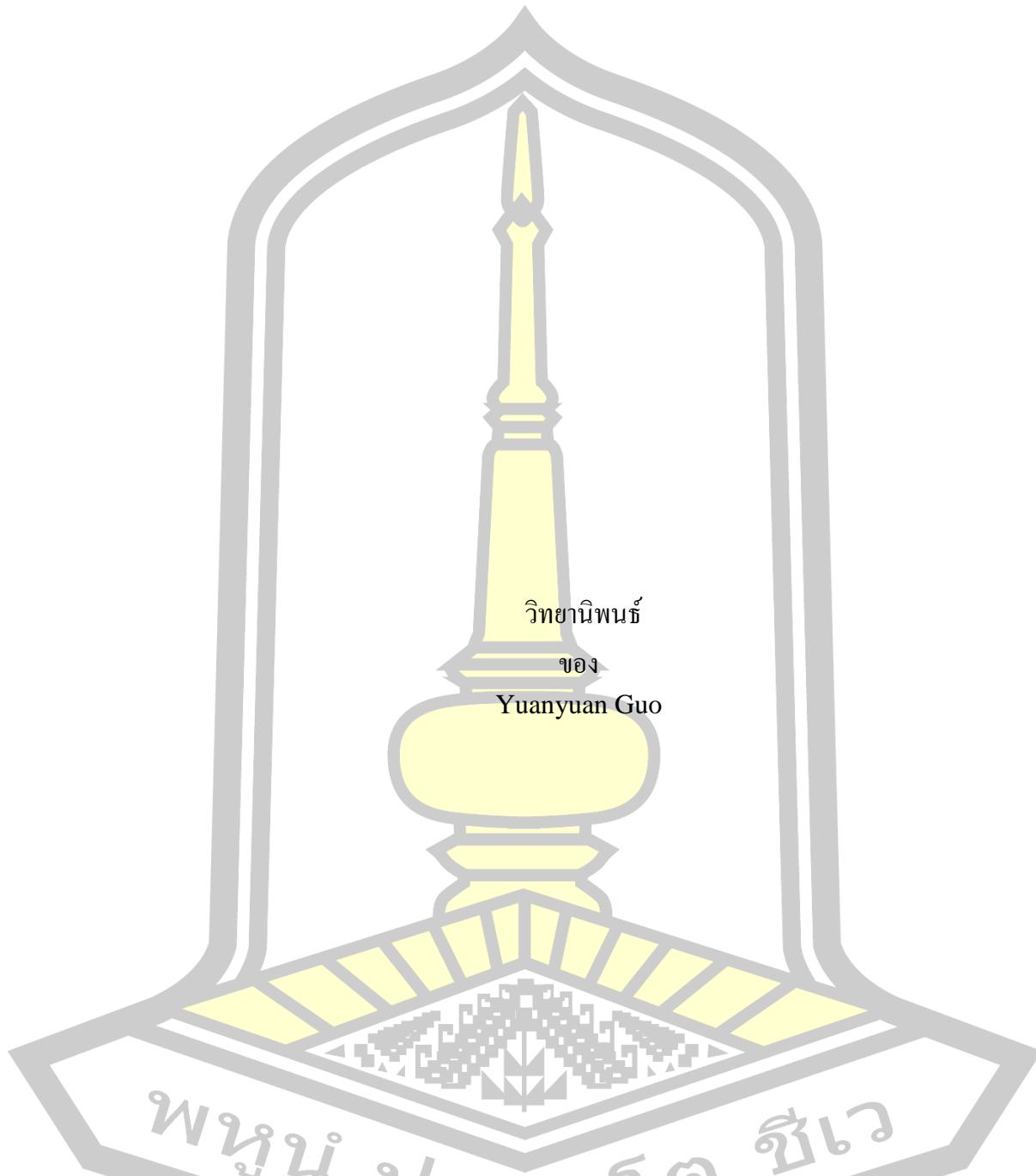


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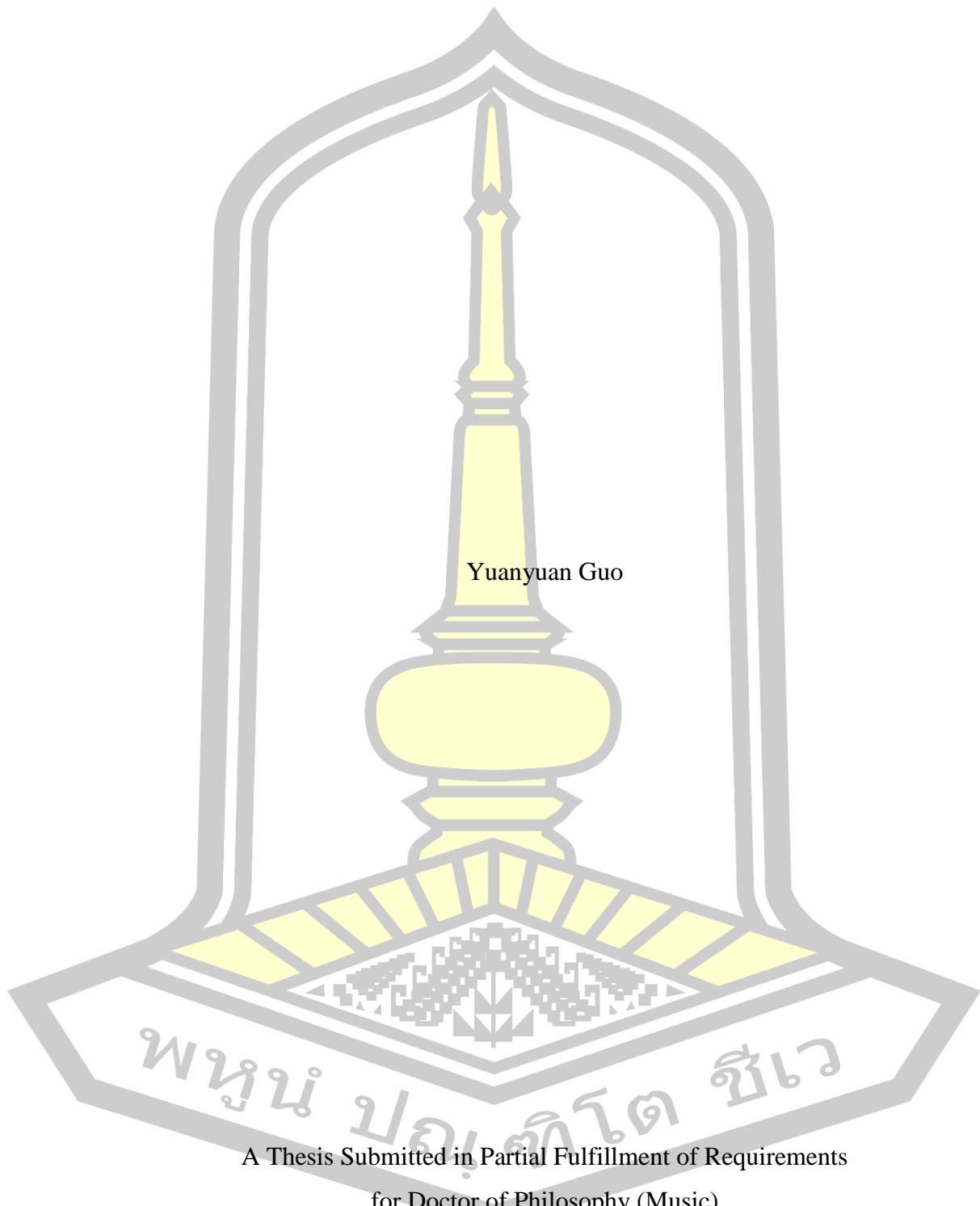
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The transmission of folk song in Dongying City, Shandong Province, China



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

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

Examining Committee

Chairman

(Prof. Chalermsak Pikulsri , Ph.D.)

Advisor

(Assoc. Prof. Phiphat Sornyai)

Committee

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Committee

(Asst. Prof. Peerapong Sensai ,
Ph.D.)

Committee

(Thanaporn Bhengsri , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Music

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School



TITLE	The transmission of folk song in Dongying City, Shandong Province, China		
AUTHOR	Yuanyuan Guo		
ADVISORS	Associate Professor Phiphat Sornyai		
DEGREE	Doctor of Philosophy	MAJOR	Music
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ABSTRACT

This study adopted a qualitative approach and employed ethnomusicology Chinese music theory as a principle. Dongying folk songs are traditional Chinese songs. They capture the daily life and cultural expression of the local community through simple melody and lyrics. The purpose of this study is: 1) to investigate the status of Dongying folk songs in Dongying City, Shandong Province; 2) Analyze the characteristics of the music choice of Dongying folk songs; 3) provide the guideline for the preservation and transmission of Dongying folk songs of Dongying City, Shandong Province. The method of collecting data in field work, interviews and using tools such as questionnaires. The result as follows:

(1) The status of Dongying folk songs is Dongying folk songs are divided into: Haozi, Xiaoqu, Yangko, Erge. At present, with the increase of people's entertainment methods, the function of Dongying folk songs has weakened, the number of invited performances has become less and less, and the income from singing is also less than before.

(2) The music characteristics of Dongying folk songs is the lyrics have dialect characteristics; the rhythm is very regular; the beat is balanced; there are many large interval jumps in the melody; the mode often uses "si" as the leading tone; the song form is often based on four sentences.

(3) The transmission process of Dongying folk songs is use family institutions as a medium to instill knowledge into children folk songs; provide support to musical education; improve the artistic level and social influence of the theater troupe; governmental support; establish Dongying Cultural Plaza; organize social folk music events.

Keyword : Dongying folk songs, Musical characteristics, Preservation and transmission

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Finally, I would like to thank all the teachers, classmates and colleagues and family members, I hope you will always be healthy and happy.

Yuanyuan Guo

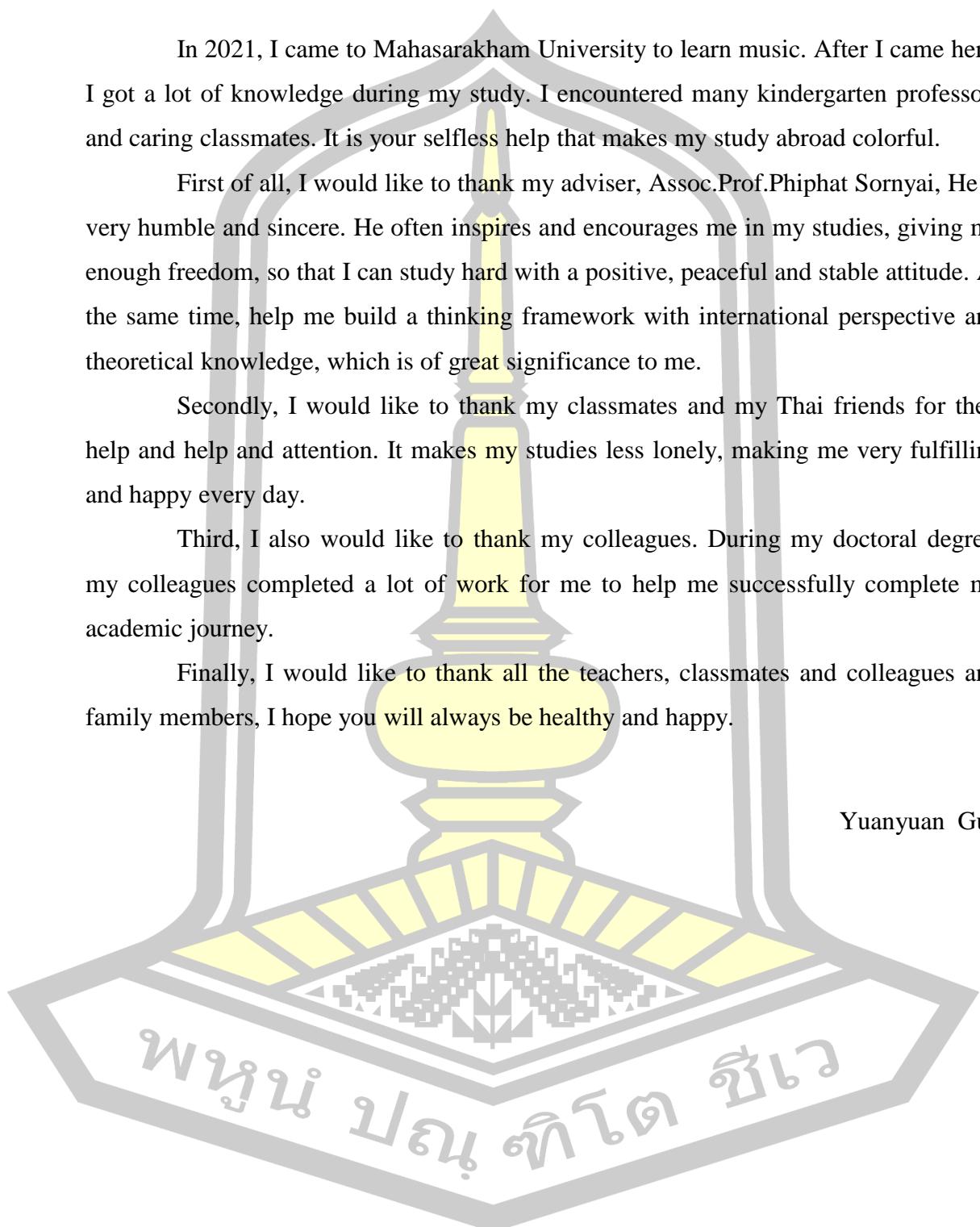


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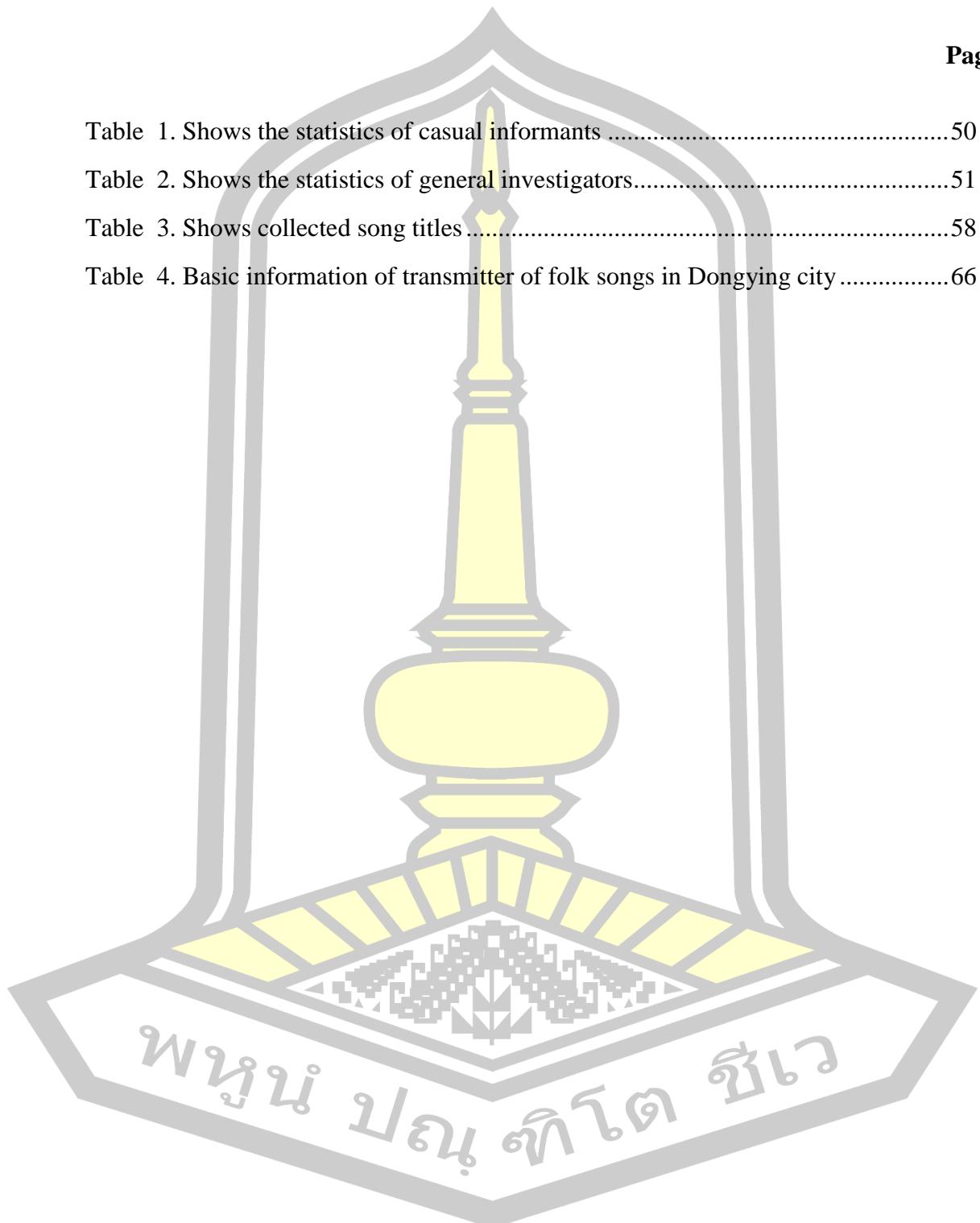
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CHAPTER I

Introduction

1. Background and problem of the research

Dongying is a city where the Yellow River flows into the ocean. Dongying's folk song is an indispensable part of the Yellow River culture. Affected by geographical, society, humanities, folk music in the Yellow River has the uniqueness of formation. The most important part is the Dongying folk song. Studying Dongying Folk Song Music is a respect and exploration of human cultural diversity of the Yellow River and the transmission of the cultural history of the Yellow River.

As a unique cultural heritage of the Yellow River Basin, Dongying folk songs are not only music itself, but also a carrier and reflection of culture. This includes protecting the culture of the Yellow River Basin, transmitting cultural memory, promoting cultural cognition, promoting cross-cultural exchanges, promoting artistic innovation, and inspiring human emotions. First of all, studying the Dongying folk songs help protect the Yellow River Basin culture (Chines folk art forms, 2011).

With the advancement of modernization and globalization, many traditional music forms are facing the risk of disappear and forgotten. This music carried the historical, values, lifestyle, and social structure of a region, so its protection is very important. By studying the Dongying folk songs, you can record and preserve the precious cultural heritage of the Yellow River Basin, so that it can be transmitted and developed. Secondly, the Dongying folk song is an important part of the cultural memory of the Yellow River Basin (Zhang Xuelian, 2010).

The traditional music of the Yellow River Basin is passed down from multi-generation population, and it carries the wisdom and experience of the ancestors. By studying the Dongying folk songs, it can be understanding the historical development and social changes in this area. Such research can help better understand and cherish our cultural traditions (Menyubiao, 2011).

Since the Dongying city are located in the lower Yellow River and the terrain are mainly plains with not more than 50 meters above the sea level. So, the folk songs give first place to the worker's chant rhythm and popular "Xiaoqu". In addition, it has

Yangko music and the children ballad. The Dongying city folk songs are closely linked with the local people's livelihood, with simple and true characteristics. The content mainly reflects on the people's labor, customs, joys and sorrows of daily life. The key elements of music are closely linked with the local language, in responses, the people of character, customs and so on. Lots of folk songs in the country have a broad impact in Shandong province and even national (Clark, 2016).

Dongying folk music is part of the Yellow River culture and a lush tree in the forest of Chinese national music. It is deeply rooted in the ancient and young land of the Dongying. It is an important part of people's spiritual life and cultural life (Miao Jing, Jin Xi, 1997).

Dongying folk song has its unique singing methods and aesthetic performance. The singing art represented by Dongying folk song is an important part of China's national vocal music performance system. However, the theoretical researches on the singing methods of Dongying folk song are relatively few, which is insufficient to support the theoretical system of China's national vocal music performance art and is not conducive to a comprehensive review and the transmission of China's national vocal music art (Yang Ruiqing, 2006).

The development of Shandong music culture is inseparable from the transmission of tradition, and it is inseparable from the innovation of wide thinking. For national music art, there is no comprehensive and in-depth transmission of traditional music art, and healthy development cannot be discussed; there is no sense of innovation, nor the motivation and vitality of national music and art development. For ethnic music, it is not a blindness or another stove. Revealing the basic characteristics, discarding the basic elements, and changing the unique charm, the foundation of the existence and development will be lost. Only innovative works that are rooted in real life and the spirit of the times can become a boutique art. Dongying folk songs must truly move towards the whole country, even the world, facing heavy work and huge difficulties. This is because the social environment of folk songs has undergone tremendous changes, and the original ecological folk songs have increasingly lost the soil of survival. To develop folk songs, we must face up to reality and grasp the traditional and modern relations.

For the above reasons, I want to study the dongying folk song. In this research work, investigate the status of Dongying folk songs study characteristics of Dongying folk songs and analysis the transmission of folk songs. Become a information about those who are interested in further research.

2. Research objectives

- 2.1 To investigate the status of Dongying folk songs.
- 2.2 To analysis the music characteristic of Dongying folk songs.
- 2.3 To analysis the preservation and transmission of Dongying folk songs.

3. Research Questions

- 3.1 What is the status of Dongying folk songs?
- 3.2 What are the music characteristics of Dongying folk songs?
- 3.3 How to transmission process of Dongying folk songs?

4. Research Benefit

- 4.1 We can learn about the status of Dongying folk songs.
- 4.2 We can understand the characteristics of Dongying folk songs.
- 4.3 we can know the measures for the transmission of Dongying folk songs.

5. Definition of terms

5.1 Folk songs refer to songs that are circulated and passed down from generation to generation in a specific region, community or culture, and usually reflect people's lives, culture, history and values. These songs are often passed down orally and are therefore regional and traditional.

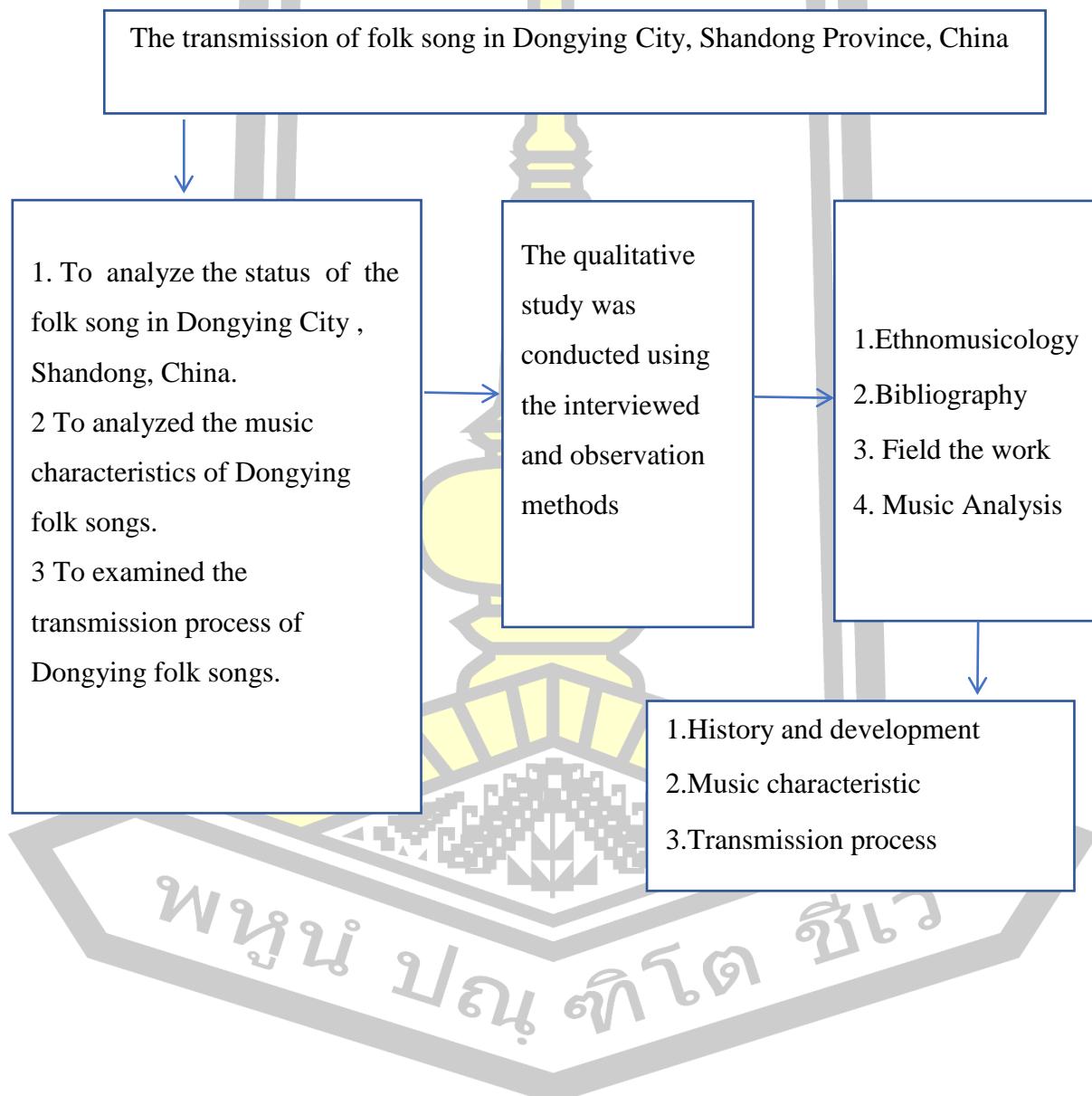
5.2 Status refers to research analyze the status of folk songs in Dongying city based on references and field work results, status it refers to status of Dongying folk songs, include: status of songs, status of singers and status of functions in social.

- 1) Status of songs
- 2) Status of singers
- 3) Status of functions in social

5.3 The musical characteristics selected for Dongying folk songs refer to lyric, rhythm、beat、melody、mode、form.

5.4 The preservation and transmission refers to the guideline to preserve and transmit the Dongying folk songs.

6. Conceptual Framework



CHAPTER II

Literature review

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

1. General Knowledge about Shandong Province
2. Folk song in Shandong
3. Folk song in Dongying
4. The theory used in this research
5. Conceptual of art and culture conservation and development
6. Documents and Research Related to Dongying folk Songs

1. General Knowledge about Shandong Province

1.1 Historical Development of Shandong

Shandong has a long history. Humans have been living here for more than 6,000 years. During the Zhou and Lu periods, Shandong was located in the central region and was an important cultural and political center. During the Spring and Autumn Period and the Warring States Period, the State of Lu rose and became the economic, cultural, and technological center in Shandong's history. It is the hometown of Confucius. Confucius, the founder of Confucianism, attached great importance to music, believing that music could help one cultivate oneself, govern a country, and bring peace to the world. During the Qin and Han Dynasties, Shandong belonged to Qingzhou County and became an important region in the central government. During the Tang and Song Dynasties, the people of Shandong were hardworking and kind, and industries such as salt, shipbuilding, and wood became the main economic pillars at the time. During the Yuan and Qing Dynasties, Shandong was still one of the important regions in the central government. In the 19th century, Shandong became the focus of competition among Europeans and experienced a war. (Miao Jing , Jin Xi , 2008).

Dongying is a city in Shandong Province, located at the mouth of the Yellow River. Dongying culture is part of the Yellow River culture. Seven or eight thousand years ago, the people living here created a splendid ancient culture . After the Western Zhou Dynasty and the Spring and Autumn Period, social productivity gradually reached a high level of development(Kuang Xuefei,2007) . By the Qing Dynasty, the traditional cultural accumulation in Dongying had reached a fairly high level, laying a solid foundation for the development and improvement of various art categories . Among them, paper-cutting, Lu opera, folk art, folk songs and other categories occupy an important position in the national cultural corridor (Wang Shihui , 2013) .From this we can see that ancient Shandong's court music and religious music had an important position in the country.

1.2 Social Structure of Shandong Province

Shandong Province is an important province in the eastern coastal area of China, with rich historical, cultural and economic resources. Its social structure is influenced by geographical, economic and historical factors, showing multi-layered and diversified characteristics.In ancient times, Shandong's court music and literati music were favored by the upper class. Confucius, Mencius and others had a deep understanding and research on music, which promoted the spread of Confucian music education. Court music is usually expressed as elegant music and ritual music, emphasizing the moral education function of music. Farmers, handcraftsmen and other ordinary workers in Shandong created and transmited a rich variety of folk music forms, such as Shandong drum and Shandong Qinshu. These music forms are usually mainly passed down orally, and the content is close to life, reflecting the emotions and daily life of ordinary people (Li Haihan, 2015).

1.2.1 Population composition

Shandong Province is one of the most populous provinces in China with rich population resources. According to the latest statistics, the total population of Shandong Province exceeds 100 million. The Han nationality is the main ethnic group in Shandong Province, accounting for the majority of the total population. In addition, there are many ethnic minorities in Shandong Province, such as the Hui nationality, the Mongolian nationality, and the Korean nationality(Kankan 2014). Their respective cultures and social structures have played an important role in the multiculturalism of

Shandong Province. The population composition of Shandong Province is a reflection of the diversity of its social structure.(Frank Kouwenhoven, 2020). It can be seen that Han music is dominant in Shandong, and the influence of Confucian culture will make Shandong music emphasize ritual music and moral education. Although the proportion of ethnic minority population in Shandong is relatively small, each ethnic minority also has its own musical tradition, such as Manchu drum music and Hui religious music. These ethnic minority music enriches the diversity of Shandong's musical culture.

1.2.2 Rural social structure

Rural areas occupy an important position in the social structure of Shandong Province. The rural population is large and mainly engaged in agricultural production. The rural social structure includes different groups such as farmers, rural laborers, and rural cadresLi(Shigen,2001). The rural economy is mainly based on planting and breeding. Rural communities are the core of farmers' lives (Li Haihan , 2015). In recent years , with the diversified development of the rural economy, some rural residents have gradually entered non-agricultural fields, which has had a certain impact on the rural social structure.Shandong rural areas are traditionally dominated by large families, and it can be inferred that this family structure is conducive to the intergenerational transmission of music. The elders in the family often teach the younger generation various traditional music, such as folk songs, instrumental music, and opera. In addition, the village community in Shandong rural areas has a strong sense of cohesion and cultural identity. Music activities within the village, such as temple fairs, markets, festivals, etc., promote interaction and cultural exchanges among community members.

1.2.3 Urban social structure

Shandong Province has a large urban population, mainly distributed in large cities such as Jinan, Qingdao, Yantai, and Weifang(Lin Chen,2009). The urban social structure includes residents from all walks of life, engaged in many fields such as industry, service industry, information technology, and finance. Cities are also important cultural, educational, scientific, and medical centers (Chen Ying , 2018). The diversity of urban social structures reflects the economic development and modernization process of Shandong Province.Shandong's big cities have developed

economies and thriving music markets. Various types of music, such as pop music, classical music, folk music, etc., have a wide audience in these cities. Music festivals, concerts, and other activities are frequent in big cities, which promote the development of the music industry. In Shandong's small cities, the economic level of these cities is somewhat lower than that of big cities, but they are also gradually developing. The music culture of small and medium-sized cities is diverse, with both the transmission of local traditional music and the introduction of modern music forms. Music activities in small and medium-sized cities are often closer to the people and more diverse in form.

1.2.4 Government and officials

Government agencies play an important role in the social structure of Shandong Province, including government departments, officials and civil servants at all levels(Lin Youren,1982). The government is responsible for managing and leading various affairs to promote economic development and social stability (Men Yubiao , 2009) . The government agencies in Shandong Province are divided into provinces, cities and counties. Government departments at all levels work together to promote social development and improve people's livelihood.The Shandong Provincial Government has formulated a series of cultural policies to promote the development of music culture. These policies include the protection and transmission of traditional music, the support and promotion of modern music, and the emphasis and investment in music education.

1.2.5 Enterprises and industries

Shandong Province is rich in natural resources and has developed industries, including agriculture, manufacturing, chemical industry, petrochemical industry, electronic information and other fields. Industrial workers, technicians and managers constitute part of the industrial social structure (Frank Kouwenhoven , 2020) . Shandong Province has a certain influence at home and abroad. Some well-known companies such as Haier and Lenovo originated here and played a key role in the local economic development(Lu Yunfei,2009).Many companies sponsor various music festivals and concerts, such as the Qingdao International Beer Festival and the Yantai International Wine Festival. By sponsoring music events, companies not only enhance their brand image, but also promote the development of music culture. In

addition, some companies invest in music education and training institutions, set up music scholarships and subsidize the training of music talents. For example, some large companies in Shandong have set up scholarships at local music colleges to support the development of outstanding music students.

1.2.6 Education and culture

Shandong Province is rich in educational resources . Well-known universities such as Shandong University and Ocean University of China attract a large number of students and scholars(R.H. Van Gulik,2013) . From the perspective of cultural tradition, Shandong Province is the hometown of Confucius , and Confucian culture has had a profound impact on the social structure. In addition, Shandong Province has rich cultural heritage, such as the Three Confucian Temples in Qufu and Mount Tai, which attract domestic and foreign tourists (Miao Jing , 2017).Music courses are generally offered in primary and secondary schools in Shandong Province. Music courses are an important part of students' quality education. Through music courses, students can learn music knowledge and skills, while cultivating music interests and aesthetic abilities. Colleges and universities also provide graduate education in musicology, music education, music performance and other fields, which promotes the development of music research and theory. The music research results of some universities have a high influence at home and abroad.

1.2.7 Religious and cultural traditions

Shandong Province has rich cultural traditions and religious beliefs. Confucian culture, Buddhism, Taoism, etc. all have certain transmission and influence here. Confucian holy places such as the Confucius Temple and Confucius Mansion in Qufu have attracted a large number of cultural enthusiasts (Jiang Mingchun , 2009) . In addition, there are some Buddhist and Taoist temples in Shandong Province , reflecting diverse religious beliefs(Ru Yi,2020).Buddhist music is mainly performed in temples, including morning and evening chanting, Buddha's birthday celebrations, etc. Taoist music is usually played in Taoist temples during religious activities, such as praying for blessings and offering sacrifices. Confucian culture emphasizes ritual and music education, and music occupies an important position in Confucian etiquette. The "ritual and music education" advocated by Confucius advocates cultivating people's moral sentiments and social order through music. In the

Confucius Temple in Qufu, Shandong, a grand Confucius worship ceremony is held every year.

1.3 Inclusive cultural perspective

Shandong Province is located in the eastern coastal area of China and is one of China's historical and cultural provinces. Shandong culture is famous for its tolerance. This kind of tolerance is reflected in multiple levels such as ethnicity, religion, and cultural traditions, building a diverse and harmonious society (Men Yubiao,2013).

1.3.1 Cultural heritage of multi-ethnic integration

Shandong Province is a multi-ethnic region, with the Han being the main ethnic group, and many other ethnic minorities such as the Hui, Mongolian, and Korean. Shandong culture embraces the traditional customs of different ethnic groups, allowing all ethnic groups to find their sense of belonging here(Sha Dunru,2021). This diversity is not only reflected in aspects of life such as food, clothing, and folk art, but also in cultural areas such as religious beliefs and festivals. Han folk instrumental music is widely spread in Shandong, such as suona, erhu, flute, etc. These instruments are widely used in various folk activities and festivals, enriching the music culture of Shandong. The Hui nationality is an important ethnic minority in Shandong, and its music culture is greatly influenced by Islam. Hui religious music, such as "Hymns" and "Bible Chanting", is sung in mosques and religious ceremonies, and has a strong religious color. Music is also an important part of Hui weddings and festivals. Traditional Hui weddings are often accompanied by drums and singing, showing strong ethnic characteristics and a festive atmosphere. Manchu shaman music is an important part of their traditional culture. Shaman music is mainly used in religious ceremonies and sacrificial activities. It summons gods and ancestors through chanting and percussion of instruments, and has a mysterious and solemn atmosphere (Li Qiang, 2014).

1.3.2 Religious Tolerance

Shandong Province believes in many religions, including Confucianism, Buddhism, Taoism and many other religions (Wang Jichao,2021). Shandong is the birthplace of Confucian culture, but it also accommodates the beliefs and practices of other religions (Wang Lidan,2013). Different religions respect each other and live in

harmony. For example, the Confucian Temple in Shandong is both a Confucian holy place and a Buddhist and Taoist temple nearby, forming a situation of harmonious coexistence of religions. (Yang Ruiqing , 2009) .

1.3.3 Cultural and traditional tolerance

Shandong Province has a rich cultural heritage, of which Confucian culture is the most important component (Fang Zhinuo , 2006) . However, Shandong culture also embraces cultural elements from other places, absorbs the characteristics of northern and southern cultures, and forms its own unique cultural style(Wang Yaohua,2017). The tolerance of Shandong culture and tradition has had an important impact on the development and diversity of music. Shandong's history, geographical location and the coexistence of multiple ethnic groups have made the music culture on this land diverse and inclusive. For example, Shandong's traditional song art and interpretation performances have strong local characteristics, which attract the love of audiences and artists. They also embrace performance forms from other regions, forming a colorful cultural ecology. (Li Qiang , 2014) .

1.3.4 Cultural Exchange

Shandong is located on the eastern coast of China and has historically been an important maritime transportation hub (Kelin , 2013) . This geographical location has promoted cultural exchanges between Shandong and other regions and countries, absorbed foreign cultural elements, and enriched local culture. In ancient times, Shandong, as a famous cultural province, attracted many literati and poets, who created many masterpieces in literature, poetry, calligraphy, etc. in Shandong. Today , Shandong is still an important cultural exchange hub. International cultural activities and cultural exchanges are held here, which promotes the mutual learning of international cultures(Wu Guodong,2021).Shandong Province holds various international music festivals and concerts, such as the Qingdao International Music Festival and the Jinan International Chorus Festival, which attract musicians and orchestras from all over the world. These events not only showcase the diversity of international music, but also provide Shandong local musicians with opportunities to communicate and learn with their international counterparts. Shandong Province co-hosts cultural years and cultural weeks with other countries and regions to promote

international music and cultural exchanges through music performances, lectures and workshops. For example, music is an important part of Shandong's cultural exchange activities with neighboring countries such as South Korea and Japan. Musicians from both sides enhance understanding and friendship through cooperative performances and mutual visits.

1.3.5 Cultural Industry Inclusiveness

Shandong Province also demonstrates inclusiveness in its cultural industry. There are abundant creations and performances in the fields of film, TV series, music, fine arts, and other cultural and artistic fields, and cultural works of various styles have the opportunity to be supported and developed (Zhao Xiaona , 2017) . Shandong's cultural industry continues to grow, providing a broad space for development for all kinds of cultural creators and enriching the spiritual life of the people. Shandong's cultural market embraces a variety of music forms, from traditional folk music to modern pop music, all kinds of music forms can find their own audience and market in Shandong. For example, Shandong folk songs, local operas, modern pop music and electronic music all occupy a certain position in the cultural market.

1.3.6 Education for tolerance

Shandong Province has many colleges and cultural research centers. These institutions promote academic exchanges and research in different disciplines. The tolerant atmosphere of schools and research institutions encourages the discussion of various views and ideas. Students and scholars come from different backgrounds and disciplines. They exchange and learn with Shandong universities and jointly promote the advancement of culture and knowledge(Xie Binru ,2016). Shandong Province pays attention to the training and introduction of high-level music teachers, and improves the professional quality and teaching level of music teachers through teacher training, academic exchanges and teacher training. The inclusiveness of education is reflected in the acceptance of teachers' diverse backgrounds and teaching methods. Music courses not only focus on the transmission of traditional music, such as folk songs, operas, and traditional instrument performances, but also encourage students to contact and learn modern music, such as pop music and electronic music. The diversity of the curriculum reflects the inclusiveness of education. Many schools

introduce interdisciplinary content into music courses, such as the combination of music with history, literature, dance, etc., to cultivate students' comprehensive literacy and innovation ability.

1.3.7 Harmonious coexistence of religion and cultural traditions

Shandong Province's religious beliefs and cultural traditions coexist harmoniously here. Confucianism, Buddhism, Taoism and other different beliefs have a long history in Shandong. They influence and integrate each other. For example, some Buddhist temples also worship Confucian classics, and some Taoists also take Confucianism into account. This harmonious coexistence reflects the inclusiveness of Shandong culture and the diversity of religious beliefs(Cao Wenli,2009).

1.4 Lifestyle

Shandong Province is located in the eastern coastal area of China and is a province with rich historical and cultural traditions (Liu Xiaopeng, 2013). The lifestyle of Shandong people reflects the influence of multiple factors such as geography, history, and culture, presenting rich and diverse characteristics.

1.4.1 Daily life

Shandong people's daily life is generally carried out in three main aspects: work, family and social interaction. From the perspective of work, Shandong is a developed industrial and agricultural region. Farmers work in the fields. Workers work hard in various jobs such as factories, mines, ports, etc(Hengzhi,1996). Family occupies a very important position in Shandong culture. Family concepts are profound, and respecting the elderly and loving the young is regarded as a traditional virtue. In addition, Shandong people also pay attention to social activities and often get together with relatives and friends. Chatting, eating, entertainment, etc. (Zhuangzhuang , 2005). It is part of daily social interaction. Music also plays an important role in the daily lives of Shandong people. From traditional festivals and folk customs to modern entertainment and cultural activities, music is everywhere. Music enriches people's lives, strengthens the connection between families and communities, and also plays an important role in cultural transmission and innovation.

1.4.2 Eating habits

Shandong cuisine is famous for its rich flavors and unique cooking methods. Stewed dishes are the representative cuisine of Shandong. It has the

characteristics of "one dish, one dish, hundreds of dishes" (Wang Guiqin , 2007). Shandong cuisine pays attention to the original flavor, the freshness of ingredients and the delicacy of cooking. Common Shandong dishes include "slope sweet potato", "sweet and sour spare ribs", "old hen", etc. In addition, Shandong is also famous for seafood. Qingdao beer and Weihai fried chicken are also local specialties (Chenchong,2008).In some important folk activities in Shandong, such as temple fairs and markets, music performances and food stalls complement each other, forming a unique cultural landscape. Music performances in these activities are part of the food culture. Whether it is traditional festivals, wedding banquets, or modern restaurants and food festivals, music plays an important role in enriching and enhancing the food culture experience. Music not only adds atmosphere and fun to food activities, but also transmit and spreads local culture in food scenes.

1.4.3 Traditional Culture

Shandong is the birthplace of Confucian culture, and traditional culture occupies an important position here (Fang Meng , 2011). Great Confucian thinkers such as Confucius and Mencius were active in Shandong, and their thoughts have influenced the deep level of Shandong culture. Shandong people attach importance to traditional values such as filial piety, courtesy, and loyalty, which are reflected in family life and social networks. Shandong's cultural traditions are also reflected in calligraphy, painting, music and other aspects. These art forms have been developed and passed down in Shandong(Liu bin & Wang guo,2009).Music plays an important role in festivals, folk customs, religion, social interaction and other aspects, enriching people's daily lives and transmiting and promoting traditional culture.

1.4.4 Family Concept

Family values play an important role in the lives of Shandong people. Traditionally, Shandong family structures are relatively stable, and respect for the elderly and filial piety are regarded as the core principles of the family. Weddings and sacrificial activities usually attach great importance to family traditions and etiquette (Zhang Jingyuan , 2012). The same-family family structure is still relatively common in Shandong, and the relationship between parents and children is also very close(He fan,2015).Some families of music lovers will hold small family concerts regularly,

where family members play instruments and sing songs together to enhance family cohesion. Some families will have specific musical traditions, such as music for ancestor worship ceremonies.

1.4.5 Social Culture

Social enterprises play an important role in the lives of Shandong people (Chen Xu, 2016). Social activities between relatives and friends are often accompanied by delicious food, and dinner is one of the important ways of socializing. Shandong people are hospitable. They often invite friends and relatives to enjoy a sumptuous meal at home. In addition, Shandong people also like to participate in various entertainment activities in their spare time, such as singing, dancing, playing cards, watching movies, etc(Luo Hongyu & Li Xin,2012).In communities in Shandong, music activities such as square dancing and concerts provide a platform for residents to communicate and interact. These activities enrich community cultural life and promote harmonious neighborhood relations.

1.4.6 Entertainment and Sports

Shandong people like all kinds of entertainment and sports. Sports such as basketball, football, and table tennis are very popular in Shandong. Shandong Luneng Football Club and Shandong Golden Men's Basketball Team are both local sports teams. In addition, Shandong also has a wealth of cultural and entertainment activities, such as commentary, crosstalk, and sketches. These performances are popular for social entertainment (Elizabeth J. Markham , 2019).Some cities and regions in Shandong often hold sports and cultural festivals, which include sports competitions, music performances, and cultural displays, creating a rich and diverse entertainment and cultural experience.

1.4.7 Travel and outdoor activities

Shandong Province has abundant natural landscapes and historical sites, which attract a large number of tourists. Famous scenic spots include Mount Tai, Mount Laoshan, Qingdao Beach, and the Temple of Confucius. Shandong people love outdoor activities. Hiking, mountain climbing, fishing and other activities are very popular on weekends and holidays (Miao Jing , Jin Xi , 2008) .Many historical sites and cultural attractions in Shandong, such as Mount Tai, the Confucius Temple in Qufu, and the Zhanqiao in Qingdao, often have music performances or cultural

activities. For example, the Confucius worship ceremony in the Confucius Temple is often accompanied by traditional music, showing the charm of ancient Confucian culture. Many tourist attractions in Shandong hold music and cultural activities during specific festivals, such as the Qingdao International Beer Festival and the Spring Festival in Jinan. These activities usually include music performances, such as live bands, traditional music performances, etc., providing tourists with a rich entertainment experience (Men Yubiao, 2009).

It can be seen that the lifestyle of Shandong people embodies diversity, inclusiveness and tradition. They pay attention to family, traditional culture, social activities and diet, and actively participate in entertainment, sports and religious beliefs, enjoying a colorful life. Shandong's culture and lifestyle not only affect local residents, but also attract people from all over the country and even the world to explore and experience. Shandong provides people with rich cultural experiences and life fun with its unique charm and diverse lifestyle, and music plays an important role in it.

Shandong Province's colorful cultural traditions provide a good soil and conditions for the development of folk music. By excavating and transmitting the local folk music culture, people can have the corresponding musical literacy and cultural identity, while promoting the dissemination and innovative development of local folk music art.

2. Folk songs in Shandong

2.1 Song Type

Shandong's folk songs are rich and varied, reflecting the characteristics of folk music from different regions, cultural backgrounds and historical periods. Based on region, function and form, Shandong's folk songs can be roughly classified as follows:

2.1.1 By region

(1) Folk songs from Southwest Shandong: They are mainly popular in Heze, Jining, Zaozhuang and other places. The folk songs in these areas have simple melodies and vivid lyrics, reflecting the farming culture and folk customs of the Yellow River Basin (Chen Ying, 2018).

(2) Folk songs of Central Shandong: popular in Jinan, Tai'an, Zibo and other places. These folk songs have beautiful and lyrical melodies, and their contents mostly reflect the local landscape and people's life and emotions.

(3) Jiaodong folk songs: popular in coastal areas such as Qingdao, Yantai, and Weihai, these folk songs have brisk rhythms and cheerful melodies, reflecting the life and work scenes of fishermen (Frank Kouwenhoven , 2020) .

(4) Folk songs from northern Shandong : They are mainly popular in Dezhou, Binzhou and other places. The folk songs in these areas have high-pitched melodies and brisk rhythms, reflecting the local customs and working scenes (Men Yubiao , 2009) .

2.1.2 Classification by function

(1) Labor songs: such as "Yellow River Song". These folk songs are usually sung during labor. They have a distinct rhythm and are highly inspiring(Nima Cairang,2017).

(2) Folk songs: such as "Yimeng Mountain Xiaoqu ". These folk songs are mostly sung in the mountains and fields. They have melodious melodies and reflect the life and work scenes in the mountain villages (Miao Jing , 2017).

(3) Fishermen' s songs: such as the fishermen' s songs of the Jiaodong Peninsula. These folk songs are mostly sung while working at sea, with unrestrained melodies and distinct rhythms (Chen Ying , 2018) .

(4) Love songs: such as "The Little Cowherd" and "Embroidered Purse". These folk songs mostly express the love between men and women, with beautiful melodies and rich emotions.

(5) Narrative songs: such as "The Generals of the Yang Family" and "The Butterfly Lovers". These folk songs mostly tell historical stories or folk legends and are rich in content with a strong narrative quality.

(6) Ritual songs: such as wedding songs, funeral songs, sacrificial songs, etc. These folk songs are sung on specific ceremonial occasions. They have solemn melodies and have certain religious or ritual significance.

2.1.3 Classification by form

(1) Solo: Many folk songs are performed in solo form, where the singer conveys emotions and stories through self-expression.

(2) Duet: Such as "Dui Hua" and "Dui Shan Ge", these folk songs are usually sung by two people, mostly between men and women, with fluent melodies and flexible forms (Chen Ying , 2018) .

(3) Chorus : Such as labor songs and sacrificial songs. These folk songs are often sung by many people, with a loud and majestic sound.

(4) Round-robin: Some folk songs are sung in a round-robin format, where one person sings a section and then another person takes over, creating a relay-style singing effect (Men Yubiao 2003) .

2.1.4 Classification by content

(1) Farming folk songs: such as "Threshing Songs" and "Harvesting Songs". These folk songs reflect the life and emotions of farmers during farming work. They have simple melodies and realistic content (Miao Jing , Jin Xi , 2008) .

(2) Anti-Japanese folk songs: such as "The Big Sword March" and "On the Songhua River". These folk songs were created during the Anti-Japanese War. They have passionate melodies and tragic content, which inspire the people's fighting spirit.

(3) Immigrant folk songs: Some folk songs reflect the life and emotions of immigrants. For example, some folk songs of the Jiaodong Peninsula express the immigrants' longing for their homeland and their yearning for a new life (Miao Jing , Jin Xi , 2008) .

2.1.5 Classification by historical period

(1) Ancient folk songs: The ancient folk songs that have been handed down to this day have a strong historical and cultural background, simple melodies and rich content.

(2) Modern folk songs: such as folk songs created during the Anti-Japanese War and the War of Liberation. These folk songs have the characteristics of the times, simple melodies and inspiring content.

From the classification of different forms of Shandong songs, we can find that Shandong songs usually reflect the natural scenery, customs and social life of the region. Some of these songs contain historical events and stories of people,

showing Shandong's profound historical and cultural background. At the same time, Shandong's music is also influenced by other ethnic music, such as the integration of ethnic minority songs, reflecting the fusion and inclusiveness of multi-ethnic cultures. The diversity of Shandong's musical traditions, the evolution of musical styles, and the mutual influence of culture and social background have led to many changes in musical forms and expressions. These aspects reflect Shandong's rich musical culture, while reflecting social changes, regional characteristics and the integration of diversified cultures.

2.2 Social Functions of Songs

Shandong songs have multiple social functions. They are not only a form of musical performance and entertainment, but also carry multiple meanings such as culture, society, history, and emotion.

2.2.1 Cultural transmission and preservation

Shandong songs carry rich local culture and historical information. Through the transmission of generations, the cultural traditions of Shandong region are preserved. These songs record the life, values, traditional customs and historical events of Shandong people, and maintain the transmission of cultural identity and traditional values(Ouyang Zhao,2009).

2.2.2 Socializing

Shandong songs often play an important role in social activities. For example, at family gatherings, weddings, banquets, festivals and other occasions, people often sing Shandong songs to enhance family affection, friendship and social connections (Jiang Mingchun , 2009) . These songs are sometimes used as a medium for social interaction to help people build closer relationships.

2.2.3 Emotional expression

Shandong songs are an important way to express emotions. Whether it is to express the longing for relatives, the pursuit of love, or the feelings for hometown and homeland, songs provide a platform for emotional catharsis and expression (Men Yubiao, 2013). The lyrics and melody of the songs can deeply express personal emotions and inner experiences.

2.2.4 Historical education

Some Shandong songs record historical events and heroic stories, playing a role in historical education. Through these songs, people can understand the history of Shandong, transmit heroic deeds, and learn historical lessons.

2.2.5 Entertainment and leisure

Songs are also a form of entertainment and leisure. People can sing and dance together and enjoy music in their spare time. Cultural activities such as concerts, performances, and music festivals are also entertainment choices for Shandong society. (Yang Ruiqing , 2009) .

2.2.6 Religion and Celebrations

In some religious ceremonies and celebrations, Shandong songs are used to worship gods, celebrate festivals or express religious beliefs. These songs have an important sense of ritual and sacredness in religious ceremonies and celebrations.

2.2.7 Social protest and expression

Songs can also be used to express social protest and concern for social issues. Some songs praise fairness and justice, call for reform, or reflect social inequality and unfairness, playing the role of social criticism and voice.

From the social functions of Shandong songs, we can find that Shandong's folk songs are rich and colorful, integrating strong local characteristics and profound cultural heritage. Folk songs are usually circulated in rural areas, and their simple and sincere expressions reflect the hardships of Shandong farmers' lives and the richness and diversity of their emotional world. These folk songs are not only diverse and distinctive in musical form, but more importantly, they convey the life emotions, cultural feelings and values of Shandong people through lyrics and melodies, and also play an important role in cultural transmission, social interaction, emotional expression, social change and economic development. It is an important part of Shandong folk culture and a vivid expression of Shandong's rich and colorful cultural landscape.

3. Folk songs in Dongying

3.1 Types of Dongying folk songs

3.1.1 “ Haozi ”

Haozi is one of the earliest and oldest art forms in folk songs . " Haozi " , also known as labor songs, is produced in the process of people's labor. During collective labor, it plays a role in directing, coordinating and unifying the pace of labor according to the actual conditions such as the labor method, rhythm and intensity (Yang Ruiqing.2006) . It can also play a role in inspiring enthusiasm and regulating emotions. In primitive races, various types of labor have their own various songs, and the tunes are often very accurately adapted to the rhythm of the production actions unique to that type of labor (Frank Kouwenhoven , 2020) . The Yellow River embankment withers all year round. So it has brought great pain to the people along the river for many years . Dongying is located in the lower reaches of the Yellow River, and there are many dangerous river courses . The lower reaches of the Yellow River often change course, and the embankments must be repaired frequently . Therefore, timely construction of embankments for flood control has become an important task for people, which has created the Yellow River Wo Hao and Hamg Hao, which are mainly built. " Wo " is a round stone with several ropes around it . Several people pull it up at the same time and then put the soil down. " Hang " is a square or cylindrical stone. There is a wooden handle on the top. When tamping, the tamper holds the wooden handle and grasps the direction, and the rest of the people pull the rope together (Fang Zhinuo , 2006). Dongying 's labor Haozi mainly includes Yellow River Wo hao , Huanghe Chuan hao and construction Hang hao according to their different labor methods .

(1) Yellow River Wo Hao

It is mainly spread in Lijin County of Dongying City, which is located in the lower reaches of the Yellow River. The Yellow River flows through Lijin County for 74 kilometers . Since the lower reaches of the Yellow River often change their course, it poses a great threat to the safety of people's lives and property. Therefore, the local working people shoulder the heavy responsibility of flood prevention and disaster relief. They have to work to build or reinforce the Yellow River embankment all year round. The Yellow River Hao is a kind of Haozi sung by the working people here when they are building the Yellow River embankment . The rhythm of Haozi music is sonorous, rough and heroic; the tone is firm and simple, with a distinct appeal. The question-and-answer style "leading" and "co-" phrases

strengthen the cooperative relationship between workers and truly reflect the production status and mental outlook of workers (Miao Jing, Jin Xi , 1997) . Another example is the following Wo Hao, which is popular in Huimin area: The music has "leading" and "harmony". The leading tune has a certain singing and lyrical nature, while the harmony has no specific lyrics, but some labor calls closely related to the nature of labor. The two form a relationship of calling and responding, and the leading tune plays an absolute leading and commanding role. Due to the influence of the local opera "Donglu Bangzi", large interval jumps in the melody are more common, making this type of folk song more local. Yellow River Wo Hao is a call sung by the working people in Dongying area in the specific environment of building the Yellow River embankment. This type of labor has a high intensity and strong cooperation. Due to the nature of this labor, this type of call generally highlights its rhythm. It is generally a symmetrical and square four-two beat, with a march style, simple and bright rhythm, simple and easy to learn tone, and in line with the aesthetic taste of workers.

(2) Yellow River Chuan Hao

Dongying is located in the north of China , with low temperatures. There is not much time for sailing in a year, so there are fewer boat numbers. The more typical one is the Yellow River Shake-up, which is popular in Dongying Lijin County . The language of the Shake-up is simple and plain, like calling, asking, and sighing, giving people a sense of the vastness of the world and a myriad of emotions. Since the labor intensity of singing this type of song is not as high as that of the Yellow River Shake-up, although the rhythm is still strong, the melody is more gentle and fluctuating, and more singable.

(3) Building Hang Hao

This type of Haozi was sung by the working people in the past when they were building houses to consolidate the foundation and walls of the houses . The rhythm of this type of Haozi is free when the lead singer sings it, and the lyrics are often improvised by the lead singer; the rhythm is very strong when the chorus is sung, so as to coordinate the efforts. It is not easy to achieve the transition from the free rhythm of the lead singer to the uniform rhythm of the chorus. This is the

personal experience and grasp of the sense of rhythm by the working people in the long-term labor practice process, which has become a part of their lives.

In short, labor songs are the art form that is most closely related to the working people and has the strongest flavor of life. They are usually accompanied by a production method with a certain labor intensity, so the rhythm is strong and the melody is correspondingly weakened. This feature is different from the artistic characteristics of Xiaoqu .

3.1.2 " Xiaoqu "

Xiaoqu , also known as "small songs", "liges", "time tunes", etc. , are folk songs that people use to express their emotions and entertainment in daily life and weddings, funerals and other festivals. Because there are professional and semi-professional artists, and it is inextricably linked to quHanand opera, there are many factors of processing and refinement .

Therefore, Xiaoqu is widely spread, with rich and diverse themes, including short and humorous narrations of family life , tearful complaints about feudal ethics, and even commercial music to cater to the low tastes of some listeners. In addition to being widely spread in rural areas, Xiaoqu is also widely spread in markets, leisure and entertainment venues in towns. Rural Xiaoqu reflects rural daily life, especially the marriage and love life of rural women; urban Xiaoqu involves the lives of small handicrafts, merchants, citizens, and prostitutes and beggars at the bottom of society, as well as entertainment, nature, natural scenery, life knowledge, folk stories, etc. (Li Qiang , 2014). The social life reflected by Dongying Xiaoqu is extremely extensive. It is not restricted by a specific social class and a specific working environment. In short, Xiaoqu occupies a very important position in folk songs and is the main part of folk songs. It has concise tunes, simple rhythms, many themes, and truly reflects life. It is the basis for song creation. Many excellent original songs and popular songs today draw and learn from folk Xiaoqu .

Xiaoqu is the largest category of folk songs in Dongying area. According to different themes, there are mainly the following categories:

(1) Xiaoqu of social struggle

It reflects the spiritual outlook of the people and embodies the historical scenes in which the Dongying people resisted oppression, fought for

freedom, and sang praises to the new society in various historical periods (Colin , 2013) .

(2) Complaints

Most of this type of Xiaoqu are people living at the lowest level of society, such as farmhands, prostitutes, widows, etc. Some tell the life stories of farmhands, and some use satire to angrily accuse and helplessly moan about the dark feudal ethics and miserable life conditions(Li Qiang , 2014). They have a common feature: no matter how sad and deep the emotions are, they can give people strength . For example, some songs deeply and meticulously express the class contradictions in the old society, depict the cruel exploitation of peasants by the landlord class , and express the difficult life of peasants under the exploitation and oppression of the landlord class. Some songs show that the majority of women suffer the most under the shackles of feudal ethics. They are not free in marriage, have a low status in the family, and are discriminated against and bullied everywhere. Some of these songs accuse their parents-in-law, some are dissatisfied with arranged marriages, and some use child brides or widows to sigh about their misfortunes. Songs like "Female Ghost Complaint" and "Widow Five Watches" are melancholy, lingering, and weak in image, but the emotions are true and moving.

(3) Lifestyle Xiaoqu

This type of songs mainly reflects the daily life and customs of working people, describes people's optimistic, positive and humorous attitude towards life, shows the customs and feelings of daily life in society, and reflects people's yearning for a better life from another aspect. For example, the folk song "Young Couple Bickering" popular in Guangrao is humorous and vividly describes the scene of a couple bickering in life .

(4) Xiaoqu with secular themes

Dongying's ancestors left behind many poetic traditional customs, which added fun to people's lives. For example, the New Year celebrations, Yangko dance, the Lantern Festival during the Spring Festival, and especially the Dongying reading club from the 12th to the 17th of the first lunar month, are interspersed with many small songs . In the third month of the lunar calendar every year, people have the habit of going outings, spring outings, autumn games, visiting relatives and

friends, etc.; the eighth day of the fourth lunar month is the day of the temple fair (Zhao Xiaona , 2017). These traditional customs are reflected in Xiaoqu .

(5) Xiaoqu with love-themed

Dongying 's Xiaoqu reflects the love theme of many people . Some sing praises to the loyalty of love, and some reflect the love between men and women in pursuit of happiness. From this, it can be inferred that the emotional life of Shandong people is warm and open . Dongying love songs have a very important position in Xiaoqu, and there are many of them. The music is relatively delicate, and the lyrics and music are highly artistic. Some are euphemistic and lingering, some are sad and desolate, and some are humorous.

Most of these songs are simple and concise, and there are many variations in the process of transmission. The music image is lively and vivid, the melody is gentle and light, and the two asymmetrical phrases and the ending on the weak beat make the melody seem affectionate and meaningful (Jiang Mingdun 2004) . The phrase structure is usually divided into four parts: beginning, development, transition, and ending. It is simple, sincere, fresh, and beautiful, reflecting the simple and sincere emotions of a pair of lovers. It is a love song with a dramatic plot.

(6) Labor-themed Xiaoqu

People of Dongying are very hardworking,they have developed many Xiaoqu to build their hometown and change poverty. The labor-themed Xiaoqu embodies the heroism of the people and shows that the people of Dongying are not afraid of difficulties, are perseverant and dare to fight.

(7) Legendary story

Historical stories, myths and legends spread among the people provide materials for Dongying Xiaoqu . This type of Xiaoqu often adopts the form of divided songs. The lyrics are relatively long and have obvious narrative characteristics.

It can be seen that Xiaoqu contains the unique social and cultural characteristics of the Dongying region. Incorporating local dialects and living habits, these folk songs are not only musical works, but also reflect social structure, customs and cultural identity. Through different musical forms and lyrics, they show a variety of emotional expressions. It contains the philosophy of life of hard work.

3 .1.3 “Yangko”

Dongying Yangko is widely spread. It is one of the best cultural and artistic activities for the working people to relax and have fun. It is also the best way to show the optimistic and positive spirit of the local people. Yangko has a deep mass base in Dongying . The most important Yangko in Shandong are "Guzi Yangko ", "Jiaozhou Yangko" and "Haiyang Yangko" (Yang Ruiqing 2006). Its characteristics are bold and masculine, and the most heroic, vigorous and powerful one belongs to the Guzi Yangko spread in Dongying . Yangko is an ancient performance form that combines singing and dancing. It dances first and then sings. The singers do not dance and the dancers do not sing . Common songs include "Ha Hu" (also known as "Yao Hu Lu"), "Disturbance", "Marrying the Old Eagle", "Wife Eating Dog", "Big Lantern Viewing", "Small Lantern Viewing" and so on. The content is mostly folk stories, historical legends, interpersonal relationships, and daily life, with a strong local flavor and interest. The basic feature of Yangko performance is "running". So from beginning to end, all the actors are constantly running, completing the action combination of each role while running, and communicating and expressing themselves while running. The entire performance venue is like a stage that rotates left and right, and various dance floor maps are constantly evolving during the rotation. Running is the main form, and the dancers do not move. Wushu dancers perform actions at the same time in the designated floor map, and drums sound. The civil and martial dancers take turns to be in the center or at the intersection when running. Watching the changes in the "running" formation), there is movement in stillness; watching the "fighting" (action performance) in martial arts, it becomes more enthusiastic (Zhuangzhuang , 2005). The drum yangge, which is widely popular in Dongying , is sung and danced, with a leader and a chorus, rough and bold. Every year around the Spring Festival, there are "noisy yangge" activities in various places. The main form is male and female duets, which are humorous and humorous. In particular, the use of rests in the music has a syncopated effect, with the rhythm of dance, a sense of jumping, strong momentum, strong rhythm, bright and jumping tunes, full of vitality, reflecting the warm and unrestrained artistic characteristics of yangge.

It can be seen that Dongying has a strong sense of collectivism and interactivity. This collective dance enhances the cohesion of the community and

embodies the collective entertainment and social functions of traditional festivals and celebrations.

3.1.4 “ Erge ”

“ Erge ” refers to Dongying children's song, children's song are an important part of Dongying folk songs , mainly referring to the songs that children sing in their daily life and games.

Songs with little melody fluctuation and loose structure are easy to sing, learn and understand. For example, the children 's song "Let's All Laugh" circulated in Dongying is not very lyrical in music, close to the natural language state, and sings the hatred of rural children for the Japanese invaders. The music of "Come on, Ant" is simple, the rhythm is simple, and the musical image is lively . The structure of Dongying nursery rhymes is often relatively short (Wang Guiqin , 2007). The combination of chanting and singing is vivid and interesting, which is very suitable for children's aesthetic taste and combines education with entertainment. Children's songs transmit the excellent realistic tradition of folk songs, have a wider range of themes and rich content, and reflect the real life of children (Zhuangzhuang , 2005) . Good children's songs can intuitively educate children on their outlook on life, values and patriotism from the aesthetic perspective of children. From some perspectives, they have advantages that classrooms and textbooks cannot achieve (Jiang Mingdun 2004) 3.2 Artistic characteristics of Dongying folk songs

Simplicity and truth are the great principles of beauty in all works of art (Chen Xu , 2016) . The main artistic features of folk songs are simplicity, naturalness, and a true reflection of social reality, with a strong Dongying folk songs are no exception. From lyrics to music, they all have distinct local characteristics, truly reflecting the people and things on this land (Zhang Jingyuan , 2012) . The simple and natural tones are just like the people living here.

It can be seen that Dongying nursery rhymes have a strong educational function, which conveys moral concepts, behavioral norms and common sense of life to children through easy-to-remember lyrics and melodies. The content of nursery rhymes involves etiquette education, distinguishing between good and evil, and the spirit of cooperation, helping children learn in a relaxed and happy atmosphere.

3.2.1 Language Features

The carrier of folk song language characteristics is the lyrics, which are the soul of the song and the expression of the song content.

The relationship between language and melody is closely related, especially in folk songs. The famous modern Chinese linguist and composer Mr. Zhao Yuan Ren pays special attention to the phonological characteristics of lyrics and pays attention to the combination of language tone and melody tone of lyrics (Zhuang Zhuang , 2005) . For example, the melody of his work "Selling Cloth Ballad" was created based on the tones of Wuxi dialect. There is also the theme song "Shuo Liao Zhai" in the TV series "Liao Zhai" created by Wang Liping, a famous contemporary Chinese composer, which was also composed with Jining dialect tones as the material. The language spoken in the Dongying area belongs to the northern Shandong dialect area, and the tone of the language is quite different from Mandarin. There are many distinctive vocabulary that distinguish Dongying folk songs from other regions.

Through the language characteristics of Dongying folk songs, we can find the use of local dialects, the simplicity and directness of language, the vivid expression, the integration of regional culture, the sincere transmission of emotions, as well as musicality and rhythm. These characteristics enrich the expressiveness of Dongying folk songs and deeply reflect the culture and social life of the Dongying area.

3.2.2 Melody characteristics

Melody is the lifeblood of a song, the basis for the survival and transmission of a folk song's style characteristics, and the melody characteristics of Dongying folk songs are mainly as follows:

(1) Range and interval

Most Dongying folk songs use the normal and appropriate range of the human voice.Roughly around ten degrees. A few melodies with a wider range mainly appear in the "Harhu" melody in the drum yangge.Dongying folk songs , the major second and minor third are the main ones, and the fifth,sixths are also common, and large jumps of octaves, ninths, and tenths also appear from time to time (Elizabeth J.

Markham, 2019). The octave jump in "The Mandarin Duck Marries the Old Eagle", the ninth jump in "The Truth" and the tenth jump in "The Shrew" Big jump, etc.

(2) Beat and rhythm

Most Dongying folk songs are in 2/4 beat. Three-beat and four-beat are relatively rare, and there are also a few mixed beats and free beats, which are mainly determined by different working methods.

(3) Mode and Tonality

Dongying is an area inhabited by the Han nationality and has a small minority population, so Dongying folk songs belong to the category of Han nationality mode. Overall, the main modes are Zheng mode and Gong mode, followed by Yu mode and Shang mode, and Jiao mode is the rarest. In terms of the properties of sound, pitch and value are the two most important aspects. Sounds of different levels and rhythms of different lengths constitute the melody. Rhythm is the trunk of the melody, and sounds of different levels are the branches and leaves of the melody. Indispensable. The melody is ultimately based on mode, embodying different colors and styles, shaping different musical images, and showing the musical characteristics of different regions.

Through the melody of Dongying folk songs, we can find that the style is simple and bright, with a strong sense of rhythm, repetition and rhyme, with obvious local characteristics and rich emotional expression.

3.2.3 The musical characteristics of Dongying folk songs

From the perspective of the structure of the song, the folk songs in Dongying area are not complicated. Most of them are regular and symmetrical "corresponding" or "start, development, transition, and conclusion" song structures, and the phrase structure function is relatively clear. The four-sentence structure of "start, development, transition, and conclusion" has a strong musical logic. From the melody, it is obvious that it borrows the tune of the folk song "Meng Jiangnu". Of course, depending on different situations, there will be some examples of independent and diverse structural forms. For example, in some more complicated labors, due to the long labor time, there will be multiple repetitions of the music section; as the labor goes from simple to complex, the rhythm will change in speed; sometimes the lead

singer will improvise some free phrases similar to cadenza, etc., to form a changing structure with rich contrast in strength.

In short, the folk songs in Dongying have many common features with Chinese Han folk songs, but also have unique style characteristics that are different from other regions. Dongying is a vast region with a long history and splendid culture (Zhang Jingyuan, 2012) . In such a large region, people's lifestyles and language characteristics are quite different. The same song will also have different styles in the process of singing. Therefore, there are many folk songs with the same theme in Dongying, but with diverse styles. But in general, Dongying folk songs have the following three characteristics:

(1) The tune is high-pitched and rough

It shows the positive and resolute character of the Dongying people. The Dongying people have tempered their strong will in the long process of fighting against nature, such as the Yellow River horn and ramming horn in labor songs; the "Harhu" in Yangko; the new folk songs reflecting historical revolutionary themes in Xiaoqu, etc. They use different expression methods to embody the high-pitched and rough characteristics of Dongying folk songs, and show the strong, hardworking and brave character of the Dongying people.

(2) The singing is humorous and funny

It reflects the optimistic spirit of the Dongying people. The tunes of Dongying folk songs are humorous and use a lot of local dialects, supporting words, and falsetto singing techniques to show people's humorous and funny personality traits, reflecting the optimistic spirit of the Dongying people (Men Yubiao , 2009) .

(3) The melody is simple and natural

It shows the simple and honest character of the Dongying people, which is mainly reflected in the Xiaoqu of Dongying folk songs. In these Xiaoqu, a large number of dialects with regional characteristics, as well as dragging intonations and decorative sentences are used to make the melody seem friendly and approachable, and make people listen to it unpretentious, reflecting the simple and natural nature of the Dongying people.

Through the musical characteristics of Dongying folk songs, we can find their simple form structure, strong repetitiveness, close combination of lyrics and

melody, integration of local music forms, flexibility of improvisation, functionality and scene-based singing, as well as diversity of cultural expression.

4. The theory used in this research

4.1 Western music theory

Musical "theme" is a common concept in Western music theory. It refers to an important component of a musical work that is prominent in meaning, distinctive in character, strong in expression, and flexible. Generally speaking, a musical theme is the most distinctive and superior main melody in music (Fang Meng , 2011) . It expresses a complete musical thought and is the core of music. The musical theme is concise and meaningful, intriguing, easy to listen to and remember, and timeless. It contains the most basic musical ideas, condenses the most core materials, and summarizes the most important images. At the same time, it becomes the basis of music development in a very high sense and to a large extent, and is the unification of the power of music. It is the starting point of the work and the music process (Zhang Jingyuan , 2012) . Music analysis is essentially a process of capturing, identifying, understanding, and grasping the theme. Rhythm is the time relationship in music. Specifically, it refers to the combined relationship between the time value of pronunciation and the length of rest time. Rhythm determines the basic characteristics of music.

Music analysis is a comprehensive analysis of various factors in music works, such as harmony, polyphony, musical structure, instrumentation, theme melody, mode, rhythm, etc. in Western music research. As an important part of music analysis, theme analysis is the understanding and grasp of the dominant idea of a music work. When the theme of music truly expresses the feelings of people and the scenes of things in a certain environment, it can cause corresponding connections in the minds of the audience(Liu, 2010). The scenes expressed and the associations caused are called musical images. Thematic analysis is the correct expression of the emotions expressed when the analyst resonates with the theme image of the music. Whether the method of theme analysis is appropriate will affect the audience's feelings.

Understanding of music. Music theme analysis method is an indispensable and important part of music analysis .

4.2 Chinese Music Theory

To interpret and analyze the music of the remaining Dongying folk songs and songs containing Dongying folk songs . Music ontology analysis will be an important part of exploring the core music materials of Dongying folk songs . It has similarities with Western music theory. The analysis of Dongying folk music mainly adopts the theme analysis method of Western music analysis methods. In traditional Chinese music theory, traditional music morphology analysis is one of the most important analytical paradigms. There are two basic analytical thinking in early traditional music forms: one is represented by traditional music analysis, which usually follows the traditional thinking of musicology, is produced and formed before specific music performances, and is mainly used to guide music performances. It collects, organizes, interprets and analyzes various ancient and modern written music scores. This type of analytical thinking always focuses on the analysis and research of written music as a conceptual music system. Music scores are the starting point of such analysis and research activities. The other is the study of traditional folk music of the Han nationality (Chen Xu , 2016) . Since traditional music contains more oral cultural attributes and is less based on ready-made music scores, in most cases, its research topics can only be established on the basis of field work, and the actual sounds produced and formed after performance are selected. As the object of acquisition and the starting point of research. However, from the research purpose, the recorders and analysts intend to construct musical cultural objects represented by musical scores and iconic symbols through the notational analysis of the "sounds" after performance. Corresponding to the music teaching system of harmony, polyphony, mode, tonality, and orchestration in Western music analysis, it attempts to clarify the basic characteristics of this music system. Its analysis is still focused on the musical notation system and the conceptual and modular music system level.

4.3 Anthropological theory

On the one hand, music anthropology is a branch of anthropology. On the other hand, it provides vitality for the development of anthropology and becomes a relatively independent and distinctive research field. In fact, in order to adapt to the

research work of unique objects, music anthropology has explored many unique research theories and methods while drawing on the entire anthropological theory and methods. Music anthropology is a special application of anthropology in the field of music research. Therefore, its basic theories and methods are mainly derived from the theories and methods of anthropology. From the perspective of basic theory, the development of music anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological updates of anthropology will be reflected in the field of music research. From the perspective of research methods, the research methods of music anthropology have developed into research based on solid and standardized field work (Elizabeth J. Markham , 2019) . Anthropological research methods such as participant observation, ethnography, heavy description, theme, and objective aesthetics have been absorbed and adopted by music anthropology and have become important tools for music anthropology research. This process is also developing synchronously with the entire anthropological research. (Meng, 2007) Music anthropology analyzes music from an anthropological perspective, analyzes the ontological elements of music through the rhythm, melody, singing and other forms of music, and focuses on the thoughts, emotions, cultural background, social customs, etc. behind the music. Only by analyzing the Dongying folk song culture from the perspective of music anthropology can we place Dongying folk songs as a cultural factor in the context of people's lives for overall care. The field investigation method of music anthropology can deeply collect first-hand research materials on the formation and development of Dongying folk songs, truly understand the origin, background and expression intention of Dongying folk song creation, and truly appreciate the emotions of Dongying folk songs . The connotation of Dongying people. The field work of music anthropology research methods focuses on going deep into the fields and villages to obtain life experience and inspiration. Dongying folk song creation cannot be rigidly fabricated or imitated. (Miao Jing , Jin Xi , 2008) . On the contrary, they must follow the rules of music creation, experience from life, sublimate the emotions of life, and express them fluently, so as to create songs with life atmosphere and national style. The research methods of music anthropology are all based on the perspective of people, people's lives, and people's culture, which are indispensable for the investigation of

Dongying culture. In summary, based on the perspective of music anthropology, only by analyzing the lifestyle, value orientation and attitude of Dongying people contained in the Dongying folk song culture of thoughts and emotions can we truly understand the cultural connotation of a Dongying person, and only from the perspective of music anthropology can we grasp the cultural essence of Dongying folk songs. In other words, from the perspective of music anthropology, Dongying folk songs themselves are a kind of cultural element (Wang Shihui, 2013). Music anthropology analyzes music from the perspective of people, trying to discover various human factors hidden behind the music. Therefore, from the perspective of music anthropology, Dongying folk songs not only mean the unique musical characteristics of a nation, such as melody and rhythm, but also contain the thoughts, emotions, lifestyles, and values of the entire Dongying people, and are the culture of Dongying people. Dongying people. Therefore, with the help of the theory of music anthropology, we can dig deeper into the cultural factors behind Dongying folk songs, analyze the differences between different ethnic cultures and the influence and impact of ethnic cultures on people's daily lives, and re-examine the cultural connotation of Dongying folk songs. The inner culture of Dongying folk songs (Yang Ruiqing, 2009). The level and characteristics of the life and reality of Dongying folk songs are examined through the field investigation method of music anthropology and the writing method of ethnography, and the cultural factors and historical characteristics behind Dongying folk songs are examined, and the background and environment of their production are examined. Through music anthropology, we can not only pay attention to the elements of folk songs, but also dig deeper into the cultural characteristics of a nation, so as to have a more comprehensive and true understanding of folk songs and their culture. Exploring the music culture of Dongying folk songs from the perspective of music anthropology can effectively promote the exchange of Dongying folk songs and realize the development of Dongying folk songs (Li Qiang, 2014). Dongying folk songs are different from other ethnic groups in terms of their characteristics, style, form and cultural connotation due to differences in geographical location, climate, customs, economic culture, etc. (Li Haihan, 2015). In the same ethnic group, due to differences in

thinking patterns, emotional expressions, aesthetic orientations, value interests, etc. among different groups, the forms and cultures of musical performances will also be different. But the same thing is that behind the songs and music are the emotional and ideological expressions of the people of the whole country. Music anthropology draws on anthropological theories, respects individual differences, and maintains the development of human personality. Therefore, it guides the development of Dongying folk song culture from the perspective of music anthropology . It essentially needs to respect and promote the characteristics of different folk song cultures, achieve coexistence and development, and promote the coexistence of multiple cultures. Only in this way can the exchange of Dongying folk song culture be realized, which is not only conducive to enriching Dongying folk song culture, but also conducive to the development of Dongying folk song culture worldwide .

4.4 Musicology theory

Music ethnology mainly refers to the science of investigating and studying the folk music of different countries and regions with different social systems and development levels to find out various laws related to music. Ethnomusicology belongs to a category of musicology and is closely related to ethnology and folklore. It includes investigating and studying the musical characteristics of different ethnic groups, countries and regions, discussing the relationship between these music and geography, history and other cultures, compiling ethnomusicology or regional musicology, and drawing some conclusions related to music .

The essence of ethnomusicology is to explore the deep reasons why music is so different by using the mutual penetration of multiple disciplines and the inclusion of a large amount of information (Men Yubiao, 2013) .In this sense, ethnomusicology is the hermeneutics of music culture. It uses the method of reduction to explain music in the context of the times as much as possible and revive music. But we know that laws are the essential and inevitable connections between things or between the internal elements of things. When we use related disciplines to study music problems, we cannot overemphasize unnecessary connections. This will only bring confusion and misunderstanding of research methods to readers. Ethnomusicology is a special discipline of music theory. It must track and combine the progress of related non-music theory disciplines to show its unique characteristics and advantages. Therefore,

it is necessary to infiltrate its research methods into related non-music theories. In theoretical science, the focus of music research has gradually shifted to people, singers, behaviors, mentality and other aspects in the social and cultural environment, rather than just staying on music or narrower music forms. Music turns to people, and from works to performers and participants (Men Yubiao , 2009). Changes in views and concepts have led to changes in ethnomusicology. According to this view, based on field investigations of a certain national culture or regional culture, research is conducted from the aspects of the history, geography, nationality, language, social system, mode of production and lifestyle, folk customs, psychology, etc. We look at how they affect the music of nations and regions and how they produce unique musical aesthetic standards, that is, starting from the cultural background and generation environment of music, examining its characteristics and exploring its laws. This is ethnomusicology. Ethnomusicology is a science that studies the symbiotic relationship between music and its cultural environment through field investigations. The purpose of its research is first to clarify the laws of the development of music of various nations and regions, including general laws and special laws, and to explore its origin, formation, development, prosperity and evolution from the aspects of the origin, formation, development, prosperity and evolution of music. The actual music situation of each ethnic group and region. In this way, we can understand the laws of human music and cultural development .

4.5 Theory of transmission

4.5.1 Oral communication

Folk songs are usually passed down through oral tradition. Traditional singers will dictate the lyrics, melody, and emotional expression to their apprentices. Students will strive to imitate their mentor's singing style and emotional communication. Students learn songs by listening to their teachers or experienced singers sing. They will try their best to imitate the singer's pronunciation, rhythm, and emotional expression, keeping the traditional style and characteristics as much as possible. Students will sing repeatedly until they can sing the lyrics and melody accurately and convey the emotion of the song. Teachers can directly guide students to help them understand the meaning of the song, the cultural background behind it, and the emotional expression. Students usually need to remember the lyrics and

melody of the song and be able to express it orally. This method helps to maintain the traditional version of the song and ensure its continued transmission.

4.5.2 Popularization of Music

In the teaching process, in order to help students better understand and grasp the artistic conception of the work, teachers will mostly talk about the historical origins, The school retains the theoretical knowledge of Guzheng, such as music background, local customs and practices. It enables students to understand the corresponding historical and cultural knowledge and local folk culture, improve students' cultural and literary accomplishment, and play a vital role in cultivating students' appreciation and creativity(Li Qiang , 2014). At the same time, in the process of playing, students not only need accurate rhythm and misreading of music scores, but also need to have complete artistic accomplishment and better handling of timbre, strength and style, so as to make the musical image more vivid and infectious.

4.5.3 Online teaching resource method

Use online course platforms to share teaching resources, music scores, and practice materials so that students can freely access and use them. Connecting with students and sharing learning experiences can stimulate their interest and promote communication and collaboration with other learners.

In summary, the theories studied cover many aspects, including Western music theory and Chinese music theory and other disciplines. The above theories focus on the musical forms, styles and characteristics of different ethnic groups, revealing their commonalities and differences through comparative studies , while focusing on studying the musical expressions and evolution processes in Dongying social groups and traditional culture, and exploring its functions and significance in the social and cultural context. Anthropological theory explores the relationship between Dongying music and society, culture and other aspects from an anthropological perspective , focusing on the role and function of music in social life. By comprehensively applying these theoretical frameworks, we can deeply explore the origin, development, transmission and interactive relationship between Dongying folk music and social culture, and enrich our understanding and knowledge of Dongying folk music.

5. Conceptual of art and culture conservation and development

The collection and compilation of Dongying folk music has lasted for nearly 50 years. Around 1949, Comrade Miao Jing from the Cultural Workers' Group of the Bohai District Committee was involved in the collection and compilation. In 1962, Comrade Wang Chuankun from the Shandong Provincial Working Group collected and compiled folk songs from the region and compiled the "Collection of Huimin District Folk Songs", which included 160 folk songs. The "Collection of Shandong Folk Songs" published in 1961 included 49 folk songs from the Dongying region. (Miao Jing , Jinxi , 2008) , In July 1979, the Ministry of Culture of the People's Republic of China and the Chinese Singers Association jointly issued the "National Music Heritage Collection Solution" (Li Haihan , 2015) . Editing "Chinese Folk Song Integration", taking the emergence of Dongfeng as an opportunity, compiled "Chinese Folk Song Integration. Shandong Volume". From the first draft in 1983 to the re-draft in 1995, and until the final draft in 1997. Under the influence of this event, a large number of Dongying folk songs were excavated and attracted national attention. In the new century, local music workers are passionate and passionate about writing about the countryside. "Dongying Folk Music Research " by Associate Professor Men Yubiao of the former Binzhou Normal University (now Binzhou University) and others is the first work in the first part of the overall research on a specific field of folk music culture in the province. Conduct a comprehensive and in-depth study of the folk music in this region from a theoretical perspective. The development of national music culture is inseparable from the transmission of tradition , and even more inseparable from the innovation of broad thinking. For folk music art, healthy hair is out of the question without the comprehensive and in-depth dissemination of traditional music art (Men Yubiao , 2009).

Without a sense of innovation, there will be no motivation and vitality for folk music art. For Dongying folk music, it needs to be rooted in real life and create innovative works with the spirit of the times in order to become an artistic masterpiece. Dongying folk songs are facing heavy work and huge difficulties if they want to truly go nationwide and even to the world . This is because the social environment of folk songs has undergone tremendous changes, and the original folk songs are increasingly losing their living soil. Therefore, the development of

Dongying folk songs must face reality and grasp the relationship between tradition and modernity. Transmission and change. First of all, we must do a good job in creation. We should encourage the new generation of Dongying composers to be good at finding materials from traditional Dongying folk songs, grasp the characteristics of Dongying folk songs, and create music works with Dongying local style characteristics (Miao Jing, 2017). For example, Zhao Jiping used the tune of shandong folk song "Auntie Wang" to write a popular "Hero Song", which is the development of shandong folk songs. Secondly, Dongying folk songs "come from the people" and "return to the people", so the government must fully understand the people.

The following aspects should be done:

(1) Provide support to musical education

Folk music performances should be performed for children at all levels, including kindergarten, primary school, and secondary school, allowing children to engage in continuous activity learning. and will be able to truly understand their own home music and culture.

In music education at any stage from primary school to university, attention should be paid to the dissemination of traditional music culture represented by Dongying folk songs. According to surveys, the current music teaching in many colleges and universities lacks attention to the teaching and appreciation of folk songs. Obviously, the quality of folk songs of most music teachers is still relatively weak. In normal universities, there are also some measures to protect and spread Dongying folk songs: strengthening the construction of national folk music courses in normal universities. Provide music elective courses for the whole school, local music education should be integrated into the public music courses of colleges and universities. The public music course is a cultural quality education course for college students, aiming to improve their musical aesthetic ability and broaden their musical horizons. When studying this course, teachers should appropriately integrate local excellent folk music into this course according to the actual local conditions, so that college students can understand and learn local representative folk music (Zhang Jingyuan, 2012) Music colleges and departments can add local music culture to folk music courses so that students from all over the country can understand and learn the

excellent local folk music culture. At the same time, we can also try to add the content of ethnic folk songs to topics such as song creation, and use the vocabulary of ethnic music to deepen it.

(2) Improve the artistic level and social influence of the theater troupe

Boldly innovating drama and improving its artistic level and social influence is a new topic that requires thinking and exploration. In terms of performance, innovative stage design, performance techniques and musical elements can be tried to attract more audiences and enhance artistic value. Cultivate and attract talented designers and stage designers to build a high-performing team. At the same time, focus on teamwork and communication to cultivate team cohesion and creativity. Carry out community-oriented education and community engagement projects to bring Dongying folk songs to a wider audience. Enhance understanding of social issues and increase social impact by working with communities. At the same time, expand creative ideas and forms of expression. Theater troupes should maintain a sense of innovation, constantly try new creative forms and expressions, and develop with the times. Only through continuous innovation and progress can we maintain the continuous improvement of artistic level and social influence.

(3) governmental support

The government should increase its support and promote Dongying folk songs to embark on a more diversified path of protection and innovation. Establishing an institution to disseminate endangered Dongying folk songs is the focus and difficulty of protecting intangible cultural heritage. Actors' wages need to be increased. Dongying folk songs must be integrated with the current social environment in order for traditional culture to survive; then, young people's acceptance of traditional music needs to be considered. Through the participation of new media, the relationship between Dongying folk songs and the public will be strengthened. At the same time, through the support of advertising, it plays a certain role in the spread of Dongying folk songs. The spread of Dongying folk songs among the public has increased the popularity of Dongying folk songs among the public.

(4) Establish Dongying Cultural Plaza

In the long run, it is necessary to build a distinctive, open-air, and open "Dongying Folk Song Culture Square" to become a window for music culture in

Dongying. This is "a stage with no walls, no distance, no interaction, and no mass performances" said Wang Danning. Here, ordinary people can have their own folk song stage and freely participate in various forms of folk song activities in the square.

(5) Organize social folk music events

Established the Folk Music Culture Center, organized international music festivals, and held folk music creation and performance competitions. Restore the audience and create a performance environment, combine the advantages of the media era, and create media "Dongying Folk Song" art. At the same time, organize a creative team to create new plays and arias that are close to the masses and close to modern life. On the basis of keeping the artistic style unchanged, Dongying folk songs should be integrated with more popular culture carriers as much as possible. Consider how to spread and disseminate traditional music singing in a musical way that is currently acceptable to most people while fully maintaining the traditional style of Dongying folk songs. Only in this way can Dongying folk music be better disseminated and protected in the current social environment.

It can be seen that it is necessary to gather various professional human resources and enter the Dongying folk song classroom to maximize the dissemination and influence of Dongying folk songs; this is also conducive to the development and improvement of Dongying folk songs themselves. The participation of Dongying folk artists can promote contemporary college students to have a deeper understanding of original folk songs and inspire them to transmit regional culture and even national cultural spirit.

6. Documents and Research Related to Dongying folk Songs

Khomkrich Karin.(2016) "Glong-Pheln": A Belief in the North-East Culture in Thailand and the Drumming Techniques:Mekong-Salween Civilization Studies Journal.

Miao Jing and Jinxi (2008, pp 651-658)"Shandong Folk Song Discussion" made a discussion of the distribution, circulation, evolution, subject matter, and body structure, tone and melody of the Shandong folk songs.

Wang Shihui (2013)"Shandong Folk Songs and Singing" started with a large range of Shandong province and introduced the historical origins and types of

Shandong folk songs. The important perspective of this book is the singing of Shandong folk songs.

Li Haihan's (2015) master's dissertation "On the transmission and innovation of the traditional characteristics of the Shandong folk songs" also talks about the experience of singing the Shandong folk song" from the perspective of vocal singing, study a wide range of Shandong folk songs.

Chenying (2018) master's dissertation "The Artistic style and Singing Techniques of Shandong Folk Songs" from the history of the development history of vertical folk song style and the specific analysis of the factor of horizontal style. Several important singing techniques and the successful experience of the artists who show these characteristics and the successful experience of folk song performance artists are summarized. The perspective and scope of his research are different from himself.

Men Yubiao (2009) "Research on Folk Music of the Dongying" this is the first study of a large -scale research on a specific area of folk music culture in Shandong Province. Lu Drama, advocating music, Drumzer Yangge and other folk music types of the source flow, form, characteristics, and functions of all folk music have been made in data compilation and academic research, which reveals the unique appearance of folk music in this area as a whole One of the reasons, one of which specifically introduced folk songs in the Dongying.

Frank Kouwenhoven (2020) In Pursuit of Chinese Music. For the field work of Chinese folk songs, I told about my field work in Jiangsu and Yunnan provinces, Gansu and Shanghai in China. Through the investigation, it was found that Chinese folk songs were flourishing in China. During the investigation in China, he participated in Chinese funerals and street music performances. After returning to the netherlands, he collected and sorted out the fieldwork data and started writing his doctoral thesis.

Miao jing (2017) "Shandong folk song discussion" documents and Research Related to Dongying Folk Songs. Just as Plekhanov said, "... labor is preceded by art. The fertile soil that hopes has changed the world with his hard -working hands. Labor creates material wealth, and at the same time, it also produces a wealth of labor".

Among them are the two categories: The Yellow River (Yellow River Board, the Yellow River Boat) and the architectural number (ramming, and handling number).

Jiang Mingchun (2009)" Introduction to Han Folk Songs" "e" and "rammed" are stone tools used by people to build dams. "e" is a circular stone. There are a few ropes in four weeks. Several people pull up hard at the same time, and then put down the soil. There are generally four or five people, and there are also seven or eight people in Da. "Run" is a square or cylindrical stone. There is a wooden handle on the top. When ramming, the rammer holds the wooden handle and grasp the direction, and the rest pulls the rope together. "e" is the number sang in the labor process of using "e" and "ramming"

Men Yubiao (2013) " Dongying Folk Music Research "theDongyinghas strong practicality and expressive functions. First of all, it can organize and direct labor. It is necessary to be neatly smashed and smashed; secondly, it can inspire workers' emotions. In continuous labor, workers can "improve the brain's excitement function, drive away fatigue, and cheer the spirit." From this perspective, the number is indeed an artistic "labor command". Third, the name is the true embodiment of the laborer's attitude and emotion, and it is also a vivid reflection of the attitude and interest of the workers. Ruda's lyrics of "Yellow River Battle" in Lijin County, Dongying City sang "a wooden power order, thousands of roots of iron stones, raised a hammer to tie the purple rope, put down the willow pillow and add stone industry, and the Yellow River waves are not allowed to surge. The overcome of the people's optimism and positive life attitude, fully reflect the collectivist spirit of everyone to pick up firewood and unity.

Yang Ruiqing (2009)"Dongying Dialect Study" dongying Xiaoqu, also known as "small songs", "slang songs", "time tunes", etc., is a folk song that people use in daily life and wedding funeral festivals to express their feelings and entertain. Because there are professional artists and semi -professional artists, and there are inextricable connections with QuHanand opera, there are many components of processing and refinement. Therefore, small tones are relatively widely circulated, and they spread throughout the city and townships. Its content is widely involved in the lives of people from all walks of life in society. Rural minor tunes to reflect the daily life of rural areas, especially the love and marriage life of rural women; small urban minor involves the lives of small

handicrafts, merchants, citizens, and prostitutes, beggars on the bottom of the society, as well as entertainment, nature, nature Scenery, life knowledge, folk stories, etc.

Fang Zhinuo (2006)"Analysis of Shandong Music Works "the greatest number of folk songs in the Dongying is the minor. The social life content reflected by the small tone of the Dongying is extremely extensive. It is not restricted by a specific social class and specific labor environment. It reflects not only farmers, but also the love marriage, farewell acacia, customs, entertainment games, natural common sense, folk common sense, and folk Stories and so on, almost everything.

Li Qiang (2014) " Folk Multi -Sound Department Music Theory" love is the eternal theme of human beings, and there are many people who reflect the theme of love in the small tone of the Dongying. Some praise the loyalty to love, and some reflect the love of the pursuit of happiness in the pursuit of happiness in the feudal system of men and women.

Ke Lin (2013) "Introduction to Shandong Folk Music "Dongying Xiaoqu's regular beats are different from the nodular beats. This is because the minor tone is not affected by the labor conditions and practical functions during the use of minor. The rhythmization, regularization of music form, and the requirements of diversified means. Therefore, the small tone of the Dongying does not have obvious rhythmic functional characteristics like a number.

Zhao Xiaona (2017)" Research on the Dongying dialect" the small tone of the small tone of the Dongying is different from the nodular beats. This is because the minority is not affected by the labor conditions and practical functions during the use of small tones, but "the inner conditions of the art of songs, that is, that is, that is, The rhythmization, regularization of lyrics and music forms, and the requirements of diversified means.

Liu Xiaopeng (2013)"Research on traditional music of Qilu folk music "dongying's small tone rhythm is balanced, which has both changes and unity; it is relatively comparison and balance. The small tone is "music expressing" in the process of "presenting the lyrics". It is difficult to distinguish the two types of tunes

and expressing the chanting. It is evenly distributed by the rhythm, so the external performance of the small tone rhythm has the characteristics of balance.

Zhuang zhuang (2005) "Chinese folk music integration "the melody is the soul of music and the most important means to shape the image of music. The reason why folk music can pass through time and space has been circulating to this day, and it is inseparable from the gorgeous and touching melody. The melody of the small tone of the Dongying is mostly twisted, with more levels than jumping, and more than the linear lines. The tunes are beautiful and smooth.

Wang Guiqin (2007) "The difference between Shandong folk song and Northeast folk song" Dongying folk music originated from life and serves the people. It has dual aesthetic and utilitarian functions. The area of Dongying is widely located. Folk music shows the people of Dongying's people's thick, enthusiastic, cheerfulness, strong and lingering temperament. The interaction between labor life, strong body and health, and self -entertainment forms a lively chain of life. When people are at a loss in front of a strong life culture, when they are confused, the windows of folk music seem to find the source of life.

Fang Meng (2011) "Research on comparative research on Shandong dialect and Dongying dialect" the folk music of the Dongying includes folk songs, instrumental music, and dance. Various art categories have formed their own characteristics in the process of their own development and beautify people's lives. Due to the strong regional and distinctive personality of folk music. This constitutes its own conditions and presents strong vitality. From the perspective of music development, folk music is marked by its distinctive ethnicity. The more national and local, the more likely it is to be accepted by other ethnic groups.

Zhang Jingyuan (2012)"Han nationality tuning and harmony" because Dongying's music works originated from Dongying's land, they are truly vitality and colorful folk music in vast rural areas. This is the case in any era. Only innovation can develop can it be developed. In the face of rich Dongying music, music workers should improve their awareness of innovation and improve and innovate folk music that is not suitable for the development of the times.

Chen Xu (2016)"Chinese folk song and singing" today, with economic integration and diversification of culture, the foundation of national culture is very

important. How to use modern scientific and technological means to better protect and study folk music culture, folk music, and become new topics of music workers.

Elizabeth J. Markham (2019) *Qupai in Chinese music: melodic models in form and practice*. This multi-authored collection of ten essays is presented by its editor Alan Thrasher as 30 providing what had been missing in world musicology: a book-length Western-language study of Chinese *qupai* (‘labelled melodies’), the fundamental system of old melodies that have served as structural models for most traditional Han Chinese instrumental music, and for some vocal music as well. The roots of other Asian musics - from India, Java, Korea and Japan - have been examined and are well documented for readers from outside these respective cultures, but the remarkable workings of and through *qupai* source melodies in creative and preservative processes across time and music genres in China are virtually unknown in the West. For the reader brand new to the *qupai* principle, the nearest Western equivalent is helpfully given as that of *cantus firmus*, another corpus of source melody, this time ‘from the Gregorian chant tradition and secular songs dating from the medieval period, which were subsequently quoted or expanded in the creation of new compositions’ (3–4). The approach to *qupai* that is taken here is primarily analytic and descriptive. Given the project’s focal interest in fundamental musical structures, it engages for its analyses and comparisons with basic melodies transmitted in the prevalent oral/aural tradition or notated as skeletal melodies. As might be anticipated, then, details of individual performances are only rarely drawn upon; distillation of essential principles with an eye to fulfilling a hope that the *qupai* system can be “generalised into theory” is the task at hand.

The above literature research respectively expounds Shandong folk songs and Dongying folk songs. It can be found that Dongying folk songs are part of Shandong folk songs, as well as their similarities in melody, lyrics, etc. Through these literature studies on the different classifications, social functions and musical characteristics of Dongying songs, it provides ideas and references for the study of Dongying folk songs.

CHAPTER III

Research Methodology

This study adopts qualitative research method to carry out the research work. This chapter mainly introduces the research scope and research methods of Dongying folk songs, includes the following basic points:

1. Research scope
 - 1.1 Scope of content
 - 1.2 Scope of time
2. Research Process
 - 2.1 Selection of the research site
 - 2.2 Selection of the key informants
 - 2.3 Selection of the songs
 - 2.4 Research tools
 - 2.5 Data Collection
 - 2.6 Data Management
 - 2.7 Data analysis
 - 2.8 Data Presenting

1. Research scope

- 1.1 Scope of content

This part includes the status of Dongying folk songs, the musical characteristics of Dongying folk songs, and the preservation and transmission analysis of Dongying folk songs.

- 1.2 Scope of time

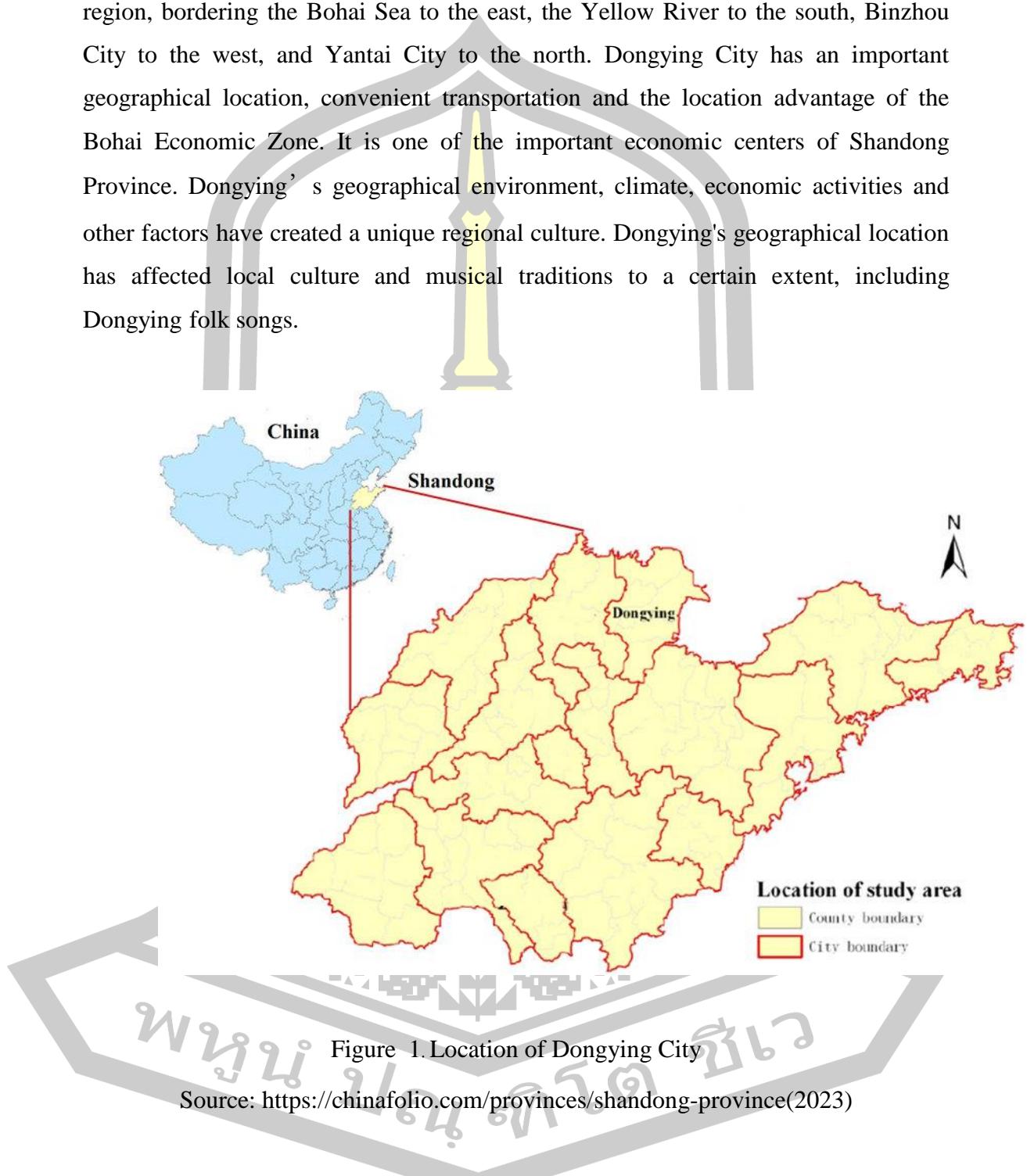
From November 2022 to November 2023

2. Research Process

- 2.1 Selection of the research site

Dongying City is located in the northeastern part of Shandong Province, China, with geographical coordinates of $37^{\circ} 27'$ north latitude and $118^{\circ} 40'$ east

longitude. It is a prefecture-level city in Shandong Province, located in the Jiaodong region, bordering the Bohai Sea to the east, the Yellow River to the south, Binzhou City to the west, and Yantai City to the north. Dongying City has an important geographical location, convenient transportation and the location advantage of the Bohai Economic Zone. It is one of the important economic centers of Shandong Province. Dongying's geographical environment, climate, economic activities and other factors have created a unique regional culture. Dongying's geographical location has affected local culture and musical traditions to a certain extent, including Dongying folk songs.



2.2 Selection of the key informants

2.2.1 The criteria for selecting key informants are :

- (1) Provincial-level intangible cultural heritage transmitters announced

by the Shandong Provincial Department of Culture or municipal-level intangible cultural heritage transmitters announced by the People's Government of Dongying city.

- (2) Outstanding performers of Dongying folk songs.
- (3) They all shoulder the mission of transmitting Dongying folk songs.
- (4) Made outstanding contributions to Dongying folk songs
- (5) In the folk song competition, important core members who sang Dongying folk songs.

2.2.2 The criteria for selecting casual informants are :

- (1) They all sang a lot of Dongying folk songs.
- (2) They are very familiar with the musical characteristics of Dongying folk songs.
- (3) They teach others to sing Dongying folk songs in Dongying.

2.2.3 The criteria for selecting general investigators are:

- (1) They have been working on Dongying folk songs in Dongying City.
- (2) They have been helping the rise of Dongying folk songs.
- (3) They sang Dongying folk songs in Dongying City.

I interviewed 2 key informants, they are all provincial intangible cultural transmitters of Dongying folk songs and very respected singers. The reason why I chose these two teachers as my main informants is that they themselves are provincial folk musicians. The study of Dongying folk songs will contribute to the follow-up research of this article.

I also randomly interviewed 3 casual informants, it has accumulated written and oral information on the development of Dongying folk songs, as well as lyric, rhythm, beat, melody, mode, form..

At the same time, I also interviewed 3 general investigators of Dongying folk singers. Through interviewees with them, we can understand the preservation of Dongying folk songs, the existing culture, and the future transmission of Dongying folk songs.

2.2.4 According to the above criteria, the 2 key informants selected by

I are Lin Shanguang and Liu Qian.

(1) Lin Shanguang

Lin Shanguang, male, born in June 1955, he is from Dongying City, Shandong Province. He is a professional singer in Shandong Provincial Theater. He hosted 16 articles, published 23 papers, and held 27 original concerts. He has won 17 awards and given 14 academic lectures.

(2) Liu Qian

Liu Qian, male, born in Dongying City, Shandong Province in July 1953, is a national-level singer who is proficient in the essence of Dongying folk singing. He is a director of the Shandong Provincial Folk Song Association, the transmitter of the "Haozi" singing transmitter, project host, and presides over 5 key art projects in Shandong Province. . Special topics, published 31 papers, held 23 original concerts. 24 awards and 12 academic lectures.

2.2.5 The casual informants

Table 1. Shows the statistics of casual informants

Name	Gender	Birth year	Site	Profession	Positional title
Zhou Jinshan	male	1958	Dongying city, Shandong province	Folk song professor	professor
Zhang Yizhong	male	1965	Dongying city, Shandong province	Folk song professor	professor
Wang Daoning	male	1967	Dongying city, Shandong province	Folk song teacher	lecturer

Source : by Yuanyuan Guo

2.2.6 The general investigators

Table 2. Shows the statistics of general investigators

Name	Gender	Birth year	Site	Profession	Positional title
Li Yang	male	1965	Dongying city, Shandong province	Folk song teacher	Musician
Name	Gender	Birth year	Site	Profession	Positional title
Sun You	male	1987	Dongying city, Shandong province	Folk song teacher	Musician
Li Wenyu	female	1976	Jinan city, Shandong province	Folk song teacher	Musician

Source : by Yuanyuan Guo

2.3 Selection of the songs

There are four types of songs. I selected two songs from each type, so, there is eight songs to analyze, the eight song from the key informants.

Some of these folk songs are the most primitive, or are songs that are specific to festivals. These folk songs are usually particularly representative in terms of culture, history, society or art.

(1) Some songs have distinct regional characteristics, reflecting the local customs, living habits and language style of Dongying. Some of these folk songs can reflect the values, beliefs and lifestyles of the Dongying Han people.

(2) Some songs are directly related to specific historical events or periods. They record the experiences and emotions of the people in history and have important historical value.

(3) Some songs have been passed down from generation to generation because of their classic content and form, becoming representatives of culture. Experts choose these folk songs because they are not only well preserved, but can continue to play a role in modern society.

(4) Some songs have unique musical structures and beautiful melodies, and they have special charm in music art.

(5) The lyrics of some songs have literary value. Through concise language and vivid expression, they reflect people's daily life, emotions and thoughts.

(6) Some songs have a huge social impact because they are widely circulated and deeply rooted in the hearts of the people.

(7) Some songs are typical folk songs with specific social functions, such as labor songs. These songs play a role in boosting morale and coordinating actions in collective labor, and have distinct social practicality.

These songs have become the focus of experts' attention and research due to their uniqueness and representativeness in culture, history, art and social functions. They also represent the richness and diversity of folk songs and their important position in society to a certain extent.

2.4 Research tools

The research tools use questionnaires, interviewed forms and observation forms. Design corresponding questionnaires, observation tables, and interviewed tables based on the research objectives and research objects:

- 1) Formulate questions based on research objectives.
- 2) Take it to the consultant for inspection.
- 3) Modifications based on advisor edits.
- 4) Submit it to an expert for inspection before use.
- 5) Modify according to expert advice before using in field work.

2.5 Data Collection

I collected a total of 58 folk songs from the people in Dongying city, 26 of which are very popular locally.

(1) Observation: I went deep into the Dongying countryside and observed the living conditions of the villagers and the main scenes of using Dongying folk songs. I observed the relationship between Dongying folk songs and daily life in Dongying villages. Provide a basis for the interviewed. The objects of observation are mainly singers and successors who living in there.

(2) interviews: I interviewed and recorded folk songs of the Dongying people. I intervieweds the respondents using a set of interviewed forms prepared in advance and I asks all the respondents the same set of questions given on the list. I will also be responsible for personally recording all respondent responses on the interview form. research interviewed three types of people, spectators and students, actors and launchers, experts and officials.

(3) Questionnaire survey:Print the questionnaire prepared in advance and arrive at the Dongying villagers' residential area. I will randomly distribute questionnaires to Dongying villagers, singers and government officials. Let them find out in the investigation.

For the first research objective : collection of data on the status of Dongying folk songs, I used a literature review method to collect original documents on the current situation of Dongying folk songs, and then collected the current situation of Dongying folk songs by intervieweding key insiders. Verbal information organizes data collected from literature and field sources and prepares data for analysis.

For the second research objective : collection of data on the musical characteristics of Dongying folk songs, I used the literature review method to collect original literature data and accumulate a certain amount of literature data. At the same time, interviews were conducted with key informants in Dongying, live performance videos and audio recordings of Dongying folk songs were recorded, and video and audio data were accumulated for data analysis.

For the third research objective : collection of materials on the preservation and dissemination of Dongying folk songs, collect literature through literature review, and then interview the key informants, casual informants and general investigators to collect oral information on the spread, preservation and dissemination of Dongying folk songs to prepare for data analysis.

2.6 Data Management

During the data management process, I management data based on the research objectives.

For the first research objective : classify and organize the collected documents on the current status of Dongying folk songs.

For the second research objective: collect the musical characteristics of Dongying folk songs, organize the interview recordings of field investigations into text, and convert the audio into five-line scores.

For the third research objectiveis :classify and organize the literature on the preservation and transmission of Dongying folk songs, field investigations, interviews, and collected oral materials, among which the interview recordings are organized into text and the audio is converted into five-line scores.

2.6.1 Video

The purpose of this study is to lay the foundation for video data management. First, according to the first research goal, the video data is classified and converted into text data. Secondly, based on the second research goal, the video data was converted into text data and submitted to key informants to confirm whether the text data conformed to the musical characteristics of Dongying folk songs. Third, in the preservation and transmission video management, the video data is converted into text data, and the relevant views of different groups of people are summarized and classified, providing a data basis for subsequent data analysis.

2.6.2 Books

Book data management is the classification of book data based on research objectives. Some books analyze the status of Dongying folk songs, some analyze the music characteristics of Dongying folk songs, and some analyze the preservation and transmission of Dongying folk songs. Through book data management, relevant literature data can be extracted to prepare for future data analysis.

2.6.3 Audio

According to the research objectives, the corresponding audio materials are classified and managed, and then converted into text data for data analysis. First, for the management of audio data related to investigating the status of Dongying folk songs, the audio data should be classified and converted into text data to prepare for

future data analysis. Secondly, manage the audio data related to the music characteristic of Dongying folk songs, convert the audio data into text data according to the research objectives, and save the converted text data to support future data analysis. Third, manage the interviewed audio data related to the preservation and transmission of Dongying folk songs.

2.6.4 Musical Scores

There are fifty three Dongying folk song scores in total.

2.6.5 Image Data

There are over eight hundred photos here, including portraits, instructional photos, sheet music photos, event photos, performance photos, and more.

2.6.6 Electronic Data

There are thirteen types of electronic resources, including electronic music scores, electronic literature materials, online music scores, online photos, etc. I analyzed all the data based on the grouping information collected.

2.7 Data analysis

Data analysis is based on three research objectives:

For the first research objective: adopted a descriptive narrative method based on documentary and oral literature data, obtained information through literature survey, and fully grasped the research questions. Around the contemporary status of Dongying folk songs, specifically the status of songs , status of singers and status of functions in social.

For the second research objective: adopted a descriptive narrative method based on documentary and oral literature data, conduct data analysis on the musical characteristics of Dongying folk songs using Western music analysis methods and traditional Chinese music analysis methods. I produced notations and then analyzed the musical notation data for melodic and vocal forms in preparation for subsequent thesis writing.

For the third objective: conduct data analysis using field investigation methods based on the literature review and field investigation of Dongying folk song preservation and transmission. Analyze and summarize relevant field survey data through data collection and management. At the same time, discuss the analysis conclusions with key informants, general investigators and casual informants. A

method more suitable for the preservation and dissemination of Dongying folk songs is proposed.

2.8 Data Presenting

Chapter I: Introduction

Chapter II: Literature Review

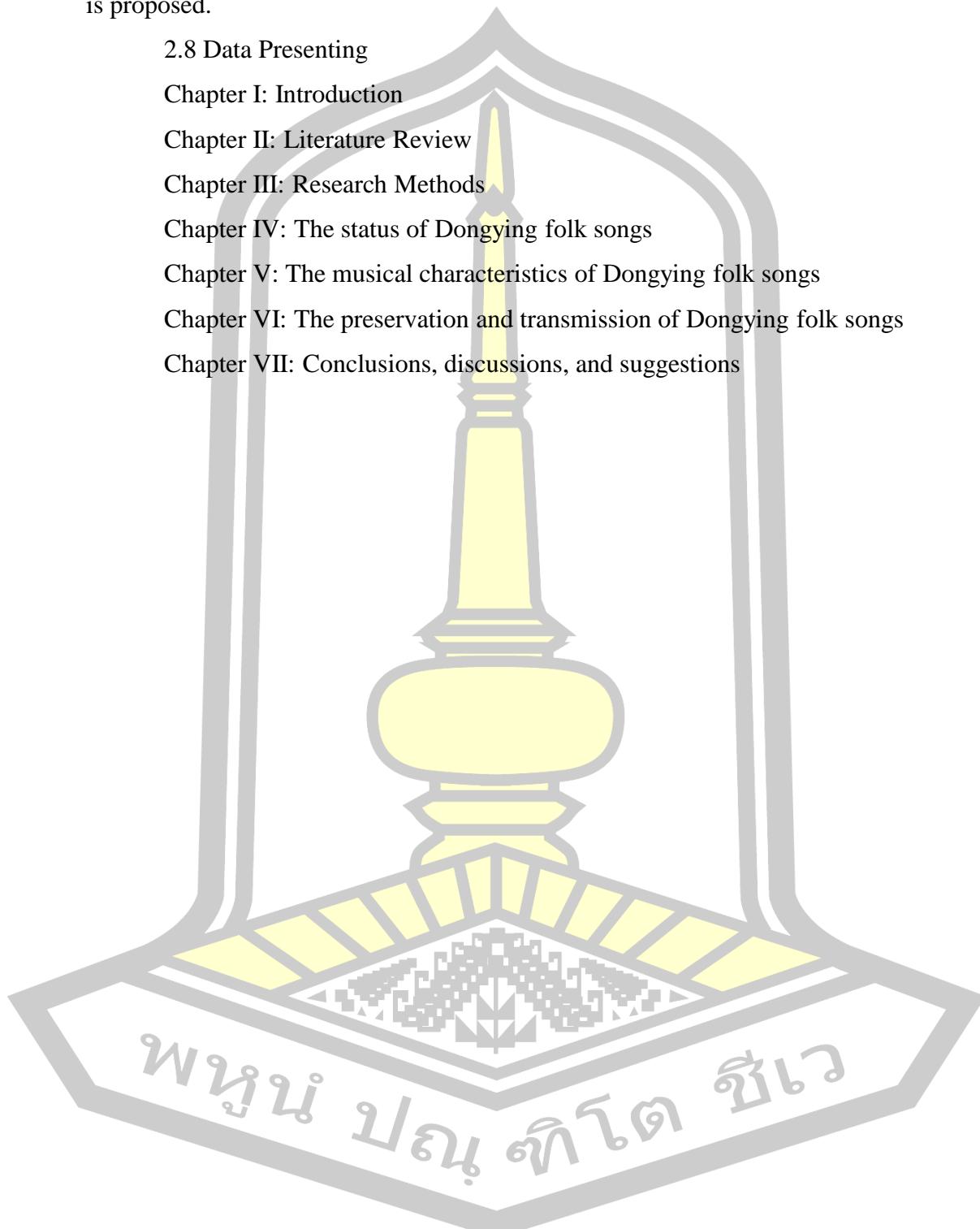
Chapter III: Research Methods

Chapter IV: The status of Dongying folk songs

Chapter V: The musical characteristics of Dongying folk songs

Chapter VI: The preservation and transmission of Dongying folk songs

Chapter VII: Conclusions, discussions, and suggestions



CHAPTER IV

The status of Dongying folk songs

In this chapter, I analyze the status of folk songs in Dongying city based on references and field work results, status it refers to status of Dongying folk songs, include: status of Music, status of songs, status of singers and status of functions in social.

1. Status of songs
2. Status of singers
3. Status of functions in social
4. Summary

1. Status of songs

Regarding the collection and compilation of Dongying folk songs in history, I have conducted a comprehensive survey and study of Dongying folk songs based on reference documents and field work. There have been three large-scale collections and compilations in history.

1) The first collection (1986)

In September 1986, Men Yubiao and others began to collect and organize Dongying's "Haozi". At that time, many results appeared in Dongying City's earliest collection of folk songs. They collected and organized the earliest Dongying works and singing culture. At that time, Dongying folk songs collected and compiled written records. At that time, song selection and arrangement were relatively standardized, and each song followed a standardized paradigm. (Data comes from Dongying Municipal Documentation and Culture Center, 2022)

2) The second collection and compilation (2003-2006)

Around 2003, some comrades in the Dongying government also contributed to the collection of Dongying folk songs. "Dongying Citizens' Song Group" is a collection of Dongying folk songs. Two years after the publication of "Dongying City Folk Songs" (2006), the government also collected Dongying "Er ge" to a certain

extent and achieved some results.(Data comes from Dongying Municipal Documentation and Culture Center, 2022)

3) The third collection and compilation (2013)

In 2013, after Dongying city decided to conduct a comprehensive investigation, Dongying folk song research and collection researcher began to research, collect and organize folk songs. Dongying city focused on professional and standardized recordings, videos and their music forms for the third time. It was completed in 2013 (data comes from Dongying City Cultural Document Center, 2022) and is currently in collection. Since then, there has been no large-scale private collection of Dongying ballads. 11 years have passed since 2024. Judging from the above basic research and collection, Dongying folk songs have achieved fruitful results, a total of 58 folk songs were collected, can be roughly divided into four categories:

Type:Haozi"、Xiaoqu"、Yangko、"Er ge"(children's song)

Table 3. Shows collected song titles

Type	Song Title	
HaoZi	1	Wo Hao
	2	Huang He Wo Hao
	3	Kai Chuan Hai Zi
	4	Da Hang Hao Zi
	5	Dong Ying Chuan Ge
	6	Yu Min Hao Zi
	7	Tiao Dan Hao Zi
	8	Hang Lu Hao Zi
Xiaoqu	1	Xiu He Bao
	2	Si Ji Sheng Chan
	3	Meng Jiang Nv Ku Chang Cheng
	4	Gan Sheng Ling
	5	Liu Hai Kan Jiao
	6	Xiao Bai Cai

Table 3 (Continued)

Type	Song Title	
	7	Bao Leng Diao
	8	Dong Ying Song
	9	Hai Ge
	10	Da Ming Hu Pan
	11	Jiu Lian Huan
	12	Si Ji Ge
	13	Huai Shu Hua
	14	Gan Hai Yao
	15	Tan Shi Sheng
	16	Tan Shi Sheng
	17	Zhi Bu Ge
	18	Jia Gu Niang
	19	Yu Jia Ao
	20	Tiao Yue Liang
	21	Fang Feng Zheng
	22	Gua Hong Deng
	23	Zao Er Hong
	24	Huang He Zhou Ge
	25	Huang He Dao Shi
	26	Ma Lian Hua Kai
	27	Ji Niu Nai Ge
	28	Xi Que Deng Zhi
	29	Guang Miao Hui
	30	Yao Zi Ge
	31	Pan Lang Gui
	32	Fang Ge Zi

Table 3 (Continued)

Type	Song Title
Yangko	1 Shang Tian Qiao
	2 Qiong Jia Han
	3 Da Yang Ge
	4 Jiu Lian Deng
	5 Xiao Fang Niu
	6 Gan Hai Yang Ge
	7 Tai Hua Jiao
	8 Tiao Hua Lian
Er Ge	1 Ti Jian Ge
	2 Shi Zi Ge
	3 Ba Luo Bo
	4 Zhong Dou Dou
	5 Zhuo Ni Qiu
	6 Jian Chuang Hua
	7 Yao A Yao
	8 Zhao Peng You
	9 Shu Ya Zi
	10 Da Feng Che

Source : by Yuanyuan Guo

1.1 Haozi

Haozi is one of the earliest and longest-standing artistic varieties in folk songs. Haozi directly accompanies and is subordinate to labor. The ancestors of Dongying thrived in this fertile soil of hope, changing the world with their hard-working hands. Their labor created material wealth and also produced rich labor slogans. Among them, there are two main categories: Yellow River chants and architectural chants (Miao Jing &Jin Xi, 1997).

The Yellow River is one of the birthplaces of ancient Chinese culture. It has nurtured the growth of our nation. In the Ming Dynasty, because the ruling class did not care about people's lives and property, the Yellow River embankments were in disrepair for many years, and the turbulent Yellow River water also brought endless disasters to the people, especially in Shandong, which is located in the lower reaches of the Yellow River. There is a lot of yellow sand and silt, and the river bed is constantly rising. Therefore, it has burst out year after year, bringing more suffering to the people along the river. Dongying is located in the lower reaches, and there are many dangerous works (Yang Ruiqing, 2006). The lower reaches of the Yellow River often change its course, and embankments must be built in all seasons to prevent floods. Therefore, building embankments in a timely manner to prevent floods has become an important task for people. From this, the Yellow River channel and ramming systems, which mainly focus on building embankments to prevent floods, were born. The so-called "e" and "hang" are stone tools used by people to build dams. "e" is a round stone with several ropes tied around it. Several people pull it up at the same time, then put it down and pound the soil firmly. There are usually four or five people in the Dago, and there are also seven or eight people in the Dago. "hang" is a square or cylindrical stone with a wooden handle on it. When tamping, the leader holds the wooden handle to control the direction, and the others pull the rope together. The chants "e" and "hang" are used during the labor process (Li Yang, 2022: interviewed).

The Yellow River provides a channel for east-west navigation, but at the same time it becomes a natural chasm for north-south traffic. In order to cross the river, people set up numerous ferries at the intersections of the North-South Avenue. The Yellow River connected with various places in the north and south through these ferries. The ferry also became a wharf for navigation up and down the Yellow River, and many Yellow River boat numbers were born as a result (Yang Ruiqing, 2006).

From the 1950s to the 1970s, the local economic development was relatively backward. When building houses, they mainly relied on manual ramming to lay the foundation. In addition, there were few cultural and entertainment facilities at that time, so it was normal to participate in ramming or appreciate tamping after meals. A special enjoyment for people. This type of chant has strong labor rhythm, clear and strong rhythm, relatively simple movements, and its musical characteristics are mainly to lead

the crowd. The Dongyingchant has strong practical and expressive functional characteristics. It can organize and direct labor. First of all, multiple people pound together, the rhythm is unified, and the pounding is neat and orderly so that the pounding can be flat and solid; secondly, it can inspire the emotions of workers. During continuous labor, workers can "increase the excitement of the brain by singing chants" Function, get rid of fatigue, cheer up" (Miao Jing & Jin Xi, 1997). From this perspective, the chant is indeed an artistic "labor command order." Thirdly, chants are a true reflection of workers' working attitudes and emotions, as well as a vivid reflection of workers' attitudes and interests in life. It shows the optimistic and positive life attitude of workers and fully embodies the collectivistic spirit that when everyone adds fuel to the fire, unity is strength.

1.2 "Xiaoqu"

"Xiaoqu", also known as "little song", "slang song", "seasonal tune", etc., is a folk song that people use to express their feelings and entertain themselves after work, in daily life, and at weddings and funerals (Miao Jing & Jin Xi, 1997). Because it is sung by professional and semi-professional artists and is inextricably linked to folk art and opera, it has more processed and refined ingredients, less improvisation in lyrics and music, and is more stereotyped and artistically more mature and perfect. Therefore, "Xiaoqu" is relatively widely spread (Luo Wen, 2007).

Covering cities and towns, its content broadly touches on the lives of people from all walks of life. Rural "Xiaoqu" mostly reflects the daily life in rural areas, especially the love and marriage life of rural women; urban "Xiaoqu" involves the lives of small urban handicraftsmen, businessmen, citizens and prostitutes, beggars, etc. at the bottom of society, as well as entertainment, playfulness (Ru Yi, 2020).

The largest number of Dongying folk songs is "Xiaoqu", which reflects a wide range of social life content. It is not restricted by a specific social class and specific working environment. It reflects not only farmers, but also urban small handicraftsmen and other workers, businessmen, citizens and other classes of love, marriage, parting and lovesickness, etc. Customs, entertainment and games, natural knowledge, folk stories etc.

1.2.1 "Xiaoqu" on the theme of social struggle

It reflects the spiritual outlook of the Dongying people in various historical periods, resisting oppression, fighting for freedom, and praising the new society. It

reflects the suffering life of the working people living at the bottom, simple and touching(Luo Wen,2007).

1.2.2 "Xiaoqu" with secular themes

Dongying is located in the northern part of Shandong Province. The ancestors left behind many poetic traditional habits, which added fun to people's lives. During the Spring Festival, activities such as New Year greetings, yangko dancing, and Lantern Festival celebrations, especially the book parties from the twelfth to the seventeenth day of the first lunar month, attracted many artists, and many "Xiaoqu" were interspersed in the storytelling, providing a platform for the spread of "Xiaoqu" ; Every year in March of the lunar calendar, people still have the habit of going out for outings, spring outings, playing on swings, and visiting relatives and friends; every year, the eighth day of April is the day to attend the temple fair. These traditional customs and habits are concretely and vividly reflected in "Xiaoqu" (Kuang Xuefei,2007).

1.2.3 Love-themed "Xiaoqu"

Love is the eternal theme of mankind, and there are many themes of love reflected in Dongying "Xiaoqu". Some praise loyalty to love, and some reflect the love of young men and women who resist the feudal system and pursue happiness. They are portrayals of all aspects of love life(Lin Shanguang,2023: interviewed) .

1.2.4 "Xiaoqu" on the theme of production labor

The hard-working Dongying people have produced a large number of "Xiaoqu" in the production and labor of building their hometown and changing poverty, which reflects the Dongying people's character of not being afraid of hardships, perseverance, and heroic spirit of fighting against the heaven and earth(Lin Shanguang,2023: interviewed) .

Historical stories, myths and legends circulated among the people provide material for Dongying "Xiaoqu". This type of "Xiaoqu" often takes the form of segmented songs, with relatively long lyrics and obvious narrative. Dongying's narrative "Xiaoqu" tends to have less dramatic emotional ups and downs, less tension, and less drama. The changes in the musical image are not as dramatic as the changes in the lyrics' image, which lays the foundation for the development of folk art music. Most of the repertoire in Dongying "Xiaoqu" is no longer restricted by labor conditions, which means

that it has basically broken away from the constraints of practical features and entered the independent field of artistic expression. It has far surpassed the chants in Dongying "Xiaoqu" in terms of the depth and breadth of its content, the refinement and diversity of its expression techniques(Li Wenyu,2023: interviewed) .

1.3Yangko

The most important Yangge dances active in Dongying are Jiaozhou Yangge and Guzi Yangge. The overall style is rough and bold for men, showing masculinity, while for women, it is charming, flexible and full of implicit beauty, and the most passionate, strong, fiery, powerful and unrestrained. The most popular is the drum yangko that is popular in Dongying area. The old performance form of Yangko integrates singing and dancing. During the performance, dancing is performed first and then singing. Frequently sung songs include "Haerhu" (also known as "Shaking Calabash"), "Dacha", "A mandarin duck marries an old eagle", "A greedy wife eats a dog", "Big lantern", "Little lantern", etc. The content is mostly based on folk stories, historical legends, interpersonal relationships, and daily life, and is rich in local flavor and life interest(Li Qian,2023: interviewed) . The basic feature of Yangko performance is "running". From beginning to end, all the actors are running non-stop, and they complete the performance while running.

Each character's movements are combined to communicate with each other and express themselves while running. The entire performance venue is like a flowing stage that rotates from left to right, constantly evolving a colorful dance scene during the rotation. The dance performance is mainly about running, the dancers do not make any movements, and the drum sticks do not sound. Dancers in the martial arts field perform movements at fixed points and timings within the prescribed field map (Miao Jing & Jin Xi, 1997).

The drumsticks sounded in unison. Dancers in the civil and martial arts arena take turns performing movements at the center or intersection while running. Watch "running" (formation changes) in the literary field, and there is movement in the silence; watch "fighting" (action performances) in the martial arts field, which is exciting and lively.

1.4"Er ge"(children's song)

Dongying's "Er ge"(children's song)come from folk collective creations and are passed down orally. language lively, colorful and exuding a rich earthy flavor. Folk "Er ge" cover a wide range of content. The structure of "Er ge" is often short, the tunes are simple and easy to sing, the intervals are narrow, and the jumps are not large(Lin Shanguang,2023: interviewed) .

1.4.1 Humorous language

"Er ge" are rooted in the lives of ordinary people. They describe the life scenes of ordinary people. They have nothing to do with right or wrong. They often show a ridiculing flavor and are very humorous (Ru Yi, 2020)..

1.4.2 Make good use of rhetorical techniques such as metaphor and personification

This is the fine tradition of Chinese folk songs, which has provided rich nourishment to the poetry of past dynasties. "Er ge"also transmit this feature and use a wider range of materials, including flowers, leaves, fruits, animals, fish and insects. Er ge is good at using personification and uses common people's funeral stories to write about the habits of various animals. Its skills are easy for children to understand and remember (Zhang Qingguo,2023: interviewed).

1.4.3"Er ge" are good at describing social customs and human feelings

Although it does not directly expose social contradictions, it also touches on some ugly phenomena in agricultural society.

From the interviewed of Mr Li Wenyu I can summarize it as this,Dongying's "Er ge" can be divided into two categories: one is children's life songs, which often express some of adults' wishes through children's singing. The other category is children's game songs, which account for the majority of Dongying folk "Er ge". The characteristic is that children sing while playing, which can be long or short, and ends with the end of the game. The rhythm of this type of "Er ge" is relatively simple(Li Wenyu,2023: interviewed).

2. Status of singers

2.1 Number of singers

When I consulted the literature and field work, they summarized the basic information of all transmitter of folk songs in Dongying city.

Table 4. Basic information of transmitter of folk songs in Dongying city

	Name	Genger	Birth year	Age	From	Which year was the chosen transmitter
1	Zhang Qingguo	M	1960	64	Dongying city,Shandong provence	2009
2	Lin Shanguang	M	1955	69	Jinan city,Shandong provence	2008
3	Liu Qian	M	1953	71	Dongying city,Shandong provence	2005
4	Hu Guangyuan	M	1950	74	Dongying city,Shandong provence	2005
5	Zhou Jinshan	M	1958	66	Dongying city,Shandong provence	2009
6	Zhang Yizhong	M	1965	59	Dongying city,Shandong provence	2009
7	Wang Danning	M	1967	57	Dongying city,Shandong provence	2009
8	Li Qian	M	1979	45	Dongying city,Shandong provence	2015
9	Sun You	M	1987	37	Dongying city,Shandong provence	2021
10	Li Wenyu	F	1976	48	Binzhou city, Shandong provence	2017
11	Zhou Qian	F	1970	54	Binzhou city, Shandong provence	2013
12	Li Yang	M	1965	59	Binzhou city, Shandong provence	2012

Source : by Yuanyuan Guo

From the table 3 it can be concluded that:

- 1) There are 12 transmitters of folk songs in Dongying city, including 10 men; and 2 women. There are relatively few female transmitters of Dongying folk songs.
- 2) There are 2 transmitters of folk songs in Dongying city who are over 70 years old; 6 people are between 40-60. Among them, the successors of Dongying folk songs who are over 70 years old are very old, and only a small part of them account for it. Most of the transmitters are people between 40 and 70 years old. The youngest successor is 37 years old, and is considered the youngest successor. It can be seen that the transmission of folk songs in Dongying city, is gradually decreasing and is facing severe challenges.
- 3) There are 3 provincial-level transmitters of Dongying folk songs, there are 5 city-level transmitters of Dongying folk songs; County-level transmission there are also 4 transmitters of Dongying folk songs.

2.2 The performance of singers

In the past, when someone got married or someone died in the neighborhood, they would invite famous singers around to sing at home to complete the ceremony. This is a manifestation of the pursuit of a better life by the Dongying people for thousands of years. At present I interviewed several transmitters, and most of their occupations are related to the folk songs in Dongying city.

- 1) For example, Hu Guangyuan is the oldest and has countless disciples. Many of his apprentices became singers.
- 2) For example, Li Wenyu. He is often invited to sing "Panpan Wu Geng" and becomes a famous singer (Liuxing, 2022) Active in various folk song competitions in Dongying City (Li Wenyu, 2022: interviewed).
- 3) For example, Wang Daoning, during the investigation, we learned that he is constantly collecting information about folk songs, many of which have a certain history, and some folk singers have even died long ago. He said that his biggest feeling is that if these living fossils can no longer be collected, they will all disappear in 10 years. At the same time, Sun You also composed his own songs and left some highly regarded works (Wang Daoning, 2022: interviewed).
- 4) Zhou qian, studied Dongying folk songs with Zhou Jinshan when he was a teenager, and participated in music festivals since he was 16 years old. She has been

singing ever since, and now she participates in almost all singing activities in the county and province. Now, she has more than ten apprentices. Frequently send them to competitions here and there. The girls' voices are natural, raw, and beautiful. Unpolished. Fulfill successor responsibilities seriously (Zhou qian, 2022: interviewed).

In the interviewed with Wang Daoning, I learned that "zheng cai cai" used to be a song sung at weddings, and now this song is also used to perform for foreign tourists, leaders, experts and scholars.

This conclusion can be seen from the intervieweds with the above-mentioned communicators. The disseminators of Dongying folk songs are far more than 12 people. In real life, many people know Dongying folk songs. During our investigation, we found that some transmisstors have accepted apprentices who learn Dongying folk songs, including men, women and children in the village. Because only a very small number of people in Dongying are systematically learning Dongying folk songs, most of them learn it through the elderly at home or through their family members. ears and eyes(Li Wenyu,2023: interviewed) . As for the group of people who understand Dongying folk songs, it is impossible to calculate the extent to which each person understands them. How many people will continue to learn Dongying folk songs in the future is still unknown. We can only get some data research from known data and try our best to protect Dongying folk songs.

2.3 Condition standards for singers

In the past, there was no concept of singers in Dongying. The understanding of the villagers is that they only know where there are good singers, and the most famous singers are invited nearby. Many people who like folk songs come to visit famous singers, such as Zhou Jinshan, who has become a singer in people's minds. At present, there are very few people who can sing Dongying folk songs. They shoulder the important task of spreading folk songs and folk customs. They go out to participate in many small activities, and participate in many local and national large-scale performances and competitions, and have achieved good results. They are all very good singers and have won awards across the country. In the hearts of Dongying people, they are singers, such as Jibin, but if there is just a person in the village who likes to sing but is not well-known, and has not gone out to participate in

competitions or won awards, such a person cannot be called a singer. As Zhou Jinshan said in an interview, he has more than 10 apprentices, and he usually takes them to participate in competitions in various places. When going out to participate in competitions, there are usually no less than six or seven people. The girls' voices are all natural and raw." (Zhou Jinshan, 2022: interviewed). It can be imagined that singers have also made a lot of efforts to spread this music(Li Wenyu,2023: interviewed) .

2.4 Learn to sing Dongying folk songs

In the past, it was usually an environment where someone in the family could sing Dongying folk songs, and people could slowly learn it at home. For example, as Zhou Jinshan said in an interview, he was born in a family of singers, and her father was a famous local singer. So far, their family has passed down the singer to three generations through "oral transmission and heart-to-heart teaching"(Li Qian,2023: interviewed) .

Among them is his daughter, who is also a well-known local singer (Zhou Hua, 2022: interviewed). Another example is Sun Youjuan. During the interview I learned that she was once a coal miner, but she always sang a folk song when she was tired or idle(Li Wenyu , 2022: interviewed). The place where Sun Youjuan lived was once a relatively isolated mountain village, which provided good conditions for her study. In the past, from her learning process, it is not difficult to see that Dongying folk songs are widely spread in folk art and are usually sung in villages. Many people who learn Dongying folk songs are poor people. They live a simple farming life. Men farm and women weave. They work at sunrise and rest at sunrise.

Sunset, the theme of "Song of the Four Seasons of Cotton Country" (original song) mainly comes from the life and migration of people in history. (Sun Youjuan, 2022: interviewed)

2.5 Earnings of singers

In the past, people who could sing Dongying folk songs would be invited by Dongying City to perform at ceremonies, and they were usually given a certain amount of money as a reward. But the singers don't do it full-time because they still

have a lot of farm work to do at home, so it's just extra income (Miao Jing & Jin Xi, 1997).

At present, the function of Dongying folk songs has been weakened, the number of invited performances has become fewer and fewer, and the income from singing has become less and less. Most singers have done work related to Dongying folk songs (Wang Jichao, 2021). For example, Liqian went to work for the Panzhou City Cultural Government. In the past, a singer's monthly salary was 3,000 RMB, but now it is 1,800 RMB. Of course, this is partly due to the impact of the epidemic (Li Qian, 2023: interviewed).

3. Status of functions in social

The social functions of Dongying folk songs are diverse. Many Dongying folk songs have been passed down from generation to generation, preserving the cultural characteristics, language habits and historical memory of the region. It can enhance national identity and evoke people's common memories and emotions. In major festivals and celebrations, representative songs can inspire national pride and solidarity; they can convey social values, and many songs play a subtle role in conveying moral concepts, social norms and life philosophy; they can vent emotions, and Dongying folk songs are an important way for Dongying people to express their emotions. Whether it is personal or collective emotions, songs can express them vividly through music and lyrics. Sadness, happiness, anger, love and other emotions can be conveyed through songs, which resonates with the audience; they can promote social interaction, and music and songs often play an important role in social activities, such as weddings, parties, festivals, etc. Through collective singing and music performances, people can deepen their connections with each other and promote social interaction and communication; they can express and convey love, and songs convey the sweetness, sadness, desire and complexity of love through beautiful melodies and touching lyrics. These songs not only make people feel the same, but also often become an important tool for lovers to express their feelings. At the same time, in many social occasions, such as weddings, dates, dances, etc., love songs play an important role, creating a romantic atmosphere and promoting emotional

communication and interaction between people; they can convey knowledge and education. Dongying folk songs are an effective way to spread history, legends, doctrines and life skills. Many children's songs and educational songs teach letters, numbers, moral norms and historical events in a concise and memorable way; they can promote religious transmission. Religious songs help spread and popularize religious doctrines, comfort the soul and provide spiritual support. Religious songs and other music with faith nature can provide spiritual comfort and support for people in difficult situations. They are often sung in mourning, prayer and worship, alleviating pain and strengthening the power of faith through the power of music.

These influences make songs not only a form of entertainment in society, but also an important part of cultural and spiritual life, which profoundly affects the society's values, belief system and knowledge dissemination methods.

3.1 Changes in singing requirements

In the 1980s, Dongying folk songs were everywhere, no matter busy or idle. The air is filled with the scent of folk songs. The contents of folk songs are rich and colorful, including wedding customs, funerals and other sacrifices, festivals, love, children's full moon, etc. These are the epitome of important Dongying culture. This was an important form of entertainment in Dongying countryside at that time. People come together for something and exchange emotional ballads in some way. However, with the development of society, people have more and more things. Ways of entertainment. Young people no longer need to sing folk songs friends, they no longer need ballads to express their emotions. Only the elderly in the family know those traditional customs. The demand for folk folk songs Dongying folk songs is getting lower and lower among the younger generation, and the soil on which Dongying folk songs depend on is being destroyed and disintegrated (Wang Daoning, 2022: interviewed).

3.2 Changes in performance environment

In the past, Dongying folk songs were performed in fields, mountains, wedding scenes, funeral scenes, festival celebrations and other occasions. Dongying folk songs accompany all aspects of the Han people's lives. There used to be some folk performance venues in the village on specific festivals. For example, on the hillside behind the village government, young men and women gather here every year

on the tenth day of the first lunar month. At present, due to the domestic demand for folk songs, folk song culture is promoted, many music festivals are held, and large-scale music festivals continue to increase. On the basis of the original performance environment, a formal stage performance environment is added to open up another way to maintain vitality. There are also singers who use existing networks to sing and promote Dongying folk songs. These are inevitable developments in the new era and changes in the performance environment. In recent years, there have been young people singing duets here from time to time, but they are becoming less and less. (Li Wenyu, 2022: interviewed).

3.3 Changes to singing functions

In the past, the singing of Dongying folk songs was closely related to people's lives, and each category had corresponding functions. For example, in love songs in folk songs, when people fall in love when they are young, they will sing four lines to express their love. The man first communicates with the woman and reaches an agreement through singing (Wang Jichao, 2021). If a woman can't win the song, she will marry the man, even if she doesn't like it. But if a man isn't singing to win, sometimes he can try to win the woman, or he can play tricks. Li Wenyu said: "From this point of view, there is some inequality between the two. Men and women." If a man and a woman fall in love, the woman will give the man a token of love, usually an insole embroidered by the woman herself, and A wallet or a saber, etc. At present, the views of villagers (especially young people) have changed. The custom of celebrating love and marriage is gradually fading. People's Love Songs mainly meet the entertainment needs of local villagers. They sang folk songs loved by the villagers, as if expressing their own emotions. (Li Wenyu, 2022: interviewed).

3.4 meaning of education

In the past, Dongying people advocated the concepts of respecting the elderly and caring for the young, love between husband and wife, harmony among neighbors, hard work, kindness, interdependence and harmonious coexistence between man and nature. At present, it has extensive educational significance in today's interpersonal communication. The people of Dongying continue to transmit the fine traditional hospitality and friendliness of modern society and build a harmonious society (Wang Daoning, 2022: interviewed).

4. Summary

Dongying's village is geographically remote, with underdeveloped transportation and a relatively backward economy. It prefers to retain its original folk customs. Through interviews with communicators, we found that Dongying folk songs are inseparable from the influence of nature and the tempering of real life. Most transmitters of Dongying folk songs have been singing since childhood. They are either influenced by their parents and relatives and like to use songs to express their feelings, or because they once lived in a folk song environment, they have changed from unconscious free play to conscious singing. Their communication method is the most natural and authentic. Their experiences express a truth, that is: the existence of communication is based on lifestyle. It provides a natural magnetic field, which is where the Dongying folk song comes from. Because of this, with the development of the times, people's production and lifestyle have undergone tremendous changes, and the floating population has intensified. In addition to traditional oral teaching, the spread of knowledge has evolved into a rapid spread based on information technology, which has had a huge impact on folk songs. Promote national folk literature. Generally speaking, most of the transmitters of Dongying folk songs are male. People of different ages gather together to communicate, cooperate and learn from each other. From those confident and happy faces, we can see that singing brings them not only the satisfaction of a small circle around them, but also the promotion of their own national culture and even pride for the development of tourism in this country and this region. Made a contribution. Perhaps, this is another effective way for Dongying culture to maintain its lasting vitality.

Dongying folk songs have been sorted out three times from 1986 to 2013, and the types are: Haozi, Xiaoqu, Yangko, Erge. Dongying folk songs have multiple social functions. Through word of mouth, they have preserved a large number of historical stories, legends and cultural customs; they express people's joys, sorrows, anger and happiness, and reflect the confusion, joy or pain of individuals in life, becoming an important channel for people to vent their emotions; they are sung in collective activities to enhance labor cohesion; and they teach children moral concepts through ballads. However, at present, with the increase in people's entertainment methods, the function of Dongying folk songs has weakened, the number of invited performances has become less and less, and the income from singing is also less than before.

CHAPTER V

The music characteristics of Dongying folk songs

This chapter will analyze four types of representative works of Dongying folk songs , and select two songs from each type for analysis, mainly from the aspects of lyrics、rhythm、beat、melody、mode and form . These songs are all highly sung in the local area . They are systematically collected by professional researcher. Through the study of the lyrics, rhythm , beat , melody, mode , and song form of Dongying folk songs , we can better understand the local culture of Dongying . I provided some reference materials for the musical characteristics of mountain songs and folk songs. I collected a total of 58 Dongying folk songs and classified them according to key According to informants recommendation, a total of 8 songs were selected to analyze their musical characteristics. Among them, there are 2 " Haozi " , 2 " Xiaoqu " , 2 " Yangko " and 2 " Erge " . Next, we will analyze these four types of songs.

1. Analysis of "Haozi"
2. Analysis of "Xiaoqu"
3. Analysis of yangko's music
4. Analysis of "Er ge"
5. Summary

1. Analysis of "Haozi"

Haozi directly accompanies and is dependent on labor . It is a song that people sing while working. In history, when building the Yellow River and houses, the foundation was mainly solidified by tamping with human power. At that time, cultural and entertainment facilities were scarce, so participating in or appreciating tamping became a special enjoyment for people. This type of haozi has a strong labor rhythm, a distinct and strong rhythm, and relatively simple movements. Its main feature is that one person leads and the rest follow.

Let me take two songs as examples

1.1 Wo Hao

Wo Hao



Figure 2. Wo Hao

Source Yuanyuan Guo (2023)

Analysis of Figure 2:

1.1.1 Lyric analysis

Dongying is located in the north of Shandong and belongs to the northern Shandong region. The biggest difference in tone between the local language and Mandarin is the de-vocalization of Yangping and Shangsheng. Together with the original de-vocal characters, the number of de-vocal characters has been greatly increased. Therefore, Lubei dialect gives people a prominent impression of a downward trend. Since the downward trend has become one of the distinctive features of local folk songs, some words, even if they are not voiceless words in Lubei dialect, are often treated as voiceless words in local folk songs, such as "liang", "lai" , "tiao" .

Lyric meaning

Make a stove, carry a load, go out to shout, go out of the shop, pick up a pole, and think again.

1.1.2 Rhythm analysis

4/4 means that there are four quarter notes in each measure, and each note has an equal duration. This beat structure is one of the most common and stable beats, making it easy for workers to follow and coordinate when working. The beat has a

clear contrast between strong and weak. The first beat strong, the second beat weak, the third beat second strong, and the fourth beat weak. This distinct strong and weak beat structure helps workers synchronize their efforts when they hear the strong beat and maintain a consistent labor rhythm. The rhythm is closely coordinated with the tamping action. Each strong beat usually corresponds to a strong tamping action, and the weak beat corresponds to the preparation action. The first beat (strong) tamping once, the second beat (weak) preparation, the third beat (second strong) tamping once, and the fourth beat (weak) preparation.

1.1.3 Beat analysis

The rhythm of the leading part follows the 4/4 rhythm, but in the closing part, this rhythm changes to 2/4. The 4/4 beat of the leading part prolongs the cycle of repeated changes in strength and weakness, reduces the number of occurrences of the strongest beat, and enhances the lyricism of the melody. At the same time, a rest is used in the strong position of the first strong beat, highlighting a swinging effect of flashing forward and hitting back. In the closing part, the 2/4 strong and weak rhythm cycle becomes shorter, the intensity changes greatly, and the rhythm is distinct.

1.1.4 Melody analysis

The melody of this chant is mainly in the form of wavy lines with gradual progression and small jumps in four degrees as an auxiliary. This is closely related to the narrative theme content expressed by the chant. At the same time, it can be seen that this chant is influenced by local folk music. Due to the influence of the music, the melody has tended to become a folk song. Both the leading sentence and the compound sentence are relatively long. The leading sentence has obvious improvisational nature. The melody of the responding sentence changes in imitation, correspondence or contrast. The melody is euphemistic and has decorative characteristics. The long leading sentence and the long responding sentence have rhythmic differences. The contrasting changes reflect the freedom of the leading sentence and the rhythm of the combined sentence.

1.1.5 Mode analysis

This is a chant in the A palace six-tone mode. Shang and Zheng occupy the largest number. Shang appears nine times and Zheng appears seven times. Their positions are at the beginning and end of each phrase in the collar., the beginning of

each phrase in the chorus. The collar part all starts with a flashback, from figure 2-section 1 and section 2 it has very local characteristics. Although this chant is in the palace tune style, it has elements of the zhengdiao style. It can be seen that the collar part is basically the color of the zhengdiao style, and gradually changes to the tune through the combined tune. Gong Diao style, the combined tune part is a typical Gong Diao style, so this is a Gong Diao style with Zheng Diao style.

1.1.6 Form analysis

Songs usually have two parts the lead part and the chorus part. The lead part and the chorus part alternate to form an echoing effect. This structure not only enhances the interactivity and appeal of the song, but also facilitates coordination and unity in labor. The overall form is a single structure, that is, a basic music section is repeated and varied continuously. This single structure makes the song easier to remember and sing, and is suitable for labor occasions. The leader first sings a phrase, usually with a free melody and a slightly flexible rhythm. The role of this part is to guide and prompt the next chorus part. After the lead, everyone sings in response. The rhythm of the chorus part is more regular and powerful, the melody is concise and bright, and it is usually synchronized with the labor action. The role of this part is to unify the rhythm and movements of the workers. Although the overall form is simple, there will be some variations and changes in the actual singing. For example, the leader will slightly change the melody or rhythm each time he leads, while the chorus part maintains a relatively stable structure and rhythm. This change prevents the song from being monotonous in repetition and maintains a certain vitality and freshness.

It is in the key of A major, with a double-phrase parallel structure. In the first sentence, the scale is A-B-#C-E-#F, with IV and VII omitted. From figure 2 the first bar moves around the II tone of the mode, the second bar highlights the dominant E of the mode, and the 3-5 bars emphasize the entanglement of the II tone B and the dominant E. The harmonic connection of the 6-7 bars is II - V - I , which is a fully functional cadence of the subdominant chord, the dominant chord and the tonic chord. The second phrase changes and repeats the first phrase. On the basis of the original scale, the VII tone of the mode is added in the variation of bars 9-10, and the

scale becomes A-B-#C-E-#F-#G. The mode and harmony of other parts remain the same as the first sentence.

1.2 Huang He Wo Hao

Huang He Wo Hao

Figure 3. Huang He E Hao

Source Yuanyuan Guo (2023)

Analysis of Figure 3:

1.2.1 Lyric analysis

The characteristic of the word articulation in the lyrics is that the words are pronounced first and then the tone is dragged. The words are pronounced with real

voice, which is very clear, and the tone is dragged with false voice, which sounds high, strong, and beautiful. This is a very natural call, and the sense of tonality can only be felt after the chorus is sung, which fully demonstrates the colloquial nature of the song. The lyrics reflect the struggle and tenacity of the working people in difficult environments, involving praise for the Yellow River, praise for labor, and expression of life's difficulties and hopes. It reflects the respect for the working people and the true portrayal of life in a difficult labor environment, and has a strong historical and cultural value.

Lyric meaning

In the first month of the year, Liu Baiwen built the city of Beijing.

1.2.2 Rhythm analysis

This type of call is often used in labor with high intensity or in intense and rapid labor. The rhythm unit is short, usually one beat as a rhythm unit, the strength and weakness of the beats are not obvious, the number of beats in the bar may also change, and it is repeated continuously, and the melody changes less. It is often manifested in prominent strong notes and strong breath intervals in singing, rapid breathing, and short phrases or melody. The first ten bars belong to the rhythm type, with 2/4 beats as the rhythm unit. After ten bars, it belongs to the dense rhythm type, which indicates the intensity and urgency of labor. As the speed increases, it almost develops into a collective shout, which is very majestic.

1.2.3 Beat analysis

The 4/2 beat is relatively slow but very powerful, which can well reflect the rhythm and strength of labor. It is suitable for the rhythm and atmosphere of labor songs. The strong beats are on the first and third beats. This strong and weak beat structure can well drive the rhythm of the workers and help them maintain a unified rhythm and strength during labor. At each strong beat, the workers usually hit it hard. This coordination with the labor movements enhances the practicality and appeal of the song.

1.2.4 Melody analysis

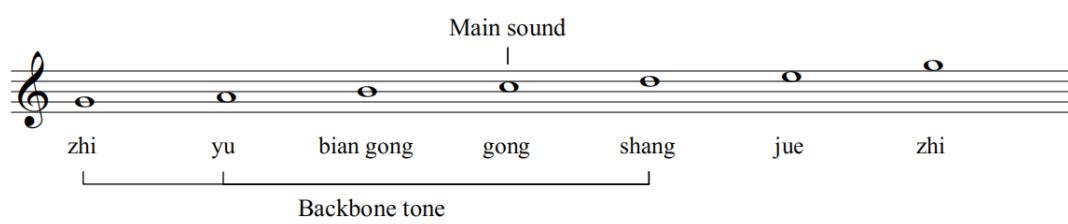
The whole piece consists of three parts the introduction (from figure 3, bars 1-5), the first section (bars 6-17), and the second section (bars 18-35).

The melody of the leading part of the introduction is homophonic from figure 3 - first three sections, it has a straightforward appeal.

The chorus is a combination of horizontal and oblique lines, and still uses the backbone tone of the leading part ,from figure 3 - section 4 and section 5 , and the highest point C2 is a strong response and support to the leading part. The first paragraph consists of three leading phrases and three chorus phrases. The first leading phrase is mainly a small wavy line with a1 as the central axis (from figure 3 - section 6 and section 7), but the chorus phrase is a zigzag tone line formed by a fifth interval jump (from figure 3 - section 8 and section 9). It reflects the two different forms of labor division of leading and chorus. The highest note of the melody of the chorus phrase indicates that the laborer has raised the tamping stone to the highest point in the air in preparation for heavy smashing. Although the highest note of the melody d2 appears in the weak position of the weak beat, it should still be emphasized when singing. The phrase connection between the second leading phrase and the first chorus is apparently a fourth jump from a1 to d2, but from the perspective of the development direction of the melody, in fact, the second leading phrase is not connected to the last note a1 of the first chorus phrase, but the highest note d2 in the first chorus phrase, and the first bar of the second leading phrase is the reflection of the first bar of the first chorus phrase (from figure 3 - section 19 and section 20). The last leading phrase of the first paragraph has a wider range of tones, and the highest note of the whole song appears, foreshadowing the arrival of the climax. The characteristic of the upward swing of the back note is the typical singing characteristic of Bangzi Opera. The melody line of this phrase highlights the flat and broken lines, and this melody feature of the closing phrase is more obvious, highlighting the sense of power and the ending of the paragraph. The first and third leading phrases of the second paragraph are mainly based on the melody of small wavy lines, while the second leading phrase highlights the contrast with the first and third sentences, mainly with a sawtooth line shape. There is a seventh-degree jump between the closing phrase and the leading phrase, and then imitates the ending of the first paragraph to highlight the high-pitched and brilliant sense of power.

1.2.5 Mode analysis

There is often a sharp contrast between the collar and the joint of Dongying HaoZi. The collar has room for free play, and the spin method is more complex. There can be a variety of melody line forms, and there can also be a variety of combinations of connection forms. The sentence connection style is more flexible and diverse. . This song HaoZi is analyzed as a whole and belongs to the C palace six-tone mode, but the main tone Gongyin does not appear too many times. At the end of the first paragraph and the end of the second paragraph, you can feel the obvious color of Gong mode, and in The collar has the color of Zheng mode, so the mode of this chant can be defined as the Gong mode with "Zheng, Yu, Shang" as the backbone sounds. The scale structure is as follows



1.2.6 Form analysis

The rhythm of the leading phrase is relatively free. At the beginning of HaoZi, the leader can play freely to attract people's attention. When the closing part appears for the first time, the leading part will be performed at the normal rhythm and speed. The song consists of leading singing and chorus singing. The leading singer sings a phrase first, and then everyone sings in response. This structure not only enhances the interactivity and appeal of the song, but also facilitates coordination and unity in work. In the design of the phrase, the form of refrain and variation is adopted, that is, the same melody and lyrics appear in different phrases and make appropriate changes. This form not only maintains the unity of the song, but also adds changes and fun.

This Haozi is in the key of C major, with a scale of C-D-E-G-A-B. The IV note is omitted, but the B note only appears twice in bars 19 and 28. According to the paragraph structure of the song, the first part of the 1st to 17th bars and the second part of the 18th to 35th bars are in a variable and repeated relationship. In both parts, the V and VI notes G-A and the I and II notes D-E form a unique small tone group,

forming the core of the entire melody movement. The combined movement of the two notes G-A that appear in figure 3, bars 1-3, has the nature of an introduction, and at the same time expresses the core tonal properties of these two notes. In the first part of the 4th to 13th bars, almost every bar has the shadow of the G-A combination. The three bars from 14th to 17th bar, turn to the D-E combination, which can be regarded as the ascending fifth modulation of the G-A combination, so that the tail bar 17 ends on the tonic. The 18th bar continues the D-E combination to form a transition, and the 19th bar returns to the G-A combination again, which lasts until the 30th bar. After the 31st bar, it returns to the D-E combination. After the 33rd and 34th bars, it ends with the tonic in the 35th bar. This combination of scales not only shows the simplicity of the musical material, but also reflects the flexibility of the haozi folk songs in the use of scales.

2. Analysis of "Xiaoqu"

Dongying Xiaoqu reflects a wide range of social life. It reflects not only the love and marriage, separation and longing, local customs, entertainment and games, natural common sense, folk stories, etc. of farmers, small handicraftsmen and other laborers, businessmen, citizens and other classes in the city. The content includes social struggles, secular customs, love, production labor, and legends.

Let me take two songs as examples

2.1 Xiu He Bao

Xiu He Bao



Figure 4. Xiu He Bao

Source Yuanyuan Guo (2023)

Analysis of Figure 4:

2.1.1 Lyric analysis

This line describes a purse embroidered with Zhangsheng and mandarin ducks. "Hangeng" refers to the time period between 11pm and 1am. The first line describes the purse under the moonlight. "na yue er dong" can be understood as the moon rising in the east. The second line describes the embroidered pattern on the purse. "Zhangsheng" refers to a male character, and mandarin ducks are a common bird that also symbolizes a pair of lovers.

Overall, this line conveys a romantic and poetic atmosphere by depicting a purse embroidered with a specific pattern under the moonlight. This depiction is narrating an emotional and artistic scene, involving common art forms and symbols in cultural history.

Lyric meaning

At night, the purse illuminates the moon rising from the east, and the woman embroiders Zhang Sheng on the purse.

2.1.2 Rhythm analysis

"Embroidering Purse" is in 4/4 time, with a medium to slow tempo. The melody has a strong narrative and rap music style. The rhythm has a relatively obvious rhythmic feature, that is, the lyrics and music form are rhythmic and regular. 4/4 time belongs to compound time. The rule of strength and weakness is that there are two single beat rhythm changes in each measure, but the second strong beat is slightly weaker than the first strong beat. Due to the extension of the repetition cycle of strong and weak changes and the reduction of the number of the strongest beats, folk songs with 4/4 time are more lyrical and singable than folk songs with 2/4 time, and tend to be slow.

2.1.3 Beat analysis

This Xiaoqu has four beats in each measure, and the duration of each beat is equal. This structure makes the rhythm of the song very clear and stable, which is easy for singers and listeners to perceive and follow. Although the duration of the four beats in each measure is the same, the song can increase its expressiveness through the changes in strong and weak rhythms. For example, the beat of the third measure emphasizes the accent, and different emotions and rhythms are expressed through

musical motives and melodies during the music. It supports the singer to express the emotions and content of the song on the basis of a stable rhythm. This rhythm structure makes the song have a stable rhythm when performing, which helps to maintain the unity and dynamic balance of the overall performance, making the rhythm of the song more prominent and clear.

2.1.4 Melody analysis

This piece of music has a stepwise melody. In folk songs with pentatonic scales, the maximum interval of the melody does not exceed the minor third, which is the most important melody of Dongying Xiaoqu. Stepwise is the sequence of the natural tone series of the mode, which is the embodiment of the continuity and fluency of the melody. The stepwise melody of this piece of music is easy to reflect the feeling of roundness, smoothness, natural relaxation, and relatively peaceful and stable emotions. The melody of this folk song is short, the progression is smooth, and the style is healthy and simple. At the same time, the melody has narrative characteristics, the emotional ups and downs are not too sharp, not too tense, and not too dramatic. The changes in the musical image are not as drastic as the changes in the lyrics.

2.1.5 Mode analysis

Among the intervals that constitute the progression, the minor second is the rarest. This is because in the national mode, Qingjiao and Biangong are partial tones, and the pentatonic scale naturally lacks the "Jiao-Qingjiao" and "Biangong-Gong". The minor second progresses, even in the hexatonic scale and the heptatonic scale, the minor second is relatively rare. This is because the use of "biangong" and "qingjiao" in Xiaoqu always follows certain rules, and other tones enter the "biangong". The method of jumping into or major second degree is often used, and the solution of "changing palace" is generally not to resolve the ascending minor second degree to "Gong", but to step down and resolve to "Zheng" through "Feather", or directly jump in three times to solve "Zheng".

2.1.6 Form analysis

This Xiaoqu is a two-sentence song, the simplest form of folk song, consisting of two phrases. Each phrase consists of two or four bars, and the structure is relatively regular. This Xiaoqu is a square couplet (a+b), a short song with a cross

phrase. It consists of two contrasting paragraphs. Each paragraph has an independent melody and emotional expression. Sentence a is the main part, with a soothing and lyrical melody, expressing the longing for love and the longing for the sweetheart. Sentence b is the chorus part, with a cheerful and lively melody, expressing the firmness of love and the expectation for the future. Between sentences a and b, there are repetitions and variations of melody and lyrics. This repetition makes the song easier to sing and makes the emotional expression richer. Sentences a and b are symmetrical in length and rhythm, and this symmetry increases the balance and overall sense of the song.

This Xiaoqu is in the key of F major, with the scale of F-G-A-C-D, and IV and VII are omitted. The melody of bars 1-3 revolves around the dominant tone of the mode, and bars 4-6 use the III (A tone) of the mode as the backbone tone to prolong the tone. The III tone appears for the first time in figure 4 bar 4, and the half note A tone is inserted in the first beat of the 5th bar and the end of the 6th bar, breaking the original rhythm of the eighth note, creating a sense of hesitation. Bars 7-8 are a variation and repetition of bars 3-4, and the functionality of the dominant tone is once again demonstrated. At the end of the song in bar 8, an open cadence of III- I -VI- I is formed, reflecting the emotion of being unsatisfied.

2.2 Si Ji Sheng Chan

Si Ji Sheng Chan

8

chun ji li lai bai hua er kai da jia huo er kuai kuai ba huang

14

kai (yi ya de er yo) ni yi chan wo yi chan huang di bian liang tian

zhong shang gao liang zhong shang mian ren ren you chi chuan (yi ya de er yo)

Figure 5. Si Ji Sheng Chan

Source Yuanyuan Guo (2023)

Analysis of Figure 5:

2.2.1 Lyric analysis

This song reflects real life, with obvious expressions in style, temperament and emotion. In terms of song form, it is concise, with fewer dragging notes, fewer words and sentences, and is more fresh, hearty and full of life. The lyrics express a spirit of unity, cooperation, labor and hope. The first line of the lyrics depicts the scene of spring, which is a season of revival and vitality, and the blooming of flowers symbolizes life and hope. The second line of the lyrics calls on everyone to come together to open up wasteland and reclaim wasteland, expressing the spirit of joint efforts, unity and cooperation. The third line of the lyrics emphasizes the transformation of wasteland into fertile fields through collective labor and cooperation to provide food and resources for the community. The lyrics mention specific crops, sorghum is a staple crop, and cotton is a textile raw material, implying a plan to meet food and clothing needs. It emphasizes the goal and meaning of labor, that is, to ensure that everyone can meet basic living needs for the common welfare of the community.

Overall, the lyrics embody praises of agricultural labor and community cooperation, emphasizes the importance of unity, labor and hope, and also calls on everyone to work together for social prosperity and provide basic guarantees for people's lives.

Lyric meaning

In spring, when flowers are in full bloom, let's come and reclaim the wasteland. Together, we can turn the wasteland into fertile fields, plant sorghum and cotton, so that everyone will have food to eat and clothes to wear.

2.2.2 Rhythm analysis

It has a regular beat and a distinct rhythm. The 2/4 beat is a single beat, with only one strong beat and one weak beat in each measure. The cycle of strong and weak beats is short, the intensity changes greatly, and it has a distinct rhythm. Overall, the emotions expressed by folk songs in the 2/4 beat are resolute, resolute, cheerful, and enthusiastic, and tend to be lively and positive.

2.2.3 Beat analysis

The song has a distinct sense of rhythm, using 4/4 beats and a distinct rhythm, which is easy to sing and spread. The whole piece of music has a cheerful rhythm and is full of vitality, showing the positive and optimistic attitude of the working people in production and labor in different seasons. Folk songs full of the breath of labor and life have distinct rhythmic characteristics. Rhythmic repetition not only enhances the overall sense and coherence of the song, but also enhances its expressiveness.

2.2.4 Melody analysis

Contains the fifth, fourth, major third, and the minor third in six-tone and seven-tone folk songs. The leap is clear when compared to a second. But when compared to other larger leaps or when mixed with many second intervals, when the interval is between degrees (such as in the sequence of the pentatonic scale), you can get a smooth progressive feeling, which is also the reason why the minor third is classified as a step in the pentatonic scale. The major third is already a relatively powerful and rich. The song is divided into two parts. The third intervals in the first part (the first two phrases) are all minor thirds, which have a progressive nature in the pentatonic scale. The major third intervals in the second part (the last two phrases) form a sharp contrast with the first section, becoming bright, radical and vigorous. In particular, the mixed use with the perfect fourth interval increases the enthusiasm of the labor scene. The number of times the perfect fourth and perfect fifth intervals appear in Dongying folk songs is second only to the progressive intervals, and the perfect fourth interval is more than the perfect fifth interval. The continuous use of the perfect fourth and perfect fifth (or continuous use with other large jumps) will cause the melody of the music to weaken, similar to the cry of labor. If the perfect fourth, perfect fifth and other small intervals are constantly interspersed and used alternately, the melody will be strong.

2.2.5 Mode analysis

This song Xiaoqu is in the five-tone mode of F, the main tone of the mode is F, and the mode scales are fa, sol, si, do, and re. The first melody (from figure 5 the first 9 bars) moves around the tonic. The first measure starts on the main note F, transitions through the third D feather tone below, and goes up in the second measure and then returns to the main note. In the third measure, the sixth measure jumps to

increase the flexibility of the melody and quickly shrinks into an upward progression, through the tail. The tonic transition is elongated on the G commercial note in the fourth section. In the fifth section, the thread is still passed through the tonic tone. In the sixth section, the non-strict modulation method is used to advance into the fourth section and the high pitch is continued to the modal fifth tone C palace. In the seventh and eighth bars, the head still maintains the backbone position of the C palace and falls on the tonic convergence. The second sentence continues the backbone of the C Gong sound in the first sentence, and the melody proceeds around the C Gong sound. The transition back to the tonic in bars 15 and 18 consolidates the mode.

2.2.6 Form analysis

This song is a four-sentence song, which is a common musical structure in Xiaoqu. The "beginning" part has the function of initiating and inspiring; the "beginning" part has the function of continuing and answer and consolidate the role of the "beginning" part; the "turning" part is often formed with the first two parts in different melody and ending sounds. Contrasts of varying degrees play the role of expansion and division; the "he" part has the nature of affirmation, repetition and summary.

This Xiaoqu is in the key of bB major. The music revolves around the dominant F, with IV omitted. The first melody (the first 9 bars) revolves around the dominant F. The first bar starts at F, and transitions to the third VI D below. After ascending in the second bar, it returns to the tonic. The third bar jumps with a sixth interval (bB-D) to increase the elasticity of the melody and quickly shrinks to an ascending step. The dominant F at the end is transitioned to the II G in the fourth bar, and the fifth bar is still connected by the dominant F. The sixth bar modulates the fourth bar in a non-strict way to continue raising the pitch to the II C of the mode. The head of the seventh and eighth bars still maintains the backbone position of the C, and the IV-I (b7-4) morphological harmonic cadence appears at the end. The second sentence starts from the VI note of the mode, and the melody moves around the C note of the II note of the mode. The 17th and 18th bars repeat the ending of the first sentence, forming a chord with the first sentence.

3. Analysis of yangko's music

The music of Yangge is generally divided into three parts small-scale singing, gongs and drums, and suona. Some are mainly used as accompaniment for dancing. The singing includes "Leading Yangko" (also known as "Little Yangko") and "Zouxidiao ". The first person to perform Yangko will sing "Little Yangko", which is usually humorous and serves as the opening song. The opera tunes are sung while dancing, and most of them are independent songs transplanted from folk songs .

Let me take two songs as examples

3.1 Shang Tian Qiao

Shang Tian Qiao



Figure 6. Shang Tian Qiao

Source Yuanyuan Guo (2023)

Analysis of Figure 6:

3.1.1 Lyric analysis

This verse describes the scene after running quickly to the overpass. The first line expresses the state of urgency, and the second line shows that after reaching the overpass, the author observes or looks for a certain scene. The third line describes the scene the author sees on the overpass a ancestor temple. A ancestor temple is usually a place to worship ancestors and is a symbol of traditional culture.

Overall, this verse describes the observations and discoveries after walking to the overpass, and introduces a scene of a temple for descendants. The verse intends to reflect the integration of tradition and modernity in modern society, as well as the

attention or thinking of individuals on traditional culture and history in busy urban life.

Lyric meaning

He hurried up to the overpass, and when he looked up, he saw a temple for descendants.

3.1.2 Rhythm analysis

This is a four-line yangko dance with a clear rhythmic structure and sense of rhythm, which is very suitable for the coordination of dance movements. Dancers can arrange their steps according to the rhythm of two beats per measure, so that the dance movements and the music rhythm are closely combined, showing a sense of rhythm and power. The two beats in each measure are equal in duration, but there will be changes in strong and weak rhythms throughout the song, which helps to express the dynamics and emotions in the yangko dance.

3.1.3 Beat analysis

The music has a 2/4 beat, almost entirely using eighth notes to highlight the power and make it more dynamic. The basic rhythmic structure of two beats is two beats per measure. This structure makes the rhythm of the whole song clear and definite, making it easier for dancers and actors to grasp and express. At the same time, the two beats are usually evenly distributed, that is, the duration of each beat is equal. This even rhythmic distribution helps maintain the stability and overall sense of the song.

3.1.4 Melody analysis

This piece of music focuses on narrative and is closely related to multiple role-playing. The addition of the six-tone scale makes the music rich and colorful. There are large leaps in the intervals in the song, and the preparation before the big jump is very thorough, giving the feeling of acceleration before the start, and the mood is cheerful and open. The melody of this piece of music is repetitive. The paragraphs in each sentence will appear repeatedly, and this repetitiveness enhances the rhythm of the music and the expression of the dance.

3.1.5 Mode analysis

This song Xiaoqu is in the F palace pentatonic mode, the main tone of the mode is F, and the mode scales are fa, sol, la, do, and re. The melody starts from the C

sign of the fifth tone of the mode and proceeds around the C sign. The ending notes of the re, fa, sol, and si measures all stabilize on the C sign and conclude the phrase. The central position of the C sound is further consolidated and highlighted by the repetition of the two sounds D and Shang. The second melody begins in the tonic F palace, and the ninth and eleventh bars are inserted around the phrase formed by Zhengyin, delaying the appearance of the tonic until the eleventh bar. The eleventh bar appears immediately after the tonic appears, followed by the last beat. The large seventh-degree jump interval enhances the abruptness of the return of the main tone, and also reflects the relaxation and relaxation of the two tones Gong and Zheng.

3.1.6 Form analysis

At the beginning and end of the section and the third and fourth sentences, the sentence structure is a seven-character sentence. This is a typical four-line Yangko music structure. The structure of the piece is presented in an ABCD pattern, where each letter represents a part. Each part has changes in melody and rhythm, and the whole maintains a neat, orderly and coherent structure. The structure of this piece of music includes the beginning, middle development and ending. The beginning is the prelude, which introduces the theme; the middle part unfolds and develops the theme content; the ending gives the piece a suitable ending.

This Yangko is in the key of F major, IV is omitted. The first melody starts from the dominant C of the mode and revolves around it. The ending notes of the figure 6, 2nd, 4th, 5th, and 7th bars are all stable on C and close the phrase. The central position of C is further consolidated in the repeated combination with D. The second melody starts with the tonic F. The 9th and 10th bars are repeated around the dominant C, delaying the appearance of the tonic to the 11th bar. After the tonic F appears in the 11th bar, a descending seventh-degree leap interval (C1-D) appears, which enhances the abruptness of the return of the tonic and also reflects the tension and relaxation of the response between the tonic and the dominant (I-V).

3.2 Qiong Jia Han

Qiong Jia Han

wo qiong han qiong de wo xin zhong jiao (wa ai hai ai hai) zao (wai
 8
 ai hai le wai) (ya er ya er yao) niang men jia dun zai jia
 14
 zhi shi zao chi chuan gai he na han zi yao wai tou chuang de na mei le dao

Figure 7. Qiong Jia Han

Source Yuanyuan Guo (2023)

Analysis of Figure 7:

3.2.1 Lyric analysis

This verse reflects the reality of social or personal dilemmas. The first line expresses the anxiety and worry of a farmer facing a poor harvest. The poor harvest affects the livelihood and family finances, so the author feels uneasy and anxious. The second line implies that the opportunities or avenues that once existed are no longer feasible, which makes the dilemma of facing a poor harvest more severe. The third line reflects the division of social roles or the dynamics within the family. Women do not directly participate in labor at home (such as planting and harvesting crops), but rely on men to provide food and clothing, which may have triggered the author's reflection and dissatisfaction with the family's financial pressures. Overall, the lyrics depict an individual or society in trouble, facing the challenges of poor harvests and lack of external ways to make money, while also reflecting the reality of gender roles and economic responsibilities in the family. This depiction is intended to present social injustice and the difficulties of life, and may also be a criticism or reflection on social phenomena.

Lyric meaning

The harvest is poor, and I am worried. There are no more opportunities to make a living outside, and women stay at home and do not work, but ask men for food and clothing.

3.2.2 Rhythm analysis

The beat of this piece of music is 2/4. The cheerful rhythm highlights the use of regularity and dynamic rhythm, making the music and dance perfectly combined. In addition, there is a flash rhythm, so it has a strong rap feature. In the second and eleventh bars, dotted rhythms with dynamic driving force are added, making the following phrases clearer. The rhythm of this piece of music is simple, bright and has a strong sense of rhythm, which provides a good musical foundation and stage effect for dance performances.

3.2.3 Beat analysis

The rhythm is simple and clear, with a steady rhythm, and adopts the basic rhythm structure of two beats, that is, two beats per measure. This structure makes the rhythm of the whole song clear and easy for yangko actors to grasp and express.

The two beats in each measure are usually evenly distributed, that is, the duration of each beat is equal. This even rhythm distribution helps maintain the stability and overall sense of the song. Although the beat duration in each measure is equal, there will be changes in strong and weak rhythms throughout the song, which helps to express the dynamics and emotions in the yangko dance, so that the dance movements and music rhythm are closely combined, showing a sense of rhythm and power, and can effectively guide and unify the performers' sense of rhythm and coordination of movements. The song is characterized by its simplicity, uniformity and rhythm stability, which is conducive to the organization and presentation of yangko dance performances, and also shows the close combination of music and dance in Chinese traditional culture.

3.2.4 Melody analysis

The large leap melody intervals are often used to express festive and joyful emotions, highlighting the open-mindedness and cheerfulness of northerners. The melody of this piece is simple and bright, which is easy for the public to sing and dance in groups. The melody lines are clear and easy for the audience to remember

and follow. The melody is repeated, which strengthens the rhythm of the music and the expressiveness of the dance. At the same time, through the ups and downs and changes of the music melody, the emotional content in the dance performance is effectively expressed, enhancing its artistic appeal and appreciation.

3.2.5 Mode analysis

This is a seven-tone palace-modal piece of music that incorporates Qingjiao and Biangong. There are also many "bianzheng" in the music. These "bianzheng" do not have modal significance and are closely related to the local language. Among them, the appropriation sound The application of dotted notes gives the music a strong local flavor. The first section (measures 1-10) is the C palace six-tone mode with the voiceless F note. The mode scale is do re mi fa sol la, and #4 is the auxiliary mode external tone. The melody of the first sentence (1-4) revolves around the G sign of the fifth note above the mode. The second sentence (bars 5-10) transitions to the tonic of the mode, lingers briefly in the middle and high range, and then runs downwards in a spiral way back to the bass. position, the sound group composed of mi and re appears repeatedly, paving the way for the return of the tonic. In the tenth measure, the melody ends at the tonic of the mode. The mode of the second section is converted to the G palace seven-tone mode (default feather tone) with the addition of clear angle C and changing palace #F. The mode scale is sol, la, si, do, re, #fa. The beginning of the sentence starts on the second-level note A of the mode. The appearance of the voiceless horn tone in the twelfth measure accentuates the interrogative mood and drives the progressive question and answer of the descending scale. From the fourteenth measure until the end of the section, each measure is full of questions. It moves around the G palace, the tonic of the mode, and the connection between the seventh tone of the mode and the tonic at the end of the measure creates a sense of unfinished storytelling.

3.2.6 Form analysis

The percussion music plays a transition between the beginning and the end of the music segment and between the third and fourth sentences, and the sentence structure is mostly seven-character sentences. This is a typical four-sentence structure of Yangge music . Each part has certain changes and developments in melody and rhythm, but the whole maintains a kind of stability and coherence. The structure of

introduction, development, turn and conclusion, that is, the development and plot expression of the whole song are organized through the preface, theme, development and coda, which contributes to the unity and drama of the overall performance.

The first section (figure 7, bars 1-10) bars 1-5 are in G major, with the melody moving around the tonic G, and the end of the sentence (bar 5) falls on the dominant D of the sixteenth note; the second sentence (6-10) changes to C major, with a downward spiral movement from the tonic C in the middle range, ending on the tonic C in bar 10, completing the beginning and the end. The tonality of the transition part of bars 11-12 remains in C major, and the tonality begins to shift back to the tonic G in the second section of bar 13. From bar 14 to the end of the section, each bar moves around the tonic G of the mode, and the connection between the seventh tone of the mode and the tonic (#F-G) in the last bar is in an incomplete cadence, expressing the feeling of the narrative tone that is still unfinished.

4. Analysis of "Er ge"

Dongying children's songs refer to children's songs that are collectively created by the folks and passed down orally. The language is lively, the content is rich and colorful, and it exudes a strong earthy smell.

Let me take two songs as examples

4.1 Ti Jian Ge

Ti Jian Ge



Figure 8. Ti Jian Ge

Source Yuanyuan Guo (2023)

Analysis of Figure 8:

4.1.1 Lyric analysis

This nursery rhyme begins with a metaphor, like a poem from the Book of Songs. The lyrics describe the scene of kicking shuttlecock, and each number represents the number of consecutive successful kicks. Kicking shuttlecock is a traditional game that usually uses a small feather ball. The goal is to kick the ball with your foot and try to keep the ball in the air without falling to the ground.

In the lyrics one, two, three, four, five, six, seven each number represents the number of consecutive successful shuttlecock kicks. This description emphasizes the challenge and skill of maintaining consistency and continuous action in the shuttlecock kicking game. This lyric describes the experience of kicking shuttlecock and constantly challenging oneself in the game to keep the ball in the air as many times as possible. It conveys the emphasis on game skills and continuous action, as well as the fun and challenge of the game.

Lyric meaning

Shuttlecock kicking, one, two, three, four, five, six, seven

4.1.2 Rhythm analysis

The formation of changing beats is mainly derived from the specific movements of kicking shuttlecock. When kicking shuttlecock, local children first count from one to four according to the same rhythm. On the fifth kick, they kick two kicks with the sole of their foot upwards. These two kicks are like a pause in the middle and are not counted in the total number. Then they continue from the sixth kick. Therefore, the third section shows a change from 2/4 to 3/4.

4.1.3 Beat analysis

There are two beats per measure. This beat structure is very common in Western music and is also used in many other Chinese folk music and children's songs. The rhythm is simple and lively, suitable for children to sing, dance and play games. The two-beat structure in each measure makes the rhythm of the song very obvious, making it easy for children to sing or move along with the rhythm, while also helping them develop a sense of musical rhythm and coordination of movements.

4.1.4 Melody analysis

This is a very simple children's song in the key of C major. The main key is C, which is used to establish the stability of the tonality. The tonality of C major will be repeatedly established and strengthened throughout the song, and presented

through the relationship between the relevant melody and harmony. The interval progression in the melody is often based on steps and small jumps, and the range is generally not more than ten degrees. In addition to the steps, there is only one perfect fourth jump, and the range is only a perfect fourth (g1-c2). This piece of music consists of only three notes, and the melody is completely repeated.

4.1.5 Mode analysis

Consists of only three tone groups, sol, la, and do , which belongs to the "three-tone" (or three-tone) mode unique to Chinese ethnic minorities. Do is the main tone in the mode, and it is combined with the fourth tone sol below to form the support of the mode. La is a secondary tone, which plays an auxiliary and harmonizing role.

4.1.6 Form analysis

This piece of music is in the form of two sentences, which is the simplest form of folk songs. It consists of two phrases. Each phrase consists of two bars and has a regular structure. This is a (2+2) square couplet form.

This is a common song structure in Chinese folk songs, with each phrase occupying a section. This clearly divided structure gives the song a certain regularity and symmetry. Each phrase has obvious ups and downs and changes in melody and rhythm, and at the same time, the lyrics are coherent and expressive. It forms an overall sense of beauty and rhythm, and better expresses emotions or tells stories.

This Erge is a three-note series in the key of C major. The whole piece consists of only three tone groups, sol, la, and do, which is a unique "three-tone" (or three-tone) mode of Chinese ethnic minorities. The melody revolves around the tonic C of the mode. The combination of C and the dominant G below produces the main tone (C1-G) of the mode, and the VI A belongs to the secondary tone level, which plays an auxiliary and harmonizing role.

4.2 Shi Zi Ge

Shi Zi Ge



Figure 9. Shi Zi Ge

Source Yuanyuan Guo (2023)

Analysis of Figure 9:

4.2.1 Lyric analysis

The first line implies the importance of teamwork and collective effort. When faced with a big thing or a problem, it takes everyone's joint efforts to solve it. The second line expresses the frustration and difficulty in facing a problem or challenge. Despite everyone's concerted efforts, the problem still exists and cannot be easily solved. The third line is a turning point, indicating that the team realizes that it needs to solve the problem through innovation, strategy or technology. This line conveys the importance of teamwork, persistence in the face of challenges, and finding innovative solutions. It can be understood as an encouragement that unity and wisdom can overcome seemingly insurmountable problems.

Lyric meaning We all grabbed the big rock, but couldn't move it. We moved it inside and outside, but still couldn't move it. So we tried to saw it in half.

4.2.2 Rhythm analysis

The melody theme of this piece of music is rhythmic, accompanied by repetition, which can generate the power of melody progression and consolidate the music theme. The melody modulation is to keep the rhythm of the theme unchanged and shift and repeat, which has the dual function of consolidating and developing the music image. This piece of music can maintain a high degree of unity of melody, which has a lot to do with the unity of the music image of Dongying folk children's songs.

4.2.3 Beat analysis

In children's songs, the 4/2 beat structure usually gives people a sense of simplicity, clarity, and ease of understanding and following. This structure is very regular, making the rhythm appear brisk and smooth. Through a simple and regular rhythm structure, it helps children understand the rhythm and rhythmic pattern of music, while promoting the development of their music learning and appreciation abilities.

It is easy for children to understand and imitate, and they can easily follow the rhythm of the music and sing the melody and lyrics of the song.

4.2.4 Melody analysis

The melody is mainly repetition and imitation. The melody is often repeated by a short musical theme, and the ending phrase is slightly changed and developed. The musical image is relatively simple and unified. The range is not wide, and the ups and downs of the tone are closely combined with children's language. The melody is colloquial and very easy to remember. The melody progression is mainly based on small jumps of thirds. The range is usually within ten degrees. All the progressions are in three-degree jumps. The melody is lively and smooth. The ending phrase is completely processed according to the tone of the language, making the work very natural. The melody between each line of lyrics has certain changes and contrasts, making the whole song sound more vivid and layered.

4.2.5 Mode analysis

This Xiaoqu consists of two groups of three-tone cavities, la, si, re and si, la, fa. The first group of three-tone cavities is mainly composed of the sol and do pitches to form a stable structure of the upward fourth interval. The second group of three-tone cavities is a stable structure of the downward fourth interval composed of the si and fa pitches. The combination of the upper and lower fourth intervals and the two groups of three-tone cavities forms a stable modulation. Because the beginning and end of the sentence both appear on the sol note, it can be determined that the sol note is the core note of the modulation.

4.2.6 Form analysis

This is a relatively regular four-line form (ABAB). The transition sentence mainly contrasts with other phrases through large interval jumps, which has a unique

effect. Folk songs in the four-line form are a common song structure in traditional Chinese music. The whole song consists of four sentences, each with two small sentences, forming a structure of eight bars. This four-line folk song often has a strong lyrical quality, and the lyrics are mostly narrative or emotional expression, which can resonate with the audience and resonate with their emotions.

This Erge is in the key of D major, and consists of two groups of "three-tone cavities": sol, la, do and la, sol, mi. The figure 9 first group of three-tone cavities is mainly composed of the dominant (V) and the tonic (I) of the mode, forming a stable structure of an upward fourth interval (A-D1, the first measure, the first movement). The second group of "three-tone cavities" is a stable structure of a downward fourth interval (B-F, the first measure, the second movement) formed by the sixth tone (VI) and the third tone (III) of the mode. The combined movement of the two fourth intervals and the two groups of three-tone cavities constitute the mode. Since the beginning and end of the sentence both appear on the dominant, it can be determined that the dominant is the core tone of the mode.

5. Summary

I analyzed 8 songs in total. The first song has a similar tone to the local dialect. The rhythm is 4/4, and the beat has a strong and weak change cycle. The melody is mainly a wave line with a gradual progression and a small jump in the fourth as an auxiliary. The mode is A major, with a double sentence parallel structure. The form of the song adopts two parts: leading and singing together. The second song's lyrics are characterized by first pronouncing the words and then dragging the tone. The words are pronounced with real voice and are very clear. Due to the high labor intensity, the corresponding rhythm is relatively compact, using a 4/2 beat. This beat is relatively slow, but very powerful. The melody reflects the two different forms of labor division, leading and joining. The mode is C major, and the scale is C-D-E-G-A-B. The lyrics of the third song describe a love story. The melody has a strong narrative and rap music style. The rhythm has a relatively obvious rhythmic feature. The form is a two-sentence form, consisting of two phrases. The mode is F major, and the scale is F-G-A-C-D. The lyrics of the fourth song are concise, with less dragging, fewer words and sentences, and a regular beat and obvious rhythm. The melody

intervals include the fifth, fourth, major third, and the minor third in the six-tone and seven-tone scale folk songs. This song is a four-sentence structure, which is a common structure in Xiaoqu. The music logic of "qi cheng zhuan he" exists in the work. The mode is bB major, and the music moves around the dominant tone F. The fifth song is a four-sentence Yangko. The rhythm has a clear structure and rhythm, which is very suitable for the coordination of dance movements. The music has a 2/4 beat, and almost completely uses the equal division of eighth notes to highlight the sense of power. It is dynamic. This music focuses on narrative and is closely related to multi-role playing, making the music rich and colorful. At the beginning and end of the music section and the third and fourth sentences, the sentence structure is a seven-character sentence structure, which is a typical structure of four-sentence Yangko music. The mode is F major, and the IV tone is omitted. The melody starts from the dominant C of the mode and revolves around the C. The lyrics of the sixth song reflect the realistic feelings of social or personal predicaments. The beat of this piece of music is 2/4. The cheerful rhythm highlights the use of regularity and dynamic rhythm, making the music and dance perfectly combined. The beat is simple and clear with a stable rhythm. It adopts the basic rhythm structure of two beats, mainly with large leaps in the melody interval, which is often used to express festive and joyful emotions. The sentence structure is mostly a seven-word sentence structure. The beginning of the mode is G major, and the melody moves around the tonic G of the mode, and the end of the sentence falls on the dominant D; the second half is modulated to C major, and the tonic C in the middle range moves downward in a spiral. The lyrics of the seventh song begin with metaphor, like the poems in the Book of Songs. The formation of changing beats mainly comes from the specific actions in the lyrics. The rhythm is simple and lively, suitable for children to sing, dance and play. This is a very simple nursery rhyme in C major. The main key is C, which is used to establish the stability of the tonality. The tonality of C major will be repeatedly established and strengthened throughout the song, and presented using the relationship between related melodies and harmonies. This piece of music is in the form of two sentences, which is the simplest form of folk songs. It consists of two phrases, upper and lower. Each phrase consists of two bars and has a regular structure. The melody theme motive of the eighth song is rhythmic, accompanied by repetition,

which can generate the power of melody and consolidate the theme of the music. The 4/2 beat structure usually gives people a simple, lively, easy to understand and follow feeling. This structure is very regular, making the rhythm appear light and smooth. The melody consists of two groups of sol, la, do and la, sol, mi. The first group is mainly composed of sol and do pitches to form a stable structure of the fourth interval upward. The form is a relatively regular four-sentence form (ABAB). The transition phrase is mainly contrasted with other phrases through the large jump of the interval, which has a unique effect. The mode is mainly composed of the mode dominant (V) and the tonic (I) forming a stable structure of the fourth interval upward. In summary, it can be concluded that Dongying folk songs have the following musical characteristics:

(1) Lyrics

Due to the influence of the local dialect, there is a large amount of "downward trend of intonation" phenomenon in the pronunciation of Dongying folk songs. There are four basic tones in Mandarin, namely, yinping, yangping, shangsheng, and qusheng, which are usually called the first tone, the second tone, and the third tone. The second, third and fourth tones are also called the four tones. The yinping tone in Dongying dialect is no longer a high rising tone, but a falling rising tone. The Yangping tune also became a completely falling tune, and the original falling tone characters were added, which greatly increased the number of falling tone characters in local folk songs. The pronunciation of Dongying folk songs almost all have a clear downward trend.

(2) Rhythm

Dongying folk songs have the utilitarian characteristics of labor and practicality, so the rhythm has strong regularity and rhythmic characteristics. This feature is most obvious in the horn and yangge, because these two types of folk songs are directly derived from labor and dance rhythms. Although folk songs do not have obvious rhythmic functional characteristics like horns, the rhythms of many folk songs also have similar manifestations, which is closely related to the local simple folk customs and the "reality" of the folk song content. The melody and lyrics of

Dongying folk songs are often highly consistent. Many folk songs are developed on the basis of chanting, which is also one of the important reasons why the beat and rhythm are regular and rhythmic.

(3) Beat

The beat of Dongying folk songs is still balanced, with both changes and unity; both contrast and balance. Folk songs are mostly lyrical in the process of stating the lyrics. The close combination of the two tunes of statement and lyric is difficult to distinguish, so the sentence and rhythm of the lyrics are basically consistent with the beat of the music. Since the lyrics of the Yellow River Sanjia State are generally evenly distributed in rhythm, the external expression of the rhythm of folk songs is balanced. Even if the rhythm changes, it will also have its unity. Its unity lies in the symmetry and uniformity of the sentence patterns between the relevant phrases.

(4) Melody

There are many large interval jumps in the melody of Dongying folk songs , and the linings are very rich and come in various forms. These linings can enhance the color of folk song melodies and adjust the structure of the music on the one hand; on the other hand, they reflect the regional characteristics of folk songs in Dongying . Some of them have only two lines of lyrics. The first five bars have been stated. After the connecting linings of the sixth and seventh bars, only the lyrics of the second line are repeated, and the ending lining is added at the end, so that the second phrase and the first phrase are structurally balanced. The dragging melody refers to the development of a part of the melody at the end of the phrase. This melody only extends the previous singing, and no new lyrics are added, breaking the symmetry between the phrases and the squareness of the folk songs. It has a special musical effect for expressing inner activities and delicate emotions. The lining is a decorative melody tone formed to match some lining words and sentences that have no actual meaning.

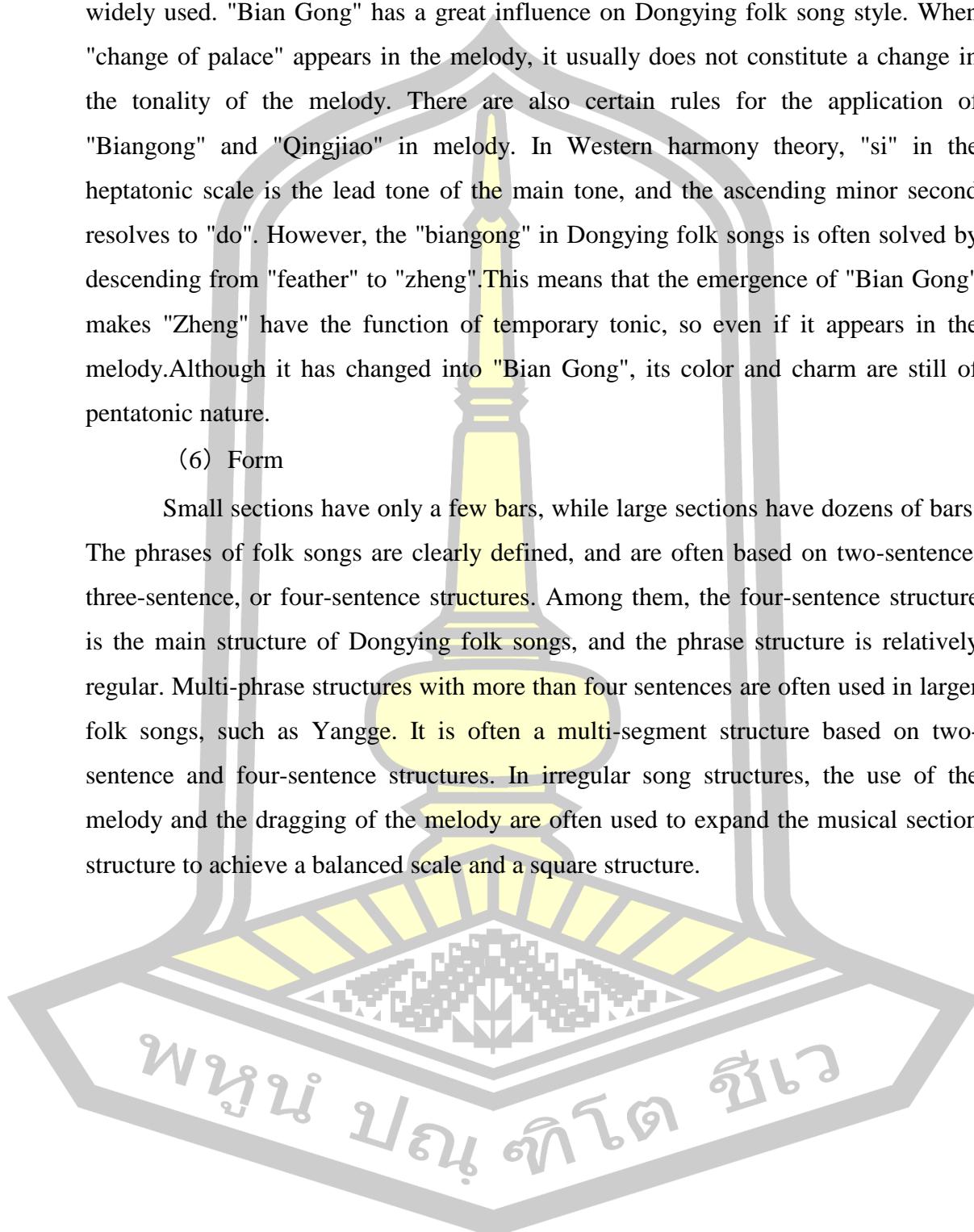
(5) Mode

There are four forms of mode use in Dongying folk songs pentatonic mode (do-re-mi-sol-la);the six-tone mode with "biangong" (do-re-mi-sol-la-si); the six-tone mode with "qingjiao" added(do-re-mi-fa-sol-la); seven-tone mode (do-re-mi-fa-sol-la-

si). Add "change palace" to it. The six-tone pattern (do-re-mi-sol-la-si) is the most widely used. "Bian Gong" has a great influence on Dongying folk song style. When "change of palace" appears in the melody, it usually does not constitute a change in the tonality of the melody. There are also certain rules for the application of "Biangong" and "Qingjiao" in melody. In Western harmony theory, "si" in the heptatonic scale is the lead tone of the main tone, and the ascending minor second resolves to "do". However, the "biangong" in Dongying folk songs is often solved by descending from "feather" to "zheng". This means that the emergence of "Bian Gong" makes "Zheng" have the function of temporary tonic, so even if it appears in the melody. Although it has changed into "Bian Gong", its color and charm are still of pentatonic nature.

(6) Form

Small sections have only a few bars, while large sections have dozens of bars. The phrases of folk songs are clearly defined, and are often based on two-sentence, three-sentence, or four-sentence structures. Among them, the four-sentence structure is the main structure of Dongying folk songs, and the phrase structure is relatively regular. Multi-phrase structures with more than four sentences are often used in larger folk songs, such as Yangge. It is often a multi-segment structure based on two-sentence and four-sentence structures. In irregular song structures, the use of the melody and the dragging of the melody are often used to expand the musical section structure to achieve a balanced scale and a square structure.



CHAPTER VI

The preservation and transmission of the Dongying folk songs

The preservation and transmission of the Dongying folk songs refers to the guideline to preserve and transmit the Dongying folk songs. This chapter mainly discusses the preservation and transmission of Dongying folk songs. In this chapter, I conducted field investigations and read books on the Dongying folk songs, including interviews, videos, audio recordings, and records. Through my interviews, I have obtained information about the historical process and important basis for the preservation of folk music, and draws relevant from the discussion.

1. Preservation of Dongying folk songs
2. Transmissions of Dongying folk songs
3. Summary

1. Preservation of Dongying folk songs

1.1 Preserve the original ecology of Dongying folk songs

In order to meet the consumer demand of the market, the development of Dongying folk songs is sometimes over-commercialized, even distorted and tampered with. To retain its artistic value, Dongying folk songs need their unique regional culture and style. Therefore, in the protection work, we must pay attention to the natural preservation methods of folk songs and make the Dongying folk song protection system ecological. Only by effectively protecting the flavor of Dongying folk songs can we maintain the eternal vitality of Dongying folk songs.

Based on my field research, I interviewed three informants and obtained traditional preservation methods and important channels.

The first informant said: "This is a local folk song, a song of the ancestors where we live. In the past work and life, they have continued to innovate and spread it."

The second informant said: "Its mode has fixed melody characteristics. Currently. As far as I know, there are many kinds. The lyrics are improvised in our

local dialect. It's usually a song chosen by the singer, who sings whatever he sees. The content of the lyrics changes with the development of scenes and times. "

The third informant said: "In the past, Dongying folk songs were passed down by word of mouth. Some had music scores, and some did not have specific music scores."

Through interviews with three interviewees, I concluded that Dongying folk songs have been handed down from ancestors since ancient times and passed down from generation to generation. A way needs to be found to pass them on. Dongying folk songs are handed down by word of mouth and carry the rich cultural, historical and emotional connotations of the Dongying area.

In order to prevent them from being lost, Dongying folk songs can be recorded into audio and video materials through modern scientific and technological means, which is the most direct way to protect these songs. Recording and video recording can faithfully record the singer's voice, expression, body language, and the environment and atmosphere during the singing.

The lyrics, melody and background stories of Dongying folk songs are recorded in text form, translated and annotated to facilitate their preservation and dissemination. The text records include the history, social background and cultural connotations of folk songs, providing detailed reference materials for future generations.

Identify and identify those transmitters who have mastered the skills of original folk songs, and give them support and encouragement to help them pass on their skills to the next generation. Encourage transmitters to continue singing and teaching folk songs through government funding and the establishment of a transmitter system.

Invite Dongying transmitters to give lectures, performances and teachings to continue the folk song culture.

Digitize Dongying folk songs, publish and disseminate them online, so that they can be accessed and learned by a wider range of people through modern scientific and technological means. Digital archives, online music platforms, social media, etc. are all effective ways of dissemination.

Use multimedia means such as movies, documentaries, TV programs and radio to show the singing of Dongying folk songs and the stories behind them to a

wider audience. Through the power of the media, expand the influence and audience of Dongying folk songs.

Dongying government and cultural institutions can promote the protection and transmission of Dongying folk songs by setting up funds, providing financial assistance and policy support. For example, funding research projects, supporting the work and life of folk song transmitters, etc.

Protecting and transmitting Dongying folk songs requires multi-faceted efforts, including record keeping, transmitter training, cultural activities, digital dissemination, legal protection, etc. These measures work together to effectively help Dongying folk songs continue to be passed down in modern society and maintain their unique cultural value.

1.2 Family preservation of Dongying folk songs

In the past, the family method of preserving songs was one of the most important methods of preservation. This method of preservation is not only beneficial but also helps preserve it.

Zhang Qingguo, Li Qian, and Sun You said: "This family academy is the first institution that can instill a love and understanding of folk music, so it is an important component in helping future generations preserve, research, and spread Dongying folk songs".

According to the interview data, many key interviewees and musicians believe that the family foundation is very important for the understanding and love of Dongying folk songs. Therefore, parents should encourage and cultivate their children at the family level, learn folk music from local musicians or teachers, take their children to see the performances of the new generation, and feel folk music. The transmission of folk songs through the family is a traditional and effective way to allow folk songs to be passed down from generation to generation within the family, maintaining the continuity of their cultural roots and personal emotions.

Create a music-filled environment in the family so that children can be exposed to and listen to folk songs from an early age. Parents can play folk songs in daily life, and let their children get used to and like these melodies through records, radio or online music platforms.

Parents can sing folk songs with their children, and enhance their children's interest and feelings for folk songs through singing interactions at family gatherings, festivals or daily activities. Parent-child singing can not only enhance family cohesion, but also allow children to be exposed to traditional culture from an early age.

Behind each folk song is its unique story and cultural background. Parents can let their children understand the origin, meaning and cultural value of folk songs by telling these stories. This helps children understand the deeper meaning of folk songs and enhance their sense of identity with folk songs.

Integrating folk songs with family history, such as telling how ancestors sang these songs in their lives, or the special meaning of a certain song in the family, can make children feel that folk songs are not only a cultural heritage, but also a family treasure.

Regularly hold music time in the family and encourage each family member to sing their favorite folk songs. Such activities can become a family tradition and allow folk songs to be passed down in the family.

Singing folk songs is an important way to express emotions and celebrate at important festivals or family gatherings. Incorporating folk songs into these special moments allows children to transmit the family's traditional culture while feeling the festive atmosphere.

If folk songs involve the performance of specific instruments, such as erhu, pipa, etc., parents can encourage their children to learn these instruments so that they can understand and master the expression of folk songs more comprehensively.

Encourage children to participate in folk song performances, competitions, and workshops in the community or school. This will not only enhance their self-confidence, but also allow them to learn and pass on folk songs in a wider cultural environment.

Record folk songs sung by family members with recording equipment or mobile phones to make a family music album or video. These records are not only a precious family memory, but also an important material for children to learn folk songs in the future.

Record the lyrics and music scores of folk songs that are often sung in the family, and make them into family songbooks with stories transmitor scene descriptions when singing. These written materials can serve as an important carrier of family cultural transmission.

Let children realize that it is their responsibility to folk songs and the importance of passing them on to the next generation. Through family education, cultivate children's awe and love for traditional culture, so that they are willing to take the initiative to undertake the mission of transmission.

The elders in the family should set an example, love and insist on singing folk songs, and set an example for their children. Seeing their parents or grandparents' love for folk songs, children are more likely to learn and transmit them spontaneously.

transmiting folk songs through the family is not only a way to transmit culture, but also a way to strengthen family ties and cultivate children's cultural literacy. Folk songs can be effectively passed down from generation to generation by creating a musical atmosphere, telling cultural stories, organizing family activities, encouraging learning and recording family singing.

1.3 Preservation in social activities

During my fieldwork, I interviewed key informants regarding the preservation of Dongying folk songs: They said: "In the process of transmiting Dongying folk songs, in addition to family-style preservation methods, there are also preservation methods in social activities. This kind of preservation The approach has had its advantages in the past, but it has also had its disadvantages. It has two advantages and one disadvantage".

It can be seen that the advantages and disadvantages that people transmited in social activities in the past are as follows:

Advantages: (1) Among Dongying folk songs, some are sung when people hold ceremonies, making the ceremony sacred and lasting. (2) Some Dongying folk songs are used to tell people some historical stories, impart life knowledge, and teach people to be kind.

Disadvantages: When some folk songs were passed on in social activities in the past, due to everyone's different circumstances and different understanding

abilities, when some folk songs were passed on in social activities, musical elements such as tunes, melodies and rhythms have changed.

According to the interviewed data, it is clear that incorporating Dongying folk songs into various activities such as ceremonies, or telling various historical stories through folk songs is a method for the sustainable preservation of Dongying folk songs and carrying forward daily life. Lin Shanguang said : “new things have changed due to the cultural reforms of the Chinese people. Therefore, the new generation cannot understand the theme of folk songs well. As a result of these changes, including changes in language, new generations do not understand the original language. Therefore, there is no way to know the beauty of language conveyed through song” .

It is a very effective way to pass on folk songs in festivals and celebrations, because festivals and celebrations themselves are important moments of cultural expression and collective memory. By combining folk songs with festivals and celebrations, the ritual sense and social influence of Dongying folk songs can be enhanced and passed down from generation to generation.

Add folk song singing to the rituals of traditional festivals such as the Spring Festival, Dragon Boat Festival, and Mid-Autumn Festival. For example, in activities such as ancestor worship, New Year greetings, and worshipping gods, express respect and prayers in the form of Dongying folk songs, making Dongying folk songs an important part of the ceremony and enhancing their sacredness and cultural significance.

In theatrical performances, temple fairs, parades, etc. of festivals and celebrations, arrange Dongying folk song performances to show and pass on local characteristics. Through collective participation and performance, Dongying folk songs can be widely spread in society.

Folk song competitions are held during festivals to attract participants of different ages and stimulate everyone's enthusiasm for folk songs in the form of competitions. Such activities can not only allow folk songs passed down by the older generation to be displayed in the competition, but also encourage young people to learn and sing folk songs.

Hold large-scale folk song concerts during festival celebrations, and invite local folk song transmitters, choirs or well-known singers to sing traditional folk songs. The concerts can be spread through television, live webcasts, etc., so that more people can feel and appreciate folk songs.

Design Dongying folk song performances according to the cultural theme of the festival. For example, during the Mid-Autumn Festival, folk songs with the theme of "Moon" can be organized to sing the praises of reunion and harmony. During the Dragon Boat Festival, folk songs related to dragon boats and patriotic feelings can be sung to closely integrate the content of folk songs with the connotation of the festival.

Combine the historical stories or legends of the festival with folk songs, and show the stories behind Dongying folk songs in the form of musicals and operas, so that the audience can deeply understand the cultural background of folk songs and the significance of the festival while enjoying the performance.

During the festival celebrations, a Dongying folk song transmission workshop is held, and folk song transmitters or experts are invited to teach the singing skills and cultural background of folk songs. Participants can feel the charm of folk songs in learning and interaction, and apply what they have learned to the festival celebrations.

Design experiential activities with the theme of Dongying folk songs, such as folk song teaching, folk song competitions, folk song dances, etc., so that participants can experience folk song culture during festival celebrations. This participatory activity not only helps the transmission of folk songs, but also enhances people's interest in traditional culture.

Create or adapt Dongying folk songs for specific festivals and sing them during annual festival celebrations, gradually forming "exclusive songs" for festivals. For example, create New Year folk songs during the Spring Festival and create folk songs for dragon boat racing during the Dragon Boat Festival. Such songs can become the "standard configuration" of festival celebrations.

Record folk song performances during festivals and spread them through television, radio, online platforms, etc. Make music albums, MVs, short videos, etc. of festival folk songs to make them circulate in a wider range.

Combine Dongying folk songs with festival cultural creative products, such as holiday greeting cards, holiday gifts, cultural shirts, etc., print the lyrics, melodies or

related patterns of folk songs on products, so that folk songs can be widely spread through these creative products.

Make folk song souvenirs related to the festival, such as CDs, music boxes, commemorative brochures, etc., and make folk songs part of the festival souvenirs, giving them the value of collection and transmission.

Encourage communities to organize folk song singing activities during the festival to mobilize the enthusiasm of community residents to participate. Through the joint participation of the community, make Dongying folk songs an important part of community culture.

By integrating Dongying folk songs into all aspects of festival celebrations, including rituals, performances, competitions, workshops, dissemination and cultural products, folk songs can be effectively transmitted and preserved in the festive atmosphere. In this way, Dongying folk songs can not only be widely sung during festivals, but also continue to be circulated among the new generation.

2. Transmissions of Dongying folk songs

Folk songs carry cultural memories and values. Through the transmission of folk songs, we can better understand our own cultural background and enhance our identity with our own culture.

From the field work, I have the following information from the key informants and the documents.

2.1 musical education

The first informant said: "Educational resources in many areas are limited, which prevents folk music courses from receiving sufficient support and attention. Schools and educational institutions are unaware of the importance and value of folk music and therefore devote fewer resources and attention to it." (Liu Qian, 2023: interviewed)

The second informant said: "Folk music requires certain professional knowledge and skills to teach, but the lack of professional music education talents may be one of the reasons for the lack of courses." (Lin Shuguang, 2023: interviewed)

The first book wrote: “The lack of suitable teaching materials and effective teaching methods will also affect the development of folk music courses. Sometimes teachers may not know how to teach this particular type of music.” (Miao Jing , Jin Xi , 2008)

According to the above information, the government needs to provide folk music education resources, folk music teaching needs to be systematized and standardized, and the level of music teachers teaching folk music should be improved. The Dongying folk song culture can be passed on to the next generation in informal and formal educational environments.

Set up special folk song courses in community cultural centers or music schools to teach the singing skills, music scores and cultural background of Dongying folk songs. The courses can provide learning content from basic to advanced for students of different age groups.

Regularly hold folk song workshops and invite folk song transmitters or music experts to teach folk songs. The workshop can be a concentrated short-term training or a regular study class, combining actual singing and theoretical explanations to allow students to deeply understand the essence of Dongying folk songs.

Organize community choirs, with Dongying folk songs as the main singing content, and cultivate people's interest and ability in folk songs through regular rehearsals and performances. The choir can perform folk songs in community activities and festivals to promote the transmission of Dongying folk songs in the community.

Incorporate Dongying folk songs into school music courses so that students can systematically learn and sing folk songs in class. Through the guidance of music teachers, students can understand the melody, rhythm and lyrics of Dongying folk songs, as well as the history and culture reflected in Dongying folk songs.

Organize folk song competitions, singing competitions or annual performances in schools to allow students to show the Dongying folk songs they have learned. Such activities can stimulate students' interest in Dongying folk songs and enhance their confidence and sense of identity with traditional culture through performances.

Set up Dongying folk song interest groups or clubs to provide a learning and communication platform for students interested in folk songs. Group activities can include folk song rehearsals, research on folk song history, and going out to watch performances.

Encourage parents to sing folk songs with their children and make Dongying folk songs part of family activities. Through parent-child singing, children can learn folk songs in a relaxed environment while feeling the warmth of the family and the transmission of culture.

Hold small family concerts during family gatherings or festivals, where parents and children can perform Dongying folk songs together. In this form, children can not only show their learning achievements, but also enhance their love for folk songs.

Parents can use resources such as CDs, music platforms, and books to help their children learn and understand Dongying folk songs. Playing folk songs at home or telling the stories behind folk songs can deepen children's understanding and feelings for folk songs.

Organize or participate in local folk song festivals, and invite Dongying folk song transmitters and the public to celebrate and showcase folk song culture together. Through such activities, folk song lovers can be provided with opportunities to learn and communicate, and the dissemination and transmission of folk songs can be promoted.

During Cultural Heritage Day or other important cultural festivals, hold activities related to Dongying folk songs, such as lectures, performances, and exhibitions, so that more people can understand and appreciate folk songs.

By organizing interactive activities between folk artists and the public, such as concerts, lectures, and teaching, the public will have the opportunity to learn directly from Dongying folk song transmitters and gain inspiration and knowledge from them.

Develop online folk song learning courses and use the Internet platform to provide folk song teaching resources. Students can learn folk song singing skills, music theory, and cultural background through online courses.

Establish a digital database of folk songs, collect and organize folk song audio, video, music scores, and literature for free download and learning by the public.

Through digital means, folk song education can break through geographical limitations and benefit more learners.

Use social media platforms such as Weibo, WeChat, and Douyin to create a community for folk song learning and communication. Users can share their learning experiences, singing works and folk song knowledge on these platforms to form an interactive Dongying folk song education network.

Seek financial support from the government and cultural institutions to set up special funds for the development and promotion of Dongying folk song education projects. These funds can be used to hold folk song training classes, produce teaching materials, organize competitions and performances, etc.

Encourage folk cultural groups and non-profit organizations to participate in folk song education projects and provide financial, venue or other resource support. Through the joint efforts of all sectors of society, a broader and more solid foundation can be provided for the transmission of folk songs.

Folk music education can promote the transmission of folk songs at multiple levels. Whether it is formal classroom teaching or informal family and community activities, they are effective ways to keep Dongying folk songs circulating in modern society. Through extensive education and social participation, it can ensure that folk songs, a cultural heritage, will be passed on and carried forward to future generations.

2.2 The artistic level and social influence of the theater troupe

The first informant said : “In recent decades, the current situation of Dongying folk songs, especially grassroots songs, is that song production is difficult, the number of actors is small, and the performance market is narrow.” (Liu Qian, 2023: interviewed)

The second informant said : “There may be problems in the management and operation of the Dongying Folk Opera Troupe, such as the lack of effective artistic planning and unreasonable resource allocation, which have affected the artistic quality and performance level of the troupe.” (Lin Shanguang, 2023: interviewed)

The second book wrote: “The Dongying Folk Opera Troupe's selection of works may not be attractive or innovative enough, with low-quality scripts and monotonous choreography that fail to arouse the audience's resonance and attention.

In addition, there may be a lack of awareness in some regions or social groups, a limited audience, and difficulty in exerting social influence." (Lu Yunfei,2009)

The third book wrote : "Dongying Folk Opera Troupe lacks sufficient funds, venues and technical support, resulting in the production level being unable to reach the ideal state and unable to attract more audiences and sponsor support." (Chen Ying , 2018)

According to the above information, the performance market of Dongying folk songs is narrow, the troupe lacks effective artistic planning, and the troupe's works lack innovation, which cannot resonate with and attract the audience's attention. It is an effective way to transmit Dongying folk songs through the development of the troupe. It can combine folk songs with performing arts so that they can be more widely disseminated and transmitted in the modern cultural environment. As a cultural carrier, the troupe can integrate folk songs into dramas, songs and dances and other performances through various forms and channels to attract more audiences to understand and love folk songs.

The troupe can create dramas, musicals or musicals with Dongying folk songs as the theme, and integrate the melody, lyrics and cultural background of folk songs into the storyline. These repertoires can enable the audience to understand the cultural connotation of folk songs while enjoying the performance through vivid interpretation.

Adapting Dongying folk songs as part of a dramatic performance, such as adding folk song clips to operas, dance dramas or operas, or using folk songs as background music. This can give traditional folk songs a new form of expression and attract audiences of different ages.

The troupe can devote itself to reviving traditional folk songs, such as Huagu Opera and Shange Opera, and revitalize these genres in contemporary culture through innovative and modern interpretations.

The troupe can offer special training courses to train actors and musicians who are good at singing Dongying folk songs. Through systematic training, the younger generation can master the singing skills and performance methods of folk songs, so as to show the charm of folk songs in the troupe's performances.

The troupe can adopt the master-apprentice system, with senior folk song transmitters guiding young actors and teaching them the singing skills and cultural essence of folk songs. In this way, it is ensured that the Dongying folk song skills are passed down from generation to generation within the troupe.

Cooperate with music colleges and cultural institutions, invite folk song experts and scholars to provide teaching and guidance to the troupe, and jointly develop innovative forms and content of folk song performances.

The troupe can bring Dongying folk song repertoires to different regions and countries through national and even international tours. Through cultural exchange activities, promote Dongying folk songs and enhance their international influence, so that more people can understand and appreciate folk song culture.

Record the troupe's Dongying folk song performances into videos and disseminate them through television stations, online platforms and social media. Audiences can watch the troupe's performances through these channels, further expanding the audience of folk songs.

The troupe can participate in various cultural festivals, such as music festivals, drama festivals, folk festivals, etc., and use these platforms to showcase folk song repertoires, interact with other cultural groups, and promote the spread of Dongying folk songs in a wider cultural circle.

When transmitting folk songs, the troupe can try to incorporate elements such as modern music, dance, and visual arts into folk song performances. For example, electronic music, lighting design, and modern dance can be combined with traditional Dongying folk songs to create a performance form with a sense of the times.

The troupe uses digital technologies such as 3D stage design, virtual reality (VR), and augmented reality (AR) to enhance the viewing and interactivity of folk song performances. Through these technological innovations, young audiences can be attracted to folk songs.

The troupe can establish its own brand image in folk song transmission by continuously launching high-quality folk song repertoires. The brand effect of the troupe not only helps to attract audiences, but also wins more support and resources in the cultural market.

The troupe can develop cultural derivatives related to folk songs, such as music albums, souvenirs, and clothing, and integrate the cultural elements of folk songs into commercial products, which not only creates income for the troupe, but also provides new channels for the dissemination and transmission of folk songs.

Strive for government support in terms of funds, policies, and venues to ensure that the troupe can continue to carry out folk song transmission activities. The government can encourage the troupe to play a positive role in folk song transmission by setting up special funds and providing cultural policy preferences.

Obtain funds and resources to support the development of the troupe through cooperation with enterprises or seeking social donations. For example, enterprises sponsor folk song repertoires or donate to folk song transmission projects, which can provide strong support for the operation and development of the troupe.

The troupe can effectively transmit and carry forward folk songs in the cultural industry by creating and performing folk song-themed repertoires, cultivating performing talents, promoting and disseminating folk songs, and innovating and modernizing development. In this way, Dongying folk songs can not only be vividly presented in the theater, but also influence a wider audience group through the development of the troupe, ensuring its transmission and continuation in contemporary society.

2.3 Related folk music social activities

The first informant said: "If there is no fixed place to hold folk song performances and activities, it will restrict the dissemination and exchange of folk song art, prevent folk song culture from being more widely disseminated and recognized, and also limit the cultivation and development of folk song art talents, making the level of folk song art impossible. be effectively promoted. At the same time, it will affect people's participation and experience, causing people's interest and enthusiasm for folk song culture to gradually decrease. This will lead to the tradition and history of folk song art being gradually forgotten or diluted." (Liu Qian, 2023: interviewed)

The second book wrote: "Folk music is an important part of cultural transmit, and fewer related activities are organized, which may lead to the decline and loss of

folk music traditions. New generations may lose access to and understanding of traditional folk music." (Miao Jing , 2017)

The third informant said : "Folk music events are an important part of the art ecosystem. They help promote the growth of musical talents and the creation of artistic works by providing a platform for performance, exchange and display. At this stage, there are few related activities organized, which will affect the development of the cultural industry, reduce employment opportunities for relevant practitioners, and is not conducive to the spread of folk songs." (Lin Shanguang, 2023: interviewed)

According to the above information, if there is no fixed place to hold Dongying folk song activities, folk songs cannot be widely spread. It is necessary to fully provide venues for folk song activities, increase the organization of related activities, and conduct more exchanges and exhibitions of folk songs.

Regularly hold folk song concerts in the community and invite Dongying folk singers, folk song lovers and ordinary residents to participate. This kind of activity allows people to experience the charm of folk songs in a familiar environment and promote exchanges between neighbors.

Hold a large-scale Dongying folk song music festival to attract Dongying folk song artists and groups to participate. Through a few days of performances and activities, people can fully contact the folk songs of the Dongying area and enhance their understanding and love of Dongying folk song culture.

Hold a Dongying folk song workshop in the community or cultural center, and invite folk song transmitters or experts to teach the singing skills and cultural background of folk songs. The workshop can be aimed at participants of different ages, especially young people, so that they can learn and transmit folk songs through practical teaching.

Design thematic workshops based on different Dongying folk song themes (such as labor songs, love songs, children's songs, etc.) so that participants can deeply learn a certain type of folk song and understand its cultural connotation and historical background.

In folk music activities, combine Dongying folk songs with traditional dances, such as using folk songs as background music when organizing square dance

activities or community dance performances. In this way, participants can feel the rhythm and rhythm of folk songs in dance.

Incorporate Dongying folk song elements into community drama performances, such as inserting folk song singing in sketches, short plays or traditional operas, so that folk songs can be presented in a new form and closer to modern audiences.

Organize Dongying folk song singing competitions within the community or region and encourage residents of different ages to participate. The competition can not only discover folk song singing talents, but also stimulate participants' interest in folk songs.

Through competitions or selection activities, discover and cultivate potential Dongying folk song transmitters, give them training and support, and make them the disseminators and guardians of folk song culture.

Use social media platforms such as Weibo, WeChat, and Douyin to promote Dongying folk song activities. By publishing folk song videos, live folk song concerts, and sharing Dongying folk song stories and knowledge, more young people can be attracted to pay attention to and participate in folk song transmission.

Organize online Dongying folk song concerts, online Dongying folk song workshops and folk song competitions so that people who cannot participate in offline activities can also participate in the learning and transmission of folk songs.

Set up a folk song lover club to provide a fixed gathering place and communication platform for people who like folk songs. The club can regularly organize activities such as folk song sharing sessions, singing sessions, lectures, etc. to enhance the connection and interaction between fans.

Organize Dongying folk song lovers from different regions to carry out exchange activities, such as joint performances, cultural inspections, etc., and promote the dissemination and integration of Dongying folk song culture through cross-regional interactions.

Encourage the transmission of Dongying folk songs within the family, such as letting the older generation teach the younger generation to sing folk songs through family gatherings and celebrations. Through family interactions, Dongying folk songs can be passed on in daily life.

Organize intergenerational folk song dialogue activities, such as letting older Dongying folk song transmitors communicate with young people to share the history and singing experience of folk songs, so as to stimulate young people's interest in Dongying folk songs.

Organize folk song performances in local cultural festivals, temple fairs, and traditional festivals to make Dongying folk songs a part of the festival. In this way, folk songs are not only transmited, but also enhance the cultural atmosphere of the festival.

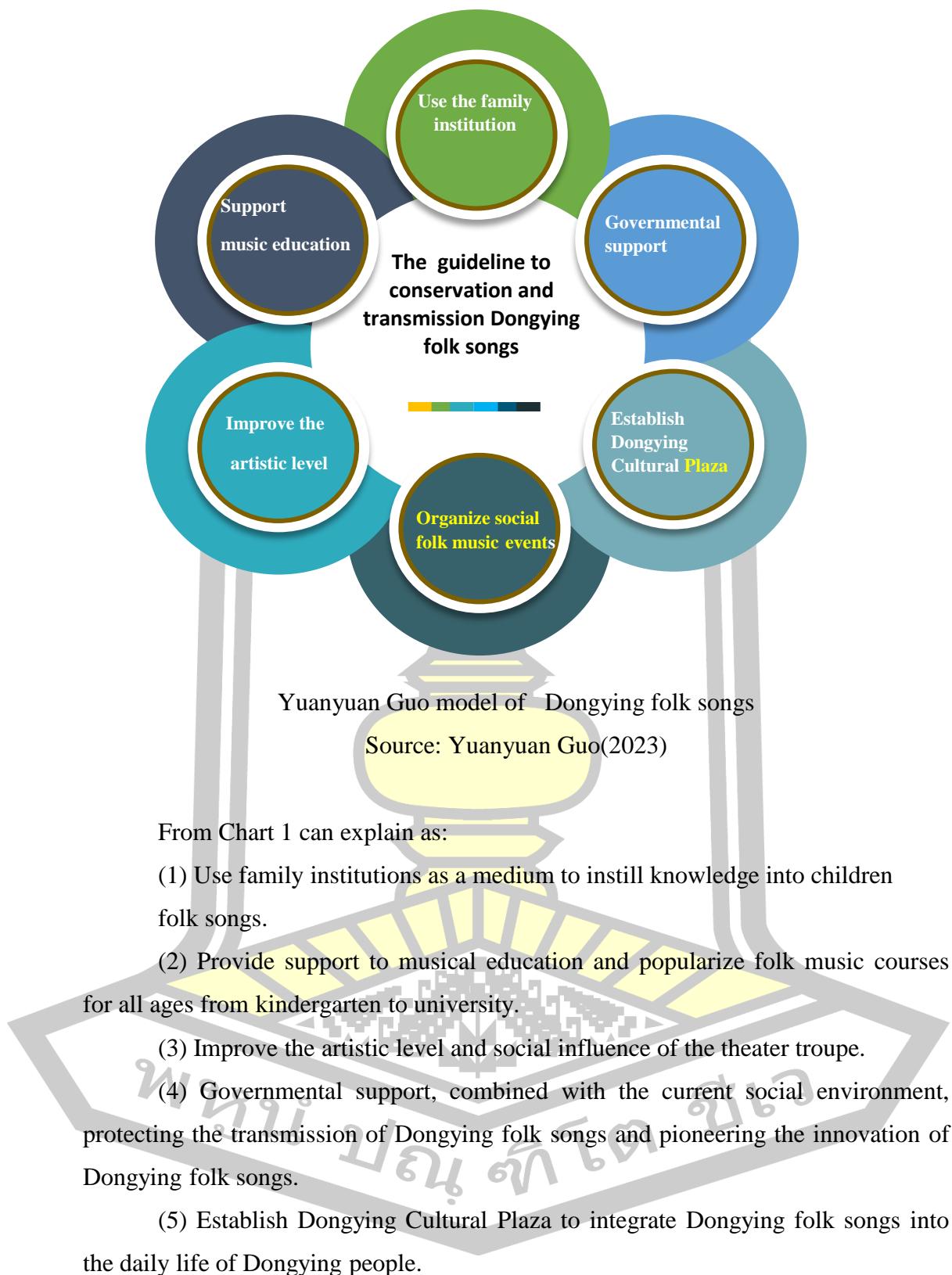
Organize folk song singing teams to participate in public welfare performances, such as performances in schools, nursing homes, public squares and other places, so as to expand the influence of Dongying folk songs and expose more people to folk song culture.

Through folk music social activities, Dongying folk songs can be widely disseminated and transmited in various scenarios such as communities, families, and social platforms. This method not only enhances the cultural identity of Dongying folk songs, but also inspires more people to participate in the learning and promotion of Dongying folk songs, ensuring that Dongying folk songs, a precious cultural heritage, can continue to flourish in modern society.

3. Summary

Based on all the information obtained from the interviews and the study of the documents, I were able to analyze the guidelines for the conservation and transmission of Dongying folk songs as follows:





(6) Organize social folk music events, organize social activities, such as holding international music festivals and folk music competitions, and apply Dongying music to various activities.

3.1 Use family institutions as a medium to instill knowledge into children folk songs.

In daily life, when coaxing children to sleep, you can sing some traditional lullaby folk songs so that children can be exposed to folk songs from an early age.

When doing family labor or farm work, the elders can sing some labor songs so that children can learn these traditional folk songs while participating in the labor process. During traditional festivals or family gatherings, sing some folk songs related to festivals, such as the Spring Festival, Dragon Boat Festival, Mid-Autumn Festival, etc. These ballads usually have specific cultural backgrounds and meanings.

During family gatherings, organize family members to sing folk songs together and explain the background stories and singing techniques of the songs. Combining storytelling with singing can help children better understand and remember folk songs, and introduce songs through storylines, so that children can learn folk songs in the process of listening to stories.

Encourage children to participate in folk song competitions and performances organized by the community or school. Take children to visit some folk song transmitters or folk artists, listen to their singing and explanations, and feel the cultural value of folk songs.

3.2 Provide support to musical education

Folk music performances should be performed for children at all levels, including kindergarten, primary school, and secondary school, allowing children to engage in continuous activity learning. and will be able to truly understand their own home music and culture.

In music education at any stage from primary school to university, attention should be paid to the dissemination of traditional music culture represented by Dongying folk songs. According to surveys, the current music teaching in many colleges and universities lacks attention to the teaching and appreciation of folk songs. Obviously, the quality of folk songs of most music teachers is still relatively weak.

In normal universities, there are also some measures to protect and spread Dongying folk songs: strengthening the construction of national folk music courses in normal universities.

Provide music elective courses for the whole school, local music education should be integrated into the public music courses of colleges and universities. The public music course is a cultural quality education course for college students, aiming to improve their musical aesthetic ability and broaden their musical horizons. When studying this course, teachers should appropriately integrate local excellent folk music into this course according to the actual local conditions, so that college students can understand and learn local representative folk music.

Music colleges and departments can add local music culture to folk music courses so that students from all over the country can understand and learn the excellent local folk music culture. At the same time, we can also try to add the content of ethnic folk songs to topics such as song creation, and use the vocabulary of ethnic music to deepen it.

3.3 Improve the artistic level and social influence of the theater troupe

Boldly innovating drama and improving its artistic level and social influence is a new topic that requires thinking and exploration.

In terms of performance, innovative stage design, performance techniques and musical elements can be tried to attract more audiences and enhance artistic value. Cultivate and attract talented designers and stage designers to build a high-performing team. At the same time, focus on teamwork and communication to cultivate team cohesion and creativity. Carry out community-oriented education and community engagement projects to bring Dongying folk songs to a wider audience. Enhance understanding of social issues and increase social impact by working with communities. At the same time, expand creative ideas and forms of expression. Theater troupes should maintain a sense of innovation, constantly try new creative forms and expressions, and develop with the times. Only through continuous innovation and progress can we maintain the continuous improvement of artistic level and social influence.

3.4 Governmental support

The government should increase its support and promote Dongying folk songs to embark on a more diversified path of protection and innovation. Establishing an institution to disseminate endangered Dongying folk songs is the focus and difficulty of protecting intangible cultural heritage. Actors' wages need to be increased. Dongying folk songs must be integrated with the current social environment in order for traditional culture to survive; then, young people's acceptance of traditional music needs to be considered. Through the participation of new media, the relationship between Dongying folk songs and the public will be strengthened. At the same time, through the support of advertising, it plays a certain role in the spread of Dongying folk songs. The spread of Dongying folk songs among the public has increased the popularity of Dongying folk songs among the public.

3.5 Establish Dongying Cultural Plaza

In the long run, it is necessary to build a distinctive, open-air, and open "Dongying Folk Song Culture Square" to become a window for music culture in Dongying. This is "a stage with no walls, no distance, no interaction, and no mass performances" said Wang Danning. Here, ordinary people can have their own folk song stage and freely participate in various forms of folk song activities in the square.

3.6 Organize social folk music events

Established the Folk Music Culture Center, organized international music festivals, and held folk music creation and performance competitions. Restore the audience and create a performance environment, combine the advantages of the media era, and create media "Dongying Folk Song" art. At the same time, organize a creative team to create new plays and arias that are close to the masses and close to modern life.

On the basis of keeping the artistic style unchanged, Dongying folk songs should be integrated with more popular culture carriers as much as possible. Consider how to spread and disseminate traditional music singing in a musical way that is currently acceptable to most people while fully maintaining the traditional style of Dongying folk songs. Only in this way can Dongying folk music be better disseminated and protected in the current social environment.

CHAPTER VII

Conclusion Discussion and Suggestion

This article takes Dongying folk songs as the research object, focuses on the historical origin, music ontology and artistic style of Dongying folk songs, and proposes a strategy for the dissemination and development of Dongying folk songs performance art. Communication analysis especially from governments, universities and communities.

1. Conclusion
2. Discussion
3. Suggestion

1. Conclusion

1.1 The status of Dongying folk songs

(1) The status of songs in Dongying city, there are currently three large-scale collections and compilations in the history of Dongying.

(2) The status of singers in Dongying city, there are 12 transmitters recognized by the government are all engaged in work related to Dongying folk songs.

(3) The status of functions in social of Dongying City, the study found that the perception of Dongying folk songs is greatly affected by economic development. The conclusion is that Dongying folk songs are gradually disappearing, and people's choice of music songs is gradually tilting towards modern pop music.

1.2 The music characteristics of Dongying folk songs

I analyzed the musical characteristics of music selected of Dongying folk songs refers to the lyric, rhythm, beat, melody, mode and form.

(1) The lyric of Dongying folk songs is the language of Dongying belongs to the northern Shandong dialect area. The lyrics pay attention to the characteristics of rhyme and the combination of the language tone and melody tone of the lyrics. The tone of the language is quite different from that of Mandarin.

(2) The rhythm of Dongying folk songs is mainly regular and evenly divided rhythms, highlighting the central position of fixed sound patterns, combining change with unity, and the distribution is balanced.

(3) The beat of Dongying folk songs can be divided into two types: mainly 2/4 and 4/4. Most of the lyrics are improvised and more colloquial. In addition to lyrics for traditional ceremonial occasions that are passed down from generation to generation, the lyrics of Dongying folk songs are mostly created in improvised singing.

(4) The melody of Dongying folk songs is tortuous and diversified, and ornamentation sounds are often used and mainly use quarter notes, while half notes and triplets are less common.

(5) The mode of Dongying folk songs is mainly in Gong mode, followed by Shang mode and Chong mode.

(6) The form of Dongying folk songs is most of them are regular and symmetrical "corresponding" or "qi, cheng, zhuan, and he" musical forms, and the phrase structure and function are relatively clear. The four-sentence structure of "qi, cheng, zhuan, and he" has a strong musical logic.

1.3 The preservation and transmission of the Dongying folk songs

Based on research and interviews with experts and officials, actors and transmitters and audiences. this chapter discusses the protection and transmit of Dongying folk songs.

The protection and transmission guide:

- (1) Use family institutions as a medium to instill knowledge into children folk songs.
- (2) Provide support to musical education and popularize folk music courses for all ages from kindergarten to university.
- (3) Improve the artistic level and social influence of the theater troupe.
- (4) Governmental support, combined with the current social environment, protecting the transmission of Dongying folk songs and pioneering the innovation of Dongying folk songs.

(5) Establish Dongying Cultural Plaza to integrate Dongying folk songs into the daily life of Dongying people.

(6) Organize social folk music events, organize social activities, such as holding international music festivals and folk music competitions, and apply Dongying music to various activities.

2. Discussion

2.1 Discuss on the status of Dongying folk songs

According to the results of the study on the current situation of Dongying folk songs, it was found that some Dongying folk songs have never been sung. Although these tunes are no longer sung in Dongying, they have been recorded by previous researcher. This is also consistent with our previous observations.

I agree with Li Wenyu (2023) and Zhou Qian (2022)'s analysis of the current situation.

Li Wenyu and Zhou Qian believe that the previous songs did not have written scores, and they were all sung orally, resulting in the loss of many songs. This is also the reason why there are few Dongying folk songs. The folk song culture of Dongying folk songs is gradually disappearing. The culture contained in it is so rich that it is impossible for one person to complete the work of preservation and dissemination. As a disseminator, it is necessary to take on the responsibility of spreading national culture and continue to spread it.

I agree with the above view that the government should set up a special team, clarify specific tasks, set up a folk music cultural heritage protection group, allocate special funds, clarify the person in charge, formulate a specific protection plan, and select specialized talents with a sense of professionalism, responsibility, business knowledge, and dedication to organize and implement it. We need to conduct field investigations and field trips in a leadership, organized, planned and step-by-step manner, strengthen the collection and compilation of Dongying folk songs, make full use of modern equipment such as cameras, recorders, and video recorders to preserve the audio-visual materials of the Yellow River Delta folk songs in real time, on-site and in real scenes, and further do a good job in classification and archiving.

2.2 Discuss on the Characteristic of Dongying folk songs

In this study, I are different from other literature.

Jiang Mingdun (2004) published in "Shanghai Music Publishing House" mentioned some characteristics of Dongying folk songs, but lacked the sorting of selected songs and no specific melody analysis.

Ru Yi (2020) published in "Shanghai Conservatory of music" briefly analyzed the singing characteristics and melody development characteristics of "Yellow River Hao", and on this basis, I further analyzed the relationship between lyrics and melody.

Wang Jichao (2021) published in "Popular Types and Styles of Dongying folk songs in China", analyzed the lyrics connotation of "Xiu he bao", and I further expanded on this basis.

The range of Dongying folk songs is not wide, generally within one octave, but mostly in the high pitch area. The short phrases of each song are composed of repeated melodies based on different lyrics. Due to the improvisation of lyrics creation, the melody of the song has the characteristics of continuous singing and continuous innovation. Dongying folk songs have their own characteristics. During the investigation, I learned that the tunes of Dongying folk songs are the product of the fusion of various languages in Dongying City, and have unique regional style characteristics.

The daily language of Dongying people has created the musical language of local folk songs. The melody form of Dongying folk songs is closely related to the local language. The yinping in Dongying dialect is no longer a high rising tone, but a falling rising tone; the yangping tone has also become a full falling tone, and the pronunciation of Dongying folk song lyrics almost has an obvious downward trend.

The rhythm has strong regularity and rhythmic characteristics. This is closely related to the local simple folk customs and the "reality" of the folk song content. The melody of Dongying folk songs is often highly consistent with the lyrics. Many folk songs are developed on the basis of chanting, which is also an important reason why the beat and rhythm are regular and rhythmic.

Folk songs are mostly lyrical in the process of stating the lyrics, so the external expression of the rhythm of folk songs has the characteristics of balance. Even if the rhythm changes, it will also have its unity. Its unity lies in the symmetry and uniformity between the relevant phrases.

The mode uses the traditional Chinese pentatonic mode. The music is usually composed of two-sentence, three-sentence, and four-sentence. Among them, the four-sentence is the main structure of Dongying folk songs, and the phrase structure is relatively regular. The multi-phrase structure of more than four sentences is often used in larger folk songs, such as Yangge. It is often a multi-segment structure based on the two-sentence and four-sentence structures. In irregular music structures, the use of the melody and the dragging melody are often used to expand the music structure to achieve a balanced scale and a square structure.

2.3 Discuss on the preservation and transmission of the Dongying folk songs

Through the previous literature retrieval and field investigation, it was found that the dissemination and preservation of Dongying folk songs in Dongying City is a complex process. In order to better transmit Dongying folk songs, support from many aspects is needed.

Men Yubiao (2022) has been engaged in Dongying folk song culture for many years. He believes that if these precious Dongying folk songs are not collected, they will be lost in 10 years. The government and all sectors of society should adopt a dissemination method to promote Dongying's traditional culture and rekindle Dongying's enthusiasm for traditional culture. School education is the cradle of cultivating Dongying folk songs, so that Dongying folk songs can enter the campus and spread better.

Zhou Jinshan (2022) believes that without innovation, there will be no development of new folk songs, but if it is separated from tradition, the innovation of new folk songs will be exhausted. The development of anything has two sides. This is the view of dialectical materialism. The protection and transmission of Dongying folk songs is also like this. On the one hand, we must maintain tradition, and on the other hand, we must develop innovation. There is no contradiction. Innovation should be based on preserving the essence of tradition. The nationalization of folk songs must give folk songs a new spirit of the times. The creation of folk songs in the new century must be guided by the new cultural thinking of the new era and revitalize the development of folk songs.

I agree with the above view. Indeed, the government plays a guiding role in the dissemination of Dongying folk songs. The government's support for Dongying

folk songs has enhanced the cultural status of Dongying folk songs. The application process of the disseminator should be examined from the perspective of respecting the actual dissemination of culture.

In the next step, the country should build a Dongying folk song research demonstration base and dissemination base to ensure the dissemination of Dongying folk songs in the local area, further consolidate the application work of national and provincial musicians, combine online and offline, further expand the audience of Dongying folk songs, and push Dongying folk songs to a higher level. In recent years, intangible cultural heritage has become the focus of people's attention. Many folk songs have been discovered and have gained more performance opportunities across the country. While protecting folk songs, we should also pay attention to protecting their cultural connotations and living space. Transmit the essence of Dongying culture is the significance of protecting and transmitting the value of Dongying folk songs.

At the same time, in exploring the values of folk song art, we should realize the revitalization of folk song art through the cultural connotation of traditional folk songs and the reconstruction of the new folk song system. The government sponsorship or public-private partnership approach, the theme of folk song innovation, the restoration of some traditional festivals or the regular organization of various forms of folk activities, competitions, and performances, etc., will provide a stage for Dongying folk songs to be displayed. With a stage for display, there will be room for development. With room for development, the enthusiasm of folk music workers and folk singers will be mobilized. Some endangered folk songs may be excavated and displayed on the stage.

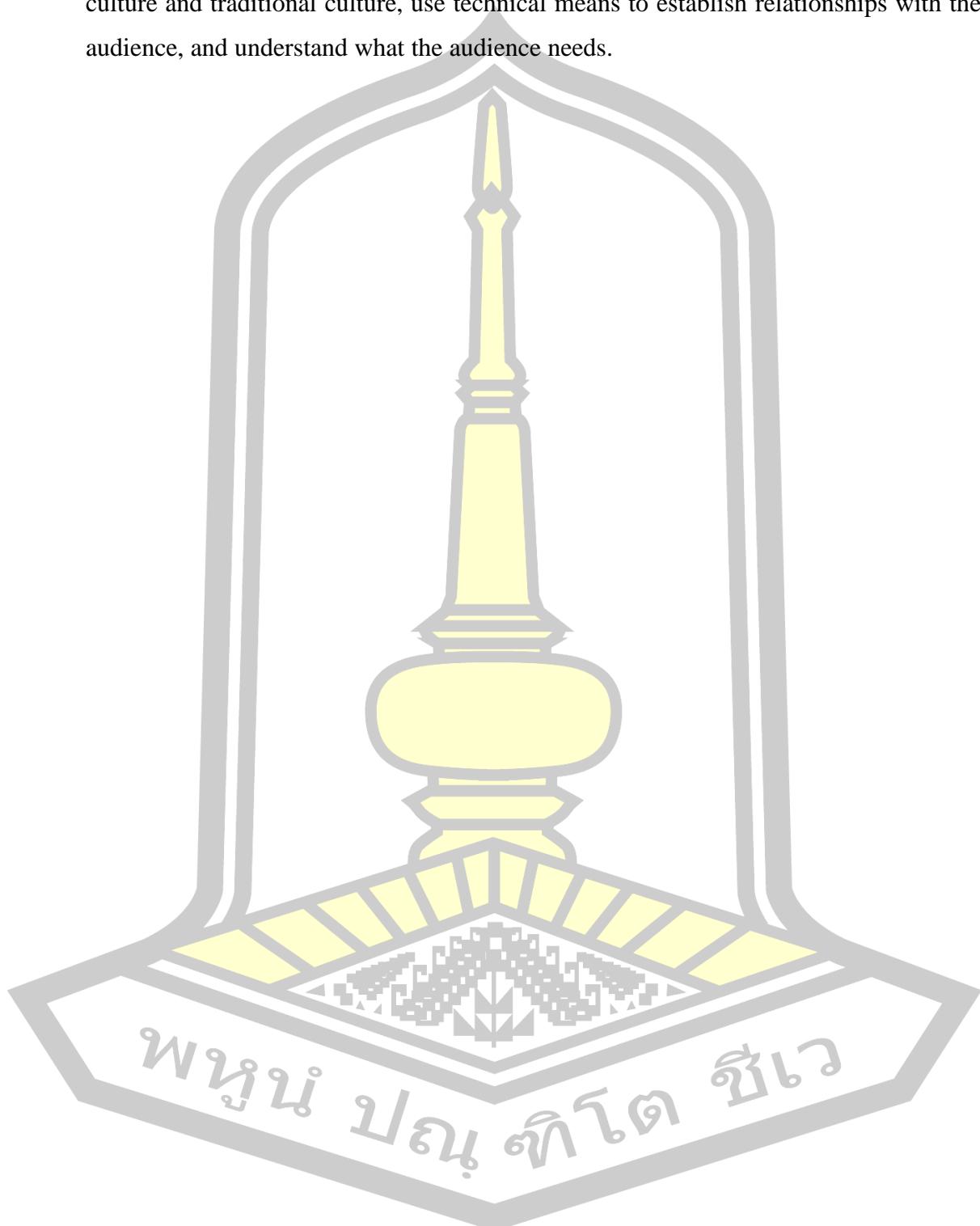
3. Suggestion

In the future:

3.1 It is necessary to study the society, economy and groups in various historical periods in which Dongying folk songs developed.

3.2 It is necessary to analyze the musical characteristics of Dongying folk songs, paying special attention to the relationship between singing and musical accompaniment.

3.3 We must pay attention to the integration and development of popular culture and traditional culture, use technical means to establish relationships with the audience, and understand what the audience needs.



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APPENDIX

Appendix 1 Collected song titles

Haozi:

- 1.Wo Hao
- 2.Huang He Wo Hao
- 3.Kai Chuan Hai Zi
- 4.Da Hang Hao Zi
- 5.Dong Ying Chuan Ge
- 6.Yu Min Hao Zi
- 7.Tiao Dan Hao Zi
- 8.Hang Lu Hao Zi

Xiaoqu :

- 1.Xiu He Bao
- 2.Si Ji Sheng Chan
3. Meng Jiang Nv Ku Chang Cheng
- 4.Gan Sheng Ling
- 5.Liu Hai Kan Jiao
- 6.Xiao Bai Cai
- 7.Bao Leng Diao
- 8.Dong Ying Song
- 9.Hai Ge
- 10.Da Ming Hu Pan
- 11.Jiu Lian Huan
- 12.Si Ji Ge
- 13.Huai Shu Hua
- 14.Gan Hai Yao
- 15.Tan Shi Sheng
- 16.Shuan Wa Wa
- 17.Zhi Bu Ge
- 18.Jia Gu Niang

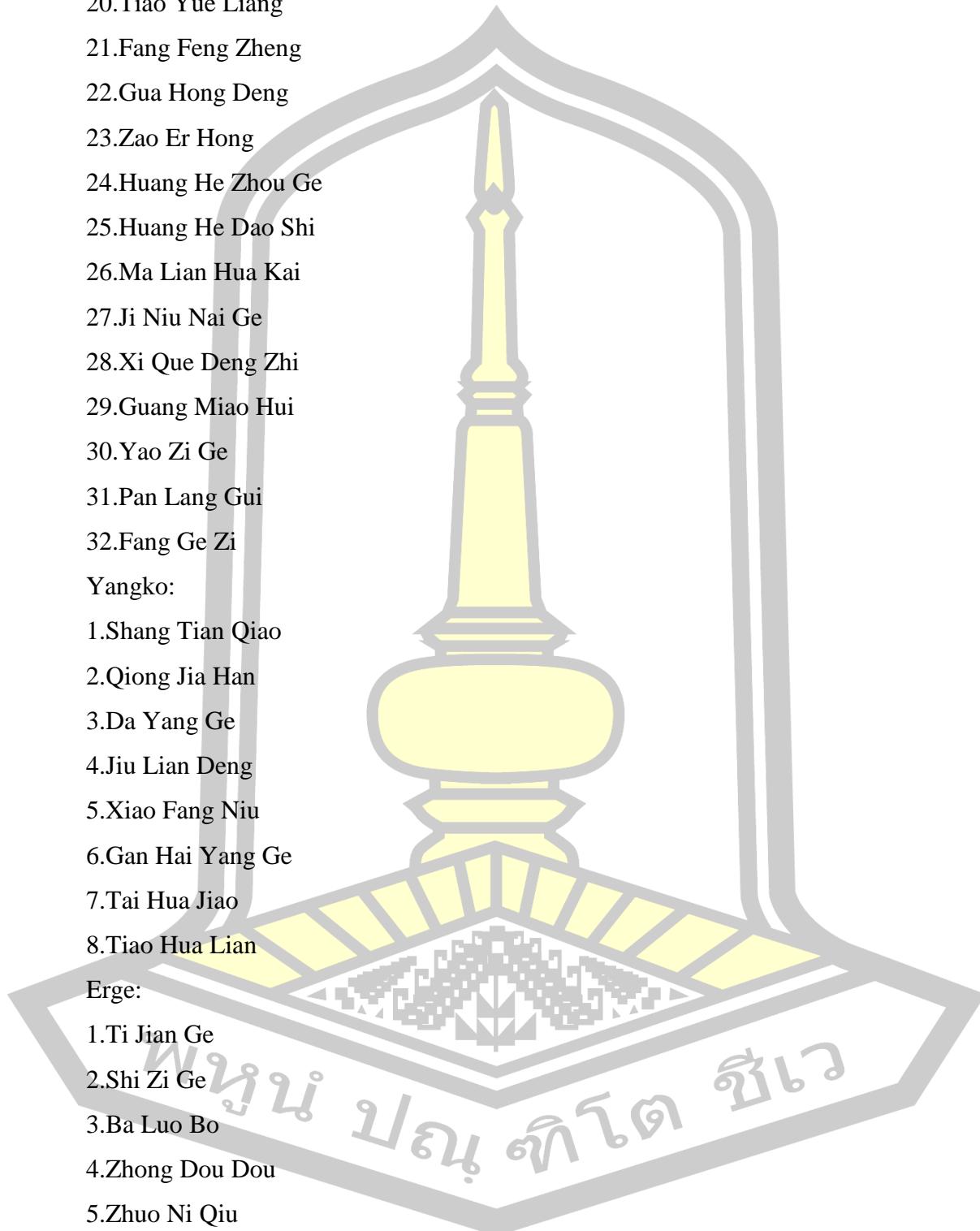
- 19.Yu Jia Ao
- 20.Tiao Yue Liang
- 21.Fang Feng Zheng
- 22.Gua Hong Deng
- 23.Zao Er Hong
- 24.Huang He Zhou Ge
- 25.Huang He Dao Shi
- 26.Ma Lian Hua Kai
- 27.Ji Niu Nai Ge
- 28.Xi Que Deng Zhi
- 29.Guang Miao Hui
- 30.Yao Zi Ge
- 31.Pan Lang Gui
- 32.Fang Ge Zi

Yangko:

- 1.Shang Tian Qiao
- 2.Qiong Jia Han
- 3.Da Yang Ge
- 4.Jiu Lian Deng
- 5.Xiao Fang Niu
- 6.Gan Hai Yang Ge
- 7.Tai Hua Jiao
- 8.Tiao Hua Lian

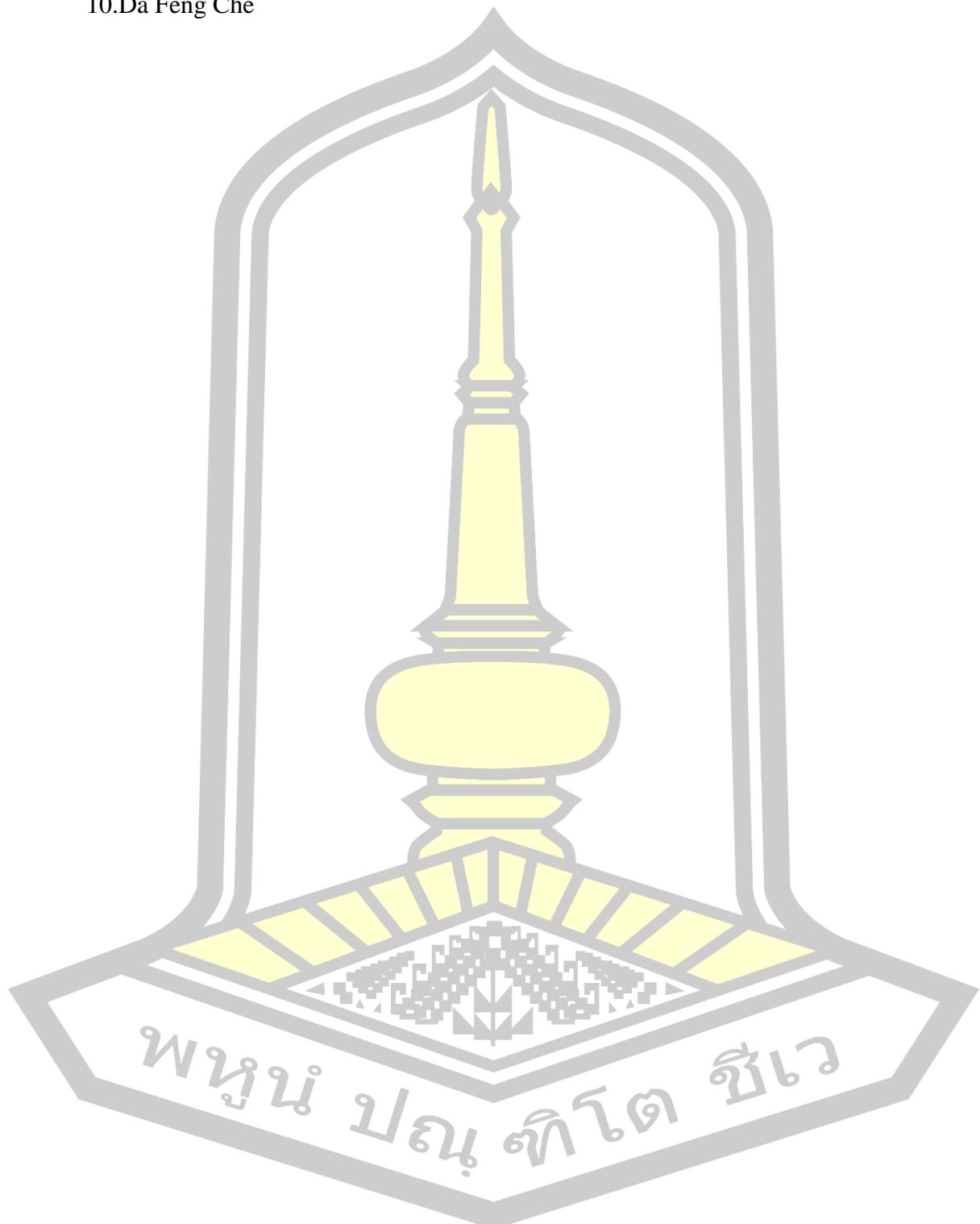
Erge:

- 1.Ti Jian Ge
- 2.Shi Zi Ge
- 3.Ba Luo Bo
- 4.Zhong Dou Dou
- 5.Zhuo Ni Qiu
- 6.Jian Chuang Hua
- 7.Yao A Yao
- 8.Zhao Peng You



9. Shu Ya Zi

10. Da Feng Che



Appendix 2
Questionnaire of Dongying folk songs for Key Informants

Part 1 General Information

Name

Age

Gender

Email

interviewed date

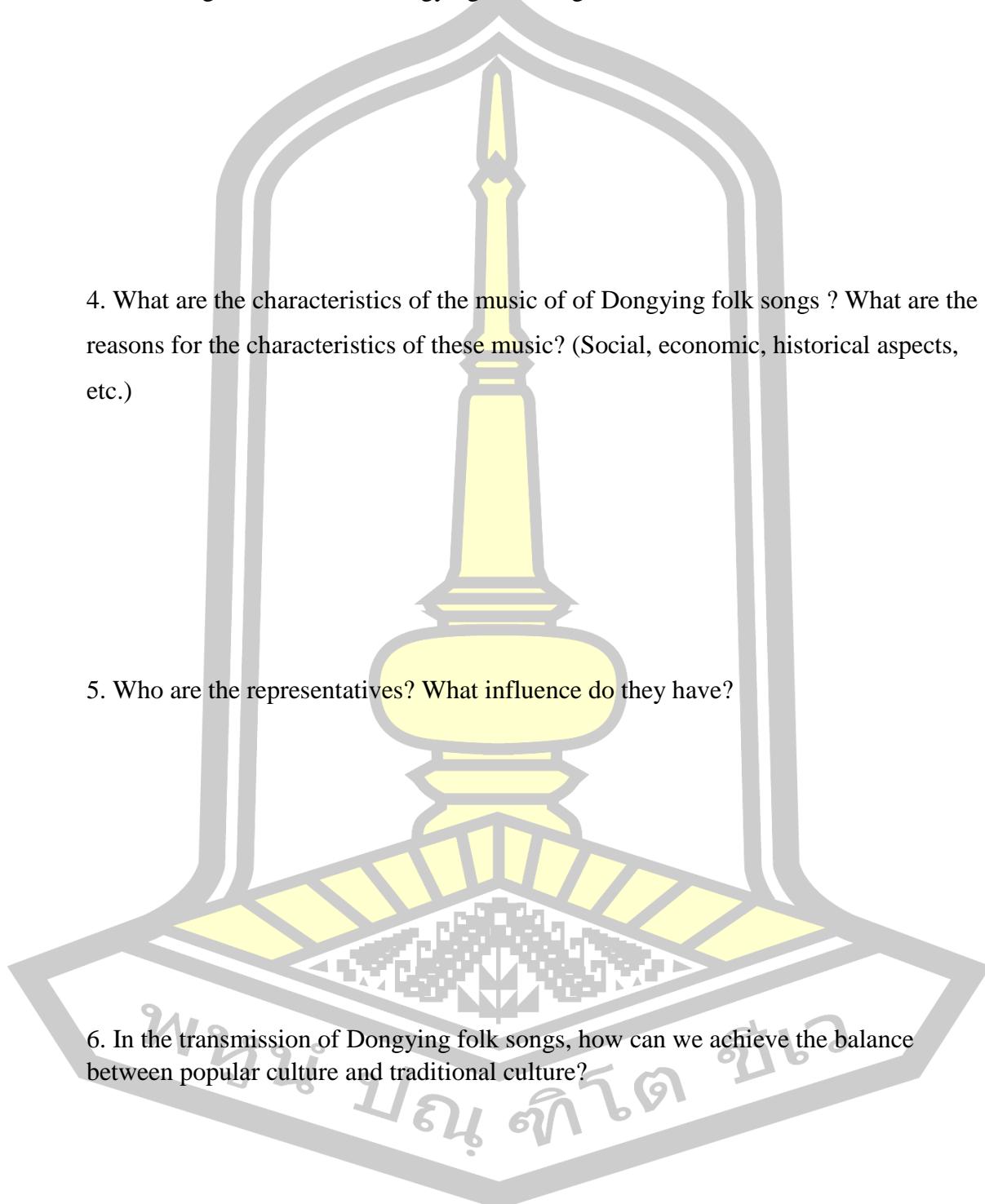
Place of interviewed

Part 2 Survey of Dongying folk songs

1. What do you think of the contemporary status of Dongying folk songs?

2. What do you think of the development of Dongying folk songs?

3. What kind of social background, crowd background, and economic background caused the generation of of Dongying folk songs?

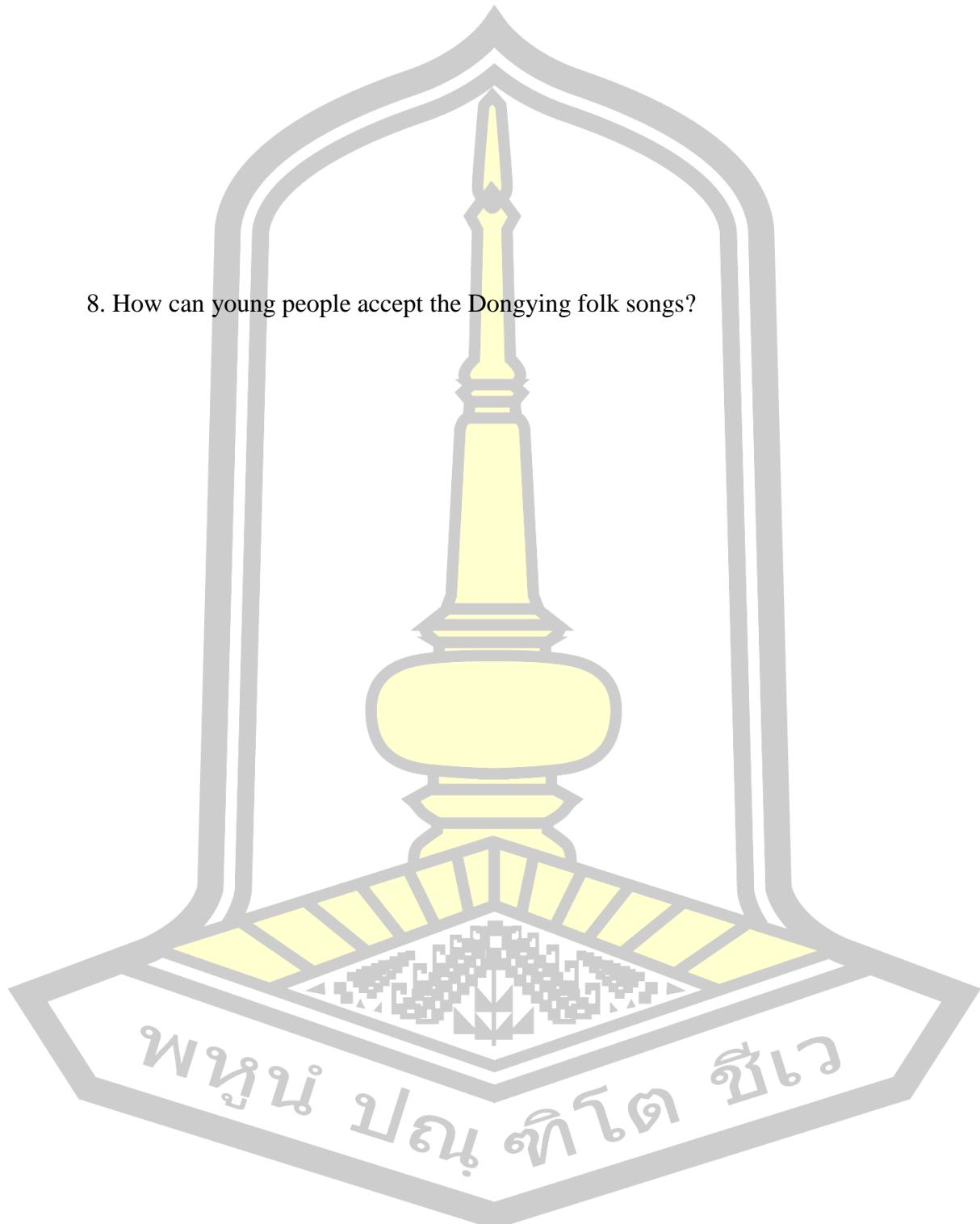


4. What are the characteristics of the music of of Dongying folk songs ? What are the reasons for the characteristics of these music? (Social, economic, historical aspects, etc.)

5. Who are the representatives? What influence do they have?

6. In the transmission of Dongying folk songs, how can we achieve the balance between popular culture and traditional culture?

7. How to preserve and transmit the Dongying folk songs?



8. How can young people accept the Dongying folk songs?

Questionnaire of Dongying folk songs for Casual Informants

Part 1 General Information

Name

Age

Gender

Email

Interviewed date

Place of interviewed

Part 2 Survey of Dongying folk songs

1. What do you think of the contemporary status of Dongying folk songs?

2. What are the characteristics of Dongying folk songs?

3. What are the characteristics about the melody and rhythm of Dongying folk songs?



4. What are the characteristics about the tone of Dongying folk songs?

5. How do sing the Dongying folk songs?



6. What do you think of the transmission of Dongying folk songs?

អ្នក បាន ពិនិត្យ ខ្លះ

Questionnaire of Dongying folk songs for General Informants

Part 1 General Information

Name

Age

Gender

Email

interviewed date

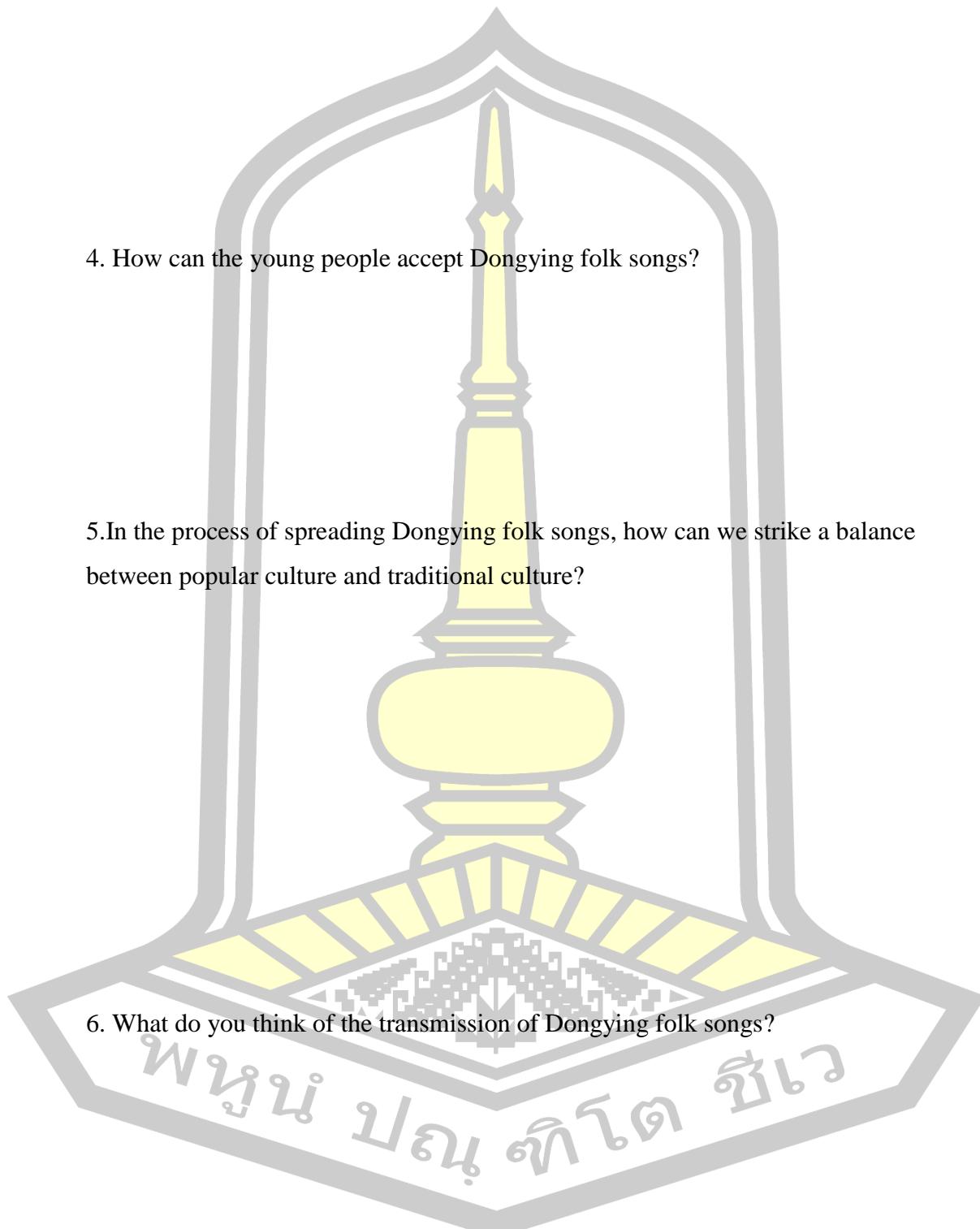
Place of interviewed

Part 2 Survey of Dongying folk songs

1. What do you think of the contemporary status of Dongying folk songs?

2. What are the characteristics of the music of Dongying folk songs?

3. What are the characteristics about the melody and rhythm of Dongying folk songs?



Appendix 3
Field survey photo collection



Figure 10. Zhou Qian (left)

Source: Yuanyuan Guo (2023)

ພន្លំ បន្ទិច ខេវ



Figure 11. Zhang Qingguo (left)

Source: Yuanyuan Guo (2023)



BIOGRAPHY

NAME	Yuanyuan Guo
DATE OF BIRTH	21 July 1985
PLACE OF BIRTH	Binzhou, China
ADDRESS	Dawang Town, Dongying City, Shandong Province
POSITION	Student
EDUCATION	2005 - 2009 Bachelor of Arts of Music Performance in HeNan University 2009 - 2011 Master of Arts of Music in Belarusian State Conservatory of Music 2021 - 2024 Doctor of Philosophy (Ph.D.) of Musicology in Mahasarakham University

