communication. But this kind of music transmission phenomenon is not the narrow media phenomenon that we simply understand. The phenomenon of music transmission is broad, macroscopic and historical. The study of music communication is a new scientific thinking activity in the huge space of music culture, history and reality. Wang Weidong starts from the reality of musical communication, shows in the content of musical communication, the media and the audience of music, and the relevant social, historical, cultural, scientific and technological background, and finally points out the characteristics, the concept of the object of mutual relations and relevant law (Wang, 2008).

The other researcher found that cultural transmission can further amplify biases for music that are shared by most individuals within a group. This explains why certain musical structures spread faster and become more popular over time. More importantly, this also explains why we observe large cross-cultural differences in the music produced in different groups. These results provide a new understanding of how cross-cultural differences and similarities in human song can emerge via cultural transmission. The implications of this study may extend beyond music to other behaviors that result from cultural transmission, such as human language or social norms (Anglada M, 2023)

This theory is mainly used in the sixth chapter of the dissertation. Strengthening the transmission and preservation of folk songs in Southern Shaanxi Province mainly depends on scientific communication. Efficient communication can help the development of folk songs in Southern Shaanxi Province.

2.5.4 Sociological Theory

Sociological theory is the crystallization of the thoughts of sociologists. Sociological theories have been developed for nearly 200 years, from Comte's positivism to Giddens' Structuration theory, as well as Yan Fu's Wild Speeches and Sun Liping's three Works as a Sound Course. During these 200 years, many sociologists have left behind a variety of ideas, some of which have formed distinct schools. These ideas were compiled by later generations and formed the theory of sociology (Johnson, 1988).

This theory is mainly used in the fifth chapter of the dissertation. The results of the fifth chapter mainly come from social surveys, which are investigated from different groups and concluded through data analysis.

To summarize, all the theories mentioned above help in the research, and the results of previous researchers have made this study more far-reaching. I will combine these theories in the study and analyse the results of the survey objectively to reach a final conclusion.

2.6 Research Related

Through the preliminary literature collection and compilation, we have gathered more than 190 academic journals and dissertations related to folk songs in Southern Shaanxi, along with 6 relevant academic monographs. Currently, there are only 15 master's theses and 20 journals specifically focused on this topic, but we have not yet found any doctoral dissertations related to this subject. The number of professionals conducting research in this field is limited, resulting in a scarcity of available data. There is a lack of international literature specifically addressing folk songs in Southern Shaanxi. As a regional folk-art form, Folk songs in Southern Shaanxi have experienced relatively slow development due to the influence of language and geographical factors.

2.6.1 There is a solid foundation for early research, and there are many contents that can be further explored.

Seng Wenli (2021) 's book is about "Protection, Transmission, and Innovation of Folk Songs in Southern Shaanxi" provides a comprehensive description of the historical development, genres, quantity, musical sections, and tonal structures of folk songs in Southern Shaanxi. It summarizes the diversity of folk song types and forms in Southern Shaanxi due to its special geographic location and cultural background, and

discusses the protection, transmission, and artistic innovation of folk songs. In his dissertation "Music Research on Ziyang Folk Songs," Yang Yinbo analyzes the phenomenon of music and seeks the technical laws behind the music creation, such as repetition, variation, arch form, and rushed phrases. (Yang, 2011) Zhu Yongbei and Jiang Shan believe that in terms of means, a series of results such as visual and audio databases, music collections, essays, and concerts can be formed. Various ways and methods such as "collection, research, dissemination, modification, creation, editing, and performance" can be used to inherit and develop these achievements through modern communication methods (Zhu & Jiang, 2015). Wang Yuqi believes that the development of traditional music can also be combined with popular music to optimize its development and popularity (Wang, 2015). Zhou Xuguang starts from human factors and believes that support and protection should be provided for the protection of folk songs in terms of social status, economic security, and qualification certification (Zhou, 2016). Yang Shanshan (2016) 's book "Analysis of Musical Characteristics and Transmission Protection of Ziyang Folk Songs" analyzes the growth environment of Ziyang folk songs from the perspective of ethnomusicology theory, and starts from the music entity to analyze the creation techniques of Ziyang folk songs and how to develop and protect them.

In "A Brief Introduction to Filial Piety Song Ceremony in Southern Shaanxi," author Xu Yang conducts field research and folk interviews to outline the settings, characters, props, and procedures of filial piety song singing, while Lei Zhen's "Analysis and Research on the Survival Status of Folk Song Art in Southern Shaanxi" explores the Southern Shaanxi culture embedded in its folk songs and summarizes the history, transmission, and innovation strategies of folk songs in Southern Shaanxi. Yang Wang's "The Transmission of Folk songs in Southern Shaanxi as Intangible Cultural Heritage" provides a vivid and profound summary of the current main modes of transmission and offers comprehensive suggestions for future prospects. The work "Investigation of Filial Piety Song Culture in Southern Shaanxi" focuses on a unique category of folk songs in Southern Shaanxi, conducting comprehensive research in 11 chapters, including the ritual background, origin and spread, structural analysis, musical accompaniment, source tracing, evolution, dissemination, decryption, artistic appreciation, prospects, and social functions of filial piety songs in Southern Shaanxi.

Its well-developed approach and meticulous investigation have set an example for the typological study of folk songs in Southern Shaanxi. (Tai, 2016). Nowadays, as the history of folk songs in Southern Shaanxi evolves over time, it is worth considering how to better integrate technology and media in the digital and multimedia era for the better development of folk songs in Southern Shaanxi.

2.6.2 The cultural tourism sector in Southern Shaanxi vigorously promotes integration, and the early foundation of its intangible cultural heritage music culture is sound.

In June 2011, the novel "Lang Singing Folk Songs at the Neighboring Door" by Li Chunping, a writer from Southern Shaanxi, was adapted into a film with the same title. The film received five awards at the 14th Shanghai International Film Festival. The entire film was shot in Ziyang, with Ziyang folk songs serving as the thematic music throughout. The success of the film has played a positive role in promoting the folk songs of Southern Shaanxi. (Zhang, 2011)

Related research monographs have also been published gradually. In 2013, Zhang Zhibin (2014) 's book is about "Research on Folk Song Art in Western China" took "Research on Folk Songs in Southern Shaanxi" as a breakthrough and expanded to the folk songs of Northwestern ethnic minorities, comparing the folk songs of southern and northern Shaanxi. In 2015, which conducted a comprehensive investigation into the state of existence of folk songs in Southern Shaanxi through a travelogue format. Its comprehensive and in-depth field research, as well as the profound attachment to the folk songs of Southern Shaanxi, give the work unique academic and literary value (Chen, 2015).

The government of Hanzhong City focuses on building the "International Han Culture Exchange Center" and a "National Comprehensive Tourism Demonstration City." In 2018, three Folk songs in Southern Shaanxi and the intangible cultural heritage music "Handiao Guangguang" were included in the national compulsory music textbooks for elementary and secondary education. In 2019, Zhenba folk songs appeared on the stage of the CCTV "Chinese Folk Song Contest" and on multiple satellite TV channels, as well as in cultural exchange activities in Australia and New Zealand. Zhenba was named the "Hometown of Shaanxi Folk Culture and Art" and established the folk songs in Southern Shaanxi Transmission Base. In 2022, Hanzhong

folk songs were heavily promoted at the 10th Macao International Tourism Industry Expo sponsored by the Ministry of Culture and Tourism and the Macao Special Administrative Region Government Tourism Bureau.

Ankang's "Han Opera Thriving City" was named by the state after passing its certification for the construction of a national public cultural service system. In 2018, it achieved the qualification for the fourth batch of national public cultural service system demonstration areas with the best results in the western region. In 2020, two works won the Wenhua music Operas Award at the Provincial Nine Arts Festival. The 2022 "Early Spring" Tourism Season Promotion Event in Shaanxi Ankang was successfully held.

In 2021, seven of the recognized Shaanxi Province Comprehensive Tourism Demonstration Areas were located in Southern Shaanxi. The Shaanxi Provincial Department of Culture and Tourism will continue to improve relevant supporting measures, cultivate a number of intangible cultural heritage projects and inheritors as "Internet celebrity" brands, and provide a platform for the integrated development of intangible cultural heritage, music, and tourism.

2.6.3 The gradual perfection of musical scores for folk songs in Southern Shaanxi has led to the expansion of the research scope within traditional Chinese music culture.

Since 2007, a series of publications on folk songs in Southern Shaanxi have emerged, marking a fruitful year for the foundational construction of materials for folk songs in Southern Shaanxi. Notably, the Shaanxi People's Publishing House released a two-volume compilation titled "Compendium of Zhenba Folk Songs, "encompassing over four thousand folk songs and comprising more than one million characters. This work has been praised by Mr. Zhao Jiping, the Chairman of the Shaanxi Musicians Association, as "A remarkable and classical masterpiece that showcases the most concentrated, original, and comprehensive collection of folk songs from a specific region within our province (Zhao, 2007)." Additionally, the China Ancient Books Publishing House published the first comprehensive, rich, multi-level, and multi-dimensional collection of revolutionary songs from Southern Shaanxi, titled "Revolutionary Songs of Southern Shaanxi (Wu, 2007). "In this publication, the chapter on "Collection and Compilation of Local Folk Music in Southern Shaanxi" discusses

the "Compilation of Folk Songs," and the chapter on "Record of Musical Works" includes sections on "Selection of Traditional Folk Songs" and "Selection of New Folk Songs." As the foundational materials continue to improve, the custodians of folk songs in Southern Shaanxi are continuously working to refine and perfect the musical scores.

Wen Hongbin believe that communication channels are an important factor affecting the development of traditional music transmission and should make full use of the advantages of modern media to help traditional music break through the current bottleneck (Wen, 2017). Zhao Xingyuan suggest that the development of folk traditional music can be linked with the service industry such as tourism, and can create diversified development mechanisms (Zhao, 2021).

Xu Xiaoyun proposed a training concept based on the idea of interdisciplinary integration and "problem-oriented" perspective, believing that talent cultivation in higher music education should break the routine, construct a music art "big stage" based on the integration of culture and tourism, implement innovative ideas with down-to-earth actions (Xu, 2021).

In his dissertation "The Core Arguments of Ethnomusicology and Music Anthropology," Wang Qi states that with the continuous development of China's modernization, ethnic music plays an increasingly important role in our daily lives, and Chinese composers consider it an indispensable part of their music creation. Currently, research in ethnomusicology and anthropology of minority music mainly focuses on the analysis of ethnic instruments, folk songs, and Western cultural art forms. Music, based on human culture and integrated with other disciplines, forms an independent scientific theoretical system and plays an important role in various aspects of society. At the same time, due to its strong practicality and wide adaptability, it has a significant impact on improving people's quality of life throughout the entire process (Wang, 2022).

2.6.4 Scholars abroad have conducted research on regional music culture and transmission that can be referenced.

In the dissertation "What is Musicology," it is stated that as a term, musicology, in its least specific sense, means "the academic study of music, wherever it is found historically or geographically. Through understanding, music becomes a more intense

aesthetic experience, with broader and richer associations, greater sensory pleasure, and deeper spiritual satisfaction." (James, 2000).

In his dissertation "Towards the Practice of Ethnomusicology," Simon McKerrell states that the methods of ethnomusicology can go beyond understanding the values, culture, and society of music communities worldwide, including their musical and aesthetic values, by providing clearer evidence through comparative and transformative fieldwork. Presently, we can consider performance as part of the pursuit of ethnomusicology, only if we are clear about how we demonstrate and discuss the key criteria for transcending practice communities and the intercultural communicability of new knowledge and performance in the translation of ethnomusicology (McKerrell, 2022).

Heeyoung Choi believes that ethnic music can enhance a sense of national identity, this study expands previous perspectives by examining the performing arts to demonstrate that diverse multicultural events in Hawaii were important tools to promote respective Asian ethnic groups' cultural identities, foster interactions among young adults of Asian ancestry, and inspire their national pride (Choi, 2020).

Stefanie Stadler Elmer think the research through the triple teaching process shows the song transmission as experiencing shared rule-following that induces feelings of well-formedness. I argue that making the inherent normativity of this process more explicit – here systematically at a descriptive and conceptual level – enhances the scientificity of this research domain (Elmer, 2021).

Daniel Shanahan and Joshua Albrecht showed through the corpus experiment that cadence points in Western folk music are more likely to lose scale degree seven through the act of oral transmission, and the corpus study suggests that, although stylistic constraints play a large role in folk music, there might also be a relationship between transmission and physical affordances (Shanahan & Albrecht, 2019).

Anglada agrees that in several controlled experiments on cultural transmission, somebody found that this happened because humans share similar transmission biases for music, such as those imposed by biological and cognitive factors. For example, musical elements that are difficult to sing, such as large pitch intervals, or remember, such as unfamiliar melodies, are less likely to survive the transmission process (Anglada, 2023).

Through extensive preliminary investigations, the development of folk music culture in Southern Shaanxi has formed its own characteristics. It not only records the human history, living conditions, customs and etiquette of the Southern Shaanxi region, but also carries historical changes and local customs, reflecting the cultural and spiritual connotations of the Chinese nation. If we do not act quickly to protect and rescue it, we may lose valuable information. Some of the older inheritors are already advanced in age, so we must seize the opportunity to interview them and collect data. Liu Guanglang, the honorary chairman of the Hanzhong Musicians Association, and senior artists such as Hu Yuanqing and provincial inheritors like He Yaoxin all have valuable interview significance.

With the transformation of labor methods, more and more physical labor is being replaced by mechanical production and artificial intelligence. The source of creativity is gradually drying up, and the younger generation is leaving the mountains to integrate into the technologically advanced society and reluctant to stay in their hometowns. Therefore, traditional music culture in the region is facing a huge impact from alien cultures. If the cultural heritage cannot complete its own adaptive development and change process in a timely manner, it is easy to generate fragmentation. Many precious cultural heritages of Southern Shaanxi folk music may even disappear. Previous research and protection of Folk songs in Southern Shaanxi mainly include the collection of folk song scores, incorporation into primary and secondary school curricula, local literary and artistic groups, and some mass organizations, but the audience is relatively narrow.

Exploring more effective ways to promote folk songs in Southern Shaanxi, such as combining branded performances with Southern Shaanxi tourism culture, scientific research and curriculum design in universities, and community groups carrying out local music learning activities, is therefore a focus of this study. The research also focuses on transmission of Southern Shaanxi folk music culture, aiming to timely find a path of development that can be adapted to reality for local music and art forms.

CHAPTER III

Research Methodology

This chapter mainly introduces the research scope and methods of folk songs in Southern Shaanxi. This part includes the following basic points:

3.1 Research Scope

    3.1.1 Scope of Content

    3.1.2 Scope of Research Site

    3.1.3 Scope of Time

3.2 Research Process

    3.2.1 Selected Select Research Site

    3.2.2 Selection of the Key Informants

    3.2.3 Research Tools

    3.2.4 Data Collection

    3.2.5 Data Management

    3.2.6 Data Analysis

    3.2.7 Data Presentation

3.1 Research Scope

    3.1.1 Scope of Content

      3.1.1.1 This part includes the historical development of folk songs in Southern Shaanxi, the existing areas, the classification of folk songs and the ways of transmission at the present stage, which must have its important value in the development process.

      3.1.1.2 This part choose 20 representative folk songs in Southern Shaanxi were carefully selected, the analysis primarily focuses on aspects such as mode, melody, rhythm, embellish cavity, content, and accompanying lyrics, providing a detailed categorization.

      3.1.1.3 This part analyzes the process of transmission, concerted efforts have been made to construct a diverse participation system involving the government,

educational institutions, and society, allowing each to leverage their strengths in establishing a scientifically grounded system of transmission.

3.1.2 Scope of Research Site

Shaanxi province is large latitude span, it is divided into three distinct cultural regions: northern, central, and southern regions. From west to east, the southern part of Shaanxi Province includes the cities of Hanzhong, Ankang, and Shangluo (See Figure 1). Hanzhong and Ankang have obvious characteristics of the southern region in terms of natural conditions. Since the Zhenba folk songs in Hanzhong and the Ziyang folk songs in Ankang have been designated as China's national intangible cultural heritage, my research scope mainly focuses on these two locations. In terms of the selection of research sites, I chose the Zhenba County Cultural Center and the Zhenba County Art Troupe in Hanzhong, and the Ziyang County Cultural Center, where there are concentrated inheritors of folk songs in Southern Shaanxi and relatively rich pre-existing data.
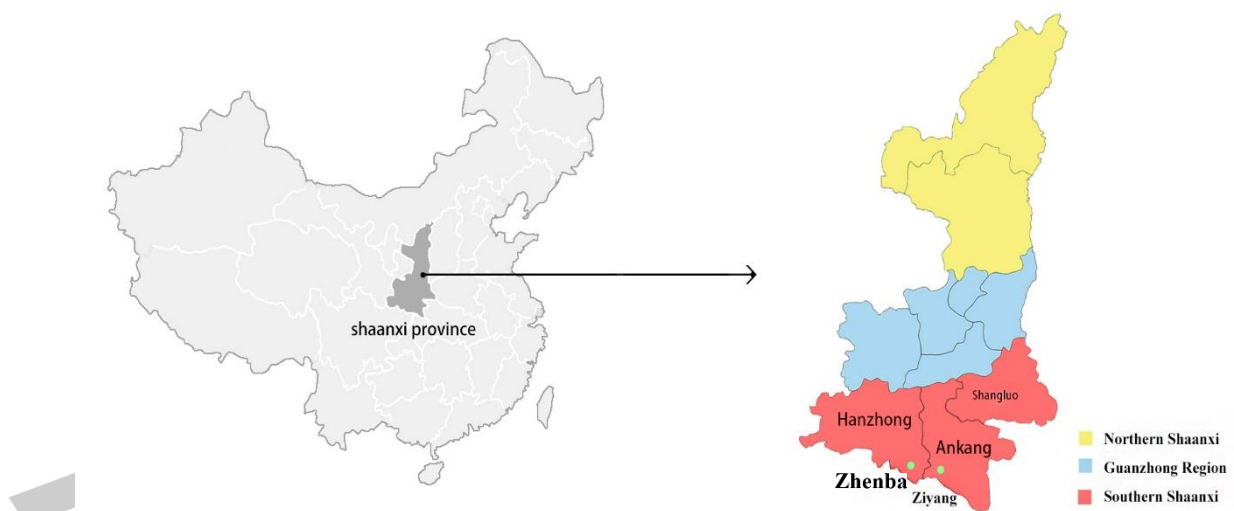
Figure 1. Location map of Shaanxi and Southern Shaanxi

Source: https://www.veer.com/illustration/351814331.html(2023)

3.1.2.1 Ziyang, Ankang

Ziyang is known as the "hometown of Chinese folk art" and the "hometown of folk songs". Ziyang is a cultural soil, where historical and cultural essences are precipitated between the Han River and Ren River, natural spirits are born between

mountains and rivers, folk songs are sealed and flutter around the mountains, flowing like water, pure and natural. As early as the Neolithic Age, the ancestors survived and cultivated in the Ziyang valley. A pile of stone farming tools excavated from archaeological sites proved that this was a cultural accumulation layer where ancient agriculture was well-developed. The Han River is the mother river of Chinese civilization, and the glory of ancient civilization illuminates the history and culture of Ziyang. Ziyang is located at the junction of the Qinling Mountains and the Daba Mountains, with the Han River flowing from west to east and the Ren River flowing from south to north into the Han River. The two rivers divide the county into the Daba Mountains area in the southeast, the Micang Mountains area in the southwest, the Fenghuang Mountains area in the north, and the Haoping River area in the east. "Three mountains, two rivers, and one river" are all beautiful. The ancestors created material civilization here, as well as brilliant folk song culture.

3.1.2.2 Zhenba, Hanzhong

Zhenba County is located in the western part of the Micang Mountains, and the main ridge of the Daba Mountains stretches from east to west, forming two geographic units of north and south, and becoming the watershed of the Jialing River and the Han River. The geological structure is dominated by folds and faults, and karst landforms are developed. Most of the surface rocks and sediments are metamorphic rocks. The valleys are deep, the mountains are steep, and the relative height difference is large. The highest point is 2,534 meters above sea level, and the lowest point is 416 meters above sea level. The terrain is dominated by the middle mountain landform, with different heights and slopes forming a variety of terrain and landforms within the county. The eastern area includes towns such as Guanyin, Xinglong, Bamiu, Nianzi, Ping'an, and Tianba, where the main genres of folk songs are Haozi, Maoshan Songs, and Xiaodiao. The western area includes towns such as Changling, Sanyuan, Jianchi, Rencun, Yongle, and Qingshui, where various genres of songs are generally transmitted. The tonality is mainly based on the feather tone.

The most famous representatives are the Ziyang folk songs in Ankang and the Zhenba folk songs in Hanzhong, which were listed in the first and second batches of China's intangible cultural heritage list in 2006 (No. II-18) and 2008 (No. II-86), respectively.

3.1.3 Scope of Time

Data collecting time from October 2021 to November 2023;

Analyzing time from October 2022 to January 2024.

3.2 Research Process

3.2.1 Selected Select Research Site

The research sites include: Han Zhong City Cultural Center, Han Zhong City Han Tai District Cultural Center, Zhenba County Cultural Center, Zhenba County Art Troupe, Ankang City Cultural Center, Zi Yang County Cultural Center, Shaanxi University of Technology School of Arts, Hejia Courtyard (Folk Songs Transmission Base), Liu Guanglang's residence, Hu Yuanqing's residence, and Peng Guangqin's Folk songs in Southern Shaanxi Studio.

3.2.2 Selection of the Key Informants

The researcher's criteria for selecting the key informants are:

1) Engaged in the creation and performance of folk songs in Southern Shaanxi for at least 20 years.

2) They understand the history, culture, and development of the folk songs in Southern Shaanxi.

3) They have won awards in provincial and national folk song competitions or creations and are generally recognized by the industry.

4) They must be provincial-level and national-level inheritors of Southern Shaanxi folk songs and make important contributions to their publicity and development.

I have chosen Southern Shaanxi as my research site and plan to interview 9 inheritors of the folk songs in Southern Shaanxi. And according to the above conditions are divided into Scholar investigator, Casual investigator and General investigator three categories.

1) Scholar investigators

Among them, four individuals are nationally recognized as the most influential inheritors of folk songs in Southern Shaanxi. They are all over 70 years old, possessing a wealth of experience in folk song performance and composition. They are

recognized by the Chinese government as the inheritors of the national or provincial intangible cultural heritage of "Folk Songs in Southern Shaanxi".

2) Casual investigators

Additionally, there are 3 rising stars who are relatively younger, aged between 30 and 50 years old. They hold national-level performer titles and have been actively participating in stage performances and various competitions both within and outside the province, garnering numerous awards. Furthermore, Teacher Tian Hongtao has also been teaching at a school for an extended period, displaying outstanding teaching abilities.

These seven key informants often participate in various artistic performances and music competitions and have won many awards. Their music videos are widely disseminated on the internet. They frequently interact with schools, government departments, and institutions and participate in teaching. Through long-term contact and investigation, they have gained a better understanding of the cultural heritage of folk songs in Southern Shaanxi.

3) General investigators

Another 2 general investigators are ordinary literary and art workers who work in cultural centers in Hanzhong and Ankang and are responsible for collecting, and sorting out the work results of the above experts. Therefore, it will not be separately introduced later.

Liu Guanglang

Figure 2. Intangible cultural heritage inheritors: Mr. Liu Guanglang

Source: Yang Wang (2021)

Male, born in 1938, currently the honorary chairman of the County Federation of Literary and Art Circles and the honorary chairman of the Municipal Musicians Association. Member of Chinese Musicians Association, known as the "King of Southern Shaanxi Folk Song ". He is skilled in singing folk songs and also composes and arranges songs. The folk songs he compiled were selected into the national primary and secondary school music textbooks, and he also compiled the intangible cultural heritage "Zhenba Fishing Drum" work. The Zhenba Folk Songs Score Collection, which took him five years to compile, became one of the most comprehensive folk song collections in Southern Shaanxi and was published in 2023. Representative works include "Yan Tang on the Top of Bashan" and "Revolutionary History Mountain Songs on the Big Bashan" (See Figure 2).

Hu Yuanqing

Figure 3. Intangible cultural heritage inheritors: Mr. Hu Yuanqing

Source: Yang Wang (2020)

Male, born in 1949, from Zhenba, Shaanxi. Member of the Chinese Musicians Association, he has long been engaged in the collection, arrangement, and creation of folk music, and is a senior musician. His national opera "The Sound of Suona" won the National Excellent Music Works Award. He not only loved the creation of folk songs in Southern Shaanxi, but also had a very solid theoretical foundation and published important theoretical results. (See Figure 3).

Peng Guangqin

Figure 4. Intangible cultural heritage inheritors: Ms. Peng Guangqin

Source: Yang Wang (2022)

Female, born in 1989, from Zhenba, Shaanxi. She is an inheritor of folk songs in Southern Shaanxi. Peng Guangqin has won championships in singing folk songs in Southern Shaanxi such as "Lang Zai Duimen Sings Mountain Songs". Her singing style is gentle, delicate, and beautiful (See Figure 4).

Wang Bangbin

Figure 5. Intangible cultural heritage inheritors: Mr. Wang Bangbin

Source: Yang Wang (2023)

Male, born in 1977, from Zhenba, Shaanxi. He is a national first-class actor, the head of the Zhenba County Cultural Troupe, and an inheritor of folk songs in Southern Shaanxi. He has rich performance skills (See Figure 5).

Tian Hongtao

Figure 6. Intangible cultural heritage inheritors: Mr. Tian Hongtao

Source: Yang Wang (2023)

Male, born in 1975, from Zhenba, Shaanxi. He is a middle school music teacher and inheritor of folk songs in Southern Shaanxi. The person in charge of the "Folk Songs in Southern Shaanxi Transmission Base" (See Figure 6).

He Yaoxin

Figure 7. Intangible cultural heritage inheritors: Mr. He Yaoxin

Source: Yang Wang (2022)

Male, born in 1947, from Ziyang County, Shaanxi Province. He is an inheritor of intangible cultural heritage and established the "Ziyang Folk Song Drum Troupe" (See Figure 7).

Xia Qinghua

Figure 8. Intangible cultural heritage inheritors: Mr. Xia Qinghua

Source: Yang Wang (2023)

Male, born in 1952 in Ziyang County. He is an inheritor of intangible cultural heritage. In 2003, he was seconded to the county cultural center to specialize in the collection, arrangement, and teaching of folk songs. He often goes to the countryside to collect folk songs and exchange singing techniques with peasant singers (See Figure 8).
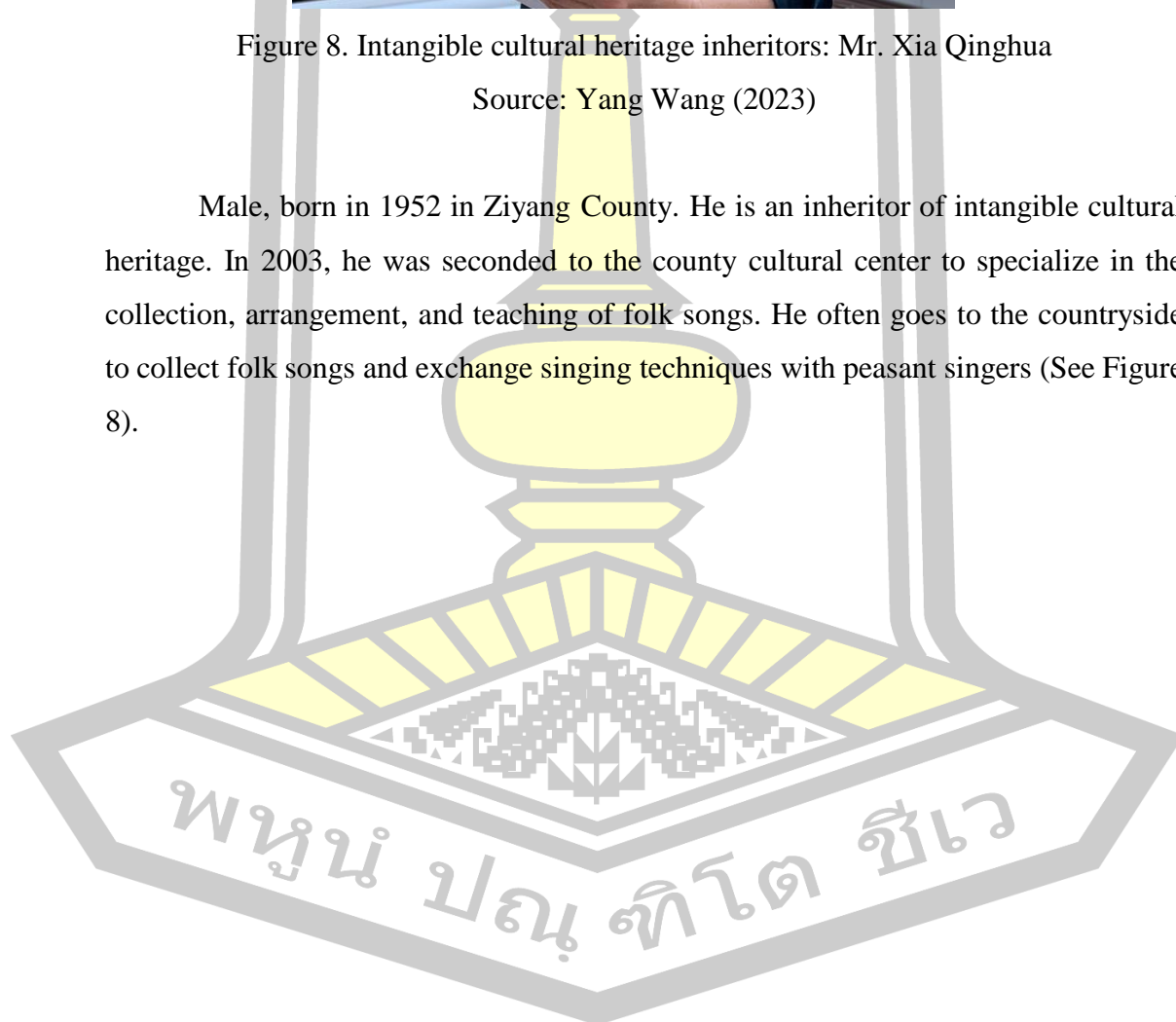
Table 2. The following lists the statistics of key informants, including name, gender, nationality, age, address and occupation.

Name	Gender	Birth year	Site	Profession	Positional title
Liu Guanglang	Male	1938	Zhenba, Hanzhong	Singer, Composer, National level inheritor of intangible cultural heritage	Honorary Chairman of Zhenba County Federation of Literary and Art Circles
Hu Yuanqing	Male	1949	Zhenba, Hanzhong	Scholar, Composer, Inheritor of folk songs	Researcher of Zhenba County Cultural Center
Peng Guangqin	Female	1989	Zhenba, Hanzhong	Actor, singer, National level inheritor of intangible cultural heritage	Hanzhong Cultural Museum Librarian
Wang Bangbin	Male	1977	Zhenba, Hanzhong	National first-class actor	Head of Zhenba County Cultural and Industrial Corps
Tian Hongtao	Male	1975	Zhenba, Hanzhong	Music teacher, National level inheritor of intangible cultural heritage	The person in charge of the folk songs in Southern Shaanxi transmission base
He Yaoxin	Male	1947	Ziyang, Ankang	folk singer, Provincial "Intangible Cultural Heritage" Inheritor	Person in charge of folk song courtyard transmission base
Xia Qinghua	Male	1952	Ziyang, Ankang	Folk singer, Provincial "Intangible Cultural Heritage" Inheritor	Researcher of Ziyang County Cultural Center

In addition to these seven key informants (See Table 2), we interviewed a number of other informants. General informants include the staff of the cultural center and the teachers of colleges and universities in Southern Shaanxi, who are also researchers in this aspect of music culture. Casual informants included random interviews with local people, music teachers in primary and secondary schools, and students.

3.2.3 Research Tools.

Fieldwork is an important method in the dissertation. In order to collect data smoothly, interview form and questionnaire were used as research tools. Researcher made questionnaires to prepare during the field work. Among them, the questionnaire of the key informants takes to be produced (See Table 3). At the same time, the questionnaire of the casual informants and the general informants is required. Then it was handed over to the key informant to see if the document is comprehensive. Finally, the document used for research tools.

Based on the above content, I collected data through questionnaires and face-to-face interviews in documents and related research. The theme is the history and background of folk songs in Southern Shaanxi and common knowledge of folk songs in Southern Shaanxi. During field visits, I took photos, record audio, and collected video data.

Table 3. Major investigative questions on key informants.

No.	Questions
1	How long have you been singing folk songs of Southern Shaanxi?
2	What achievements have you made in the folk songs of Southern Shaanxi?
3	How many distinctive features does folk songs of Southern Shaanxi have?
4	What are the regions where the folk songs of Southern Shaanxi circulate?
5	How did the folk songs of Southern Shaanxi first come into being?
6	What are the types of folk songs in Southern Shaanxi?
7	What are the methods of transmitting folk songs in Southern Shaanxi?
8	What are the functions of folk songs in Southern Shaanxi?
9	What are the singing skills of folk songs in Southern Shaanxi?
10	Do you think there are environmental factors restricting the development of folk songs in Southern Shaanxi?

3.2.4 Data Collecting.

According to the communication and interview with key informants, it is found that the current works of folk songs in Southern Shaanxi are very rich. Therefore, according to the recommendations of key informants and scholars, select 5 to 20 pieces of each type of folk songs in Southern Shaanxi to analyze their work style, melody direction, lyrics content, and other aspects, in order to conduct more in -depth research.

In the data collection, the researcher uses music research in historical and cultural context, fieldwork, document analysis and comparative method for data collection. The researcher collected data based on the research objectives. First, the data collection of the historical development of folk songs in Southern Shaanxi. First of all, the researcher used the literature review method to collect the original literature data, and extract the literature materials about the historical development of folk songs in Southern Shaanxi; then, the researcher interviewed key Informants to collect verbal information about the history of the development of folk songs in Southern Shaanxi. Organize the data collected by the literature and fields materials to prepare data analysis.

Second, the data collection of the musical characteristics of folk songs in Southern Shaanxi. First of all, the researcher used the literature review method to collect the original literature data, and accumulate a certain a number of documents. At the same time, the researcher interviewed key informants, recorded the performance videos and recording of folk songs in Southern Shaanxi on the spot, accumulating video, recording materials for data analysis.

Third, the data collection of the transmission and protection of folk songs in Southern Shaanxi. First of all, the researcher used the method of literature review to collect documents; then, the researcher interviewed key informants, casual informants and general informants to collect verbal information about folk songs in Southern Shaanxi transmission and protection. Prepare the data analysis.

3.2.5 Data Management

3.2.5.1 Recording

According to the research objectives, researcher got to record real -time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant

content of the research objectives. First of all, for the historical development of folk songs in Southern Shaanxi, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, the researcher got to sort out the original data for the study of the music characteristics of folk songs in Southern Shaanxi, find the representative works, transfer the recording materials to text form and prepare for the later data analysis. Finally, the researcher got to organize the data for the preservation and transmission of folk songs in Southern Shaanxi, summarize the interview content and transfer into text form, and prepare for data analysis.

3.2.5.2 Video

The corresponding research objectives got to classify the corresponding video materials. Transferred the video material according to the relevant content of the research goals. First of all, for the historical development of folk songs in Southern Shaanxi, researcher got to screen video materials based on research objectives and transform text materials for subsequent data analysis. Researcher took to sort out video data for the study of music characteristics of folk songs in Southern Shaanxi. Classification of representative works, transferred to the text materials and prepare for the later data analysis. Finally, the researcher needs to organize the video data for the transmission and development of folk songs in Southern Shaanxi, summarize the interview content and transfer the text form, and prepare for data analysis.

3.2.5.3 Books

Books also got to be classified and sorted according to the research objectives. In the field survey, the researcher found that some volumes of books were books that studied the historical development of folk songs in Southern Shaanxi. A few of volumes were books that studied the music characteristics of folk songs in Southern Shaanxi. Several books transmitted and developed by folk songs in Southern Shaanxi. researcher got to sort out the knowledge of books through the method of using the literature review, and extract and form texts that are applicable to research objectives. In this way, different books on the historical development of folk songs in Southern Shaanxi got to sort out different researcher of different researcher on different views of folk songs in Southern Shaanxi and prepare for future data analysis. For books with the music characteristics of folk songs in Southern Shaanxi, some literature information

should be collected and prepared for later data analysis. Third, for the preservation and transmission books of folk songs in Southern Shaanxi researcher got to use the literature review method to sort out the literature, extract related views, and prepare for the later data analysis work.

3.2.6 Data Analysis

3.2.6.1 Historical development of folk songs in Southern Shaanxi.

Based on the collection and management of literature and oral literature, analysis of the methodology of ethnomusicology. And pay attention to the social, crowd migration and human environment of Southern Shaanxi, and the human environment on the development of folk songs in Southern Shaanxi, and put forward the researcher' own views on the origin and development of folk songs in Southern Shaanxi and used descriptive analysis.

3.2.6.2 Analyze the cultural and musical characteristics of folk songs in Southern Shaanxi.

I have chosen songs to analyze as following these criteria:

1) In the selection of folk songs, the following rules should be followed: the works are complete, distinctive, and recognized by the inheritors. A complete work can reflect the original appearance of the work, and in the language, tone, lyrics content can reflect the cultural characteristics of folk songs. Each bearing significant representative importance in terms of content, influence, and typicality.

2) The researchers collected music scores and singing works of folk songs in Southern Shaanxi, including traditional and new creative folk songs, more than 20 songs in total. These different kinds of works are representative of the history of this type of music, including tradition and innovation.

3) The researcher takes to use western music analysis methods and Chinese traditional music analysis methods for data analysis. Researcher should first conduct notation, and then summarize and analyze the musical characteristics and singing styles of folk songs in Southern Shaanxi. The characteristics of folk songs in Southern Shaanxi are primarily analyzed from the perspectives of mode, melody, rhythm, embellish cavity, content, and accompanying lyrics.

3.2.6.3 Transmission process of folk songs in Southern Shaanxi.

Based on the literature review and fieldwork on the preservation and development of folk songs in Southern Shaanxi, researcher take to use field survey methods for data analysis. Through data collection and management, relevant field survey data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants' casual informants and general informants.

It is worth noting that valuable experience and research results from the transmission of folk songs in other regions should also be collected, including government policies, promotion within schools and enterprises, innovation of inheritor works, and transmission in combination with cultural tourism and other aspects. Utilize and improve based on actual situations to make one's research more comprehensive.

3.2.7 Data Presenting

1) Chapter I Introduction.

2) Chapter II Literature Reviews.

3) Chapter III Research Methodology.

4) Chapter IV The Development of Folk Songs in Southern Shaanxi Province, China.

5) Chapter V The Cultural and Musical Characteristics of Folk Songs in Southern Shaanxi Province, China.

6) Chapter VI The Guideline for Transmission Process of Folk Songs in Southern Shaanxi Province, China.

7) Chapter VII Conclusion, Discussion and Suggestion.
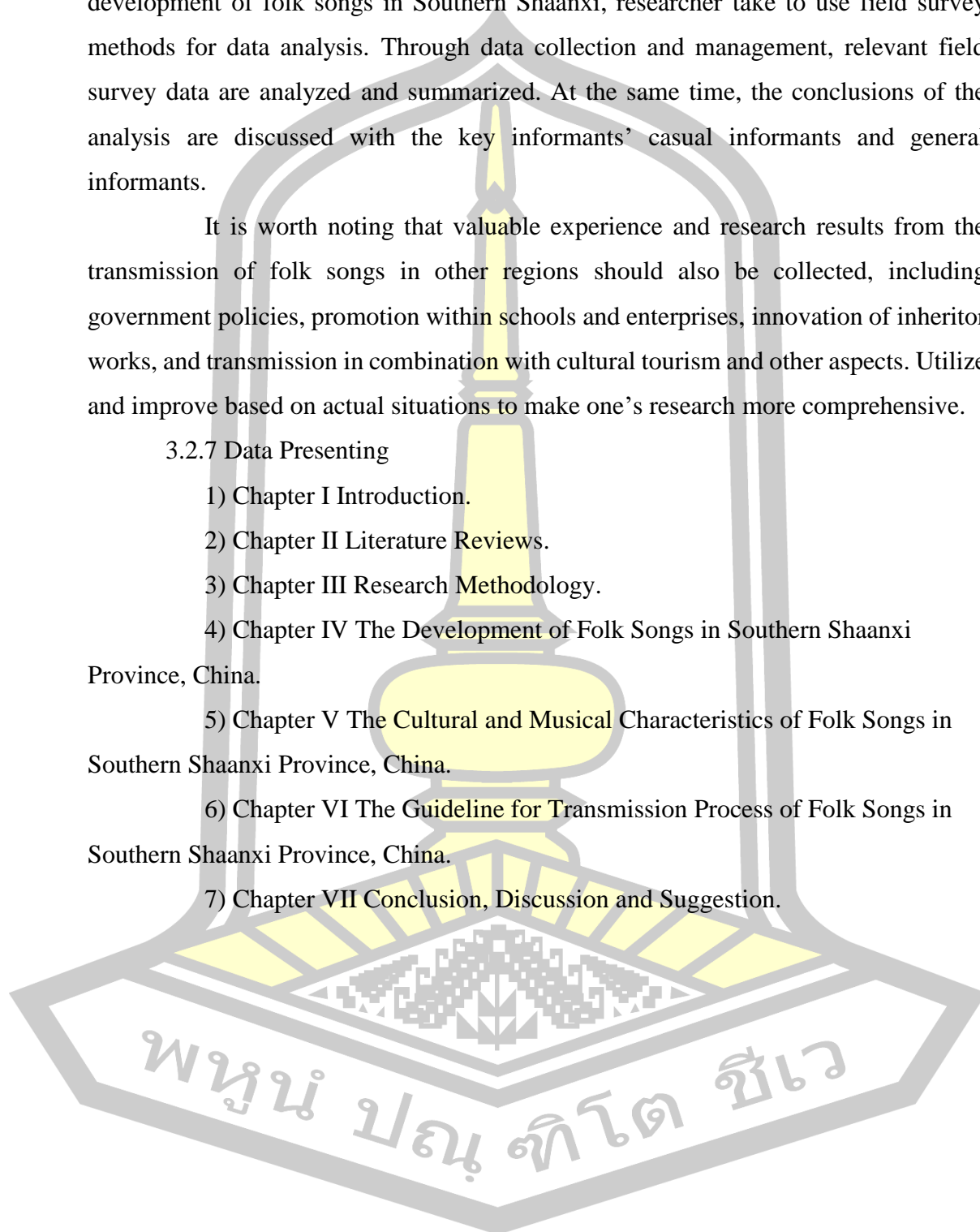
CHAPTER IV

The Development of Folk Songs in Southern Shaanxi Province, China

In this chapter, I focus on the history of folk songs in Southern Shaanxi through literature, clarify the important value of research, and discuss the development and classification of folk songs in Southern Shaanxi through field investigations.

4.1 The Historical Origins of Folk Songs in Southern Shaanxi Province

4.2 The Significance and Contemporary Value of Researching Folk Songs in Southern Shaanxi Province

4.3 The Distribution of Folk Songs in Southern Shaanxi Province

4.4 The Classification of Folk Songs in Southern Shaanxi Province

4.5 The Current Status of the Transmission of Folk Songs in Southern Shaanxi Province

4.6 Summary

4.1 The Historical Origins of Folk Songs in Southern Shaanxi Province

The origins of folk songs in Southern Shaanxi can be traced back to the earliest collection of poetry in ancient China, the Book of Songs "Shi Jing". The opening verses of this ancient poetry collection are closely related to music. The sections "Zhou Nan" and "Zhao Nan" repeatedly mention the Yangtze River, Hanshui River, and Rushui River, indicating that these verses encompass the poetry of the Yangtze River, Hanshui River, and Rushui River regions, reflecting the cultural characteristics of the southern and Chu regions.

According to historical records, during the Spring and Autumn and Warring States periods, Southern Shaanxi came under the rule of the Qin dynasty. In the Western Han period, the population of this region was sparse, and transportation was inconvenient. It was not until the Kangxi reign of the Qing dynasty that the government began to attract a large number of people to develop this land. Due to a large-scale migration movement caused by conflicts, evidence suggests that immigrants from over ten provinces including Hubei, Hunan, Guangxi, Guangdong, Jiangxi, and Fujian relocated to Sichuan and Shaanxi, involving millions of people over several years. This

major migration wave is historically known as the "Fill Sichuan with Hubei and Hunan, Fill Shaanxi with Sichuan"(Lu, 2008). With Southern Shaanxi at the forefront of this migration movement in the Shaanxi region. The increase in population, particularly the influx of migrants, accelerated economic and cultural development and facilitated the exchange and integration of various regional and ethnic folk music cultures. As a result, folk songs in Southern Shaanxi exhibit distinct regional characteristics of both Bashu culture and the cultures of Jingchu and Sanqin.

During the Spring and Autumn Period, the southern region of Shaanxi was divided among the states of Shu, Chu, and Qin. In the Warring States Period, the Qin state conquered Shu and defeated Chu, resulting in the majority of Southern Shaanxi falling under Qin's jurisdiction. Human habitation and labor activities have historical roots dating back to the Xia Dynasty, known as "Liangzhou". According to China's earliest geographical work, "Shangshu Yu Gong," the legendary figure Dayu divided Huaxia into nine provinces, with Shangluo belonging to the province of Yuzhou, and Hanzhong and Ankang belonging to Liangzhou. "Han Shu" (Book of Han), in its section on geography, records: "Hanzhong was formerly part of Chu...and was inclined toward superstitions and licentious worship. The people of Hanzhong indulged in depravity, similar to the customs of Bashu." "Huayang Guo Zhi" documents: "Xicheng (now Ankang) has rugged terrain, and its people are mostly from Chu. Their customs are somewhat similar to those of Jingzhou, and their location is near the Yellow River." In present-day Danfeng County, Shangluo, there exists the historical site of Wuguan, the boundary between Qin and Chu. The remnants of the "Qin-Chu Boundary Wall" extend for over 300 meters along the Wuguan border. During the Qing Dynasty, the poet Di Jing wrote in his poem "Shangzhou": "Wuguan guards the throat of Chu, its morning glory precious at Qin's throat." Another Qing Dynasty poet, Wang Zhaoji, wrote in his poem "Passing Through Wuguan": "The mountain's contour marks the boundary of Qin and Chu, the river's sound flowing through the history of Han and Tang." (Shi, 1994).

During the Warring States Period, the Qin state conquered the Ba state, and subsequently, there was a repeated struggle between Qin and Chu for control over Southern Shaanxi. After the decline of the Chu state, Southern Shaanxi came under Qin's dominion. However, the region witnessed a series of conflicts and upheavals, resulting in the decline of settlements and a significant reduction in population. Many

refugees from the Guanzhong region migrated to Southern Shaanxi, settling there in what is known as the "Migration of a Million Qin People" to the southern parts of the province. As a consequence, areas like Shangluo, Ankang, Yangxian, and Baocheng have retained elements of the Qin dialect in their speech and pronunciation (Chen, 2017).

During the Han Dynasty, Shangluo experienced several large-scale migrations. In the twenty-first year of the Hongwu reign of the Ming Dynasty (1388), a migration office was established in Dahuai Shu, Hongtong County, Shanxi Province. This office was responsible for organizing migrations to Southern Shaanxi and western Henan. The migrants from this region referred to themselves as "Shanxi Dahuai Shu people." And the relocation order was issued, promoting the migration of people from southern provinces such as Hubei, Hunan, Anhui, and Jiangxi to settle in Shangluo. This led to harmonious coexistence between people from the north and the south in Shangluo. The southern migrants became known as "Xiahu people," while the northern migrants and the indigenous population were referred to as the "local people." As a result, Shangluo became a diverse region predominantly inhabited by the Han ethnic group, alongside various other ethnicities such as Hui, Mongol, Zhuang, Manchu, Korean, Hani, and more.

During the Three Kingdoms period, Zhuge Liang relocated over a thousand households from Xixian (present-day southern TianShui, Gansu Province) to Hanzhong. Emperor Ming of Wei stationed himself in Chang'an and ordered Zhang Tai to confront Zhuge Liang. Liang appointed Ma Man to lead the troops forward, and they engaged in battle at Jieting. Due to an ill-advised move by Zhang Su, which was exploited by Zhang Tai, Zhuge Liang withdrew over a thousand households from Xixian and returned to Hanzhong, replenishing the losses suffered at Jieting. According to the "History of Shaanxi • Ethnicity Volume," it is indicated that a significant portion of the relocated households to Longxi by Zhuge Liang were composed of Qiang people. In the Ningqiang area, this relocation led to another fusion between the Qiang people and the local ethnic groups (Zhang, 2022).

During the Sui and Tang dynasties, Shaanxi emerged as a political and cultural center, where the integration between the Han people and the minority groups such as the Liao and Qiang populations in the southern periphery of Shaanxi was accelerated.

This cultural fusion was equally apparent. The poet Xue Neng of the late Tang period vividly depicted the distinctive local customs of the southern region of Shaanxi in his poem "Twenty Rhymes on the Way to Xixian": "As the setting sun casts upon Jiang County, Sichuanese tones merge at the wells, while Qin's divide separates Bao and Xie. On the treacherous roads, envoys meet traders; on the mountain, sparrows chirp like snakes. Remembering returning home at the corner of millet fields, encountering deliciously fresh melons…". These verses portray a vivid picture of the rural customs of Hanzhong, reflecting valuable information about the folk culture of Southern Shaanxi during the Tang Dynasty. Certain poems from the Tang and Song dynasties also sporadically depict local customs in the southern region of Shaanxi. For instance, Cen Shen, while traveling from Baocheng to Lizhou (Guangyuan), observed the practice in the Xixian area of delaying meals until after noon, often involving melons. To this day, some rural areas in Hanzhong maintain the tradition of rising early to work in the fields and having two meals a day.

During the Northern Song Dynasty, Wang Yucheng recorded scenes of labor songs and dances performed by the ancient ancestors of Shangluo in his poems "She Tian Ci" and "Fu De La Xue Lian Chun Xue." These performances, featuring percussion instruments such as gongs and drums, bear a striking resemblance to the musical structure and performance style of modern Shangluo folk arts like "Ba Cha Xi" and "Xiao Diao Xi." It is believed that this "Tian Ge" (Field song) marks the early germ of Shangluo Hua Gu Xi, a local opera. According to the oral traditions of artists from Zhen'an and Shanyang, Shangluo Hua Gu Xi originated in Hunan and spread to Hubei, then from the south along the Han River to Ankang and Hanzhong, and from the north through Danjiang to Danfeng, Shangxian, and Luonan, eventually reaching the Guanzhong region. In a poem titled "Han Zhong Xing" by Southern Song poet Wu Yong, the scene of Han Zhong during the second month of spring is depicted: "Every year, the spring breeze wraps up in February, and every household is watering flowers and pressing sweet wine. Long skirts, wide sleeves, and lowered headpieces, with gold ornaments vying for extravagance." This reflects the customs of making sweet wine during the Han Zhong Spring Festival in the Song Dynasty, as well as the extravagant clothing and aesthetic taste of Han Zhong women, who adorned themselves with

jewelry. After drinking, people's minds became lively, their hearts open, and they sang aloud. Later, many drinking songs were developed (See Figure 9).
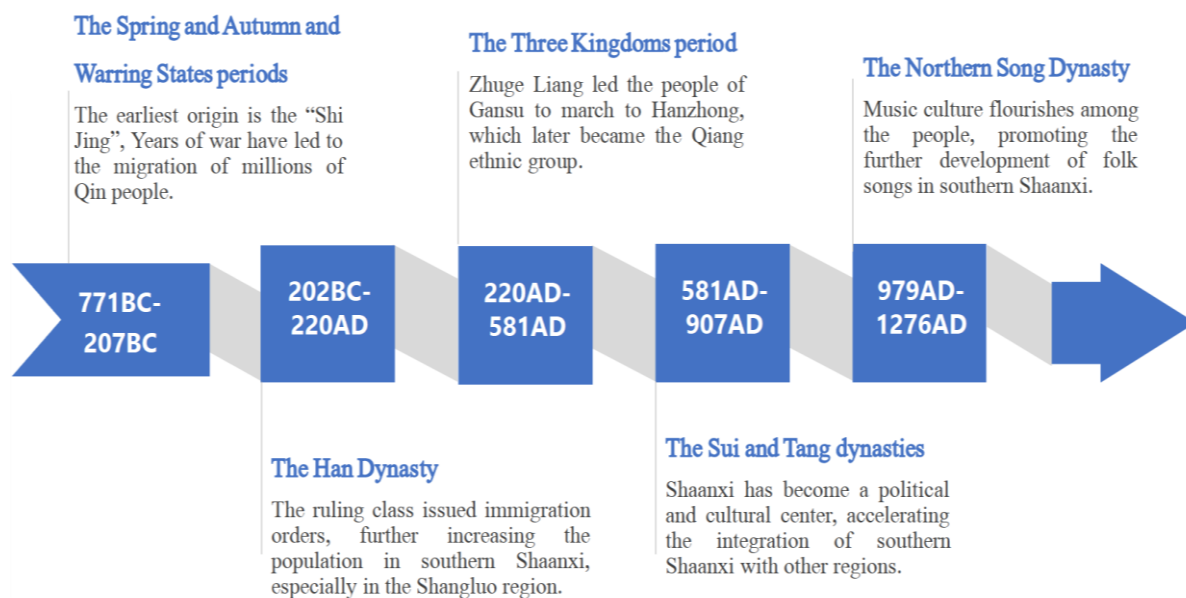

Figure 9. Tracing the history of folk songs in Southern Shaanxi, listing clues from different dynasties.

Source: Yang Wang (2023)

4.2 The Significance and Contemporary Value of Researching Folk Songs in Southern Shaanxi Province

4.2.1 Research Significance

4.2.1.1 Exploring the intangible cultural heritage of "Folk songs in Southern Shaanxi" helps to preserve the historical memory of ancient traditions in the region, uphold outstanding cultural heritage, promote cultural diversity and creativity, thereby maintaining the foundation of human culture and safeguarding social diversity and creativity, holding significant historical importance. Simultaneously, it nurtures the foundation of societal culture, preserves cultural diversity and creativity, thereby propelling continuous societal advancement.

4.2.1.2 Protecting folk songs in Southern Shaanxi for cultural heritage preservation. The conservation and transmission of folk songs in Southern Shaanxi require not only the utmost attention from local cultural institutions and government

bodies but also a focus on academic theoretical development, training of folk song artists, development of school-based curricula, and broadening the scope of folk song popularization. These efforts can nurture a significant number of high-quality talents engaged in the research and practice of folk songs in Southern Shaanxi, with a strong foundation among the masses. This approach can serve the local social, cultural, educational, and economic sectors, while also safeguarding and passing down the valuable cultural resources and heritage of Southern Shaanxi, promoting their enhancement, and truly establishing them as a distinctive cultural art form.

4.2.1.3 Utilizing the unique charm of folk songs in Southern Shaanxi to enrich cultural and tourism resources in the Han river basin and Ankang region, and Drive Local Socioeconomic Development. Culture is the essence of tourism, and tourism serves as a significant carrier of culture. Apart from natural scenic resources, the development of ethnic cultural resources holds great importance in tourism resource exploration. Integrating tourism with ethnic cultural resources establishes a virtuous cycle, aiming to achieve sustainable development.

4.2.1.4 Establishing a brand culture performance centered around "Folk Songs in Southern Shaanxi" to shape cultural branding and enhance tourist image. In recent years, Han River Basin and Ankang have been dedicated to transforming into tourist cities. Southern Shaanxi folk music embodies rich elements of human culture, and its melodies, rhythms, and vocalizations harmonize organically with the local natural environment and customs. It has gained significant popularity and appreciation among the local populace. A prime example is the successful launch of the large-scale musical drama "Between Qin and Ba: Landscapes of Han and Bashan."

4.2.2 Contemporary values (See Figure 10)

4.2.2.1 Historical and Cultural Value

"Cultural value" refers to the beneficial functions, significance, or intentions displayed by certain objects of value in enhancing and optimizing human existence (Sun, 2006). In the field of ethnomusicology, the "value objects" specifically refer to concrete phenomena of folk music culture, which in this context are the folk songs in Southern Shaanxi discussed in this dissertation. Alternatively, it could refer to folk musicians or singers who manipulate the musical subject. As an integral part of national culture, folk songs in Southern Shaanxi are not only artistic gems created by the people

of the region in their laborious lives, but also significant symbols of the development and enrichment of their spiritual culture. The content of these folk songs encompasses nearly every aspect of people's lives, offering vivid samples for investigations into the region's anthropology, geography, and environment. Hence, studying this "living fossil" of folk songs in Southern Shaanxi holds paramount importance in promoting the diversified economic development of the region and fostering the dissemination of ethnic folk culture.

The unique geographical position of Southern Shaanxi region has expedited the fusion and development of diverse folk cultures. This fusion primarily encompasses production-related folk customs. Many folk songs in Southern Shaanxi reflect various aspects of agricultural and fishing labor (Seng, 2021). These songs not only promote productive activities but also enhance cooperation and communication among individuals, fostering social harmony and stability. Examples of such songs include "Tea Picking Song," "Transplanting Rice Seedlings Song," "Fishing Song," "Stone Worker Haozi," "Han River Boatman Haozi," and "Tamping Ground Haozi." Given that Southern Shaanxi lies at the convergence of Sichuan and Guanzhong regions, its culinary practices have historically drawn from the strengths of both northern and southern cuisines. Consequently, some folk songs in Southern Shaanxi also incorporate culinary traditions. For instance, the song "Ten Desires" from Xunyang County describes various foods craved by a pregnant woman over ten months, offering insights into the region's culinary customs. Clothing customs are another facet of folk songs in Southern Shaanxi. Songs like "Ten Loves" from Xunyang, "Buying a Golden Hairpin" from Langao, and "Phoenix-like Play of Peony" from Ningqiang encapsulate female attire, including "silk skirts, red silk shoes, white silk handkerchiefs, golden rings, golden hairpins, and accessories like combs, baskets, cosmetics, and mirrors." "Difficult to Part with, Difficult to Discard" and "Searching for My Younger Sister" from Ziyang depict male attire, including "long robes, short coats, and cloth shirts." Moreover, "Embroidered Pouch" from Zhenba portrays clothing accessories, with the intricately embroidered pouches often expressing sentiments of longing and admiration. Local customs related to weddings, funerals, and other ceremonies are integral parts of daily life and are reflected in folk songs such as "Bride's Song," "Younger Sister Cries While Wearing Bridal Attire," and the burial song "An Wu Fang." Another diverse

category of folk songs revolves around festival customs. Examples include "New Year Song" from Ningqiang, "Lantern Festival Celebrations in the First Month" from Mian County, "Herding Sheep Melody" from Zhenba, and "Visiting My Younger Sister Twice" from Chenggu, among others. Furthermore, the region has six distinct variants of a song titled "Ten Embroideries." While the lyrics of four of these variants are nearly identical, differing mainly in their length, the melodies are quite similar. These songs narrate stories of characters from ancient Chinese popular literary works, such as Cao Cao raising an army, Li San Niang grinding bean curd, Guanyin Bodhisattva aiding sentient beings, Yang Liu Lang guarding the borders, Seven Fairies descending to the mortal realm, Judge Bao presiding over cases, and Meng Jiangnv offering a winter coat, among others. These variants share similarities with "Ten Embroideries" from various regions in Hubei and "Six Embroideries" from Hunan (Yu & Dai, 2008).

The realm of musical culture forms certain crossroads in the transmission of music with neighboring regions, where various forms of music permeate and blend, each enriching the other. The historical and cultural relics reflected in the folk songs in Southern Shaanxi vividly illustrate the unique geographical environment and human history of the region during different historical periods. Folk songs in Southern Shaanxi embody a multi-faceted regional culture with a distinct local character, which, within specific historical contexts, has also assimilated musical elements from neighboring regions such as Hubei and Sichuan, resulting in a diverse cultural synthesis.

4.2.2.2 Folk Recreational Value

In the bygone era, when farmers led challenging lives, they sought solace and entertainment through folk songs. Thus, folk songs emerged as an art form cherished by the laboring people and became the simplest means of leisure. Xu Jiaqi aptly summarized this, stating, "Singing folk songs while tending fields requires no effort or expense. It allows one to voice their innermost thoughts, and others find it refreshing (Xu, 1990)." The populace utilized folk songs to express their leisurely inclinations. Even today, people retain the practice of using methods like shouting, expression, and singing to regulate their emotions, elevate their spirits, and invigorate their work, particularly during periods of intense mental stress. It is precisely because of the capacity of the toiling masses to find joy amid adversity that folk songs have been able to propagate extensively. For example, in the song "Sing the mountain songs,

I am free": Sing the mountain songs and I am free, The King of Hell sees me in sorrow, Confucius saw me writing and ink, The Emperor saw me bow his head. The lively and vivid portrayal within the composition lends it a delightful charm.

In the lives of the laboring people, folk customs represent the living culture collectively created, enjoyed, and passed down by a nation or ethnic community. Folk customs emerge from the necessities of human social groups, continually taking shape, spreading, and evolving within specific ethnicities, eras, and regions, serving the everyday lives of the populace. Folk customs are not only fundamental forces that regulate human behavior, language, and psychology, but also significant means through which the community inherits and advances cultural achievements. Folk songs of Southern Shaanxi constitute a crucial component of the local folk culture. The social material and spiritual cultural environment of the region form the foundation for their origin and development. Varied values, ethical concepts, and behavioral patterns emerge across different regions and eras, leading to the emergence of diverse folk practices. These folk practices inevitably find concentrated reflection in the folk songs of Ziyang (Wang, 2010).

Due to the strong temporal and content regulations of seasonal folk customs, the timing and nature of folk activities remain fixed each year. In the context of Southern Shaanxi, many folk songs are composed based on the progression of the year and the changing seasons, reflecting the agricultural production customs and festival activities throughout the year (Yu, 2008). An example is the song "Shepherding Tune ", which illustrates this aspect. In the first month, sheep are released with red lanterns hung in every household. In the second month, during the spring equinox, the sheep prefer to eat grass on cliffs. The third month, corresponding to Qingming Festival, sees families tending to ancestral graves, marked by white dissertation for those with sons and green grass for those without. The song continues to depict each month, incorporating common knowledge and phenomena from daily life, thus imparting education through entertainment.

4.2.2.3 Spiritual Aesthetic Value

As an aesthetic activity of folk art, aesthetics is a cultural endeavor that acknowledges the inherent human qualities from the perspective of human temperament. "It is an activity through which individuals indulge in ideals to discover

and manifest new qualities of themselves, as well as new harmonious and liberated relationships between themselves and the external world. Aesthetic value is the cultural value manifested in this activity (Sun, 2005)." The operators of folk songs, through intuitive experiences and immersion, elevate themselves to a higher emotional state, and from this state, they scrutinize their own selves and their relationship with the external world, revealing freedom and harmony. The rich and diverse content of folk songs in Southern Shaanxi encompass themes of love, ethics, folk customs, societal progress, serving not only as a local expression of musical traditions but also as a historical record of the social development of Southern Shaanxi. It serves as a significant carrier of the spiritual culture of the people in Southern Shaanxi. The beauty of the region and the charm of its customs, as exemplified by lines like "A fan with two sides, a flower on each; Young lad loves me, and I love him; The young lad loves me for my industriousness; I love the young lad for his hard work," are concentrated in various artistic works. While this romantic song employs plain language, it reflects the primary criterion of diligence when choosing a partner in love among the people along the Han River.

Traditional folk songs in Southern Shaanxi are intertwined with certain religious rituals. "Religious value refers to the meaning and benefits that religion brings to people, such as providing a rational explanation of the source of human value and thereby offering spiritual solace (Sun, 2005)." Firstly, religion systematically interprets the essence of human beings, their origins, life principles, and value foundations in mysterious and transcendent forms, serving as a basis for the value of human existence, development, and improvement in the form of faith. Religion addresses significant and fundamental issues in human existence through belief and superstition. Secondly, religion interprets the essence and value basis of human existence, setting a standard for how humans should be and establishing norms and guidelines for human behavior and development. It offers guidance on how to live, how to conduct oneself, and what kind of person to be. Additionally, religion explains the origin and ultimate destination of human beings, providing an illusory sanctuary for the spirit beyond the worldly realm. Folk songs associated with religious superstitions, such as "Dao Ge" (Song of the Dao), "Tan Ge" (Altar Song), and "Duan Gong Diao" (Lord Duan's Tune), reflect these religious aspects. Such songs often exhibit a relatively fixed form and content. The

content varies, including positive elements such as praising filial piety, frugality, respecting elders, and promoting harmony and kindness, as well as negative aspects that propagate feudal superstitions and the concept of karmic retribution. Singers of these songs are usually professional religious figures, and ordinary singers are generally ineligible due to their lack of professional religious status.

      The simple and kind-hearted people of Southern Shaanxi have expressed their moral values through many folk songs. These moral values are fundamentally sincere and virtuous, guiding people towards goodness. Some songs advise loved ones against gambling, while others caution against excessive drinking. Some emphasize the importance of harmonious families, respecting elders, and caring for the young. There are also songs promoting frugality and proper management of the household, including the phrase "Wake up early for three days, work for one day, to avoid falling behind as a poor person," which has become a widely known folk saying (Wang, 2010). These simple yet profound values are an integral part of the traditional virtues of the Chinese nation and align with the advocated and promoted core socialist values of today's society.
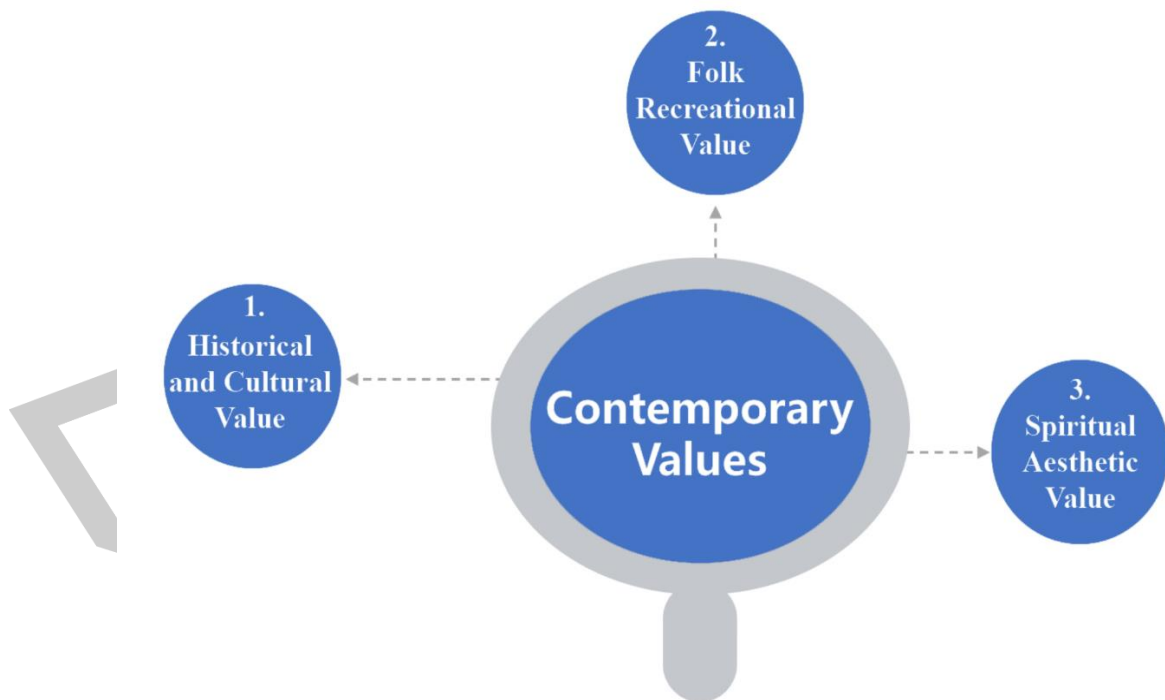
Figure 10. Study the contemporary value of folk songs in Southern Shaanxi province.

Source: Yang Wang (2023)

4.3 The Distribution of Folk Songs in Southern Shaanxi Province

Folk songs are like blossoms deeply rooted in the hearts of the people, emanating sincere and profound emotions. Their artistic representations are vivid and dynamic, flowing naturally like wind and water, and naturally taking shape as written expressions (Duan, 2006). As products of agrarian societies, traditional Chinese folk songs not only reflect the living conditions of entire nations or regions, but also encapsulate the aesthetic preferences of the local working population.

Folk songs in Southern Shaanxi province sing about sincere love between men and women, depict the process of labor, criticize feudal moral norms, reflect the aesthetic preferences of the people, and mirror the populace's pursuit of a better life. The genres of folk songs in Southern Shaanxi are diverse, rich in content, and comprehensive in variety. They encompass a wide range of traditional folk songs, such as labor-themed "Haozi" including "Han River Boatman Haozi," "Stone Worker Haozi," "Tamping Worker Haozi," as well as "Tongshan Song," "Shan Ge Haozi," " Shan Ge tune," "Drum and Gong Grass Song," and others. There are also Xiaodiao, Customs songs like filial piety songs and marriage songs, and a smaller number of Talk and sing Songs. Additionally, many composers have created new folk songs over time. This dissertation conducts a quantitative regional distribution analysis of over 400 folk songs from Southern Shaanxi, as documented in the "Chinese Folk Song Compilation • Shaanxi Volume." (See Table 4)
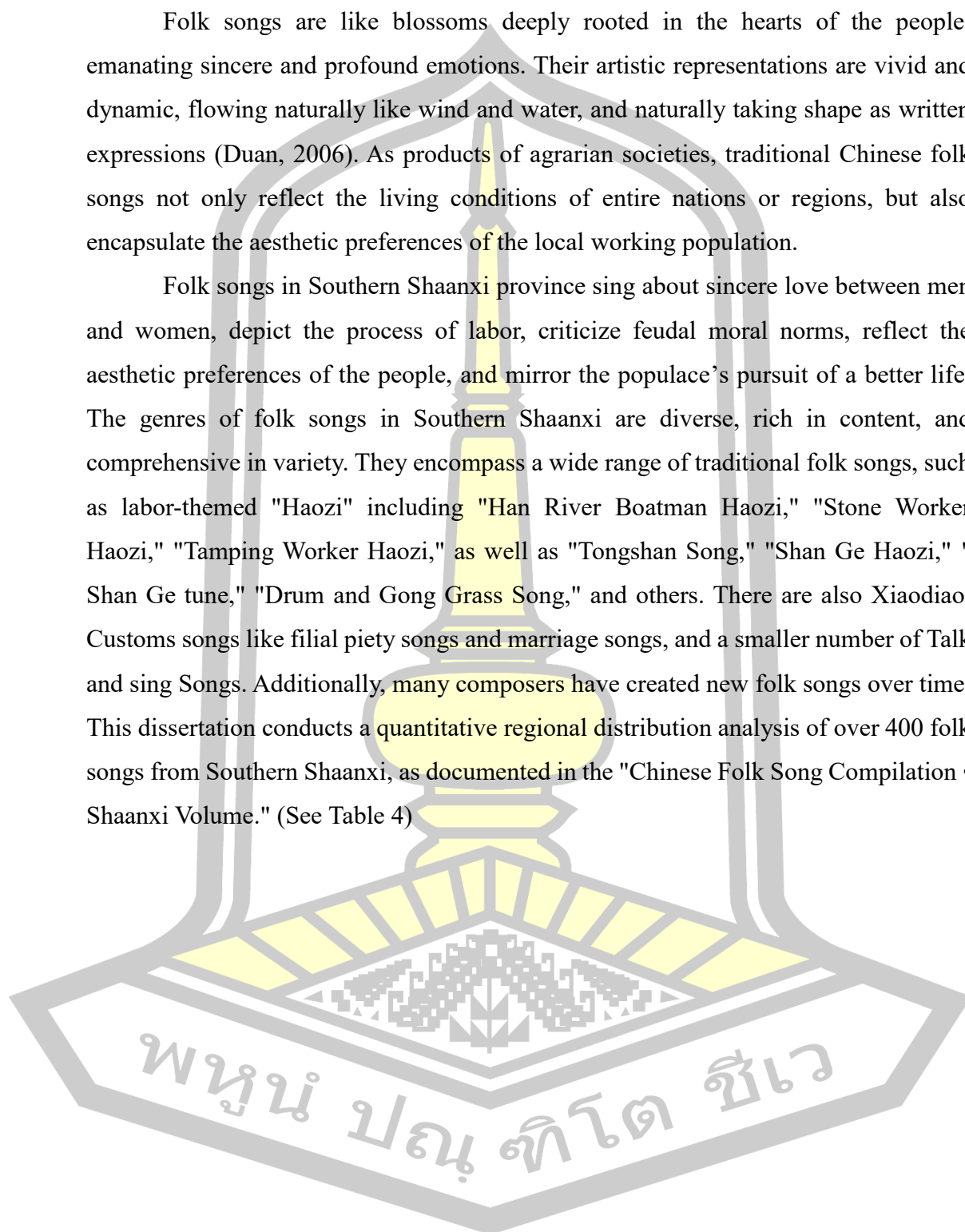
Table 4. Distribution Table of Folk Songs in Southern Shaanxi.

Distribution		Mountain songs				Haozi			Xiaodiao		Custom Songs	Talk and sing Songs
	Genre	Tong shan Song	Mountain song tune	Mountain song Haozi	Drum and Gong Grass Song	Han River boatman's trumpet Haozi	Enginee-ring Haozi	Carry the mourning Haozi	Life Xiaodiao	Narrative Xiaodiao		
Han Zhong area	Hanzhong		1									2
	Liuba	1	1							3		
	Foping	1	6						2		1	1
	Lueyang	1		1					4			
	Yangxian	4	6	3	2	2			9	2	3	
	Mianxian			1			1		2		3	2
	Nanzheng			5			2			1		2
	Chenggu	2							1	1		
	Xixiang			1	1		1		3		1	
	Ningqiang	20		3					5		4	
	Zhenba	32	12	8	3	5	6	8	19	5	14	2
An Kang area	Ankang	2	3			10	6		20	3		1
	Ningshan			1					1			
	Shiquan	1	1						5			1
	Hanyin						2		7		2	
	Xunyang	4	3			4			15		4	
	Baihe		2			8			3	1		
	Ziyang	12	23	4	3	3	2	3	26	5		2
	Langao	1	6						4		1	
	Pingli		1						1	1		1
	Zhenping								1			

The table4 above illustrates that, in terms of regional distribution, traditional folk songs in Southern Shaanxi exhibit the following patterns: there are 229 songs from the Hanzhong region and 219 songs from the Ankang region, accounting for 52% and 48% of the total respectively. Folk songs along the Bashan Mountains and the Han

River Basin are notably abundant, particularly in the west-to-east axis of Zhenba and Ziyang counties. These counties not only have a substantial quantity of songs but also encompass a wide range of genres. In contrast, folk songs from the southern slope of the Qinling Mountains and the Danjiang River Basin are relatively fewer in number and exhibit a relatively uniform genre. This distribution of quantity highlights two significant factors:

First, the regions south of the Han River in Southern Shaanxi, including the areas along the Bashan Mountains and the Han River Basin, have an earlier history of human development and close cultural ties with northern Sichuan and northwestern Hubei. In contrast, the northern mountainous areas, including the southern slope of the Qinling Mountains and the northern part of the Han River Basin, experienced later development, resulting in a less widespread dissemination of folk songs.

Second, the phenomenon of greater density of folk songs in the southern areas and sparser distribution in the north reflects a historical progression of human development in Southern Shaanxi from south to north. Situated in the Qinling and Bashan mountainous regions, and encompassing the upper reaches of the Hanjiang, Jialing, and Danjiang rivers, the Southern Shaanxi region is characterized by extensive mountain ranges and intersecting valleys. The abundance of traditional folk songs in this region predominantly reflects the local population's adaptability to the environment and their wisdom in production and daily life (Wang, 2010).

4.4 The Classification of Folk Songs in Southern Shaanxi Province

According to the internationally recognized classification method of Chinese Han folk songs, Southern Shaanxi folk songs also belong to the category of Han folk songs, which can be divided into the following five categories according to different genres.

4.4.1 Mountain Songs

4.4.1.1 Tongsan Songs

Also known as "Jie'er Songs" or "Four-Six Verses," these predominantly express romantic sentiments and depict love. The melodies are relatively similar with slight variations, allowing for improvised lyrics. While there are diverse changes in the middle, the tunes can be considered universal, often performed in rural areas, and

adhere to the rule of syllabic tones (Hu, 2022). Most of these songs consist of four or six lines, such as "Singing Mountain Songs by the Neighbor's Door" and "Sunset Casts a Golden Glow on the Four Mountains."

4.4.1.2 Mountain Songs Haozi

These are sung using vocables and contain lyrics with literary significance. They are generally performed in a high-pitched tone (falsetto) and are sung in open landscapes such as plains and mountains, being less suited for indoor settings. One perspective suggests that they serve as a proclamation of human existence to the natural world and other creatures, possibly even to ward off wild animals in the mountains for personal safety (Liu, 2019). "Mountain Songs Haozi" is an evolved form from the labor-themed "Haozi," combining vocal calls and singing. They are often performed in the high-pitched range of outdoor settings, producing a clear, melodious, and resonant sound. Examples include "Mountain Song" and "A Sparrow Flies Past the Frozen Green Trees."

4.4.1.3 Mountain Song Tunes

Mountain song tunes are generally sung in a high-pitched tone. Each tune is associated with a specific theme, and the melodies and musical forms of mountain song tunes are relatively fixed. The addition of embellishments and phrases highlights the distinct regional characteristics of Southern Shaanxi. These tunes are sung using both true and false vocalizations, with the false voice resembling "Haozi" while the true voice adopts a flat tone. In rural areas, these tunes are sometimes sung with the false voice, similar to "Haozi", which is why they are also referred to as "pulling tunes" (Cheng, 2006). Examples include "Meal Delivery Tune," "Shepherd's Tune," and "Tea Picking Tune."

4.4.1.4 Drum and Gong Grass Songs

Drum and gong songs are labor songs sung during the busy farming seasons when weeding grass. A designated person sings while others play the drum and gong as accompaniment. This practice serves to guide labor, enliven the work atmosphere, and regulate the labor environment. Similar grass songs with drum and gong accompaniment can also be found in regions like Sichuan and Hubei, indicating the traces of cultural exchange. These songs are mostly sung in a high-pitched tone (Wang & Yang, 2008). An example of this is the typical "Weeding Grass Song."

4.4.2 Haozi

Haozi is a type of folk song sung in conjunction with labor. It is created and performed by the working people during the process of productive labor, directly intertwined with their work. In the folk songs of Southern Shaanxi, labor Haozi has a steady and powerful rhythm, often performed in a call-and-response manner or sung collectively. Its primary purpose is to emphasize rhythm in order to enhance labor efficiency. Typically, the lyrics of Labor Haozi consist of nonsensical syllables without specific meaning. Southern Shaanxi's Labor Haozi repertoire includes works like "Haozi of Hanjiang Boatmen," "Pounding Stone Haozi," "Tamping Earth Haozi," "Carrying Soil Haozi," and others.

4.4.3 Xiaodiao

Xiaodiao, a folk song style in the Zhongba and Ziyang regions of Southern Shaanxi, showcases a graceful and delicate musical style. The lyrics of Xiaodiao songs are generally more extensive, often performed indoors with a smooth melody. The same melody can accommodate different lyrics. For instance, segmented songs and narrative songs, such as "Twelve Cups of Wine for Liang Shanbo and Zhu Yingtai," depict lengthy stories. The melodic structure of Xiaodiao songs is distributed in a sectional manner, mostly consisting of seven-character phrases, with some having five-character phrases. The songs encompass various themes including love, ethics, and customs. The melody of the songs progresses layer by layer, with fewer jumps and a steady rhythm. Xiaodiao songs, such as " Embroidering Lotus Bags," exist in both the Zhi mode and Yu mode.

4.4.4 Custom Songs

Custom songs are like mirrors, reflecting various aspects of social development and vividly recording the everyday lives of laboring people. These songs come in a multitude of types and exhibit a highly flexible and versatile form. They include filial piety songs, marriage songs, altar songs, incense burning songs, and Daoist ritual songs. As historical and cultural phenomena, these songs hold significant value as precious source materials, particularly in the realms of local culture and religious studies. Examples of such songs are " Twelve Acts of Filial Piety" and "Wedding Song".

4.4.5 Talk and Sing Songs

As the name suggests, it can be simply understood as rap music from Southern

Shaanxi, but this is not accurate. Folk art of talking and singing as entertainment have a long history in China, Different from Western rap music, not necessarily pursuing a fast pace. Talk and sing Songs primarily involve spoken words with occasional singing, often accompanied by one or more musical instruments. The earliest flourishing of Talk and sing Songs in China was during the Song Dynasty, exemplified by the genre known as "鼓子词" (Guzi ci). Guzi ci was a form of rap art popular among literati during the Song Dynasty, where literati themselves sometimes took on the role of drummers during performances (Tao & Yao, 2018). Talk and sing Songs in the southern region of Shaanxi also exhibit unique characteristics, such as "渔鼓" (Yugu) and "春倌说春" (Chunguan said spring).

"Zhenba Yugu " is a local musical genre in Shaanxi characterized by storytelling through a combination of tune patterns and rhythmic structures. It features the use of the Zhenba dialect as its foundation, with one performer taking on multiple roles while narrating stories. It originated during the late Ming and early Qing Dynasties in Zhenba County and is believed to have been introduced by immigrants from Sichuan and Hubei, showing close relations with Sichuan's "Zhuqin" tradition.

Another folk tradition in Southern Shaanxi is "Chunguan said spring." which refers to the practice of itinerant performers carrying wooden carvings of spring oxen and reciting improvised verses from the tenth month of the lunar calendar to the Spring Festival. These verses, often in five or seven-character lines, celebrate auspicious occasions, seasonal agricultural activities, and promote etiquette, integrity, filial piety, and other moral values.

The repertoire of Talk and sing Songs is relatively limited, and this study will not delve further into its details.

4.5 The Current Status of the Transmission of Folk Songs in Southern Shaanxi

4.5.1 In the Period of the Founding of the People's Republic of China.

With the establishment of the People's Republic of China, traditional folk songs in Southern Shaanxi entered an unprecedented period of development. Starting from the 1950s, music workers from the "Red Star Opera Troupe" of the People's Liberation Army began the collection and organization of traditional folk songs in Southern

Shaanxi. Subsequently, the music workgroup, a precursor to the Shaanxi Musicians Association, organized systematic collections of folk songs in various areas including Xixiang County, Nanzheng County, Zhenba County, Chenggu County, Mian County, Ningqiang County, Lueyang County, and Hantai District. Over the course of several months, they collected over a thousand songs, including various styles of mountain songs, Xiaodiao, and Haozi. In 1957, these were compiled and published as the book "Mao ShanGe".

In 1956, a local cultural worker named Fu Wenxue in Zhenba County collected revolutionary stories and encountered Zhu Youzhi, who casually hummed the song "Ten Farewells to the Red Army" when discussing Red Army songs of the past. Fu Wenxue immediately transcribed it, along with dozens of other folk songs from the Red Army era. Later, under the title "Zhenba Folk Songs," " Ten Send Off Red Army," and the pen name "Furao," it was published in the 11th issue of "Folk Literature and Art" in 1958. Influenced by the nationwide folk song collection movement during that period, a large number of folk songs of various types were collected, selected, and organized. Their compositions were included in the book "Selected Folk Songs from Southern Shaanxi" published by the Shaanxi People's Publishing House in 1959.

4.5.2 The 1960s to 1990s

During this period, due to various domestic upheavals such as the Four Cleanups Movement and the Cultural Revolution, folk songs in Southern Shaanxi, along with folk music in many regions of China, faced unjust treatment and suffered severely. The study and transmission of folk music were greatly disrupted. However, in the 1960, the Han Chinese Song and Dance Troupe overcame all obstacles and hardships to create the musical drama "Red Plum Ridge," which resonated even in Beijing's Zhongnanhai, bringing national attention to the precious cultural resource of folk songs in Southern Shaanxi. It was only after the rectification efforts following the Third Plenum of the 11th Central Committee of the Communist Party in 1978 that large-scale salvage and research of the nation's cultural music resources recommended. Since the vigorous launch of China's nationwide census and documentation of ethnic and folk music under the leadership of the Ministry of Culture in 1979, a resurgence occurred. This effort continued into the 1990s, during which the Han Chinese region collected over 3,700 varieties of folk songs, and more than 3,500 were discovered in Ankang. For the

preservation of various typical folk song genres in Southern Shaanxi, grassroots cultural workers employed comprehensive methods such as transcriptions, original ecological performances in audio and video, and other means to ensure their holistic preservation.

4.5.3 From 2000 to the Present

In recent years, the southern region of Shaanxi has faced the challenge of relatively limited regional influence and a lack of successors in cultural transmission. Despite these challenges, the vast number and widespread popularity of traditional folk songs in Southern Shaanxi, often referred to as a natural artistic treasure trove in the realm of folk music, cannot be ignored. Notable examples include "Lang Zai Singing Mountain Songs" from Ankang, "Primitive Folk Songs" from Zhen'an, "Tea Song" from Ziyang, and various songs from Han Chinese such as "Embroidered Wallet New Song," "On Top of the Ba Mountain Repairing Weir Ponds," and "The Husband of Someone Else Is Like a Scholar." Some, like "Embroidered Wallet New Song" and "On Top of the Ba Mountain Repairing Weir Ponds," have even reached stages in Beijing.

In 2005, the inaugural "Folk Songs in Southern Shaanxi Festival" held at Nanhu Lake in Hanzhong attracted over 300 singers from Southern Shaanxi to gather and sing. In April 2006, the Ankang Municipal Party Committee's Propaganda Department and the Shaanxi Musicians Association jointly hosted the "Folk songs in Southern Shaanxi Symposium." Over 80 music experts from various cities across the province attended the event. The symposium's main objective was to unearth, compile, transmit, develop, and further enrich the tradition of folk songs in Southern Shaanxi, aiming to restore their former glory. These songs, together with the folk songs from northern Shaanxi, are intended to soar as the twin wings of Shaanxi's folk music.

In April 2007, the Folk Songs in Southern Shaanxi Competition was held in Xunyang County, Ankang. The competition was divided into two categories: New Folk Singing and Folk Singing Methods. In 2010, the folk song film "Lang Zai Singing Mountain Songs" was released in China, marking the first cinematic portrayal of folk songs in Southern Shaanxi. The film subsequently won five awards at the 14th Shanghai International Film Festival. In 2011, the large-scale musical drama "Between the Qin and Ba Mountains," performed by Zhen'an County Art Troupe, made its debut at the 6th Shaanxi Provincial Arts Festival. It combined folk customs and music in a novel way, portraying the subtleties, softness, humor, and wit of folk songs in Southern

Shaanxi in daily life. This masterpiece became a significant representative of the refined display of folk songs in Southern Shaanxi art.

In 2014, the first Shaanxi Folk Songs Competition was held, where Peng Guangqin, a singer from Hanzhong, and the "Rooster Crowing Haozi" ensemble from Southern Shaanxi both received first prizes in the solo and ensemble categories, respectively. Liu Guanglang, a singer from Zhen'an, was awarded for his special contribution. In 2016, documentary programs like "Han River. Hanzhong" and segments like "Folk Songs, China" on China Central Television showcased "original ecological" folk songs from various angles. Additionally, the 2016 series "Chinese Folk Song Gala" provided a multi-faceted platform for presenting the essence of folk songs from different regions. Seizing this opportunity, the folk songs of Southern Shaanxi have further spread their unique historical charm, unearthing this cultural gem of the nation.

In 2020, the folk opera "Red Plum Ridge" and the song and dance drama "Han River Song" from Southern Shaanxi were selected as key creative projects by the Shaanxi Provincial Department of Culture and Tourism. In June 2023, the "Yan River Deep Affection, Han Feng Ancient Rhyme" event, jointly organized by the Shaanxi Provincial Culture Hall and the Shaanxi Provincial Intangible Cultural Heritage Protection Center, celebrated the folk songs of both southern and northern Shaanxi. This event not only expanded the influence of folk songs in Southern Shaanxi but also served as an artistic bridge, promoting the integration and development of cultural tourism between the two regions.

On November 12, 2023, the final of the third Southern Shaanxi Folk Song Festival was held in Zhenba. The new folk songs and folk song adaptations in the final left a deep impression on everyone, and it was the largest and most influential folk song activity in Southern Shaanxi after the epidemic. During the folk song festival, the organizers combined tourism to promote the culture of Southern Shaanxi, reflecting the diversified development trend of folk song communication in Southern Shaanxi.

In November 2023, the Chinese Native Folk Song Festival, sponsored by the Ministry of Culture and Tourism, kicked off in Jiangxi Province. This folk song festival not only has 63 programs from all over the country, but also includes instrumental music programs for the first time, which is a very noteworthy highlight. It can further enrich

the content of the activity and present the heritage achievements of traditional music intangible cultural heritage protection from multiple angles.

4.6 Summary

In summary, the melodies and lyrics of folk songs in Southern Shaanxi reflect a distinctive regional style and customs, directly originating from labor and production activities. There are four main stages of development:

1) Before the founding of the People's Republic of China. From the earliest development of folk songs in Southern Shaanxi, it can be seen that before the founding of the People's Republic of Shaanxi, they experienced a very long evolutionary process. The reason why these processes are divided into a period is that there is no special institution and organization to collect and organize, which is a very natural development and dissemination.

2) In the Period of the Founding of the People's Republic of China. Until the establishment of the People's Republic of China in 1949, folk songs in Southern Shaanxi entered an unprecedented stage of development. Various folk song collection activities were carried out, and related songs and collections were edited and published. This is the first period of the rapid development of folk songs in Southern Shaanxi, so it belongs to the second part of the development.

3) The 1960s to 1990s.Starting from 1960. Due to political reasons, folk songs from all over the country, including folk songs in Southern Shaanxi, were adversely affected and marginalized during this stage, being considered as undesirable music. This is a period of cultural atrophy, so we call this part the third stage.

4) After 2000, various seminars, music festivals, special performances, media campaigns, and other support measures targeting folk songs in Southern Shaanxi have been strengthened. This is the second period of vigorous development of folk songs in Southern Shaanxi after the founding of the People's Republic of China, and the development speed of this time is much higher than any other period in the past, so it is also a period of all-round prosperity of culture, and gives us hope for a bright future for folk songs in Southern Shaanxi.

To sum up, this chapter reviews the development history and present situation of folk songs in Southern Shaanxi. Throughout its extensive historical development,

folk songs in Southern Shaanxi have facilitated cultural exchange and prosperity. In today's development process, they have received corresponding attention. The frequent organization of related performances and exchange activities clearly demonstrates that relevant authorities place a greater emphasis on preserving this intangible cultural heritage than ever before. However, this emphasis is hoped to gradually become a conscious collective effort, involving active participation from a large number of ordinary people. Only through such widespread engagement can we genuinely carry forward and protect this distinctive musical form, allowing folk songs in Southern Shaanxi to continue fulfilling their historical role and responsibilities. Moreover, through their unique charm, they can attract even more enthusiasts.
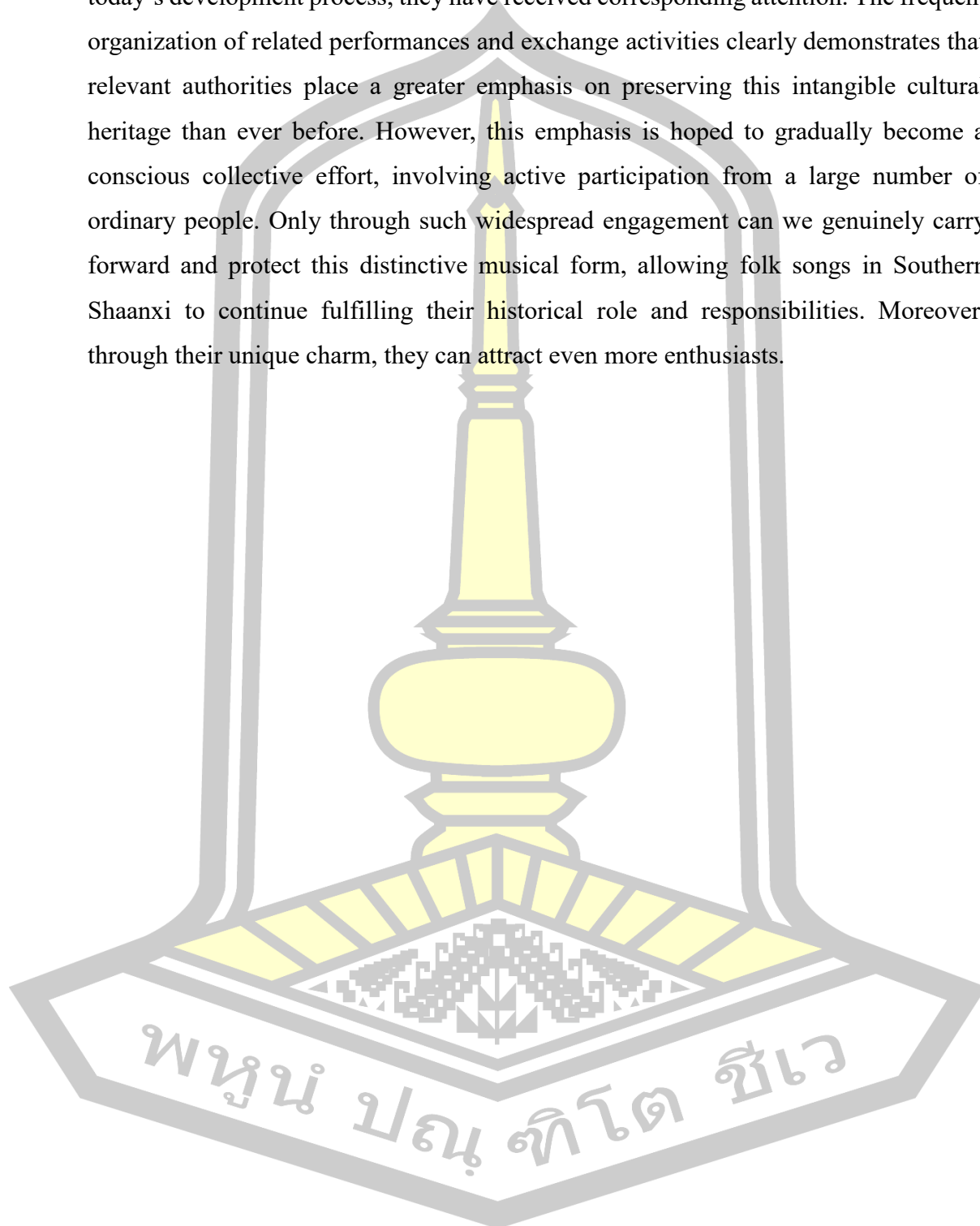
CHAPTER V

The Cultural and Musical Characteristics of Folk Songs in Southern Shaanxi Province, China

This chapter starts from the linguistic and phonetic characteristics of folk songs in Southern Shaanxi. Taking the typical tea-picking songs as an example, it studies the cultural characteristics of folk songs in Southern Shaanxi. It provides specific analyses of typical works and categorically summarizes the typical musical features of folk songs in Southern Shaanxi. Each folk song lists its content, pattern, and lyrics. Then according to different emphases of more detailed analysis. Each folk song lists its the mode, melody, rhythm, embellish cavity, lyric. Then according to different emphases of more detailed analysis.

    5.1 The Cultural Characteristics of Southern Shaanxi Dialect and Folk Songs

    5.2 Analysis of the Musical Characteristics of Folk Songs in Southern Shaanxi

    5.3 Summary

5.1 The Cultural Characteristics of Southern Shaanxi Dialect and Folk Songs

    5.1.1 Phonetic Characteristics of Southern Shaanxi Dialect in the Shaanxi Southern Region.

The dialects in the three cities of Southern Shaanxi are divided into two categories: Shangzhou, Danfeng, and Luonan belong to the Guanzhong dialect, while the other 25 counties belong to the Southern Shaanxi dialect. According to the rules of tones, they can be roughly divided into the Southwest Mandarin area, the Central Plains Mandarin area, and the Jianghuai Mandarin area (Sun, 1998). People in Southern Shaanxi speak with a melodious tone, speak relatively quickly, articulate lightly, and their pronunciation is generally closer to the front of the mouth.

The phonetic characteristics of the Southern Shaanxi dialect are as follows: short sentences, long endings, and strong phonetics. This is because in the Southern Shaanxi region, people historically lived relatively dispersed due to the proximity of the Qinling Mountains in the north and the Bashan Mountains in the south. Transportation was inconvenient, so people often communicated across hills by

shouting. By using short sentences and long endings, they could make themselves heard clearly. If too many words were used, it would be difficult to convey the message effectively. For example, "Gao kuai yi dian'er sai! " (It means Hurry up!) This concise expression, combined with a lingering tone, allows the other party to hear more clearly and remember better. Additionally, the use of interjections like "噻(sai),啊(a), 呀(ya) , 呵(he) , 呦(you) , 嗨(hai) " provides a very authentic tone for the creation and singing of chants and tunes in folk songs in Southern Shaanxi.

Folk songs in Southern Shaanxi contain a number of terms that are specific to the local population, rendering them incomprehensible to outsiders. To grasp their meaning, careful interpretation and contextualization are required. In his work "Songs of Spirituality," Tian Xianjin provides examples of dialectal terms from the Southern Shaanxi region. For instance, the term "绿" (lǜ, It means green) is pronounced as "liù", "剪" (jiǎn, It means cutting) is pronounced as "jiǎo", and "软" (ruǎn, It means soft) is pronounced as "pá", among others (Tian, 2016).

The use of reduplication and affixation in folk songs has a long history. This tradition is also evident in the lyrics of folk songs in Southern Shaanxi, where many characters or words are repeated multiple times. This technique makes the expression more vivid, the imagery more distinct, and, combined with the local dialect, creates a certain level of complex phonetics, adding a touch of humor and liveliness. In Southern Shaanxi dialect, reduplication and affixation are widely used in grammar. For example, in describing colors, you have "黑黢黢" (hēi qū qū, It means black as pitch) and "黄森森" (huáng sēn sēn, It means bright yellow), and in describing a person's mental state, you have "神叨叨" (shén dāo dāo, It means not quite normal) or "瓜兮兮" (guā xī xī, It means silly). These short and vivid phrases evoke strong visual thinking and rhythm in the listener. Additionally, there are affixes added to nouns, such as referring to kittens and puppies as "mao'er" and "gou'er", which also carry distinctive characteristics.

5.1.2 Local Cultural Characteristics of Folk songs in Southern Shaanxi (Using Tea Songs as an Example).

This section takes the representative content of tea songs as a starting point to explore the local cultural characteristics of folk songs in Southern Shaanxi. The unique

geographical environment and traditions in the southern part of Shaanxi have formed a distinctive tea culture, and tea-picking folk songs serve as a unique representation of this culture. These songs not only showcase the labor wisdom of the tea farmers in Southern Shaanxi, but also reflect the rich history of local tea culture. As an important component of the intangible cultural heritage of Southern Shaanxi, tea songs are characterized by their lively rhythms, sincere emotions, distinct local features, and profound cultural heritage.

5.1.2.1 Tea Songs: Incorporating History, Life, and Inheriting Ritual Culture.

Reflecting the real lives of the people is a common characteristic of all local folk songs. However, what is even more significant is the incorporation of historical stories and folk legends into tea songs to educate and enlighten individuals. (Wang, 2019) This allows people to gain a deeper understanding of positive and uplifting deeds, and to receive positive education on patriotism, integrity, and kindness. For example, in the folk song "Shun Cai Cha" (Picking Tea in Order), which is a ballad, it narrates the process of tea-picking from the first month to the twelfth month on the tea mountains. This parallel structure in the description makes the song unique, and the content is more diverse.

Chinese：　　　　　　　　《顺采茶》

Main idea of lyrics：　　　　《Picking Tea in Order》

正月采茶是新年，

In the first month, picking tea marks the New Year,

收拾打扮看娇莲，

Dressed up to see the beautiful girl, her name is Lotus,

自从今日看过你，

Since I saw you today,

朋友约我上茶山，

Friends invite me to the tea mountain,

你在家中不要急。

You don't be anxious for me at home.

二月采茶百花开，……

In the second month, picking tea, a hundred flowers bloom, ...

三月采茶是清明，……

In the third month, picking tea is during Qingming, ...

Furthermore, the tradition of "offering tea as a gift" has been a longstanding custom in Southern Shaanxi. In addition to serving tea to guests at home, tea is also presented as a gift to relatives and friends. Since ancient times, the practice of tea-giving has been highly emphasized in folk marriage customs. This tradition has been passed down to this day. The song "Shou Ti Er Feng Cha" (Holding Two Packets of Tea), reflects the tea customs of Southern Shaanxi, depicting the scene of a son-in-law paying respects to his father-in-law:

《手提二封茶》

《Holding Two Packets of Tea》

小郎打扮像支花，

The young boy is dressed up like a flower,

遥遥摆摆到姐家，

Swaggering to his lover's house,

手提二封茶。

Holding two packets of tea.

走在堂屋中，

Walking in the hall,

掏出二封茶，

He takes out two packets of tea,

礼轻人义重。

A light gift with profound meaning.

姑娘的爹娘在哪里？

Where are the girl's parents?

出来接受我的见面礼。

Come out and accept my greeting.

5.1.2.2 Tea Songs Pay Attention to Details with Sincere Emotions.

In terms of composition, tea songs in Southern Shaanxi mainly embody two characteristics: secularism and diversity. Originating from the labor of tea farmers, tea songs ultimately return to the process of tea cultivation and production. Therefore, a fundamental feature of tea songs in Southern Shaanxi is the reflection of the real-life experiences of the working people. Tea farmers can freely express their feelings based on their mood during their work in the tea garden. While tea songs do touch on tea-

related content, a significant portion of them express the deep affection between young men and women. Through the lyrics, they demonstrate the sincere and delicate emotions between the young man and the girl. For example, in the song "Cai Cha Diao" (Picking Tea Tune):

《采茶调》

《Picking Tea Tune》

左手采茶采四两，

Left hand picks tea, about four liang,

右手采茶采半斤，

Right hand picks tea, about half a catty,

采茶越采越有劲。

Picking tea without fatigue.

那边来了个小哥哥，

Over there comes a young lad,

年纪不过十八春，

Not more than eighteen years old,

实在招人喜欢……

Truly likable...

The first three lines depict the scene of picking tea, while the latter part shifts to the arrival of the young lad from a distance. The matters of the tea mountain, as well as the emotions tied to it, are all encapsulated in this beautiful tea song. In the tea mountains of Southern Shaanxi, whether it is in labor or in singing gatherings, one can often encounter many likable young individuals. It is not uncommon for young men and women to form affectionate relationships leading to marriage through their mutual labor and singing activities.

Another piece uses the backdrop of high mountain tea-picking to portray the eager anticipation of tea-picking women for their husbands, who are working outside, to return home soon. In the song "Gao Shan Dian Cha Hang Dui Hang" (High on the Mountain Pick tea Row after Row), the lyrics go:

《高山点茶行对行》

《High on the Mountain Pick tea Row after Row》

高山点茶行对行，

High on the mountain, we pick tea, row after row,

手采茶枝眼望郎，

Handpicking tea leaves, our eyes scan for our dear ones,

新官上任工作忙，

The new official is busy with his duties,

急死两个人。

Anxious, the two of us are almost beside ourselves.

5.1.2.3 Emphasis on Dialectal Features and Rich Performance Forms in Tea Songs.

Although Southern Shaanxi tea songs also incorporate cultural features from neighboring regions, they are generally structured, express emotions sincerely, have catchy rhythms, and possess strong regional transmission characteristics. The local characteristics of Southern Shaanxi tea songs are also evident in language and form, integrating local dialects and interjections, aligning with the aesthetic and linguistic preferences of local people. This not only adds more charm but also narrows the gap between the working people and art, allowing folk song art to truly reach the broader population. For instance, in the song "Cha Yun"(Tea Rhyme) with lyrics by Hu Yuanqing and music by Kang Huai, we find:

《茶韵》

《Tea Rhyme》

大巴(呦) 山(呃)，云雾山，

Da Ba and Misty mountains,

茶歌声声醉(呀么) 醉茶园，

Tea songs inebriate the tea gardens,

情哥情妹(呦)云中舞(呦喂)，

dear brothers and sisters dance among the clouds,

风情万种(噻)，

Exceeding fascinating and charming

似(呀么)似茶仙……"

like tea immortals...

Some tea songs reflect the hard work of tea farmers. When they engage in strenuous labor, they use these tea songs to alleviate physical and mental fatigue. Additionally, some tea farmers, while working in the tea gardens, spontaneously create tea songs that not only include "songs" but also incorporate the physical movements and dances associated with tea picking.

5.1.2.4 Based on Chinese poetry and combined with traditional Chinese opera culture, it is inclusive.

Furthermore, there is also a portion of tea songs created based on ancient poetry, which are widely used in tea art performances. For instance, during the Jiaqing period of the Qing Dynasty, Ye Shizhuo, who served as the magistrate of Xing'an (present-day Ankang), mentioned Southern Shaanxi tea in his poem "Chun Ri Xing'an Zhou Zhong Za Yong" (Various Verses on a Spring Day in a Boat in Xing'an).

《春日兴安舟中杂咏》

《Various Verses on a Spring Day in a Boat in Xing'an》

桃花未尽开菜花，

Peach blossoms haven't withered, while cabbage flowers have already bloomed,

夹岸黄金照落霞。

The golden hues along the bank blend beautifully with the evening glow.

自昔关南春独早，

One marvels at how early spring arrives in Southern region of Shaanxi,

清明已煮紫阳茶。

By the time of Qingming, Ziyang's tea leaves are already brewed.

This poem was later adapted into a musical composition, it reflects the historical prominence of Ziyang's tea leaves. The work departs from the traditional folk song form and instead employs the popular local opera genre in the Southern Shaanxi region, known as "Si Ping Diao" in Han tune erhuang, giving it a distinct regional operatic flavor.

5.2 Analysis of the Musical Characteristics of Folk Songs in Southern Shaanxi

Folk songs in Southern Shaanxi are the collective wisdom of generations in the region. The distinctive features of folk songs in Southern Shaanxi stem from their inherent ethnic traits. Similar to other forms of art, folk songs in Southern Shaanxi

represent a unity of form and content. The content must be expressed through a certain form; without the musical form of folk songs, there would be no content. The content and form of folk songs in Southern Shaanxi are interdependent and mutually enriching. "To understand the content expression of folk songs, one must start with the analysis of their form. To understand and master the unique expressive methods and patterns of folk song music, it is only through the analysis of the various elements of folk song music forms that this can be achieved." (Jiang, 2004). In the "Preface" of the 1994 edition of "Chinese Folk Songs Compilation: Shaanxi Volume" edited by Liu Junping, an overview of Shaanxi folk songs, an analysis of the scales, modes, pitches, and melodies of folk songs in the three regions of Shaanxi was conducted. Additionally, Lei Da compared the tonal values of Shaanxi dialects with Mandarin in "Shaanxi Dialects and Shaanxi Folk Songs," highlighting the characteristics of sound, rhyme, and tone. In 1987, Lv Hongjing discussed the scales, syntax, structure, and rhythm of folk songs in the Hanzhong region in "A Brief Discussion on Mountain Songs in the Hanzhong Region."

Studying the musical form of folk songs in Southern Shaanxi involves an examination of melody, which is considered the soul and foundation of music. It embodies the entirety or main ideas of the music, combining tonal relationships with rhythm and beat relationships, and is characterized by the independent performance of many individual voices. This is referred to as melody (Li, 1990). Melody not only reflects the ethnic history and musical ethnicity in folk songs, but also conveys the expression and meaning of music through elements such as its intricate variations, tonal scales, and musical forms.

5.2.1 Concept of the Pentatonic Scale in Chinese Folk Music.

The concept of mode and tonality is an essential factor in constructing a melody, serving as a significant means of musical expression. In Chinese ethnic folk music, the pentatonic scale, based on a five-tone scale, is predominant, giving rise to distinct ethnic musical characteristics. The pentatonic scale is arranged by five notes whose intervals are in the relationship of perfect fifth (P5), consisting of the following notes: "宫" (Gong), "徵" (Zhi), "商" (Shang), "羽" (Yu), "角" (Jue). (See Figure 11).

Figure 11. The five sounds are arranged in a perfect fifth relationship.

Source: Yang Wang (2023)

If arranged in ascending order of pitch, they are "宫" (Gong), "商" (Shang), "角" (Jue), "徵" (Zhi), "羽" (Yu). (See Figure 12).

Figure 12. The five tones in a pentatonic mode are arranged in order of pitch.

Source: Yang Wang (2023)

The names of these degrees in Gong, Shang, Jue, Zhi, Yu do not represent specific pitches, but rather indicate fixed pitch relationships between the degrees. For example, Shang is a major second degrees above Gong, Jue is a major third degrees above Gong, Zhi is a perfect fifth degrees above Gong (or a perfect fourth degrees below Gong), and Yu is a minor third degrees below Gong (or a major sixth degrees above Gong). (See Figure 13).

宮(Gong)　1(do)

羽(Yu)　　6(la)

徵(Zhi)　　5(sol)

角(Jue)　　3(mi)

商(Shang)　2(re)

宮(Gong)　1(do)

m3

P4

M6

P5

M3

M2
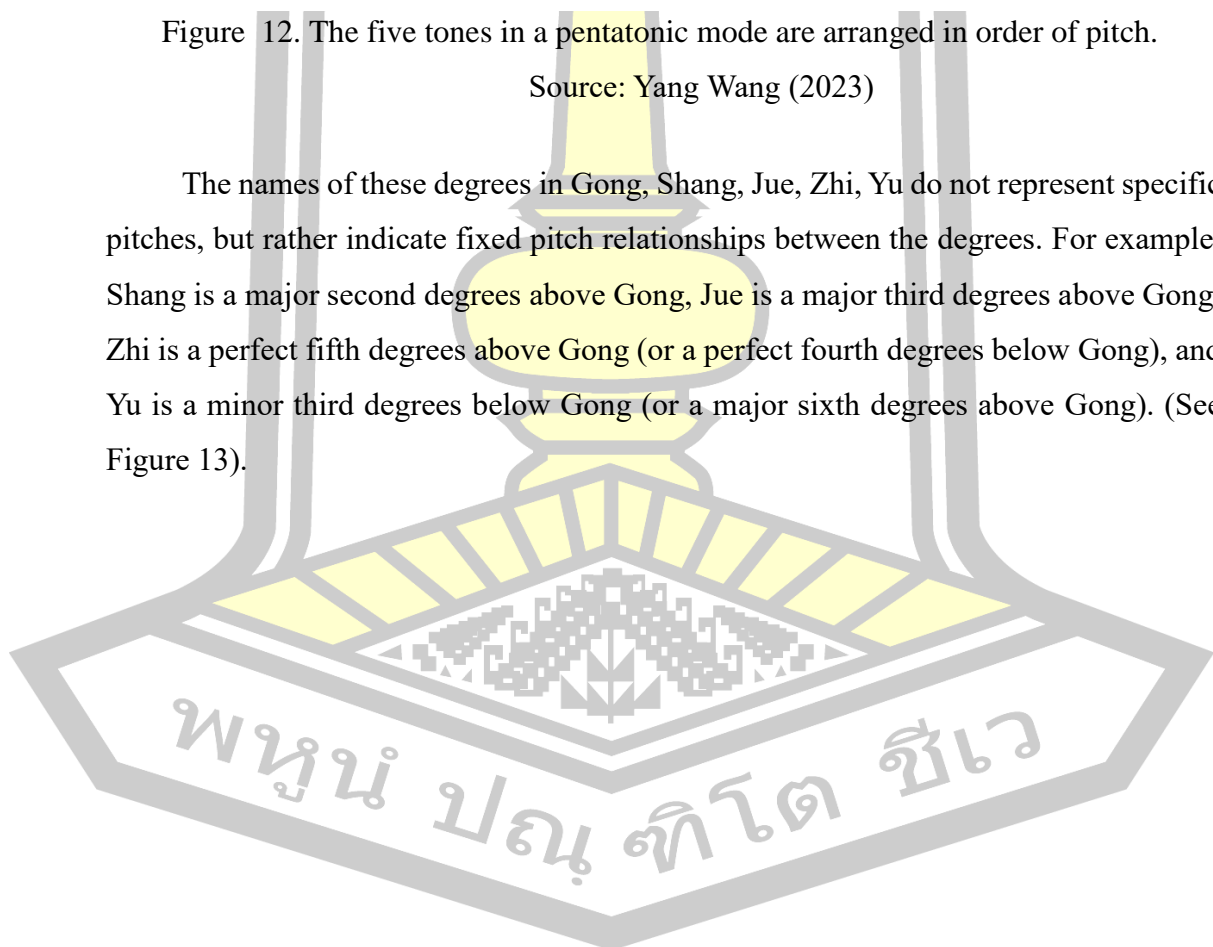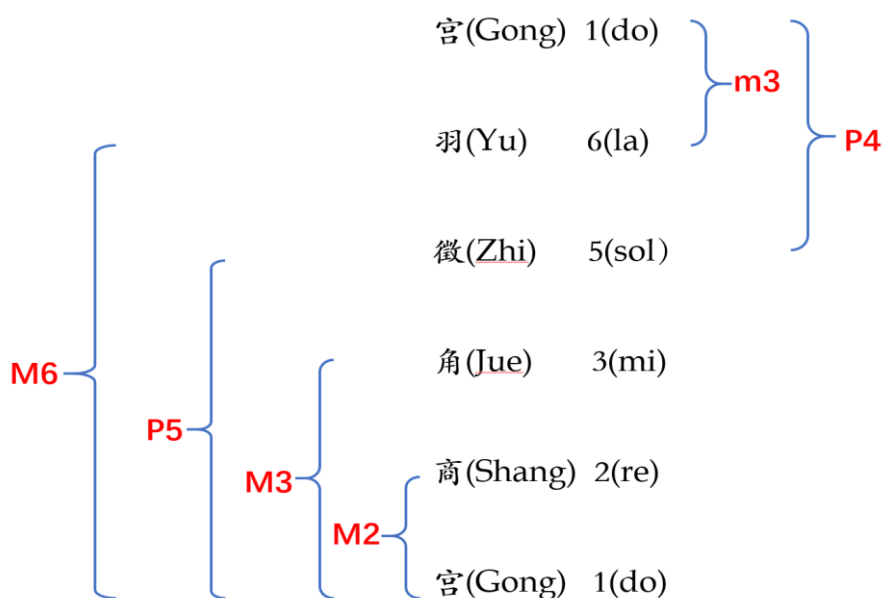
Figure 13. Fixed pitch relationship between pentatonic scales and degreess.

Source: Yang Wang (2023)

The fixed interval relationships between adjacent notes are as follows: (See Figure 14).

(Whole step)　(Whole step)　　(Whole step)

M2　　　M2　　　　M2

m3　　　　　　m3

宮　　　商　　　角　　　徵　　　羽　　　宮
Gong　　Shang　　Jue　　Zhi　　Yu　　Gong
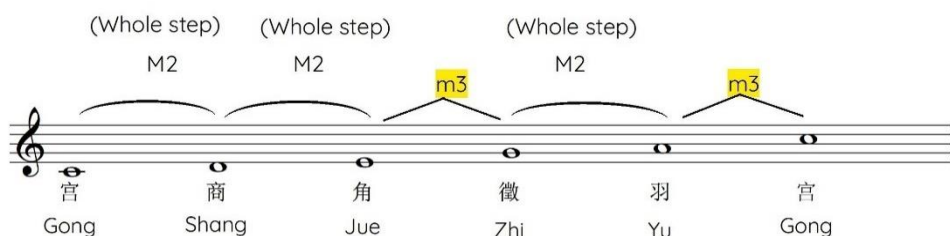
Figure 14. The fixed relationship between adjacent notes in a pentatonic scale.

Source: Yang Wang (2023)

The five notes, Gong, Shang, Jue, Zhi, and Yu, can each serve as the tonic, forming a modal scale. When Gong is the tonic, it is called the Gong Mode; when Shang is the tonic, it is called the Shang Mode; when Jue is the tonic, it is called the Jue Mode; when Zhi is the tonic, it is called the Zhi Mode; and when Yu is the tonic, it is called the Yu Mode. Therefore, there are five modes in the pentatonic scale. The mode category and pitch names combined with the degree names are used to represent them. For example, in the figure below, C Gong mode, D Shang mode, E Jue mode, G Zhi mode, A Yu mode,

etc. (See Figure 15).

C宫调式（C Gong mode）
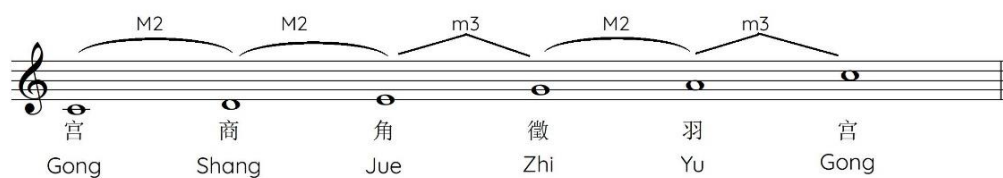
D商调式（D Shang mode）
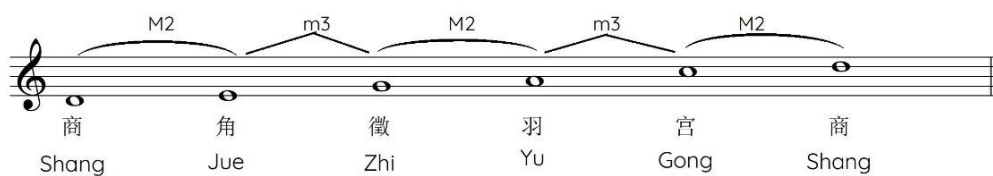
E角调式 （E Jue mode）
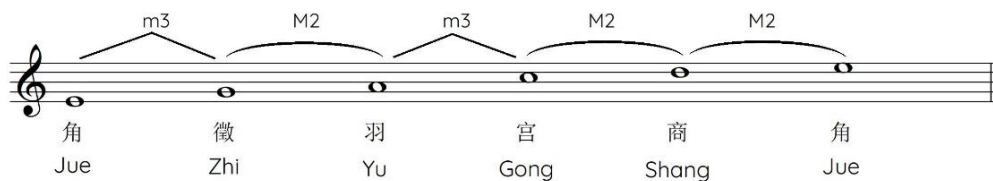
G徵调式（G Zhi mode）
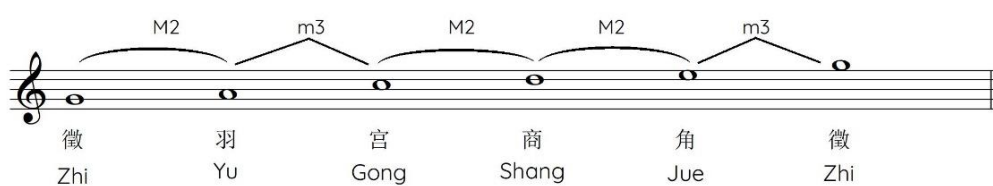
A羽调式（A Yu mode）
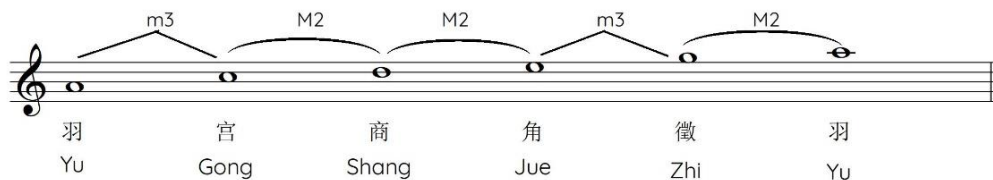
Figure 15. Five basic pentatonic modes.

Source: Yang Wang (2023)

In the pentatonic scale of Gong, Shang, Jue, Zhi, Yu, there can also be alterations. In music based on the "do, re, mi, sol, la" scale, if the altered notes fa "清角" (qingJue) or si "变宫" (bianGong) appear separately, it forms the "hexatonic scale". If both the altered notes fa "清角" (qingJue) and si "变宫" (bianGong) appear simultaneously, it is called "清乐" (QingYue); if the altered notes fa$^\#$ "变徵" (bianZhi) and si "变宫" (bianGong) appear simultaneously, it is called "雅乐" (YaYue); if the altered notes fa "清角" (qingJue) and si^b "闰" (Run) appear simultaneously, it is called "燕乐" (YanYue), forming the "heptatonic scale". I won't go into further detail here.

5.2.2 Characteristics of the Pentatonic Scale in Folk Songs in Southern Shaanxi.

The singing forms of folk songs in Southern Shaanxi are diverse, including solo performances, duets or group performance, as well as leading a group, among others. The pentatonic modes of Zhi and Yu are the most prevalent, with Zhi mode being the most common. The folk songs in Southern Shaanxi, the four-note Zhi mode, which omits the Jue note, and the four-note Yu mode, which omits the Zhi note, are the two most frequently used pentatonic scale forms. Shang mode and Gong mode are less common, while Jue mode is rarely seen. For example, the most representative folk songs in Southern Shaanxi is the piece titled "郎在对门唱山歌" (Lang Zai Duimen Sings Mountain Songs). (See Figure 16). Here we can hear the version sung by Chen Junhua in 2012, the work went abroad and was performed at the Vienna State Concert Hall, accompanied by the Slovenian Radio and Television Symphony Orchestra. (See the QR code).

1) 《郎在对门唱山歌》

Lang Zai Duimen Sings Mountain Songs

Figure 16. Lang Zai Duimen Sings Mountain Songs.

Source: Yang Wang (2022)

1) Range and Melody characteristics

Note: The bottom picture shows the lowest note that occurs for the first time (blue below the melody line) and the highest note that occurs for the first time (red above the melody line). At the top of the picture is marked the specific bar number of the first lowest and highest note. Melodic lines are not necessarily the whole piece. The following examples are the same.

From A4 (bar1) -E5 (bar1)

Main melodic lines (bars1-8)
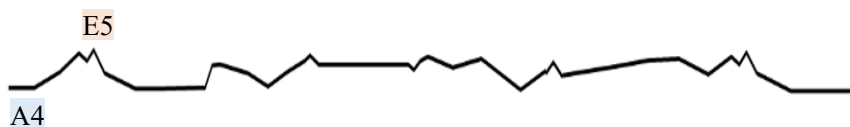
2) Music structure

    Phrase 1: 1-8

    Phrase 2: 9-14

    Phrase 3: 15-19

    Phrase 4: 20-24

3) Mode characteristics

    A Yu mode, omit the note G

4) Meter, Beat and Rhythm

    2/4, 3/8

    Including a lot of: Eighth-note rhythms, sixteenth note

5) Lyrics characteristics

    Love theme and express love, the seven-character sentence is the main one

This piece is a Tong shan song in the A Yu mode, omitting the note G, and consists only of the notes A, C, D, and E. The music is primarily composed of third degrees interval and fourth degrees interval, with some small embellishments (For example the circles in bars1, 3). The undulating melody lines resemble the ups and downs of the mountains and rivers in Southern Shaanxi. The rhythm transitions from the initial 2/4time signature (bars1-15 and 18-25), which is slow and free, to the middle section's frequent use of, and even changes to 3/8 time (bars16-17), expressing the inner fluctuations during the flirtatious banter. In the end, the echoing appoggiaturas represent the agile river waters of Southern Shaanxi, while the glissando note in the embellishments showcase the girl's shyness and gentleness.

The piece tells the story of a girl weaving while listening to the singing of her beloved neighbor. She becomes so entranced that she loses focus on her work. The storyline is vivid and interesting, full of dramatic elements, and the narrative structure is very complete. The mention of "Those who died in a short life, those who died by knife, those who died from a plague" (bars9-11) is not meant as actual curses, but rather as an indirect yet lively expression of the girl's fondness for the boy. There's a Chinese saying: "Beating is kiss, cursing is love" which is perfectly illustrated in this song.

Another piece is "梁祝十二杯酒" (Twelve Cups of Wine for Liang Shanbo and Zhu Yingtai). (See Figure 17).

2）《梁祝十二杯酒》

Twelve Cups of Wine for Liang Shanbo and Zhu Yingtai

Figure 17. Twelve Cups of Wine for Liang Shanbo and Zhu Yingtai.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From $G^{\#}4$ (bar2) -$D^{\#}5$ (bar1)

Full melody line (bars1-10)

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-10

3) Mode characteristics

$G^{\#}$ Zhi mode, omit the note $E^{\#}$

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note after an eighth-note rhythms, syncopation

5) Lyrics characteristics

Make conversation in the first part to tell stories, the five-word sentence alternates with the seven-word sentence

The work "Twelve Cups of Wine for Liang Shanbo and Zhu Yingtai" is also a narrative song in a minor key. It is performed in a flat tone and was adapted and created based on the plot of one of China's four classic love stories, "Liang Shanbo and Zhu Yingtai." Its melody and lyrics are structured in a stanza form, with five-character and seven-character sentences predominating. The song's melody progresses in layers, with relatively few leaps, a steady rhythm, and a narrow tonal range.

In the of $G^{\#}$ Zhi mode, the music omits the note $E^{\#}$, consisting only of the notes $G^{\#}$, $A^{\#}$, $C^{\#}$ and $D^{\#}$. The music is primarily characterized by the use of third degrees interval in a stable manner. The rhythm includes a pair of sixteenth notes after an eighth note and syncopation which reflects the narrative feeling during the drinking process and the tone of speaking after getting drunk (bars1-2). Downward glissando notes are used at the end of the last three sentences to convey a sense of persuasion (for example the circles in bars4, 10).

The lyrics tell the story of drinking twelve cups of wine, with each cup symbolizing a specific part of the narrative. For example, after the first cup, the lyrics describe the geographical separation of the two main characters. After the second cup, the pace of eating and drinking slows down, and conversations become more profound. This pattern continues for the entire composition, with twelve cups of wine and twelve segments of lyrics, conveying a wealth of emotions and rendering the post-drinking conversations vividly.

3）《秀丝鞋》

Xiu Si Shoes

Figure 18. Xiu Si Shoes.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From E^{b}4 (bar7) -E^{b}5 (bar6)

Full melody line (bars1-10)

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-10

3) Mode characteristics

F Shang mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: sixteenth notes after an eighth note, syncopation

5) Lyrics characteristics

Love theme and boys courting, based on five-character sentences

The work "秀丝鞋" (Xiu Si Shoes) (See Figure 18) is in the F Shang mode.

Although a decorative note, the altered note "bianGong" D, it is merely for added color and does not constitute a hexatonic scale (the circles in bar3). The composition primarily features stepwise progressions and third degrees interval, with a single occurrence of a minor sixth degrees interval (the circles in bar6) and two occurrences of a perfect fourth degrees (P4) interval (the circles in bars7, 9). The overall melody is relatively stable, exhibiting typical characteristics of a Xiaodiao.

The first two musical phrases share a very similar structure, with only minor changes were made in the syncopation of the last two beats, which we refer to as parallel double phrases (bars1-4). The latter two phrases also involve a modified repetition, with the final phrase serving as an emphasis and complement to the preceding one (bars2, 4). The composition effectively employs a rhythmic pattern of a pair of sixteenth notes after an eighth note, contributing to its smooth flow. The clever use of a rest symbol in the final phrase brings the piece to a sudden and lively conclusion (the circles in bar10).

In the lyrics, a man asks the woman making the shoes if she sells them. The girl responds that the shoes may not fit well, as they are either too big or too small, making them difficult to put on. In reality, this is a subtle way of gently declining the man's romantic advances, adding a touch of vividness and everyday life to the piece.

4）《崖上栽松柏》

Planting Pine and Cypress on the Cliff

Figure 19. Planting Pine and Cypress on the Cliff.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From A^b4(bar14) -B^b5 (bar1)

Main melodic lines (bars1-16)
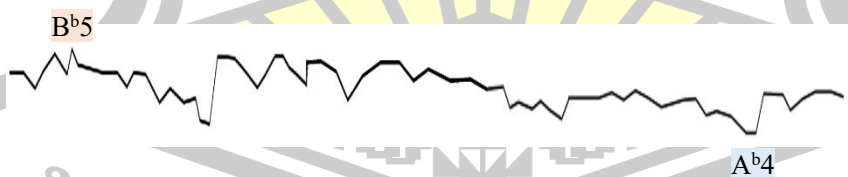
2) Music structure

Phrase 1: 1-6

Phrase 2: 7-14

Phrase 3: 15-22

3) Mode characteristics

G^b Gong mode

4) Meter, Beat and Rhythm

3/4, 2/4

Including a lot of: Sixteenth notes after an eighth note, syncopation, Special thirty-second note rhythm pattern

5) Lyrics characteristics

Metaphor and narrative reasoning, five-word and seven-word sentences alternate

The song "崖上栽松柏" (Planting Pine and Cypress on the Cliff) (See Figure 19) is a mountain folk song in the key of G^b Gong mode, featuring a high vocal range and performed in a high-pitched singing style. Right from the start, there is a significant increase skip between three degrees interval (the circles in bar1), The melody exhibits pronounced undulations, under the influence of downward glissando note and mordent's decoration, skillfully depicting the rugged cliffs (bars3-5). The fifth and sixth measure introduces a distinctive rhythm, subtly foreshadowing an element of danger (the circles in bars bars5-6). The alternation between 3/4 and 2/4time signatures reinforces the composition's instability.

The lyrics use the pine and cypress trees on the cliff as a metaphor to express concern. They symbolize the ten-moth pregnancy of a woman, suggesting a certain level of risk that requires careful attention. It's good to start with Haozi, but the ending is difficult, it is a metaphor that pregnancy is easy, but childbirth is not easy.

In addition to the Zhi mode and Yu mode music and a smaller number of Shang mode and Gong mode music, folk songs in Southern Shaanxi also feature songs that combine different modes. These songs are formed by the combination of two modes, creating a strong contrast and distinctive characteristics, and they are encountered frequently. For instance, the song "放羊调1" (Herding Sheep Tune1) from Ankang is one such example (See Figure 20).

5）《放羊调 1》

Herding Sheep Tune1

Figure 20. Herding Sheep Tune1.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From F4(bar11) -F5 (bar1)

Full melody line (bars1-16)

2) Music structure

Phrase 1: 1-8

Phrase 2: 9-16

3) Mode characteristics

From C Shang mode to F Zhi mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: sixteenth notes after an eighth note and syncopation

5) Lyrics characteristics

Herding sheep and narrating, based on seven-character sentences

This is a two-phrase mountain song with a concise structure and a beautiful melody. The upper and lower phrases respond to each other in a question-and-answer format, creating a balanced and unified relationship between musical phrases. This

structure also reflects the aesthetic preference for balance and symmetry in the Han Chinese culture. The transition from C Shang mode (bars1-8) to F Zhi mode (bars9-16) creates a contrast, enriching the variation of the song.

Another piece, "十八女儿九岁郎" (Eighteen Daughters and Nine-Year-Old Boys), is also quite typical (See Figure 21).

<center>6）《十八女儿九岁郎》</center>

<center>Eighteen Daughters and Nine-Year-Old Boys</center>

Figure 21. Eighteen Daughters and Nine-Year-Old Boys.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From G3 (bar8) -E4 (bar3)

Full melody line (bars1-8)
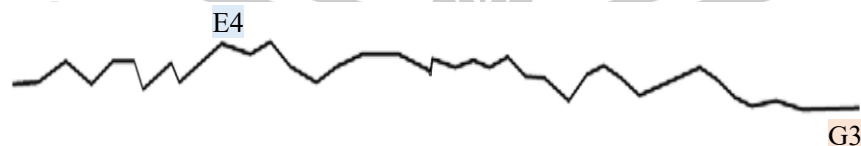
2) Music structure

Phrase 1: 1-4

Phrase 2: 5-8

3) Mode characteristics

From A Yu mode to G Zhi mode

4) Meter, Beat and Rhythm

    2/4

    Including a lot of: Sixteenth notes after an eighth note and sixteen rhythm patterns

5) Lyrics characteristics

    The narrative, describes the miserable life of women in the old society, based on seven-character sentences

        This piece is a typical representation of a transition from the Yu mode(bars1-6) to the Zhi mode(bars7-8). In the final section of the music, it shifts from A Yu mode to G Zhi mode, following a typical two-sentence structure primarily characterized by second degrees and third degrees intervals. The lyrics depict a 9-year-old husband being cared for by his 18-year-old wife, akin to a mother looking after her child. This is delivered in a humorous tone, satirizing the absurdity of feudal marriage and reflecting the tragic life of women in old Chinese society.

        5.2.3 Classify for Discussion the Musical Characteristics of Folk Songs in Southern Shaanxi.

        In terms of melody, progressions and third degrees interval are predominant, while jumps of fourth degrees interval and fifth degrees interval are also common. In some specialized genres like mountain songs, larger leaps of sixth degrees interval and beyond may occur. Many lyrics are mainly five-word and seven-word sentences, and there are many lining words and sentences. Additionally, the repetition and contrast of melody constitute another characteristic of folk songs in Southern Shaanxi. Furthermore, the glissando note and trill techniques in singing is prevalent. Some songs may even start with neighbor tone to enhance interest, adding a touch of elegance and expressive emotion to the piece. The overlay of these factors often results in folk songs in Southern Shaanxi having a narrow tonal range with subtle fluctuations. The emotional expression tends to be graceful and delicate. In the following section, examples will be provided to illustrate these characteristics based on the categorization outlined in Chapter Four.
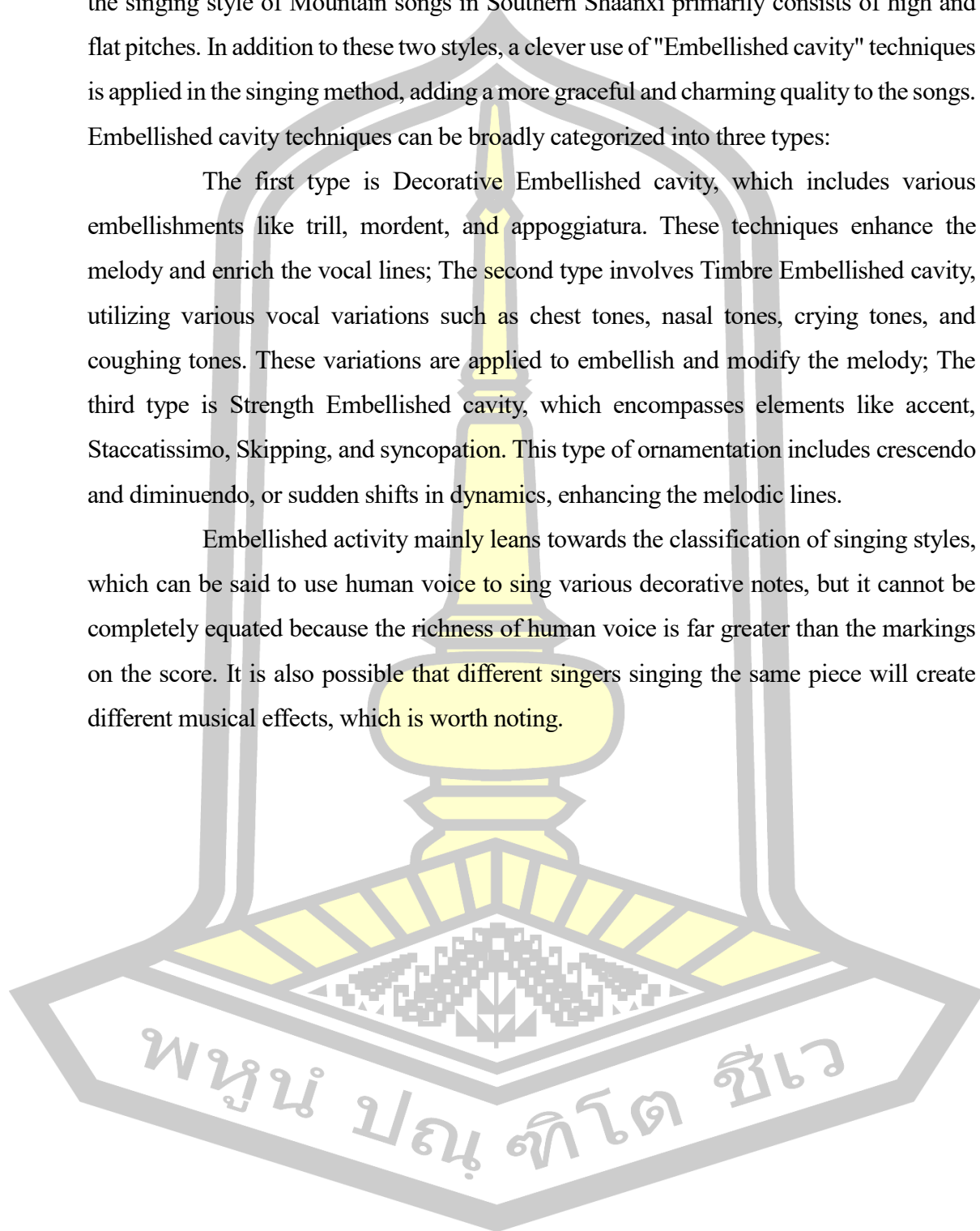
        5.2.3.1 Unique sentence structure and rich embellished cavity in mountain songs.

        The structural variability of Mountain songs in Southern Shaanxi is noteworthy. Among the folk, the most representative are the "four-six phrase" mountain songs and the

"Couplet Eight Sentences" Mountain songs with Allegro inserted in between. Additionally, the singing style of Mountain songs in Southern Shaanxi primarily consists of high and flat pitches. In addition to these two styles, a clever use of "Embellished cavity" techniques is applied in the singing method, adding a more graceful and charming quality to the songs. Embellished cavity techniques can be broadly categorized into three types:

The first type is Decorative Embellished cavity, which includes various embellishments like trill, mordent, and appoggiatura. These techniques enhance the melody and enrich the vocal lines; The second type involves Timbre Embellished cavity, utilizing various vocal variations such as chest tones, nasal tones, crying tones, and coughing tones. These variations are applied to embellish and modify the melody; The third type is Strength Embellished cavity, which encompasses elements like accent, Staccatissimo, Skipping, and syncopation. This type of ornamentation includes crescendo and diminuendo, or sudden shifts in dynamics, enhancing the melodic lines.

Embellished activity mainly leans towards the classification of singing styles, which can be said to use human voice to sing various decorative notes, but it cannot be completely equated because the richness of human voice is far greater than the markings on the score. It is also possible that different singers singing the same piece will create different musical effects, which is worth noting.
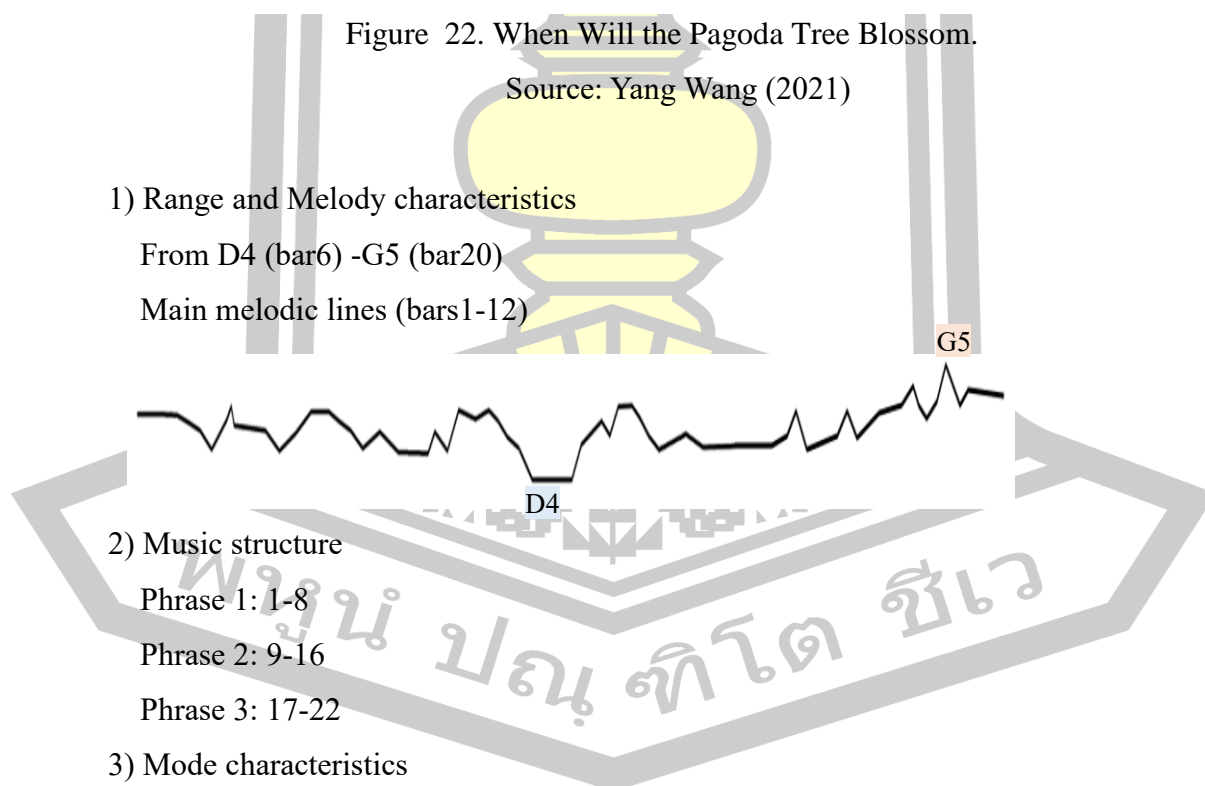
《槐花几时开》

When Will the Pagoda Tree Blossom

Figure 22. When Will the Pagoda Tree Blossom.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From D4 (bar6) -G5 (bar20)

Main melodic lines (bars1-12)

2) Music structure

Phrase 1: 1-8

Phrase 2: 9-16

Phrase 3: 17-22

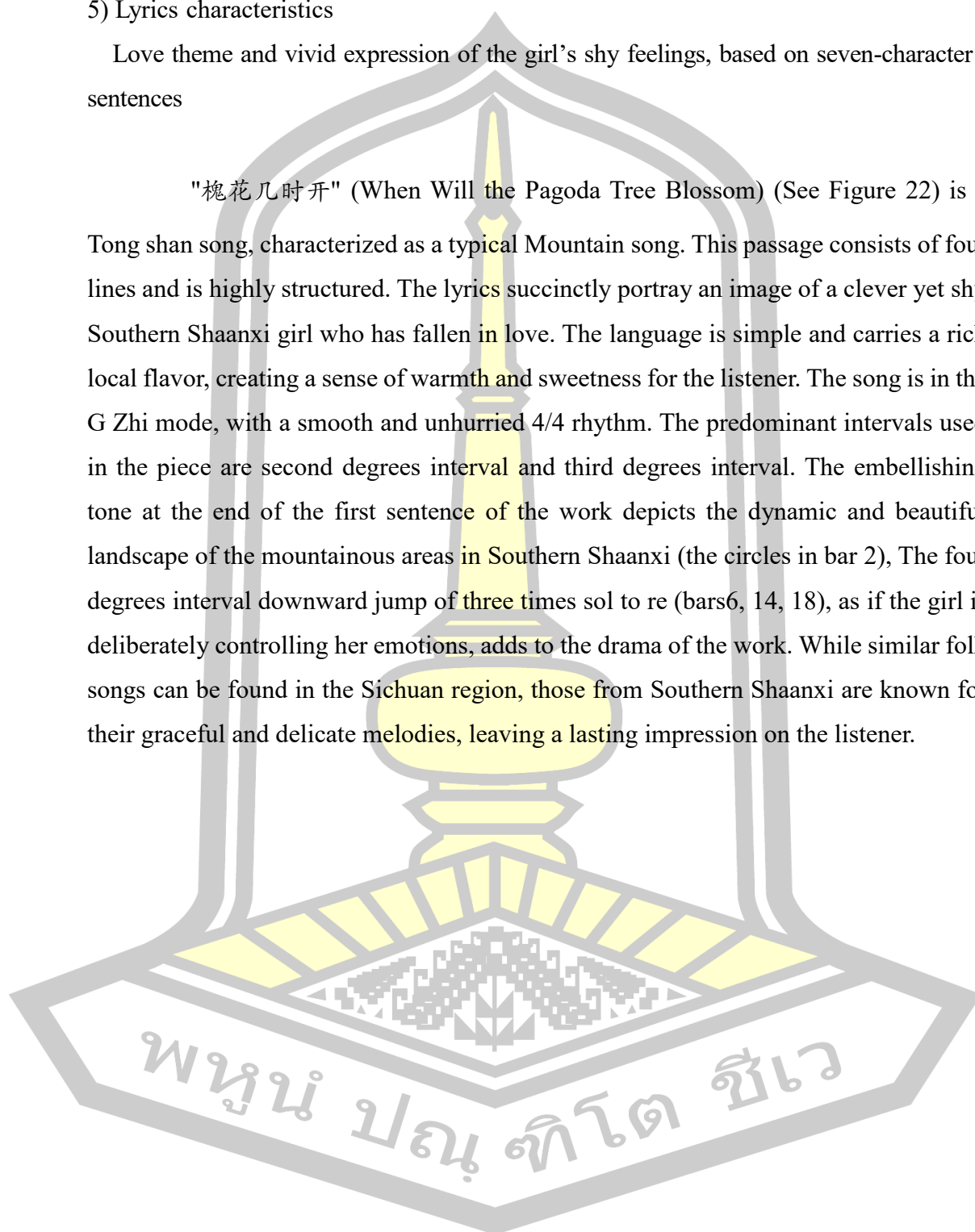3) Mode characteristics

G Zhi mode

4) Meter, Beat and Rhythm

4/4

Including a lot of: Eighth rhythm and syncopation

5) Lyrics characteristics

Love theme and vivid expression of the girl's shy feelings, based on seven-character sentences

"槐花几时开" (When Will the Pagoda Tree Blossom) (See Figure 22) is a Tong shan song, characterized as a typical Mountain song. This passage consists of four lines and is highly structured. The lyrics succinctly portray an image of a clever yet shy Southern Shaanxi girl who has fallen in love. The language is simple and carries a rich local flavor, creating a sense of warmth and sweetness for the listener. The song is in the G Zhi mode, with a smooth and unhurried 4/4 rhythm. The predominant intervals used in the piece are second degrees interval and third degrees interval. The embellishing tone at the end of the first sentence of the work depicts the dynamic and beautiful landscape of the mountainous areas in Southern Shaanxi (the circles in bar 2), The four degrees interval downward jump of three times sol to re (bars6, 14, 18), as if the girl is deliberately controlling her emotions, adds to the drama of the work. While similar folk songs can be found in the Sichuan region, those from Southern Shaanxi are known for their graceful and delicate melodies, leaving a lasting impression on the listener.
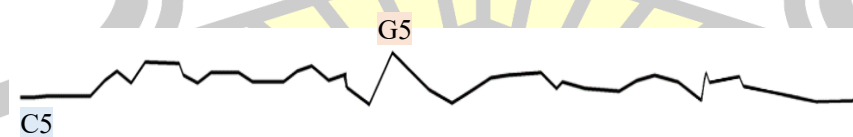
《太阳落坡四山黄》

The Sun Sets Behind the Four Yellow Hills

Figure 23. The Sun Sets Behind the Four Yellow Hills.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From C5(bar1) -G5 (bar5)

Full melody line (bars1-10)

2) Music structure

Phrase 1: 1-5

Phrase 2: 6-10

3) Mode characteristics

C Yu mode, omit the note B^b

4) Meter, Beat and Rhythm

2/4, 3/8

Including a lot of: There's a sixteenth note rhythm, an eighth note rhythm

5) Lyrics characteristics

Describe life scenes, as well as lovers' thoughts, based on seven-character sentences

The mountain song "太阳落坡四山黄" (The Sun Sets Behind the Four Yellow Hills) (See Figure 23) sung in the high-pitched style is also highly representative. It is a typical four sentence style. Omit the tetrachord column of Zhi, making it in the C Yu mode. The melody incorporates a plethora of sixteenth note (for example the circles in bars1,3), and alternating between 2/4 and 3/8 beats (bars7, 8, 9, 10), vividly depicting the glistening radiance of the setting sun as it bathes the mountains and forests. The image of the girl retrieving her sun-dried clothes and returning home is portrayed with a refined and detailed aesthetic, imbuing it with a strong sense of everyday life.
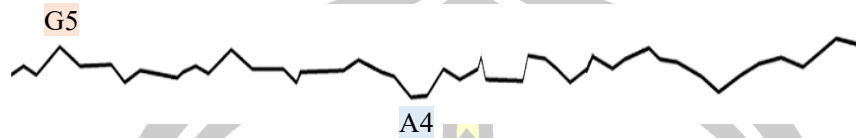
《采茶调 1》

Tea picking song 1

Figure 24. Tea picking song 1.
Source: Yang Wang (2023)

1) Range and Melody characteristics

    From A4 (bar8) -G5 (bar1)

    Full melody line (bars1-10)

G5

A4

2) Music structure

    Phrase 1: 1-3

    Phrase 2: 4-6

    Phrase 3: 7-11

    Phrase 4: 12-14

3) Mode characteristics

    G Zhi mode

4) Meter, Beat and Rhythm

    2/4

    Including a lot of: Syncopation, the deformation of syncopation

5) Lyrics characteristics

    Describe scenes of labor, three - word sentences and six-word sentences alternate

"采茶调 1" (Tea picking song 1) (See Figure 24) is a song sung in the high-pitched style while picking tea, belonging to the genre of Mountain songs. It is in the G Zhi mode. This piece doesn't adhere to a uniform word count per line (3 + 3 + 4 + 6), but it still follows a structure of four sentences. Before the final sentence, there's an expression of emotions. It not only employs a Downward glissando note but also an Upward glissando, used consecutively (for example the circles in bar11). This unique use of embellished adds a touch of playfulness and can also alleviate fatigue during work.

《送饭调》

The Song of Delivering Meals

Figure 25. The Song of Delivering Meals

Source: Yang Wang (2022)

1) Range and Melody characteristics

From G4 (bar1) -E^{b}6 (bar2)

Main melodic lines (bars1-4)
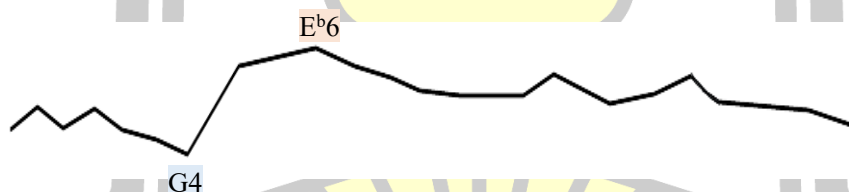
2) Music structure

Phrase 1: 1-4

Phrase 2: 5-10

3) Mode characteristics

C Yu mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Thirty-two rhythm pattern, sixteen rhythm pattern

5) Lyrics characteristics

Describe the scene of delivering food during a break from work, Composed of

seven words

"送饭调" (The Song of Delivering Meals) (See Figure 25) is also a very representative piece, belonging to the mountain song genre. The melody is smooth and widely circulated, and it's in the C Yu mode. The large leap of a twelve degrees interval in the first sentence is relatively rare in folk songs in Southern Shaanxi, so this bold and refreshing soaring sound is quite striking (bars1-2). Ornamentation notes are still often used in music scores (for example the circles in bars2,8). The second line (bars6-7) requires the singer to be agile and forceful with their tongue (different from the ordinary "Flapping tongue", it's not just a simple rush of air against the tongue, but rather the tongue independently exerting force, with the tip of the tongue making high-frequency contact with the palate to control the rhythm). The rapid and continuous thirty-second notes also demand a granular sense, and it takes a singer with excellent vocal skills to clearly and accurately demonstrate this embellished effect. After a day of hard work, the woodcutter's wife brought delicious food. It can be imagined that having a full meal when hungry is an incredibly happy thing.

《山歌》

Shan Ge

Figure 26. Shan Ge.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From C5 (bar1) -B^{b}5 (bar2)

Main melodic lines (bars1-5)

B♭5

C5

2) Music structure

Phrase 1: 1-3

Phrase 2: 4-5

Phrase 3: 6-9

Phrase 4: 10-11

3) Mode characteristics

E♭ Gong mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Thirty-two rhythm pattern, sixteen rhythm pattern

5) Lyrics characteristics

Describe the scene of life, imitate the rooster crowing, Composed of seven words

"山歌" (Shan Ge) (See Figure 26) is a typical mountain song chant, consisting of two sentences, in the E♭ Gong mode. The piece still employs the typical tongue embellishing tone (bars7-8). Each sentences contains seven Chinese characters, and the lyrics convey the vivid depiction of the beautiful and simple rural scene in the early morning of Southern Shaanxi, where the sun rises in splendor and the rooster crows incessantly.

《姐在房中烧宝香》

The Sister Burns Incense in the Room

Figure 27. The Sister Burns Incense in the Room.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From D#4 (bar7) -C#5 (bar1)

Main melodic lines (bars1-8)

2) Music structure

Phrase 1: 1-8

Phrase 2: 9-18

Phrase 3: 19-22

3) Mode characteristics

F$^{\#}$ Zhi mode

4) Meter, Beat and Rhythm

4/4, 2/4, 5/4, 3/4

Including a lot of: Eight rhythm, syncopated rhythm

5) Lyrics characteristics

Pray for peace, thoughts of loved ones, based on seven-character sentences

"姐在房中烧宝香" (The Sister Burns Incense in the Room) (See Figure 27) is known as a "Couplet Eight Sentences" mountain song. Its musical structure resembles a ternary form, typically consisting of slow-fast-slow sections. This piece follows the mountain song style and still uses the F$^{\#}$ Zhi mode. The first four sentences have a slower tempo, alternating between 4/4 and 5/4 time signatures. The descending melody lines at the end of each sentence (for example the circles in bars 1, 4, 6, 8), combined with rests (the circles in bar 7), vividly portray the woman's worries for her husband's safety while he's away, as she burns incense and prays, shedding tears of sorrow.

The middle section is in a faster 2/4 tempo (bars 9-17), doubling the speed. The brisk eighth note rhythm swiftly recounts the woman's encounters with various deities. Finally, it returns to a slow pace, repeating and varying the melody of the first section to express her earnest wishes. She hopes her husband's business will prosper and that he will return safely. Based on the two phrases in the corresponding form before and after, insert four short phrases similar to the traditional Chinese opera Allegro in the middle (the number of sentences in each part can also be expanded), and form eight sentences together. This not only adds drama and symmetry, but also emphasizes the main theme motivation again, deepening the impression.

There's another type of "Labor-themed" song in Mountain songs, commonly referred to as "Drum and Gong Grass Song". It is mainly used to boost the morale of laborers while they weed the fields, helping to invigorate their spirits and uplift their emotions. The following "薅草歌" (Weeding Song) is a typical example (See Figure 28).

《薅草歌》

Weeding Song

Figure 28. Weeding Song.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From F$^\#$4 (bar11) -E5 (bar7)

Main melodic lines (bars7-15)

2) Music structure

Phrase 1: 1-6

Phrase 2: 7-11

Phrase 3: 12-15

3) Mode characteristics

F$^\#$ Yu mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note after an eighth-note rhythms, sixteenth-note

rhythms

5) Lyrics characteristics

Description the weeding labor scene, accompanied by percussion instruments, Based on seven-character sentences

The performance is usually accompanied by the rhythm of gongs and drums, with "咣" (Guang) representing the gong and "嚓" (Cai) indicating the drum beats (bars1-6). Set in $F^{\#}$ Yu mode. The first line vividly depicts the enthusiastic and hospitable working people, that features a distinct rhythm of sixteenth note and syncopation beats (for example the circles in bars7-8), exuding a lively and dynamic atmosphere that mirrors the collective laboring in the mountains when weeding. When sung in a group, it can evoke an even more fervent sense of labor spirit. This type of mountain song is a precious folk creation born from the long-standing labor life of the people in Southern Shaanxi.

5.2.3.2 The singing form of Haozi is One lead singer while others respond in chorus, with diverse forms of labor.

In the Southern Shaanxi region, Haozi chants also exhibit the characteristic of "One lead singer while others respond in chorus" Compared to other place's Haozi, it has the characteristics of short, regular, and simple repetitions in its musical structure, they tend to have shorter and more structured musical forms, often appearing in segmented song formats. Most segments have relatively weak independence and lack a sense of conclusion in their structure. This is in line with the time demands of labor itself, allowing for easy synchronization of work rhythms and prompt termination. Some work chants have rhythms and beats that are not consistent, and their markers for segment divisions may also vary.

《船工号子》

The ship launching Haozi

Solo

Chinese lyric: 哟 嗨, 哟 嗨, 哟 嗨, 哟 嗨, 哟 嗨 嘿 哟 嗨,
Pinyinyo: yo hai yo hai yo hai yo hai yo hai hei yo hai
Translate: Yo hi, Yo hi, Yo hi, Yo hi, Yo hi Hei Yo hi,

Group singing

嘿, 嘿, 嘿, 嘿 哟 嗨 嘿!
hei hei hei hei yo hai hei!
Hei, Hei, Hei, Hei Yo hi Hei!

Figure 29. The ship launching Haozi.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From A4 (bar2) -E5 (bar4)

Full melody line (bars1-6)

E5

A4

2) Music structure

One-part form

3) Mode characteristics

D Shang mode, omit the note G

4) Meter, Beat and Rhythm

2/4

Including a lot of: Dotted note, rest

5) Lyrics characteristics

The slogan of the boatmen's labor, it is composed of the onomatopoeia "Yo, Hai, Hei"

"船工号子" (The ship launching Haozi) (See Figure 29) time signature is 2/4 time. The work only consists of the most basic do, re, mi tones, with the lead singer starting from anacrusis start (the circles in bar1), others strengthen their strength and unifies their rhythm on the strong beat, the labor efficiency has been improved (bars2, 3, 4, 5, 6).

Throughout the piece, augmentation dot rhythms are extensively employed to intensify the sense of rhythm (bars1-6). This not only helps regulate emotions during strenuous physical labor but also improves the precision of the crowd in following the strong beats.

The following piece, "打硪号子" (Da wo Haozi) is a traditional folk song sung in the Southern Shaanxi region during labor for compacting foundations, building embankments, and constructing dams. A 'Wo' is a tool used for compacting foundations or driving piles. It typically consists of a large, round stone or iron disc attached to several ropes. Laborers lift it high, relying on gravity and the repeated exertion of downward force, increase work efficiency. With the advancement of technology, these tasks have been replaced by machinery. The highly dynamic Da wo Haozi records the crystallization of the wisdom of the working people and is more worthy of dissemination (See Figure 30).

《打硪号子》

Da wo Haozi

Figure 30. Da wo Haozi.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From G4 (bar10) -E5 (bar2)

Full melody line (bars1-12)

E5

G4
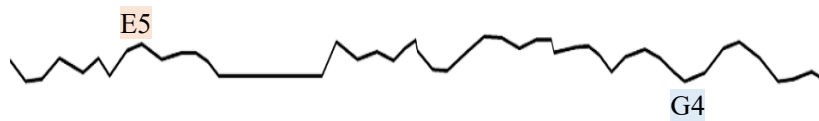
2) Music structure

Phrase 1: 1-6

Phrase 2: 7-12

3) Mode characteristics

A Yu mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note after an eighth-note rhythms, syncopation

5) Lyrics characteristics

Describe the labor scene and unify the rhythm, composed of seven words

This is a performance where One lead singer with solo, while others group singing respond in chorus (for example the circles in bars 1, 2), set in 2/4 time, and in the A Yu mode. This piece was collected at a reservoir dam. The lead singer modulated the atmosphere without pitch (the circles in bar4), two downward glissando notes show a sigh of exhaustion (he circles in bars9, 12). Main idea of lyrics: "Keep all four ropes taut; there's can't be lazy." The lyrics are very practical and reflect real-life labor scenarios. The use of syncopation, coupled with the melody's "low-high-low" progression, vividly depicts the scene of a heavy object being thrown into the air and then falling after reaching its highest point.

There's another piece similar to this, called "打夯号子" (The Tamping Haozi) (See Figure 31).

《打夯号子》

The Tamping Haozi

Figure 31. The Tamping Haozi.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From G4 (bar10) -G5 (bar13)

Main melodic line (bars9-17)

2) Music structure

Phrase 1: 1-8

Phrase 2: 9-17

3) Mode characteristics

A Yu mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note after an eighth-note rhythms, eighth-note rhythms

5) Lyrics characteristics

Describe the labor scene of many people and unify the labor rhythm, five-word and seven-word sentences alternate

This folk song is divided into two sections, in A Yu mode. There is a clear contrast between the Period 1 and Period 2 sections, with the Period 2 being notably is more enthusiastic. When the leader sings a solo, others can take a brief rest, when singing in unison, everyone works hard together and has a great sense of rhythm.

5.2.3.3 Xiaodiao are rich in content and widely spread.

The Xiaodiao in folk songs in Southern Shaanxi have a clear independence in structure, a sense of termination and melody in the segments, and they complement each other with lyrics and music. There are also many ways to use interludes, making them easy to spread. In addition, the singing of artists has made the spread of Xiaodiao wider than that of chants and folk songs. Traditional Xiaodiao in Southern Shaanxi cover various topics including labor and love. Some also vividly depict the dark side of the old society, providing profound insights into social issues. The structural form of Xiaodiao is relatively regular, and there is a rich variety of them. The most common form is the single section structure, consisting of either two or four musical phrases. Some lyrics that originally had three phrases in terms of content have been restructured in music to have two or four phrases. For instance, in the various phrases of "Embroidering Lotus Bags" from Zhenba, there are clear structural functions, and the sections are complete and tightly knit. The most common structural forms include corresponding structure and exposition, development, climax, and conclusion structure. However, many works still maintain the three-sentence style, which is an asymmetric aesthetic style.
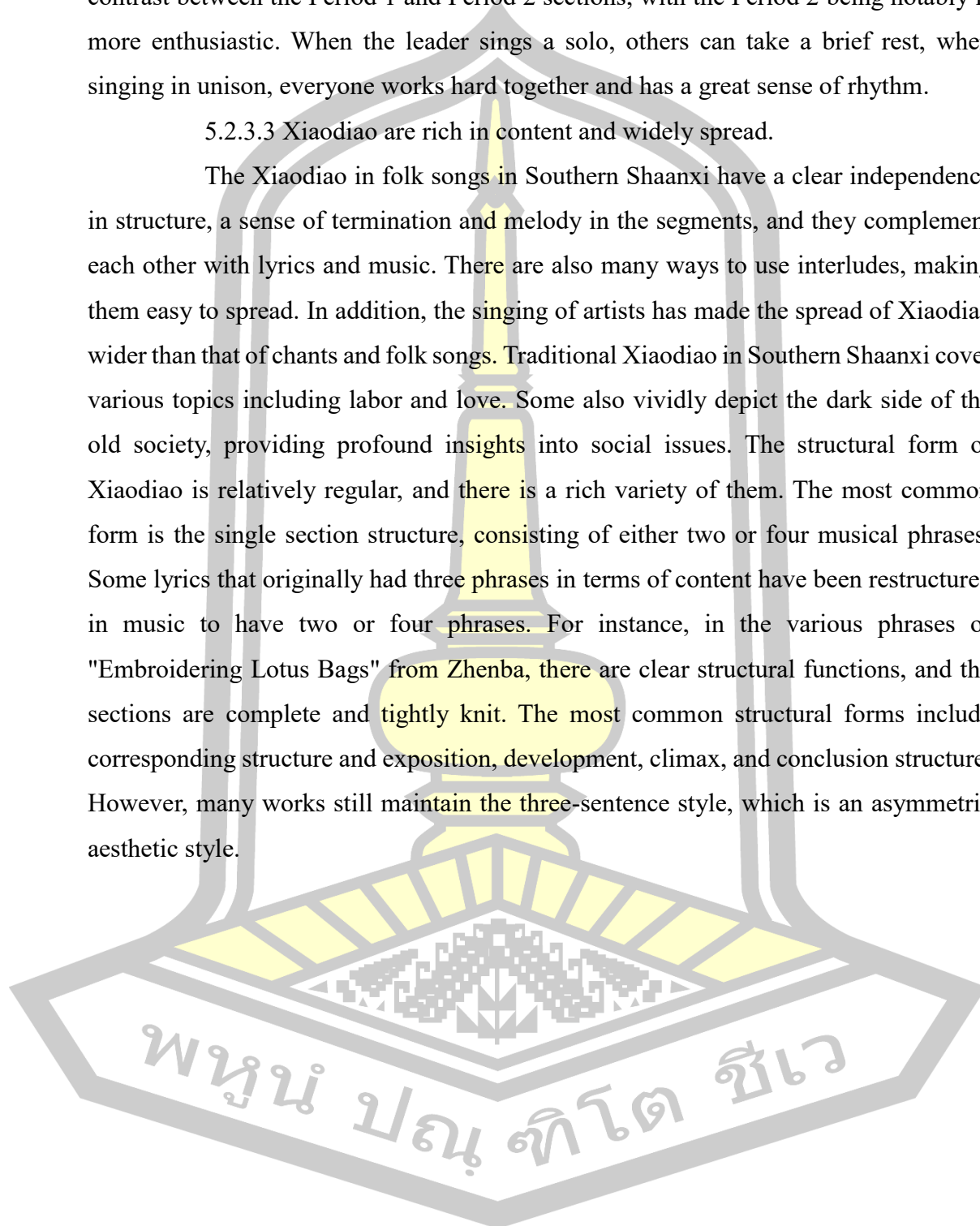
《给姐拜新年》

Greeting Sister for the New Year

Figure 32. Greeting Sister for the New Year.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From G4 (bar13) -E5 (bar9)

Full melody line (bars1-13)
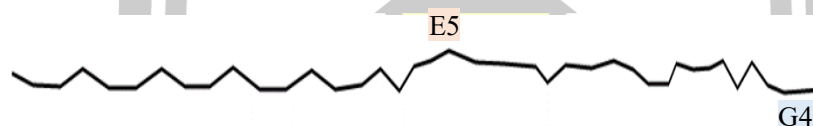
2) Music structure

Phrase 1: 1-8

Phrase 2: 9-13

3) Mode characteristics

G Zhi mode

4) Meter, Beat and Rhythm

1/8, 2/4

Including a lot of: Sixteenth note, thirty-second note

5) Lyrics characteristics

Describe the scene of New Year's greetings and the admiration of the sweetheart,

Five-word and seven-word sentences alternate

"给姐拜新年" (Greeting Sister for the New Year) (See Figure 32) is a

Xiaodiao song sung during the Chinese New Year, in G Zhi mode. The alternation

between 1/8 beat (bars1-8) and 2/4 beat (bars9-13) creates a very unique contrast between the two musical phrases, 1/8 beat only strong beat, speed is fast and very emotional. Thirty-second note are also very distinctive (the circles in bars8, 11, 12). It reflects the joy and happiness of the laboring people in Southern Shaanxi during the New Year celebrations.

《采茶调 2》

Tea Picking Song 2

Figure 33. Tea Picking Song 2.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From G4 (bar1) -E5 (bar3)

Full melody line (bars1-12)
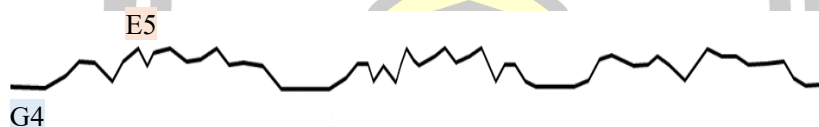
2) Music structure

Phrase 1: 1-4

Phrase 2: 5-8

Phrase 3: 9-12

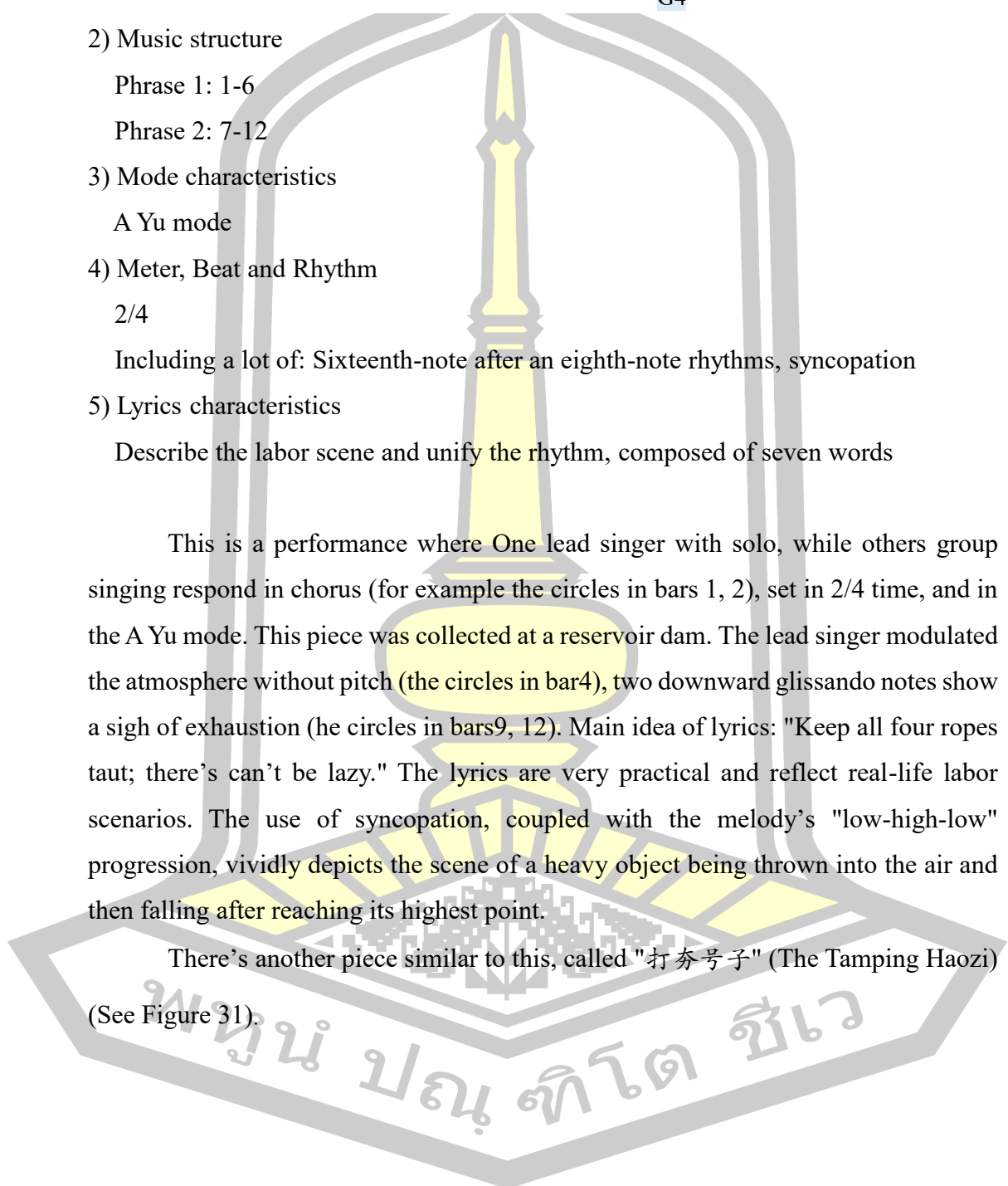3) Mode characteristics

G Zhi mode

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth note Sixteenth-note after an eighth-note rhythms

5) Lyrics characteristics

It's about labor on the tea hill and love, the seven-word and five-word sentences alternate

This Xiaodiao song, "采茶调2" (Tea Picking Song 2) (See Figure 33) reflects the busy scene of people in Southern Shaanxi picking tea at the end of March each year. It consists of a single section with four musical phrases, in G Zhi mode. The lyrics are mainly composed of seven characters sentences, a sentence with five words added in the middle (bars9-10). Since this piece has been selected as a featured teaching material for music in primary and secondary schools, its steady rhythm and fewer melodic leaps make it more suitable for young learners when sung in a plain tune.

《正月里是新春》

New Year in January

Figure 34. New Year in January.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From F4 (bar12) -E5 (bar7)

Full melody line (bars1-13)

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-9

Phrase 3: 10-13

3) Mode characteristics

G Zhi mode, add the Qingjue F

4) Meter, Beat and Rhythm

2/4, 3/4

Including a lot of: Sixteenth-note after an eighth-note rhythms, Syncopated rhythm

5) Lyrics characteristics

Describe the Spring Festival scene, composed of seven words

"正月里是新春" (New Year in January) (See Figure 34) is a pentatonic scale represented by G Zhi mode, add the "Qingjue" F, it becomes the "hexatonic scale". the melody of the song progresses in layers, depicting the customs of the Spring Festival: hanging red lanterns, posting Spring Festival couplets, and anticipating the arrival of the new year. Two distinctive changes in the 3/4 beat add a unique flavor to the piece, enhancing its appeal (bars4, 7). The format of a lead singer followed by a chorus combines both the festive atmosphere and a sense of a laboring scene.

In the Southern Shaanxi region, there's a folk tradition known as "绣荷包" (Embroidering Lotus Bags) (See Figure 35). The patterns on these bags serve not only as decorations but also as a unique way to convey emotions and express wishes. Through this form, people seek peace and extend their hopes for a better future, reflecting the aspirations and pursuits of the people in Southern Shaanxi for a better life.
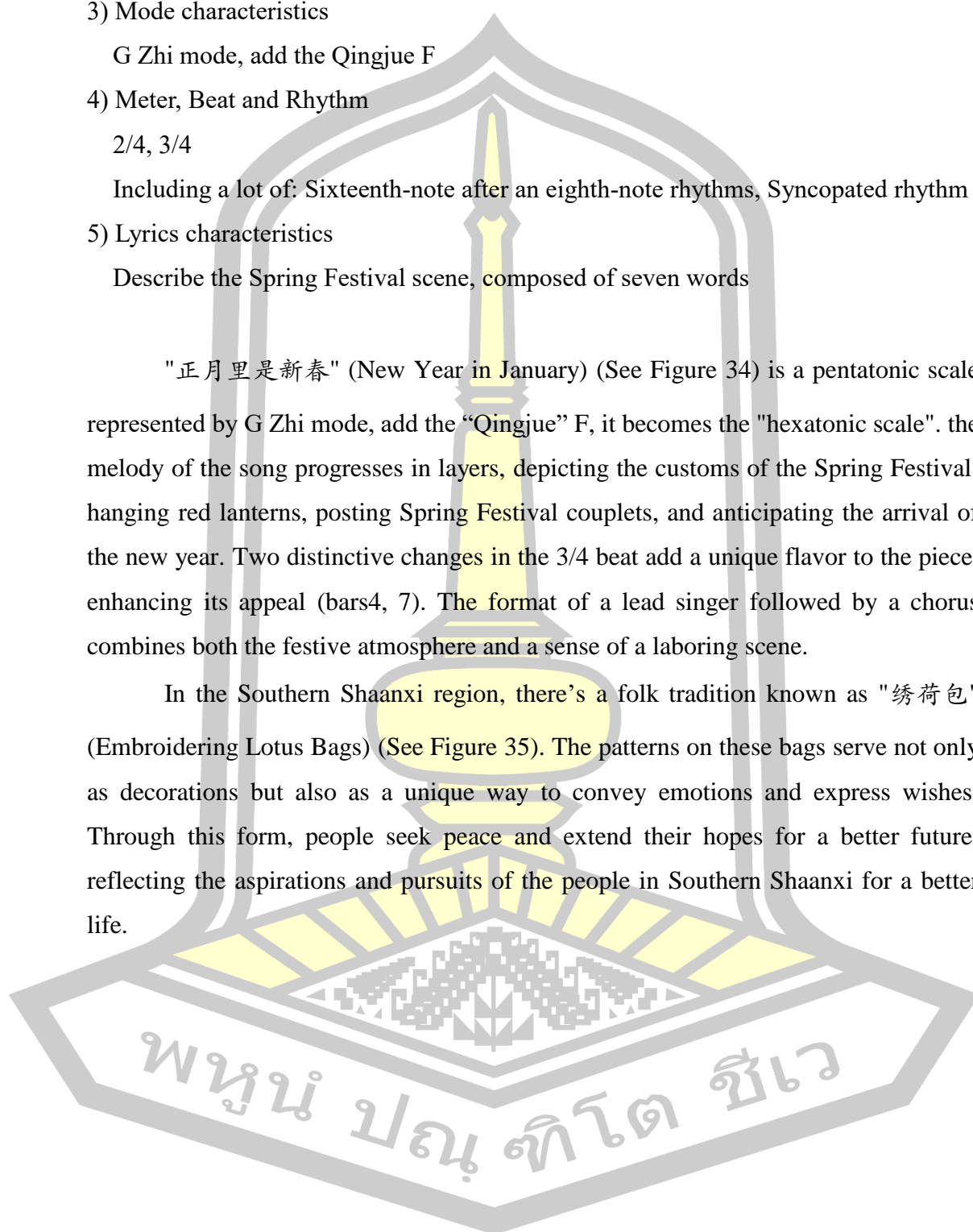
《绣荷包》

Embroidering Lotus Bags

Figure 35. Embroidering Lotus Bags.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From A4 (bar1) -F#5 (bar1)

Main melodic line (bars1-8)

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-8

Phrase 3: 9-14

3) Mode characteristics

A Zhi mode

4) Meter, Beat and Rhythm

2/4, 3/4

Including a lot of: Sixteenth-note after an eighth-note rhythms

5) Lyrics characteristics

Tell folk stories and allusions while embroidering Lotus Bag, five-word and seven-word sentences alternate

This widely circulated tune of Embroidering Lotus Bags is primarily composed of five-character and seven-character phrases. Due to the abundant use of embellishments, the melody is elegant, delicate, and expressive (the circles in bars2, 3, 6, 7, 12,13). It's in the A Zhi mode. Women in their leisure time, embroider lotus bags while singing this graceful tune, creating a unique and charming atmosphere.

《放羊调 2》

Herding Sheep Tune2

Figure 36. Herding Sheep Tune2.

Source: Yang Wang (2022)

1) Range and Melody characteristics

From F4 (bar7) -E5 (bar1)

Full melody line (bars1-10)
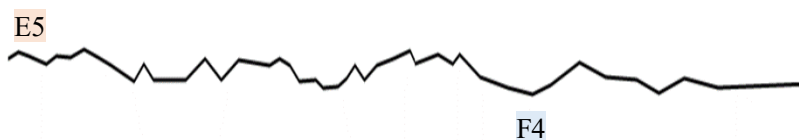
2) Music structure

   Phrase 1: 1-4

   Phrase 2: 5-10

3) Mode characteristics

   G Zhi mode, add the qingJue F

4) Meter, Beat and Rhythm

   2/4

   Including a lot of: Sixteenth-note rhythms, Syncopated rhythm

5) Lyrics characteristics

   Depicting the tragic life of a shepherdess (child bride) enduring abuse, Composed of seven words

"放羊调 2" (Herding Sheep Tune) (See Figure 36) is one of the most beloved traditional tunes in the Southern Shaanxi region. is a pentatonic scale represented by G Zhi mode, add the "qingJue" F, it becomes the "hexatonic scale". The entire song consists of approximately 30 paragraphs (We only choose three representative lyrics here), each with two sentences of 7 characters, suitable for both flat and high-pitched singing. The narrative is vivid, depicting the tragic life of a shepherdess (child bride) enduring abuse. It serves as a poignant reflection of the hardships faced by the laboring people in the old society.

   5.2.3.4 Custom Songs Encompass a Wide Range, Reflecting Livelihood.

   Folk songs in Southern Shaanxi reflect various aspects of local customs. They touch upon events like weddings, funerals, and ceremonies, providing a comprehensive portrayal of the lives of the local population. These songs are primarily performed in communal gatherings.

   Funeral customs in Southern Shaanxi are quite distinctive. They involve the singing of filial piety songs to express mourning and commemorate the deceased. During funeral ceremonies, a skilled singer of filial piety songs is specially invited to preside over the rites and sing these songs. The lyrics and melodies of these elegies are often sorrowful and poignant, evoking deep emotions, and they continue to be popular in the region to this day (Guo, 2005).

《十二孝》

Twelve Acts of Filial Piety

Figure 37. Twelve Acts of Filial Piety.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From G4 (bar1) -D5 (bar2)

Main melodic line (bars1-4)
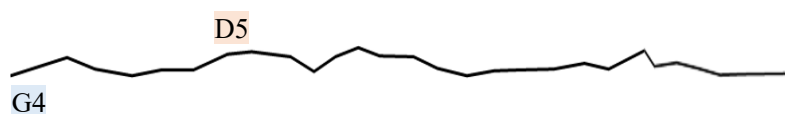
2) Music structure

Phrase 1: 1-6

Phrase 2: 7-10

3) Mode characteristics

G Zhi mode, omitting the note E, add the bianGong B

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note rhythms, thirty-second note, Syncopated rhythm

5) Lyrics characteristics

Singing at funerals mainly advocates filial piety and benevolence, the seven-word and five-word sentences alternate

The song "十二孝" (Twelve Acts of Filial Piety) (See Figure 37) consists of twelve verses, each narrating a story exemplifying filial devotion. One of the verses recounts the tale of a young man who, while collecting firewood in the mountains, senses that his mother is injured at home. In a moment of profound connection, he rushes back to care for her. The melody is in G Zhi mode, omitting the note E, add the "bianGong" B, characterized by rapid transitions of thirty-second note (the circles in bars2, 3, 4, 8), leaving a lasting impression.

Marriage is another significant cultural event for the laboring people of Southern Shaanxi. Traditional wedding ceremonies are among the most grand and festive in Chinese folk customs. In traditional Chinese beliefs, the prosperity of a family and the continuation of its lineage hinge on the act of marriage. The quality of a marriage profoundly impacts a family's potential for development. When a daughter is married off, her parents typically express both reluctance and blessings.


《嫁女歌》

Wedding Song

Figure 38. Wedding Song.

Source: Yang Wang (2023)

1) Range and Melody characteristics

From D4 (bar1) -D5 (bar3)

Full melody line (bars1-8)

D5

D4
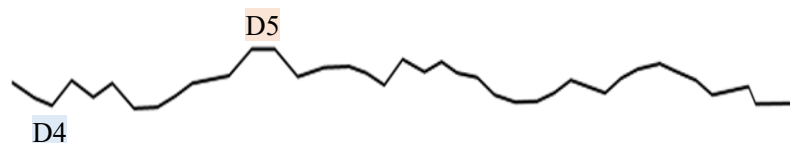
2) Music structure

    Phrase 1: 1-2

    Phrase 2: 3-4

    Phrase 3: 5-6

    Phrase 4: 7-8

3) Mode characteristics

    D Zhi mode

4) Meter, Beat and Rhythm

    2/4

    Including a lot of: Sixteenth-note after an eighth-note rhythms

5) Lyrics characteristics

    The content is the elders' advice to the bride when they get married, five-word and seven-word sentences alternate

        The song "嫁女歌" (Wedding Song) (See Figure 38) is traditionally sung before a daughter's marriage. It is in D Zhi mode, with a rhythm that too many a pair of sixteenth notes after an eighth note (the circles in bars1, 2, 4, 5, 6, 7). The predominant structure consists of 5-characters or 7-characters each sentence, with frequent small intervals of third degrees interval and fourth degrees interval. The lyrics unfold in a narrative manner, imbued with a sense of storytelling.

        In summary, according to the genre characteristics method, our examples are quite comprehensive and can be summarized using charts and graphs (See Table 5).

Table 5. The following lists the Summary table of genre characteristics of folk songs in Southern Shaanxi.

Morphology / Genre	Meter, Beat and Rhythm	Melody	Form
Mountain songs	Free, casual, stretch and change greatly	High-pitched, long, straightforward, the ups and downs and jumps vary greatly	The structure of the phrase is varied, the structure of the section is simpler
Haozi	Fixed, regular, strong sense of movement	Simple, multi-repetitive, uninhibited	Simple structure, independence is not strong
Xiaodiao	Balanced, diverse, more regular	Progressive, small jump, delicate lyrical, heavily decorated	The sentence structure is fresh and diverse, the segment structure is independent and complete
Custom songs	Depending on the content, some stretch free, varied, some regular, balanced, and dynamic	Cheerful and bold, Delicate and soft, calm the grievances	The structure is more symmetrical, it depends on the content

5.2.4 The lining words and tunes of folk songs in Southern Shaanxi are unique and diverse in variety.

The lining words and tunes in folk songs in Southern Shaanxi are distinctive and diverse. They serve to modify the main melody, add emphasis, and deepen the musical imagery. Generally, they do not disrupt the structure of the folk songs, following the rule of "melody follows the words, rhymes follow the melody." (It is originally one of the characteristics of Chinese operatic singing styles. Folk songs, being highly regional in nature and closely tied to the language, also adhere to this principle. This ensures that the singing is more refined and smoothly. It holds significant importance in accurately

conveying the essence of the song). These embellishments, as groundwork and decoration in the song, often employ exclamatory words and auxiliary particles. They can be categorized into: continuing mood, such as "那, 嘛, 呀, 呼, 嗨" (Na, Ma, Ya, Hu, Hai); Imitating sounds, like "咕噜噜" (Gu Lulu) and "哟嗬嗬" (You Hehe); Referring to appellations, such as "那个" (Nage); and those derived from field and mountain shouts, like "呦嘿, 唉嗨, 啰喂" (Youhei, Aihai, Luowei). The use of embellishments makes the musical language more colloquial and lifelike. Additionally, common embellishments in folk songs in Southern Shaanxi include some exclamatory words and auxiliary particles, expressing emotions and intentions, like "哟, 呃, 哎, 耶, 喂, 呐, 咧, 哇" (You, E, Ai, Ye, Wei, Na, Lie, Wa) among others. While these words generally do not carry concrete meaning, their presence adds agility to the folk songs, further enhancing their artistic impact.

《阳雀飞过冬青树》

A Cuckoo Bird Flies Past the Evergreen Tree

Figure 39. A Cuckoo Bird Flies Past the Evergreen Tree.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From B^{b}3 (bar8) -C5 (bar3)

Main melodic line (bars1-13)

C5

B^{b}3

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-9

Phrase 3: 10-13

Phrase 4: 14-17

3) Mode characteristics

C Zhi mode, add the qingJue B^b

4) Meter, Beat and Rhythm

2/4

Including a lot of: Sixteenth-note, Eighth-note rhythms

5) Lyrics characteristics

It reflects the fact that the people support the army, Composed of seven words

The song "阳雀飞过冬青树" (A Cuckoo Bird Flies Past the Evergreen Tree) (See Figure 39) is a typical Mountain song Haozi, is a pentatonic scale represented by C Zhi mode, add the "Qingjue" B^b, it becomes the "hexatonic scale". It is performed in a plain style. The piece features numerous lining words and tunes (for example the boxes in bars 9-17), Has very typical one lead singer the solo while others respond in chorus characteristics (for example the circles in bars 1, 2). The lyrics vividly depict the scene of unity between the army and civilians during the Red Army's retreat. After passing through the Southern Shaanxi region, the Red Fourth Front Army, led by the Chinese Communist Party, soon established the "Sichuan-Shaanxi Revolutionary Base Area," laying a crucial foundation for the subsequent revolutionary victories. This holds great historical significance.

In folk songs in Southern Shaanxi, there's also a common form characterized by "There are lyrics, but the lyrics have no practical meaning," where only interjections

like "咳佐" (Heizuo), "哼呐" (Hengna) "咳呀" (Heya), and other embellishments are used. This allows the emotions to be released, all expressed through the rhythm of shouting.

《猛虎下山》

Ferocious Tiger Descends the Mountain

Figure 40. Ferocious Tiger Descends the Mountain.

Source: Yang Wang (2021)

1) Range and Melody characteristics

From E5 (bar2) -B5 (bar1)

Full melody line (bars1-12)

2) Music structure

Phrase 1: 1-4

Phrase 2: 5-8

Phrase 3: 9-12

3) Mode characteristics

E Yu mode, omit the note D

4) Meter, Beat and Rhythm

2/4

Including a lot of: Quarter notes, and partial dotted rhythms, sixteenth rhythms

5) Lyrics characteristics

It's an emotional release, use of only three interjections for "Yi, Yo, He"

The mountain song Haozi "猛虎下山" (Ferocious Tiger Descends the Mountain) (See Figure 40) is characterized by the use of only three interjections for "咿" (Yi),"哟" (Yo), and "嗬" (He). There is no practical significance (for example the boxes in bars 1-12). It is performed in the E Yu mode, o pentatonic scale with the Tetrachord. This piece embodies the boldness of a ferocious tiger descending from the mountain, representing a human declaration towards nature. It may also serve as a shout to dispel wild beasts in the forest, bolstering one's own courage.

5.3 Summary

The dialect of the Southern Shaanxi region nurtures this gentle soil, giving birth to the dynamic musical form of folk songs in Southern Shaanxi. However, it is neither isolated nor a randomly occurring phenomenon. Folk songs in Southern Shaanxi embody profound cultural heritage, representing the wisdom of the people not only in Southern Shaanxi but also in the surrounding provinces. They are invaluable cultural treasures. This chapter analyzes representative works of folk songs in Southern Shaanxi and summarizes their characteristics: they often employ the pentatonic scale, aligning with Chinese aesthetic preferences; melodies predominantly feature small jumps of a third degrees or fourth degrees interval, creating a relatively smooth flow; rich variations in rhythm and intonation provide a refreshing listening experience; the song structures are generally concise and refined, facilitating memorization; the lyrics cover a wide range of topics, embodying important values of optimism and criticism, and the vernacular phrasing aligns with the oral traditions of the Southern Shaanxi people. These characteristics of folk songs in Southern Shaanxi enable us to better grasp our research direction, define research objectives, and understand the objective principles. Knowing the strengths of the transmission of folk songs in Southern Shaanxi, identifying suitable areas for their continuation, and determining which industries they can be more closely integrated with... Through these characteristics, we can better promote and preserve them.

CHAPTER VI

The Guideline for Transmission Process of Folk Songs in Southern Shaanxi Province, China

This chapter mainly discusses the problems faced in the transmission process of folk songs in Southern Shaanxi, and what methods can be used to better carry out their transmission.

6.1 The Analysis of the Challenges Facing the Transmission of Folk Songs in Southern Shaanxi

6.2 The Guideline for Transmission Process

6.3 The Exploration of Diverse Paths of Transmission for Folk Songs in Southern Shaanxi

6.4 Summary

6.1 Analysis of the Challenges Facing the Transmission of Folk songs in Southern Shaanxi

The development of folk songs in Southern Shaanxi relies on specific social conditions. With varying social conditions, the development patterns also differ, making it imperative to tailor approaches accordingly. In recent years, the rapid advancement of internet and multimedia technologies has significantly impacted traditional Chinese musical culture. As a marginalized culture, folk songs in Southern Shaanxi faces neglect and challenges, leading to the continuous decline of many folk songs in Southern Shaanxi traditions. This poses a significant threat to the diversity of ethnic musical cultures. In the current context of coexisting diverse cultures, the development of folk songs in Southern Shaanxi in China holds paramount importance (Gao, 2019).

6.1.1 The Disappearance of the Primitive Ecological Environment Deprives Folk Songs of Vital Ground.

This situation aligns with Marxist theories of artistic production, as they share elements such as production and consumption, producers, products, and consumers, all subject to the contradictory movement of productive forces and production relations

(Jia, 2008). Firstly, the vanishing of the original ecological space for folk songs in Southern Shaanxi deprives them of the soil for survival and development. The progress of society and the rapid industrialization have replaced various forms of manual labor, such as towing along the Han River, pile driving during dam construction, and the labor of harvest season, with mechanization. Individual production labor has become increasingly scarce, and the younger generation is becoming less familiar with traditional production and life skills. Excessive reliance on mobile phones has led young people to be less inclined to socialize and gather in person, resulting in reduced face-to-face communication. Many folk gatherings are gradually being forgotten. Consequently, the creation of folk songs in Southern Shaanxi based on these circumstances faces difficulty in resonating and encounters barriers in dissemination. Secondly, modern forms of entertainment are impacting society as a whole. The internet provides more convenient and novel forms of entertainment, influencing the younger generation. Online games, television, mobile phones, and VR experiences continuously stimulate people's senses. Fast food culture and quirky, sensational videos inundate our lives. folk songs, as an art form that requires prolonged experience and contemplation, are gradually being overlooked. Lastly, the inheritors of folk songs in Southern Shaanxi are facing a generational crisis. According to surveys, Liu Guanglang, a teacher and inheritor of Zhenba folk songs, is already 85 years old. Hu Yuanqing, another teacher, is 75 years old. He Yaoxin and Xia Qinghua, the inheritors of Ziyang folk songs, are both over 70 years old. Due to the lack of a primitive folk song environment, the later-stage creation of folk songs in Southern Shaanxi is a source of concern.

6.1.2 The difficulty of singing folk songs in Southern Shaanxi is high, and it is difficult to generate economic benefits in a short period of time.

Folk songs in Southern Shaanxi have intricate melodies and demanding singing techniques, which can be challenging to learn. Firstly, the majority of folk songs in Southern Shaanxi fall into the mountain song category, which is the most representative type. The abundance of embellishments and high-pitched singing in mountain songs can be quite daunting for ordinary individuals. This creates a situation where achieving the necessary pitch and maintaining precise intonation becomes a challenge. Furthermore, certain types of songs, such as small tunes and some mountain songs, often feature longer lyrics, for instance, in classics like "Twelve Cups of Wine for Liang

Shanbo and Zhu Yingtai" and "Embroidering Lotus Bags," where the lyrics extend beyond ten sections. When combined with the presence of interjections and phrases, this can lead to a loss of content during the process of transmission. Additionally, in the educational process, there is often a lack of effective integration between teaching Standard Mandarin and local dialects, which poses a certain obstacle to the preservation of folk songs in Southern Shaanxi. Mother tongue education holds great significance in cultural preservation. Similar to the Kodaly Zoltan (1882—1967) Method advocated in Hungary, the use of both the mother tongue and the musical mother tongue in education emphasizes the cultivation of singing and proficiency in reading and writing music. This ultimately serves to elevate national musical literacy and foster qualified citizens (Du, 2017). While the local dialect is an integral part of the regional culture in Southern Shaanxi, most schools in the area conduct instruction in Standard Mandarin as per national requirements. However, the "melody follows the words" principle in folk songs in Southern Shaanxi necessitates a precise command of the local dialect for a deeper appreciation of singing nuances.

6.1.3 Difficulty in Generating Substantial Economic Benefits for Folk songs in Southern Shaanxi as Intangible Cultural Heritage.

Preserving and transmitting intangible cultural heritage, such as folk songs in Southern Shaanxi, requires significant investments of manpower, resources, and finances. The generation of economic benefits relies on a multi-phase process, including cultivating an audience in the early stages, creating folk songs in Southern Shaanxi products in the intermediate stages, and promoting and branding these products in the later stages. This is a prolonged and gradual undertaking, making it challenging to achieve immediate and substantial results. Therefore, we find ourselves in a predicament: how can we ensure the effective dissemination of folk songs in Southern Shaanxi while maximizing economic gains, thereby establishing a virtuous cycle? This constitutes both a challenge and a point of difficulty. In an interview with Tian Hongtao, a custodian of folk songs in Southern Shaanxi, he mentioned: "Many young people in Southern Shaanxi are now learning the Chinese instrument Suona horn. The reason is that local events, such as weddings and celebrations, often hire Suona horn players to perform, and they are paid handsomely for their services." This underscores the significant economic motivation at play. Consequently, crafting a scenario where both

economic and societal benefits flourish requires profound consideration.

6.1.4 Lack of Cultivation in Localized Aesthetic Appreciation and Insufficient Fostering of Cultural Confidence.

In June 2023, Chinese President Xi Jinping emphasized at a symposium on cultural heritage and development in Beijing: "At the new historical starting point, we must continue to promote cultural prosperity, build a culturally strong nation, and construct a modern Chinese civilization. We must have firm cultural confidence and adhere to our own path." (Xi, 2023). In recent years, China has achieved tremendous success in many fields, including advances in technology, economic development, and an enhanced international image. However, there are still areas where confidence is lacking, such as in medicine and cultural arts. There is a tendency to blindly idolize Western countries, and a failure to adequately explore China's own rich traditional culture. This warrants our reflection. Every culture possesses its own splendid civilization. It is through a steadfast belief in cultural confidence, coupled with continuous learning from the excellent cultures of other nations, that we can better develop ourselves.

The transmission of intangible cultural heritage is closely related to the current national policy of upholding cultural confidence. The reason for this lies in the fact that if the intrusion of foreign cultures is not addressed, these cultures may gradually dominate the Chinese market. This would lead to the marginalization of indigenous culture, weakening the distinctive features of the Chinese nation and undermining the country's cultural soft power (Yang, 2021). Upholding cultural confidence is a mindset that must be established. China's thousands of years of culture have proven that it can withstand the test of time. We should have sufficient confidence in our own culture and avoid hastily negating or doubting it. This requires not only active advocacy from the government but also a sense of responsibility from every ordinary citizen.

6.1.5 Researchers have not formed an effective team, lack systematic and in-depth development.

While there have been a considerable number of preliminary research achievements on folk songs in Southern Shaanxi, it is noteworthy that a large portion of these studies have been conducted independently, without forming cohesive research teams for in-depth exploration and investigation. This may lead to redundant fieldwork,

resulting in the inefficient allocation of human and material resources. Moreover, it can pose challenges for local folk singers and inheritors. On one hand, most research endeavors tend to remain on the surface, lacking sustained commitment. Many of these pursuits prioritize folk songs in Southern Shaanxi for short-term goals such as publishing dissertations or obtaining academic titles. Afterward, there is often minimal follow-up for deeper exploration, making it difficult for research efforts to delve into more profound levels. On the other hand, according to comprehensive searches on journal databases up until August 2023, the total number of publications, including journals, books, newspapers, and dissertations, with "Folk songs in Southern Shaanxi" as the main subject amounts to over 570 items. For "Ziyang folk songs," the total surpasses 430 items, while "Zhenba folk songs" constitute more than 180 items. In recent years, performances and various projects tend to be categorized under these three main types. Ziyang and Zhenba are the regions with the most abundant and concentrated varieties of folk songs in Southern Shaanxi. However, if each region aims to emphasize its own importance and establish its local brand, it may inadvertently lead to a dispersal of strengths. These folk songs share the same style and characteristics. Without coordinated efforts, it is not conducive to enhancing their visibility, nor is it conducive to the transmission of folk songs in Southern Shaanxi.

6.2 The Guideline for Transmission Process

6.2.1 Interview Period:

August 2023

6.2.2 Interviewees:

Liu Guanglang, Hu Yuanqing, Peng Guangqin, Wang Bangbin, Tian Hongtao, He Yaoxin, Xia Qinghua

6.2.3 Interview Locations:

Zhenba County, Hanzhong City; Ziyang County, Ankang City

In the preliminary phase of expert interviews on folk songs in Southern Shaanxi, fruitful outcomes were achieved as the researcher engaged in in-depth discussions with key informants. The focus of these discussions encompassed the history, characteristics, and significance of folk songs in Southern Shaanxi to the local culture. The researcher explored the time key informants were introduced to Southern Shaanxi

folk songs, the original transmission methods, the primary genres, distinctive features, and the latest modes of transmission. Additionally, discussions delved into factors constraining the development of Southern Shaanxi folk songs and elicited valuable suggestions for their enhanced transmission. The obtained results are as follows:

1) Early Exposure to Southern Shaanxi Folk Songs: Immersed in the Soul since Childhood

These key informants have been exposed to folk songs in Southern Shaanxi since childhood, cherishing them deeply. Each possesses a minimum of 20 years of learning and performance experience. Notably, 86-year-old Liu Guanglang has been accompanied by folk songs for over 70 years. The seven inheritors unanimously affirm that Southern Shaanxi folk songs boast a profound history, tracing their origins back to ancient agrarian societies. These ballads have been passed down through generations, becoming a vital part of the cultural tradition in the southern region of Shaanxi. Both Liu Guanglang and Hu Yuanqing assert, "folk songs originate from labor but require artistic creation, and more importantly, the sublimation and elevation of life." Tian Hongtao, Peng Guangqin, He Yaoxin, and Xia Qinghua contend, "Southern Shaanxi folk songs have seamlessly integrated into their lives and work, occupying a significant portion of their time. These songs serve as a vehicle for recording rich content such as agricultural culture, labor life, love stories, and more. Engaging in research and exploration in this regard brings them great joy."

2) Unique Musical Features: Intricate and Expressive Cultural Representation

Regarding the musical features, Hu Yuanqing emphasizes the distinctive melodies and rhythms of folk songs in Southern Shaanxi. In particular, he highlights the unique rhythm of the piece "New Year Greetings to Sister" and his composition "When Will the Pagoda Trees Bloom," which lingers in his memory. The distinctive tones and fluctuating changes in these compositions vividly reflect the emotions of the local people. Tian Hongtao believes, "Traditional instruments such as drums and suona are widely used, adding a unique charm to Southern Shaanxi folk songs. We can continue to explore the advantages of instrumental music to expand the audience for folk songs." Liu Guanglang particularly emphasizes that the instrument "Zhenba Fishing Drum" should be widely studied, providing a systematic understanding of the music culture in the southern region of Shaanxi. Wang Bangbin notes, "Southern

Shaanxi folk songs, as a form of cultural expression, are not only an artistic manifestation of music but also a genuine record of the people's lives, emotions, and history." Peng Guangqin states, "The lyrics often integrate praises for nature, family, and hometown emotions, establishing unique cultural symbols for the local community."

3) Inheritance and Protection: Enhancing Local Cultural Identity

During the interviews, experts emphasized the significance of inheritance and protection for folk songs in Southern Shaanxi. Liu Guanglang mentioned, "With the development of modern society, traditional culture is facing challenges, and effective measures are needed to protect this unique musical cultural heritage. He advocates strengthening the transmission and protection of Southern Shaanxi folk songs through avenues such as schools and communities." Tian Hongtao hopes that the attention given to Southern Shaanxi folk songs by various sectors of society can be elevated through the government's emphasis. This emphasis should be persistent and systematic, with a call for attention to the songs themselves without excessive commercialization.

4) Various Transmission Methods: Inheritance and Innovation

He Yaoxin emphasizes the importance of the most primitive modes of inheritance for folk songs in Southern Shaanxi, highlighting the crucial role of family transmission. He hopes that these folk songs can be encountered in both family and social life, and the traditional method of oral transmission continues to this day. This method ensures the accurate inheritance of the songs in their authentic form.

Xia Qinghua points out, "Southern Shaanxi folk songs authentically reflect the life experiences of the people in the southern region of Shaanxi, making them a vivid and genuine cultural record. Since it is a record, it should continuously innovate with the development of the times, but traditional elements should not be abandoned in the process of innovation."

Liu Guanglang underscores the importance of promoting the inheritance of folk songs in Southern Shaanxi through primary and secondary school education and performance activities. He believes that cultural influence should start from a young age, and this grassroots method of inheritance helps the younger generation better understand and accept this traditional culture. In the interview, Hu Yuanqing expresses the need for research on folk song classification and study methods to align with

international standards. He emphasizes the importance of persistent efforts for the inheritance of Southern Shaanxi folk songs. Despite facing the impact of modernization, the inheritors affirm their commitment to continuing efforts to protect and pass on this unique cultural heritage.

Folk singer Peng Guangqin views Southern Shaanxi folk songs as a crucial component of cultural identity in the region. Through this traditional musical form, local people enhance their cultural identity. Various live streaming platforms and online media have become effective means of promoting Southern Shaanxi folk songs, and individuals are actively exploring these avenues.

In summary, Southern Shaanxi folk songs, as a unique cultural heritage in the region, revealed through expert interviews, showcase its rich historical roots, distinctive musical characteristics, and positive contributions to local culture. With the attention of researchers, it is believed that this precious cultural tradition will receive better dissemination and protection.

6.3 Exploring Diverse Paths of Transmission for Folk Songs in Southern Shaanxi

Scholars argue that transmission can be broken down into two main aspects: "Dissemination" and "Continuation". "Dissemination" aims to document, protect, preserve, and extend outstanding cultural elements. On the other hand, "Continuation" involves carrying forward, sustaining, as well as adapting and innovating in new environmental contexts (Ge, 2018). Intangible cultural heritage, deeply rooted in folk traditions and passed down through oral transmission, is considered the living memory and dynamic cultural genes of humanity. In this context, folk songs in Southern Shaanxi have adhered to the ancient methods of "oral transmission" and "transmission through labor," which represent the most authentic form of folk song transmission. As technological progress and the development of productivity continued, the emergence of various new elements led people to embrace a more diversified way of life. Traditional forms of living and entertainment gradually gave way to new alternatives, and traditional modes of labor gradually faded from the stage of history. In the early 1950s, music professionals began to collect and organize folk songs in Southern Shaanxi. Through relentless efforts over more than half a century, the transmission of folk songs in Southern Shaanxi has demonstrated a trend towards diversification and

development.

6.3.1 National Policies and the "Museum-style Protection" as Strong Pillars for the Transmission of Folk Songs in Southern Shaanxi.

6.3.1.1 National Policy Guidance Promoting the Prosperity of Folk songs in Southern Shaanxi.

If culture is considered the soul of a nation, then ethnic folk culture is the essence and foundation of the Chinese Dream. Xi Jinping emphasized, "We must have a strong cultural confidence and promote the prosperity and flourishing of socialist culture." He further pointed out, "Without a high degree of cultural confidence, without the prosperity and flourishing of culture, there can be no great rejuvenation of the Chinese nation." He underscored the importance of strengthening the protection and utilization of cultural relics as well as the transmission of cultural heritage (Xi, 2022). The support of national policies, legal systems, and local governments for folk songs in Southern Shaanxi is of paramount significance. Internationally, the unified concept of protecting intangible cultural heritage formally took shape on October 17, 2003, when UNESCO adopted the "Convention for the Safeguarding of the Intangible Cultural Heritage," which holds significant importance for the global protection of intangible cultural heritage. In 2006 and 2008, Ziyang folk songs in Ankang (Number 585, Code II-86) and Zhenba folk songs in Hanzhong (Number 49, Code II-18) were successively designated as "National Level Intangible Cultural Heritage" by the State Council. Various departments including the governments of Southern Shaanxi cities and the Shaanxi Musicians Association have organized forums and seminars on the protection and development of folk songs in Southern Shaanxi on multiple occasions. Additionally, they have held performances and competitions with the aim of exploring, inheriting, and developing folk songs in Southern Shaanxi, thereby establishing the brand of folk songs in Southern Shaanxi. On June 1, 2011, the "Law of the People's Republic of China on the Protection of Intangible Cultural Heritage" was officially implemented after being passed by the 11th National People's Congress. Starting from May 1, 2014, the "Regulations on the Protection of Intangible Cultural Heritage of Shaanxi Province" went into effect. In Hanzhong, in combination with relevant national and provincial laws and regulations on intangible cultural heritage, the municipal government has convened multiple discussions with experts and inheritors, seeking

opinions from all sectors of society on the evaluation of the representative list of intangible cultural heritage. This process ultimately led to the formulation of the "Interim Measures for the Declaration and Evaluation of Representative Works of Intangible Cultural Heritage in Hanzhong." To vigorously promote outstanding traditional culture, the government of Shangluo released the "Implementation Opinions on Promoting the Transmission and Development of Intangible Cultural Heritage in Shangluo" in 2019. In 2017, Ankang officially published the "Catalog of Intangible Cultural Heritage in Ankang." The successive promulgation of these laws and regulations has made the main responsibilities and organizational mechanisms for protecting intangible cultural heritage more explicit and detailed. It has strengthened the protection work system at the provincial, municipal, county, and township levels, promoting the cultural transmission of folk songs in Shaanxi Province, Hanzhong City, Ankang City, and Shangluo City.

6.3.1.2 "Museum-style Protection" as the Most Primitive and Effective Transmission Method.

"Museum-style protection" refers to recording folk songs in the form of musical scores or preserving audio and video recordings of folk singers, providing first-hand materials for research and development. This is currently the most common mode of transmission for intangible cultural heritage. The traditional labor forms and living habits contained in folk songs in Southern Shaanxi have gradually precipitated in the historical process. Some have already disappeared, while others are in a state of endangerment. For example, the form of folk songs like "Haozi" is gradually being replaced due to the traditional labor methods being phased out, making it difficult to protect them in their original ecological context. In terms of collection and compilation, governments at all levels in Southern Shaanxi have conducted surveys and collected and compiled folk songs multiple times. Grassroots literary and art workers have compiled and published numerous collections of folk songs. Up to now, Hanzhong has discovered over 4,200 folk songs, Ankang has discovered over 3,600 folk songs, and Shangluo has discovered over 3100 folk songs. These diverse types of folk songs in Southern Shaanxi each have their own characteristics and development patterns. Therefore, we need to carefully summarize and study the various types of folk songs in Southern Shaanxi. We can establish databases or corpora for research purposes. This

"museum-style protection" has become a necessary way to pass down ethnic memories and preserve precious cultural transmission for future generations.

6.3.2 Relying on School, Government, and Enterprise Resources to Establish the Masses Learning Platform for Folk songs in Southern Shaanxi.

6.3.2.1 Ways and Practices of Introducing Folk Songs in Southern Shaanxi into Schools.

Introducing folk songs into classrooms is an important measure for the transmission of ethnic folk music. Learning folk songs should start from children and young students. Since 2004, various publications promoting folk songs have been released in Southern Shaanxi, such as the "Ziyang Folk Song Textbook," which includes traditional folk songs suitable for primary and middle school students and has been promoted as a school-based textbook in the local area. The Hanzhong Zhenba folk songs "Shange Zi Sha Haoting," "Taiyang Chulaimimixiao," Liuba folk song "Shange," Southern Shaanxi Haozi "Qingzao Qilai qv Shangshan," and Ankang Ziyang folk song "Shang Chashan" have been included in the Ministry of Education-approved compulsory education textbook "Music" (The People's Music Publishing House), marking an important way for folk songs in Southern Shaanxi to be introduced into national compulsory education. In addition, there are a series of popular materials co-authored by local literary and art departments, such as "Zhenba Folk Songs - Materials for Folk Song Learning in Government Agencies" and "Jinxiu Zhenba - Selected Works of Folk Song Composition," which include more than 60 representative works of folk songs in Southern Shaanxi and recent songs created based on them. Government agencies and local primary and secondary schools are encouraged to actively learn and sing these songs. "Ankang Welcomes You - Collection of Literary and Art Works" includes original folk songs, opera tunes, and traditional art forms, promoting the culture of folk music in Southern Shaanxi.

Higher education institutions serve as an ideal platform for the transmission of local ethnic and folk culture in the region. Traditional higher education in public arts typically emphasizes classical music from both Western and Eastern traditions, often lacking in locally tailored curriculum. While this music possesses significant aesthetic and artistic value, many students may perceive a certain degree of strangeness during the appreciation process. However, the diverse array of artistic forms in the local region

addresses this issue. Students can immerse themselves in the cultural context through what they hear, see, and feel around them, thereby deepening their experience and understanding of regional musical culture.

For instance, since 2013, the Public Arts Education Center of Shaanxi University of Technology, located in Hanzhong, a city in Southern Shaanxi, has incorporated folk songs in Southern Shaanxi into the curriculum of the public elective course "Appreciation of Musical Masterpieces". This enables students from all over the country to learn about and develop an appreciation for this classical art form. In 2022, the university established the folk songs in Southern Shaanxi Cultural Research Center, which invited inheritors of intangible cultural heritage to conduct lectures on folk songs on campus. Additionally, they organized a team of music teachers to develop localized courses, allowing folk songs in Southern Shaanxi to flourish and be passed down in this fertile ground of higher education. In December 2023, Art College of Shaanxi University of Technology successfully applied for Shaanxi Province "Southern Shaanxi Folk Song" intangible cultural heritage Heritage Education Practice base. This paper focuses on three aspects of research work: First, actively explore the methods of intangible cultural heritage inheritance education practice through folk music courses; Secondly, through social practice and practice, the influence of folk songs in Southern Shaanxi is further expanded; The third is to adapt, create and innovate the folk songs of Southern Shaanxi, presenting the national folk music culture with regional cultural characteristics of Southern Shaanxi.

Currently, Chinese higher music institutions do not explicitly adopt heritage transmission as an educational objective in the vocal performance major. However, Chinese vocal education, to varying degrees, engages in the transmission of traditional folk songs. The future of traditional Chinese folk songs will be intertwined with the development of Chinese vocal music. Modern educational spaces in higher education, which serve as venues for imparting legitimate knowledge, should systematically and efficiently utilize contemporary educational resources to carry forward the legacy of traditional musical culture (Xiao, 2021).

Although many scholars have proposed teaching plans and advocated for the promotion of the transmission of folk songs in Southern Shaanxi, and some encouraging preliminary results have been achieved, there is still a significant obstacle

preventing the flourishing development of transmission activities for folk songs in Southern Shaanxi in schools. One crucial reason for this is the severe lack of local music culture textbooks. Currently, only a small number of schools use local music culture as curriculum resources in textbook form. Over the years, there has been a continuous stream of publications on the organization and research of folk songs in Southern Shaanxi, but the majority of these are academically oriented. In order to achieve educational transmission, it is necessary to transform this material into textbooks. Without textbooks, audio-visual materials, and teaching references, the education and transmission of local music culture will inevitably lack standardization and systematicity. Furthermore, it hinders teachers' lesson preparations and the ability to carry out teaching designs for effective instruction.

Folk songs in Southern Shaanxi are easily understood, have beautiful melodies, and are rich in content. They encompass various forms and genres. It is entirely feasible to distill their essence and compile them into textbooks for genuine educational transmission. In this regard, educators and teaching professionals should take action. Below, researcher will provide a detailed example of a curriculum design for a section on folk songs in Southern Shaanxi for your reference.

6.3.2.2 Design Example - Introducing Folk songs in Southern Shaanxi into Campus Curriculum.

Introducing local folk music courses in schools requires thorough exploration at the forefront of teaching. This dissertation provides a lively and engaging example of a school-based music lesson, designed for university students in the Shaanxi region (Primary and secondary schools can use it after adjusting the difficulty level). It includes a detailed teaching process and offers a high degree of practicality.

The innovative aspect of this design lies in the multi-dimensional exploration of the characteristics of folk songs in Southern Shaanxi, incorporating choreographed body movements during singing. The culmination of the lesson involves guiding students in creating their own folk songs in Southern Shaanxi. Through this, the aim is to promote the transmission and development of local folk music culture in higher education institutions.

1) Title of the Teaching Lesson:

"Graceful and Melodious Folk Songs in Southern Shaanxi Province."

2) Teaching Objectives:

2.1) Through listening, feeling, and imitation, students will learn to sing the songs" Lang Zai Duimen Sings Mountain Songs" and "The Young Sister Embroiders a Lotus Bag under the Moon."

2.2) By engaging in activities such as appreciation and singing, students will understand and appreciate the praise for the working people conveyed in the song "The Young Sister Embroiders a Lotus Bag under the Moon" and choreograph body movements for performance.

2.3) Students will analyze the creative characteristics of folk songs in Southern Shaanxi, and Create a folk song from the southern part of Shaanxi Province by oneself.

3) Teaching Main and Difficult points:

3.1) Teaching Main point:

3.1.1) The primary focus is to help students appreciate the characteristics of folk songs in Southern Shaanxi while learning to sing the songs, fostering their love for ethnic music.

3.1.2) Emphasis will be placed on song appreciation, allowing students to experience the distinctive features of folk songs in Southern Shaanxi, including melody, tonality, and vocal style.

3.2) Teaching Difficult point:

3.2.1) Choreographing body movements for the performance of "The Young Sister Embroiders a Lotus Bag under the Moon."

3.2.2) Composing a simple folk songs in Southern Shaanxi using the pentatonic scale (Yu mode) for a given set of lyrics.

4) Teaching Tools:

Multimedia and piano, etc.

5) Teaching Process:

5.1) Engaging Introduction to Spark Interest:

5.1.1) Play the folk songs in Northern Shaanxi "Shandandan Hua Kai Hong Yanyan". The teacher asks, "Have any of you heard this song before? Can anyone guess which region this music piece is from?"

Design Intent:

Folk songs in Northern Shaanxi have a wide influence, and this particular piece has strong regional characteristics. Choosing a familiar piece of music can ignite the students' interest in learning. The teacher follows up with, "This is a Folk song in Northern Shaanxi. Why don't we call it a Shaanxi folk song? Let's learn more about Shaanxi."

5.1.2) Display maps of Shaanxi and images of landscapes, folk customs, and cuisine from Northern Shaanxi and Southern Shaanxi regions. The teacher compares and explains: "Shaanxi has been known as 'Sanqin' since ancient times, consisting of Northern Shaanxi, Guanzhong, and Southern Shaanxi. The rugged Loess Plateau in Northern Shaanxi leaves a deep impression, while the vast plains of Guanzhong are characterized by 'Eight hundred miles of flat land, dust flying, thirty million sons and daughters roaring in the Qin dialect.' Separated by the natural boundary of the Qin Mountains, the climate in Southern Shaanxi is markedly different from Northern Shaanxi and Guanzhong. Additionally, due to its proximity to Sichuan and Hubei provinces, the customs and language environment in Southern Shaanxi are closer to those of Sichuan and Hubei. Folk songs developed under different geographical and cultural backgrounds also exhibit distinct styles. After just listening to a folk song in Northern Shaanxi, would you like to experience a folk songs in Southern Shaanxi?"

Design Intent:

Using multimedia to display courseware provides students with a visual experience, incorporating geographical knowledge. This not only broadens students' knowledge but also further stimulates their interest in learning. By contrasting geographical environments, students' curiosity and desire for knowledge about folk songs in Southern Shaanxi are sparked.

5.2) Gradual Progression, Unfolding the Teaching:

5.2.1) Play a video and appreciate the representative work of folk songs in Southern Shaanxi, "Lang Zai Duimen Sings Mountain Songs". Before playing the video, the teacher poses a question: "Think about what characteristics the melody of this piece has? What kind of content does it convey?"

(There are examples in the Chapter V, which are not planned to be repeated here).

After discussing with each other, students answer the previous questions. The teacher provides feedback and gives a detailed explanation of the lyrics: "This is a piece depicting love, belonging to a typical form of folk songs in Southern Shaanxi called 'Tong Shan Song' or 'Mountain Song'. The lyrics describe a beautiful and diligent Southern Shaanxi girl weaving beautiful Cloth at home. Suddenly, she hears the young man next door singing a mountain song. The melody is beautiful and touching, deeply moving the beautiful girl. She can no longer concentrate on her work and can only listen to the young man sing mountain songs..."

When teaching, there are two details to note. First, after hearing the girl's "complaints" in the lyrics: "Those who died in a short life, those who died by knife, those who died from a plague" everyone laughed. Remind everyone that this is not meant as actual curses, but rather as an indirect yet lively expression of the girl's fondness for the boy. Second, the lyrics include the detailed description: "脚耙手软，手软脚耙" (juē pā shǒu ruǎn, shǒu ruǎn juē pā), "耙" (pā) means "soft" in the dialect of Southern Shaanxi and Sichuan. The delightful mountain song makes the girl's hands and feet soft, vividly expressing her excitement and apprehension, "脚" (jiǎo) in Mandarin needs to be sung as "juē" in dialect.

In terms of singing style, folk songs in Southern Shaanxi use fewer sharp tones and are mainly sung in high and flat pitches. There are also many embellishments and interjections, such as "Ai, E", giving it a simple, sincere, yet graceful and delicate feeling, like a clear spring flowing gently in the picturesque mountains.

Design Intent:

Through this piece, let the students analyze folk songs in Southern Shaanxi from multiple perspectives such as lyrics, dialect, and melodic characteristics. Gradually delve into its creative characteristics to pave the way for the subsequent singing and composition segments.

5.2.2) Teach the song "Lang Zai Duimen Sings Mountain Songs". The teacher guides students to discuss the singing characteristics and emphasizes: "When singing, pay attention to grasp the characteristics and details of folk songs in Southern Shaanxi, which have gentle and fluctuating melodies. In terms of singing

technique, it often combines glissando note and trill." During the teaching, the teacher can use piano accompaniment and teaching singing with broken chords and body movements. After several repetitions of learning, the teacher can point out the characteristics of the scale: "Folk songs in Southern Shaanxi often use the Yu scale and the Shang scale. For example, both 'Lang Zai Duimen Sings Mountain Songs' and the upcoming 'The Young Sister Embroiders a Lotus Bag under the Moon' belong to the pentatonic Yu mode, so they have a distinct minor scale characteristic."

Design Intent:

Learning to sing folk songs in Southern Shaanxi is an essential step. Understanding the regional characteristics of folk songs is a gradual process of accumulation and influence. Accumulating a certain number of folk music pieces can further help students understand the local music culture.

5.3) Go deeper into the study and make connections.

The teacher continues to guide everyone to understand other folk songs in Southern Shaanxi: "Folk songs in Southern Shaanxi are diverse. In addition to Mountain songs, there are also Xiaodiao, HaoZi, Custom songs, and more. Another category expresses the real emotions of the working people. Many of the lyrics are improvised during labor, such as 'Cai Cha Ge' (Tea-picking song), 'Luo Gu Cao' (Drum and Gong Grass Song), 'Song Fan Diao' (Food delivery tune), 'Song Lang' (Sending off a lover), and so on. Today, let's enjoy another piece, 'The Young Sister Embroiders a Lotus Bag under the Moon'."

5.3.1) Play the song "Yaomei Yue Xia Xiu He Bao" (The Young Sister Embroiders a Lotus Bag under the Moon) and display the music score. Lyrics like this:

《幺妹月下绣荷包》

《The Young Sister Embroiders a Lotus Bag under the Moon》

月出东山顶，

The moon rises from the east mountain top,

照进竹笆门。

The shines into the bamboo gate.

幺妹月下绣荷包，

Younger sister embroiders a lotus bag under the moon,

针针情谊深（啊）针针情谊深……

and the friendship between needles is deep…

Table 6. Comparison of the folk songs of the two places.

Features / Name	Representative form	Mode	Singing methods	Music style	Melodic lines
Folk songs in Southern Shaanxi	Tongshan Songs	Zhi mode, Yu mode; Shang to Zhi mode, Yu to Zhi mode	High cavity, flat cavity	Soft and delicate	Smooth, Step
Folk songs in Northern Shaanxi	Xintianyou	Shang mode, Zhi mode	High cavity	Rough and bold	Fluctuation, Skip

The teacher would show the table for students to fill in (See Table 6). Then the teacher concludes, "Northern folk songs in Southern Shaanxi are like mountains, vigorous and bold; Southern folk songs in Southern Shaanxi are like water, agile and graceful. The contrast between strength and gentleness, extroversion and introversion, exemplifies the distinct impressions that Northern and Southern folk songs in Southern Shaanxi give in terms of melody and singing style. The characteristics of each can be clearly seen."

Design Intent:

Through the appreciation of two representative songs of Southern folk songs in Southern Shaanxi, students have gained a deeper understanding of the characteristics and styles of Southern folk songs in Southern Shaanxi. By comparing the styles of the folk songs, students are guided to fill out a table summarizing the characteristics of the two regions.

5.3.2) Next, sing the song "Under the Moonlight, Embroidering

Lotus Bags" (teaching and accompaniment methods are the same as the previous song).

5.3.3) Choreograph body movements for the song "Under the Moonlight, Embroidering Lotus Bags". Together, brainstorm and discuss how to use body language to depict the imagery of "The moon rises from the eastern mountaintop, casting light into the bamboo-fenced door" and the action of "embroidering lotus bags". Encourage students to incorporate performance while singing: "Now, let a few students cooperate with the teacher to perform the movements we just came up with in a coherent manner. Let's see what kind of effect we can achieve."

Design Intent:

By choreographing body movements for the song, students' enthusiasm and creativity are fully engaged. This also deepens their understanding of the piece, thereby enhancing their aesthetic ability.

5.3.4) Invite students with good expressive skills to perform on stage. The teacher suggests, "The students on stage did a good job, but the students off stage shouldn't just stand idle. Accompany them in singing, let's all work together." After the performance, have students conduct self-assessment and peer assessment. Finally, the teacher provides a summary evaluation.

Design Intent:

This step aims to develop students' collaborative skills in creating and performing, while also incorporating classroom assessment to make the teaching process more effective and rational.

6) Conclusion

The teacher concludes: "I believe that everyone has gained something from today's lesson. I want to congratulate you all for becoming 'National Intangible Cultural Heritage inheritors'. Who would like to share what they've learned from this lesson?" Students eagerly express their thoughts:

- Student 1: "This lesson has expanded my knowledge. Before, I only knew about folk songs in Northern Shaanxi Province. I didn't realize that folk songs in Southern Shaanxi are equally beautiful and melodious."

- Student 2: "Through this study, I've come to understand the local

customs and traditions of Southern Shaanxi."

- Student 3: "By exploring the song content, I learned about the types of folk songs in Southern Shaanxi and the common creative techniques used."

The teacher uplifts the students' emotional attitudes and values: "The development of a nation's culture must adhere to its own characteristics. Straying from one's own unique features in pursuit of internationalization only leads to a dilemma. Folk songs in Southern Shaanxi are a gem in our national music, and they have already been listed in the 'China National Intangible Cultural Heritage Inventory'. They not only document the historical changes, customs, and traditions of Southern Shaanxi, but some pieces also embody social etiquette and moral standards. They have become crucial tools in the transmission of our national music and culture. I hope that you, my students, will pass down these valuable forms of folk art permanently."

Design Intent:

Through the summary of folk songs in Southern Shaanxi, students' sense of national pride is enhanced. Simultaneously, it subtly transforms their attitude towards their own cultural heritage from passive acceptance to active promotion and transmission.

7) Creative Exercise

Please compose a melody for the folk song "Shan Ge" (Mountain Song) using the pentatonic scale in Yu mode:

《山歌》

《Mountain Song》

太阳那个出来（呦），四山黄，

The sun rises (yo), painting the mountains yellow,

勤妹那个出来（呦），晒衣裳。

Diligent girls come out (yo), to dry their clothes.

衣裳搭在竹竿上，

Clothes are hung on bamboo poles,

眼泪吧嗒望情郎。

Tears fall as they gaze at their beloved.

Design Intent:

In the creation of folk songs in Southern Shaanxi, the pentatonic scale in Zhi and Yu mode is most commonly used. For music majors, it is necessary to engage in creative exercises using their musical knowledge. This also reflects the idea of innovating and developing folk songs through composition. (Wang, 2015).

6.3.3 Government and Relevant Departments Join Forces to Increase Promotion Efforts.

Governments and enterprises should continue to increase the promotion of folk songs in Southern Shaanxi and implement supportive policies. In recent years, governments and enterprises in places like Hanzhong and Ankang have actively responded to calls to support and participate in various folk song festivals. For instance, in 2005, the Hanzhong Municipal Government hosted the "First Folk Songs in Southern Shaanxi Festival" at Nanhu lake in Hanzhong, with more than 300 participants. In 2007, Xunyang, Ankang, also held folk songs in Southern Shaanxi competition, attracting folk song enthusiasts from Sichuan and other places in addition to local performers. In March 2016, the "Holy Land Yan'an, Beautiful Hanzhong" Northern Shaanxi and Folk songs in Southern Shaanxi Premiere held in Hanzhong was an unprecedented success, with full houses for three consecutive days. The event promoted the exchange and collision of these two types of folk songs, profoundly influencing the promotion and development of folk songs in Southern Shaanxi. On December 2017, the Second Literature and Art Lifetime Achievement Award Ceremony, hosted by the Hanzhong Municipal Committee and Municipal Government, awarded five artists, including Liu Guanglang, a prominent figure in the transmission of folk songs in Southern Shaanxi, encouraging them for their outstanding contributions. In 2023, led by the Shaanxi Provincial Cultural Center and the Shaanxi Provincial Intangible Cultural Heritage Protection Center, a "Leave relatives" event was organized between Southern Shaanxi and folk songs in Northern Shaanxi, enhancing friendly exchanges of folk songs within Shaanxi province. In November of the same year, the Southern Shaanxi Folk Song Festival led by the government was held in Zhenba.

6.3.3.1 Continuous Innovation in Content and Style: The Evergreen Tree of Folk songs in Southern Shaanxi Transmission.

Continuous innovation in folk songs involves two aspects: the innovation of the content of the songs and the style of performance and arrangement of existing songs. With the development of society, the transformation of folk songs from tradition to modernity is an inevitable trend (Liao, 2013).

In 2010, in the finals of the 14th CCTV Youth Singer Grand Prix Chorus, the choir of Xi'an Conservatory of Music performed the adapted folk songs in Southern Shaanxi" Qinba Banche Haozi" for the first time on the CCTV Youth Singer Grand Prix stage. The powerful rhythm and intense emotions made the song extremely compelling, leaving a deep impression on the people nationwide. In recent years, there have been innovative folk songs in Southern Shaanxi such as "Ge Jiu Cai (Harvesting Leeks)", "Hao Yang Ge (Transplanting Rice Seedlings)", and in 2016, the work "Hao Yang Ge" represented Shaanxi Province in the "Shan Hua Award" (one of the highest awards in the Chinese literary and artistic circles, held every two years). At the same time, "La Shi Tou Haozi (Pulling Stones Tune)" were designated as special invited performance pieces for the Chinese folk song gala... These new folk songs are closely related to contemporary life, with witty and clever lyrics and melodies, allowing the collective memory of folk songs in Southern Shaanxi to be preserved and revived, enhancing cultural identity and the vitality of transmission.

Moreover, a nationwide "New Folk Song Performance" trend has been set off. Local lyricists and composers have also been actively innovating folk songs in Southern Shaanxi. For example, the solo song "My Hometown Hanzhong is Beautiful," with lyrics by Pan Xiaochun and music by Wang Anguo, has a clear theme, vivid language imagery, and a fresh and beautiful melody. It depicts the tremendous changes and beautiful natural scenery of Hanzhong in Southern Shaanxi, embodying a strong sense of the times and regional cultural characteristics. It has been highly praised and won the first prize in the Shaanxi Province New Folk Song Composition.

The song's structural form is a single-two-part form, belonging to the five-tone Hui tune. Its rhythm is free and relaxed, the melody is gentle and delicate, singing out the musical theme of "rice flowers, fragrant fish flying, the river full of silver galaxy water," and then expressing the modern Southern Shaanxi people's pride and praise for their hometown's natural scenery. The ending of the song returns to the introduction, belonging to variation and recapitulation. With the continuous progress

of the musical emotions, the entire song ends at the climax. This song is adapted from the traditional folk songs in Southern Shaanxi's musical elements in the five-tone Hui tune, giving the whole song a rich local flavor and the unique charm of a small Jiangnan water town.

Later works include "Welcome to Hanzhong," "Wash Clothes," "Tea Song," "Ba Shan Jiu Ge (Ba Shan Drinking Song)", and works adapted and created after 2020, such as "Song Fan Diao (Sending Meals Tune)", "Yi Qu Shan Ge Hanzhong Qing (A Song of Mountains and Rivers, Affection for Hanzhong)", "Zi Yang Cha Ge (Ziyang Tea Song)", and "Shan Ge Bu Chang Bu Kai Huai (Without Singing a Mountain Song, I Can't Feel Happy)", which draw on the traditional folk songs in Southern Shaanxi and combine them with modern Western composition theories and techniques, as well as incorporate elements of modern fashion music to reflect the spirit and style of the times in the Southern Shaanxi region.

In the process of creation, we should also pay attention to two issues:

1) Avoiding Disconnection from the Ecological Foundation of folk songs in Southern Shaanxi, and Steering Clear of Monotonous Creative Forms. On one hand, it is crucial to deeply immerse oneself in the authentic creative context of folk songs in Southern Shaanxi. Only by truly delving into life and experiencing it can one genuinely sing about life. Understanding the most primitive labor scenes. On the other hand, folk songs in Southern Shaanxi can be adapted into different forms of works for wide-ranging promotion, but the adaptation and innovation of folk songs must adhere to certain principles. Only by innovating and improving while maintaining the most fundamental characteristics can true inheritance be achieved.

2) Intensive mining of folk song materials in Southern Shaanxi, and handling interest relationships well. When harnessing the genetic material of traditional folk songs, it is crucial to focus on an intensive exploration, avoiding the depletion of resources all at once.

6.3.3.2 Innovation in Style and Performance: Injecting New Vitality into Folk Songs.

On one hand, many non-native singers incorporate elements of electronic sound, rock, symphonic music, and other musical elements into traditional folk songs, giving them a completely new interpretation. Although there have been some voices

of opposition and skepticism, the author believes that the approach of "new interpretation of folk songs" makes folk songs more fashionable, popular, and more in line with the aesthetic preferences of the majority of contemporary people. However, it is important to respect the tradition of folk songs and not lose their essence. For example, the performance of "Hao Yang Ge (Transplanting Rice Seedlings Tune)" on the central television variety channel has created a huge response nationwide. "Hao Yang Ge" is a traditional folk song with a long history, originated from the people of Southern Shaanxi expressing their love for nature while weeding rice and corn seedlings in the fields. The Tang Dynasty poet Liu Yuxi adapted the folk song into a new poem "Zhu Zhi Ci," which became widely sung. Therefore, "Hao Yang Ge" is also considered the origin of an important form of Chinese poetry. The singing process involves a lead singer, multiple singers in chorus, and also a form of duet. The content mostly reflects the lively scenes of field labor or the emotional anecdotes between men and women.

The work is structured as a ternary form, transitioning between the Zhi mode and the Yu mode. It consists of a slow-fast-slow sequence, with the fast section in the middle depicting the fiery scene of labor. This part, adapted very successfully based on the original folk song (detailed analysis in Section Five "Weeding Song"), has distinct layers and vivid imagery, intensifying the dramatic effect. It creates a cohesive narrative, leaving a lingering aftertaste (See the QR code).

On the other hand, adapting folk songs into instrumental pieces or integrating them into popular works is another way to promote folk songs. It's known that some Folk songs in Southern Shaanxi require excellent vocal conditions and highly professional singing techniques for perfect performance. This might create a distance, making people feel that folk songs are "beautiful but difficult to sing." As a result, many may not sing them, thus failing to truly appreciate the rhythmic beauty of folk songs, let alone the deeper-level protection and transmission. Therefore, the fusion of folk songs in Southern Shaanxi with instrumental pieces, such as Suona, Flute, Piano, Violin, Guzheng, Erhu and so on, as well as the adaptation of them into popular music, can greatly enhance their dissemination. To a certain extent, this addresses the

bottleneck problem of being beautiful but difficult to sing.

There's one more thing to avoid in the transmission process, some event organizers, in order to cater to the tastes of certain tourists, may arbitrarily popularize folk songs or even drastically alter the simple and vivid folk dances. This does not serve the preservation of cultural heritage well (Fan, 2006).

6.3.4 Deep Integration of Ecotourism, Expanding Influence through Diverse Media.

6.3.4.1 Promoting Folk songs in Southern Shaanxi through Cultural Tourism Integration.

In the "Top 20 Reports of China," it is emphasized to "intensify the protection of cultural relics and cultural heritage, strengthen the transmission of historical and cultural protection in urban and rural construction, and establish and utilize national cultural parks effectively. Adhering to the principle of 'shaping tourism through culture and promoting culture through tourism,' we aim for the deep integration of culture and tourism development" (Xi, 2022). The endangered status of intangible cultural heritage is closely related to the changing cultural ecological environment it relies on for survival. The ecological protection of folk songs entails safeguarding the natural geographic ecologies intimately linked with these songs, including recurring geographic landmarks like mountains, rivers, and bodies of water. We must adhere to the "ecological principle," which advocates for a return to nature, encourages individuality, maintains a continuous historical narrative, and reconnects with ancestral roots (Wei, 2019). To ensure the preservation of the purest folk songs in Southern Shaanxi, it is recommended to establish folk cultural tourism bases, retain traditional labor methods, and place folk songs in Southern Shaanxi in their original ecological and cultural contexts, thus creating an original ecological "living transmission" protection model for folk songs in Southern Shaanxi. Furthermore, it is imperative to fully explore the unique climate conditions, natural landscapes, and cultural landscapes of Southern Shaanxi, and develop eco-folk tourism and leisure vacation tourism. Situated midway between the provincial capitals of Xi'an and Chengdu, the Southern Shaanxi region enjoys a geographical advantage. Local government departments and relevant experts should conduct on-site surveys and research to assist tourism authorities in formulating ecotourism development plans.

This development should be carried out in a manner that is both protective and efficient, with the "Folk songs in Southern Shaanxi culture" and "Han culture" as the main themes. This approach involves unearthing local customs, historical anecdotes, cultural remnants, endowing scenic spots with distinctive cultural features, meticulously arranging a series of folk dances, music dramas, and other performance programs centered around folk songs in Southern Shaanxi, developing cultural products, innovating tourism projects, enhancing the quality of tourism experiences, and ensuring that visitors have convenient transportation, enjoyable experiences, and rewarding purchases.

In June 2023, the "Yan He qingshen, Hanfeng Guyun" event, jointly organized by the Culture and Tourism Bureaus of Hanzhong and Yan'an, was held in Hanzhong. The event not only resonated with a series of folk songs but also served as an artistic bridge, promoting the integrated development of cultural tourism between the two regions. This representative event not only leveraged tourism resources to promote folk songs in Southern Shaanxi but also generated significant economic benefits.

Furthermore, it is advisable to draw inspiration from the promotional strategies of other scenic areas to pass on folk songs in Southern Shaanxi. For instance, starting from January 1, 2023, the renowned Jianmen Pass Scenic Area in Sichuan Province implemented a policy where visitors who can recite the ancient poem "Shudao Nan" (The Hard Road to Shu) by Tang Dynasty poet Li Bai at the tourist information desk can receive one free ticket (the original adult ticket price was 105 Chinese Yuan). This initiative sparked a trend of reciting "Shudao Nan" attracting people from all over the country to come and experience it. Since 2013, the Yueyang Tower Scenic Area in Hunan Province has been offering a promotion where reciting the classical Chinese essay "Yueyang Louji (Account of Yueyang Building)" by Song Dynasty statesman Fan Zhongyan grants visitors free entry (the original adult ticket price was 70 Chinese Yuan). This promotion has been carried out continuously for ten years during China's statutory holidays and has received widespread acclaim and participation from tourists and various sectors of society nationwide. Over 35,000 visitors have obtained free admission to the scenic area through this activity, with the youngest participant being only 3 years old and the oldest being 91 years old. In

addition to these examples, famous attractions like the Yellow Crane Tower and Tengwang Pavilion have also launched similar activities. With a foundation of historical heritage and in-depth understanding, visiting these places goes beyond mere superficial sightseeing. Instead, it allows for a deeper appreciation of the unique charm of cultural heritage within the scenic area.

We can explore prominent attractions in Southern Shaanxi, such as Longtou Mountain Scenic Area in Hanzhong City, the ancient Plank Road in Baohe, Yinghu Lake Scenic Area in Ankang City, and introduce activities where visitors can sing folk songs in Southern Shaanxi in exchange for free admission. This initiative can be complemented by an online record-keeping and competition system, where visitors would need to perform a different song on their second visit. For those who find singing challenging, an alternative option could be to recite the lyrics in exchange for discounted admission tickets. The tourism and cultural departments can collaborate to establish dedicated places near the attractions for teaching singing, as well as engage professional singers for instruction. The "Sing Classic Folk Songs in Southern Shaanxi for Free Admission" initiative, rather than being solely a trendy marketing approach, serves as a means of promoting and interacting with local cultural significance. Through this accessible musical format, the typical "sightseeing tour" for visitors nationwide transforms into a culturally enriched "in-depth tour" rich in Southern Shaanxi culture. This not only brings vitality to the attractions but also deeply embeds the local culture in the hearts of visitors.

6.3.5 Expanding the Influence of Folk songs in Southern Shaanxi through Diverse Communication Channels.

The proliferation of various communication media, along with the widespread adoption of smart terminal devices, has provided a platform for the development of folk songs in Southern Shaanxi. In the regions of Hanzhong and Ankang, folk music inheritors and cultural workers have already made initial attempts in this field. Methods such as establishing WeChat public accounts, promoting classic folk songs through online platforms, and organizing voting events for favorite singers have yielded some positive outcomes. During the National Day holiday in 2016, CCTV Channel One aired a series of large-scale folk song-themed programs in prime time, titled "China Folk Songs Gala," focusing on "original ecological folk songs." The

program invited folk song inheritors, original ecological singers, and ethnic culture expert teams from all over the country to provide multi-dimensional and multi-perspective interpretations of Chinese folk songs. Through the exploration and narration of the background stories of these folk songs, the program showcased the regional characteristics, local customs, and traditions of various ethnic groups, embodying the cultural and spiritual essence of the Chinese nation. These successful television programs have also opened up broad avenues for us. Relevant authorities can seize this opportunity to establish programs centered around folk songs in Southern Shaanxi, delving deeper into this yet-to-be fully explored cultural domain.

In addition, in the process of inheritance, it is advisable to accumulate quantity before focusing on quality. It is more feasible to start with the most basic and simple works, grasp the fundamental characteristics for learning, and actively encourage singing. After expanding the mass base, further enhancing the singing quality is a practical approach. Even if most people do not sing well initially, through exposure and familiarity, everyone will become acquainted with the content and melodies of folk songs in Southern Shaanxi. This can significantly increase their recognition and further consolidate the mass base. Since 2020, numerous Southern Shaanxi folk singers have emerged on platforms such as public accounts, Douyin (TikTok), Weibo, proliferating like mushrooms after a spring rain. This phenomenon has not only facilitated the further dissemination of this precious cultural heritage but has also led to the formation of distinct cultural brands of their own.

However, in the process of promotion, researchers believe it is crucial to tap into the key to garnering attention on video platforms. In this regard, folk songs in Southern Shaanxi hold a distinct advantage. The people of Southern Shaanxi have been known for their industriousness, simplicity, carefree nature, and optimistic outlook on life. This optimistic spirit is reflected in their jovial and playful interactions, as humor is an essential element in their daily lives. Among acquaintances and friends, it is common to engage in light-hearted banter. Quick-wittedness is essential to avoid falling into playful "traps" during conversations.

For instance, when good friends part ways, the one seeing off might spontaneously sing, "你慢慢走，慢慢摇，别在路上吃青苗……" (Take your time, sway gently, don't munch on green grass along the way...). This playful remark advises

their friend not to rush back home like livestock grazing, displaying a closeness that underlies their friendship. In response, the departing friend might retort, "你快点回，快点睡，别在家里被猫逮……" (You hurry back, get some rest, don't get caught by a cat at home...). This playful remark humorously suggests that the friend's house is akin to a big rat hole and ridicule against being caught by a cat.

These are just a few examples, and there are countless more. If interesting everyday scenes from Southern Shaanxi could be reflected through video social platforms, it could serve as a supplementary method for promoting folk songs in Southern Shaanxi. This would represent a new breakthrough and innovation in the promotion efforts.

6.3.6 Re understand the situation of cultural inheritance and take the high-speed train of Chinese cultural development.

In the Top 20 Reports of China, it is emphasized that there is a need to "deepen cultural system reform, improve cultural economic policies, and implement the national cultural digitization strategy." China has witnessed the emergence of a situation characterized by "mass entrepreneurship and innovation," where new concepts like "digitalization" and "Internet+" are poised to ignite waves of creative transformation and innovative development in traditional culture. Consequently, this is bound to drive the construction of a new generation of cultural resource infrastructure. Within the historical trajectory of China's rapid internet development, it is imperative to contemplate how the cultural genes of folk songs in Southern Shaanxi, which have endured for thousands of years, can be continuously passed down and integrated into this transformative cultural landscape.

On one hand, we must reevaluate the new trends in cultural transmission and swiftly establish a next-generation digital and intelligent cultural infrastructure that effectively serves every individual. This marks the inception of a system based on digital and network technologies, one that was previously unimaginable. This system disrupts the traditional cultural industry development model, replacing it with a networked and intelligent system. It has the potential to offer a diverse range of ethnic and folk cultural resources in an intelligent manner, not only for the Chinese people but also for people worldwide. It seamlessly combines good ideas with specialized

production services, allowing the rich and colorful culture of folk songs in Southern Shaanxi to emerge from fields, classrooms, libraries, and museums. Furthermore, there is a continuous effort to enhance the construction of public cultural facilities, creating open and accessible artistic and cultural venues such as folk art and cultural cities, art museums, music halls, cultural and arts centers, and community cultural stations. The successful opening of the Xi'an to Chengdu high-speed railway in 2017 broke through the barriers of the Qinling Mountains. It highlighted the geographical advantage of the Southern Shaanxi region, charting a new development pattern for the western region of China. This signaled the overall entry of western China into a new stage of "urban cluster development," rapidly connecting the northwest, southwest, north China, and even the entire southeast region of China. It provides robust support for the promotion of cultural development. This form of regional cultural "cluster development" is also more conducive to the formulation of special development plans by the country. It facilitates the realization of interconnected major infrastructure construction, comprehensive supporting cultural development, and reforms and policies in distinctive cultural domains.

On the other hand, China has put forward the comprehensive promotion of rural revitalization domestically and advocated the concept of friendly and shared development among countries along the "Belt and Road" initiative internationally. Remarkable progress has already been made in both aspects. Domestically, the most arduous and demanding task in building a socialist modernized nation still lies in the rural areas. It is urgent to persist in rooting cultural industries in rural areas and drive the prosperity of cultural industries in rural regions. The foundation of folk songs in Southern Shaanxi is deeply rooted in grassroots rural communities, making it a highly suitable and valuable cultural resource. We should leverage folk songs in Southern Shaanxi as a breakthrough point to accelerate the construction of an agricultural powerhouse and effectively promote the revitalization of the rural cultural industry. Internationally, China's "Belt and Road" initiative, proposed in 2013, spans the Eurasian continent, connecting the Asia-Pacific Economic Circle to the east and entering the European Economic Circle to the west. Over the past decade, China has established frequent economic and cultural exchanges with countries along the route, and significant achievements have been made in cooperation. Against the backdrop of

global economic recession and geopolitical tensions, while some irresponsible countries either provoke conflicts out of fear of global stability or garner international disdain for dumping nuclear wastewater into the ocean, China and responsible countries like Thailand have supported each other and played a constructive role. They have contributed to global peace, stability, and sustainable development. Given this context, local outstanding traditional cultures like folk songs in Southern Shaanxi should also seize this international opportunity for better development and transmission. They should make the rightful contributions to the spiritual civilization of all humanity.

6.4 Summary

Since the 20th century, there has been a period of significant development and prosperity in global culture. This includes areas such as the protection and transmission of intangible cultural heritage, the establishment of cultural service systems, the growth of cultural industries, and the integration of culture and technology. Among these, the transmission of intangible cultural heritage has gradually become a symbol of a nation's cultural soft power and comprehensive national strength. We are currently in a crucial phase of this transmission and preservation process. The nation needs to enhance its cultural soft power through the protection of intangible cultural heritage, while society should provide a more conducive environment for it. Experts from universities and departments of culture and tourism, along with heritage bearers, should actively contribute their expertise and efforts to the preservation of folk songs in Southern Shaanxi.

In the process of protecting folk songs in Southern Shaanxi, there are indeed several challenges to contend with. These include inadequate macro-control of cultural development, insufficient promotion of intangible cultural heritage protection, a shortage of successors for heritage preservation, and issues arising from excessive and indiscriminate development. However, based on the field research and material analysis conducted by the author, it has been found that the primary causes of the challenges in intangible cultural heritage protection stem from insufficient attention and investment; a lack of talent reserves and innovation in folk songs; and a deficiency in curriculum and economic value development in educational institutions. Therefore,

specific protective measures should be implemented from four perspectives: expanding government publicity efforts and actively promoting through market channels; carefully designing school-based curriculum content and establishing a public learning platform for folk songs in Southern Shaanxi based on the specific circumstances of different institutions; upgrading and transforming folk songs in Southern Shaanxi culturally, integrating them with tourism culture to enhance their cultural influence.

CHAPTER VII

Conclusion, Discussion and Suggestion

This dissertation takes folk songs in Southern Shaanxi as the research object, focusing on the historical origin, music noumenon and artistic style analysis of singing of folk songs in Southern Shaanxi, and puts forward the transmission and development strategy of folk songs in Southern Shaanxi performance art.

    7.1 Conclusion

    7.2 Discussion

    7.3 Suggestion

7.1 Conclusion

7.1.1 The first research objective discusses the tradition and contemporary development of folk songs in Southern Shaanxi. It holds profound historical significance and invaluable heritage value, the population influx into Southern Shaanxi due to the upheaval of war brought about a thriving and diverse musical culture, which intermingled with the local folk song culture, giving rise to the distinctive folk music culture of Southern Shaanxi, bearing the cultural characteristics of Ba-Shu, Jing-Chu, and Sanqin.

Until the establishment of the People's Republic of China in 1949, Folk songs in Southern Shaanxi entered an unprecedented stage of development. Various folk song collection activities were carried out, and related songs and collections were edited and published. The book "Selected Folk Songs from Southern Shaanxi," published in 1959, is highly representative. However, starting from 1960, due to political reasons, folk songs from all over the country, including folk songs in Southern Shaanxi, were adversely affected and marginalized during this stage, being considered as undesirable music. Despite this, the Hanzhong Song and Dance Troupe, overcoming all difficulties, created the performance "Red Plum Ridge" which embodied the spirit of hard struggle in that era. It wasn't until the correction of political errors in the 1978s that the exploration of folk songs in Southern Shaanxi entered a period of great development. Thousands of folk songs were meticulously recorded, and some works were recorded

in audio and video, ensuring their complete and comprehensive preservation. After 2000, various seminars, music festivals, special performances, media campaigns, and other support measures targeting folk songs in Southern Shaanxi have been strengthened. This gives us hope for a bright future for folk songs in Southern Shaanxi.

7.1.2 The second research objective analyzes the cultural and musical characteristics of folk songs in Southern Shaanxi, China. Given the close connection between folk songs in Southern Shaanxi, local dialects, and culture, these three elements are intricately linked and mutually reinforcing in their development. The dissertation not only conducts detailed analyses on several folk songs in Southern Shaanxi that exemplify the quintessential traits of the pentatonic scale, but also categorizes them into four types: Mountain songs, Haozi, Xiaodiao, and Customs songs, providing comprehensive and meticulous explanations for each category. The conclusions drawn are as follows:

7.1.2.1 Melodically, the predominant intervals are small leaps of third *degrees* interval and fourth *degrees interval*, characteristic of Southern Chinese music. However, occasional large leaps of sixths degrees interval, sevenths degrees interval, and octaves degrees interval as embellishments, a feature more commonly associated with Northern Chinese music.

7.1.2.2 In terms of modes, the Zhi mode and Yu mode are the most prevalent, with various other modes also explored. Additionally, some songs feature modulations, such as transitioning from Shang mode or Yu mode to Zhi mode. In terms of structural composition, short musical phrases prevail, although numerous variations exist. Some works also incorporate rudimentary polyphonic elements and more intricate ternary form.

7.1.2.3 Rhythm and meter predominantly adhere to a regular and orderly framework, with occasional instances of free improvisation. Despite the improvisational nature, but these songs are also very rigorous.

7.1.2.4 The lining words and tunes, embellish cavity, coupled with colloquial phrases and intonations, constitute a musically stylized manifestation of dialectal speech patterns, contributing to the distinctive melodic features of folk songs in Southern Shaanxi.

7.1.3 The third research objective delves into the challenges faced during the

transmission of folk songs in Southern Shaanxi, as well as various methods and approaches employed in their preservation. It is discovered that the bottleneck in folk song creation largely stems from the disappearance of the original ecological environment, the mechanization replacing traditional labor, and the fading of many ceremonial customs. Additionally, folk songs in Southern Shaanxi present difficulties in transmission due to their distinctive characteristics, and often do not yield immediate economic benefits. Moreover, the local aesthetic cultivation remains insufficient, with many still viewing folk songs in Southern Shaanxi as a heritage of interest to only a minority, rather than a relevant aspect of their own cultural legacy. Finally, the research also notes the absence of concerted team efforts by researchers, which hinders the in-depth exploration and comprehensive study of folk songs in Southern Shaanxi.

The research emphasizes the crucial role of national policies in guiding the preservation of folk songs in Southern Shaanxi. Continued strong support from policies is essential for the preservation of this outstanding intangible cultural heritage. The transmission of materials through various means such as text, images, and audio recordings form the foundation. Additionally, leveraging school curricula, government initiatives, and corporate activities and resources is indispensable for promotion. The researchers have provided detailed case designs and explanations for school curriculum, making it convenient for direct implementation in educational institutions. Furthermore, the dissertation underscores the importance of utilizing diverse media for publicity, along with integrating with ecotourism for a comprehensive approach to expand influence and promote inheritance.

7.2 Discussion

7.2.1 Discussion on the development of folk songs in Southern Shaanxi.

Seng Wenli (2021) said that examining the historical development of these songs, it is agreed that before the founding of the People's Republic of China, the frequent population migration and cultural exchange during ancient periods like the Spring and Autumn Period, Han Dynasty, Three Kingdoms, Sui and Tang Dynasties, as well as the Song Dynasty, played a significant role in the gradual development and prosperity of folk songs in Southern Shaanxi. I agree with Seng Wenli, because she

has sorted out and summarized the historical development of folk songs in Southern Shaanxi before the founding of the People's Republic of China in detail, the researcher has verified the materials of Hanzhong Museum and Ankang Museum and consulted relevant documents, which is consistent with the research content, this laid the foundation for their subsequent development.

After the founding of the People's Republic of China, researchers have divided the history into three significant periods according to their perspectives. The first decade after the founding of the People's Republic of China is considered a period of recovery. Although the period from the 1960s to the 1990s experienced setbacks, the large volume of data collected in the later period laid the foundation for subsequent theoretical research. After 2000, theoretical research and innovation in folk songs in Southern Shaanxi began to flourish. This leads to the realization that it is essential to utilize various channels simultaneously for the inheritance of folk songs in Southern Shaanxi. Ge Jianxiong (2018) said that only through concurrent efforts in propagation and inheritance can the efficiency of inheritance be enhanced. I support this standpoint, because this approach enables the discovery of the most suitable methods in the shortest possible time.

7.2.2 Discussion on the musical characteristics of folk songs in Southern Shaanxi.

In the analysis of the characteristics of folk songs in Southern Shaanxi, I concur with the classification based on genres, which includes categorizing folk songs into Mountain songs, Haozi, Xiaodiao, and Custom songs for analysis. This approach aligns with the viewpoint of folk song research expert Researcher Hu Yuanqing (2023). Because it conforms to the customary classification of Chinese folk songs, and try to be consistent with the international folk song classification rules, is conducive to the promotion of Chinese excellent traditional culture to the world. In terms of characteristics, Dr. Yang Yinbo (2011) said that the analysis encompasses aspects like tonality and melody, rhythm, musical structure, lyrics, and content. These three aspects constitute the fundamental characteristics of folk songs in Southern Shaanxi, which is in accordance with the perspective of. I agree with this point of view, the reason is to analyze and interpret the elements of music, which can further explore the essence of folk songs in Southern Shaanxi.

7.2.3 Discussion on the guideline for transmission process of folk songs in Southern Shaanxi.

In terms of the modes of inheritance, government policies and directives have always been a focal point of our attention. This is because they provide ample financial and reputational guarantees. However, due to variations in local implementation, there can be significant impact. Therefore, inheritors and experts in folk song protection need to maintain steadfast conviction, eliminate external interferences, and possess a certain level of resilience. They must persistently engage in research in this field. A notable example is from 1964 when, in a very challenging period, the local opera "Red Plum Ridge" from Hanzhong was performed in Beijing. It received a warm reception and encouragement from the leaders of the Party Central Committee, and sparked a nationwide trend of studying and performing "Red Plum Ridge." This serves as an excellent illustration.

This research, to some extent, deepens our understanding of the integration between intangible cultural heritage and tourism. Because the cultural industry serves as an effective means of preserving intangible cultural heritage, while tourism development is another effective approach. Only through the organic fusion of culture and tourism can they continue to thrive. Simply compiling folk songs in Southern Shaanxi into books and scores, while essential, only allows people to see their lifeless shell, without experiencing their inner spirit. This aligns with the viewpoint put forth by Song Huan (2006).

During on-site investigations in Zhenba and Ziyang, and in in-depth discussions with experts like Liu Guanglang and Hu Yuanqing (2023), it is unanimously agreed that there is still much work to be done for the overall preservation of folk songs in Southern Shaanxi. This includes tasks such as excavation, organization, promotion, and innovation of folk songs. Only through these efforts can effective promotion, innovation, and development be possible. These tasks require great attention to detail and a rigorous work ethic in the later stages. In the protection and inheritance of cultural heritage, both aspects should be emphasized without interfering with each other. Because the protection aims to enhance the spiritual value of cultural heritage, while development seeks to utilize its cultural value for economic gain. One emphasizes the cultural aspect, while the other focuses on commercial attributes. The

two should be seamlessly integrated and mutually reinforcing. This conclusion can better point out the direction for the dissemination of folk songs in Southern Shaanxi.

7.2.4 The research outcomes hold several significant implications and innovations.

Firstly, it opens up more opportunities for the intangible cultural heritage to be passed down, especially by introducing initiatives within educational institutions. This helps familiarize individuals with their own nation's outstanding traditional culture from an early age, fostering cultural confidence. Secondly, the planning of an ICH music cultural industry base in Southern Shaanxi aims to establish it as a flagship industry within the province. Emphasis is placed on balancing interests and values across various aspects while developing the tourism economy. This not only provides a platform for the continuous development and research of folk songs in Southern Shaanxi by inheritors and related professionals, but also stimulates the development of the local tourism economy. Furthermore, this research indirectly enhances the city's image, showcasing its rich historical and cultural heritage, along with its unique regional cultural identity. It contributes to the cultivation of high-quality, specialized talent for rural revitalization, and establishes a systematic educational platform for the protection and development of intangible cultural heritage. The research findings also serve as a reference for government departments in their promotional and decision-making efforts. They can be used for academic exchanges both domestically and internationally, thereby extending the positive impact of Chinese intangible cultural heritage research on a global scale.

7.3 Suggestion

The study has shed light on several areas that warrant further investigation. At the same time, it also provides some open ideas for future researchers：

7.3.1 The strict supervision and standardized teaching of folk songs in Southern Shaanxi in Campus Promotion. In the teaching reform of folk songs into the classroom, more attention can be paid to the combination of folk songs singing and instrumental music, which is more conducive to the transmission.

7.3.2 It is imperative to conduct further research to identify distinct characteristics of folk songs in Southern Shaanxi compared to folk songs from other

regions. Therefore, we can do more comparative studies on folk songs of Southern Shaanxi and other places in the later period.

7.3.3 It is worth noting that a portion of folk songs in Southern Shaanxi incorporates Talk and sing Songs. The fourth chapter mentions the Zhenba fishing drum and the Chun Guan spring pipe, both of which hold notable research value. Therefore, it is recommended to delve deeper into these areas in subsequent studies.

7.3.4 In future research, it is imperative to employ scientific research methodologies for conducting comprehensive investigations, encompassing the integration of artificial intelligence, big data analytics, brain science, and other relevant techniques and approaches."
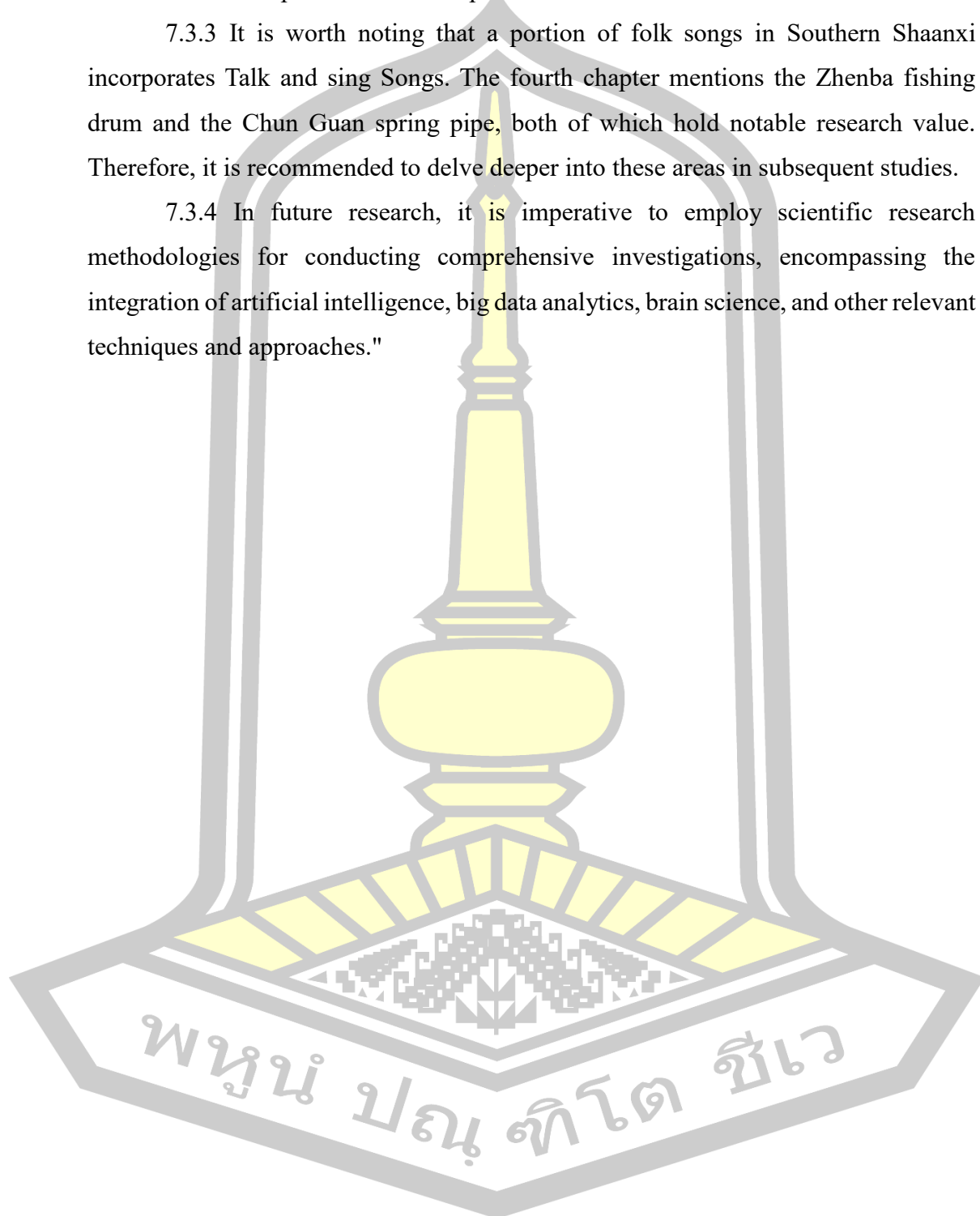
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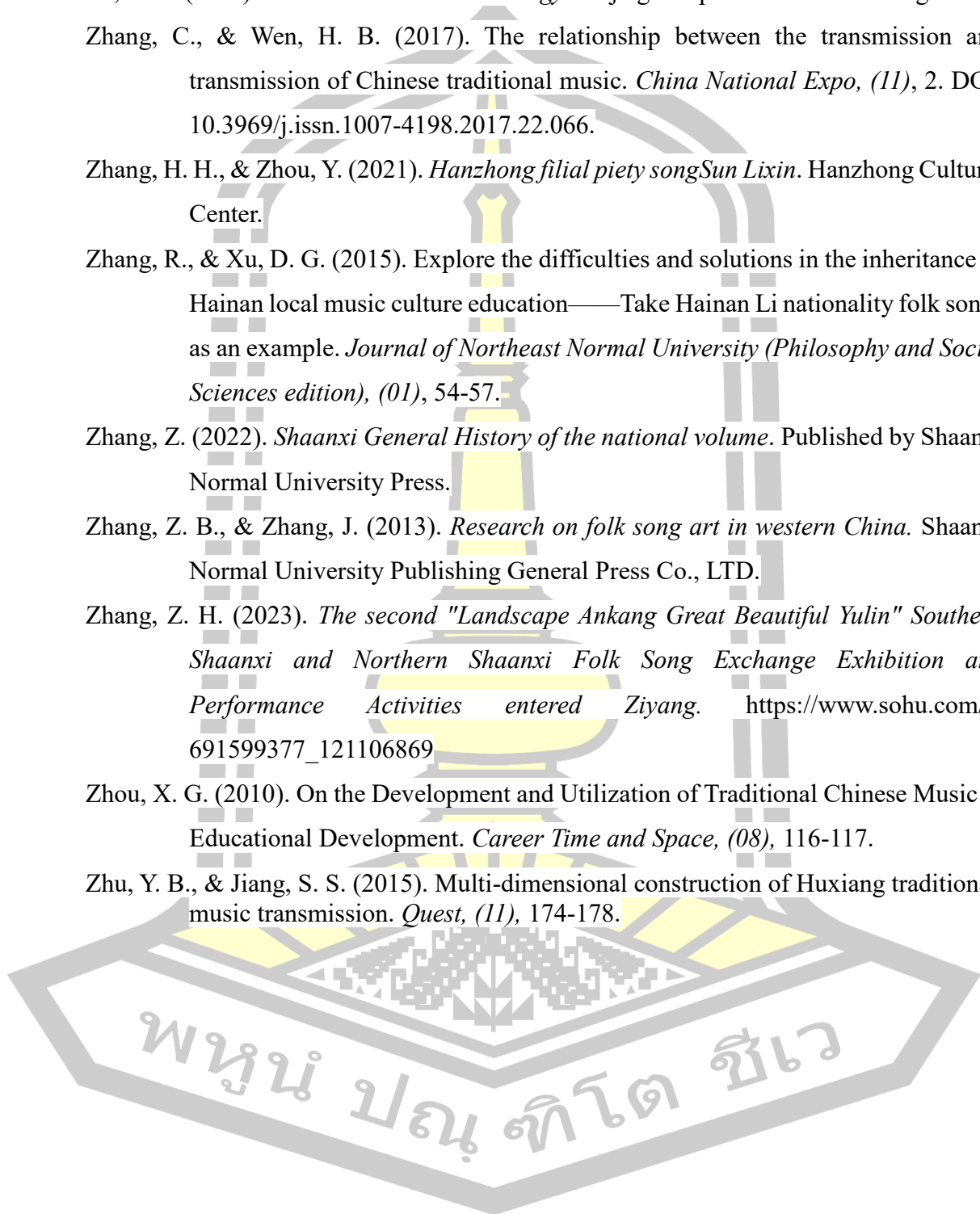
Appendix 1 Field survey photo collection

Figure 41. Visit Ankang Museum

Source: Yang Wang (2016)

Figure 42. Interview at the home of Liu Guanglang

Source: Yang Wang (2023)

Figure 43. Interview with inheritor Hu Yuanqing

Source: Yang Wang (2020)

Figure 44. Tian Hongtao introduced the Southern Shaanxi folk song heritage base

Source: Yang Wang (2023)

Figure 45. Consult Peng Guangqin song score

ShaanxiSource: Yang Wang (2018)

Figure 46. Visiting the Ziyang Folk Song Inheritance Base in Southern Shaanxi

Source: Yang Wang (2017)

Figure 47. Xia Qinghua introduces folk song singing

Source: Yang Wang (2018)

Figure 48. Hu Yuanqing gives the author a collection of Zhenba folk songs

Source: Yang Wang (2023)

Figure 49. Southern Shaanxi folk singers exchanging songs

(Left: Jiang Xianbin, Middle: Tian Hongtao, Right: Peng Guangqin)

Source: Yang Wang (2018)

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