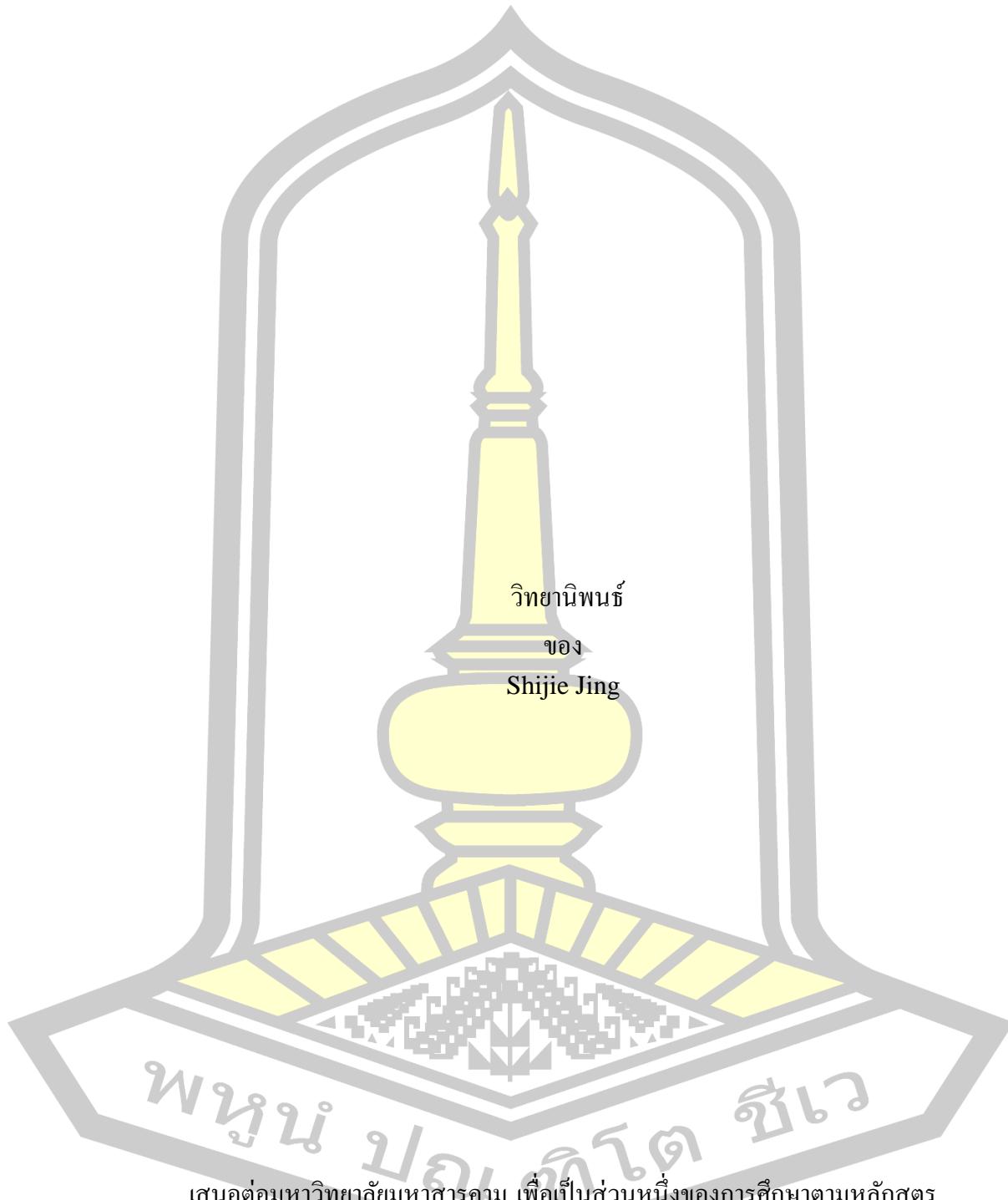


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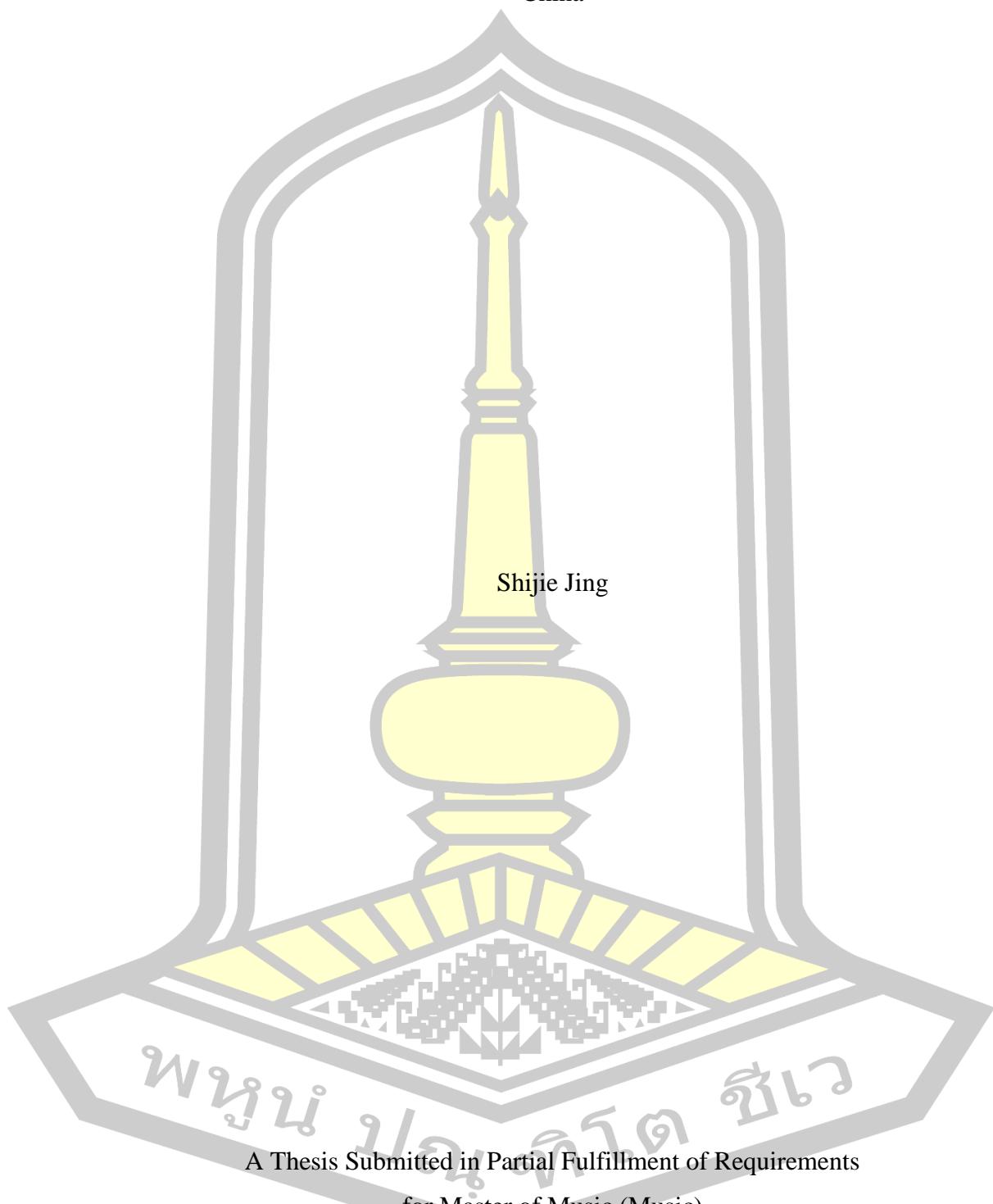
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The singing Techniques of Li Aiqin on Weifang Folk Songs Shandong Province,
China



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

March 2024

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

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ABSTRACT

The research objectives of this dissertation were to: 1) To study the current status and development folk songs in Weifang. 2) To analysis the Li Aiqin's techniques elements of singing Weifang folk songs. The researchc utiliaed observation fieldwork,interview forms, and questionnaires with one key informants as reseach tools.

The result of this dissertation are as follows: 1) Since the Ming and Qing Dynasties, Weifang folk songs have appeared. After hundreds of years of spread and development, folk songs have integrated with all aspects of Weifang people's life, and folk songs have developed many types and genres with strong local styles and colors. Through literature research and field investigation, the thesis further explores the origin, historical background and development stage of Weifang folk songs, so as to analyze the communication status and development status of Weifang folk songs. 2) Through the in-depth interview with the key informant Li Aiqin, the inheritor of Weifang folk songs, we understand the singing skills of Weifang folk songs. The singing technique is the process of recreating the art of the song, in which the singer "creates the song twice" according to her own understanding of the song and combined with her own singing experience. Li Aiqin's singing skills include Real voice singing, Abdominal respiration, Expression of feelings and Dialect characteristics. Through field investigation and literature review, 18 Weifang folk songs were selected. Through the analysis of the structure, scale and melody characteristics of Weifang folk songs, we conclude that the melody of Weifang folk songs is short, concise and easy to sing. Finally, the author points out that the protection of traditional folk music needs the joint efforts of institutions, organizations, education departments and cultural departments at all levels in order to effectively inherit and carry forward Weifang folk songs.

Keyword : Weifang folk songs, Current development, Singing technique, Musical characteristics

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In November 2021, I received an acceptance letter from the Music Faculty of Mahasarakham University, allowing me to enter the Master of Music program. Throughout the study process, I have gained a great deal of new knowledge, developed my learning ability and enriched my life experiences. When I finish this thesis, I would like to express my sincere gratitude to all those who have supported, cared and encouraged me.

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In addition, I would like to express my gratitude to my dear family for their encouragement and support.

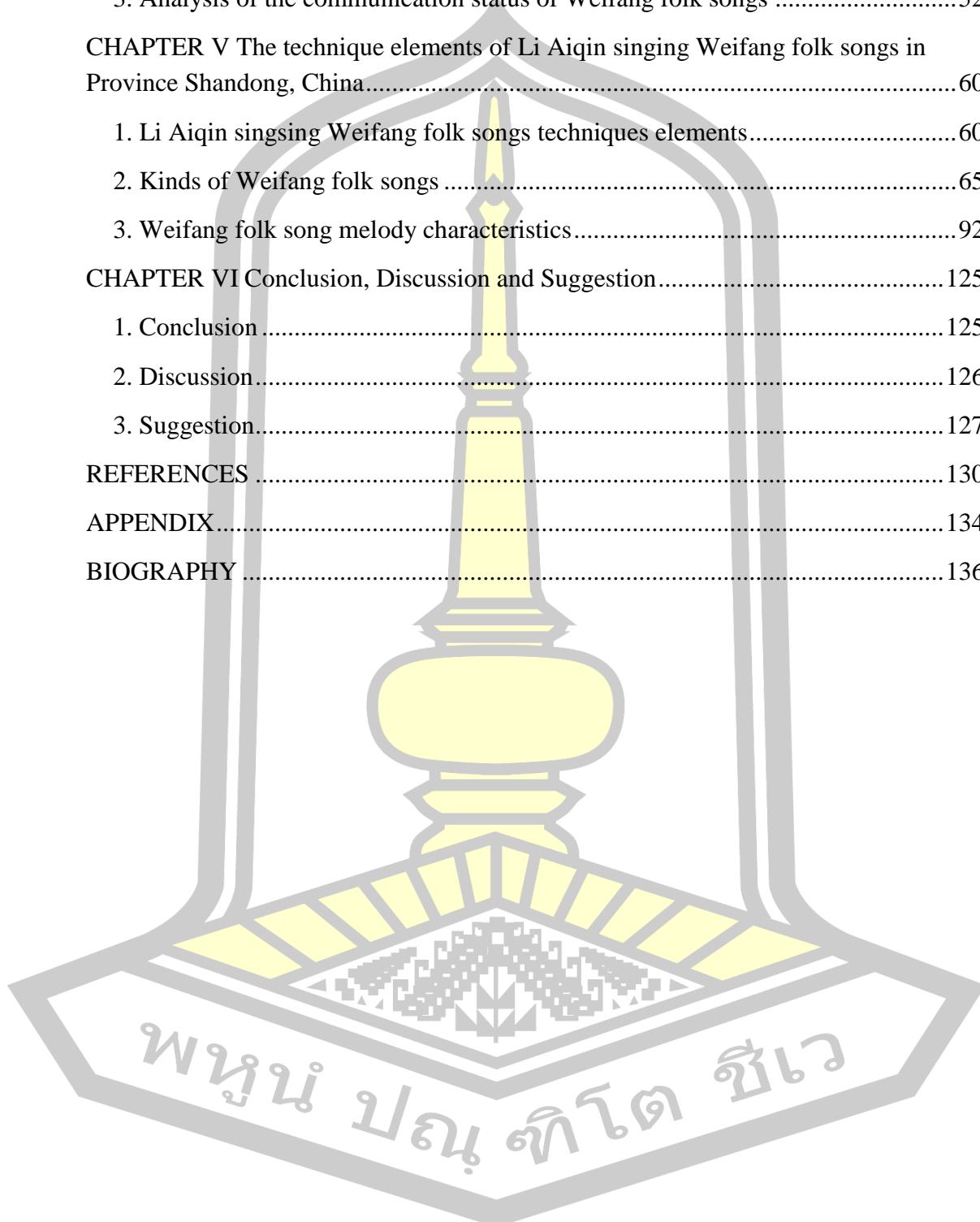
I will continue to strive forward with a grateful heart!Finally, I wish you all good health and all the best!

พญ ปน ภิrote ชีว
Shijie Jing

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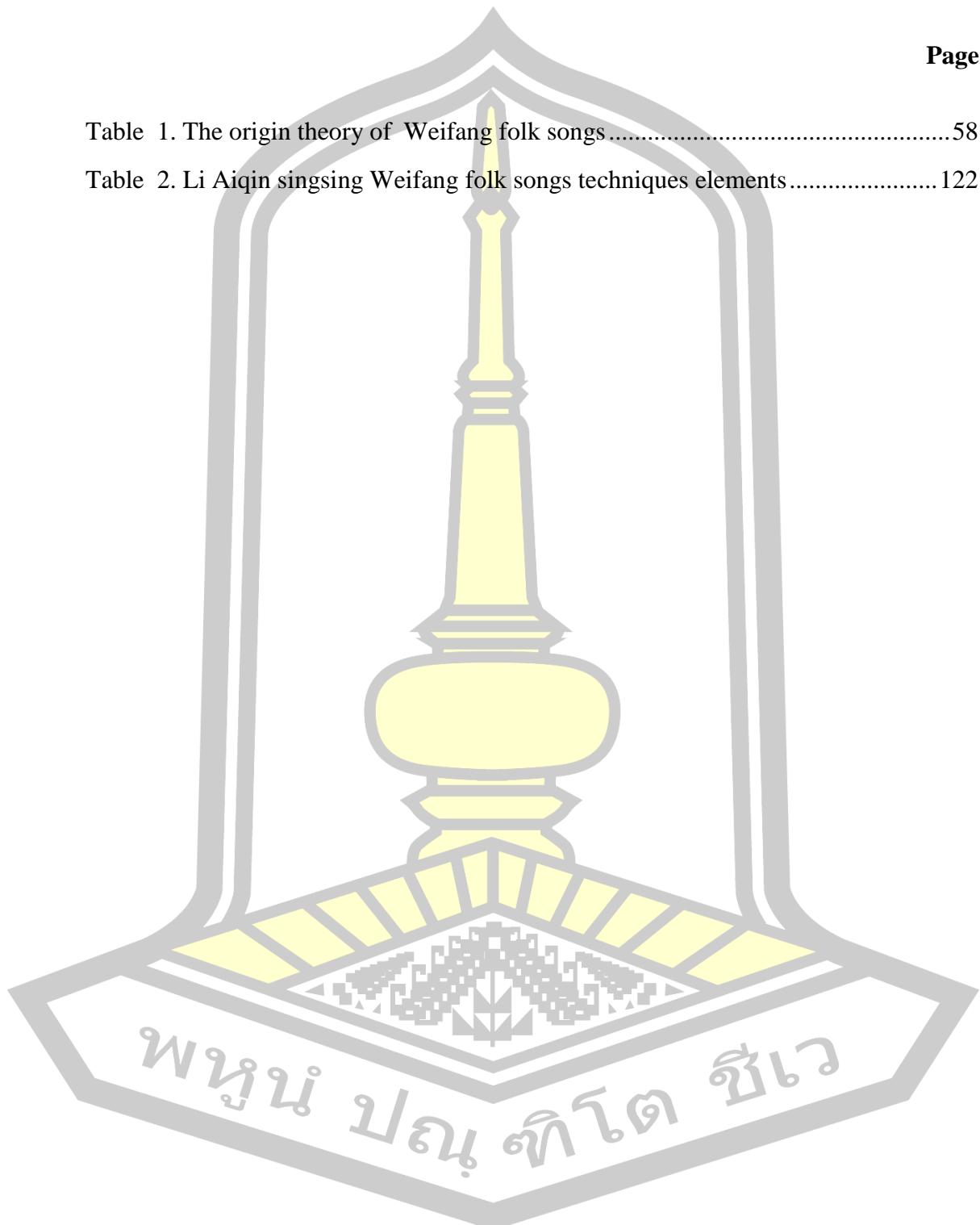
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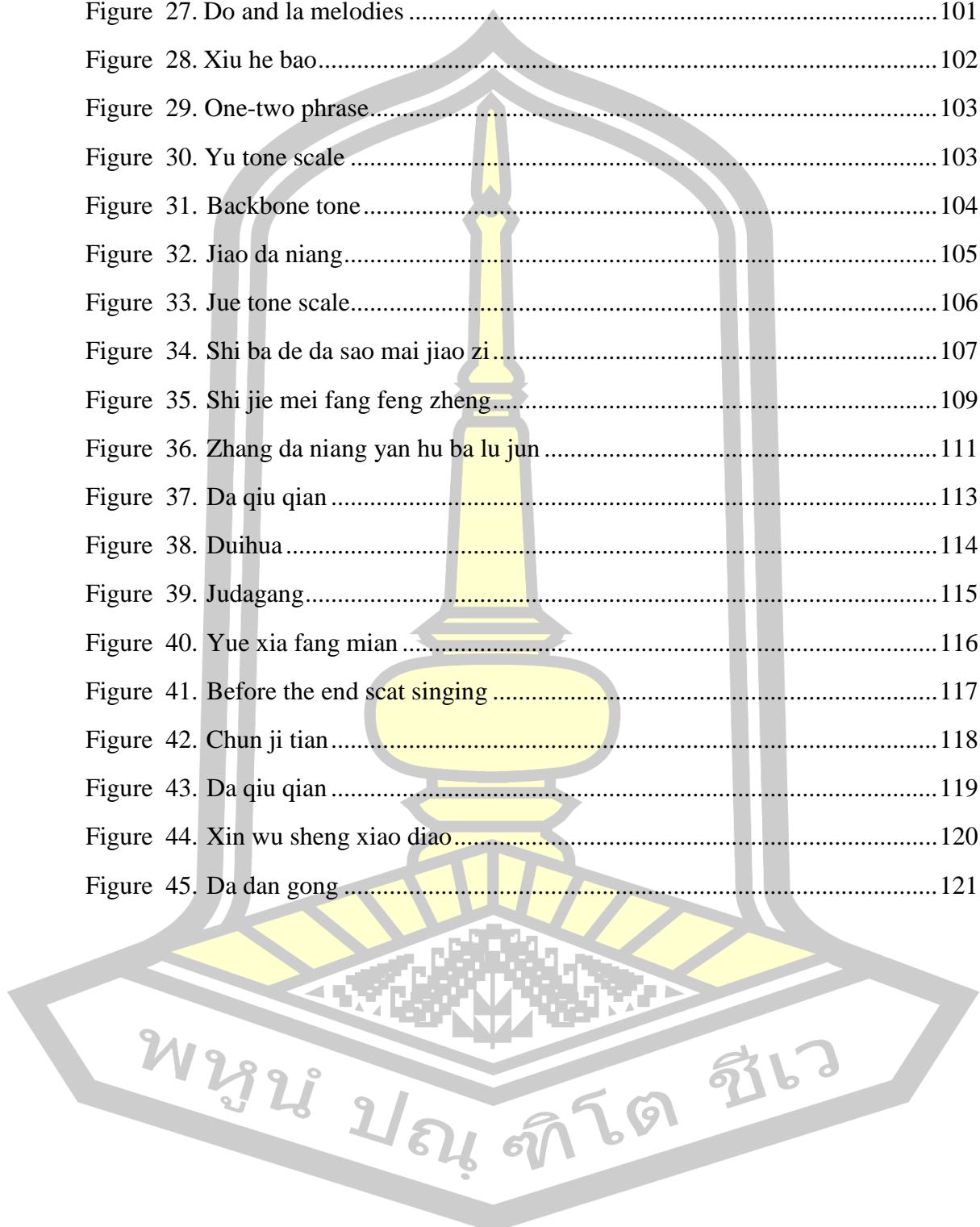
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CHAPTER I

Introduction

1. Research Background

Shandong is also known as "Qilu". Qilu's music culture has a very brilliant record in Chinese history. More than 2000 years ago, "Qi Feng" and "Cao Feng" in the Book of Songs, the earliest folk song collection in China, are the folk song records about Shandong. The folk songs "Liangfu Yin" and "Dongwu Taishan", which spread in the Yuefu District of Shandong Province in the Han Dynasty, are both local wind and string songs of Shandong. In the Southern and Northern Dynasties, Jia Sixie recorded the living conditions of the people in Shandong folk songs. In the Sui Dynasty, Changbai Mountain Ballad was composed and sung by Wang Bo, the leader of the peasant uprising in Shandong. In the Southern Song Dynasty, Guo Maoqian, a native of Dongping County in Shandong Province, also included some Shandong folk songs in his poetry collection of Yuefu. (Liu Fengjin,2000)

We should especially mention the great contribution of Confucius to Chinese ancient music culture. He was not only a great thinker and educator in ancient China, but also a great musician. He attached great importance to music education and included music in the "six arts". "Prosper in poetry, stand in ceremony and become in music" was his consistent view. He also organized the "Poetry", "Book", "Rites", "Changes", "Spring and Autumn" and other cultural classics, so that a large number of documents related to music in these classics could be preserved. The music culture of Qilu, from court ritual music to folk music, from music education to music theory, has made outstanding creations, which has laid a deep foundation for the prosperity of Shandong folk songs in later generations. (Feng Qianqian,2016)

Since the Ming and Qing Dynasties, China's market economy has been greatly developed, and some singing artists have emerged. In order to earn a living, they wander around and exchange a small song and a bucket of grain, which has contributed to the prosperity and spread of folk ditty. In Weifang, as the center of economic and cultural development in Shandong province, the market economy has developed and flourished. Singers have brought folk songs to the market in Weifang and spread it

quickly among the people. After thousands of years of spreading and development, there have been some variations in the songs in Weifang.(Liu Fengjin,2000)

Weifang folk songs are rich in content and diverse in form. They are closely related to the lives of local people and vividly reflect their living conditions. They are an epic of the life of local working people. He recorded the life style of the local working people, soaked in the working people's hard wisdom and beautiful vision. Weifang folk songs has a long history, it has absorbed and accumulated a strong Weifang local culture in the process of spreading and evolving, and has been created, modified and polished by countless working people for a long time, and passed down from generation to generation. (Chen Lei, 2018)

As can be seen from the above literature, Weifang folk songs are folk music culture with regional characteristics. They enrich the spiritual life of the people, promote the development of local social economy and culture, and play an indelible role in the history of Chinese music development. Weifang folk songs are an intangible cultural heritage with a long history. They are closely related to the working life of the people and are constantly developing and growing. Researchers have a certain understanding of the status quo, development and singing characteristics of Weifang folk songs.

Through the investigation of researchers, it is found that there are very few documents about recording Weifang folk songs and Weifang folk singers, and few people really study Weifang folk songs. With the development of The Times and the influence of various factors, fewer and fewer people can sing Weifang folk songs. At present, there is only one Weifang folk singer who knows Weifang folk songs and is active on the stage -- Li Aiqin. She is 74 years old, and the growth of age makes her singing less beautiful than before, and some difficult songs are very difficult to sing,,she is the inheritor of the intangible cultural heritage at the county level issued by the government of Weifang Anqu City. At present, she is the last generation of inheritors of Weifang folk songs. If we do not protect, study and inherit the Weifang folk songs she sings, Weifang folk songs will be lost.

To sum up, the significance of this article is to record Li Aiqin singing Weifang folk songs singing skills, protect and inherit Weifang folk songs, enhance the influence of Weifang folk songs, let more people understand and like Weifang folk songs, let Weifang folk songs continue to spread.

2. Research objectives

- 2.1 To study the current status and development folk songs in Weifang.
- 2.2 To analysis the Li Aiqin's techniques elements of singing Weifang folk songs.

3. Research Questions

- 3.1 What the current status and development folk songs in Weifang?
- 3.2 What is the Li Aiqin's techniques elements of singing Weifang folk songs?

4. Research of Research

- 4.1 We can understand the status and development folk songs in Weifang.
- 4.2 We can understand the Li Aiqin's techniques elements of singing Weifang folk songs.

5. Definition of Terms

5.1 Singing techniques of Li Aiqin:

In the thesis, the singing techniques of Li Aiqin is based on its own voice, closely combined with language habits, and is a kind of original singing method. Different from other Han folk songs, Li Aiqin's singing skills include Real voice singing, Abdominal respiration, Expression of feelings and Dialect characteristics.

5.2 Weifang folk songs:

In the dissertation, weifang folk song genre is rich in content, narrative is very strong, because of the character of Weifang people bold, simple, singing style is also like the character of Weifang people, both the north rough heroic side, but also a gentle and delicate side. Weifang folk songs have a wide range of themes, mainly about people's lives.

5.3 Current status and development:

Weifang folk songs originated in Ming Dynasty. They are widely distributed, rich in content and diverse in form. Weifang folk songs do not focus on specifications and performance places, a person can sing, more people can also sing, so it is a very

popular way of entertainment. However, in recent decades, with the development of social modernization, Weifang folk songs have gradually been forgotten by the world.

5.4 Melody characteristics

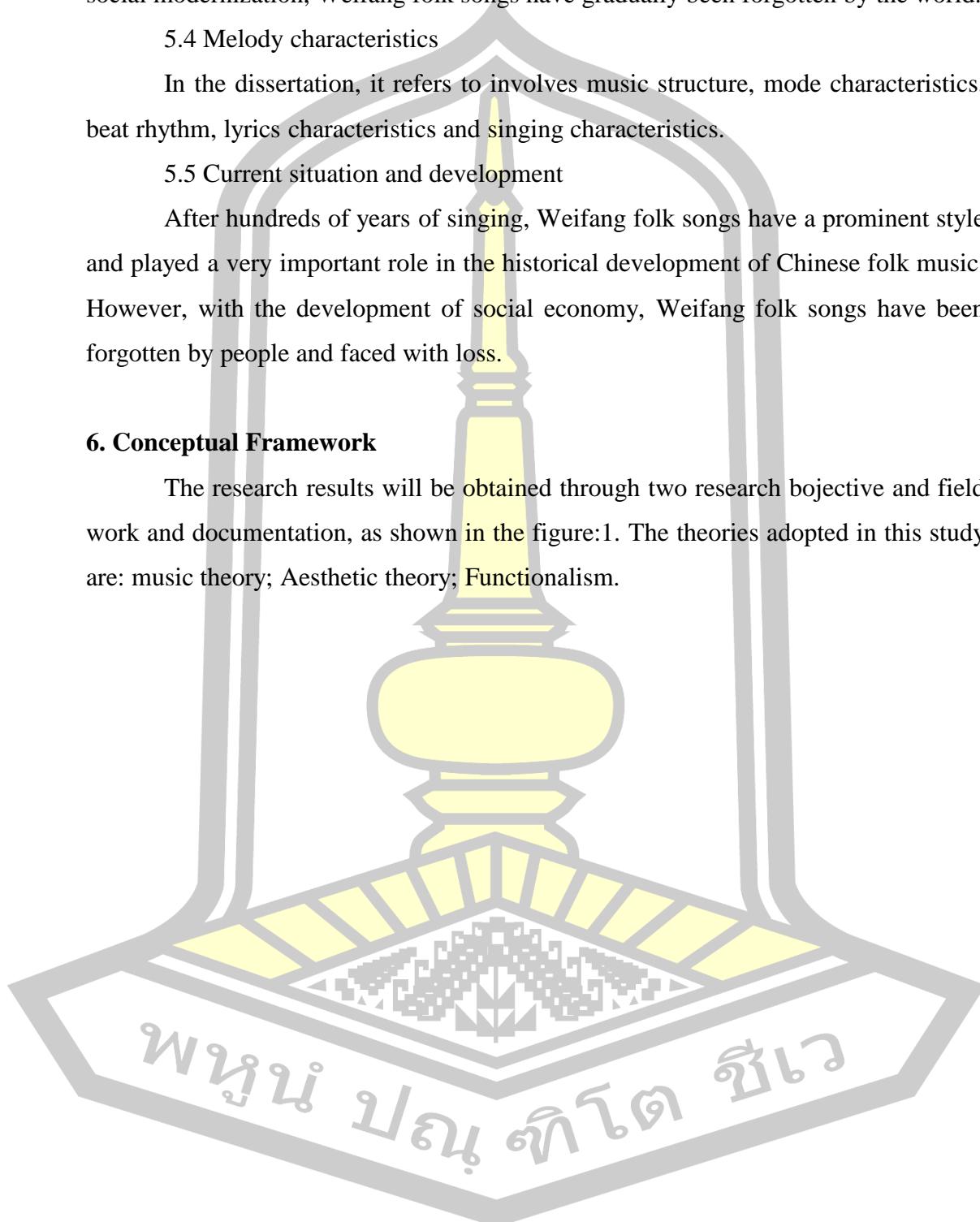
In the dissertation, it refers to involves music structure, mode characteristics, beat rhythm, lyrics characteristics and singing characteristics.

5.5 Current situation and development

After hundreds of years of singing, Weifang folk songs have a prominent style and played a very important role in the historical development of Chinese folk music. However, with the development of social economy, Weifang folk songs have been forgotten by people and faced with loss.

6. Conceptual Framework

The research results will be obtained through two research objective and field work and documentation, as shown in the figure:1. The theories adopted in this study are: music theory; Aesthetic theory; Functionalism.



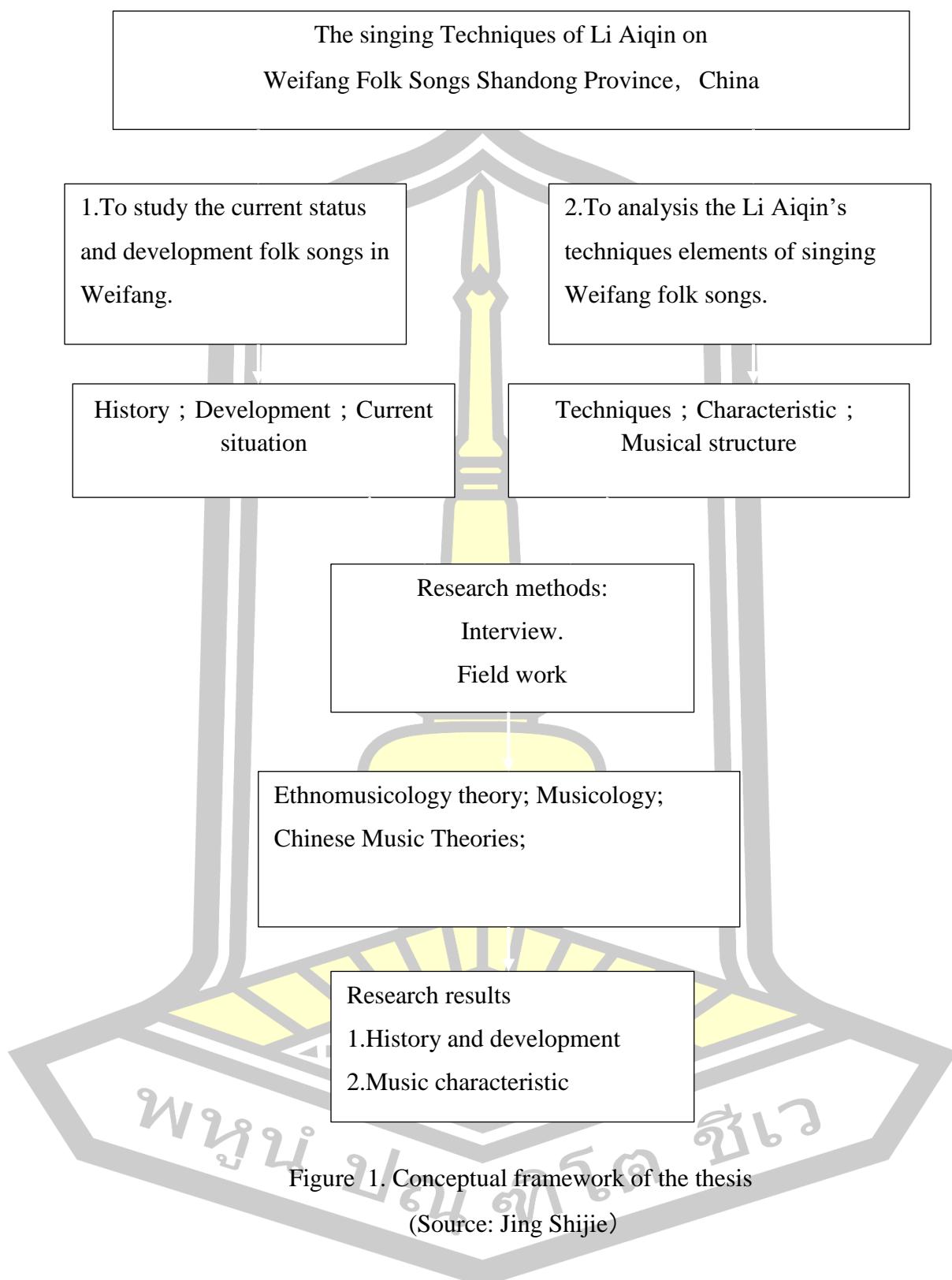


Figure 1. Conceptual framework of the thesis
(Source: Jing Shijie)

CHAPTER II

Literature review

In the study of this chapter, the researcher consulted relevant literature and materials to obtain the most comprehensive information available for this study, the researcher reviewed the following aspects:

1. Shandong Province, China
 - 1.1 geographic position
 - 1.2 Topography
 - 1.3 Historical changes
 - 1.4 Folk culture
2. General knowledge about Weifang City
 - 2.1 City history
 - 2.2 Geography
 - 2.3 Folk culture
3. General techniques of singing
 - 3.1 Real voice singing
 - 3.2 Abdominal respiration
 - 3.3 Expression of feelings
 - 3.4 Dialect characteristics
4. Life and work the biography of Li Aiqin
5. Weifang folk songs
 - 5.1 The origin of folk songs in Weifang
 - 5.2 Li Aiqin sings Weifang folk song works
6. The theory used in the research
 - 6.1 Literature review method
 - 6.2 Investigation method
 - 6.3 Fieldwork method
7. Document

1. Shandong Province, China

1.1 geographic position

Shandong Province is located in the east coast of China, the lower reaches of the Yellow River, because it is located in the east of Taihang Mountain in China, and is called Lu for short. Shandong is divided into four modules according to its geographical location: eastern Shandong, southern Shandong, central Shandong and Northwest Shandong. North latitude $34^{\circ}22.9' - 38^{\circ}24.01'$, east longitude $114^{\circ}47.5' - 122^{\circ}42.3'$. The territory includes peninsula and inland parts, Shandong Peninsula protrudes in the Bohai Sea and Yellow Sea, and confronts Liaodong Peninsula. The inland part borders Hebei, Henan, Anhui and Jiangsu provinces from north to south. The longest is about 420 kilometers from north to south and the widest is about 700 kilometers from east to west, with a total area of 158,000 square kilometers, accounting for about 1.64% of China's total area. As of September 2019, Shandong Province has jurisdiction over 16 prefecture-level cities, a total of 57 municipal districts, 27 county-level cities, and 53 counties, totaling 137 county-level administrative regions. (Baidu Encyclopedia, 2023)

1.2 Topography

In Shandong Province, the central mountains rise, the southwest and northwest are low and flat, and the east is gentle and undulating, forming a topographic trend with mountains and hills as the skeleton and plains and basins. Mount Tai is the highest mountain in Shandong Province. Its main peak is 1532.7 meters above sea level. The Yellow River Delta is generally 2-10 meters above sea level, which is the lowest land point in Shandong Province. The landform in the territory is complex, which can be roughly divided into nine basic landform types, such as Zhongshan, low mountain, hill, platform, basin, piedmont plain, Yellow River alluvial fan, Yellow River plain, Yellow River delta. Mountains account for 15.5%, hills 13.2%, plains 55%, depressions 4.1%, lacustrine plains 4.4% and others 7.8% of the total area of Shandong Province. The main mountains in the territory, concentrated in the south-central mountainous area and Jiaodong hilly area. (Baidu Encyclopedia, 2023)

1.3 Historical changes

Shandong is one of the birthplaces of Han civilization. The earliest ancient human "Yiyuan Man" in Shandong has been found about 400,000-500,000 years ago. The excavation of sites of Beixin culture, Dawenkou culture and Longshan culture in

Shandong also shows the high development of Shandong civilization at that time. In the period of Yu Xia and Shang Dynasty, the Dongyi people in Shandong created a splendid culture and clashed and integrated with the Xia Dynasty constantly. As early as the Xia Dynasty, Shandong region had entered the slavery society, and the Shang tribes active in Shandong eventually established the Shang Dynasty. During the Zhou Dynasty, Qilu and other feudal states operated for many years, and the economic and cultural level of Shandong region was ahead of other regions at that time. The Qin Dynasty was unified, and the history of Shandong was integrated into the whole Chinese history. (Baidu Encyclopedia, 2023)

1.4 Folk culture

Shandong folk customs have two different styles: Qi and Lu. Qi custom inherits the cultural tradition of Dongyi, is less bound by the ritual system of Zong Zhou, and has the color of commodity economy. Lu Custom tries to replace the original cultural tradition with Zhou Li, which has the color of natural economy. Among them, the Luzhong plain is characterized by farming culture. Weifang kites and Yangjiabu New Year Pictures give off a rich atmosphere of earth; Jiaodong coastal fisherfolk customs are rich, bold and unrestrained; Luxi region has a deep tradition and is the hometown of Confucius and Mencius. (Baidu Encyclopedia, 2023)

2. General knowledge about Weifang City

2.1 City history

Weifang, known as "Weixian County" in ancient times, also known as "Kite Capital", has a long history that can be traced back to 8,000 years ago. Historically, Weifang was an important birthplace of Chinese agricultural civilization, the core area of Dongyi culture, the hinterland of Qi culture, the center of Confucian classics in the two Han Dynasty, the eastern center of Buddhist culture in the Southern and Northern Dynasties, and the literary center of Haidai in the Ming and Qing Dynasties, occupying an important position in the structure of Chinese civilization.

Weifang has become an important hub of Jingdong ancient Road since the Qin Dynasty, Ming and Qing Dynasties with "two hundred red furnaces, three thousand copper blacksmiths, nine thousand embroidery machines, one hundred thousand weaving

"machines" famous, is a famous handicraft city in history, Qing Qianlong years will be "South Suzhou, North Wei County" said. (Baidu Encyclopedia, 2023)

2.2 Geography

The total area of Weifang city is 15,859 square kilometers, accounting for about 10% of the total area of Shandong Province, ranking second in Shandong Province, with jurisdiction over 4 districts, 6 cities and 2 counties. It is connected with Qingdao and Yantai in the east, Zibo and Dongying in the west, Linyi and Rizhao in the south, and Laizhou Bay in the Bohai Sea in the north. The climate is a warm temperate monsoon type of semi-humid continental climate, cold winter and hot summer, four distinct seasons. It spans latitude 35°32' to 37°26' north and longitude 118°10' to 120°01' east. (Baidu Encyclopedia, 2023)

2.3 Folk culture

Folk culture belongs to regional national culture, and its development is affected by many factors such as geography, economy, politics, academia and folklore. For thousands of years, folk culture and its folk works of art sprout in the working people, and pass on, enrich and develop by the working people, and gradually form the unique style of Weifang folk culture. From the folk customs, the vast number of people in Weifang area have historically paid attention to five major festivals: Spring Festival, Lantern Festival, Qingming Festival, Dragon Boat Festival, Mid-Autumn Festival and so on. Therefore, many folk customs and customs are related to several major festivals. Many folk arts are flourishing because of festivals, and with the help of festivals, they promote the inheritance and development.

Weifang is the birthplace of Chinese kite culture, has the reputation of "kite capital", the location of the International Kite Federation organization headquarters, is also a fixed location of the "International Kite Festival", as of 2023 has held 40 Weifang International Kite Festival. Weifang is also the largest kite producing area in our country history, which is also known as "the kite capital of the world". Weifang intangible cultural heritage is rich and colorful, in May 2006, Weifang kite was included in the first batch of national intangible cultural heritage list.

Kite in ancient times was called "kite" or "Paper Eagle", kite culture originated from the early Ming Yangjiabu village, with the engraving technology of woodcut New Year pictures to draw patterns, paper kites, at the beginning only for their own

entertainment or gifts to friends, and later developed into commodities, in the middle of the Qing Dynasty, Weifang began to appear specialized in the production of kites folk artists, formed two kite schools: city kite, township kite. Qing Dynasty Weifang kite famous in the sea, become an important livelihood for people to earn a living. By the end of the Qing Dynasty and the beginning of the Republic of China, Weifang kites gradually flourished, only Yangjiabu village there are more than 60 households, more than 200 people engaged in kite making, 180,000 kites, at that time Weifang kites can be seen.

Weifang Zhi draft recorded: "Qingming Festival, children make kites, play swings. The kites are different, there are cranes, swallows, butterflies, cicadas and other types, but also made a lot of mythological figures, making a delicate and vivid, all kinds of ingenious kites."

Zheng Banqiao, who served as the magistrate of Wei County for seven years, vividly depicted the folk customs of Wei County during the Qingming Festival in his poem Huaiwei County: "Pieces of paper fly like flowers, beautiful girls swing, colorful skirts flutter in the wind, just like butterflies fighting in spring who is the most beautiful." In history, Weicheng poet Guo Moose's "Weixian Bamboo Technology Ci" wrote: "Cold Food Festival, the masses compete to go to the Bai Lang River to play, boys play kites and girls swing, more than the swallow flying in spring. " Took down the masses in Weifang in the sunny, grass and trees in the Qingming season, competing to the lively scene of spring outing on both sides of the Bailang River. (Baidu Encyclopedia , 2023)

3. General techniques of singing

3.1 Real voice singing

The real voice is also called the voice, the breath comes out from the Dantian, resonates through the throat cavity, and directly emits a sound, which is called the real voice, and the sound emitted with the real voice is called the real voice.

The so-called "true sound" is what we usually call the natural sound, the big voice. It means that on the basis of natural speech, it is firm, strong and not empty. The voice is mainly used in singing in the middle and low voice areas, with high and high quality Simple, rough, bold characteristics. Note, also known as swish sound, refers to the sudden release of vocal cords in the process of singing. Loose, closed, and form a flexible, elastic

cavity effect. The method makes the melody active and cheerful in the calm, and better expresses the song. (Guo Yanli,2011)

3.2 Abdominal respiration

Abdominal breathing is when the diaphragm moves up and down, and because the diaphragm descends when you breathe in, it pushes the organs down, so the stomach expands instead of the chest.

The correct inhalation should first be the standing posture is more straight, the mood is more excited. People's mental state and breathing is related to a certain extent, when people are more excited and excited, the sympathetic nerve and vagus nerve have a certain stimulating effect on the respiratory organ, prompting the breathing depth and rhythm to change to a certain extent. Of course, this must have a certain amount of moderation, too much will backfire. In short, in the vocal training process of the singer, the experience of resistance between the waist and the abdomen is the most rare, because it is completely different from the general breathing state in the original life. However, grasp the resistance between the waist and abdomen, and get the support of the diaphragm, and sing up to feel the strength. The breathing of singing must be adapted to the requirements of vocal singing and artistic expression. When making a sound, the breath should change with the intensity of the sound. In music, the breath should be adjusted according to the length and clause of the phrase, and the breath must obey the requirements of emotional changes in performance, or passion or tenderness or lyricism. In short, the singing breath is a skill, a means of artistic expression, and serves to express emotions. It has its own unique characteristics that are different from ordinary breathing. (Gao Shanquan,2013)

The process of singing is the process of exhaling the breath. When singing exhale, the abdomen should contract inward, and push the breath upward and outward, so that the vocal cords vibrate to produce sound. In order to maintain the breath, the diaphragm must continue to contract and fall while making sound, so that the upward and downward forces will form a confrontation. And the point of this confrontation is the Dantian of the lower abdomen. (Zhang Jingxuan, 2014)

3.3 Expression of feelings

"Professional foundation and singing skills are important, but they are only gorgeous appearance. The spiritual connotation of music needs to be enriched by

emotion." The emotional expression of Shandong folk songs can be divided into two types, one is direct type and the other is graceful type. The former should strive to be straightforward and pleasant in artistic expression, which is also the Shandong people's "say what you have", without hesitation and obscurity, and the tone is mainly bright and concise. The latter should grasp the simple, silly and thick overall style at the same time, pay attention to the experience of the work, the incarnation of themselves as the protagonist of the work. (Liu Lidan, 2017)

3.4 Dialect characteristics

The formation of Shandong folk tunes and its musical art style is influenced by many external factors. People's living habits, local cultural traditions, geographical environment and language all have different degrees of influence on Shandong folk songs from different angles.

The influence of language on Shandong folk songs has special and important significance. Shandong province has a vast territory, complex and diverse terrain, and its dialects are also quite complicated. Each regional dialect has its own language characteristics, which is an important symbol of the local style of Shandong folk songs, and also one of the reasons for the diversification of melody in Shandong folk songs. The concept of the relationship between language and melody is the relationship between cavity and word, which is summarized in Mr. Yu Huiyong's book "Study on the Relationship between cavity and Word" as "the so-called 'cavity and word relationship', 'cavity' refers to the singing melody, and 'Ci' is the abbreviation of singing words. "The relationship between singing and singing in the same music is the relationship between singing and singing." This relation is reflected in tone, including character and intonation), rhythm and structure. (Shang Man,2013)

The different languages of different nationalities are the main factors of the different styles of vocal music art. It is restricted by many factors, such as pronunciation, style, context, potential, syllable, and the relationship between morpheme, vocabulary and the internal system of word meaning. Therefore, the different language characteristics of each nation have produced different vocal style colors. Language is one of the most direct and important factors that constitute the singing style of folk songs. Singers attach great importance to language problems. From the situation of Shandong and even the whole country, folk song singing in the use of language is to sing where the folk song is

used in the dialect. Almost all folk singers are like this, which is related to the living environment, the range of activities and the familiar language of folk singers. Folk songs sung in dialects have distinct styles and strong local colors. Local people feel familiar with it, and outsiders feel fresh. (Yangrui, 2007)

4. Life and work the biography of Li Aiqin

Li Aiqin, inheritor of Weifang folk songs intangible cultural heritage, was born in 1950 in Anqiu City, Weifang City, Shandong Province, and now lives in Anqiu City, Weifang City, Shandong Province. Her parents and she are simple farmers, and her mother Guo Fengying is a famous folk singer in Anqiu County. When Li Aiqin was 10 years old (1960), her mother began to teach her to sing Weifang folk songs. Her grandmother and aunt also gave her some guidance, learning and accumulating a large number of Weifang folk songs. At that time, there was no special teacher to teach singing, so she mastered all the singing skills and songs from her elders. She spent 15 years learning to sing Weifang folk songs until she became proficient. When she was young, she worked in the fields and participated in some folk performances held in the village. Every Spring Festival, she performed and sang at the temple fair or in the village. Her voice is bright and loud. The song she sang touched the heart and everyone loved her voice.

Now she is one of the members of Weifang Folk Culture Group and often participates in performances and other singing activities held by the government. Because she has mastered a large number of Weifang folk songs, she can sing a lot of songs, so in 2018, the Anqiu County government of Weifang City awarded her the honorary title of inheritor of Weifang Folk songs intangible cultural heritage.

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 2. Award to Li Aiqin's folk song inheritor
(Source: Jing Shijie, 2022)

In recent years, with the continuous development of the protection of intangible cultural heritage, government departments pay more and more attention to the protection of folk skills, and begin to provide a big stage for folk artists to display folk skills and spread folk culture.



Figure 3. Li Aiqin attends the performance of the folk-art troupe
(Source: Jing Shijie, 2022)

At present, in addition to participating in folk art group performances, Li Aiqin also regularly participates in the "intangible Cultural Heritage stage" activities organized by the Anqiu Municipal government.



Figure 4. Li Aiqin participated in the intangible cultural Heritage stage organized by the government
 (Source: Jing Shijie, 2022)

In the art performance celebrating the 100th anniversary of the founding of the Party in 2021, Li Aiqin won the certificate issued by the Anqiu Folk Art Association.

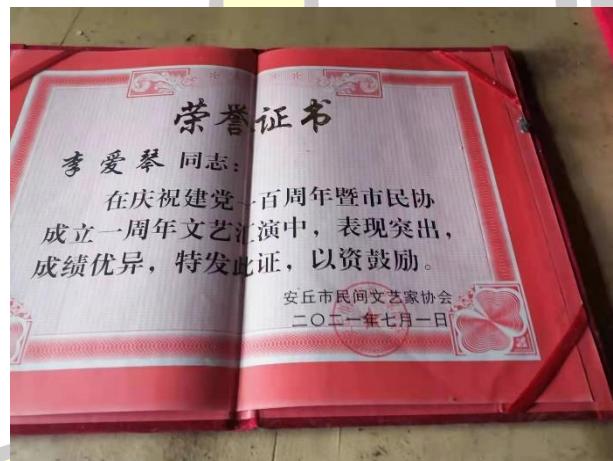


Figure 5. Certificate obtained by Li Aiqin
 (Source: Jing Shijie, 2022)

At present, she is the inheritor of the last generation of Weifang folk songs in Weifang, Shandong, China

5. Weifang folk songs

5.1 The origin of folk songs in Weifang

In addition to ordinary citizens, there are also some professional or semi-professional singing artists, who are called "singing songs". The role of singing artists in

the spread of folk songs can not be underestimated. According to the available data, there are many people who share the same name with the songs of the North and South in the Song and Yuan Dynasties and the tunes of the Ming and Qing Dynasties, such as "Hillside Sheep"、"Yu Erang"、"Playing a Child"、"Scraping the Ground Wind" "Embroidering Lotus Bao", etc. Pu Songling, a writer in the Qing Dynasty, also used such techniques in his folk songs "Xing Qu Yun" (written in 1715) :"When things go round and round, people are different now, a different song a year, "Silver Wire" stop singing, rise later"Jujube pole"、"Phyllostachys sinensis"...."Play with children" very interesting". It reflects the spread of Shandong folk tunes in the early Qing Dynasty.

The other part is the native folk songs, mainly spread in rural areas and mountainous areas, due to the lack of written records, its historical situation needs further investigation, although this part of the folk songs compared with the former, the spread area is not so wide, but it has a closer connection with the life, language, personality, hobbies and aesthetic taste of the local people, etc. With a stronger local characteristics and life atmosphere, but also more popular with the local people. This part is an important part of Weifang folk songs, to some extent, it can show the personality of Weifang folk ditty. (Liufengjin,2000)

5.2 Li Aiqin sings Weifang folk song works

According to the results of field investigation, there are a large number of Weifang folk songs sung by Li Aiqin, the inheritor. However, according to the recommendation of the inheritor, the songs that are frequently sung and most popular are as follows: "Eighteen's sister-in-law sells dumplings"、"Play on the swing"、"Slingshot"、"Dig sweet potato"、"Sell dumplings"、"Embroidering pouch"、"Dui hua"、"The ten sisters fly kites"、"Call aunt"、"Saw the jar"、"Spring sky"、"Spinning cotton under the moon".

6. The theory used in the research

6.1 Literature review method

Among all kinds of data collection methods, the most basic and most widely used method is the literature review method. Literature research is the past as the center of inquiry, it through the in-depth study of existing data, looking for rules, to draw

conclusions. As long as it is to pursue the root source, trace the development track of things, and explore some regularities in the development track, it is inevitable to use the literature review method. This is a very important step in the process of writing a thesis, and the literature review before writing a thesis can be used as a material reserve for the thesis. The literature review in this thesis includes books and oral literature, and the written literature includes works of art anthropology, anthropology, ethnomusicology and other works, as well as previous studies on the connotation of folk music and music culture.

6.2 Investigation method

Investigation method is one of the most commonly used methods in scientific research. It is a purposeful, planned and systematic method of collecting material about the actual or historical situation of the subject. Survey method is a basic research method commonly used in scientific research. It comprehensively uses observation methods and scientific methods such as conversation and questionnaire to have a planned, thorough and systematic understanding of individuals, and to analyze, synthesize, compare and summarize a large amount of data collected by investigation, so as to provide regular knowledge for people.

6.3 Fieldwork method

Fieldwork method research is also called field investigation or field research. The field investigation used in this thesis is divided into five stages: preparation stage, beginning stage, investigation stage, writing investigation report stage, and supplementary investigation stage.

1) Preparation phase

The preparation phase usually includes the following processes:

Select a survey point. The basic requirements of the survey points are as follows: one is to select a characteristic area, the other is to select a representative area, the third is to select a special relationship area, and the fourth is to select a famous community that has been investigated by predecessors. The selection of the survey site is crucial to the success of the survey. So, this thesis chooses Weifang Anqiu as the investigation point.

Familiarize yourself with the investigation site. After the selection of the survey site, we must make full preparations, familiarize ourselves with the local

conditions, ethnic composition, history, geography, specialty and other aspects of the situation, and collect relevant literature and local Chronicles.

Writing a detailed survey outline and designing the survey form will make the survey more organized, and it is easy for the investigators to find problems, so as to end the problems, which is essential for the smooth conduct of the survey activities.

2) The beginning phases

The beginning stage is to enter the field stage, that is, after entering the area investigated but not formally carried out field investigation stage. This stage generally includes the following aspects of the process: First, to report to the local government, to obtain the support of the local government. In the counties and townships surveyed, it is necessary to contact the local governments at all levels to obtain their support and help.

3) Investigation phase

After the residence is selected, the formal investigation begins, which is the stage of "participation observation" and "in-depth interview". Due to the different degree of understanding of the purpose of the investigation and the investigation point, the investigation procedure cannot be exactly the same. However, for the first time, people should pay attention to the following aspects: First understand the local general social etiquette and taboos, and respect the local people. Also pay attention to your appearance during the interview.

7. Documents

As of July 2, 2023, according to the data query of China National Knowledge Network (CNKI), the search title: "Weifang folk songs" shows 3 academic journals. Search title: "Shandong minor" shows 14 academic journals, 9 dissertations, and 1 conference thesis. The search title: "Shandong Folk songs" showed 165 academic journals, 100 academic dissertations, 2 newspapers, and 5 yearbooks.

From the existing searchable literature, there are very few studies on Weifang folk songs, so I have strengthened my determination to study Weifang folk ditty and make up for the research gap in this aspect.

Although there is very little research on folk tunes in Weifang, there are still some scholars who have conducted relevant academic research and publications. Here are some books and academic articles:

Liu Fengjin(2000)In the “Collection of Chinese Folk Songs (Shandong Volume)”, Liu Fengjin recorded the folk songs of Shandong in a relatively complete way, including seven types of Shandong folk songs, such as Haozi, folk tunes, melodies, custom songs, Yangko, flower drum and children's songs. (Liu Fengjin, 2000)This book records the history of Shandong folk songs in detail, and records the scores of several Weifang folk songs, which can help me in this research.

Zhu Ruixiang(2022)In “Anqiu Dialect Pronunciation”, Zhu Ruixiang, from his own experience, includes the introduction of Anqiu dialect, the researcher's life story, the development of Weifang Anqiu after the founding of New China, Weifang folk rhyme and other contents, recorded the researcher experienced and saw Anqiu. Among them, many old folk artists and inheritors were interviewed. In this book, records the introduction of Weifang folk song inheritors, as well as several Weifang folk songs that have never been heard,help me understand Weifang better.

Chen Lei(2018)Mentioned in the “Tune Style Study of Weifang Folk Songs” that the folk songs of Weifang area are rich in content and diverse in forms, closely related to the life of local people, vividly reflecting the living state of people, and is an epic of life of local working people. This thesis mainly discusses the tune style of Weifang folk songs from four aspects: scale, mode, range, interval, music structure and contrast sentence.

Chen Lei(2018) “Exploring the singing style of Weifang folk songs” discusses that Weifang is an important historical and cultural city in Shandong Province with its rich humanistic history and excellent cultural accumulation, which has formed a unique music culture. This thesis mainly discusses the three important factors affecting the generation, development and style formation of Weifang folk songs from three aspects of historical and cultural background, natural geographical factors and local opera music, introduces the inheritance of Weifang folk songs, and puts forward specific and effective protection and development measures against the inheritance status. Chen Lei's two articles explain in detail the singing style and formation reasons of Weifang folk songs, which help me grasp the melody characteristics of the works.

Zhang Jiayue(2017)In “Land and Song: From Concept to Effect”, Zhang Jiayue analyzed the communication mode and motivation of the concept of "land and song" in the past 30 years, made a detailed analysis and summary of the cultural phenomena and influences produced by the society, and made an objective value evaluation and

reflection. The concept of "land and song" is not only the refinement of Qiao Jianzhong's in-depth research on traditional Chinese music, but also a microcosm of scholars' concern about the inheritance of traditional Chinese music. The ultimate goal of spreading the concept of "land and song" is to promote the masses to realize the "cultural consciousness" of music, and to make people take the initiative to protect and inherit the traditional Chinese music culture is the foundation of its survival and development in modern society. This document tells me the transmission mode of folk songs and points out the direction for studying the inheritance and development of Weifang folk songs.

Lu Qing(2016) put forward in the Analysis of "Genre Characteristics and Singing Skills of Chinese National Folk Songs", Due to the differences between China's regions, people's customs, language, culture and life customs, the types of Chinese ethnic folk songs are becoming more and more numerous, and the history is longer. Therefore, each ethnic group, region and province have formed their own unique style characteristics, singing skills and genre characteristics in ethnic singing. Chinese folk songs, also commonly known as "folk songs" in People's Daily life, are folk arts with various ethnic characteristics, with extremely diverse forms of artistic expression and rich genre characteristics. The analysis of the genre characteristics and singing skills of our national folk songs can help our country spread and carry forward the folk art and promote the development of national folk songs in the field of art. From this, I learned the regional characteristics of Chinese folk songs and what aspects were affected by them.

Tong Xin (2009) said in "Analysis of the Status quo and Causes of Chinese Folk Songs" analyze the paths through which Chinese folk songs are protected and passed on. So that I can have a more comprehensive understanding of the factors that affect the development of folk songs.

She Bing (2009) Through "Reflections on the Original Ecological Protection of Music Heritage", She Bing proposed that in the current environment where people are generally indifferent to traditional music, the urgent task of music heritage protection is to awaken people's cold and indifferent feelings towards traditional music, and create necessary humanistic conditions for the survival of music heritage.

Hu Zhenbang(2008) In A Brief Discussion on the "Artistic Characteristics of Chinese Folk Songs", Hu Zhenbang concluded that folk songs are a kind of music with regional style, national characteristics and non-professional music creation, which have

been passed down from generation to generation by the people of all ethnic groups in the long-term practice of social life, on the basis of inheriting traditional culture, and constantly processed and refined. It originates from life and reflects people's life extensively and deeply, with the characteristics of collective creation and constant variation. Folk songs are the essence of national culture, which embodies the national spirit, character, temperament, customs and aesthetic taste of a nation. This document helps me understand that the creation of Chinese folk songs is inspired by life.

Qi Jiang (2016) "The aesthetic characteristics of Han traditional folk song creation" This thesis summarizes from the music practice of the Han traditional folk song creation, performance and appreciation of the three links interlinked. The traditional folk songs of Han nationality reflect the commonness of regional music culture rather than the personality of the creator. This thesis helps me to study and analyze the similarities and differences between Han folk songs and Weifang folk songs.

Feng Xiaoyu (2009) "A brief discussion on the use of lining words and lining tunes in singing in Chinese folk songs" In Chinese folk songs, juxtaposes and juxtaposes are widely used. The use of lining words and lining cavity in songs can enhance the musical expression of singing, help to show the rich local color and style characteristics of folk songs, render the living atmosphere of songs, reflect different folk songs, and enrich the form and structure of songs. It has different functions at different points in the song. It is because of the diversity of the change of the lining words and lining cavities that it brings a fresh audio-visual feeling to the singers and listeners, and is deeply loved by the people. This thesis helps me to analyze the use of contrast words in Weifang folk songs.

Wu Yongsheng & Feng Jian(2005) analyzed the historical basis of the formation of Chinese folk song cultural area in their book "The Regional Characteristics and Geographical Basis of Chinese Folk Song Culture". From the Angle of cultural geography, this thesis probes into the regional integration of folk song culture. The researcher also discusses the characteristics and geographical basis of the formation of folk song culture in each region. This literature helps me to analyze the geographical reasons for the formation of Weifang folk songs.

Fu Li(2014)In Research on the "Origin and Development of Chinese Folk Songs", Fu Li put forward that the article analyzed the main stages and characteristics of

the development of Chinese folk songs, introduced some popular folk songs with Chinese characteristics, and Chinese composers' studies on the relationship between Chinese folk songs and European harmony and mode. This document analyzes the melody characteristics of Chinese folk songs, and analyzes Chinese folk songs with European mode.

Shen Yuanyuan(2013) "On the Relationship between Chinese Folk Music and People's Life" points out that China is a country with a long history and a very profound cultural heritage. With thousands of years of history, China has become a country with rich material and spiritual wealth. Among them, Chinese ethnic folk music is an important part of the spiritual wealth. For ethnic folk music, it mainly reflects the life and emotions of the working people from various angles, so as to have a more intuitive understanding of Chinese ethnic folk music, and provide a basis for the better and faster development of Chinese ethnic folk music. It helps me understand the relationship between Chinese music culture and people's life.

Li Wenxiu (2022) put forward in "Research on the Inheritance Value and Education Practice of Shandong Ethnic Folk Music" that Shandong ethnic folk music has profound heritage and important inheritance value. Therefore, in the current era, how to keep pace with The Times to carry on the cultural inheritance of Shandong folk music, and do a good job in the protection of intangible music cultural heritage is very important. This thesis puts forward the strategy of cultivating Shandong folk music inheriting talents from three aspects. This thesis let me know how to carry out the protection of intangible cultural heritage.

Zhao Wenpei (2020) "Investigation and Research on Chinese Folk Music" Chinese folk music includes many different types of folk songs such as labor, sacrifice, love, affection and friendship. This literature helps me to analyze the types of Weifang folk music in depth.

Zhang Xuechun & Shu Baijun(2022) put forward in Appreciating "The Value and Significance of National Folk Music from the Perspective of Aesthetic Education" that music plays an important role in people's growth and development, and it arouses people's response in the way of symbolization, abstraction and sound. As an important part of Chinese excellent traditional culture, folk music, with music as the carrier, concentrates regional culture, national customs and historical development and other

elements, and also has an important impact on people's production practice. This thesis makes me understand the aesthetic education value of folk music.

Zhang Xiaomeng(2020) mentioned in the “ Evolution and Dissemination of Ming and Qing Folk Songs in Shandong ” that as a unique cultural and musical phenomenon, Ming and Qing folk songs appeared in the north at the end of the Yuan Dynasty and the beginning of the Ming Dynasty. Later, affected by the war, they spread to the south with immigration. After Emperor Chengzu of the Ming Dynasty moved the capital to Beijing, with the shift of the economic and political center, they once again spread to the north. The Ming and Qing folk songs of Shandong region not only retain the musical characteristics of Shandong, but also integrate the essence of north and south tones, and have the musical characteristics of Yanbei and Jiangsu and Zhejiang regions, but also have the characteristics of elegance and popular appreciation. This document helps me understand the origin and historical development of Weifang folk songs.

Yi Linlin(2020) research on the Remains of Shandong Folk Music in "The Left of the Snow", "The Left of the Snow" has similarities with some Shandong folk music, such as the five major keys of Lunan, Shandong Linqing folk songs, Liuzi Opera, Shandong Octagonal drum, and the "Five more tones" series in terms of lyrics and ququ. This thesis uses the field investigation method of ethnomusicology as the basic research method, and combines the theoretical knowledge of folklore, sociology, history, literature and other disciplines. This article helps me analyze the historical records of Weifang folk songs.

Han Ting(2012) put forward in "The Rhyme of Lu Language -- Cultural Analysis of Weifang Dialect Colloquial sayings" that dialect colloquial sayings, as an indispensable part of language communication, reflect the cultural connotation of a region in many cases. Therefore, the study of regional cultural characteristics through dialects is a micro study of cultural linguistics. Linguists have studied the Weifang dialect, but the systematic discussion and introduction is not yet mature. The researcher focuses on the cultural connotation of Weifang dialect based on the results of the research. Through this article, I can more accurately study the relationship between Weifang language and Weifang folk songs.

Cui Jing(2022)in Research on the “Transmission and Inheritance of Shandong Folk Music in Mass Cultural Activities”, Cui Jing proposed that folk music in Shandong

was formed by the collective creation of the working people, so the development of folk music still needs the strength of the masses. Taking the transmission and inheritance of Shandong folk music in mass cultural activities as the starting point, the researcher makes a detailed analysis of the current situation of Shandong folk music culture transmission and inheritance, and puts forward his own ideas and suggestions, in order to promote the active development of Shandong folk music in mass cultural activities and achieve the long-term goal of inheriting and developing intangible cultural heritage. This document helps me analyze the development and inheritance of Weifang folk songs.

Liu Pingli(2023) put forward in Research“ Study on the expression method of music aesthetics in music art form “that music aesthetics is different from musicology, and music aesthetics is an independent subject with abstract and philosophical significance. In recent years, music aesthetics has been widely concerned by scholars at home and abroad in related fields, and music art forms from the perspective of music aesthetics have also achieved certain research results in related fields. This document helps me to appreciate and analyze Weifang folk songs from an aesthetic perspective.

De Prisco roberto&Malandrino Delfina(2017) “Understanding the structure of musical compositions: Is visualization an effective approach?” Experienced musicians have the ability to understand the structural elements of music compositions. Such an ability is built over time through the study of music theory, the understanding of rules that guide the composition of music, and countless hours of practice. The learning process is hard, especially for classical music, where the rigidity of the music structures and styles requires great effort to understand, assimilate, and then master the learned notions. This document helps me analyze the melody structure and characteristics of Weifang folk songs.

Chang Daniel&Hedberg Nancy(2016)“Effects of musical and linguistic experience on categorization of lexical and melodic tones” This study investigated the categorization of Mandarin lexical tones and music melodic tones by listeners differing in linguistic and musical experience (English musicians, English non-musicians, and Mandarin non-musicians). Linguistic tonal continua were created from the Mandarin rising to level, and falling to level tones. This document helps me analyze the singing characteristics of Weifang folk songs and the influence of language on music works.

Graham Ward(2019)“Aesthetics, Music, and Meaning-Making” The thesis discusses the connection between rhythm and meaning based on Augustine’s *De musica* . This central topic is illuminated by the analysis of other particular aesthetic concepts that one can find in Augustine (such as sentience and desire , in its many Latin variations), as well as in reference to modern aesthetics. The result is the emergence of a relationship between aesthetics and the making of meaning in a co-creative operation between the divine and the human based upon an understanding of rhythm.

Ravignani Andrea&Thompson Bill(2018) “ Evolving building blocks of rhythm “how human cognition ”Traditionally, music research has been split into two fields. Some scientists focused on musicality, namely the human biocognitive predispositions for music, with an emphasis on cross-cultural similarities. Other scholars investigated music, seen as a cultural product, focusing on the variation in world musical cultures. This document helps me to study how to pass on Weifang folk songs and let more people know about Weifang folk songs.

Miao &Ji Z(1983)“Discussion of Shandong Folk Songs.”This document collects many folk songs of different themes and styles in Weifang, and makes an in-depth analysis of folk songs around Shandong. Which has a certain reference role for this thesis to study the structure, characteristics and style of Weifang folk songs.

Shang man(2013)“The influence of language on Shandong folk songs “The tune of Shandong folk song is closely related to the regional language, and the regional language has an important impact on the formation of the tune. This thesis sorts out and summarizes the background, classification and style characteristics of Shandong folk song, analyzes the specific relationship between the tone, intonation and interlining of the language and the folk song tune, and then studies the influence of language on the folk song tune.This thesis helps me to study and analyze the relationship between melody and language of Weifang folk songs, and summarize the melody characteristics of Weifang folk songs.

Wang yan (2017) “Thoughts on the protection and inheritance of Shandong folk songs” Shandong folk song is a valuable intangible cultural heritage. This thesis deeply analyzes the development and characteristics of Shandong folk song, points out its social function and value, and puts forward some feasible suggestions for its protection and

inheritance. This thesis helps me to understand the current situation of Shandong folk songs and how to develop the path in the future, which has certain reference value.

Wang Zhanwen (2016) "Exquisite and perfect -- An understanding of the style characteristics of Shandong folk songs" Shandong folk songs have a long history, which is not only large in quantity and variety, but also diverse in style and wide in distribution. The author analyzes the historical origin of Shandong folk songs and summarizes the general characteristics and different regional styles of Shandong folk songs. This thesis helps me analyze the scale mode and singing style of Weifang folk songs.

Zhang yan (2013) "Research on the artistic style and singing skills of Shandong folk songs" Shandong folk song is a form of traditional music that Shandong people collectively create in their labor, pass on from generation to generation, and constantly develop. It reflects the human geography and folk customs of Shandong in the form of folk music, praises the hard-working, simple, intelligent and wisdom of Shandong people, and expresses the beautiful wish of Shandong people to love life and pursue happiness the product of movement and wisdom. Through this thesis, I understand the artistic characteristics and singing skills of Shandong folk songs, and help me analyze the melody characteristics of Weifang folk songs, as well as the inheritance and development of Weifang folk songs.

Xiao Wenpu (2004) "Chinese folk music: going to the world in prosperity" Folk music occupies a cornerstone position in the history of Chinese traditional music, and its role is irreplaceable. Folk music has experienced a continuous development process from simple scattered to prosperous and concentrated, and also experienced the process of being excluded and suppressed to the establishment of the orthodox ideological status of highly developed national culture. The four most distinctive aspects of Chinese folk music (i.e., foundational, diverse, communicative and revolutionary) In combination with the current situation, it will be further developed - in prosperity to the future, to the world. This thesis helps me analyze the characteristics of Weifang folk songs in different historical development stages.

Han Jingyi (2020) "Research on the styles and singing skills of folk songs in different regions of Shandong Province" Influenced by Confucian culture, Shandong folk music has formed its own distinctive style and aesthetic characteristics. Although many works have different themes and styles, they have distinct realistic colors, simple, bright

and approachable. This thesis will take the excellent folk songs in Shandong as examples, identify their important characteristics and commonalities, and analyze their musical characteristics, styles and singing skills. This thesis helps me sum up the singing skills of folk songs in Weifang area, so as to understand Li Aiqin's techniques elements of singing Weifang folk songs.

Fang Lishuang (2017) "Lu Yun Qi wind folk voice inheritance" With the general situation of Shandong folk songs as the background, this paper mainly probes into the singing styles of Shandong folk singers Wang Yinxuan, Wei Youqin and Li Zhaofang, who were all solo performers of Shandong Song and Dance Theater in the 1950s and 1960s and made outstanding contributions to the inheritance and spread of Shandong folk songs. This thesis analyzes the songs sung by the three singers, and then analyzes their singing styles, as well as the understanding and grasp of folk song styles in different regions of Shandong. The thesis helps me understand the singing styles of the two songs "Fair" and "Duhua".

Zhou Lei (2014) "A preliminary study on the genre characteristics and singing skills of Chinese national folk songs" China's national folk songs have a long history and a wide variety. Due to the differences in regions, customs, languages and living customs, each region and nationality has formed its own unique style, singing techniques and singing skills in folk song singing. This thesis analyzes the genre characteristics of Chinese national folk songs, from the correct breathing, the accurate enunciation and enunciation, the expression of the emotional content of lyrics and singing the charm of folk songs, combined with the author's decades of teaching and stage singing experience, the author writes some opinions on how to sing Chinese national folk songs scientifically and sing the charm of folk songs. This thesis helps me to understand the different singing methods of Chinese folk songs, combined with the characteristics of Weifang folk songs, to analyze Li Aiqin's singing methods.

Yue Xiaohan (2020) "Analysis and singing research of the folk songs "Jasmine Flower" and "Swing" in Qingzhou, Shandong Province" Weifang Qingzhou is an ancient cultural city with a long history. A large number of Qingzhou folk songs have been handed down with the development of history. Taking "Jasmine Flower" and "Swing" as examples, this paper analyzes the lyrics and melody, and studies the singing methods of folk songs according to the content of lyrics and the pronunciation characteristics of

Qingzhou dialect. Qingzhou is a county under Weifang City, and is one of the places where Weifang folk songs spread. This thesis helps me to study the style characteristics of Weifang folk songs.

Guo Yanli (2011) "Analysis on the singing style of Shandong Qingzhou folk songs" Based on the dialect and custom characteristics of Qingzhou region in Weifang, this paper analyzes and studies the types of lining words, rhyming and line as well as the expression forms of songs, and makes an in-depth analysis of Qingzhou folk songs on the basis of scientific music analysis methods, highlighting the unique style and charm of Qingzhou folk songs. This thesis helps me analyze the singing skills of the Weifang folk songs sung by Li Aiqin.

Fu Xiuyan (2023) "An analysis of the cultivation of vocal skills and artistic expression in Chinese folk songs" Chinese folk songs directly express people's aesthetic ideas and social and cultural activities, and have an important mass base. However, at present, the evolution of Chinese folk songs still has the change of aesthetic concept and the lagging development of performance means. The performance characteristics of Chinese folk songs are mainly manifested in different types and special means of expression, as well as regional, contemporary and social characteristics. On this basis, the promotion of Chinese folk song singing can be optimized on the basis of language ability and national singing, and the overall promotion of folk song singing. This thesis helps me understand the singing methods of Chinese folk songs

Ding Yi (2020) "Analysis of singing of folk song "Flying a Kite" in northern China" This folk activity is widely spread and loved by people, expressing the joy of spring and full of hope for life. There are many folk songs in our country. This article chooses "Flying a Kite" which belongs to the northern region, namely "Flying a Kite" in Hebei, "Flying a Kite" in Shandong and "Flying a Kite" in Shanxi. By analyzing the content of the lyrics, the characteristics of the rhythm and the structure of the musical form of these three songs, this paper finds out their commonness. And through the analysis of the structure of singing words, the structure of music form, the tonality of mode and the lining of words, the differences of the three "Flying a Kite" are obtained, and the singing analysis is carried out respectively. This thesis helps me analyze the

structure, mode and singing characteristics of the Weifang folk song "Ten Sisters Flying Kites" sung by Li Aiqin.

Fu Shunli (2023) "The stylistic characteristics and singing treatment of folk songs in different regions" China's long history, diverse landforms and diverse cultures have produced a large number of colorful folk songs. This paper analyzes the stylistic characteristics of folk songs in different regions, conducts research from the two aspects of dialect and intonation, rotation and tonality of folk songs, accurately grasping the stylistic characteristics of folk songs in different regions, and summarizes the singing, singing skills and emotional handling of folk songs in different regions through the study of folk songs knowledge. This article helps me summarize Li Aiqin's singing skills

Li Li (2011) "An analysis on the cultural characteristics and singing methods of primitive folk songs" The original ecological folk songs, which rely on the traditional culture of various nationalities, are the cultural heritage deposited by the long civilization development of the Chinese nation. It has irreplaceable artistic characteristics, which cannot be copied by other art forms. By analyzing the cultural characteristics and connotation of "material", "nationality" and "gene" of the original ecological folk songs, the paper aims to provide reference for the theoretical framework of "nationality music form pattern" which distinguishes the original ecological folk songs from other musical groups. This thesis helps me an Li Aiqin's techniques elements of singing Weifang folk songs.

Liu Lidan (2017) "The sound, emotion, character and taste of Shandong folk song singing" Shandong folk songs have a long history and diverse types. They are the treasures in the treasure house of folk songs art in China. In the specific singing style, there are obvious differences with other areas of folk songs. This paper briefly introduces the types and characteristics of Shandong folk songs, and makes a specific analysis of their singing from four aspects: sound, emotion, character and taste. This thesis helps me analyze the emotional expression in Li Aiqin's singing technique.

Gao Shanquan (2013) "How to sing Chinese folk songs well" Folk songs are the use of skilled vocal skills, vividly express the ideological content of the song, with beautiful and emotional charm to infect the audience. Therefore, it is particularly

important to correctly deal with the relationship between voice and emotion in singing performance. This thesis helps me analyze Li Aiqin's singing techniques.

Zhang Jingxuan (2014) “"Vigorous Dantian" and "straight words" -- differentiation of two important concepts of Chinese national vocal music” The traditional technical standards and aesthetic principles of national vocal music are "vigorous Dantian" and "proper pronunciation". How to apply them to national vocal music singing is also an important issue in the art of national vocal music and its teaching. This paper studies and distinguishes these two important concepts in the art of national vocal music, and holds that the most basic principle of vocal music art should start from the actual content, not from the concept. The unity of practice, technique and theory is the law in the course of vocal music teaching. This thesis helps me analyze Li Aiqin's breathing pattern.

Yang Rui (2007) “On the dialect and singing style of Shandong folk songs” National vocal music is a vocal music school with solid foundation, powerful force and more and more extensive influence. It is the excellent culture of the Chinese nation for thousands of years that nourishes this vigorous singing art. Singing Shandong folk songs is the same as singing other folk songs, and it belongs to the common singing type of the Han nationality in the north of our country, and has its unique characteristics in its singing style. This thesis helps me analyze Li Aiqin's singing techniques.

Lu Xiyao&Guan Jie (2023) “Field data from an ethnomusicological perspective” This thesis guides me to think about how to use ethnomusicology methods to sort out the practical experience of data acquisition in field work, the materialized data and perceptible data obtained in field work, from objects to people, from inside the bureau to outside the bureau, from direct to indirect documentation, from footsteps to desk writing, in order to obtain field practice experience with practical significance and value.

Summary

From the previous literature on Chinese folk songs and Shandong folk songs, there is almost no research on Weifang folk songs. In the past, the research on Shandong folk songs was comprehensive, such as the exploration of Shandong folk songs, the origin and development of Shandong folk songs, and the singing skills of Shandong folk songs. However, the research on the exploration of Weifang folk songs and the singing style of

Weifang folk songs is very little, which is an innovation point of this thesis. The above documents have a very important reference value for me to carry out the exploration and research of Weifang folk songs, and also play a very important guiding significance for the study of Weifang folk songs style and singing skills.

The research of this thesis studies Weifang folk songs from the perspective of the historical development of Chinese music. Weifang folk songs have a unique style and full charm. Doing a good job in the study of Weifang folk songs can also serve as a reference for the study of folk songs in other areas of Shandong. Folk songs are invaluable to Chinese people because they witness the development of the Chinese nation and depict the course of Chinese history. As sons and daughters of the Chinese nation, we have the responsibility and obligation to protect and inherit excellent Chinese folk songs, so that more people in the world can listen to and understand Chinese folk songs.



CHAPTER III

Research methods

Through the field investigation of Weifang folk songs, researchers found the inheritors, insiders and folk writers of Weifang folk songs, conducted in-depth interviews with them, and collected relevant materials.

The structure of the study is as follows:

1. Research scope

- 1.1 Scope of content
- 1.2 Scope of research site
- 1.3 Scope of time

2. Research Process

- 2.1 Selection of research sites
- 2.2 Selection of Key informant
- 2.3 Selection of songs
- 2.4 Research tools
- 2.5 Data Collecting
- 2.6 Data Management
- 2.7 Data analysis
- 2.8 Data Presenting

1. Research scope

1.1 Scope of content

- (1) Firstly, the development status of Weifang folk songs is studied
- (2) Analyze and study the style characteristics of Weifang folk songs

1.2 Scope of research site

In this project, I choose Anqiu County, Weifang City. Because it is committed to the protection of intangible cultural heritage, the preservation of Weifang folk songs with typical characteristics, these songs fully express the characteristics of Weifang folk songs, and Anqiu county is one of the birthplaces of Weifang folk songs.



Figure 6. Map of Shandong Province, China

Source: <http://www.google.cn>



Figure 7. Map of Weifang City, Shandong Province China

Source: <http://www.google.cn>



Figure 8. Map of Anqiu, Weifang China

Source: <http://www.google.cn>

1.3 Scope of time

I have conducted field investigation in Anqiu County, Weifang City from December 2022 to June 2023, and collected data on Li Aiqin's dissemination of Weifang folk songs. Because I chose this time to interview Li Aiqin because she participated in many performances during this period.

2. Research Process

2.1 Selection of research sites

2.1.1 Research site

It is located in Anqiu City, Weifang City, Shandong Province, China

2.1.2 Reason for choosing this study site

In order to study Weifang folk songs, the purpose is to I choose the place from source place, gathering place.

1) Anqiu City, Weifang City, Shandong Province, is the birthplace of Weifang folk songs.

2) In November 2018, Weifang folk songs were successfully declared as county-level intangible cultural heritage by Anqiu City.

3) In the festival, Anqiu city will have Weifang folk song performance, there is a mass basis and cultural basis.

2.2 Selection of Key informant

The criteria for selecting key informants:

- 1) Must be the inheritor of this research field.
- 2) The selected artists need to be native-born locals and familiar with the local culture.
- 3) The selected artists are witnesses of the development of Weifang folk songs.

The Key informant is Ms. Li Aiqin



Figure 9. Li Aiqin obtained photos of county-level intangible cultural projects

Source: Jing Shijie (2022)

This famous folk artist is Ms. Li Aiqin, the inheritor of the intangible cultural heritage of Weifang folk songs, the representative inheritor of Weifang folk songs, and she actively participates in various performance activities held by the government and the masses. She has been committed to the transmission and inheritance of Weifang folk songs

2.3 Selection of songs

The criteria for selecting songs:

1) Highly recommended by key informant

2) Preserved in the literature

3) The most widely spread, the most widely sung and the most famous in modern society

Therefore, the songs selected in this thesis are “Eighteen's sister-in-law sells dumplings”, “Play on the swing”, “Slingshot”, “Dig sweet potato”, “Sell dumplings”, “Embroidering pouch”, “Dui hua”, “The ten sisters fly kites”, “Call aunt”, “Saw the jar”, “Spring sky”, “Spinning cotton under the moon”, “The two sisters-in-law were talking”, “Anti-Japanese minor”, “Jasmine”, “The collective production power is large”, “Aunt Zhang covers the Eighth Route Army”, “New pentatonic minor”.

2.4 Research tools

1) Informant questionnaire

2) Informant interview form

I used qualitative research, conducted longitudinal research through interviews, questionnaires, field investigation, etc., and analyzed and studied with actual cases. Questions were raised according to the purpose of the research, and Li Aiqin was asked about the Weifang folk songs she had mastered, learning ways, learning methods, singing content, singing characteristics, inheritors, performance forms, venues and cultural origins of these folk minor songs.

Interview method is the method by which researchers explore subjects by talking directly to them. During the interview survey, the face-to-face communication between the researcher and the respondent is highly targeted, flexible, real and reliable, and easy to in-depth understanding.

The interview process consists of the following four steps:

(1) At the beginning of the interview, the interviewees should be explained the purpose and basic requirements of the interview.

(2) Ask questions gradually and listen to the answers. The content of the conversation to be collected can be recorded by brain, note, or record with a tape recorder for later analysis.

(3) At the end of the interview, the materials should be specially sorted out to form declarative materials and make certain statistical sorting.

(4) As with the questionnaire survey, the final conclusion should be drawn. For example, the status and nature of the problem being investigated, the cause of the problem, etc., and then make suggestions and opinions.

2.5 Data Collecting

2.5.1 By reading books and searching for information about Weifang folk songs on the Internet, because these books are recording the types and singing characteristics of Shandong folk songs in detail it can provide more theoretical support for my research. the researcher listed relevant problems for the first goal, and investigated the history of Weifang folk songs through on-site interviews and recorded interviews with Li Aiqin.

2.5.2 For the second goal, the researcher collected and sorted out the existing literature and books, and interviewed and recorded Li Aiqin to understand the style characteristics of Weifang folk songs. On this basis, classification research and interdisciplinary research are carried out, and the works are analyzed in detail using the principles of music theory (See Chapter 5 for details).

2.6 Data Management

In the first research goal, I used field investigation and in-depth interview methods to understand the communication status of Weifang folk songs in the past. It is necessary to carry out information processing on the content, extract effective content from audio recordings, videos and interviews, convert them into text information, organize data, backup and save them.

In the second research goal, there is a lot of need for literature. Based on historical research, I will use the method of literature research to summarize and sort out so as to facilitate timely reference.

2.7 Data analysis

Data analysis will start from these two research objectives, classify and sort out the collected data, and use discourse analysis to summarize.

In the first goal, the researcher analyzed the development of folk songs in Weifang from the perspective of ethnomusicology by using the data collected in the field investigation.

In the second goal, the researchers used music theories such as acoustics and form to conduct a comprehensive analysis of the selected songs.

2.8 Summary of chapters

The dissertation is divided into 6 chapters as follows:

Chapter I: Introduction.

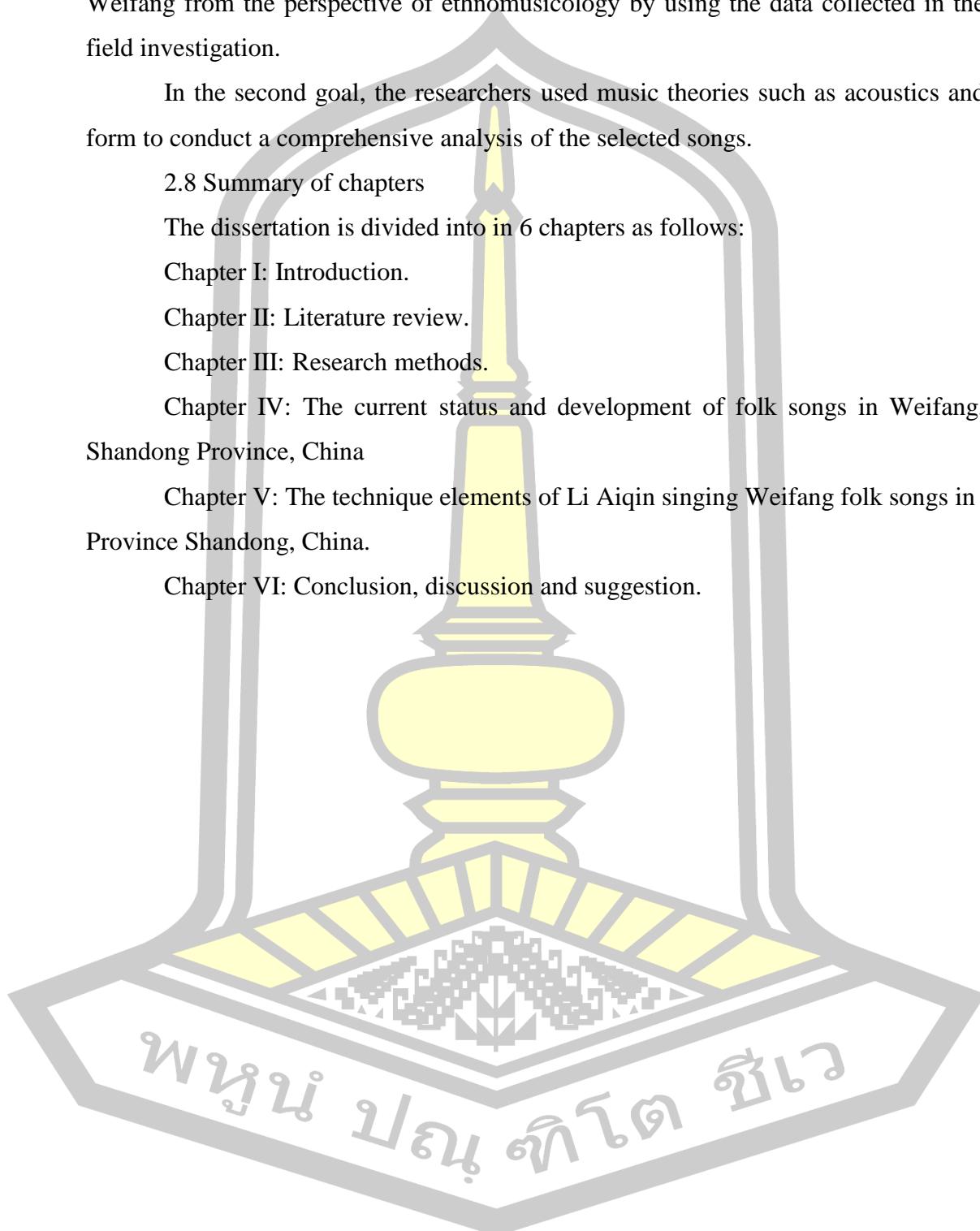
Chapter II: Literature review.

Chapter III: Research methods.

Chapter IV: The current status and development of folk songs in Weifang, Shandong Province, China

Chapter V: The technique elements of Li Aiqin singing Weifang folk songs in Province Shandong, China.

Chapter VI: Conclusion, discussion and suggestion.



CHAPTER IV

The current status and development of folk songs in Weifang, Shandong Province, China

In this chapter, researchers will determine the different origin theories and development historical stages of Weifang folk songs according to literature and field investigation results., in combination with the interview with Li Aiqin, the non-genetic inheritor of Weifang folk songs, the author mainly uses descriptive methods to investigate and analyze the changes and characteristics of Weifang folk songs in different stages of development, so as to summarize the development and dissemination status of Weifang folk songs, which is my first research purpose.

1. The origin theory of Weifang folk songs
2. The changes of Weifang folk songs in different stages of development
3. Analysis of the communication status of Weifang folk songs

Song is the oldest form of literature and art, which was born along with human labor. Like any nation, Weifang folk songs rely on the people and develop with the people. According to on-site field investigation and historical data research, there are six main origin theories

1. The origin theory of Weifang folk songs

1.1 Origin of labor theory

Weifang folk songs after hundreds of years of historical inheritance, is the free presentation of Weifang people's hearts, but also the alternative performance of daily life. It records the life style of the local working people, soaked in the working people's hard wisdom and good wishes. Weifang folk song has a long history. It absorbs and accumulates strong local culture in the process of spreading and evolving. It has been created, modified and polished by countless working people for a long time and passed down from generation to generation. It embodies not only a form of folk music, but also a cultural symbol, highlighting the distinctive local characteristics of Weifang, showing the hard-working wisdom and spiritual temperament of Weifang people, and contains rich historical and cultural values. The formation of Weifang folk songs is supported

by rich musical historical and cultural background, deeply influenced by Weifang's special geographical environment and humanistic and historical factors, and completed through the long-term artistic practice and development of the people. (Journal of Weifang University, Chen Lei; 2018 (018) 005)

It can be inferred that Weifang folk songs, like other nationalities, are songs related to labor. First of all, people in the past have been engaged in farming for a long time, with heavy labor intensity and desolate mountains. Singing can drive away labor fatigue, encourage labor morale, improve labor efficiency. Secondly, when they are engaged in physical labor, they vent their emotions by singing, relieve labor pressure and eliminate inner repression. At the beginning, it was just a simple shout, and gradually singing replaced language to further express feelings, and gradually formed the structure of songs.

1.2 Geographical origin theory

As an important part of regional culture, Weifang folk songs have a close relationship with the ancient civilization where Weifang is located.

Weifang region has a long history and unique music culture, which is an important part of Beihai culture. The origin of the culture of Weifang can be traced back to the "Northern Xin Culture" 7300 years ago, and then experienced the "Dawenkou culture" and "Longshan culture". The three stages of the primitive society have laid a deep foundation for the development of the culture of the region. Since the Shandong people were called "Dongyi people" during this period, they were also called "Dongyi culture". According to the archaeological relics show that the cultural sites of this period are widely distributed in Weifang area, there are more than 100 places. For example, the site of the King of the Shouguang Border shows that it was an ancient castle of the Yongsan culture more than 4,300 years ago. The famous musicologist Qiao Jianzhong wrote in his discussion on the cultural characteristics of this period: "The famous and dazzling Qilu culture is based on the highly developed Dongyi Neolithic as the 'root', and at the same time, it gradually developed after extensive and long-term contact and exchange with the Central Plains culture of the Xia, Shang and Zhou three generations. In terms of geographical distribution, the Dongyi culture is centered on the Taishan Mountain range and covers today's central and southern Shandong regions. And the hinterland of Qilu culture is precisely in this area. In terms of natural

environment, it has low mountains, hills and plains, rivers, mountains, lakes and seas, and is located in the lower reaches of the Yellow River, so it can provide superior conditions for the early culture of the Dongyi people. There is no doubt that it is the premise of Qilu culture development. In the late period of Spring and Autumn and the Warring States period, the cities of Weifang and the southern part of Anqiu belonged to the State of Lu, and most of the others belonged to the state of Qi. This period was the sign period of the maturity of Qilu culture, and outstanding achievements were made in court ritual music, folk music, music theory and aesthetic thought. Weifang area is deeply influenced by Qilu culture, and its music culture is rich and colorful.

From today's Weifang area unearthed in the Spring and Autumn period music cultural relics, the quantity value is quite considerable, such as Qingzhou unearthed East Zhou Taishi Xun, Shao Xun; The chime bells of the late Spring and Autumn period unearthed in Jitai, the capital of Zhucheng, are well preserved. The musical aesthetics of Qi Xiang Yan Ying, who was born in Yiwei (now Gaomi), can best represent the height of its musical culture. Its appearance is a sublimation of the theory of musical practice, which effectively proves that Weifang's musical culture was highly developed at that time, and folk songs, which flourished synchronously with various musical forms, will also get considerable development.

1.3 Theory of historical origin

In the Qin and Han Dynasties, Baixi scattered music gradually rose in Weifang area. The music and dance painting stone of Anqiu Han Tomb fully shows that the folk music activities at that time were already very rich and had a certain level, which will also be reflected in the development process of Weifang folk songs. From Sui to Tang to Song Dynasty, poetry, painting and other art forms have been popularized, and Weifang's culture and art have entered a brilliant period, during which a large number of literati and writers have emerged, such as Zhang Zeduan, Li Xiong and other famous painters, Fan Zhongyan, Su Shi and other writers have been officials here, and the famous female poet Li Qingzhao has been living in Qingzhou for a long time. They make the culture and art of Weifang get sufficient and positive development from all levels. During this period, the music of Weifang area also had a small reputation in the country, especially the emergence of Tang Lingze and Han Xizai two famous musicians. In the Song Dynasty, the ancient art song form of Ci was spread, which was

the product of the high combination of music and literature. The famous bold poet Su Shi was once an official in Mizhou (today's Zhucheng), and the formation of his bold style of Ci could be said to be influenced by the local music of Weifang. The Yuan Dynasty's Sanqu is also a form of singing art, and Liu Tingxin of Qingzhou in Weifang is an outstanding representative of this period. His one "A flower · Spring Farewell" was praised by Jia Zhongming as "extremely beautiful language, the world's song".

1.4 Economic origin theory

In the Ming and Qing Dynasties, Weifang folk music had a greater space for development. Due to social stability and economic prosperity, Weifang developed into a commercial hub town, which created conditions for the development of secular music and provided a good environment for the development of various folk music forms, including songs. However, because the ruling class in feudal society did not attach importance to the creation of the people, it is difficult to find records about its history, spread and evolution in ancient documents, and only a few fragments of text can be found in county Chronicles across the country, so it is relatively difficult to refer to the available historical materials in the study of legal issues.

As for the background of folk songs, sometimes people can hear various oral legends in folk, which is one of the important sources of historical data of folk songs. Therefore, we can analyze the spread of folk songs from the interviews with some old folk artists and folk singers. Through the interview with Li Aiqin, the inheritor of Weifang folk songs, the author learned that the development of Weifang folk songs reached its peak in the Ming Dynasty. Shandong has been an important hub of communication between the north and the south of China since ancient times. It is certain that the development of industrial and commercial economy began in the Ming and Qing Dynasties, when the emerging capitalist economy began to sprout and the citizen class of small and medium-sized towns rose. Under such a historical background, people's thoughts were very active, and folk songs were also very prosperous and varied. By this time there were already semi-professional folk singers who, in the slack hours of the farm, followed the procession and made money by singing in the markets. With the street singing of semi-professional artists, many folk songs were spread, and people would adapt the lyrics or melodies of the songs according to

their own preferences and living conditions at that time, so various folk songs were widely spread during this period.

1.5 Origin theory of war

With the change of history, Weifang area's music culture has also been promoted, from the May Fourth Movement along the way a large number of patriotic writers, writers, musicians, and set foot on the road of revolutionary literature and art. Until the outbreak of the Anti-Japanese War, the whole country set off the anti-Japanese national salvation movement, the people of Weifang actively carried out the anti-Japanese struggle, and spontaneously organized literary and art groups to publicize and launch the public. In the harsh environment of the war years, revolutionary songs were vigorously developed, resounding in the troops and the vast countryside, inspiring the fighting spirit of the soldiers and arousing the enthusiasm of the people. After the founding of the People's Republic of China, cultural departments at all levels in the city collected and arranged folk music, and collected more than 2,000 folk songs, including folk songs and revolutionary songs popular in Zhucheng and Anqiu, Yangko popular in Gaomi, labor songs in the coastal areas, and folk songs popular in the plain areas. These lively and distinctive folk songs have been compiled into the Anthology of Changwei Folk Songs, and Weifang singers have also been invited to sing folk songs in the Central Academy of Arts. (Journal of Weifang University, Chen Lei; 2018 (018) 005)

1.6 Folklore origin theory

Folk culture belongs to regional national culture, and its development is affected by many factors such as geography, economy, politics, academia and folklore. For thousands of years, folk culture and its folk works of art sprout in the working people, and through the working people's inheritance, enrichment and development, gradually formed the unique style of Weifang folk culture, and some have become the symbol of Weifang folk customs.

From the folk customs, the vast number of people in Weifang area have historically paid attention to five major festivals: Spring Festival, Lantern Festival, Qingming Festival, Dragon Boat Festival, Mid-Autumn Festival and so on. Therefore, many folk customs and arts are associated with several major festivals. Many folk arts are flourishing because of festivals, and with the help of festivals, they promote the

inheritance and development. For example: the famous Weifang kite xing in the Ming Dynasty Yangjiabu village, with woodcut New Year painting carving technology to draw patterns, at first only for their own entertainment or to give friends, and later developed into commodities, in the middle of the Qing Dynasty, Weifang began to appear specialized in the production of kites folk artists, formed two kite schools: urban kites, township kites. Kites in Weifang in the Qing Dynasty were famous in the sea and became an important livelihood for people to make a living. By the end of the Qing Dynasty and the beginning of the Republic of China, kites in Weifang gradually flourished. Weifang kite work exquisite, exquisite painting, beautiful shape, vivid image, take off high stability. Weifang is the birthplace of Chinese kite culture, has the reputation of "kite capital", is the location of the International kite Federation organization headquarters, kites in ancient times was called "zhiyuan", has passed more than 20 Weifang International kite Association, flying out of the national border, become the messenger of friendship, promote the economic take-off of Weifang. Kites and Weifang people's living customs, full of rich and colorful historical information, scattered with a rich aroma of earth, shining the talent and wisdom of the working people.

In history, there are many records about kites, Weifang records: "Qingming Festival, children make kites, play swings." Kites are different, there are cranes, swallows, butterflies, cicadas and other types ", but also produced many mythological figures, the production of exquisite vivid, all kinds of exquisite kites.

Zheng Banqiao, who served as governor of Wei County for seven years, vividly depicted the customs of the Qingming Festival in Wei County in his poem: "Paper flies like flowers, beauty ripples and colorful dresses flutter in the wind, like butterflies fighting over who is the most beautiful in spring." In history, Weifang poet Guo Musi wrote in "Weixian Bamboo Technology Words" : "Qingming Festival, the masses race to the Bailang River to play, boys fly kites, girls swing, and many birds fly....." Recorded in the sunny Weifang, Qingming season of lush vegetation, the first to the white wave River on both sides of the lively scene of spring outing. In history, there are many folk songs about kite flying in Weifang, such as "Kite Flying" and "Ten Sisters Kite Flying".

One is able to beautify People's Daily living environment, such as New Year pictures, paper-cutting, embroidery, hanging decorations, stone carving, brick carving, wood carving, etc.;

The second is closely related to the customs and customs of the season, such as New Year's Eve paste couplets, pasted over the door, the fifteenth day of the first month lanterns, Qingming outing kite, Qingming season swing, Mid-Autumn Festival enjoy the moon to eat moon cakes and so on;

The third is closely related to the daily life of farmers, reflecting the aesthetic taste of the broad masses of the People's Daily necessities, such as straw weaving, furniture painting;

Four is used for weddings and funerals to marry and express friendship, such as embroidered insole, embroidered purse, beautify the ceiling of the new house, drummer group blowing and playing;

The fifth is for people's leisure entertainment, folk songs, folk opera, folk dance, folk music, folk juggling and so on.

The above-mentioned many folk arts closely related to the people fully mark the creative spirit of the people of Weifang themselves, reflecting their simple thoughts and feelings and aesthetic taste, a large number of celebrities, skilled craftsmen, in the Weifang area of this land full of Qilu style, It has spawned, created and inherited the colorful Weifang folk customs with distinctive regional characteristics. So that Weifang this beautiful and rich land, inherited rich content, unique charm and characteristics of the folk art.

2. The changes of Weifang folk songs in different stages of development

2.1 Changes in the function of folk songs

Weifang folk songs are mostly oral creation and oral circulation. Weifang folk song is Weifang people's collective creation for many years, a folk song in the process of spreading, through a lot of people's oral transmission and processing, whether it is its melody or lyrics, always in the continuous innovation and development. We found that in folk songs, a tune often has many different lyrics, and sometimes the same lyrics circulate in different places to different tunes. As a branch of Shandong folk songs, Weifang folk songs are an important part of Weifang regional music culture.

2.1.1 Practical function stage

Traditional Weifang folk songs have a wide range of content and are closely related to People's Daily life. Their functions are as follows:

(1) Function of labor organization

Folk songs sung during labor can play a role in encouraging labor enthusiasm and eliminating fatigue, the most prominent feature is "singing along with labor", such songs can regulate the emotions of workers, express the emotion of singing, and achieve the role of self-entertainment.

(2) Educational inheritance function

There is no written language in the traditional culture of most nations in the world, and there is no modern intensive education system. Therefore, the traditional way for people to learn cultural knowledge is mainly through oral language narration, visual language demonstration, and singing language teaching. For thousands of years, in the ethnic groups that have adopted traditional economic forms, each generation of members has taught the production and life knowledge and skills accumulated from generation to generation through the medium of folk songs jointly created and owned by the ethnic group with the support of the folk culture system. Therefore, Weifang folk songs are an encyclopedia that teaches people how to survive in the ethnic groups that adopt oral inheritance as their main method.

(3) Love media function

In Chinese history, both Han and non-Han nationalities have a courtship mode of "courtship with song", which uses musical behavior to achieve the purpose of choosing a mate. "Courtship with song" is a folk activity, which is not subject to the regulations of time, place, singer, singing program, behavior mode and other aspects. Not every act of "singing love songs" falls into the category of "courtship songs".

(4) Affective expression function

As early as more than 2,000 years ago, it was mentioned in the book of Music that the expression of emotions is both the cause and the main function of music. The cause of music is the emotional changes caused by external things. When people have feelings of happiness and sorrow, and not enough to express this emotion in words, they use singing and dancing to express. So most of the Weifang folk songs are such functions.

2.1.2 Entertainment function

With the development of industrialization and the continuous advancement of global economic integration, most modern people have broken away from the traditional way of life, and machine production has replaced manual labor. Under such a background, the function of Weifang folk songs has been transformed into the function of entertaining the public.

For example: every festival celebration, some folk performances hosted by the government, folk performance groups, and government performances. Folk artists took the opportunity to perform some traditional Weifang folk arts to entertain the public.



Figure 10. Weifang folk art troupe

(Source: Jing Shijie, 2022)

2.2 Changes in the mode of communication

2.2.1 Text communication

From the birth of folk songs to modern times, the transmission mode of Weifang folk songs is mainly "word-of-mouth", "parents teach their children", "master teach disciples", passed down from generation to generation. This mode of communication is related to the cultural level and economic development level of the society at that time. People use songs to speak for themselves, they will sing when working, eating, and falling in love. However, such a mode of transmission has great limitations and can only be transmitted locally.

After the founding of New China, The State Council assigned literary and artistic workers to record Weifang folk songs in the fields and edit them in the book. Later, due to historical reasons, many of the original materials were lost. In July 1979,

an art group was set up to collect and sort out the folk music heritage, and went to all parts of the country to rescue the lost songs, and successively published "Shandong Folk Songs Selection" in 1980 and "Chinese Folk Songs Collection, Shandong Volume" in 2000.

2.2.2 New media communication

The traditional way of communication has strong limitations and regional characteristics, and it is difficult to get out of Weifang. With the development of The Times and the progress of science and technology, new media such as television, radio and Internet have become important media for the transmission of Weifang folk songs.

For example, the "intangible cultural heritage stage" is hosted by the Weifang Municipal government, and non-genetic heirs are invited to perform. Some Weifang folk songs are recorded or live broadcast by some Weifang Weifang Weifang folk songs on mobile APP for network dissemination.

2.3 Changes in the content of folk songs

2.3.1 Traditional folk songs mostly reflect life

Weifang folk songs come from the lives of Weifang people, rooted in the lives of Weifang people, ordinary people's lives are spent in singing every day. The content of folk songs is rich and colorful, including labor songs, love songs, customs songs, life songs, war songs and so on. Weifang folk songs reflect the emotions of the people, full of rich life atmosphere and sincere and simple emotions, close to the life of the song is easy to sing. For example:

《Gan ji》

I went to Dongzhuang to go to market that day,
 I met my loving brother buying a hoe-sickle,
 I want to go ahead and say a few words,
 I'm afraid of those bazaars gossiping behind their backs.
 He winked at me there,
 I carried a small bamboo basket to the back of the village,
 Wait for him under the willows at the back of the village,
 We could use a little more heart-to-heart talk.

《赶集》

俺那天去到东庄把集赶，
 遇见了情哥哥在买锄镰，
 俺有心向前去说上几句话，
 怕的是那些赶集的人儿背后里到闲言。
 他那里朝着俺使上几眼，
 俺提着个小竹篮转到村后边，
 在村后柳树下将他来等，
 俺二人把知心的话儿说上好几番。

This song vividly describes the lively Weifang market, the performance of the protagonist girl want to take advantage of the market to see his sweetheart, shy, expecting, happy mood.

2.3.2 Modern folk songs mostly reflect politics

Since modern times, Weifang folk songs closely combined with The Times, 1931, the Japanese invasion of China war broke out, the Chinese nation began the fourteen years of war of resistance, countless revolutionary martyrs died for the country, at this time also emerged many popular folk songs, spread among the masses, inspired the morale of the victory of the national people's War of resistance, such as:

《Kang ri xiao diao》

In 1937,

The Japanese invaded the Central plains of China,
 They first attacked Lugou Bridge and then Shanhaiguan,
 The Japanese built a train track to Jinan.
 Japanese soldiers magnify guns at Chinese soldiers,
 Eighth Route Army widening bolt,
 Aim well, bagou !
 Shot and killed a traitor,
 The traitor's legs stretch out and he's dead.

《抗日小调》

一九三七年哪！

鬼子进了中原，

先打开卢沟桥后打开山海关，

火车道通到济南。

鬼子就放大炮，

八路军就拉大栓，

瞄了一瞄准，巴勾！

打死个翻译官，

他两腿一伸见了西天。

This song is witty and humorous, expressing the Chinese people's hatred for the invaders and disgust for the traitors, and fully expressing the Chinese people's optimism for the victory of the Anti-Japanese War.

In June 1946, the Chinese Civil War broke out, and the Kuomintang army advanced into the territory of the Communist army. After three years of civil war, the Kuomintang was defeated and the country was liberated. At this time, many folk songs supporting the Communist Party emerged.

《Song zhan shi》

Send the soldiers to the meeting,

The meeting was bustling with people,

Don't panic, soldiers,

Don't panic, soldiers.

See the soldiers off to the main battlefield,

Comrades on the main battlefield,

We're all family,

We're all family,

Sending soldiers to the front lines,

To the front to fight Chiang Kai-shek's troops,

Win every day,

Win every day.

《送战士》

送战士送到会场上，

会场上闹洋洋，

战士们别发慌，

战士们别发慌。

送战士送到主力军，

主力军的同志们，

都是一家人，

都是一家人。

送战士送到前线上，

送到前线打蒋帮，

天天打胜仗，

天天打胜仗。

During China's fourteen years of Anti-Japanese War, many moving stories emerged. For the victory of the whole of China, people sent their husbands and children to the battlefield, reflecting the spirit of unity and dedication of the Chinese people.

2.4 Changes in singing methods

2.4.1 Traditional original singing method

Weifang folk songs are rooted in life, with a strong breath of life and customs, Weifang people's songs are mostly loud and generous, they have not been professionally trained, so the sound is more straightforward, the expression of songs is more direct, the voice requirements start from natural conditions, sing high notes, Shouting more components, they sing impromptu, sing as they wish.

In daily life, people use singing to express their feelings, spread knowledge, tell history and inherit culture. Their stage is everywhere, appearing in the fields, the sea dock, the mountain yard, the street family, their song is the old farmer's cry when tilling the field, is the old woman's low singing when sewing clothes, is the young woman missing her husband's heart, they are not only actors, but also listeners, creators, performers.

2.4.2 Modern folk singing

In the past, due to the lack of cultural level and music theory, the ability of writing and singing was limited, so Weifang folk songs were basically a state of self-entertainment for villagers. With the development of The Times, some professional musicians have made bold innovations in melody and rhythm on the basis of the original songs, and combined with bel canto singing, so that the singing method and vocal method are more scientific and in line with the modern aesthetic.

Such as: by Zhang Xiwu, Yao Jigang adaptation of Weifang folk song 《Da qiu qian》, in the original songs on the basis of the addition of colorado-style singing, so that the song is more vivid, rich, difficult to enhance, the new song is more in line with modern art aesthetic.

3. Analysis of the communication status of Weifang folk songs

Weifang folk songs have a long history of development. However, with the rapid development of economy, the importance of local traditional culture is gradually ignored, which is also the reason why Weifang folk songs gradually lose their original appearance.

In recent years, the voice of protecting traditional culture has become increasingly loud, and the state has successively issued relevant policies to protect traditional folk culture according to this situation. With the implementation of the domestic protection policy, the traditional folk culture has been paid attention to again, and Weifang folk songs have entered the network and TV programs for many times.

At present, there is only one inheritor of folk songs in Anqiu area of Weifang City. Weifang folk song is facing the loss, the author found through investigation and interview, mainly caused by the following reasons:

3.1 The relevant information of Weifang folk songs is scarce

In the process of interviewing the inheritor Li Aiqin, she mentioned a very important issue, that is, there are very few audio, video and video materials of Weifang folk songs, and it is difficult to sing Weifang folk songs, so we should pay great attention to language, timbre and polish. If we want to learn Weifang folk songs systematically, we still use the traditional oral teaching method, which is time-consuming and laborious. It cannot make Weifang folk songs spread more widely, want to popularize all over the country, using video data to record Weifang folk songs is particularly important.

In the 1960s and the late 1970s, the state had carried out national folk song collection activities to excavate and organize Weifang folk songs, but due to some historical reasons, most of the data excavated by the relevant departments, especially some valuable audio data, have been lost.

Through consulting the network platform, the author found that there are very few audio and video materials about Weifang folk songs, and there are almost no examples of electronic music. At present, it seems that the "Chinese Folk songs Integrated Shandong Volume" organized by Liu Fengjin and others, and the author Zhu Ruixiang's "Folk Art" book scattered examples of Weifang folk song creation, in addition to "folk art", "Chinese folk songs integrated Shandong volume" has been published for a long time and is difficult to find in the market.

Weifang is a small city with a small population, few government departments, and a shortage of cultural protection and inheritance personnel. Therefore, some Weifang folk songs that have been handed down have not received due attention, and have gradually been forgotten and disappeared in history.

3.2 The popularity of Weifang folk songs is relatively low

China has a vast territory, abundant natural resources, numerous ethnic minorities and a wide variety of folk songs. Many folk songs have been rated as world-class and national intangible cultural heritage. Due to geographical reasons, Weifang, as a small third-tier city in China, has experienced slow social and economic development since ancient times, and the number of intangible cultural heritage projects is relatively small. Therefore, Weifang folk songs are not well known among the public. Even the locals don't know Weifang folk songs. At present, under the impact of popular

music and foreign music, Weifang folk song is not optimistic about both the existing data protection and the future development.

3.3 The influence of foreign culture

With the development of economy and society, people's way of traveling and foreign communication is more and more convenient, and their cultural vision has become complicated and changeable. The first is that young people's sense of identity and belonging to the local culture is marginalized and placed in an awkward situation. Due to the information technology advantages of Western developed countries, these foreign cultures often appear in a fashionable and trendy image when introduced, which is in line with young people's pursuit of "new". The dances, performances and peripheral works that accompany the music also promote the spread of foreign music in China.

Second, modern pop music occupies the main market, in the mass media such as television, most of them are easily transmitted modern music, whether it is a professional who has systematically studied music theory, or passers-by on the street, can hum a few words. Traditional folk songs have a certain threshold, in order to learn Weifang folk songs well, it is necessary to learn the local dialect, experience the local life and work atmosphere, in order to sing with taste. With the rapid development of information technology, various forms of music have entered people's life. The popularity of popular music is getting higher and higher, and the utilization rate of folk music is gradually declining. Popular music has severely compressed the living space of traditional music.

The inheritors of the older generation can maintain the original style of folk songs under the impact of foreign culture due to their profound national plot and sense of identity to local culture, while the young people will think their national culture is too "primitive" or even outdated under the influence of foreign culture. This is very unfavorable to the inheritance of traditional folk songs. If young people are unwilling to inherit traditional folk songs because they "look down" on them and consider them outdated, then the disappearance of folk songs will become a reality.

3.4 The promotion of Mandarin across the country

Language is one of the core elements of Weifang folk songs. In the long period of productive labor, people have formed a language with local charm and style. After

integrating into the song, it forms the musical stress and melody with Weifang characteristics, and becomes one of the most direct ways to convey emotions and express meanings.

With the development of The Times, in 1998, the state promulgated the law to promote Mandarin throughout the country, and the language function of the dialect was unconsciously diluted and weakened, and gradually became the cultural memory of modern people. Without dialect characters, the characteristics and unique charm of Weifang folk songs gradually faded. Some words and stress are not accurate, which affects the expression of artistic conception of folk songs. It indirectly affects the inheritance of folk songs. There can be no development without the nourishment of the dialect soil.

3.5 The impact of urbanization

China's rapid urbanization process, urban culture impact folk culture, a lot of folk music is derived from the process of agricultural production and religious activities, and closely related to folk activities, with the help of folk activities, music has been inherited. With the development of urbanization, the pattern of villages has been broken. Besides traditional festivals, people pay little attention to temple fairs and other activities. As a result, traditional regional festivals have gradually disappeared, and music inheritance is faced with severe problems. In addition, urbanization has separated the living areas of old artists, and it is difficult for old artists to get together to rehearse and promote folk music, which seriously hinders the promotion and publicity of folk music. In this social background, folk music is gradually marginalized and neglected by people.

3.6 The impact of industrialization development

Folk music comes from agricultural work, and many musical forms are based on agricultural work, and the singing style and rhythm are closely related to agricultural work. Weifang folk songs are created by working people in the field work or the gap between production and life, in order to record the mood, record labor to express feelings created, with the development of industry, fewer and fewer people engaged in agricultural labor, mechanization equipment gradually replaced farming, people buried in the field work and sing folk music less and less opportunities, Weifang folk songs on the survival environment has changed. Contributed to the decline of folk music. Art

comes from life. When the environment in which Weifang folk songs are produced and spread changes, its development and spread are naturally hindered.

3.7 Aging of folk artists

The "hollowing out" of the countryside is becoming more and more obvious, and more and more young people are going to study, work and settle in big cities. Let the older generation of inheritors sigh: it is too difficult to find a successor in this area now. Among the young, the gifted do not want to inherit; Willing to inherit all aspects of the ability is not satisfactory, not up to standard.

Through the interview with the author Zhu Ruixiang, we learned that some old people in Weifang folk songs can still sing, but these old people are about 65 years old, and now people who can sing Weifang folk songs are generally old. For the intangible cultural heritage of Weifang folk songs, which needs oral teaching, the death of each singer is an irreparable loss. It is a pity that Weifang folk songs will disappear in the long river of history and culture. Therefore, it is urgent to strengthen the training of young inheritors.

3.8 Inheritance has limitations

Weifang folk songs are created by the working people. With the precipitation of The Times and the integration of various ethnic cultures, excellent traditional culture has been formed and passed down through oral transmission. "Oral communication" refers to the oral communication channels between people, that is, the traditional mentoring relationship and the modern teacher-student relationship, which is not dominated by words or music.

Teacher Li Aiqin learned to sing Weifang folk songs through traditional oral teaching. The teaching method of oral English is flexible, and teachers and students can teach songs in the life together.

But at present, Weifang folk singers appear the aging trend, and the oral teaching method has gradually exposed many drawbacks. First, the way of oral English teaching means that teachers and students must have more contact, the economic cost and time cost of learning Weifang folk songs have greatly increased, in today's social environment, few people can spend so much money and energy to focus on the second; Second, oral teaching also means that Weifang folk songs have no fixed form, how to

learn, how to sing are in the words and deeds of the old artists, can only be spread in a small range; Third, oral teaching relies heavily on the presence of old artists.

3.9 Lack of traditional culture education

The development of Chinese folk songs pays attention to "inheritance of master and apprentice" and "combining old and new". Through oral teaching, the development history of folk songs, singing skills, connotation expression, regional style and other folk songs culture with local marks. Teachers here are not only those who can teach singing, but also those who can sing, can teach, and are willing to teach singing. It has a strong sense of national mission and responsibility, but from the current point of view, the inheritance of Weifang traditional culture is not optimistic.

At present, we are faced with many complex problems, and the problems of "generation" and "lack of youth" in the "inheritance of masters and apprentices" have emerged, and there is a trend of expansion. Some experienced and willing to teach the older generation of heirs because of education, age and other reasons cannot enter the school classroom, unable to teach, and some areas of school teaching is a formality, cannot achieve practical results.

3.10 The attention of all sectors of society is not enough

As we all know, no matter what form of folk art in the development and inheritance cannot be separated from a broad mass base, of course, by the attention and attention of all walks of life, but for the inheritance of Weifang folk songs, many people lack of understanding, do not know the connotation of Weifang folk songs, in some people's ideas, folk songs are backward and barbaric. It does not conform to the trend of the development of The Times, and the mining, protection and inheritance of traditional folk songs remain on the surface, without giving the inheritance and development of traditional folk songs due respect, encouragement and financial support. Therefore, many people watch the fun and turn a blind eye to Weifang folk songs.

In the social construction planning, although the government departments clearly put forward economic development and cultural development of equal importance measures, but in the actual implementation, still pay attention to economic development. They believe that the value of social and economic development is higher than cultural and artistic value. Therefore, the development of Weifang folk songs

cannot get enough support and attention, and the protection measures are not in place. It hindered the development of local culture and greatly restricted the development of Weifang folk songs.

Summary

The origin of folk songs can be traced back to the early days of human society, it was born in the primitive people's reflection and expression of life and nature. Folk songs carry people's emotions and aspirations in a simple form and become a witness to the development of human civilization. In the mountains, rivers, fields and villages, with the prosperity of farming civilization, folk songs gradually developed. With simple rhythm and natural melody, they express people's love and thinking about nature, life, love, life and other topics. With the passage of time and the change of social system, folk songs gradually left the countryside and entered the city.

Table 1. The origin theory of Weifang folk songs

	Origin of labor theory
	Geographical origin theory
	Theory of historical origin
	Economic origin theory

The origin theory of Weifang folk songs	Origin theory of war	
	Folklore origin theory	
The changes of Weifang folk songs in different stages of development	Changes in the function of folk songs	Practical function stage Entertainment function
	Changes in the mode of communication	Text communication New media communication
	Changes in the content of folk songs	Traditional folk songs mostly reflect life Modern folk songs mostly reflect politics
	Changes in singing methods	Traditional original singing method
		Modern folk singing
Analysis of the communication status of Weifang folk songs	The relevant information of Weifang folk songs is scarce	
	The popularity of Weifang folk songs is relatively low	
	The influence of foreign culture	
	The promotion of Mandarin across the country	
	The impact of urbanization	
	The impact of industrialization development	
	Aging of folk artists	
	Inheritance has limitations	
	Lack of traditional culture education	
The attention of all sectors of society is not enough		

Source: Jing Shijie (2023)

CHAPTER V

The technique elements of Li Aiqin singing Weifang folk songs in Province Shandong, China

The chapter uses descriptive methods for research, this is my second research purpose. On the basis of field investigation and suggestions from Li Aiqin, the inheritor, and through reviewing relevant literature, a total of 18 representative songs are selected, and the musical characteristics of each work are discussed from the aspects of song genre, musical structure, melody and lyrics. The researchers will analyze the Weifang folk songs sung by Li Aiqin from the following three aspects:

- 1. Li Aiqin singsing Weifang folk songs techniques elements
- 2. Types of Weifang folk songs
- 3. Weifang folk song melody characteristics

1. Li Aiqin singsing Weifang folk songs techniques elements

In May 2022, I met teacher Li Aiqin for the first time. Although she is 72 years old, she can sing folk songs without difficulty. Her voice is loud, resonates well, and she sings high up. Li Aiqin teacher sang to me "The ten sisters fly kites", "Eighteen's sister-in-law sells dumplingsi" and other folk songs with a very high degree of singing, through explanation and demonstration let me understand the singing characteristics and charm of Weifang folk songs, Li Aiqin teacher said, singing folk songs must be combined with emotion, "mouth singing heart singing"; By mastering the tonality of Weifang folk song lyrics and training singing skills constantly, we can reach a higher singing level and express the content of folk songs freely.

Li Aiqin was born in a peasant family. Although her cultural level is not high, she loves folk songs very much. In addition to singing Weifang folk songs, she has been looking for and training inheritors, and is committed to spreading and inheriting Weifang folk songs.

When she was about 60 years old, she found that as she grew older, she was unable to sing, so she began to look for a suitable inheritor to inherit Weifang folk songs. She once trained her niece into the inheritor of Weifang folk songs, because her

niece's voice is very good, and is an Qiu people, can speak dialects. As relatives, they knew each other, but her niece did not understand the value of folk songs, could not stand the difficulties of learning, and gave up after a few months. Later, there are also young people from other places to find Li Aiqin, want to learn Weifang folk songs, but they do not speak Weifang dialect, it is very difficult to learn, and the performance of Weifang folk songs lack of style and taste. Over the years, Li Aiqin has not given up looking for a successor.

Li Aiqin's singing technique is an "original" folk singing music form created in production and life singing practice without professional training, packaging and foreign accent. Therefore, Li Aiqin used the following singing skills when singing Weifang folk songs:

1.1 Real voice singing

The voice of Weifang folk song singing is mostly bright and generous, just like the simple character of Weifang people, giving people a real feeling. Li Aiqin's voice in singing is relatively straightforward, and the expression of songs is more direct, so the requirements of the voice are more from the natural conditions, and when singing high notes, the composition of Shouting is more. Weifang folk songs have a wide range of content, rich subject matter, and unpredictable requirements for sound. However, Li Aiqin was born with a good voice, she has good singing conditions, pure sound quality, beautiful timbre, wide vocal range, and her artistic performance talent make singing able to achieve quite good results.

1.2 Abdominal respiration

Most of the Weifang folk songs sung by Li Aiqin are narrative songs. The content of these songs is to tell the state of life, social customs, folk stories, etc., so the lyrics in the songs are longer. Therefore, to make the song sound full of beauty and full phrases, and fully express the ideas and feelings of the song, it needs long-term breathing support, so Li Aiqin uses abdominal breathing when singing, which can better control the stability of the voice, making the bass more thick and the treble clearer.

1.3 Expression of feelings

The characteristic of vocal music art is to express true feelings through beautiful sound and clear language. The relationship and influence between the three are closely intertwined. Voice and language are very important, without a beautiful voice, you can't

sing a beautiful song, but only a good voice condition, but no true feelings of singing, is not enough to call art, and the singer is also not called a performing artist. The use of emotion in Weifang folk songs can be divided into direct type and euphemistic type. This is determined by the simple and honest character of Weifang people, but also by the content of the song.

1.3.1 Weifang folk songs with direct sentiment

This kind of song in the artistic performance of singing is more straightforward, the attitude is more clear, in Li Aiqin's own words is "what is said", not obscure, the use of grace notes on the tune is relatively less, the choice of timbre is more bright, concise, bright as the standard.

1.3.2 Weifang folk songs with euphemistic sentiment

A song often used to express love and storyline. Li Aiqin's emotional treatment of Weifang folk songs is coarse, medium and fine. At this time, the decorative notes in the song increase, the tune becomes soft and euphemistic, the tone color changes are rich, and the performance of the song also increases the delicate psychological confession

1.4 Dialect characteristics

The formation of folk song melody and its style features has many factors, such as people's life, language, character, hobbies, cultural tradition and geographical environment. Many factors have direct or indirect influence on melody to different degrees, among which language has special significance and plays an extremely important role.

When singing Weifang folk songs, it is required that the words of the lyrics must respect the intonation of the language, that is, the creation and singing of the melody should serve the intonation of the lyrics. As mentioned above, the language characteristics of Weifang are "kua, hard and strong". Compared with Putonghua, Weifang dialect, "carrying" is its characteristic, and has a strong "sweet potato flavor". The unrestrained and generous character of Weifang people determines the structural characteristics of Weifang language, which is "carrying, hard and striking". The four-tone structure is also very different from the four-tone of Mandarin. Therefore, this language structure determines the melody characteristics of Weifang folk songs.

The influence of language on melody is mainly the intonation of words. Second, certain language habits also play a role.

1.4.1 Character tone

In Chinese opera music creation, the so-called "according to the line" is also a very important principle of folk song creation. In the combination of melody and melody, we pay great attention to the coincidence of melody and melody.

The difference between the character tone of Weifang and Mandarin is not very big, we use "ge, zhi, xue, tian, shu, duo" for comparison:

普通话 Mandarin Chinese		潍坊话 Weifang dialect	
歌	˥ ˥ Ge	歌	˨ ˥ Ge
知	˥ ˥ Zhi	知	˨ ˥ Zhi
薛	˥ ˥ Xue	薛	˨ ˥ Xue
天	˥ ˥ Tian	天	˨ ˥ Tian
书	˥ ˥ Shu	书	˨ ˥ Shu
多	˥ ˥ Duo	多	˨ ˥ Duo
	Do Sol		Fa Sol

Figure 11. Difference between Putonghua and Weifang Dialect

(Source: Discussion of Shandong Folk Songs, 2023)

1.4.2 Intonation stress

The tone of people's speech is called intonation, intonation is built on the basis of the character tone, it cannot leave the character tone and independent existence, but the intonation itself contains rich emotional color, it can be through the tone of the level, length, weight, speed, frustration, broken connection and timbre and other aspects of change, show a variety of complex emotional changes, such as: Joy, anger, sorrow, joy, question and answer, surprise, etc.

The tones of people's voices are heavy, abrupt, and rhythmic. Some words are naturally stressed as natural or habitual stresses; Some words are consciously emphasized due to feelings or special performance needs, and become intensive stress or deliberate stress, all kinds of stress are collectively called intonation stress.

The influence of intonation stress on the melody of Weifang folk songs is obvious, so Li Aiqin pays special attention to the interpretation of intonation stress when singing, see figure 12 circle:

Zhou li lia la gua

(妯娌俩拉呱)

Transcription: 姐 媳 俩 走 外 道 拉 不 够 的 那 呸 (啰 哟), 我 说 呀

Pinyin: zhou li lia zou wai dao, la bu gou dena gua (luo o), wo shuo ya

11

二 婍 子, 二 婍 子 你 学 文 化, 全 庄 都 称 赞 哪, 提 起 倏 那 学 文

er shen zi, ershensi ni xue wen hua, quanzhuangdoucheng zan na, ti qi an naxuewen

21

化 呀 千 万 可 别 提 它 呀, 说 起 来 这 点 子 事 笑 掉 了 大 牙 唰 哎 哟。

huaya qian wankebieti ta ya, shuoqilai zhedianzishi xiao diaoleda ya lianai you.

Figure 12. Zhou liliyalagua

(Source: Jing Shijie, 2023)

This song describes the scene of two women chatting on the roadside, one with a stable and gentle personality and the other with a cheerful and cheerful personality. The ups and downs of the whole melody line do not strictly adhere to the rules of characters and tones, but pay more attention to the expression of emotions and the change of intonation, especially the processing of intonation stress, which has a greater impact on the formation of the melody of the song. Such as "dao, gou, gua, da" words.

The word "gou" is emphasized with the highest tone of the whole song; The word "gua" is paved with the word "de na" in front of it, and the contrast word "luo

hao" is used to strengthen the tone; At the same time, singing is often deliberately strengthened, so that these two words are very prominent, from the Chinese pronunciation rules, these two words are not necessarily so emphasized, but the melody of folk songs is fully in line with the characteristics of life language, it accurately captures the feelings, tone and expression of middle-aged and elderly women in the chat, and it has a sense of image and life.

Li Aiqin's singing can not only capture the unique personality of Weifang folk songs, but also express the beautiful commonality of Chinese folk songs.

2. Kinds of Weifang folk songs

2.1 Weifang folk song genre

The production of folk songs is influenced by many conditions, such as local customs and language habits. According to the different singing occasions and functions, Weifang folk songs are divided into three categories: Haozi, minor tune and Yangko. This thesis mainly studies the Weifang folk songs of minor style.

In Weifang, minor tune is the most widely spread genre form, the word "minor tune" is almost the same meaning as the word "folk song", it has no venue, crowd and other conditions when singing, so it is the most widely spread in the folk song, the largest number. It is rich and colorful, vividly reflects all aspects of Weifang people's life, work and entertainment, with a strong local flavor, sincere and simple feelings, touching tunes, and distinct local characteristics.

Because there are too many Weifang folk songs, it is difficult to introduce them comprehensively. According to the style and genre, they can be roughly divided into three categories:

2.1.1 lyrical

Most of the content of this kind of folk songs is to express some folk activities, depict scenery, express love, with the main purpose of self-expressing feelings, self-entertainment and singing to others to appreciate. The music image is bright, and the melody is sweet and beautiful, and the more representative one is see Figure 13:

Da qiu qian
(打秋千)

Singer:Li Aiqin
Transcription by Shijie Jing

Transcription: 清 明(又) 三 月 三, 清 明(又) 三 月 三,
Pinyin: qing ming(you) san yue san, qing ming(you) san yue san,

9
十 shi 八 ba 的姑 de gu 娘 niang 她 ta 又 you 去 qu 打 qiu
千, qian, (哎 ai 哟 you 我 wo 说 shuo 是 shi 呀 ya) 正 zheng 行 xing 走 zou 来 lai 到 dao 了 le

15
秋 qiu 千 qian 边 bian (哪 na 呀 yi 哎 ai 哟 you 哈 hai 哟 you),

22

Figure 13. Da qiu qian
(Source: Jing Shijie, 2023)

"Da qiu qian" is a kind of Chinese folk entertainment activity, usually accompanied by "outing" activities during the Qingming Festival, as early as in ancient times, people in order to get high food, in the process of climbing to create a swing activity.

Tomb-sweeping day March 3rd this day, people get up and change into holiday clothes, especially women, the most favorite activity is to swing, whose swing is high, means that life is good, so everyone you fight for me to rob, happily play swing.

2.1.2 Bubbly

This kind of folk songs cheerful mood, cheerful and warm tunes, mostly to express New Year, flowers, guess flowers and so on. For example, see Figure 14:

Dui hua
(对花)
Liaiqin
Transcription by Shijie Jing

Transcription: 说 了 个 一 呀, 道 了 个 一, 什 么 花 开 在 水
Pinyin: shuo le ge yi ya, dao le ge yi, shen me hua kai zai shui

8
里? 这 朵 呀 鲜 花 晒 不 了 我 呀, 荷 莲 花 儿 开 呀
li ? zhe duo ya xian hua man bu liao wo ya, he lian hua er kai ya

15
在 水 里, 哟 呀 哟 呀 哟 呀 哟 呀 哟 呀, 哟 哟 呀
zai shui li, nong ya ai ya nong ya ai ya ya nong ya,

21
何 莲 花 儿 开 呀 在 水 里。
he lian hua er kai ya zai shui li.

Figure 14. Dui hua
(Source: Jing Shijie, 2023)

The singing form of this song should be duet by two people, but sometimes one person can also sing solo. The song adopts the form of question and answer, compiling different flowering seasons and flowering places into the lyrics. Through the very interesting question and answer to the song, guessing the flower name, competing wisdom, imparting knowledge and playing entertainment, it shows people's cheerful and joyful mood.

2.1.3 Neologism folk song

Weifang is an old revolutionary base in China. In the War of Resistance against Japan and the War of Liberation, many folk songs with revolutionary content were circulated, which played a great role in cooperating with the revolutionary war and inspiring the fighting spirit of the people. Such as song see Figure 15:

Kang ri xiao diao

(抗日小调)

Transcription by Shijie Jing

Transcription: 民国二六年(哪),鬼子吧进了中原(哪),先打开卢沟桥(来吧)
 inyin: min guo er liu nian (na), gui zi ba jin le zhong yuan (na), xian da kai lu gouqiao (laiba)

7
 后打开山海关(哪),火车道儿吧通到济南(吧 噜 哎 哟, 那)
 hou da kai shan hai guan (na), huo che daoer ba tong dao ji nan (ba en ai you, na)

13
 鬼子就放大大炮(咧),八路军就拉大栓(哪),瞄了一瞄准儿(巴勾)
 gui ziji放 da pao (lie), ba lu jun jiu la da shuan (na), miao le yi miao zhuner (bagou)

19
 打死个翻译官(哪),他两腿一伸就见了西天(把 噜 哎 哟)。
 da si ge fan yi guan (na), ta liang tui yi shen jiu jian le xi tian (ba en ai you)。

Figure 15. Kang ri xiao diao
 (Source: Jing Shijie, 2023)

This song uses a very humorous way to tell how the Eighth Route Army bravely resisted the aggression of Japanese imperialism. It uses a very vivid way to imitate the sound of the pistol "Bagou" to express the indescribable dislike of the traitors, and reflects the revolutionary optimism of the Chinese people to resist the aggression and win the victory.

2.2 The theme of Weifang folk song

The theme of Weifang folk songs is very rich and extensive, involving all aspects of people's life, it truly reflects the peasant uprising and revolutionary war for many years; Praised the people of Weifang to fight against the nature of the majestic spirit; It shows the strong and optimistic character of the Weifang people and their longing for a better future. Sing the sincere and simple love of young men and women;

It vividly depicts the folk customs and feelings, and folk songs are an epic that is passed down orally by the people.

If we want to learn and inherit Weifang folk songs, we should not only understand the rich artistic experience accumulated by the inheritors, but also study the subject matter of folk songs, in order to more accurately understand its value and the significance of learning and inheriting.

According to the author's interview, study and record of the inheritor Li Aiqin, the theme of Weifang folk songs can be divided into the following parts:

2.2.1 Folk songs reflecting peasant uprisings, workers' movements and revolutionary wars

Weifang is located in Zhongyuan, has always been a battlefield. The emperors of the past dynasties ruled and oppressed the people of Shandong and the historic flood of the Yellow River caused the people to live a miserable life of displacement and disaster for a long time. Endless cruel oppression of the ruling class and brilliant oppression of foreign nations forced the people to rise up against, from the Qin and Han Dynasties to the Ming and Qing Dynasties, countless peasant uprisings have written a brilliant chapter in history.

The glorious history has provided rich themes for folk songs:

Peasant uprising folk song

1. 《Yu qi fan qing》

This is a narrative folk song of true people and true events, which tells the story of the hero who resisted the Qing Dynasty in the seventh uprising. He once led the rebel army to conquer Ninghaizhou and kill the governor Liu Wenqi, causing a shock in the Qing Dynasty. Later, because the rebel army was outnumbered, he was defeated in the second year of Kangxi and resisted the Qing Dynasty for 14 years in the seventh consecutive years. 《Yu qi fan qing》 The song sums up the whole process of his fight against the Qing Dynasty:

The yellow winter jasmine blossoms are flourishing in the first month of the lunar New Year,

The soldiers of the Qing Dynasty were going to invade and destroy China,
Burning, killing, pillaging and looting are like wolves,

Imposing exorbitant taxes on the people.
 The grass sprouts in February,
 Yuqi sharpened her teeth to become sharper,
 People came from all over the world to follow the seven revolts against the
 Qing Dynasty,
 Yu Qi led the people to resist the rule of the Qing Dynasty with great
 courage.
 In March the cross flowers bloom,
 The Qing soldiers came to attack Yu Qi's army,
 Yu Qi led his army to defeat the Qing soldiers.

《于七反清》

正月里迎春花黄咁咁。
 清兵入关灭中华。
 烧杀掠抢似豺狼。
 苛捐杂税把人压。
 二月里来百草发。
 于七早饭锯齿牙。
 四乡民众齐响应。
 抗清救民勇气大。
 三月里开十字花。
 县里清兵来镇压。
 于七领兵来抵抗。
 杀的清兵叫爹妈。

This folk song has a strong character of the people, and the author gives great sympathy to the peasant revolution in the whole folk song; With warm language praised Yu Qi's wisdom and courage and the revolutionary deeds of the rebel army's

vigorous resistance to Qing Dynasty. The description of the final defeat of the revolution is also very optimistic, and never reveals negative disappointment, but ends the whole song by killing a bloody road and continuing the struggle.

2. 《Hong Xiuquan qi yi》

In 1851, the Taiping Heavenly Kingdom Movement shook China and swept half of China, and the peasant rebels in Shandong actively cooperated, and folk songs praising the Taiping Heavenly Kingdom were sung everywhere:

April pomegranates are as red as fire,
To the south came soldiers with long hair from Xuzhou,
A soldier with long hair is a soldier sent by God,
Soldiers who kill the rich and save the poor.

《洪秀全起义》

四月里石榴火样红 ·

南徐州发来长毛兵 ·

长毛兵 · 是天兵 ·

杀富济贫救百姓 ·

(二) Folk songs of the workers' movement

After the Opium War in 1840, China became a semi-feudal and semi-colonial society, and Shandong was the sphere of influence of the German and Japanese imperialists, who built railways, mines and factories in Shandong and cruelly exploited the working people. As the emergence of capitalist economy has responded to the contradiction between the working class and imperialism and the bourgeoisie, there has also emerged an urban minor theme reflecting the miserable life of the workers and the resistance to the oppression of imperialism and capitalists.

《Ba gong ge》

Don't be so crazy, Japanese,
Put down our tools,
Don't think you're a pushover,
Chinese workers have power,

We won't work today,
 You came to the negotiation wobbly,
 If you don't agree to our terms
 We are determined not to work.

《罢工歌》

东洋鬼你莫猖狂，
 罢你的工来停你的厂，
 小日本你休妄想，
 中国工人有力量。
 今日不把工来上，
 你摇摇摆摆来协商，
 我们的条件你若不答应，
 老子坚决不进厂。

In a few short lines, the voice of the workers is expressed, and the contempt of the working class for foreign capitalists and its determination to fight to the end.

(二) Folk songs of the War of Resistance against Japan and the War of Liberation.

Weifang was one of the main battlefields of the Fourteen Year Anti-Japanese War and the three-Year Liberation War led by the Communist Party of China one. Brave and hard-working Weifang people rose up against the enemy, the north and south war, blood sacrifice, for the Chinese revolution to make a huge contribution and sacrifice, in this hard fighting years, spread a large number of revolutionary folk songs, become a good night of fighting, encourage people to fight for victory. The content of these folk songs is very rich and extensive, showing all aspects of the revolutionary war, the following folk songs of the two periods are summarized into three aspects:

1. Disclosure and prosecution of the crimes of the enemy

In the past ten years, the Japanese invaders and traitors carried out brutal massacres against the Chinese people, forcing the masses to separate their wives and

families, destroying their families, and arousing the vast majority of the people's incomparable anger and beating hatred.

《Tao nan xiao diao》

My hometown is Jinan, Shandong Province,
 The reactionaries-built bunkers and tore down my house,
 The people suffered a lot because of the war
 They took away livestock and grain from the people's homes,
 Took my son to fight for the,
 They took my daughter,
 I miss my children, and my heart hurts like a knife,
 I went to sleep at night dreaming of a family reunion,
 But I just can't see the kids' faces,
 I will spit on Chiang Kai-shek as a jackal.

《逃难小调》

俺家乡本是山东济南府 ·

反动派修地堡拆了俺的屋 ·

老百姓真真受苦。

抓猪抓鸡抢粮米 ·

抓俺那儿子当兵去,

抢去俺那亲生闺女。

想俺的儿女呀, 心似刀子剜,

后吭做梦得了团圆 ·

一眼可就不见了孩子的面 ·

骂一声贼老蒋豺狼一般。

These folk songs truthfully and graphically reveal the evil and heinous crimes of the enemy, and at the same time express the people's bitter hatred.

2. Praise the Shandong people's brave and good war

The heavier the oppression of the enemy, the greater the strength of the people's resistance, the Shandong people under the leadership of the Party to carry out guerrilla warfare, picking up local guns, local cannons, spears, kitchen knives to fight the enemy in life and death. Whether in the mountains, jungles, plains, towns and cities, anti-Japanese flames were lit everywhere, giving the enemy a fatal blow.

《Di lei zhen》

The mine exploded,
The Japanese devils were torn apart by the bomb,
Japs got their heads blown off,
Wounded Japs crawling all over the ground,
Let you rob the people of food,
To kill people and burn houses,
This time I sent you to the afterlife.

《地雷阵》

地雷呀开了花，
炸的鬼子大仰马，
鬼子的脑袋分了家，
受伤的鬼子满地爬。
我再叫你抢粮，
再叫你烧杀，
这回可送你回了老家。

During the War of Liberation, the strength of our army has gradually expanded to one million troops, and its mode of warfare has shifted from guerrilla warfare in the period of the Anti-Japanese War to campaign warfare and offensive warfare. The folk songs closely associated with history have constantly changed their content and produced folk songs describing large-scale battles.

《Da ji nan》

One day in August, the moon shone due east,
 Suddenly the sound of gunfire was heard,
 The eighth Route Army attacked Jinan,
 Attack Hong Jia Lou first, then attack Yanwing Mountain,
 It was brave to win the battle,
 Destroy the enemy.

《打济南》

八月一更里，月儿照正东，
 忽听得大炮响连声，
 知道八路要攻城。
 先打洪家楼，后打燕翅山，
 拿下山头真勇敢，
 消灭了保安团。

3. The support of the masses for the revolutionary war

Our victory in the Revolutionary War was, on the one hand, due to the leadership of the Communist Party, the justice of the war and the heroic and skillful fighting of the army; on the other hand, it was inseparable from the full support and cooperation of hundreds of millions of people throughout the country in the war of resistance. Folk songs reflecting this content in Shandong.

《Song ge can jun》

The spring breeze blows, the lancet is green,
 I sent my brother to the army,
 It's very honorable to join the army,
 I take care of things around the house,
 My brother rides a horse with a big red flower,
 The whole village loved him,
 At the head of the line someone was banging drums,

There were militiamen behind him to see him off.

《送哥参军》

春风吹，柳叶青，

我送哥哥去当兵，

参加主力真光荣，

家里事情我照应。

披红戴花骑着马，

全村老少爱护他，

头里锣鼓家伙打，

后边民兵欢送他。

《Yue xia fang mian》

The moon is particularly bright at midnight,

There was the sound of a textile cart,

It was Sister Wang,

Spinning cotton by moonlight,

If there is a moon, by the light of the moon,

If there's no moon, light an incense stick,

It's on the side of the textile truck,

She worked by the light of incense until dawn.

The cotton thread is thin and long,

Weave cloth for clothes,

The new cotton-padded clothes were worn on the People's Liberation Army,

Destroy Chiang Kai-shek's army and save the people.

《月下纺棉》

三更月儿明，

响起纺车声，

原来是王大姐,

月下开夜工,

有月借月光,

无月点炷香,

插在车轴旁,

照到大天亮。

棉线细又长,

织布做衣裳,

解放军穿身上,

消灭贼老蒋。

Only from the above several folk songs, we can see the moving scenes of the masses in the base areas carrying stretchers in the war, sending them to the army, sending Lang to join the army, stepping up production, and supporting the front.

The revolutionary army and the people have a close relationship of flesh and blood, there is an inseparable feeling of fish and water, here we look at a folk song of the masses to protect the Eighth Route Army:

《Zhang da niang yan hu ba lu jun》

The north wind is very cold in winter,

Families are making cotton-padded clothes to ward off the cold

Aunt Zhang is very busy,

Sewing with a child in her arms,

Suddenly they heard the blast of a cannon,

The Japs and traitors entered the village,

Hurriedly put away the cotton-padded clothes,

Eighth Route Army comrade ran into the room.

Aunt Zhang, lots of ideas,

Let the Eighth Route Army sit on the bed,

Hold the baby, wrap the bed around,

I have a way to deal with the traitors,
 The traitors, they entered the house,
 You tell me, old lady,
 You tell me who's in the bed,
 I'll kill you if I don't tell you the truth.
 Aunt Zhang has her own ideas,
 Talk to the person in the bed,
 You stay in bed and don't work,
 You don't get up when the traitors come?
 The traitors have nothing to say,
 Looking around, looking around,
 He walked out of the room dejected,
 The dog traitors were tricked by Aunt Zhang this time.

《张大娘掩护八路军》

冬季里，北风寒，

家家户户把棉衣换，

张大娘不清闲，

怀抱着孩子做针线。

忽听得大炮响，

鬼子汉奸进了庄，

急忙把棉衣放，

八路军同志跑进了房。

张大娘，主意多，

叫声同志你床上坐，

抱小孩，围被窝，

汉奸来了我有话说。

汉奸队，进了房，
 老婆子你快把话讲，
 床上是谁你照实说，
 不说实话叫你见阎王。
 张大娘，有主张，
 回过头来开了腔，
 不挑水，干了缸，
 老总来了你还不下床？
 汉奸队没话讲，
 到处里找来四下里望，
 垂头丧气走出了房，
 狗汉奸这次上了我的当。

The above folk songs use only 24 lyrics to vividly form a story with characters and plots, which shows the refinement of folk song techniques. Revolutionary folk songs are produced in the great people's War, it directly around the people's revolutionary cause to serve, played a huge social role, spread widely, touching the deep market unprecedented. This folk song is the most vivid and precious historical data for us to understand the living conditions of Shandong during the Revolutionary War.

2.2.2 Folk songs that reflect labor

There are a large number of folk songs singing labor in Shandong, which can be divided into three kinds in content:

1. Talking about the labor process

《Che gong diao》

The little driver walked on the hill

He twisted the handlebars and shook his shoulders,

Step forward.

Head turned, butt turned,
Sweating all over.
Eighteen Panshan Road in front of me,
Climb the eighteen Panshan road to Pingchuan.

《车工调》

小小车工汉山上盘，

扭了扭把手抖了一抖肩，

迈步向前赶。

头也扭来腚也转，

满身流大汗。

十八盘在眼前，

爬过十八盘就到平川。

2. Spreading labor knowledge

《纺棉花》

Little spinning wheel with eight mullions,

Turns out it's all straw ropes,

How do I spin cotton,

Pull with left hand and twist with right hand.

《纺棉花》

小小纺车八根棍，

转遭都是稻草绳，

要问棉花怎么纺？

左手拉线右手拧。

4. Expressing joy in reaping the fruits of labor

《Ge chang da sheng chan》

Everyone had a happy New Year,
 Soon after spring, they are busy planting,
 Do yangko dance and sing merrily,
 Launched our large-scale production.

《歌唱大生产》

大家快乐过了年，
 开春不久忙种田，
 扭起秧歌欢唱，
 展开了咱们大生产。

2.2.3 Folk songs that reflect the sufferings of the people

In the old society, the working people of Weifang lived a miserable life, the folk song "bitter flower" made a high summary of the fate of the poor in the old society.

《Ku cai hua》

The roots of bitter herbs are bitter,
 The poor have no land and no land,
 Poor people are poor,
 The rich are rich,
 The days of the poor are like oxen and horses,
 A lifetime of pain to cry about.

《苦菜花》

苦菜花根儿苦，
 穷人无地又无土，
 穷人辈辈穷，
 富人世世富，
 穷人的日子如牛马，
 一生的痛苦难哭诉。

This folk song describes the essence of the exploitation system in the old society, where the landlord and bureaucrat class obtained money without labor and lived a luxurious and corrupt life, sucking on the blood and sweat of the laborer, while the laboring people, the creators of social wealth, had nothing. How dark and uneven the old society was.

2.2.4 A folk song about love

There are a lot of folk songs about love, which involve a wide range of aspects. These folk songs praise the noble character of working people who are loyal to love. At the same time, it also shows the young people's strong dissatisfaction and resistance to the feudal system in order to pursue happiness and love. These folk songs can be said to be the true portrayal of all aspects of love life in the old society.

Shandong is the hometown of Confucius and Mencius, the influence of feudal ethics is very deep, but it cannot limit people's yearning and pursuit of love.

《Ding Kui fang yang》

The winter months are particularly cold,
 Little sister has something to say to someone,
 Although my little sister is young,
 But she knows everything.
 The mountains are high and the waters are deep and the slopes are stony,
 My little sister has something to say to me,
 As hard as life is,
 We have to live, too.
 Don't worry, Ding Kui,
 Little sister's not like that,
 As long as brother you can't forget me,
 I will never forget my brother,
 Let beggars match with beggars.
 The rich match the rich and the poor match the poor,
 Grass as quilt and moon as lamp,
 I don't think Quigg is poor.

《丁奎放羊》

十冬腊月寒又寒，

小妹有话对谁言，

虽然小妹年纪小，

啥事也知道。

山高水洼一石坡，

小妹有话对我说，

虽然日子倒是苦，

我们也要活。

叫声奎哥你放心，

小妹不是那样的人，

只要哥哥不忘我，

我怎忘亲人。

龙配龙来凤配凤，

富配富来穷配穷，

草当被子月当灯，

不嫌奎哥穷。

This is a love folk song with a distinct class orientation, from which it can be seen that the working people treat love and marriage, the lyrics of the song "rich with rich to poor with poor", "grass when the quilt moon when the lamp, do not dislike Quigge poor", a powerful statement that the working women love is not money, property, glory and wealth, but the character of the lover. In addition, it can also be seen that their courage in life and yearning for the future, the word "although the life is hard, we also want to live" is the natural revelation of their pursuit of freedom and happiness.

There are many folk songs about love in Weifang, young men and women meeting secretly, which are different from some love songs in some southern provinces and ethnic minorities, where young men and women can sing "folk songs" or "duet

songs" in public to express love; Shandong is subject to the restriction of "men and women are not close", young people cannot get normal outstanding opportunities, but there is no possibility of open love, in front of and cannot weaken or cut off the love between them, but make their desire for love more intense, so it is inevitable to take a hidden method, in the secret private meeting.

Some love folk songs in Shandong are based on things, that is, young girls embroider some small items for their own admirers to carry around to express their love for each other.

《Xiu he bao》

Embroider a purse in my sister's room,
With a steel needle in hand,
My craft is very good,
Embroidered with stars, the sun and the moon,
Under the embroidery cool boat floating on the water,
The orioles stand in the treetops.
Little purse embroidered,
Yangzhou tassel green silk sash,
Wrap it in red paper,
Give it to my lover.

《绣荷包》

姐姐房中绣荷包，

手拿着钢针轻轻描，

显显手段高。

上绣星辰共日月，

下绣凉船水上漂，

黄莺站树梢。

小小荷包绣完了，

扬州穗子绿丝绦，

再用红纸包，

送给郎瞧瞧。

Weifang love song language is beautiful and implicit, the feelings are simple and inner, these folk tunes are very lyrical euphemism, beautiful and pleasant.

2.2.5 Folk songs reflecting folk customs

Our ancestors have left a lot of poetic traditional habits, which add fun to people's lives, make their lives more colorful, such as Weifang during the Spring Festival there are New Year, Yangko dance, Lantern Festival and other activities; In the third lunar month of each year, people have the habit of outing, spring outing, visiting relatives, etc. These traditional customs and habits are reflected in the specific images of folk songs.

《Chang da xi》

Where I sing the New Year drama,
Tell my brother to get you,
Invite you to my home,
Cowpea rice, cooked rice,
We can make some more noodles,
We're all relatives who don't care about food and drink.

《唱大戏》

过新年俺那里唱大戏，

叫兄弟套车把你接去，

将你请在俺家里，

豇豆米，熬干饭，

赶面条子不是好的，

咱们什么样的亲戚在乎吃喝。

During the Spring Festival, rural "singing a big opera" is very common in Shandong, after a year of hard work, get rich fruits, people are jubilant, enjoy the joy, amateur troupes in various villages will sing opera to celebrate the harvest. Relatives and friends invited each other to the village to watch the play, strengthen contacts and enhance feelings.

During the Spring Festival, it is also an activity to pay New Year's greetings to neighbors and relatives, and there are many folk songs with such content. Such as:

《Xiao liang kou bai nian》

Chinese New Year falls on the first day of the first lunar month,
The young couple went to visit the New Year together,
The couple were very much in love,
A loving couple lasts a hundred years.

《小两口拜年》

正月里是新年，
小两口子同去拜年，
夫唱妇随的多恩爱，
恩爱夫妻要到百年。

Qingming season, everywhere is peach blossom, charming spring, people are going to the field to view, relax, enjoy the scenery of nature, in Weifang called this activity "spring", also called "outing", in the "outing" when many people fly kites.

《Fang feng zheng》

Qingming Festival,
It's the third day of the third lunar month
Ten sisters went outing,
Fly a kite by the way.

《放风筝》

清明佳节，

三月三，

姐妹十人去踏青，

捎带着放风筝。

《Da qiu qian》

Qingming Festival Lunar March 3rd, Qingming Festival Lunar March 3rd,

Eighteen girls go to swing,
She walked to the swing,
Feet on the swing board, Feet on the swing board,
Soon the swing was up,
The girl who was tired from the swing sweated a lot.
The sun set over the mountains. The sun set over the mountains.
Go home after the swing.
The next swing will be on March 3 next year.

《打秋千》

清明三月三，清明三月三，

十八的姑娘她又去打秋千，

正行走来到了秋千边。

脚儿蹬花板，脚儿蹬花板，

三起两起面儿朝天，

打秋千累的小妹一身汗。

太阳落下了山，太阳落下了山，

打完秋千回家转，

要打秋千还得明年三月三。

On the eighth day of the fourth lunar month, the temple fair is a very common activity in rural Weifang, it has a certain religious color, some people to burn incense to return the vow; Some go to the gods for children; Some girls ask the gods to help her find a suitable husband, etc. Another aspect of temple fair is economic significance, temple fair is often a place for material exchange, temple fair items are

particularly rich, people can buy all kinds of things they need, so there are many people to go to temple fair.

《Guang miao》

Every year on the eighth day of the fourth lunar month.

I want to go to the temple fair.

But there's no one to look after the house.

Bought a brass lock to lock the door.

I told my husband.

Let's dress up and go to the temple fair.

《逛庙》

年年到有个四月八，

有心去逛庙，

无人看着家，

买了一把铜锁来把门锁煞，

我说老头子，

打打扮扮逛庙去耍。

Reflecting the theme of the temple fair folk songs, the language is more interesting, showing people's happy mood.

2.2.6 Folk songs that spread knowledge

There are many folk songs about spreading knowledge, The knowledge transmitted is basically three aspects: historical knowledge, natural knowledge and labor knowledge.

《Dui hua》

I say one,

What blooms in the water,

This flower can't hide from me,

The lotus blooms in the water,

I say three,

What blooms on the roadside,

This flower can't hide from me,
Malanthus flowers are blooming by the roadside.
I say six.

What blossoms to the sun,
This flower can't hide from me,
The sunflower opens to the sun.

《对花》

说了个一道了个一，

什么花开花在水里，

这朵鲜花瞒不了我，

荷莲花儿开在水里，

说了个三道了个三，

什么花开花在路边，

这朵花瞒不了我，

马兰花儿开在路边。

说了个六道了个六，

什么花开花向日头，

这朵花瞒不了我，

向日葵开向日头。

This is an example of spreading common sense of nature. There are many folk songs about flowers in Weifang. Its content is very simple, mostly to guess the name of flowers, to enhance people's knowledge of plants.

《Xiu hua deng》

On the first lunar month

White second sister called spring red,

There's a locker due north.
 It's got five-colored velvet in it.
 I have nothing to do to embroider lanterns.
 A good man listens carefully.
 First embroider the former gentlemen,
 Liu Bowen ruled the city of Nanjing,
 Be able to count Miao Guangyi,
 Xu Maogong has magic powers,
 Beheading general Feng god Jiang Taigong,
 Zhuge Liang borrowed arrows thanks to the help of the east wind.

《绣花灯》

正月里来正月正，
 白二姐在房中叫声春红，
 正北打开描金柜，
 取出来五色绒，
 闲来无事绣花灯，
 列位君子侧耳细听。
 先绣前朝诸位先生，
 刘伯温执政南京城，
 能掐会算苗光义，
 徐茂公有神通，
 斩将封神姜太公，
 诸葛亮借箭祭过东风。

This is a folk song to spread historical knowledge, the lyrics are very long, in the name of embroidered lanterns, to introduce people to some historical allusions and folklore, concise introduction to the history of heroes, heroes, bad Kings,

treacherous officials, etc., in order to enrich people's historical knowledge, this is a common technique in folk songs. Such as "fan painting", "Embroidered lantern" and so on, the content of most of this song is much the same.

《Cai mi yao》

Two horns, holding heads?
Not a goat, an old cow.
To the top of the tree? To the top of the tree?
It's not a leopard cat. It's a monkey.
Flat mouth, long neck?
Not a duck, a white goose.
Sitting tall, standing short?
Not a dog, but a pig.

《猜谜谣》

两个角，抱着个头？
不是山羊是老牛。
上树顶，爬树头？
不是狸猫是小猴。
扁扁嘴，细长脖？
不是鸭子是白鹅。
坐着高，站着挫？
不是巴狗是猪猡。

This is a children's riddle folk song, this way to riddle to enrich children's knowledge, improve their intelligence of the folk song, spread widely in Shandong.

From these folk songs, we can see that although the knowledge spread in the songs is shallow and sporadic, it has a certain enlightenment effect on improving the intelligence and knowledge level of the broad masses. In general, most of the contents of Weifang folk songs are healthy, positive and people's. Through field

investigation and literature inquiry, the characteristics of Weifang folk songs are summarized:

1. The richness and breadth of the lyrics reflect the struggle, labor, life and other aspects of the people of Weifang, like a social mirror, which really reflects the historical face of Weifang.

2. Because folk songs come from the masses, they have a solid foundation for life. Their lyrics are specific and concentrated, rarely formulaic or conceptualized, and have a strong local flavor.

3. The language is vivid, lively and concise, and has strong appeal, especially the use of dialects and vernacular languages, which increases the national color and local characteristics.

4. Well-structured and varied. The syntax of the lyrics is three, four, five, six words..... Ten words, the use of symmetry, rhyme. In the folk song structure is more rich, there are two sentences, there are three, four, five.... However, no matter the size, even if only two sentences, can express the complete meaning of words, reflect the theme of folk songs, and illustrate the wisdom of the people's creation.

5. The variety of singing styles. There are strong, lyrical, humorous, cheerful, sad, elegant, which is created by the working people according to the needs of different content, time, place, characters, etc.

3. Weifang folk song melody characteristics

3.1 Music structure

On the whole, any folk song is composed of two parts of "ci and Qu", the two are interdependent and complementary in the whole song, the balance and symmetry in the structure, the transition and synthesis of the song, all reflect a certain logical law of development, so that the folk song in the structure of both change and agree, so we should combine "Ci and Qu" to study the song style.

Most of Weifang folk songs are single paragraph, but the structure of the song form is varied, which can be divided into four forms: two-sentence, three-sentence, four-sentence and multi-sentence.

3.1.1 Two-sentence

Two sentence pattern is also called sentence pattern, it is the simplest form in Weifang folk songs, composed of two phrases, such as see Figure 16 :

Jiao da niang
(叫大娘)

Singer: Liaiqin

Transcription by Shijie Jing

J = 106

Transcription: 叫 大 娘 你 坐 下, 咱 娘俩 拉 个

Pinyin: jiao da niang ni zuo xia, zan nianglia la ge

4

Transcription: 实 诚 呱, 我 说 大 娘 (啊)。

Pinyin: shi cheng gua, wo shuo da niang (a)。

This is a folk song in couplet form, with the first phrase having two bars and the second phrase having three bars. The lyrics are very life, in the vernacular language, narrating the story of chatting with the neighbor aunt.

3.1.2 Three-sentence

The three-sentence structure in folk songs is more common in Weifang, mainly because the structure of the lyrics is three-sentence pattern, and the tune is formed to adapt to it, see Figure 17:

Pao di gua
(刨地瓜)

Singer:Liaiqin

Transcription by Shijie Jing

Phrase1

Phrase2

Transcription:

Pinyin:

9

Phrase3

Figure 17. Dig sweet potato
(Source: Jing Shijie, 2023)

One-phrase Form

a b c

1—4 5—8 9—16

This song describes hard-working farmers, who have to get up before dawn to dig sweet potatoes in the fields and sell sweet potatoes to feed their families. Farmers enjoy themselves in the midst of hardships, and work while singing, which can reduce the hard work brought by labor. Single verse, three sentences, 4+4+8.

3.1.3 Four-sentence

The four-sentence is the most common form structure in minor keys. The four-sentence also has its characteristics in the beat, generally in four two beats and four beats, the older form often starts from the strong beat, and later, due to the influence of folk singers by rap music, it develops into singing from the third weak beat, strengthening the narrative of the tune.

Such as see Figure 18 :

Shi ba de da sao mai jiao zi
(十八的大嫂卖饺子)

Singer: Li Aiqin
Transcription by Shijie Jing

Transcription: 十八的大嫂卖 (呀) 卖 饺子 子儿 (呀),
Pinyin: shi ba de da sao, mai (ya) mai jiao zi er (ya),
单等着天黑来晚客 (呀), 来 (呀么) 来晚客 (呀),
dan dengzhe tian hei lai wan ke (ya), lai (ya me) lai wan ke (ya).

Figure 18. Shibadedasaomaijiaozi

(Source: Jing Shijie, 2023)

One-phrase Form

a b c d

1—2 3—4 5—6 7—8

The song describes a young woman of only 18 years old, whose husband is fighting in the war, and sells dumplings in the market at night in order to feed her children and mother-in-law. This song is very regular, each phrase is two bars, and the four-sentence song uses the creative technique of "starting and connecting".

3.1.4 Multisentence

More than four sentence structure, it is grouped into a multi-sentence pattern. The multi-sentence pattern is more complicated than the previous ones, but it is also developed and changed on the basis of the two-sentence pattern and four-sentence pattern. There are six sentences, eight sentences and twelve sentences with strong regularity, such as see Figure 19 :

Mo li hua
(茉莉花)

J = 58

Transcription by Shijie Jing

Transcription: 好 一 朵 茉 莉 花, 好 一 朵 茉 莉 花, 满 园
 Pinyin: hao yi duo mo li hua, hao yi duo mo li hua, man yuan

花 开 数 (呀) 数 着 它, 我 有 心 掐 枝
 hua kai shu (ya) shu zhe ta, wo you xin qia zhi

戴 (呀), 又 恐 怕 看 花 人 骂。
 dai (ya), you kong pa kan hua ren ma.

Figure 19. Mo li hua
(Source: Jing Shijie, 2023)

One-phrase Form

a b c d e f

1—2 3—4 5—6 7—8 9—11 12—14

Jasmine has different styles of folk songs all over the country, but their lyrics are the same, only the melody is different. As dialects vary across the country, "Jasmine" in each region recompose the melody according to the local language pronunciation, and each jasmine song has its own unique style and flavor.

This song has a beautiful melody and a slow speed. The song has six phrases 2+2+2+3+3. Although each phrase is relatively short, it is elongated because of its long rhythm.

3.2 Mode feature

Folk songs are the direct reflection of people's thoughts and social opinions, and they fully express people's emotions. The formation of folk song mode is bound to have a close relationship with national characteristics. Chinese national mode is the structure form of music organization created by people in the long-term music practice. The mode of Weifang folk songs belongs to the category of the five-tone mode of the Gong Shang Horn of the Han nationality, which has the general law of the Han nationality mode, but also has its own characteristics.

According to the data collected from my field investigation and related literature review, in the folk songs of Weifang, the number of levying mode is the largest, followed by the Gong mode, and the third is the Yu and Angle mode. It can be said that levying mode and gong mode are the main mode of Weifang folk songs.

3.2.1 Zhi tone

Among Weifang folk songs, zhi tone has the largest number of songs, such as see

Ji ti li liang da
(集体生产力量大)

Keynote

$J = 80$

Transcription: 姐 jie 姐 jie 吧 ba 妹 mei 妹 mei 吧 ba 啟 ai 啟 ai 哟 you 是 shi 一 yi 大 da 帮 bang 了 le 喔 wo,
Pinyin: jie jie ba mei mei ba ai ai you shi yi da bang le wo,

5
扛 kang 起 qi 谱 chu 头 tou 吧 ba (哟 you) 哟 yi (哟 you) 儿 an 就 jiu 出 chu 了 le 庄 zhuang (了 le) 喔 wo.

Phrase1

Transcription by Shijie Jing

Phrase2

Figure 20. Ji ti li liang da

(Source: Jing Shijie, 2023)

(1) Music structure :

One-phrase Form

The
beats. Single
a total of
1—4

song is in four two
segment structure,
eight bars, a total
5—8

of two phrases, the upper and lower phrases are very regular, are composed of four bars (4+4).

(2) Mode :



Figure 21. Zhi tone scale

(Source: Jing Shijie, 2023)

The melody of the song is composed of five notes, sol, la, do, re and mi, in which a large number of main notes (sol) are used, especially in the first bar at the beginning of the song, four main notes appear, announcing the status of zhi tone, and backbone notes (do, re) play a supporting role. The backbone (do) sound continues on the downbeat of the first three bars of the second phrase, acting as a stable mode, as shown Figure 22 circle :



Figure 22. Backbone tone

(Source: Jing Shijie, 2023)

(3) Lyric

The song is based on labor, and the lyrics call on the people of the village to work hard together to produce labor and strive for a good life for the whole village. The mood of the song is bright, healthy and simple.

3.2.2 Gong tone

Gong tone is one of the main modes in Weifang folk songs, second only to zhi tone in number. For example, see Figure 23 :

Mai bian shi

卖扁食

Singer: Li aiqin
Transcription by Shijie Jing

Figure 23. Mai bian shi
(Source: Jing Shijie, 2023)

(1) Music structure :

One-phrase Form

a b c d

1—4 5—8 9—12 13—16

The song is in forty-two beats, single segment structure, a total of 16 bars, a total of four phrases, each phrase is composed of four bars (4+4+4+4), very regular.

(2) Mode :

Keynote
主音

Backbone tone
骨干音

宫 商 角 角 清徵 羽 变宫 宫

Gong Shang Jue Qingjue Zhi Yu Biangong Gong

Figure 24. Gong tone scale

(Source: Jing Shijie, 2023)

This is a seven-tone gong tone. bian gong (mi) and qing jue (si) rarely appear in the song, but they play a positive role in enriching the melody, changing colors, and expressing emotions.

In this folk song, the backbone sound la appears twelve times, and the beginning sound of the first and third phrases is la, especially the first sentence, and the first three bars appear continuously on the downbeat, which fully demonstrates the important role of the backbone sound la in the song. See Figure 25 circle:



Figure 25. Backbone tone
(Source: Jing Shijie, 2023)

The second is do, which appears eleven times, four times on the downbeat, and the most important thing is that the beginning of the second and fourth phrases are do, which shows that this backbone tone do has a very important significance for the stability of the mode.

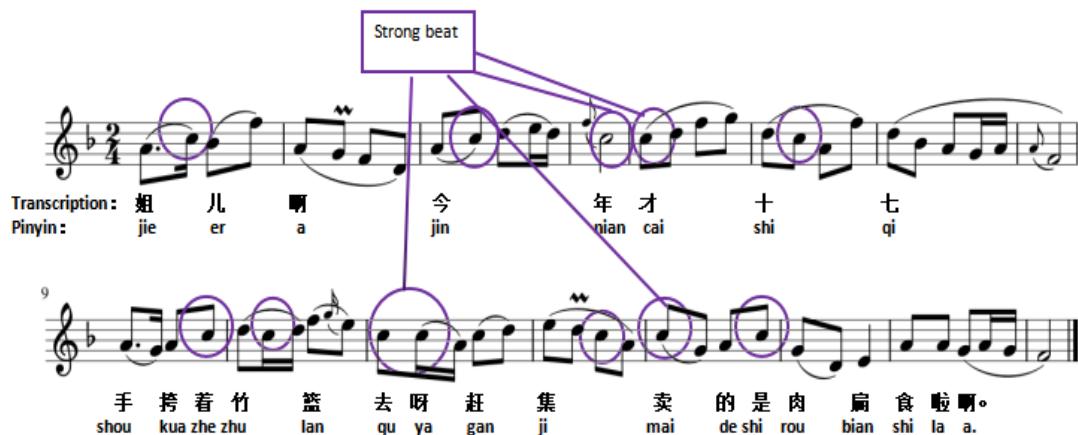


Figure 26. Backbone tone
(Source: Jing Shijie, 2023)

In addition, the repeated occurrence of la and do is very characteristic, and the melody of la do and do la has reached six times, see Figure 27 circle :



Figure 27. Do and la melodies

(Source: Jing Shijie, 2023)

Such an interval structure can not only highlight the two backbone sounds la and do, stable mode, but also form an ostinato pattern due to the repeated occurrence of the minor third, which is very characteristic. The melody line of the song is very strong and full of changes, the melody is lyrical and graceful.

(3) Lyric

Speaking of this song, we have to mention that in the Weifang dialect, dumplings are called "bianshi", because the shape of dumplings is flat, so people take this name. This song describes the story of the merchants selling "bianshi" in the market. During the market, the cries of the merchants often echoed in the market to attract people to come and buy.

3.2.3 Yu tone

In addition to zhi tone and gong tone, yu tone is a kind of folk songs in Weifang. It is different from Western traditional minor mode and has its own characteristics of national mode. See Figure 28:

Xiu he bao
(绣荷包)

Singer: Li Aiqin
Transcription by Shijie Jing

Transcription:
Pinyin:

1. 一绣 那个 荷包 照样 (么) 裁
yi xiu na ge he bao zhao yang (nong me) cai

2. 嘱咐 声 郎 哥 捎个样 来,
zhu fu sheng lang ge shao ge yang lai,

3. 欢天 喜 地 忙 将它 做 (哪) 郎要 带
huan tian xi di mang jiang ta zuo (an) lang yao dai

4. 荷包 (哪 哎 呀) 嘿 嘿 嘿 等 小妹绣 出 来呀。
he bao (na hai ya) an an an an deng xiao mei xiu chu lai ya.

Keynote

Figure 28. Xiu he bao

(Source: Jing Shijie, 2023)

(1) Music structure :

One-phrase Form

a b c d
1—5 6—10 11—15 16—22

The song is in four two beats. Single segment structure, a total of 22 bars, a total of four phrases, of which the melody of one and two phrases are completely consistent, see Figure 29:

Transcription: 一绣那个荷包照样(嘛么)裁
Pinyin: yi xiu na ge he bao zhao yang (nong me) cai

Transcription by Shijie Jing

Phrase1

Phrase2

6

嘱咐声郎哥捎个样来,
zhu fu sheng lang ge shao ge yang lai,

Figure 29. One-two phrase
(Source: Jing Shijie, 2023)

The first three phrases are structured by four measures, and the last phrase by seven measures (5+5+5+7).

(2) Mode :

Keynote
主音

Backbone
骨干音

羽 变宫 宫 商 角 徵 羽

Yu Biangong GongShang Jue Zhi Yu

Figure 30. Yu tone scale
(Source: Jing Shijie, 2023)

"Xiu he bao" is a six-tone yu tone song, the song's main tone is si, the first three. The first note of the phrase starts with si, and the last note of the song falls on si.

The backbone of the song is mi, which not only appears many times in the whole song, but the most important thing is that it clarifies the nature of yu tone. See Figure 31:

Transcription: 一绣那个荷包照样(味么)裁
Pinyin: yi xiu na ge he bao zhao yang (nong me) cai

6 Phrase2
嘱咐声 郎哥捎个样 来,
zhu fu sheng lang ge shao ge yang lai,

11 Phrase3
欢天喜地忙将它做(俺)郎要带
huan tian xi di mang jiang ta zuo (an) lang yao dai

16 Phrase4
荷包(哪亥呀)俺俺俺等小妹绣出来呀。
he bao (na hai ya) an an an an an (deng) xiao meixiu chu lai ya.

Figure 31. Backbone tone

(Source: Jing Shijie, 2023)

The second backbone is fa, although it appears in the song score is not many times, but it as a leading tone to solve the leading tonic, has a decisive significance for stable mode.

(3) Lyric

Folk songs with embroidered purse as content are very common in China's Han areas. The purse is a token of affection made by women for their sweethearts. When they embroider the purse, they are always immersed in the thoughts and love of their lovers.

This is a very typical lyric song, tells the story of a young woman who embroiders a purse for her brother in love, the woman is both shy and happy, and the happy mood is overflowing. The song uses a large number of glissando, contrast words, so that the girl's image is very vivid.

3.2.4 Jue tone

Jue tone is one of the smallest folk songs in Weifang. See Figure 32 :

Jiao da niang
(叫大娘)

Singer: Laiqin

Transcription by Shijie Jing

J = 106

Phrase1

Transcription: 叫 大 娘 你 坐 下, 咱 娘 俩 拉 个

Pinyin: jiao da niang ni zuo xia, zan nianglia la ge

4

Phrase2

实 诚 呱, 我 说 大 娘 (啊)。

shi cheng gua, wo shuo da niang (a)。

The song is in four to four time. Single segment structure, a total of 5 bars, very short, a total of two phrases, the first phrase has two bars, the second phrase has three bars, the structure is irregular, one and two bars of the melody is almost the same

(2) Mode :

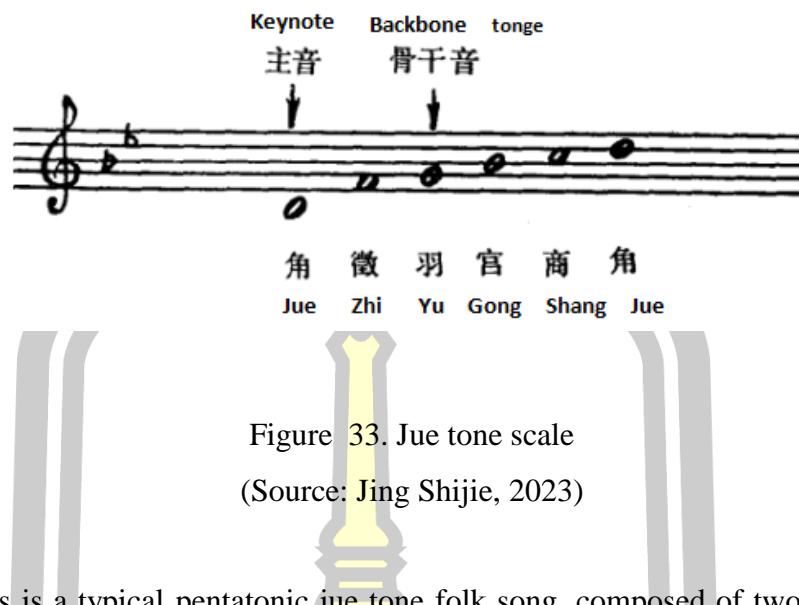


Figure 33. Jue tone scale

(Source: Jing Shijie, 2023)

This is a typical pentatonic jue tone folk song, composed of two phrases, the first sentence four bars, la in the second, fourth, seventh, nine bars appear many times, the time value is longer, play the role of Avalokitesvara. The second phrase, six bars, ends on the tonic mi.

(3) Lyric

This song is very short, but with a humorous and life-like tone, narrating the story of chatting with the neighbor aunt.

3.3 The melody characteristics of Weifang folk songs

In order to better highlight the unique style and taste of Weifang folk songs, folk artists have created a large number of singing skills through long-term artistic practice. In the past, most of the folk artists who sang Weifang folk songs lived in poverty and had a low cultural level, so they could not form a theory in singing teaching. Through field investigation, I recorded the singing style that Ms. Li Aiqin had learned and sorted it out.

3.3.1 Portamento

In the actual singing of Weifang folk songs, a lot of glissando is used, mostly in the following direction, called "slide down", which is closely related to the intonation trend of Weifang dialect. The most significant feature of Weifang dialect is downward, so this singing method is in line with the intonation of Weifang dialect and has functionality.

The singing of slide down requires smooth and coherent lines and melodies, and the intensity and change of timbre of slide down's singing can reflect its rich expressiveness and emotion. See Figure 34 :

Shi ba de da sao mai jiao zi
(十八的大嫂卖饺子)

$\text{♩} = 75$

Phrase1

Phrase2

Liaiqin

Transcription: 十八的大嫂卖饺子
Pinyin: shi ba de da sao mai jiao zi er

Phrase3

Phrase4

Transcription by Shijie Jing

5
单等着天黑来晚客 (呀), 来 (呀么) 来 晚客 (呀).
dan dengzhe tian hei lai wan ke (ya), lai (ya me) lai wan ke (ya).

Figure 34. Shi ba de da sao mai jiao zi
(Source: Jing Shijie, 2023)

The song describes the story of a hard-working 18-year-old girl who sells dumplings. Her husband was a soldier in the war. In order to feed her mother-in-law and children, she set up a stall in the market at night to sell dumplings to make money, in order to attract business to attract everyone's attention, she made dumplings while singing to attract business.

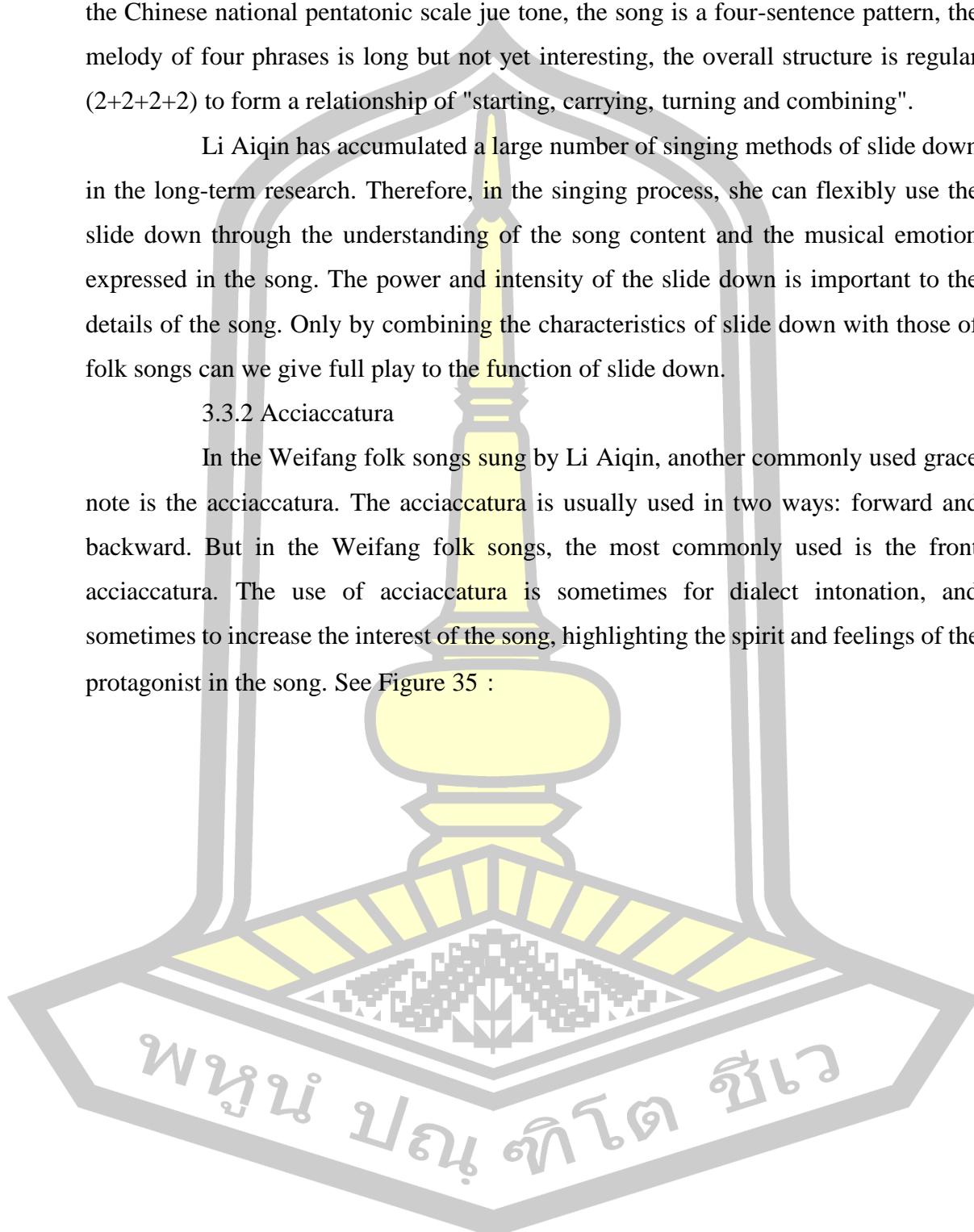
Li Aiqin skillfully uses slide down to sing this song. She adds the last note of each phrase to slide down, see circle. In actual singing, the sound of slide down is relatively light and fast, so slide down should be used naturally and conform to the tone of the lyrics. Make the slide down unobtrusive. Through the processing of this singing technique, the mood and emotion of the song are enhanced, so that the audience can feel the positive and optimistic attitude of the protagonist in the song, but also show the cute and lovely character of the 18-year-old young woman, so that the protagonist is more vivid, adding a sense of drama and life to the song.

The whole song is in the form of a single paragraph, four two beats, using the Chinese national pentatonic scale jue tone, the song is a four-sentence pattern, the melody of four phrases is long but not yet interesting, the overall structure is regular (2+2+2+2) to form a relationship of "starting, carrying, turning and combining".

Li Aiqin has accumulated a large number of singing methods of slide down in the long-term research. Therefore, in the singing process, she can flexibly use the slide down through the understanding of the song content and the musical emotion expressed in the song. The power and intensity of the slide down is important to the details of the song. Only by combining the characteristics of slide down with those of folk songs can we give full play to the function of slide down.

3.3.2 Acciaccatura

In the Weifang folk songs sung by Li Aiqin, another commonly used grace note is the acciaccatura. The acciaccatura is usually used in two ways: forward and backward. But in the Weifang folk songs, the most commonly used is the front acciaccatura. The use of acciaccatura is sometimes for dialect intonation, and sometimes to increase the interest of the song, highlighting the spirit and feelings of the protagonist in the song. See Figure 35 :



Shi jie mei fang feng zheng
(十姐妹放风筝)

Singer: Li Aiqin
Transcription by Shijie Jing

Transcription: 清明呀那个佳节(呀), 三月
Pinyin: qing ming ya na ge jia jie (ya), san yue

三(哪 啊)。姐妹那个十人
san (na a). jie mei na ge shi ren

来踏青, 捎带着放风筝,
lai ta qing, shao daizhe fang feng zheng,

(咿 呀 哎 嘿 哟), 捎带着放风筝。
(yi ya ai hei you), shao daizhe fang feng zheng.

Figure 35. Shi jie mei fang feng zheng

(Source: Jing Shijie, 2023)

The song mainly tells the story of ten sisters who go to the river to fly kites during the Qingming Festival, a traditional Chinese festival. Flying kites was a common form of entertainment in ancient China. However, since girls usually stay at home, they are taught not to go out too often. The third day of the third lunar month is the spring season in China, the sun is shining, everything comes back to life, flying kites on such a beautiful day is a rare opportunity, the girls feel very excited.

The whole song is 10 bars, single segment, the Chinese national pentatonic scale zhi tone, the song is multi-sentence pattern, the rhythm is relatively dense, making the song lively and interesting.

The song appears four times acciaccatura, see circle. In the first bar of this song, an appoggiatura is added to the second "ming" word see circle 1. acciaccatura is used here for the intonation of the "ming" word. The use of appoggiatura makes the melody of this word rise two degrees, fully in line with the tone of Weifang dialect.

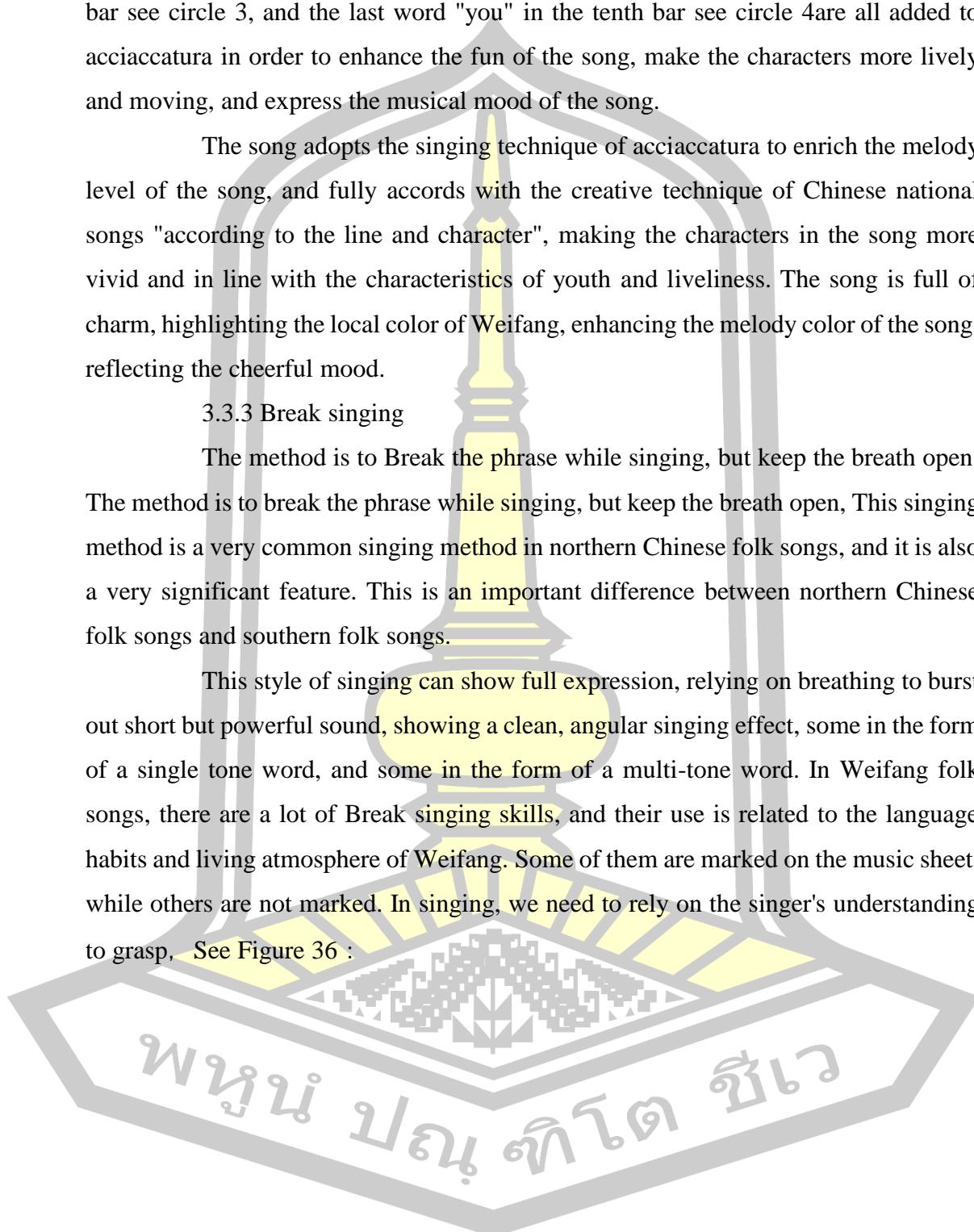
The last word "Qing" in the sixth bar see circle 2, the last tone in the eighth bar see circle 3, and the last word "you" in the tenth bar see circle 4 are all added to acciaccatura in order to enhance the fun of the song, make the characters more lively and moving, and express the musical mood of the song.

The song adopts the singing technique of acciaccatura to enrich the melody level of the song, and fully accords with the creative technique of Chinese national songs "according to the line and character", making the characters in the song more vivid and in line with the characteristics of youth and liveliness. The song is full of charm, highlighting the local color of Weifang, enhancing the melody color of the song, reflecting the cheerful mood.

3.3.3 Break singing

The method is to Break the phrase while singing, but keep the breath open, The method is to break the phrase while singing, but keep the breath open, This singing method is a very common singing method in northern Chinese folk songs, and it is also a very significant feature. This is an important difference between northern Chinese folk songs and southern folk songs.

This style of singing can show full expression, relying on breathing to burst out short but powerful sound, showing a clean, angular singing effect, some in the form of a single tone word, and some in the form of a multi-tone word. In Weifang folk songs, there are a lot of Break singing skills, and their use is related to the language habits and living atmosphere of Weifang. Some of them are marked on the music sheet, while others are not marked. In singing, we need to rely on the singer's understanding to grasp. See Figure 36 :



Zhang da niang yan hu ba lu jun

(张大娘掩护八路军)

Transcription by Shijie Jing

Transcription: 冬季里, 北风寒, 家家户户把棉衣换,
 Pinyin: dong ji li, bei feng han, jia jia huu huu ba mian yi huan,

5 张大娘, 不清闲, 怀抱着孩子做针线,
 zhang da niang, bu qing xian, huai bao zhe hai zi zuo zhen xian,

9 怀抱孩子做针线。
 huai bao zhe hai zi zuo zhen xian.

Figure 36. Zhang da niang yan hu ba lu jun
 (Source: Jing Shijie, 2023)

The song, written during the Anti-Japanese War, tells the story of the brave and resourceful Aunt Zhang who protects the Eighth Route Army from being discovered by the enemy. The technique of breaking singing makes it sound like a short, disjointed phrase, but it does not feel disjointed when sung. Because this singing method sounds rhythmic, it adds strength and power to the song. The lyrics are full of explosive power, depicting the brave and fearless image of the protagonist Aunt Zhang, and enhancing the song's expressive force and dramatic tension.

This song is composed of four to two beats, Chinese six-tone jue tone, single paragraph form, multi-sentence structure, a total of five sentences, the last sentence is the repetition of the previous sentence expansion, the song's rhythm is tight, the use of more 16-minute rhythm and the rhythm of the first eight and then sixteen, increase the tension and urgency of the song, making the song full of drama.

Although the song is very short with only 10 bars, it uses 6 breaks, see circle, the shortest of which is to break singing once per bar. This treatment makes the song sound with a strong sense of rhythm, adds strength and power to the song, and

explains the scene at that time very clearly. The use of broken cavities makes the lyrics full of explosive power, and portrays the tense atmosphere at that time very well.

3.3.4 Scat singing

In Weifang folk song lyrics, in order to fully express the meaning of the song, many scat singing composed of modal words, initial consonants and harmony words are interspersed in the song. Most scat singing has no direct relationship with the lyrics and is not normal lyrics. These scat singing have no meaning. However, when scat singing and lyrics are combined to make a complete song, scat singing will show a distinct song style and emotion, and become an indispensable part of the song.

Weifang folk songs commonly used scat singing include: a, yo, ha, ya, hei, lai, li, he, ai, hai, deng, di, eng and so on.

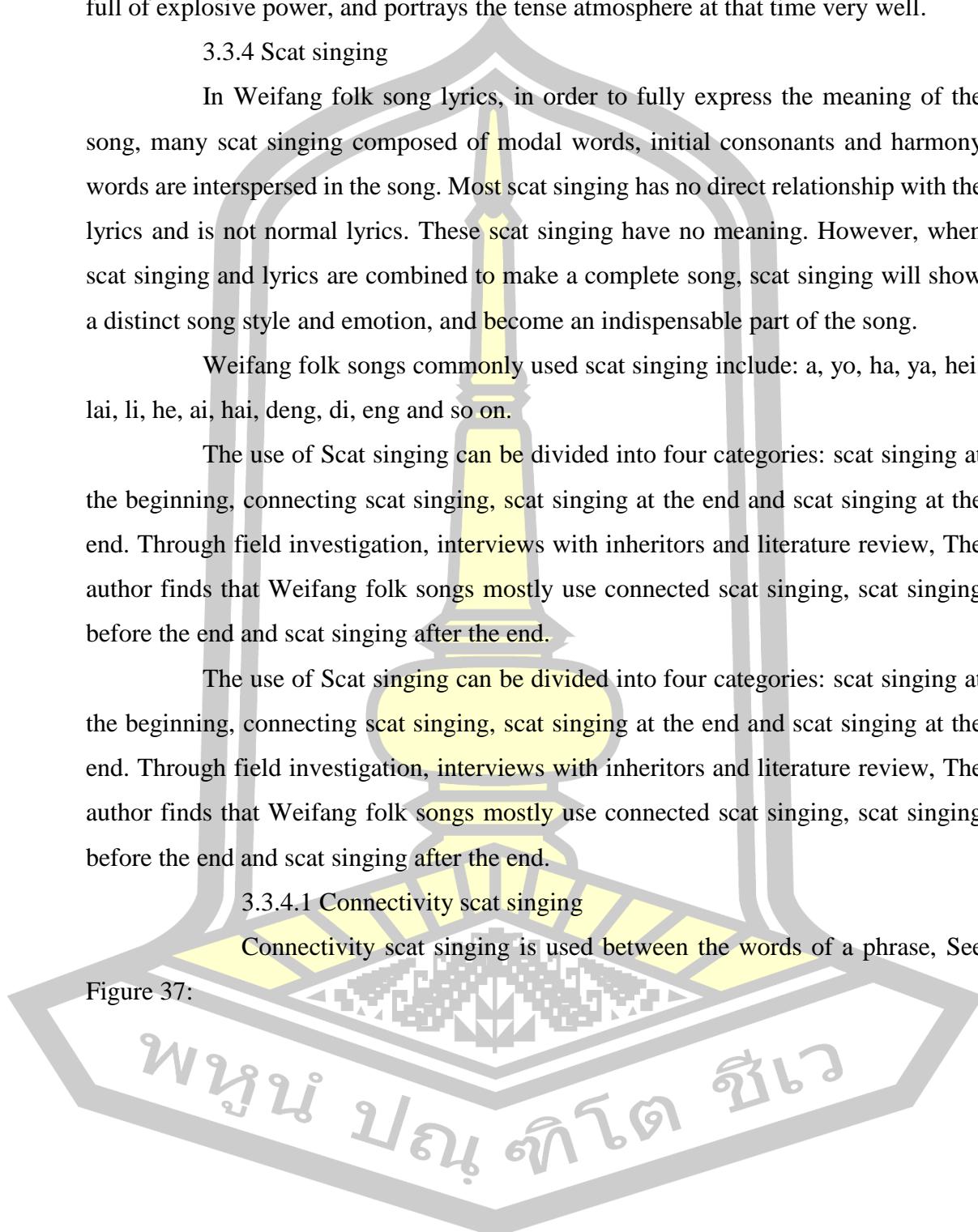
The use of Scat singing can be divided into four categories: scat singing at the beginning, connecting scat singing, scat singing at the end and scat singing at the end. Through field investigation, interviews with inheritors and literature review, The author finds that Weifang folk songs mostly use connected scat singing, scat singing before the end and scat singing after the end.

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3.3.4.1 Connectivity scat singing

Connectivity scat singing is used between the words of a phrase, See

Figure 37:



Da qiu qian

(打秋千)

Singer: Li Aiqin

Transcription by Shijie Jing

Transcription: 晴 明(又) 三 月 三, 晴 明(又) 三 月 三,
Pinyin: qing ming(you) san yue san, qing ming(you) san yue san,

9
+ shi 八 ba 的 de 站 gu 虹 niang 他 ta 又 you 去 qu 打 qiu
15
千, qian, (哎 ai) 呀 wo 我 shuo 说 shi 是 ya) 正 zheng 行 xing 走 zou 来 lai 到 dao 了 le
22
秋 qiu 千 qian 边 bian (哪 na 呀 yi 呀 ai 哎 hai 哟 you 哎 hai 哟 you).

Circle 1

Circle 2

Figure 37. Da qiu qian
(Source: Jing Shijie, 2023)

Two forms of scat singing are used in this song: Connectivity scat singing and the end of the scat singing, where circle 1 “aiyouwoshoshiya” is connectivity scat singing, circle 2 “nayiyyaihaiyouhaiyou” the end of the scat singing.

Connectivity scat singing is generally short, borrowing the backbone tone of the previous phrase, and singing with the next phrase wrapped together, with the nature of setting off and adding flowers, no independent expression. The song's connective liner enhances the sense of rhythm of the song, making the rhythm more flexible and active, the melody smoother and more natural, and the singing is colloquial and full of life interest.

3.3.4.2 Before the end scat singing

Before the end scat singing not only plays a transitional role, but also expresses some feelings that are not expressed in the language through the liner sentence to the audience's imagination, and plays a melodic effect. See Figure 38:

Duihua
(对花)

Transcription by Shijie Jing

Transcription: 说 了 个 一 呀, 道 了 个 一, 什 么 花 开 在 水
Pinyin: shuo le ge yi ya, dao le ge yi, shen me hua kai zai shui

8 里? 这 朵 呀 鲜 花 瞒 不 了 我 呀, 荷 莲 花 儿 开 呀
li ? zhe duo ya xian hua man bu liao wo ya, he lian hua er kai ya

15 在 水 里, 哟 呀 啟 啟 哟 啟 啟 呀 哟 啟 啟 呀,
zai shui li, nong ya ai ya nong ya ai ya ya nong ya,

21 何 莲 花 儿 开 呀 在 水 里。
he lian hua er kai ya zai shui li.

Figure 38. Duihua

(Source: Jing Shijie, 2023)

The song "Duihua" scat singing see circle, "nongyaaiyanongyaaiyanongya" on the front of the last phrase, the liner plays a transitional role, by its very nature lead to the last phrase, strengthen its end.

This scat singing not only makes the phrase rich in variation, avoids rigidity and monotony, but also strengthens the tone of the ending sentence.

3.3.4.3 The end of the scat singing

The end of the scat singing is the most common in Weifang folk songs,

See Figure 39:

Ju da gang
(锯大缸)

Singer: Li Aiqin
Transcription by Shijie Jing

♩ = 80

Transcription: 在 下 本 是 个 咕 噎 子 匠(啊) 哒嗨 哒 哒嗨 哒 哒滴 楞嗨 哒啊。
Pinyin: zai xia ben shi ge gu lu zi jiang (a). (dengdideng deng di deng deng di leng di denga).

挑着那担 花, 下 四 乡啊 (嗒嗨 哒 哒嗨 哒 哒滴 楞 嗨 哒啊)。
tiao zhena dan hua, xia si xiang(a). (deng didengdengdideng deng di leng di denga).

Figure 39. Judagang

(Source: Jing Shijie, 2023)

The song mainly describes a repairman who sings from door to door, sells things, and fixes things for everyone at home. The whole song uses clever words. Among them, "Deng di Deng Deng di Deng Deng Deng di Leng di" imitates the sound of hammer when repairing items, see circle. It depicts the image of a hardworking and kind craftsman to express the pride and happiness of the craftsman. This is a song full of humor and life interest.

This song is 42, Chinese national pentatonic scale jue tone, single form of passages, the second phrase structure, this is a very refined small, song lyrics in fact only two words of "Zaixiabenshigeguluzijiang" tiaozhenadanhua xia xiang, " But add scat singing after each line to expand "Dengdidengdengdidengdengdengdengdengdeng" already made only five section songs into nine sections, extended the phrase, make originally very short song have administrative levels feeling, enrich the melody, to enhance the local flavor of songs.

The end of the scat singing has two functions: one is to bring the song to a successful end; the other is to further express and render the emotion expressed in the song.

The end of the scat singing can also be seen as a form of singing in folk songs. When singing, we can use the form of one leader, that is, one person leads the

chorus, and when we scat singing, we appear to change and contrast in mood. When Li Aiqin sings, she still uses a solo.

In general, scat singing can be used in a variety of ways, and the sentence length of scat singing is different. In the actual application of songs, it also needs the singer's experience, different song styles and the understanding of songs to create and use twice.

3.3.5 Independent mood words“er”

In Weifang dialect, people are used to using a large number of "er" sound, which is a more prominent feature of Weifang dialect, it belongs to a part of the lyrics, for the lyrics have a lubricated feeling, which is also a very important dialect element, and in Weifang folk songs, this language habit is also widely used, the use of "er" sound in songs, It not only reflects the characteristics of local folk songs in Weifang, but also makes the songs euphemistic and pleasant. See Figure 40 :

Yue xia fang mian
(月下纺棉)

Singer : Li Aiqin
Transcription by Shijie Jing

Transcription: 三更月儿明, 响起了纺车声.
Pinyin: san geng yu er ming, xiang qie le fang che sheng.

18 原来是王大姐月下开夜工,
yuan lai shi wang da jie yue xia kai ye gong.

25 (咿呀哎嘿哟), 月下开夜工,
(yi ya ai hei you), yue xia kai ye gong.

Figure 40. Yue xia fang mian
(Source: Jing Shijie, 2023)

"Yue xia fang mian" is a song with delicate emotions and long phrases. It describes how elder Sister Wang rushed to make cotton-padded clothes for soldiers of the Eighth Route Army under the moonlight at night. Thinking of the soldiers can put

on comfortable warm cotton-padded clothes and kill the enemy on the battlefield, she felt extremely proud and happy, happy mood over fatigue.

When Li Aiqin sang the song, in the second bar of the first phrase, the word "yue" ends in er, adding the scroll directly after the vowel. The use of the "er" sound sounds like a slippery feeling, see circle, increasing the pictorial sense of the song, making the song sound more vivid and sincere.

This song is in four two beats, the Chinese national pentatonic scale yu tone, single phrase form, four-phrase structure, in which the last phrase is added before the end of the interlining sentence "yiyaaiheiyou", to make the last phrase more rich, see Figure 41:



Figure 41. Before the end scat singing
(Source: Jing Shijie, 2023)

3.3.6 Prolongation of tune

Weifang folk songs often see at the end of a phrase, and a part of the melody, this part of the melody knowledge extends the front singing, no longer add new lyrics, this singing method is called prolongation of tune. It is different from the general scat singing, scat singing is often attached, with relative independence, prolongation of tune is different, it is an extension of the last word of the lyrics, It can be said that prolongation of tune is the further development of folk song melody, it extends the melody ear time value, breaks the symmetry between the phrase and the whole song structure, and has a special musical effect for the expression of inner activities and delicate emotions.

In Weifang folk songs, there are two kinds of prolongation of tune that are most commonly used: prolongation of tune at the end of sentence and prolongation of tune between songs

3.3.6.1 Prolongation of tune at the end of sentence

By referring to the literature, the author finds that prolongation of tune at the end of sentence is the most commonly used in Weifang folk songs, prolongation of tune. Although the integrity of the melody structure is destroyed, it can give people satisfaction in emotional development, especially prolongation of tune at the end of sentence has a tendency to continue to repeat, and in the folk songs with a single paragraph, the listener feels the melody is rich and not monotonous. See Figure 42 :

Chun ji tian
(春季天)

Singer : Li Aiqin
Transcription by Shijie Jing

♩ = 80

Transcription: 春季天 春季天 乌鸦对对 闹云端 柳絮飞 好一朵
Pinyin: chun ji tian chunji tian wu ya dui dui nao yun duan liu xu fei hao yi duo
梅 花
mei hua
现。
xian.

Figure 42. Chun ji tian
(Source: Jing Shijie, 2023)

"Chun ji tian" tells the story of spring when everything recovers, birds chirp flying around in the sky, and catkins fly in the spring.

This is a three-sentence single paragraph short folk song, four and four beats, Chinese pentatonic gong tone, this song has six bars, prolongation of tune at the end of sentence is also relatively simple, but its duration takes up one third of the whole song, see circle. There are two sections, the use of prolongation of tune at the end of sentence, for the performance of all thing's recovery, birds and flowers of spring, and people's happy mood, plays a "icing on the cake" role.

3.3.6.2 Prolongation of tune between songs

There's a prolongation of tune that happens in the middle of folk songs, it's called prolongation of tune between songs, it's a prolongation of tune that happens

in the middle and the back, when the melody changes, prolongation of tune plays a complementary role. See Figure 43 :

Da qiu qian
(打秋千)

Singer: Li Aiqin
Transcription by Shijie Jing

Transcription: 三月三, 清明(又)三月三, 三, 十八的姑娘她又去打秋千, 哎哟我说是呀, 正行走来到了, 秋千边(那)咿呀哎嗨哟嗨哟

Pinyin: qing ming(you) san yue san, san, shi ba de gu娘 ta you qu da qiu qian, ai you wo shuo shi ya, zheng xing zou lai dao le, qiu qian bian (na) yi ya ai hai you hai you.

Figure 43. Da qiu qian
(Source: Jing Shijie, 2023)

"Da qiu qian" is a single paragraph four-sentence song, Chinese six-tone gong tone, the song tells the story of the girls to swing on the third day of the Qingming Festival lunar calendar. The melody of the song is relaxed and cheerful, with a large span, showing the girl's light posture and happy mood.

In this song, there are a total of six prolongation of tune, see circle, in order to better fit the image of the girl, each prolongation of tune is very short, which is very important to highlight the meaning of words and strengthen the tone.

Although the role of the above two prolongation of tune in Weifang folk songs is not exactly the same, they have something in common:

(1) Prolongation of tune is one of the important techniques of melody development, which is to further express and render the feelings to be expressed in folk songs.

(2) The melody of Prolongation of tune has a high degree of generality, and the characteristics of style are the most obvious.

(3) Prolongation of tune has a wide range of sounds and rich rhythm changes.

3.3.7 The influence of opera music on folk songs

The mutual influence and absorption between sister arts not only promotes the development of various art forms, but also has a non-negligible influence on the formation of artistic style characteristics.

Folk songs are the earliest musical form produced along with the production struggle of human beings. It is the musical basis of some later art forms, such as opera and Quyi music, which are gradually developed on the basis of folk songs.

3.3.7.1 The influence of Beijing Opera on folk songs

In the Qing Dynasty of China, Beijing Opera reached its peak, and its influence on folk songs was very prominent. Some folk songs were directly derived from the singing style of Beijing Opera. See Figure 44 :

Xin wu sheng xiao diao

(新五声小调)

Transcription by Shijie Jing

Transcription by Shijie Jing

Transcription: 一重里 星满天
Pinyin: yi geng li xing man tian.

9 劝我的丈夫把军参, 家中事 情我来承
quàn wǒ de zhàng fū bǎ jūn cān, jiā zhōng shì qíng wǒ lái chéng

16 担。哎哎哟
dān. ai ai yōu

24 家中事 情我来承
jiā zhōng shì qíng wǒ lái chéng

Figure 44. Xin wu sheng xiao diao

(Source: Jing Shijie, 2023)

This song is developed and changed on the basis of the female opera Xipi Erluban, which maintains the basic features and melody characteristics of the original singing. One of the main changes is to change the structure of the original two sixth plate, the upper and lower sentence pattern to the structure of repeated and reinforced complex passages, and from the third phrase, insert a new tone rich in folk song temperament. After the fourth phrase, there is a five-bar backing cavity, which is a repetition of the fourth phrase, and the melody of scat singing is used as the first phrase, but scat singing "aiaiyou" is commonly used in folk songs.

3.3.7.2 The influence of Maoqiang on folk songs

In Weifang, there has always been a popular kind of local drama "Maoqiang", which is gradually formed on the basis of local folk songs. It has a very close relationship with Weifang folk songs. Many folk songs have a strong flavor of Maoqiang, because they have a lot in common in language, mode and rotation. See Figure 45 :

Da dan gong
(打弹弓)

Liaiqin

Transcription by Shijie Jing

9

学 生 出 入 门 打 弹 弓, 瞪 上 一 个 女 子 哭 (上) 盈 盈, 拾 下 弹 弓 施 上 一 扎, 蓝 衫 我 破 了 了 无 人 给 哏 缝。

Transcription: 学 生 出 入 门 打 弹 弓, 瞪 上 一 个 女 子 哭 (上) 盈 盈, 拾 下 弹 弓 施 上 一 扎, 蓝 衫 我 破 了 了 无 人 给 哏 缝。

Pinyin: xue sheng chu men da dan gong, peng shang yi ge nv zi ku (shang) ying ying, xia dan gong shi shang yi zha, lan shan wo po le wu ren gei an feng.

Figure 45. Da dan gong

(Source: Jing Shijie, 2023)

The song is about a student who went out to play slingshot after class, met a crying girl, went to ask her why she was crying, and she answered, "My clothes are broken but no one sews for me."

Opera music has its strong life atmosphere and local characteristics, it pays attention to the combination of Weifang dialect, and has a unique style in melody. The influence of opera music on folk songs can not only enrich its melody and expressive force, but also strengthen the local color of folk songs.

Through the analysis of the above musical examples, we can summarize the melody characteristics of Weifang folk songs:

(1) Folk songs are short and concise, mainly in the form of a single piece of folk songs. Such a refined song form is easy to learn and sing, and has a strong mass character.

(2) The beats of folk songs are mainly in four two beats and four four beats.

(3) The melody trend of folk songs is in line with the tone and sound value of the lyric language, according to the line.

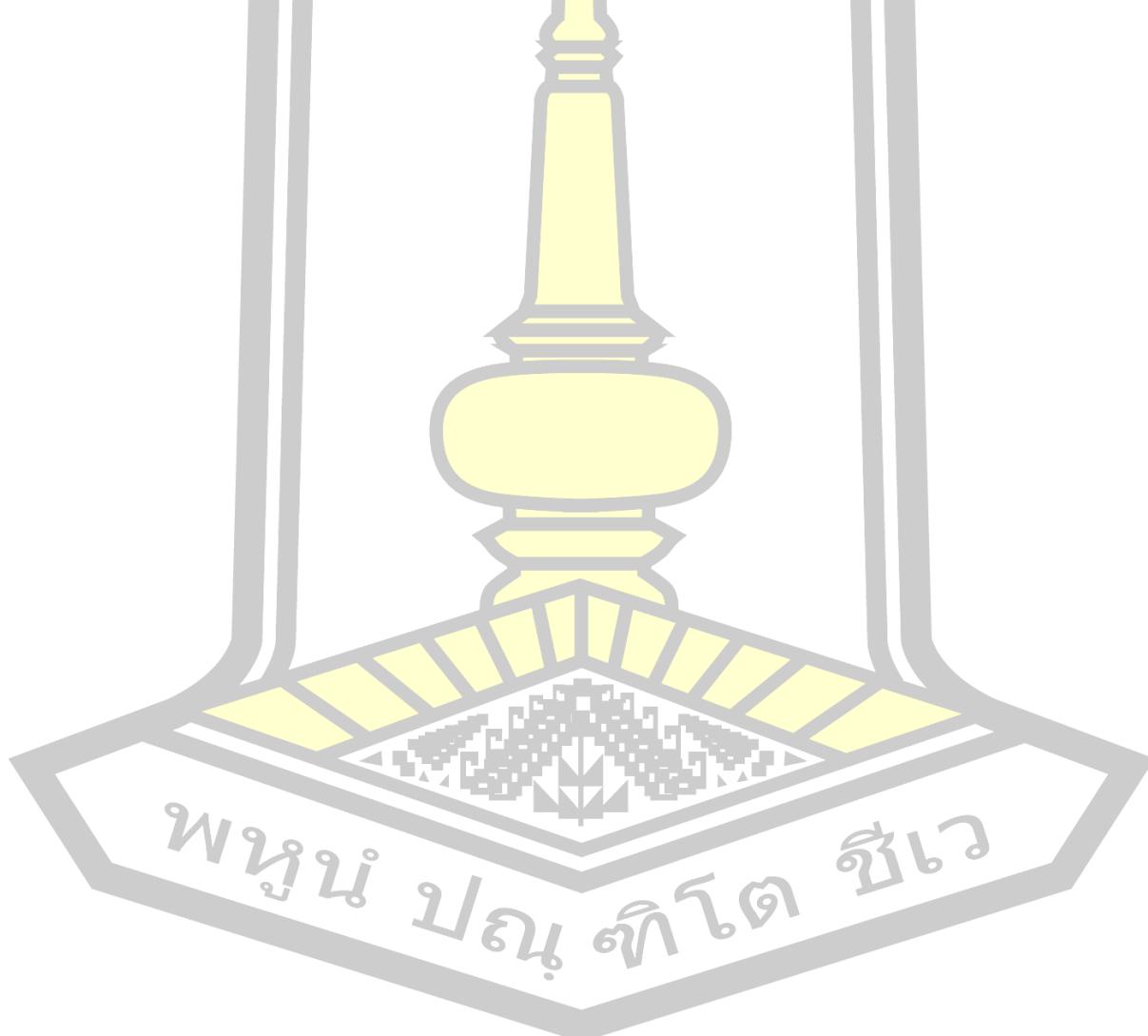
Table 2. Li Aiqin singsing Weifang folk songs techniques elements

Li Aiqin singsing Weifang folk songs techniques elements	Real voice singing	
	Abdominal respiration	
	Expression of feelings	Weifang folk songs with driest sentiment
	Weifang folk songs with euphemistic sentiment	
	Dialect characteristics	Character tone
	Intonation stress	

Kinds of Weifang folk songs	Weifang folk song genre	Lyrical
		Bubbly
		Neologism folk song
	The theme of Weifang folk song	Folk songs reflecting peasant uprisings, workers's movements and revolutionary wars
		Folk songs that reflect labor
		Folk songs that reflect the sufferings of the people
		A folk song about love
		Folk songs reflecting folk customs
		Folk songs that spread knowledge
	Music structure	Two—sentence
		Three—sentence
		Four—sentence
		Multisentence
	Mode feature	Zhi tone
		Gong tone
		Yu tone
		Jue tone
	The melody characteristics of Weifang folk songs	Portamento
		Acciaccatura
		Break singing
		Scat singing
		Connectivity scat singing
		Before the end scat singing
		The end of the scat singing
		Independent mood words“er”

	Prolongation of tune	Prolongation of tune at the end of sentence
		Prolongation of tune between songs
	The influence of opera music on folk songs	The influence of Beijing Opera on folk songs
		The influence of Maoqiang on folk songs

(Source: Jing Shijie, 2023)



CHAPTER VI

Conclusion, Discussion and Suggestion

1. Conclusion

This thesis takes Weifang folk songs as the research object, takes history and music as the main line and starting point, and selects the songs sung by Li Aiqin, the inheritor of Weifang folk songs, as an example. The present situation and development of Weifang folk songs are investigated. The conclusion of the research on Li Aiqin's singing skills of Weifang folk songs mainly includes the following aspects

1.1 The present situation and development of Weifang folk songs are studied. The conclusion is as follows:

As for the origin of Weifang folk songs, there are many theories in history, including labor origin theory, geographical origin theory, historical origin theory, economic origin theory, war origin theory and folk origin theory. Through consulting historical documents, it is found that agriculture, fishery and ceramics began as early as five or six thousand years ago, accompanied by the emergence of folk songs. Shandong is known as the birthplace of Confucian culture. With the continuous development of economy and culture, a lot of music aesthetic culture has been produced. With the progress of The Times, the transmission mode of folk songs has also changed, from the ancient "word-of-mouth", to written records, and then to the spread of modern new media.

At present, the survival state of Weifang folk songs is not good, the lack of attention, the lack of new forces, the lack of inheritors, are the key factors restricting the inheritance and development of Weifang folk songs. From the current situation of communication, the educational function of schools has not been fully developed. The research shows that if Weifang folk song wants to inherit and develop, in addition to letting more people know about it, like it and learn it, it must also get the support of the government and people from all walks of life.

1.2 Through the analysis Li Aiqin's techniques elements of singing Weifang folk songs. The conclusion is as follows:

In the analysis of Li Aiqin singing Weifang folk song style, mainly from three aspects of the introduction and analysis; The first is to understand Li Aiqin's learning experience and performance experience, and analyze Li Aiqin's singing skills in singing Weifang folk songs from the songs she sang: Real voice singing, Abdominal respiration, Expression of feeling, Dialect characteristics, so as to understand the Weifang folk song style characteristics and singing methods. The second is to analyze the genres and themes of Weifang folk songs, select typical Weifang folk songs from field investigation and literature, analyze the types and contents of Weifang folk songs, and summarize the genres and themes of Weifang folk songs, so as to understand the types and styles of Weifang folk songs. The third is to select 18 representative Weifang folk songs through literature review of Weifang folk songs and the Weifang folk songs sung by Li Aiqin, and analyze the Music structure, Mode, scale mode and rhythm characteristics of these folk songs, so as to understand the melody characteristics of Weifang folk songs.

2. Discussion

From the research materials, research articles and related literature review, scholars have conducted a lot of research on Shandong folk songs, but there are few studies on Weifang folk songs and related articles. Some books record part of Weifang folk songs, but they are scattered, there is no systematic research and analysis. From the perspective of Weifang folk songs, this thesis traces back the origin and development of Weifang folk songs, and collects and classifies local Weifang folk songs. There are few studies on the detailed analysis of musical style, musical form, melody, lyrics, vocal techniques, etc. Weifang area has profound history and culture, simple folk customs, and Weifang folk songs are rooted in this land, with rich varieties and diverse forms. It has evolved with the development of history, reflecting the life and emotions of the local people, reflecting the wisdom and enthusiasm of the local people. The rich style makes the folk songs here have been spread orally, and there are few written materials. And the area is not economically developed, so it rarely receives outside attention. However, under the impact of economic globalization and multiculturalism, people who can sing Weifang folk songs are aging.

As an important carrier of Weifang culture, Weifang folk songs occupy an important position in the hearts of Weifang people. In recent years, with the continuous development of the diversification of world music culture, the protection of intangible cultural heritage has been carried out nationwide, and local governments have also begun to actively carry out the excavation and protection of intangible cultural heritage, such as: television stations interview folk music inheritors and publicize folk music inheritors, and increase publicity through new media and television broadcasting. The government also provided a professional performance stage for folk artists - Weifang Anqiu intangible cultural Heritage Stage, and funded music lovers to record Weifang folk songs into books.

In this field investigation, the author found that the inheritor of Weifang folk songs is older, but she still introduced her learning process, performance experience and the development history of Weifang folk songs very enthusiastically and seriously. In the process of learning, the author strongly felt the inheritors' love for Weifang folk songs, and insisted on inheriting Weifang folk songs for so many years to let more young people know.

3. Suggestion

There are many kinds of Weifang folk songs with distinct regional characteristics, but due to the lack of attention from departments at all levels, Weifang folk songs cannot be well protected and disseminated. Therefore, we have an obligation to do so.

3.1 Suggestions on the results of applied research

3.1.1 Suggestion to the schools

Strengthen the popularization of Weifang folk songs as a local curriculum and incorporate them into the music curriculum system of schools in the region. Teachers will conduct folk song education for students, so that students can accept the artistic influence of Weifang folk songs from childhood and have a preliminary feeling and understanding of Weifang folk songs. The school should also hold a school-level folk song competition, increase a variety of singing forms, and promote students' love of Weifang folk songs. In the annual school art festival, a program of singing Weifang folk songs is added to popularize Weifang folk songs in such a form. The popularization

of Weifang folk songs in the classroom can ensure the breadth of popularization on the one hand and the depth of popularization on the other hand, so as to increase the understanding of traditional culture among young people and stimulate their cultural confidence.

3.1.2 Suggestion to Government

The inheritors of the intangible cultural heritage are the carriers for the continuation and development of the intangible cultural heritage. The non-genetic inheritors of Weifang folk songs play an important role in the spread and development of Weifang folk songs. However, from the actual situation, Weifang folk songs originated from field work. Most of the people who can sing Weifang folk songs are farmers with low income, so the government has introduced policies to subsidize folk artists to spread Weifang folk songs. To further protect Weifang folk singers.

Second, the government should strengthen publicity, build Weifang folk song development platform, properly carry out Weifang folk song performances, attract folk song artists and people to actively participate, and expand the influence of Weifang folk song communication. The dissemination of intangible cultural heritage should be strengthened through mainstream media, such as television, radio, newspapers and the Internet.

3.1.3 Suggestion to society

With the development of economy and society, traditional Weifang folk songs have lost their original vitality, without innovation, there is no development, unable to retain their stubborn ideas. On the basis of inheriting traditional folk songs to carry out bold innovation. How to reflect the present good life in Weifang folk songs is a problem that creators need to think about. To embed the current cultural needs into the creation of Weifang folk songs, we should not only retain the original artistic characteristics of Weifang folk songs, but also reasonably add modern elements to create new folk songs. Strengthen the creative and creative efforts of the literary and art circles, integrate the traditional Weifang folk songs into fresh blood, and attract young people's attention and love in a more novel way.

Establish Weifang folk song database. In order to better protect the intangible cultural heritage, it is necessary to be good at using modern scientific and technological means to investigate, register and sort out the existing intangible cultural

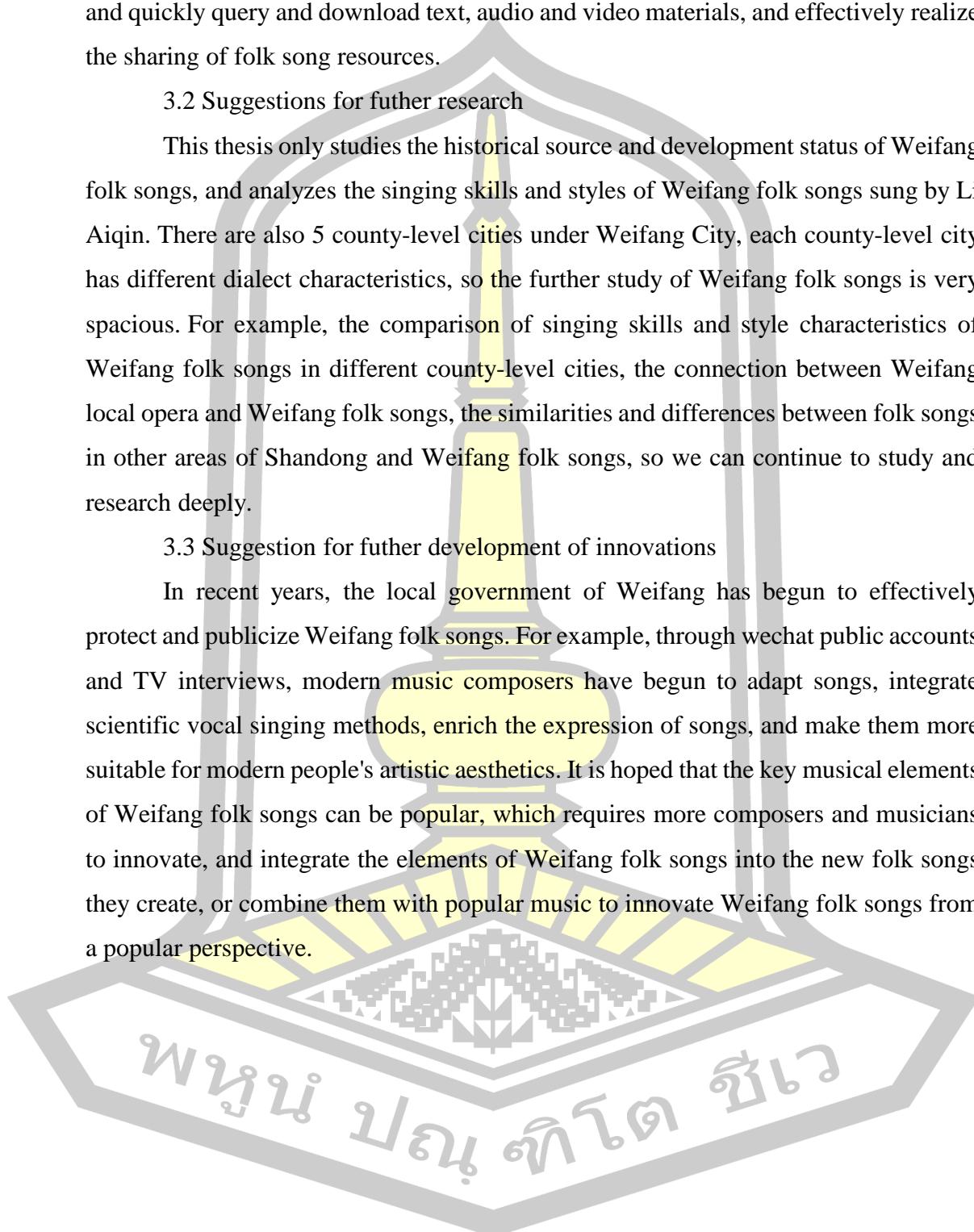
heritage, and form a database by collecting information, so that the public can easily and quickly query and download text, audio and video materials, and effectively realize the sharing of folk song resources.

3.2 Suggestions for futher research

This thesis only studies the historical source and development status of Weifang folk songs, and analyzes the singing skills and styles of Weifang folk songs sung by Li Aiqin. There are also 5 county-level cities under Weifang City, each county-level city has different dialect characteristics, so the further study of Weifang folk songs is very spacious. For example, the comparison of singing skills and style characteristics of Weifang folk songs in different county-level cities, the connection between Weifang local opera and Weifang folk songs, the similarities and differences between folk songs in other areas of Shandong and Weifang folk songs, so we can continue to study and research deeply.

3.3 Suggestion for futher development of innovations

In recent years, the local government of Weifang has begun to effectively protect and publicize Weifang folk songs. For example, through wechat public accounts and TV interviews, modern music composers have begun to adapt songs, integrate scientific vocal singing methods, enrich the expression of songs, and make them more suitable for modern people's artistic aesthetics. It is hoped that the key musical elements of Weifang folk songs can be popular, which requires more composers and musicians to innovate, and integrate the elements of Weifang folk songs into the new folk songs they create, or combine them with popular music to innovate Weifang folk songs from a popular perspective.



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APPENDIX

1. Time:

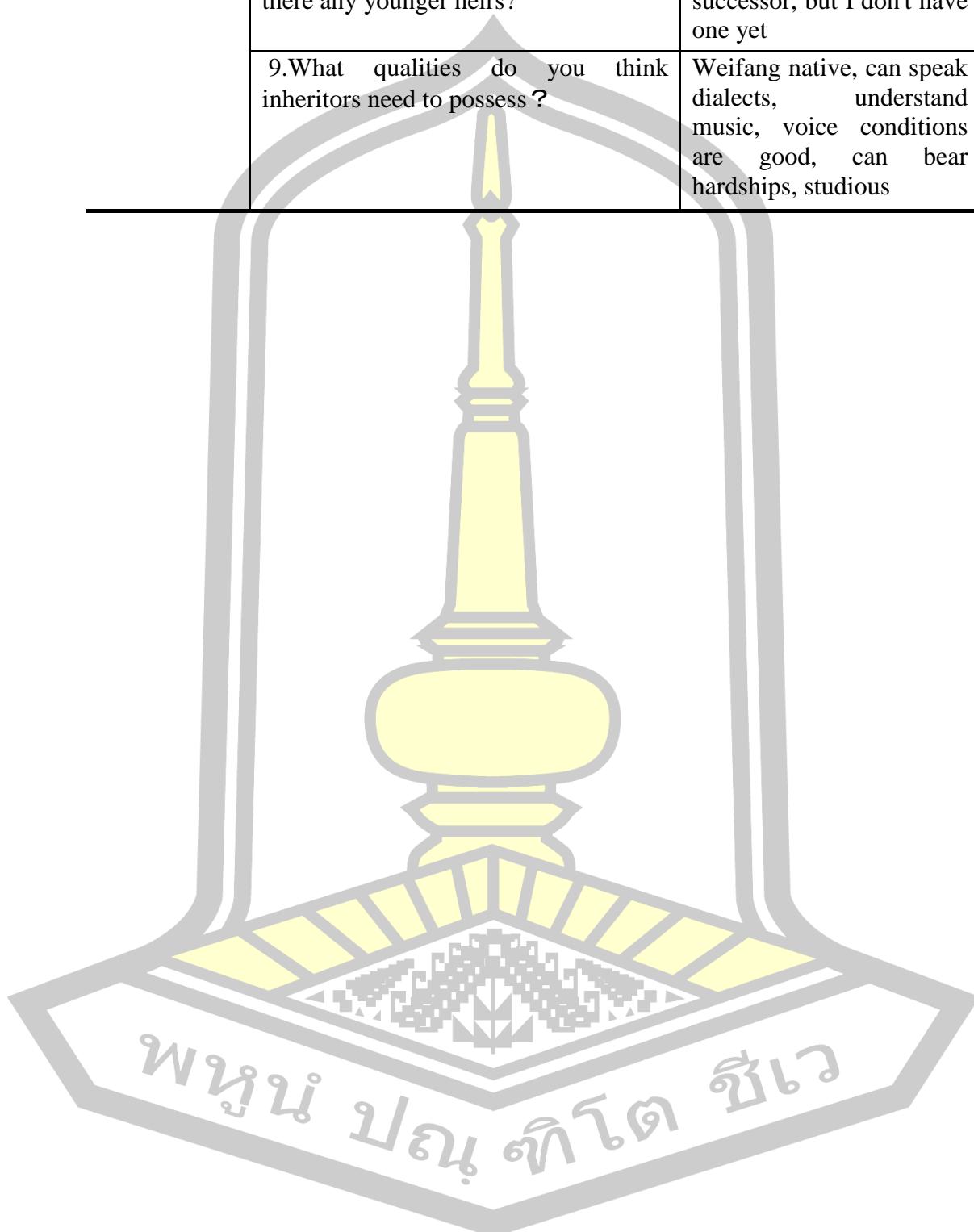
May 2022 to October 2023

2. Location:

Anqiu City, Weifang City, Shandong Province, Anqiu folk culture performance troupe office

Name	Question	Results
Li Aiqin	1.What is your date of birth?	Born in December 1950.
	2.From which teachers did you learn to sing folk songs?	Learn to sing folk songs with my grandmother, mother and aunt.
	3.When did you start singing folk songs? What is the learning style?	I began to learn to sing folk songs when I was 10. The style of Weifang folk songs belongs to the minor tunes in Chinese folk songs
	4.What performances have you participated in?	When I was young, I did not have a special stage, but performed in the village temple fair or market during festivals. In recent years, I participated in some performances sponsored by the government.
	5.The history and birthplace of Weifang folk songs?	According to the story of the old people in the village when I was a child, Weifang folk songs originated in the Ming and Qing dynasties of China
	6. How many songs can you sing?	A lot. About a hundred songs
	7.What are the characteristics of Weifang folk song singing?	Singing in the dialect is very simple, the songs are generally short, concise, easy to learn to sing.

	8.How to develop inheritance? Are there any younger heirs?	I've been looking for a successor, but I don't have one yet
	9.What qualities do you think inheritors need to possess ?	Weifang native, can speak dialects, understand music, voice conditions are good, can bear hardships, studious



BIOGRAPHY

NAME	Shijie Jing
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