



The vocal technique in traditional folk song "Hehuang Huaer" of Qi Fangfang in  
Qinghai Province, China

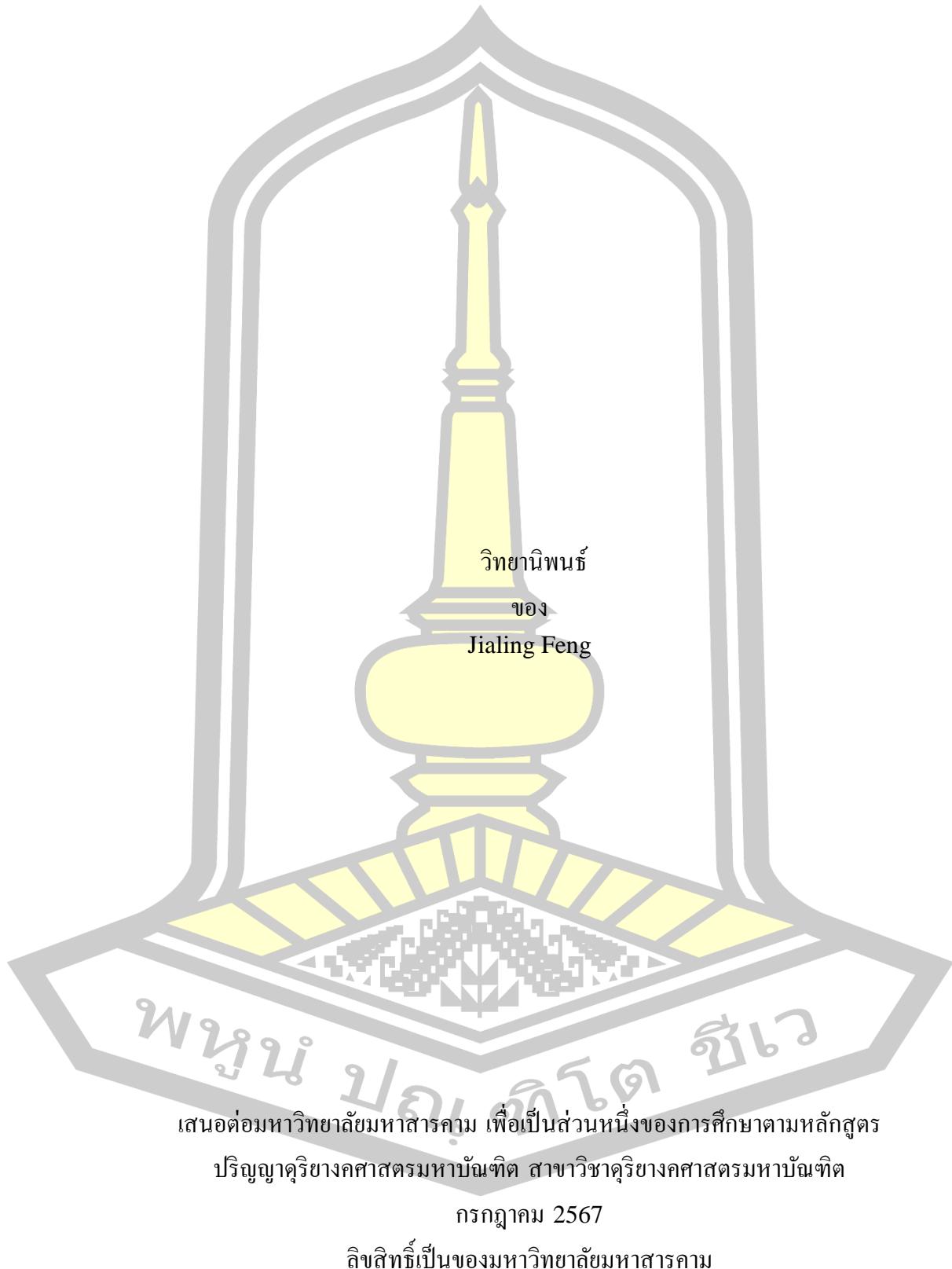
Jialing Feng

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

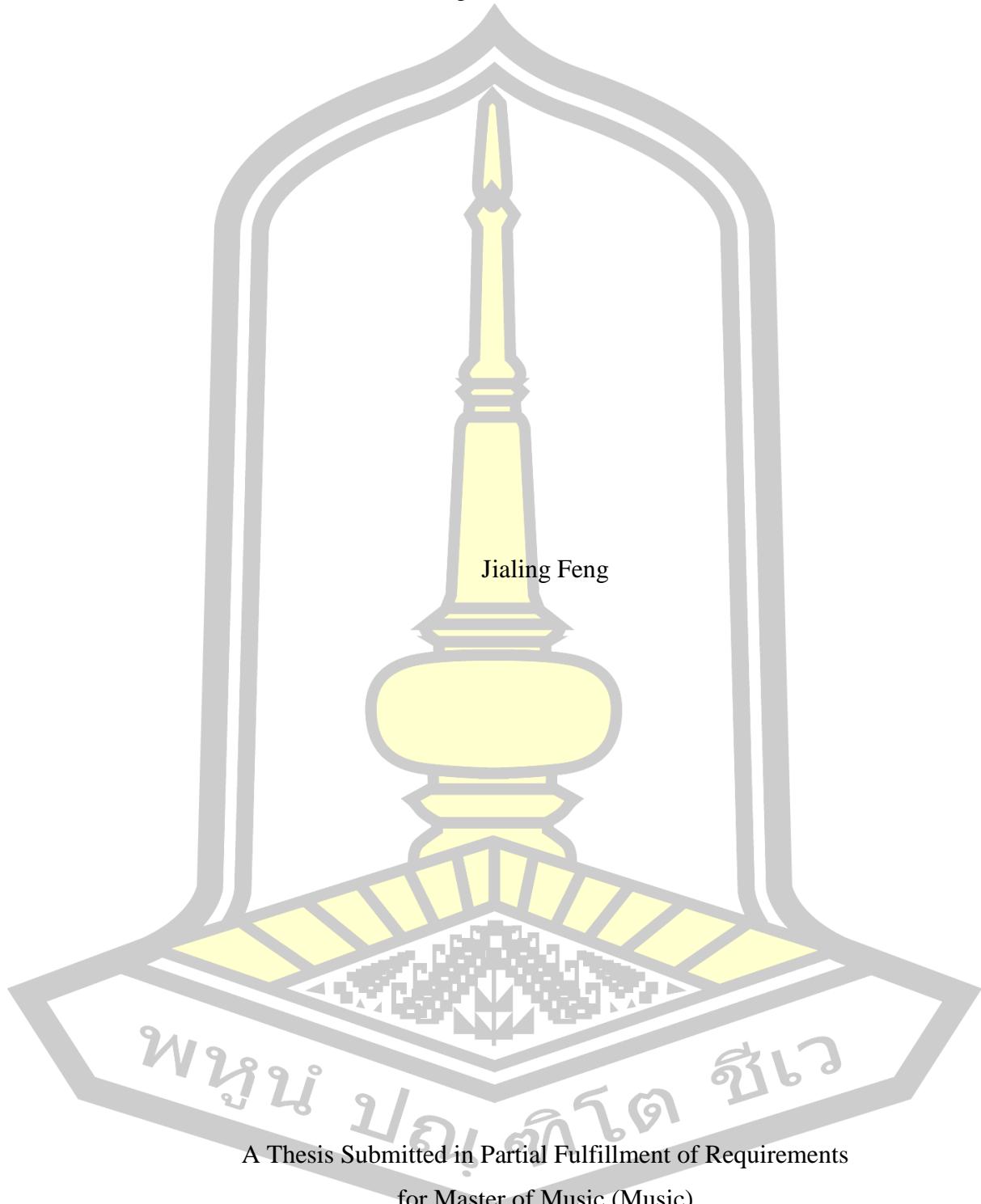
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The vocal technique in traditional folk song "Hehuang Huaer "of Qi Fangfang in  
Qinghai Province, China



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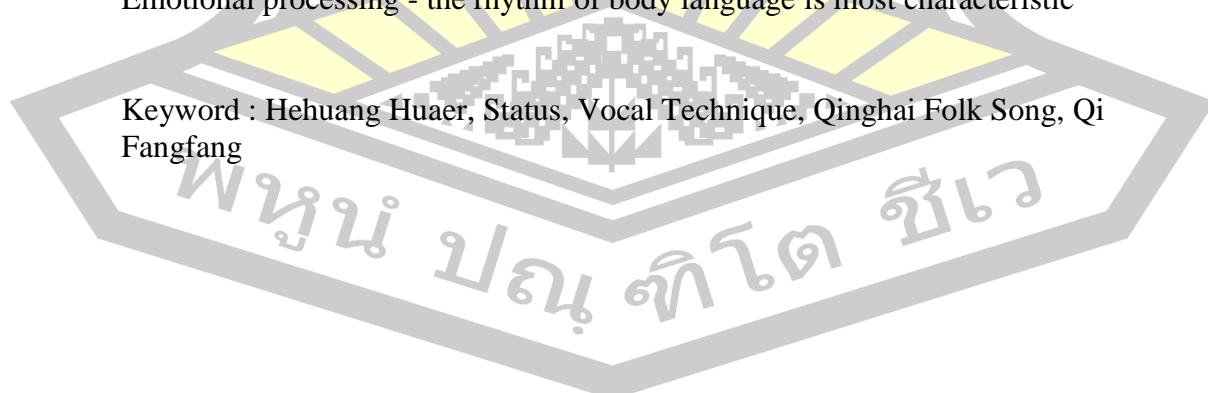
### ABSTRACT

There are two research objectives: 1) To investigate the status of traditional folk song "Hehuang Huaer "in Qinghai Province, China, 2) To analyzes the vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer "in Qinghai Province, China, This study employs qualitative research such as interviews and observations of a key informants, field investigations, and musicology methodology to analyze vocal technique. The results are as follows:

1) The five stages of Hehuang Huaer have different historical characteristics and development. 1. The origin period Ming Dynasty -1920s, 2. The development period 1940s -1960s, 3. The decline period 1966s -1976s, 4. The recovery period 1979s - 1990s 5. The gentle period from 21st century to the present. In each period, the song form and content of Qinghai folk song "Hehuang Huaer" have developed to different degrees.

2) There are many vocal technique in Qinghai folk song "Hehuang Huaer", but Five vocal technique of Ms. Qi Fangfang singing "Hehuang Huaer" : 1. Use of breath - fast breath and slow breath, 2. Sound resonance - chest resonance; 3. Vocal technique - cang yin, cang jian yin; 4. Singing language - Qinghai dialect, 5. Emotional processing - the rhythm of body language is most characteristic

Keyword : Hehuang Huaer, Status, Vocal Technique, Qinghai Folk Song, Qi Fangfang



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In July 2022, I came to Mahasalakan University to study musicology.

When I came to the university with great expectations, I gained a lot of knowledge in the process of learning. This study abroad has exposed me to many international perspectives, made me know my amiable professors and met many likeminded students. With their serious teaching and enthusiastic help, I have spent a very colorful overseas study life here.

First of all, I would like to thank my adviser, Dr Tawanchai Suanmonta and Asst.Prof.Dr Khomkrich Karin, Asst.Prof. Dr Peerapong Sensai .Asst.Prof. Dr Waraporn Cherdchoo, From the first draft of the paper to the final draft of the paper, I have encountered many difficulties along the way, but I have been able to get answers from the professional theories and knowledge taught and have been satisfactorily solved, which is of great significance to me.

Secondly, I would like to thank my classmates and Thai friends for their help and attention. It is these classmates and friends who make my study life less lonely and make me very full and fulfilling Happy every day. Third, I would like to thank the support of my work unit, with the support of the unit, I have the opportunity to study abroad, thank every support and encouragement of the unit leaders, let me in the youth of the moment to arm themselves, enrich themselves, improve themselves.

Finally, I would like to thank my family for their support. Because of the support and tolerance of my family, I can live and study overseas in peace.

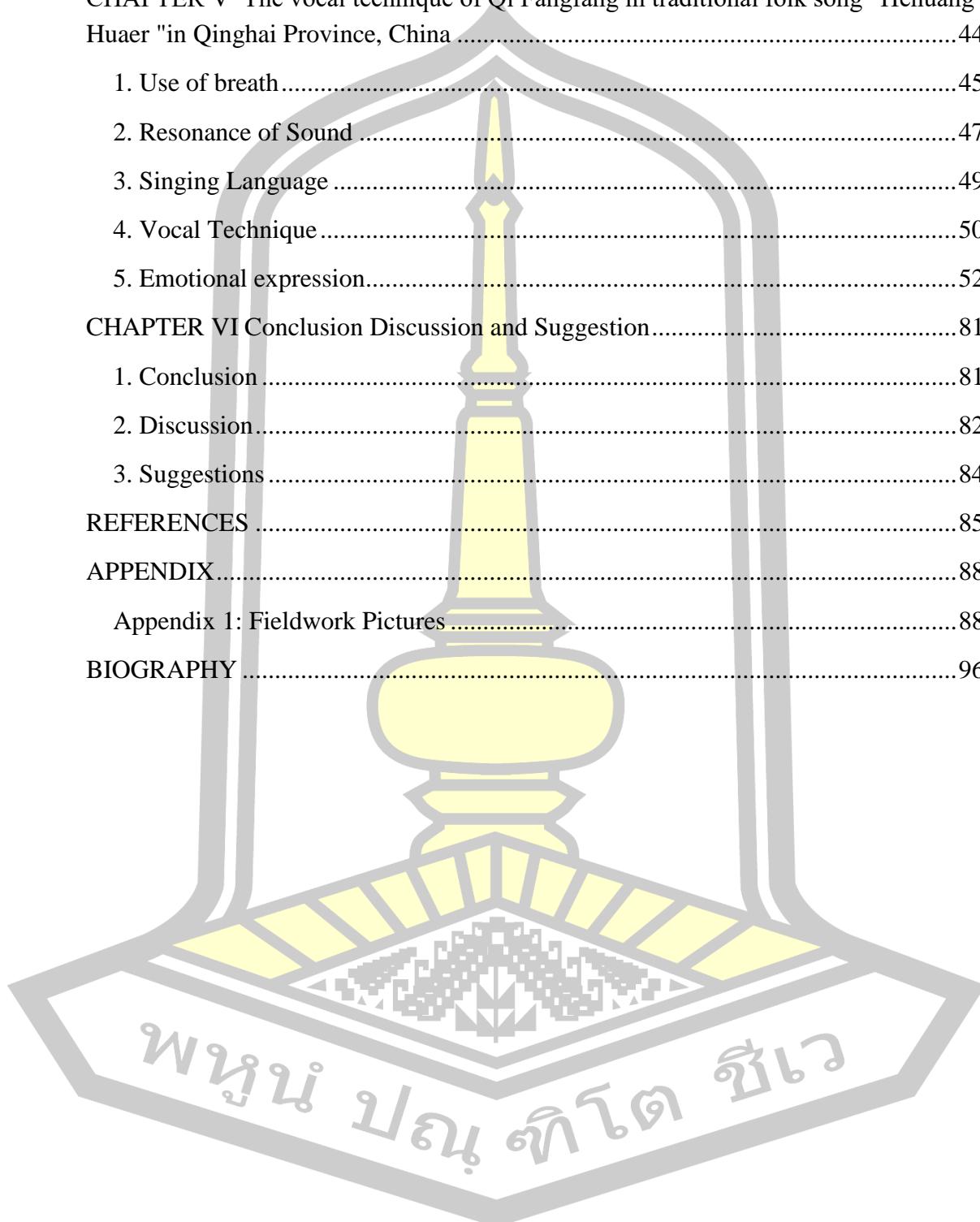
The road ahead may be challenging, but with the lessons and knowledge gained during this study, I know I will embrace the future with a strong determination. I promise to continue to work hard to further improve my professional skills and musical knowledge. Thanks to all the people who have supported me in my study.

Jialing Feng

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# CHAPTER I

## Introduction

### 1. Research Background

The title of this thesis is The Vocal Technique of Qi Fangfang in Traditional Folk song "Hehuang Huaer" in Qinghai Province, China."Huaer" is a kind of folk song, spread in Qinghai, Gansu, Ningxia, and other regions, known as "the soul of the northwest." The "Hehuang Huaer" refers to the Huaer spread in the present Hehuang area. As the birthplace of "Hehuang Huaer", Qinghai is also the most active area of Huaer so far. The Huanghua Huaer has a history of 400 years from the Ming and Qing Dynasties to the 21st century. (Ziyun, 2011)

With the development of The Times and social changes, "Hehuang Huaer" are more and more abundant. The language style of "Hehuang Huaer" is simple, the structure is rigorous, the form is free and lively. "Hehuang Huaer" is mainly improvised folk songs, the melody has fast and slow points, the fast tone is concise and compact, the slow tone is more distant. "Hehuang Huaer" embodies the characteristics and aesthetic taste of production and life of all nationalities, and embodies people's ideals and feelings. "Hehuang Huaer" is mostly sung in Chinese, and some of the lining words are in the national language to strengthen the atmosphere of the song, which is conducive to the emotional exchange and cohesion among different nationalities. In short, "Hehuang Huaer" is a folk art form integrating music, literature and art, which has rich cultural connotation and artistic value.(Zhouliang,2017)

From the original and development to the prosperity and steady development of intangible cultural heritage, "Hehuang Huaer" has a certain historical and cultural value. However, such wonderful and magnificent intangible cultural heritage is in an endangered state under the general trend of knowledge economy globalization. "Hehuang Huaer" is an oral literature and art of "coming when you open your mouth, but not when you close your mouth", while "Huaer Meeting" is a spontaneous folk song festival based on singing Huaer. Under the impact of modern culture, its fragile ecological environment has encountered unprecedented difficulties that cannot be

avoided. Some of the ancient "Hehuang Huaer" disappeared due to insufficient rescue, most of the influential singers are old, young people are busy working outside to earn money, they are interested in trendy culture, no longer enthusiastic about the systematic inheritance of Huaer, folk literature and art have no successors, the inheritance chain has been incomplete. The space of Huaer meeting is becoming smaller and smaller, and the scale is also declining. In particular, some Huaer with a long history and large influence will have a trend of gradually snubbing or even halting. And some of the "foreign" Huaer are gradually becoming the mainstream with its strong media means, from the town to the countryside, greatly replacing the traditional "Hehuang Huaer" trend. Of course, "Hehuang Huaer" adapt to the social development situation in the form of ecological or even new ecological, and get the recognition of young people, it is not entirely bad, but it is not entirely good, in the long run, traditional Huaer and Huaer will no longer exist, we can no longer hear the original Huaer, cannot see the folk sense of Huaer will. (Zhao Zongfu, 1989)

The existence and development of Qinghai folk song "Hehuang Huaer" is caused by human experience and creation. In other words, the existence and development of folk songs are closely related to their existence and development. Therefore, the protection of folk songs also needs to pay attention to the inheritors. Through an in-depth interview with Ms. Qi Fangfang, the inheritor of "Hehuang Huaer".

Ms. Qi Fangfang the "Huaer princess", was born in a rural family in Huzhu County, Haidong City, Qinghai Province, and was influenced by the music of "Hehuang Huaer" since childhood. Her singing of "Hehuang Huaer" is the most understanding, authentic and original. In 2005, she entered the professional troupe and began 20 years of singing experience of " Huaer". Since then, Ms. Qi Fangfang, as a non-genetic inheritee of "Hehuang Huaer", has been constantly improving herself and participating in various types of competitions and performances. She has been committed to singing the art of "Hehuang Huaer" to bring joy to people who like listening to Huaer. It has also contributed its own strength to the dissemination and development of "Hehuang Huaer" in Qinghai Province. Researchers will understand the influence of inheritors in the inheritance of folk songs from the aspect of " Huaerr" inheritors. Starting from the process, this paper analyzes the singing skills of Qinghai

traditional folk songs "Hehuang Huaer". To analyzes the vocal technique will be of great significance to the development of "Hehuang Huaer". (Qi Fangfang,2023)

Based on the above reasons, researcher need to analyze the status of "Hehuang Huaer". Traditional folk songs "Hehuang Huaer" these songs are far from extinct, in the context of the new era to take timely measures and development. Therefore, the researchers hope to introduce and study the current situation of Qinghai traditional folk song "Hehuang Huaer", and analyze the vocal technique of Qi Fangfang in order to protect the promotion and development of Qinghai traditional folk song "Hehuang Huaer". Convenience for those interested in the traditional folk song "Hehuang Huaer" of Qinghai Province.

## 2. Research objectives

1.2.1 To investigate the status of traditional folk song "Hehuang Huaer "in Qinghai Province, China

1.2.2 To analyzes the vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer "in Qinghai Province, China

## 3. Research Questions

1.3.1 What is the status of traditional folk song "Hehuang Huaer "in Qinghai Province, China?

1.3.2 How to analyzes the vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer "in Qinghai Province, China?

## 4. Research Benefits

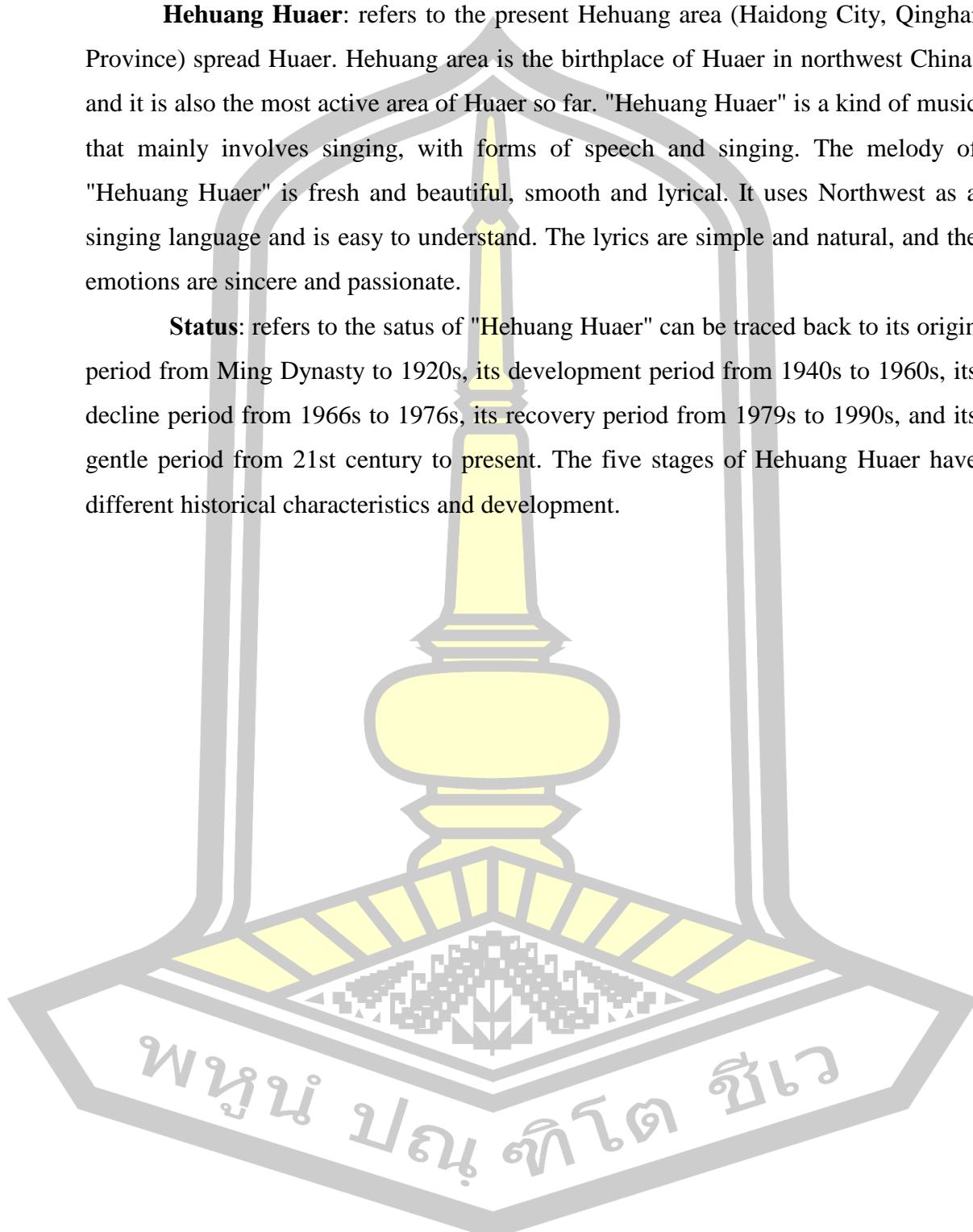
1.4.1 We know the status of traditional folk song "Hehuang Huaer "in Qinghai Province, China.

1.4.2 We understand analyzes the vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer " in Qinghai Province, China.

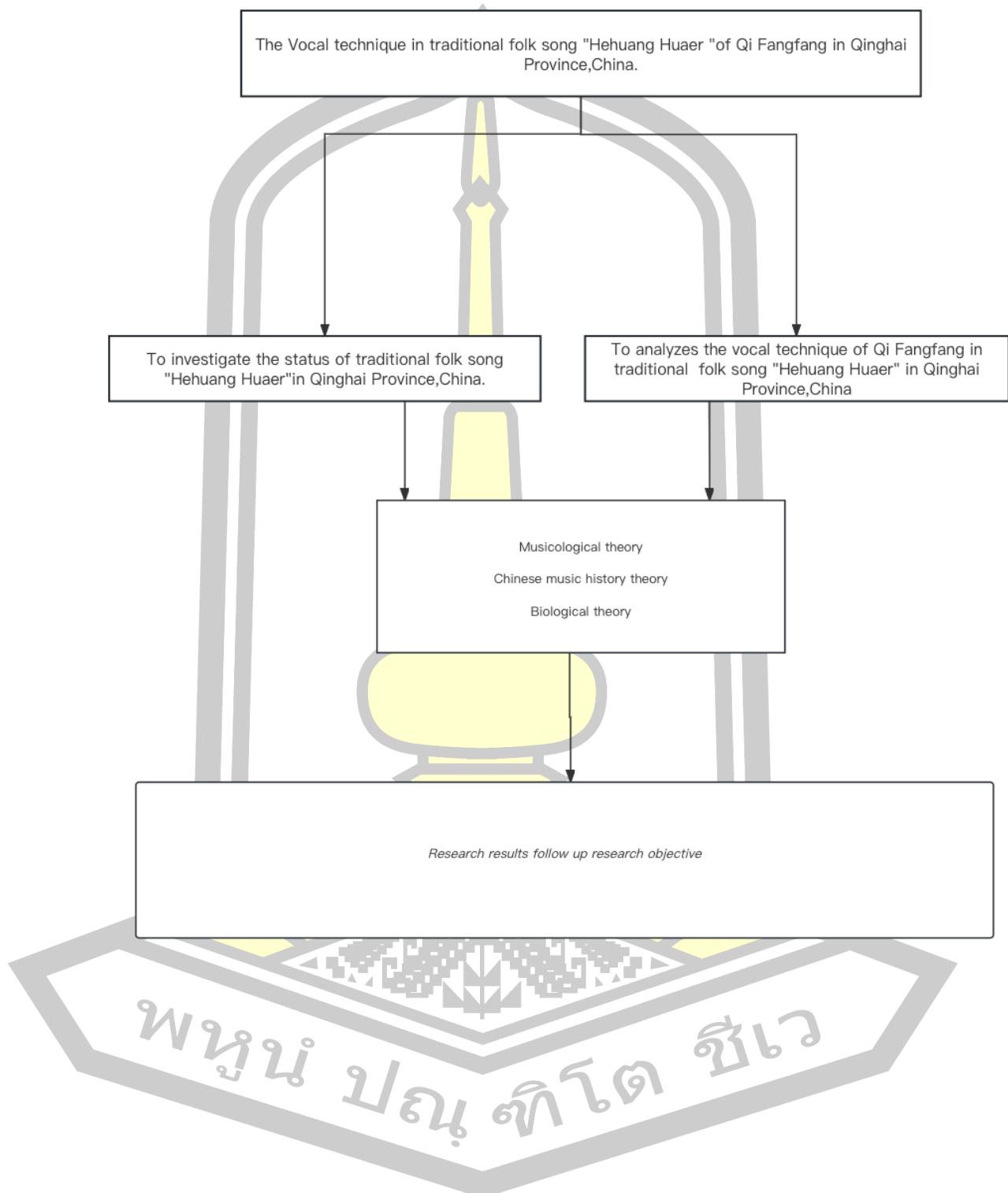
## 5. Research Definitions

**Hehuang Huaer:** refers to the present Hehuang area (Haidong City, Qinghai Province) spread Huaer. Hehuang area is the birthplace of Huaer in northwest China, and it is also the most active area of Huaer so far. "Hehuang Huaer" is a kind of music that mainly involves singing, with forms of speech and singing. The melody of "Hehuang Huaer" is fresh and beautiful, smooth and lyrical. It uses Northwest as a singing language and is easy to understand. The lyrics are simple and natural, and the emotions are sincere and passionate.

**Status:** refers to the status of "Hehuang Huaer" can be traced back to its origin period from Ming Dynasty to 1920s, its development period from 1940s to 1960s, its decline period from 1960s to 1970s, its recovery period from 1970s to 1990s, and its gentle period from 21st century to present. The five stages of Hehuang Huaer have different historical characteristics and development.



## 6. Research Conceptual Framework



## CHAPTER II

### Literature review

In the subject about Research on the Vocal Technique of the traditional folk song "Hehuang Huaer" of Qi Fangfang in Qinghai Province, China, The researcher 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 Qinghai Province
2. General Knowledge of Folk song in Qinghai
3. General Knowledge of the musical characteristics of Qinghai traditional folk song "Hehuang Huaer"
4. General Knowledge of culture conservation and development of Qinghai traditional folk song "Hehuang Huaer"
5. The theory used
6. Research related

#### 1. General Knowledge about Qinghai Province

Qinghai Province is located in the western part of the motherland, the roof of the world in the northeast of the Qinghai-Tibet Plateau. Because the territory has the largest inland saltwater lake - Qinghai Lake named, referred to as "green". Qinghai is the birthplace of the Yangtze River, Yellow River and Lancang River, so it is called "the source of rivers", also known as "the source of three rivers", known as the "water tower of China" reputation. Qinghai Province is located between  $89^{\circ}35' \text{--} 103^{\circ}04'$  east longitude and  $31^{\circ}36' \text{--} 39^{\circ}19'$  north latitude. The province is more than 1,200 kilometers long from east to west, and more than 800 kilometers wide from north to south. The total area of Qinghai Province is 722,300 square kilometers, accounting for one thirteenth of the total area of China, ranking after Xinjiang, Tibet and Inner Mongolia. Rank fourth among all provinces, municipalities and autonomous regions in China. Qinghai borders Gansu Province in the north and east, Xinjiang Uygur Autonomous Region in the northwest, Tibet Autonomous Region in the south and southwest, and Sichuan Province in the southeast. It is a link between Tibet and

Xinjiang and the mainland. Qinghai province has an average elevation of 3,000 meters above sea level.

Heaven and earth have great beauty and do not speak. With vast territory, magnificent mountains and rivers, a long history, numerous ethnic groups and colorful culture, Qinghai enjoys an important strategic position in terms of ecology, resources and stability. The beauty of Qinghai, with original ecology, diversity, irreplaceable unique charm, Li Bai's poem: "Climbing spectacular heaven and earth, the vast river to return." The yellow clouds move the wind, and the white waves flow through the snowy mountains." It is a vivid portrayal of the mountains and rivers of Qinghai.

## 2. Introduction to Qinghai folk songs

Qinghai, a province in northwest China, is a multi-ethnic province with rich folk song culture. Folk song is an important part of the traditional culture of all nationalities, and Qinghai folk song is a unique art form accumulated in the long-term development of Qinghai region. This paper will introduce the origin, characteristics, schools, singing forms and social significance of Qinghai folk songs in detail. The origin of Qinghai folk songs can be traced back to ancient times. It is a reflection of the life, labor and social experience of various ethnic groups in Qinghai. The ancient Qinghai region was Maonan pastoral area, where people used songs to record and express their feelings while grazing. With the passage of time, Qinghai folk songs have gradually formed their own unique style and form. Qinghai folk songs have the following characteristics: Diversity: Qinghai region is inhabited by Han, Tibetan, Hui, Mongolian, Turkish and other ethnic groups, each of which has its own unique folk song style and singing methods, forming a rich and diverse folk song culture. - Nature theme: The mountains and rivers in Qinghai are magnificent and the grasslands are vast. Folk songs often express praise for nature and love for life. - Deep feeling: the lyrics of Qinghai folk songs are easy to understand, popular and easy to sing, and the emotional expression is direct, which can deeply touch people's heartstrings. Qinghai folk songs can be divided into different schools according to different nationalities and regions, among which the more well-known schools are as follows: - Han folk songs: Han folk songs are the most important schools of folk songs in Qinghai, with

distinct regional characteristics. It is usually in the form of seven words, the lyrics are simple and true, expressing the Han people's love for their hometown and life. - Tibetan folk song: Tibetan folk song is one of the famous folk songs in Qinghai. It is mainly composed of harmonic singing and poetic lyrics, expressing the Tibetan people's worship of nature and religion. - Hui folk songs: Hui folk songs are one of the most important folk songs in Qinghai. Most of them are sung in Hui dialect. The lyrics often express the emotion of life and the missing of relatives. The singing forms of Qinghai folk songs are also very rich and diverse, mainly including the following: - Solo singing: Solo singing is the most common form of singing, and the singer usually faces the audience and expresses his feelings and thoughts with his voice. - Chorus: Chorus is a form of singing by many people together, usually consisting of a lead singer and several chorus members, presenting the musical work in harmony. - Accompaniment: Qinghai folk songs are usually accompanied by the performance of national instruments, such as the morin qin, accordion, etc., which increases the richness and charm of the music. Qinghai folk songs play an important role in the social life and cultural inheritance in Qinghai region: Cultural inheritance: Qinghai folk songs are an important part of the traditional culture of various ethnic groups in Qinghai. Through singing and singing, people pass on the national culture from generation to generation. Emotional catharsis: Qinghai folk songs can help people vent their emotions, relieve pressure, and enhance happiness and sense of belonging. Tourism promotion: Qinghai folk songs, as a unique art form, attract many tourists to appreciate and learn, and provide strong support for the development of tourism in Qinghai region. (Zhang Liankui, 2010)

Qinghai is the sea of folk songs, in this fertile land, beautiful mountains and rivers, everywhere spread the vast sea, colorful, diverse forms, beautiful tunes of various folk songs. The folk songs of each ethnic group have their own different styles and characteristics, which are colorful and colorful, showing the splendid cultural and artistic traditions and music schools of each ethnic group. These folk songs are the common favorite songs of all ethnic groups in Qinghai. With its incomparably artistic charm and infinite vitality, these folk songs are rooted in the masses and deeply loved by everyone. They are indispensable spiritual wealth in people's lives. It faithfully records the special historical life, thoughts and feelings of

the people of Qinghai and national customs, expresses the aspirations and requirements of the people, shows people's talent and wisdom, and is a dazzling art treasure in the treasure house of Chinese folk culture. (Zhang Liankui, 2010)

### 3. General Knowledge of The musical characteristics of Qinghai traditional folk song "Hehuang Huaer"

#### **The form of "Hehuang Huaer"**

The "Huaer" language in Hehuang area is vivid, vivid, beautiful and bright. In terms of artistic expression, it is both implicit and unique, with a strict structure and the use of various rhetorical devices. Singers often use familiar mountains, rivers, sun, moon, stars, flowers, plants and trees, scenic spots, historical figures and customs as metaphors, and then introduce the theme. Generally, the first two sentences are metaphorical and the last two are romantic. The name of the melody of Hehuang Huaer is called "Ling" by the locals. The names of popular areas are "Meng Daling", "Ma Yingling" and so on. The names of the singing peoples are "Tulling", "Salling" and so on; "White peony Order" and "Garma Order" are named "huaer", and the names based on production labor are "pulling weeds order" and "foot household Order". (Zhao Zongfu 1989)

#### 3.1. Vocal music form

The singing characteristics of Hehuang Huaer are that no matter what ethnic group they are, they all sing in Chinese, including solo, chorus and duet, which is also the form of Hehuang Huaer. "Hehuang Huaer" has a variety of singing methods, mainly composed of true false tones (called "sharp Yin") and a pure tone method (called "cang Yin"), which is more commonly used. (Chen Ying, 2021)

#### 3.2 Type Topic

"Hehuang Huaer" have nature songs, love songs and labor songs. It is tortuous and multilayered. The lyrics and tunes were improvised and passed on orally for inheritance. It develops and changes as it travels, and the person who sings it usually sings it differently. The main form of singing is solo singing on the field, solo singing on the stage, encore.

#### 3.3 Lyrics structure

The lyrics of Hehuang Huaer can be divided into three types: the four-sentence structure at the beginning and the end, the five-sentence structure with incomplete one-waist, and the six-sentence structure with incomplete two-waist. Among them, four-sentence structure is the most basic sentence structure. Generally speaking, "Hehuang Huaer" consists of two parts: the latter part describes the main ideas, and the first part is about the rise.

### 3.4 Series sound

"Hehuang Huaer" mainly uses a four-tone sequence, consisting of 5,612 four-tone, forming a four-tone sequence, which is very common in Hui minor keys and banquet songs in the Northwest region. Of the four sound sequences, 5, 1, and 2 are the backbone sounds, while the feather sounds are reflected as the delivered sounds or auxiliary sounds.

### 3.5 Scales

There are two main types of Hehuang Huaer: seven-tone scale and five-tone scale. Of these, seven scales are more common in "xiaodiao", usually in wave crest patterns. In contrast, pentatonic scales are primarily feather or angular patterns, with an emphasis on progressive intervals. It is said that compositions using the pentatonic scale mostly come in two types: banquet music and dry "Huaer." If divided by melody, the plume pattern melody is closely related to local Han folk songs, while the trumpet pattern melody is often associated with Sinicized Islamic chanting tunes from Arabia.

### 3.6 Mode

"Hehuang Huaer" mostly adopt "pentatonic scale" mode. In the application of mode, the main mode is quotient mode. The five-tone "huaer" mode has a strong driving force for the development and expansion of the melody, while the "quotient" and "hui" notes have static properties, each note forming a strong and natural tendency and stability in its own performance. (Zhao Zongfu 1989)

## 4. General Knowledge of culture conservation and development of Qinghai traditional folk song "Hehuang Huaer"

The study of "Hehuang Huaer" is an important field in the study of Qinghai folk songs. The academic history of the study of "Hehuang Huaer" in Qinghai can be

roughly divided into four stages: from the 1930s to the 1940s, from the late 1950s to the early 1960s, from the 1970s to the early 1990s and from the early 21st century to the present. For more than 80 years, scholars in Qinghai Province have promoted the construction and development of Chinese "Hehuang Huaer" studies through the collection and arrangement of "Hehuang Huaer" lyrics and songs, as well as the study of "Hehuang Huaer" origins, schools, types, ideological content, cultural connotation, music art, singers and "Hehuang Huaer" associations. It has promoted the development and construction of Qinghai culture. (Hufang, 2016)

#### The 1930s and 1940s

Driven by the "May Fourth" democratic and scientific thought and the new folk movement of China, the "Hehuang Huaer" which have been circulating for hundreds of years in Northwest China have attracted the attention of academic circles. The Republic of China period was the beginning and initial stage of collecting, sorting and studying "Hehuang Huaer" in Qinghai province. Many articles scattered in newspapers and periodicals in Northwest China introduced the lyrics of "Hehuang Huaer", but also talked about the spread, content, singing and tunes of "Huaer", forming the initial stage of flower research. (Hufang, 2016)

#### The late 1950s to the early 1960s

After the founding of the People's Republic of China, driven by the enthusiasm of the people to "turn over the Lord" and the wave of "New Folk Song Movement", from 1950 to 1966, during the "seventeen years" period at the beginning of the founding of the People's Republic of China, Northwest "Hehuang Huaer" were vigorously advocated and actively collected. Qinghai set off a boom in the collection, sorting and research of "Hehuang Huaer", and published a large number of valuable "Hehuang Huaer" anthology. Many scholars, literary and artistic workers, and even "Huaer" singers have written articles introducing and studying "Hehuang Huaer", and the discussion on the value and origin of "Hehuang Huaer" is also very active. (Hufang, 2016 )

#### The 1960s to the early 1970s

During the "Cultural Revolution", "Huaer" research experienced a decade-long silence. After the end of the Cultural Revolution in 1976, in the wave of

"righting the wrongs" and pursuing academic research, "Huaer" studies in Qinghai were "vindicated" and restored, and flower circles became active again, and the collection and sorting work was carried out again. "Huaer" studies also flourished, and many achievements were made in just a few years. (Hufang, 2016 )

From the 1970s to the early 1990s

was a period of vigorous development in the study of Qinghai "Huaer". Qinghai not only made great achievements in collecting and sorting out the lyrics and tunes of "Huaer", but also made some breakthroughs in the study of the origin, music, rhythm, artistic characteristics and system of "Huaer". Qinghai flowers also attracted the attention of foreign scholars. Huaer have gradually become an independent field of cultural research in Qinghai. However, it is worth recalling that in the 1990s, "Huaer" gradually had an influence at home and abroad, but folk "Huaer" gradually went into decline, and "Huaer" research in Qinghai has entered a period of quiet for many years, although sporadic articles have been published during the period. For example, Tashi Donzhu, Ma Daichuan's "On the Inner Relation between Tibetan Language of Amdo and "Huanghua Huaer", Zhu Gang's "Huanghua Huaer" Discusses the "Huaer" of "Huaer" and other papers have their own unique research fields and opinions, but most of the papers lack new research theories and perspectives, and have few creative ideas. (Hufang, 2016 )

From the beginning of the 21st century to the present

After entering the 21st century, with the government's building of local cultural brands, the protection of intangible cultural heritage, and the introduction of western theories and research methods such as foreign folklore and anthropology, the study of "Huaer" in Qinghai has entered a good period of in-depth improvement and development, and good achievements have been made in the collection and sorting of "Huaer" in Qinghai. Scholars have not only published a number of high-quality "Huaer" appreciation and research works, but also published a series of papers in the provincial newspapers and periodicals with relatively novel views. (Hufang, 2016 )

From the 1930s to now, the study of flowers in Qinghai has gone through a course of more than 80 years. At present, the study of "Huaer" in Qinghai Province has not only become an important field in the study of folk literature, but also an independent

research field, just like the study of Gesar, because of its outstanding collection, arrangement and research results, as well as unique research categories and methods. For more than 80 years, scholars in Qinghai Province have promoted the construction and development of Chinese "Huaer" studies and greatly promoted the development and construction of Qinghai culture by collecting and sorting out "Huaer" lyrics and songs, as well as studying the origin, schools, types, ideological content, cultural connotation, music art, singers and "Huaer" associations of "Huaer". (Hufang, 2016)

As an extremely precious intangible cultural heritage, "Hehuang Huaer" has its own unique cultural space for its spread and development. This cultural space combines the characteristics of space and time, and exists in the people of all nationalities who love "huaer", so the singing of "Huaer" is a tradition. At a given time, men, women and children of all races flock to the event site. Or pray for blessings, avoid disasters, pray for rain, look for children; Or talk about sadness and love and romance; Or ask God for good weather, health for humans and animals, and a happy marriage. Therefore, many "Huaer" are real, simple, beautiful, and touching. The cultural space of "huaer" also exists widely in various folk activities, including famous activities such as "temple fairs", "Huaer" fairs, "festivals" and "weddings". It is in the various specific cultural Spaces and musical environments mentioned above that "Huaer" realizes its unique singing form and style. Of course, the singing of "Huaer" not only follows the common singing techniques and rules, but also relies on the singer's realistic feelings and understanding. Since different vocal methods and various lubrication techniques do not exist separately, flexible and reasonable application of them often produces different artistic effects. From the current perspective, the singing form of "huaer" mostly evokes emotion in the landscape, improvises, and speaks fluently. They either sing the lyrics alone, casually, or in duets, with characteristics of spontaneity, randomness, improvisation and self-entertainment. The lyrics of the song not only have the rhythm and rhythm of poetry and prose, but also lively and free folk songs are catchy and lively; Due to differences in geography and customs, there are also variations in singing forms, such as lead vocals and carousel singing. The rhythm of "huaer" usually takes the form of two beats, three beats, four beats, etc., while some rhythms use alternating beats as a means of expressing emotions. The national style and local characteristics of "huaer"

music are mainly reflected by melody, and the development and change of melody directly affect the style of melody. In terms of music terminology, its development techniques mainly include "original repetition", "change repetition", "imitation repetition" and so on. Among them, "primitive forms of repetition" include the repetition of musical stages, phrases and fragments, and mostly the repetition of phrases. "And repetition" is the main means of the development of "huaer" music. In addition, there are various techniques such as four-degree feature intervals, progressive sound sequences, multiple major jumps, three-tone wraparound, and pattern alternations. In short, the comprehensive application of various melody development and variation techniques makes the melody techniques of "Huaer" popular with the audience. ( ZhouLiang 2009 )

## 5. The theory used

### 5.1 Musicological theory

Musicology is the general name of all the theoretical disciplines that study music. Musicology has different research objects and emphases in different periods. In addition to the basic objects of study, musicology studies the history and musical behavior of all individuals and nations, i.e., music. Psychological behavior, creative behavior, expressive behavior, aesthetic behavior, accepting behavior and learning behavior. The major of musicology mainly studies the basic theory and knowledge of music history and music education, receives basic training in music theory and practice, and cultivates the basic ability of experienced music research and teaching. Through the use of musicology theory, this paper analyzes and studies the musicality and artistry of "Hehuang Huaer", so as to improve the creativity of "Hehuang Huaer", play the practical role of "Hehuang Huaer", enhance its appreciation, and make "Hehuang Huaer" better protected and inherited in the promotion and dissemination of researchers.

### 5.2 Chinese music history theory

Chinese music history includes ancient music history and modern music history, including the collation and research of music historical documents, music archaeology, the interpretation of music images and the inheritance and protection of traditional music. By using the theory of Chinese music history, this paper analyzes

and studies the historical origin and development of "Hehuang Huaer". Through combing and analyzing the historical development of the cultural heritage of "Hehuang Huaer" in Qinghai folk art history, it has certain reference significance for the music research of "Hehuang Huaer" in Qinghai folk art.

### 5.3 Biological theory

Physiology is an important discipline that involves the functions and mechanisms of all aspects of the human body. Through the study of physiology, we can better understand our own bodies. Using the theory of biology, the respiratory organs, resonating cavity, ears, eyes and nervous system are studied and analyzed, and the most traditional singing skills of "Hehuang Huaer" are summarized. Through the study of biological theories, researchers can analyze the vocal skills of singing "Hehuang Huaer", including the use of breath, resonating cavity, singing language, vocal skills and emotional processing, which has important reference significance for the spread of "Hehuang Huaer".

### Summary

This study uses a variety of theoretical frameworks to analyze Qinghai folk music songs and their cultural significance. These include disciplines such as musicological theory, Chinese music history, and biology, providing a comprehensive understanding of music-related phenomena.

Musicological theory is essential to understanding and creating music, and it provides insight into higher concepts such as harmony, rhythm, melody, and tonality. Mastering music theory gives composers, arrangers, conductors and performers the ability to understand and appreciate music deeply.

Chinese music history theory, focusing on folk music, helps researchers analyze the history and culture of Qinghai folk song "Hehuang Huaer" cultural context.

Biological theory for the construction of the human body plays a vital role in understanding the art of vocal music, studying biology and learning vocal music, with a particular emphasis on emotional interpretation and technical proficiency. Through various singing techniques, the singer conveys thoughts and feelings, and creates a profound expression of human experience, which can strike a chord with the

audience.

Overall, the research integrates these theoretical perspectives to provide a comprehensive analysis of Qinghai folk songs of "Hehuang Huaer", exploring their historical, cultural, and artistic significance.

## 6. Research related

Zhao Zongfu. (1989). research on the General Theory of "huaer", Published by Qinghai People's Publishing House in April 1989, "General Theory of Huaer" opened a new era of huaer studies. The book has been listed as a textbook for undergraduate and graduate students in many universities at home and abroad, and has been translated into English, Japanese and other languages. The book is divided into two volumes, totaling ten chapters. It mainly discusses the definition of huaer, the difference between huaer and other folk songs such as minor songs, the authors and singers of huaer , the origins of huaer, the rhythm of huaer lyrics, the social content of huaer the art of huaer lyrics, the art of huaer music, the meeting of huaer, the singing of huaer and singers, the arrangement of Huaer , the innovation and development of huaer , etc. This book established the system of huaer study Under the guidance of this discipline system, most of the later scholars have accepted and re-accepted, interpreted and re-interpreted the General Theory of huaer, and many of the language expressions in the General Theory of huaer have become the "public language" in today's huaer academia.

Jidi Maga.(2010).research on the "Qinghai Huaer Ceremony" is a collection of books. It covers the essence of Qinghai Huaer from seven aspects, including overview, huaer word selection, huaer song, huaer meeting, huaer singing inheritors, huaer creation, huaer research and so on. The book has both theoretical and practical value, both research value and collection value. Its publication will contribute to the protection and inheritance of the intangible cultural heritage of Qinghai Huaer.

Zhou Liang.(2017) research on the living state and risk response of "Huaer", originated in the Ming and Qing dynasties, and gradually developed in the rural society for hundreds of years. When Chinese society entered the historical period of modern transformation, the original foundation and order of rural society were disintegrated by modern industry and market economy, and the ecological

environment that huaer had relied on for survival for hundreds of years was changed. Along with this historical process, huaer singing groups disintegrated and huaer lost their inherent carrier of inheritance, presenting an inheritance crisis in the midst of wilting and mutation. To deal with this crisis, the first thing to do is to protect the existing original audio and video materials, so as to prevent the interruption of cultural "memory". The best protection must not be the preservation of the original flavor, and ultimately, we must start with the training of huaer inheritors and reconstruct huaer singing groups, so that it is possible to revive the living inheritance of huaer, inherit and carry forward the huaer culture.

Zi Yun (2011) Qunwen Tiandi <http://www.qikan.com>. (in Chinese) This paper summarizes the research and development of "huaer" in Qinghai since the founding of New China, summarizes the forming and spreading situation of "huaer" in Qinghai during the Ming and Qing dynasties and the Republic of China, and summarizes the research and development achievements of "huaer" in Qinghai since the founding of New China, and traces the development history of " HehuangHuaer in Qinghai.

Lu Zhankui (2016) Culture is the soul of a nation and the spiritual home of people. As a kind of culture, "Huaer" is constantly developing and evolving along with the development of human history and social progress. It occupies an important position in the regional cultural circle of Qinghai, and is a unique cultural and artistic resource of Qinghai. In particular, after "Huaer" was selected into the United Nations Intangible Cultural Heritage of Humanity and the National Intangible Cultural Heritage List in 2009, it seems that overnight, from rural fields into every corner of the city, everywhere in the northwest, and in many cultural forms to come out on top, become a popular mainstream culture, which is "Huaer" lucky, is the people's lucky. And a blessing to mankind.

Yang Shengshun (2010) Journal of Qinghai Minzu University (Educational Science Edition) The lyric art of Qinghai Huaer includes superb rhetoric art, unique language art and overall composition art. The article holds that the vast sea of Qinghai Huaer, their ingenious lyric art and the aesthetic spirit behind it are the "grand view garden" of Qinghai folk poetry art and the important cultural factor of "great beauty of Qinghai". This paper studies the artistic beauty of song lyrics of Qinghai flowers from the Angle of linguistics and aesthetics.

Du Qingmei (2008) *Qunwen Heaven and Earth*, Hehuang "Huaer Club" in Qinghai Province is a bright pearl in northwest national art, which enjoys a good reputation inside and outside the province. The "Huaer" in Hehuang area of Qinghai, as a wonderful "Huaer" on the plateau and a wonderful sound to convey and exchange feelings, are mainly spread in Datong, Ledu, Ping An, Minhe, Mutual Aid, Huangyuan, Huangzhong, Xunhua, Tongren, Hualong, Guide, Menyuan and other counties in Qinghai. "Huaer" (youth) is the soul of Chinese folk songs, every year from April to June lunar calendar, spring is abundant in Hehuang Valley, the earth is green, flowers bloom, and "Huaer" concerts around the country have also begun.

Yang Shengshun (2010) *Journal of Hunan Radio and Television University* This paper, starting with the overall structure of the works of Qinghai "Huaer", makes a detailed investigation, study and classification of the lively and lyrical content of "Huaer". The article thinks that emotion is the core of "Huaer" and the most essential thing inside. The first sentence of "Huaer" is more than Xing, xing mainly, and there are four common types of recording myths and legends, recording folk customs and people's feelings, remembering history and humanity, and describing mountains and rivers. The last sentence is lyrical, and the content of emotion mainly has two categories: one is to express the love and marriage of men and women, there are four kinds of expressing the love of men and women, describing the love of men and women, expressing the emotion of life and passing the interest of life; The other is the description of social emotional content, there are three kinds of Revelations of darkness and ugliness, praise for happiness and prosperity, and sentiment of life philosophy.

Ma Youfu (2017) "Career Magazine" Huaer is a fully male wild yak, you can not keep them all in a cage to be manipulated by people. The "Huaer" is the strongest Great Wall in the hearts of all peoples, the cage of money and power can clip its wings, but can not buy its free soul. "Huaer" are Qinghai's enduring link to the culture and traditions of the Central Plains, with roots in the Book of Songs, Chu Ci, and even earlier myths and legends, and no amount of ambition can draw its rippling boundaries. "Huaer" are the northwest mountains and rivers in people's minds of the projection, once the loss of mountains and rivers and fields of nurturing and nourishing, in the resounding stage, fresh in the Huaer in a variety of images will be

ash in an instant. If so, the snow-white dove among the "Huaer" will no longer make the crackling sound of its wings; The heroic horse can no longer walk out of the flow line wrapped in dust; In the dream, the invincible water red flowers and white peonies will drop their leaves and wilt; Hidden in the hearts of the brothers Handun Dun will lose the former simple lovely.

Zhao Zongfu (2011) "Ethnic Studies in Northwest China" As a regional culture, "Huaer" have their unique geographical ecology, national history, folk culture and other inheritance contexts. It is in such inheritance context that the cultural forms of "Huaer" are formed, such as unique basic types, lyrics, song structure and ideological content. After the emergence of "Huaer" in the Ming Dynasty, it is in such a cultural form that they continue to be inherited and developed in oral form among the people. In the new context of respect for folk culture, popularization of cultural education, and changes in modern media after the founding of New China, the inheritance of "Huaer" has appeared in written forms. Famous Huaer singers have boarded the elite cultural platform, sub-ecological Huaer have appeared, and the space for the spread of Huaer has become increasingly broad and diversified. Therefore, even in the future of economic globalization and cultural modernization, the folk culture of "Huaer" will continue to flourish.

Yu Runyang's(2002) Music of the People Musicology itself is a multi-category music knowledge system. As mentioned above, it has formed a disciplinary system structure composed of a series of sub-disciplines such as music history, ethnomusicology, music aesthetics, music psychology, music sociology, music technique theory and so on. There are inextricably linked between them. At the same time, musicology, as a humanities discipline, is closely related to a series of subjects outside this discipline, such as philosophy, history, aesthetics, art, ethnology, psychology, sociology, and even mathematics and acoustics.

Wu Aoxue (2016) The history of Music Development in Northern Music We can see that the study of music theory has entered a period of mature development in modern times. During this period, with the maturity of music theory, music also divided into many factions according to different countries and regions. This paper expounds the development process of music theory research, the existing problems

and solutions of current music theory research, and the future development direction, hoping to bring some inspiration to the development of music theory research.

Yang Shengshun(2015) In the early 20th century, the writers of the Crescent School proposed the "three beauties" (the beauty of architecture, music and painting) of poetry creation, and created famous works such as "Farewell to Cambridge". Actually, hundreds of years ago. Working people living in Hehuang area. They used their wisdom to create colorful "Huaer" art. Although "Huaer" can not be fully summarized by the "three beauties" theory, it is more suitable to explain the artistic achievements made by "Huaer" with the "three beauties" theory. The musical beauty of "Huaer" in Qinghai is concentrated in four aspects: the tune, rhythm, rhyme and pattern sound.

Wang Hailong(2023) Journal of Ethnic Art Research The origin of art is a subject long discussed in the academic field. Since ancient Greece, the western academic circles have come to different conclusions on the study of the source of art. After the Renaissance, Western art masters came forth in large numbers, and the study of art in philosophy and aesthetics was unprecedented, and the study of the origin of art was also going deep. After the 18th century, the enlightenment scholars created a new term "fine art" to define the new boundary between art and fine art, but in the art practice and theoretical discussion, the phenomenon of overlapping and overlapping between the two still exists. The development of modern anthropology has made outstanding contributions to the exploration of the origin of art. Through the parallel research of archaeology and prehistory and field work on contemporary primitive tribal civilization, it is confirmed that art originated from the visual record of ancient human activities and the need of civilization inheritance, and prehistoric art practice is an integral part of human physical, mental and group interaction development. It has played an important role in shaping human evolution and civilization.

Hu Fang (2016) Journal of Qinghai Normal University, The study of "Huaer" is an important leading city in the study of Qinghai folk songs. The academic history of the study of "Huaer" in Qinghai can be roughly divided into four stages: from the 1930s to the 1940s, from the late 1950s to the early 1960s, from the 1970s to the early 1990s, and from the early 21st century to the present. For more than 80 years, scholars in Qinghai Province have promoted the construction and development of Chinese

"Huaer" studies and greatly promoted the development and construction of Qinghai culture by collecting and sorting out "Huaer" lyrics and songs, as well as studying the origin, schools, types, ideological content, cultural connotation, music art, singers and Huaer associations of "Huaer".

The above literature summarizes the present situation and songs of Qinghai folk song "Hehuang Huaer". And Qinghai folk song "Hehuang Huaer" related singing skills. It can be seen that compared with periodical literature, the current research is mainly concentrated in the two fields of folk literature and folklore. Inheritors, they are all selected based on individual cases in the context of folk culture and carefully crafted in a small space. In the study of intangible cultural heritage, although they all realize that inheritors are the core heritage to protect intangible culture, they all lack in-depth research and related theories on inheritors' singing. For example, the status quo, singing skills, the influence of award-winning performance, and the influence of various social factors on cultural inheritance are all problems faced by inheritors in the protection of intangible cultural heritage and need in-depth research. Analyze subjective and objective practice feedback.

At present, the research on Qinghai folk song "Hehuang Huaer" mainly focuses on three categories :1. Analyze the music ontology of folk songs, 2. Report personal old events and analyze the inheritance status of "Hehuang Huaer", 3. And Qinghai folk song "Hehuang Huaer" singing. There are few articles and books on the present situation and singing skills of Qinghai folk song "Hehuang Huaer", and even fewer singing theories from the perspective of inheritors. In the intangible cultural heritage, most of the space is devoted to the dissemination and display of Qinghai folk songs themselves, and the analysis from the perspective of the singing skills of the inheritors is far less than that of the former. Therefore, the study of intangible cultural heritage is the process of human research, and the study of genetic inheritance still needs to be further improved and promoted. The author fills in the blank of the study on the singing skills of the inheritors of Qinghai folk song "Hehuang Huaer". Based on the singing skills of the inheritors, the author discusses the core issues of the inheritance of intangible heritage, focusing on the methods of folk song inheritors themselves to sing "Hehuang Huaer", and analyzes the singing skills of Qinghai folk

song "Hehuang Huaer" so that more people can understand and learn the songs of Qinghai "Hehuang Huaer"

## Summary

The documents provided provide a comprehensive overview of the research and literature on the present situation of the Qinghai folk song "Hehuang Huaer" and the vocal technique of its successors. Scholars have examined various aspects of Qinghai folk songs "Hehuang Huaer", including their historical evolution, cultural significance, regional characteristics, singing skills, and life. The successor. Here is a summary of the key points covered in the literature:

1. Historical evolution and cultural significance: Researchers explore the rich historical and cultural heritage of the Qinghai folk song "Hehuang Huaer", tracing its origins, development, and the factors that have influenced their evolution over time. They highlight the importance of "Hehuang Huaer" reflecting local customs, traditions and people's daily lives.
2. Regional characteristics and style: Scholars have analyzed its uniqueness: regional characteristics and stylistic elements, melody, lyrics and performance skills of "Hehuang Huaer". They emphasize diversity and the colorful songs of "Hehuang Huaer", covering many aspects of songs such as natural songs, love songs and labor songs.
3. Singing method and artistic expression: Literature discusses the singing technique of Hehuang Huaer, examining the use of breath, resonance of sound, singing language, vocal technique and emotional expression conveyed in vocal music. The researcher stressed the importance of protecting and promoting these skills as part of China's intangible cultural heritage.
4. Inheritors and intangible cultural heritage: An important focus, the object of study is the inheritors of Hehuang Huaer", who play a crucial role in the inheritance of "Hehuang Huaer", and protect and pass on this cultural heritage to future generations. Scholars examine the lives, experiences, and contributions of the heirs, as well as the challenges they faced in protecting and promoting "Hehuang Huaer."
5. Conservation and promotion strategies: The literature discusses various strategies for the conservation and promotion of Hehuang Huaer, including legal

frameworks, educational programmes, community engagement and cultural preservation efforts. The researchers stressed the importance of awareness and support for inheritors to protect intangible cultural heritage.

Overall, the study reflects people's belief in the Qinghai folk song "Hehuang Huaer" as an important part of Chinese cultural heritage. By documenting the history, traditions, and practices associated with these songs, the scholars aim to ensure their continued vitality and relevance in contemporary society.



## CHAPTER III

### Research Methodology

The researchers collected literature, books and looked at online materials and incorporated them. The researchers interviewed the inheritors of the Tu nationality "Hehuang Huaer" singing on the spot. The program is divided into: document data collection, field data collection, data summary, data application and demonstration.

This chapter 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 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 Presentation

#### 1. Research scope

- 1.1 Scope of content
  - 1.1.1 The status of traditional folk song "Hehuang Huaer" in Qinghai

Province, China

- 1.2 Scope of time
  - 1.2.1 The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China

#### 1.2 Scope of time

The time frame of the study is from June 6, 2022 to July 2023, which is the most lively day of the "Huaer Festival" every year on June 6 of the lunar calendar. On

this day, everyone will gather together to sing the most traditional and original "Hehuang Huaer".



Figure 1. "Huaer Hui"

Source: Jialing Feng

## 2. Research Process

### 2.1 Selection of research site

The researchers chose Haidong City of Qinghai Province, which is one of the main inheritance areas of Hehuang Huaer. Because there are professional "Hehuang Huaer" performance groups here, there are many "Hehuang Huaer" performers and "Hehuang Huaer" fans. Ms. Qi Fangfang also lives here, and this is a convenient way to study Ms. Qi Fangfang's work." "Hehuang Huaer" is one of the oldest existing folk music in Haidong City, Qinghai Province. "Hehuang Huaer" is sung in Qinghai local dialect, singing is simple, the lyrics are catchy. Haidong Hehuang Huaer Research Institute was included in the national intangible cultural heritage list in 2000. Huaer are the cultural brand of Hehuang area. In 2000, " Hehuang Huaer" was listed in the national intangible cultural heritage list.



Figure 2. Map of Chin

Source:<https://chinafolio.com/provinces/qinghai-province/>

## 2.2 Selection of the key informants

2.2.1 Selected research sites and key informants were selected.

Research process

2.2.1.1 Selecting a research site

Study site: Haidong City, Qinghai Province

Reason: The cultural brand of Hehuang area of Huahua City, in 2000, "Hehuang Huaer" was included in the "National intangible Cultural Heritage List". Haidong City is one of the main inheritance areas of Hehuang Huaer. The "Huaer Meeting" held in Pingan County, Ledu County, Huzhu County and Minhe County, Haidong City, attracted the masses of several counties around, less than thousands, more than tens of thousands, and the meeting lasted for a few days. The traditional "Huaer meeting" is an excellent opportunity for the masses to entertain themselves, but in this era with the rapid development of various cultural entertainment methods, the survival and development of "Hehuang Huaer" has been greatly affected. Protecting the intangible cultural heritage of "Hehuang Huaer" is very important to the local people.

Informant 1

### Ms.Qi Fangfang

"Huaer Princess" - Qi Fangfang was born in 1984 in Huzhu County, Haidong City. She grew up in the countryside and was deeply influenced by the flower culture. As an adult, she turned her hobby into her profession, inheriting, developing and promoting "Huaer" in this beautiful land. Member of Chinese Musicians Association, member of Qinghai Musicians Association, Huaer soloist of Xining Art Theater

Won the Bronze Award of 2005 Northwest Five provinces (regions) Huaer Singer Contest! In 2010, the 14th National Young Singers TV Grand Prix Qinghai Region Open original ecological singing second prize! In 2011, he participated in the First Qinghai Province Music Award \_ Vocal Music Competition original ecological singing Method and won the second prize. On July 1, 2013, Qi Fangfang's Huaer concert was successfully held on the people's big stage. From 2016 to March 2017, participated in the Guangxi Liuzhou "Yufeng Song Wei" folk song Invitational competition and won the first prize and second prize respectively! Won the second prize in the Shanxi Taiyuan Folk Song Invitational Competition in 2017! 2015 to 2020 to participate in Qinghai TV Spring Festival gala performance! Advanced Worker of Xining Art Theater from 2014 to 2020! In 2020, she will participate in the national tour of the large-scale original musical "Huaer Shaonian " as the female No. 1 Lilac.



Figure 3. Qi Fangfang

Source: Jialing Feng

### 2.3 Selection of the songs

The traditional folk song "Hehuang Huaer" in Qinghai province, China, can be divided into three kinds of songs by melody direction, rhythm length, mode and lyric content: 1, nature song, 2, love song, 3, labor song.

2.3.1 Natural song: 《shang qu gao shan wang ping chuan》 《he zhou da ling》

2.3.2 Love song: 《xue bai de ge zi》 《han dun dun ling》

2.3.3 Labor song: 《jiao hu ge》 《jiao hu ling》

### 2.4 Research Tools

The main research tools used in this paper are interview and observation. In order to obtain data for research, the researcher designed a questionnaire, and designed corresponding interview tables and observation tables according to different research objects.

Process of questionnaire preparation (based on research objectives)

- 1) Create a questionnaire for key insiders
- 2) Submit the document to me for review at the time
- 3) Give the documents to the key informant and check that the documents are comprehensive.
- 4) Modify the questionnaire and defects
- 5) Submit my questionnaire to an expert for review
- 6) Continue to revise the questionnaire
- 7) Documents will be brave research tools.

### 2.5 Data Collection

Researchers went into residential areas in Haidong City, Qinghai province, and observed Ms. Qi Fangfang singing "Hehuang Huaer ." At the same time, the researchers observed the relationship between "Hehuang Huaer" and the daily life of local residents, and sorted out a reasonable basis for the next data.

The researchers recorded "Hehuang Huaer" through interviews. The researchers interviewed the participants using pre-prepared materials and interview questions. The researcher will also be responsible for personally recording the respondent's responses onto the interview form. The researchers interviewed three

types of people: local inheritors of the Hehuang Huaer, local residents, and performers of a local troupe.

In terms of data collection, this study collects data according to the research objectives.

The first research objective is to investigate the current situation of Qinghai traditional folk song "Hehuang Huaer" by collecting relevant information, observing and interviewing insiders, consulting relevant books and searching literature.

The second research goal is to study the singing skills of Qinghai traditional folk song "Hehuang Huaer". The research object, Ms. Qi Fangfang, is regarded as the inheritors and representative figures of "Hehuang Huaer", and her singing skills are studied and analyzed. Through interviews with key insiders and on-site collection, researchers are used to sort out and analyze corresponding effective data.

## 2.6 Data Management

Data management is an effective process of collecting, storing, processing and applying data. The basic purpose of data management is to extract valuable and meaningful data from a large number of unclassified and chaotic data. The researchers collected field visits from "Hehuang Huaer" in Haidong City, and recorded, classified and managed video, audio, pictures and other materials to facilitate subsequent music analysis. Subsequently, researchers should protect and analyze the interview data.

## 2.7 Data analysis

The researchers started their data analysis with two goals:

Objective 1: To investigate the status of traditional folk song "Hehuang Huaer" in Qinghai Province, China. I adopted a descriptive narrative approach based on literature and archival materials, obtained information through literature investigation, and fully grasped the research question. To investigate the present situation of traditional folk song "Hehuang Huaer" in Qinghai Province.

Objective 2: To analyzes the vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China. This paper analyzes the vocal technique of Ms. Qi Fangfang, the inheritor of "Huaer", using musicology and traditional Chinese music analysis methods. The researchers will interview Ms. Qi Fangfang in the form of notes, and then analyze Ms. Qi Fangfang's vocal technique in singing "Hehuang Huaer", such as: Use of breath, Resonance of Sound, Singing

Language , Vocal technique, Emotional expression , to prepare for the subsequent writing of the paper.

## 2.8 Presentation

Chapter I : Introduction.

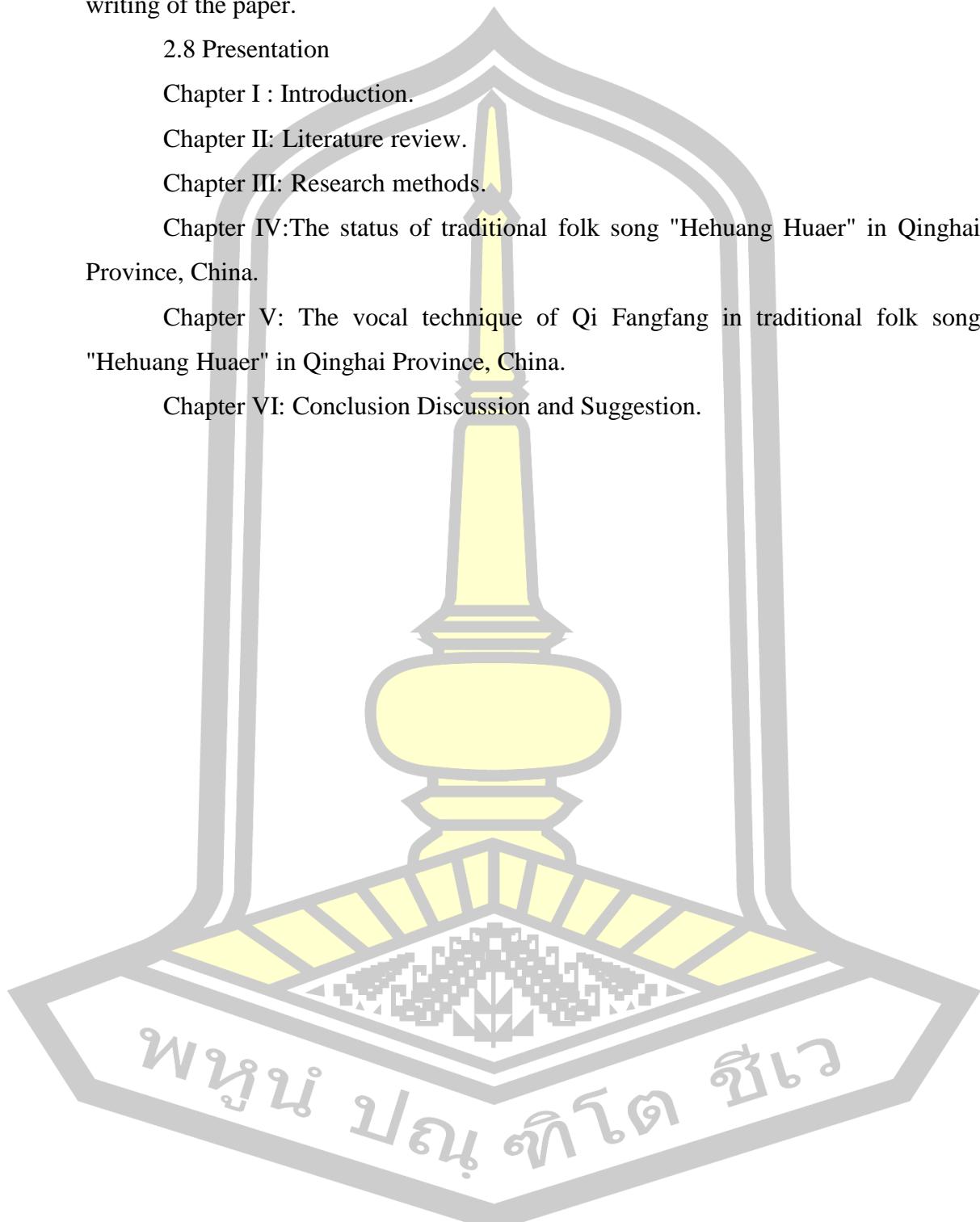
Chapter II: Literature review.

Chapter III: Research methods.

Chapter IV: The status of traditional folk song "Hehuang Huaer" in Qinghai Province, China.

Chapter V: The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China.

Chapter VI: Conclusion Discussion and Suggestion.



## CHAPTER IV

### The status of the traditional folk song "Hehuang Huaer" in Qinghai Province, China

1. The appearance of Qinghai traditional folk song "Hehuang Huaer" ;
2. Development of Qinghai traditional folk song "Hehuang Huaer" ;
  - 2.1 The origin period Ming Dynasty -1920s
  - 2.2 The development period 1940s -1960s
  - 2.3 The decline period 1966s -1976s
  - 2.4 The recovery period 1979s - 1990s
  - 2.5 The gentle period from 21st century to the present

#### **1. The appearance of Qinghai traditional folk song "Hehuang Huaer" ;**

"Huaer" have a long history. Li Wenshi, a scholar from Qinghai Province, believes that Huaer are "living fossils" for the study of Chinese folk songs, and their lyrics are closely related to the Book of songs, "not only in content, but also in form, there are more distinct signs of inheritance and evolution." The content of female beauty, love, love and bitterness expressed in the two, the creative techniques of Fu, comparison and xing, rhyme forms such as rhyme, interverse and rhyme, and techniques such as repetition, repetition and repetition are completely consistent. ("Huaer and the "Book of Songs · National Style", see Qinghai People's Research Association, "Youth" (Huaer) Treatise ", 1982). Gansu scholar Wang Pei believes that the embryonic period of Huaer is similar to the Qin to the Southern and Northern Dynasties, the formation period in the Sui and Yuan Dynasties, and the maturity period in the Ming and Qing Dynasties (" The Soul of China's Huaer in the Northwest ", Heilongjiang People's Publishing House, 2006). The Qinghai scholar Zhao Zongfu's "General Theory of Huaer" (Qinghai People's Publishing House, 1989) stated that Gao Hong, who had served in Hezhou during the reign of Emperor Wanli in the Ming Dynasty, had traveled west to the Huangshui Valley during his term of office, and wrote "Gu Shanxing Yin" II: "The green willow hanging silk clips the wild pond, the farmer's village woman hoes the field. With a light whip, I can smell the Huaer

growing intermittently." (Banknote book "Qin Saicao"), clearly recorded the Huaer have been singing in the river Huang area of the scenery, this is so far, the earliest precise record of Huaer singing literature, than Wuzhen about Huaer pushed nearly 200 years earlier. According to the research of Gansu scholars Ma Zhiyong and Wei Quanming, Gao Hong (also Gao Hong) was born in Shuozhou, Datong Prefecture, Shanxi Province. During the reign of Gao Hong, it has been 534 years, and the word "Huaer" has appeared at least 530 years ago. These research results show that Huaer not only have a long historical origin and close internal relationship with the Book of Songs, but also have matured at least in the Ming Dynasty, which has been produced and passed on for at least 600 years. (Teng Xiaotian,2002)

## 2. Development of Qinghai traditional folk song "Hehuang Huaer";

### 2.1 The origin period Ming Dynasty -1920s

The contemporary academic circles generally believe that the forming period of "Huaer" is in the early Ming Dynasty. In the history of Northwest China, the largest migration occurred in the early Ming Dynasty, when a large number of immigrants from the Central Plains and Jianghuai settled in Hehuang region (referred to the eastern part of Qinghai and the western part of Gansu), which made the cultural forms mainly composed of Qiang, Tibetan, Mongolian and Hui ethnic groups gradually merge and evolve. The ethnic composition in Hehuang region became stable, and the Hehuang culture, which was compatible with various cultural forms, took shape. Among them, Hehuang dialect, which is a combination of various languages, has gradually formed, and various folk songs of Northwest nomads, Central Plains and South China have also undergone a process of mutual fusion and screening in Hehuang area. Under the specific geographical environment and historical background, a new folk song genre has gradually formed and become mature. Since then, according to the conventional idea, Hehuang folk called this folk song "Huaer" or "youth". But this can only show that in the early Ming Dynasty, the singing of this kind of folk song and its own title has been quite common, that is to say, before the formation of "Huaer" in the northwest, similar folk songs have long been widely spread in the south, Central Plains and northwest areas. Therefore, the process of the formation of "Huaer" in the northwest is actually the process of mutual

dissolution of indigenous culture after the east wind gradually fades to the west. Modern research results show that the formation of "Huaer" ci has an inseparable relationship with the inheritance and evolution of poetry, ci and music. The music elements in the Qiang Tibetan culture and the Islamic culture are the main source of the original "Huaer" music. After the fusion of lyrics and music and the gradual separation from religious culture, such folk songs become "Huaer" in the true sense.

In the poetry of Ming Dynasty, there are many references to "Huaer". From the historical information contained in many Ming Dynasty "Huaer", the early Ming Dynasty is the most reasonable historical period for the final formation of "Huaer". Gao Hong, who served in Hezhou during the Wanli years of Emperor Shenzong of the Ming Dynasty, wrote in Gu Shanxing Yin, "Green willow hanging silk is holding the wild pond, and the farmer's village woman is busy hoeing the field." Light whip a wave Fang path to, diffuse smell Huaer intermittent long "verse, indicating that at that time" Huaer "in the Hehuang area of singing, has been very prosperous.

In the Qing Dynasty, the description of "Huaer" often appeared in poems and articles, and was compiled into the Gansu New Tongzhi, Gansu Zhuzhici and other records and articles. Such as: Qing Qianlong time Di Dao poet Wu Zhen "I recall Lintao good" there are "Huaer Rao Bixing, the woman also merry" lines. The poet gave a very vivid description of the humorous rhetorical devices of "Huaer", and also recorded the reality of Tibetan and Chinese singing "Huaer" together. Qingdaoguang first leaf ceremony "Gansu Zhuzhi Ci" has "loudly sing 'Huaer' song, each new Huaer beautiful youth" verses. From this we can see that "Huaer" and "youth" are indeed terms of endearment for both sides of the duet.

Throughout the Ming and Qing Dynasties, "Huaer" has become one of the literary creation themes favored by some literati. It is only due to the fact that before the Qing Dynasty, the traditional Confucian thought had always occupied a dominant position in the Chinese cultural form, so the government could not positively advocate this pure folk love song, and it was difficult to collect and spread in an open way, which is understandable.

At the end of the Qing Dynasty and the beginning of the Republic of China, under the influence of western modern civilization, various academic thoughts rose in China, especially after the "May Fourth" movement, which greatly impacted the

traditional ethical exclusion zone in China, and the cultural field bore the brunt. Because "Huaer" have special artistic and humanistic values and are the best carrier for human nature to be publicized and vented, some people began semi-public academic research as early as the 1920s and 1930s. They either survey and excavate lyrics, or collect and sort out music scores, or write articles and comments, or collect and print research results, in addition to actively collecting and sorting out, from the theory of valuable exploration. The "Huaer" of Hehuang have made some achievements in the fields of singing, collecting and arranging, and discussing. The poems singing "Huaer" in the works of many poets in Hehuang have become common.

## 2.2 The development period 1940s -1960s

In 1923, geologist Yuan Fuli, while exploring coal mines in Hexi Corridor, collected some "Huaer" and submitted them to Peking University's Song weekly for publication, and wrote an article titled "Gansu Song -" Huaer ", which introduced "Huaer" to the public for the first time in the open media, opening the first study and promotion of Huaer" in modern history. The article mistakenly called "Huaer" as "stories", but revealed the dialogue and descriptive characteristics of "Huaer" in the people. Around 1940, the "Republic of Qinghai Daily", "Northwest Communication", "New Northwest", "Border Affairs Research", "Northwest Daily", "Peace Daily" and other newspapers often published the introduction of "Huaer". It can be seen that the study of "flowers" at that time has become an indispensable content in the field of folklore research in Northwest China.

During the period of the Republic of China, Mr. Zhang Yaxiong was the most successful and influential person who collected and studied "Huaer". In his early years, under the influence of folk literature and art researchers such as Ya Hanzhang and Zhang Yifu, Zhang Yaxiong went deep into the popular area of Gan Qing "Huaer" to collect and study "Huaer". After more than 20 years of hard interviewing and organizing, he accumulated a large number of materials. During this period, he used the convenience of being an editor to publish "Huaer" in newspapers and periodicals, and tried to record "Huaer" in the local history, and many "Huaer" lyrics and academic articles were recorded in the "Guanning Qinghistoriography" edited by Mu Shaotang, and marked as "Zhang Yaxiong's contributions". At the same time,

Zhang Yaxiong systematically studied and sorted out "Huaer", and finally in 1940, published China's first "Huaer" anthology and academic research monograph "Huaer". This collection has been recognized by the academic circles for more than half a century, and has put forward insincere views on the name, origin and genre of "Huaer", spreading area, artistic technique, modulation and language features, singers, "Huaer" club, "Huaer" value, "Huaer" and the relationship between "Huaer" and folk customs. At the same time, the collection of "Huaer" also preserves a large number of first-hand information about "Huaer" research, which is still very valuable. The publication of this book has epoch-making significance in the field of "Huaer" study and even in the field of national folk literature in Northwest China, and has been highly praised by folklorists and folk literature researchers. Since then, the "Huaer" collection has been published and reprinted several times in difficult circumstances. The reason why Zhang Yaxiong's "Huaer" collection has been so valued by the society for a long time is not only that it is the first monograph on "Huaer" and has academic value, but also that it is faithful to the original nature of "Huaer" in terms of record and arrangement, and follows the purpose of "not to change the original appearance, not to fabricate, not to fabricate". This purpose has become a well-known academic guideline followed by many scholars in the field of "Huaer" research since then.

Zhang Yaxiong first put forward that "Huaer" can be divided into Tao min "Huaer" and "HehuangHuaer" in his "Huaer" collection, which has been recognized by the academic circles for a long time. Because these two kinds of "Huaer" form, in terms of appellation, popular areas and nationalities, rhythmic structure, musical characteristics and so on are quite different. In terms of popular areas and nationalities, the coverage of "Hehuang Huaer" is relatively wider, and in terms of Ci, "Hehuang Huaer" is more abundant. According to popular areas and national characteristics, "Hehuang Huaer" can be divided into Han Hui "Huaer", Sala "Huaer", Tu "Huaer" and other branches.

During the Republic of China, a large number of artists, such as Wang Yunjie, Meng Bamboo and Wang Luobin, made their contributions to the exploration, research and publicity of "Huaer".

After liberation, the collection and arrangement of "Huaer" in Qinghai achieved a large harvest. In addition to the academic circles published a large number of introduction and research of "Huaer", some people have also used "Huaer" music materials and literary forms to create a variety of attempts, literature and art circles have also appeared in the form of "Huaer" to create literary works and music based on "Huaer" elements, quite a lot of gratifying results. At the same time, "Hehuang Huaer" appeared in the hall of elegance, and singers sang loudly in various folk songs and other stages, so that "Hehuang Huaer" has a great influence in the country and the world. In this period, the theoretical study of "Huaer" is also colorful and has entered a new stage. These monographs, through the whole history of the production, development, evolution and research of "Huaer", collect as much as possible the achievements of previous research, or trace the source to find the change, from the form and connotation, or explore the micro and macro, from examples to theoretical generalization, both horizontal comparison and vertical extension, warp and weve interleaved, integrated. It makes the partial introduction of "Huaer" into the whole study, from the simple description of folk songs into cultural understanding, and pushes the study of "Huaer" to a new height. Until about 1963, the academic community also triggered a big discussion on the background of "Huaer". Especially in the origin of the "Huaer" issue, eclectic published a variety of different views, and even tit for tat, on the basis of contention. This discussion has had a good impact on the history of the study of "Huaer", and many scholars are especially interested in talking about it today. Published after the "Cultural Revolution", the "Huaer" debate Collection truly reproduces the strong academic atmosphere at that time.

When reviewing the singing and research achievements of "Huaer" in this period, we cannot but mention Zhu Zhonglu. As a scholar singer who integrates "Huaer" singing, dissemination, creation and research, Zhu Zhonglu has made great contributions to the inheritance and development of "Huaer" art. A large number of literary and art workers with Zhu Zhonglu as the leading figure played a vital role in spreading "Huaer" from oral inheritance to multimedia dissemination in the Great Northwest region. In October 1949, the newly established Gansu People's Radio Station invited Zhu Zhonglu to sing "Huaer" live. At the same time, Zhu Zhonglu's "Huaer" singing was also recorded by Guangzhou Radio Station, and the singing

voice of "Huaer" was spread across the whole country by radio for the first time. In October 1950, when Zhu Zhonglu participated in the celebration of the first anniversary of the National Day in Beijing, he sang "Huaer" at the Great unity gala of all ethnic groups at the Altar of Agriculture, opening the first "Huaer" singing for the people of the whole country. In the autumn of 1952, Zhu Zhonglu sang the song "Huaer" for the feature film "The Sun Illuminates Red Stone Ditch". It was the first time the song "Huaer" was sung on the screen. (At the same time, Changchun Film Studio filmed the film "The Yellow River Flying Across", and hired the famous Gansu "Huaer" singer Wang Shaoming to sing "Huaer" with "Drunk Eight Imimaries" as an episode in the film, and other music in the film was also adapted by composer Lou Zhangzhou according to the melody of "Huaer".) Since then, Hezhou ordered "Go up to the mountains and look into the Pingchuan", wine Qu "Galao Han" and so on were poured into records and released in the country. This is the first "Huaer" record in the history of Chinese music. In 1953, Mr. Zhu Zhonglu was invited to teach Qinghai "Huaer" at the Central Conservatory of Music, and it was the first time that "Huaer" stepped onto the platform of higher learning institutions. In March 1954, Northwest People's Publishing House published the Selection of Huaer, a collection of lyrics and musical scores by Zhu Zhonglu. This is the first collection of "Huaer" published after the founding of New China. Since then, the "Huaer" sung by Zhu Zhonglu, "The clairvoyant eye in the Sleeve" and "The Snow-white Dove" were selected and published by the China Music Record Association, and became a folk song classic after several spreads. In the 1950s, the famous song and dance drama "Huaer and Shaonian" was composed by Zhu Zhonglu, composed by Lu Bing and choreographed by Zhang Xinmin. This excellent program won the excellence award in the first National Song and Dance Performance, and then won the Gold Medal in the World Youth Festival. Later, it was adapted several times and became a large Western band ensemble. Until today, this program is still retained by many professional song and dance groups, and has a deep impression on the masses. Beginning in the early 1980s, Zhu Zhonglu, who re-emerged in the art world, took the lead in launching a series of "Huaer" singing series works in the market, while cultivating and driving a large number of "Huaer" singing and research teams, which played a role in promoting the rebirth and revitalization of "Huaer" art.

Under Zhu Zhonglu's appeal and various efforts, in the mid-1980s, the Qinghai Province "Huaer" Research Association was established with Zhu Zhonglu as president. Since then, the art of "Huaer" has gradually entered the field of folklore and even sociology. Famous artists such as Guan Heyan, Qiao Jianzhong, Zhang Junren and Hu Songhua all gave high praise to Zhu Zhonglu's artistic career. It is generally believed in the art world that Zhu Zhonglu has carefully sung, spread, created and studied "Huaer" for more than 60 years, and has made indelible contributions to "Huaer" from the deep mountains and trenches to the world. In the history of hundreds of years of inheritance of "Huaer", it is very rare to have such a king of song as Zhu Zhonglu. The title of "China's outstanding folk art inheritor" is the best annotation for the reputation of "Huaer King".

### 2.3 The decline period 1966s -1976s

It should be said that almost all culture and art have to withstand the baptism of the storm, and the songs that really take root in the hearts of the people will never be annihilated. The growth of "Huaer" has also experienced a difficult and tortuous course. During the "Cultural Revolution", the traditional love "Huaer" were imprisoned, and some so-called "Huaer" that were barely circulated became empty political slogans and appendages of class struggle. During this period, the study of "Huaer" completely stopped, and a large number of "Huaer" inheritors suffered inhuman hardships. However, the singing of "Huaer" in the folk has not been interrupted, in the era of extremely poor spiritual life, "Huaer" had moistened the hearts of countless young people.

The revival and revitalization of "Huaer" is in a new period after "putting things right, reform and opening up". In July 1979, the Qinghai Provincial Mass Art Museum compiled and printed the internal data book of "Qinghai Huaer Song Selection", collecting nearly 120 "Huaer" songs of various ethnic groups, dedicated to the 30th anniversary of the founding of the people, which was welcomed by the public. In October 1979, the Qinghai Provincial Folk Literature and Art Research Association published the Traditional Flowers Collection, a collection of nearly 3,000 "Huaer", which generated a great response. At the same time, Xining City Liberal Arts Association published a special edition of Xining singing titled "Huaer

Collection", which included thousands of traditional and new "Huaer", and selected some research results, which won people's praise.

#### 2.4 The recovery period 1979s - 1990s

In the 1980s, a large number of literary and art workers, who were reborn and full of creative passion, consciously invested in the research and development of "Huaer", which made the research of "Huaer" achieve unprecedented fruitful results in a short span of ten years. A large number of individual "Huaer" monographs are published or internally distributed. During this period, the "Huaer" Research Association was established in Qinghai, and academic activities became increasingly active. In 1982, the Folk Literature Research Association of Qinghai Province compiled the internal printing of the 800,000 words "Juvenile (Huaer) Collection", which presented the fine works of the research results of "Huaer" in various periods after liberation to the public. One Hundred Traditional Love Huaer by Zhu Gang (Hui nationality), published by Qinghai People's Publishing House in July 1982, activated the singing of "Huaer". Xueli and Ke Yang's "Northwest Flowers Selection", published by Qinghai People's Publishing House in August 1987, mainly focuses on traditional Huaer", selects more than 700 "flowers", and divides Tao Min "Huaer" and Hehuang "Huaer" into two parts, which has played a positive role in activating "Huaer". In 1987, the "Flower Controversy Collection" and Liu Kai's "Qinghai Folk Song Exploration Treasure" of Qinghai Literature and Art Research Institute were published by Qinghai Literature and Art Research Institute, reflecting the "Huaer" debate in the new period respectively; The paper makes a useful discussion on "Huaer". During the same period, hundreds of discussion articles on "Huaer" published in various academic and literary journals have quite a number of high academic level and reference value.

In this period, the study of "Huaer" has a very wide range, and many new topics, new ideas and new materials have been put forward. Some researchers also strive to form a personal "Huaer" theory system, and have achieved amazing achievements. In this period, the use of "Huaer" music material to create music works continue to appear, "Huaer" form of long narrative poems tend to mature, "Huaer" stage drama also gradually rise and enduring.

"Huaer" singing not only frequently appeared in the Central television Spring Festival Gala and other major performances, but also went abroad, as a representative of Chinese folk music presented to the world people, Su Ping and many other singers to sing "Huaer" and become famous stars in the entertainment industry. General Theory of Huaer by Zhao Zongfu, published by Qinghai People's Publishing House in April 1989. This is the first monograph on the overall study of "Huaer" in our country, and it is the culmination of the research results of "Huaer" over the years. In short, the good social environment and strong academic atmosphere made this period form an unprecedented happy situation in the field of "Huaer" research and development since the 20th century.

## 2.5 The gentle period from 21st century to the present

After the 1990s, with the impact of the economic tide, the rapid popularization of modern communication media, and the shift of domestic folk literature and art research hotspots, the study of "Huaer" gradually entered a period of nearly 10 years, and the development and utilization of "Huaer" resources showed a mixed picture, which became the focus of public attention. On the one hand, a large number of "Huaer" audio and video products are listed, mixed, filled with urban and rural areas, and even some businesses are eager for quick success, welcome vulgar demand and "spoof" "Huaer" phenomenon. At the same time, a large number of "Huaer" singers have entered the city, based on tea gardens and other entertainment places, and practice the income-generating function of "Huaer" under simple conditions. This kind of multiple development of "Huaer" resources, as well as the spontaneous behavior of "Huaer" groups entering the city and seeking development, as a cultural phenomenon, there are advantages and disadvantages, which cannot be generalized, and what is lacking is the correct guidance and support of relevant departments.

It is commendable that during this period, there are still some scholars who stick to the position of "Huaer" research and cultivate the "Huaer" garden with passion. In Liu Kai's "On the Scattering of Western Huaer", published by Guangxi Nationalities Publishing House in 1995, the author, through a large number of first-hand materials, covers "Huaer" from the perspectives of folk literature, linguistics, ethnology and folklore, and extensively discusses the history, spread, genre, formula, dialect, singing customs and national characteristics of "Huaer". Magan's "Talking

about" Huaer "on Idioms" was printed internally in 1998, and introduced "Huaer" in many aspects. Due to various reasons, the theoretical research on "Huaer" in this period is mixed. On the one hand, on the whole, the lack of new perspectives and theoretical support in the study of "Huaer", coupled with the impressive academic achievements of previous scholars, made it difficult to make new breakthroughs in the study of "Huaer" in this period, and the academic circle inherited each other and repeated old phrases, entangling old topics such as the origin and appellation of "Huaer". The phenomenon of unnecessary disputes (in fact, many conventional issues involving "Huaer" should not be opened after the publication of Mr. Zhao Zongfu's "General Theory of Huaer" not long ago). On the other hand, some scholars have found a new way to excavate and sort out the deep sociological information contained in "Huaer", which has made substantial progress in the study of "Huaer" in the fields of history, humanity, folklore and so on.

At the turn of the century, Luo Yaonan, Zhu Zhonglu, Teng Xiaotian, Ma Delin and Zhao Cunlu successively published monographs. Its characteristics are that the works are mainly official publications; With "Huaer" as the medium, this paper reviews and introduces the local folk culture of Qinghai from the perspectives of folk custom research, creation of new "Huaer", summing up the rhetorical devices of "Huaer" and literary appreciation, which improves the status of "Huaer" in the field of folklore research and the cultural taste in people's minds.

From the above review, it can be seen that in the past 10 years, it is the recovery period of Qinghai "Huaer" research and development, and the second "Huaer" research society has made great achievements and has been fruitful. The results of this period are obvious to all and can be recorded in the history of "Huaer". Furthermore, on the occasion of the 60th anniversary of the founding of the People's Republic of China, the time and conditions are ripe for a comprehensive summary of the previous research results. The "Annals of Qinghai Province ·Huaer", which is being compiled, will certainly get the attention of "Huaer" researchers and readers. At the same time, how to keep the delicious and attractive Huaer, and strive for more people's care and love, this is the topic of contemporary linguists, musicians, sociologists and even relevant government departments. We need such a cultural

atmosphere, need such academic standards, and also need to create the future with such a spirit of linking the past and the future.

## Summary

Through the compilation and summary of historical documents and fields, the researchers investigated the current status of "Hehuang Huaer" in Qinghai Province, China. According to the survey data, they found that clear records of "Hehuang Huaer" can be traced back to its origin period -- 1920s, its development period 1940s -- 1960s, and its decline period 1960s -- 1970s. The recovery period 1970s -- 1990s, the gentle period from 21st century to the present, the five stages of Hehuang Huaer have different historical characteristics and development.

1. Factors of historical evolution: The author explores the rich historical and cultural heritage of the Qinghai folk song "Hehuang Huaer", tracing its origins, development, and the factors that have influenced their evolution over time.

2. Factors of regional characteristics and style: The author analyzes the uniqueness of the plateau: the influence of regional characteristics and style elements of Hehuang Huaer, and the use of a large number of dialects makes the melody, lyrics and performance of "Hehuang Huaer" not effectively sung and spread.

3. Vocal music and artistic expression factors: The influence of professional vocal music on the vocal technique of Hehuang Huaer, and the application of breath, resonating cavity, singing language, vocal skills and emotional expression conveyed in vocal music are investigated. The author learned that many people who sing "Hehuang Huaer" do not have professional vocal technique, which leads to the slow spread of "Hehuang Huaer".

4. Inheritors and intangible cultural heritage: An important focus, the object of study is the inheritors of "Hehuang Huaer", who play a crucial role in the inheritance of "Hehuang Huaer", and protect and pass on this cultural heritage to future generations. The author's interview and investigation found that the heirs who have experience and contributions in singing "Hehuang Huaer", as well as their protection and promotion of "Hehuang Huaer" face great challenges and difficulties.

In general, the author sorted out the current situation of "Hehuang Huaer" and the factors restricting the development of "Hehuang Huaer" through the collection of

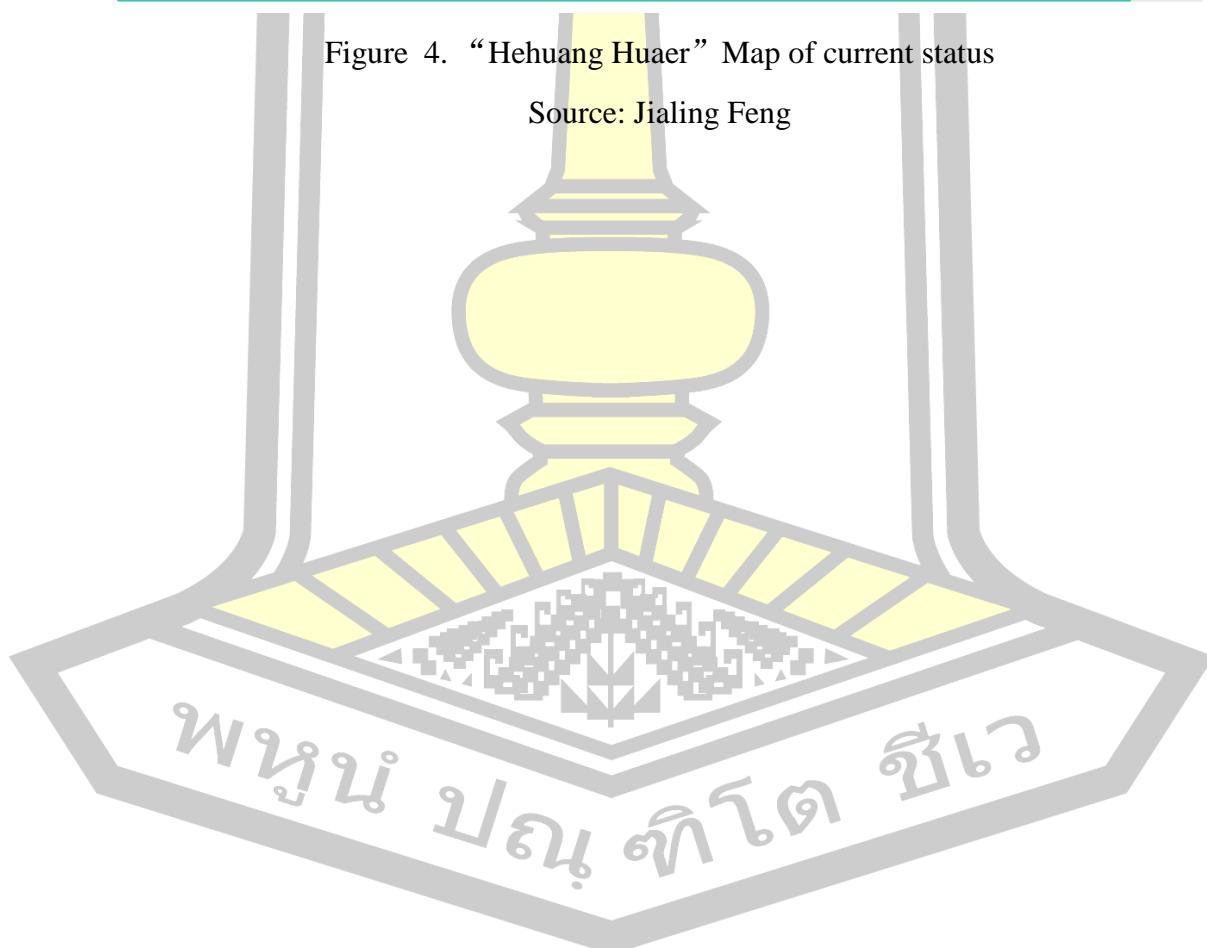
literature, the author hopes that this discovery can lead to a better spread and inheritance of "Hehuang Huaer".

This is the present situation of Qinghai traditional folk song "Hehuang Huaer"

Period	Time	Incident	Content
Origin period	Early Ming Dynasty	"Huaer" take shape	The culture of Hehuang area is intermingled, forming "Huaer" folk song genre.
Development period (1940—1960)	1940 's	Zhang Yaxiong publishes Huaer" Collection	It promoted the academic research and dissemination of "Huaer".
	1950 's	Zhu Zhonglu promoted the art of "Huaer"	Spread "Huaer" on radio, movies, universities and other platforms.
	1960 's	Set up Qinghai Province "Huaer" research society	The rebirth and revitalization of "Huaer" art.
Period of decline (1966—1976)	1966 's—1976 's	"Huaer" study terminated	The research was interrupted, the inheritors suffered, but the folk singing was not interrupted.
Recovery period (1980—1999)	1979 's	Research on " Huaer" after the founding of New China	Collect and sort out "Huaer", compile and print Qinghai "Hehuang Huaer Song Selection".
	1980 's	"Huaer" research fruitful	published a number of monographs and has become increasingly active in academic activities.
Flat period (1999—至今)	2006	"Huaer" was included in the national intangible cultural heritage list	It has become a milestone of the art of "Hehuang Huaer".
	2009	The " Huaer" TV competition was successfully held	Many "Huaer" have emerged to promote the development of art.

Figure 4. "Hehuang Huaer" Map of current status

Source: Jialing Feng



# CHAPTER V

## The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China

"Hehuang Huaer" and most local folk songs of our country are the same, divided into many types. This chapter selects three songs sung by Qi Fangfang. Qi Fangfang's singing has distinct personal characteristics. As an inheritor of "Hehuang Huaer", she has been active on the stage of the traditional folk song "Hehuang Huaer" in Qinghai, China. Her singing style has greatly influenced the audience's understanding of "Hehuang Huaer" and promoted the spread and influence of "Hehuang Huaer". Based on sheet music, musical examples, and audiovisual data during the investigation

The author uses a combination of audio and video methods to analyze the representative of the inheritors and practice sentence by sentence, and then comes up with the vocal technique of the inheritors. Among the many works of Qi Fangfang, the author chooses three of the most classic and published songs as the research songs of my thesis.

The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China

The analysis includes:

1. Use of breath
2. Resonance of sound
3. Singing language
4. Vocal technique
5. Emotional expression

**The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China**



Figure 5. Qi Fangfang spirogram

source : Jialing Feng

### 1. Use of breath

Breath is the power source of singing, and the correct use of breath can make the singing more full and rounded. In order to master the use of breath, we must first understand the principle of breathing. Breathing consists of two processes: inhalation and exhalation, inhaling enough air to prepare for sound; Exhalation is a vocal process that requires controlling the flow and velocity of breath.

Inhale

When inhaling, she should take in as much air as possible while remaining relaxed. Specifically, the following approaches can be taken:

- 1) When standing, straighten her body, relax her shoulders and neck, put her hands on her waist, and feel the expansion of her waist.
- 2) Inhale through her nose, drawing air into the bottom of her lungs so that her abdomen expands and her chest stays still.
- 3) Inhale evenly and deeply, and avoid breathing too fast or too slow.

#### Exhale

When exhaling, she need to control the flow and velocity of the breath to keep the song steady. Specifically, the following approaches can be taken:

- 1) When exhaling, maintain the contraction of the abdomen so that the breath flows out slowly.
- 2) Adjust the flow rate of breath by controlling the muscles of the waist.
- 3) Keep the throat relaxed and avoid excessive force or tension.

In the vocal technique, how to make the breath use freely, it needs to be improved in the breath method. "Slow breath slow breath, fast breath slow breath, fast breath fast breath" need a lot of practice, reasonable use of breath can make the singer more relaxed expression in singing.

Through the researcher live interview, the researcher learned that Ms. Qi Fangfang, who sings "Hehuang Huaer", most often uses the breathing mode of "fast breath and slow breath" when breath. This way, she can have enough strong breath to support the singing of "Hehuang Huaer" when singing.



## 2. Resonance of Sound



Figure 6. Qi Fangfang Resonance cavity diagram

source : Jialing Feng

Resonance in singing is a kind of acoustic phenomenon caused by the sound resonance of singers when they sing. Resonance is an important concept in singing, which can make the singer's voice more penetrating and appealing, and win the appreciation and love of more audiences. Resonance is caused by the repeated refraction of sound vibration in the cavity, and the different echo points will produce different resonance effects. In singing, we should learn how to use resonance correctly to exert our voice advantages and improve our singing level.

### Oral resonance

Oral resonance is the most basic resonance in singing. When singing, singers should pay attention to the size and shape of the mouth, so that the sound has a round and bright resonance in the mouth. By adjusting the opening and closing of the

lips and the position of the tongue, you can create different timbre in the mouth. For example, the lips are closed to produce a pure lip sound, the tongue behind the teeth to produce a soft rhythm, and the tongue in front of the upper palate to produce a clear pop. When singing, the proper use of oral resonance can make the song more vivid and beautiful.

#### Laryngeal resonance

Laryngeal resonance is the resonance of a sound in the throat. Laryngeal resonance can make the sound more penetrating and powerful, especially in the high-pitched part, laryngeal resonance is an important means to play the high-pitched intensity. When singing, singers should pay attention to adjusting the tension and pressure of the throat, so that the sound has the appropriate resonance effect in the throat. At the same time, laryngeal resonance can also protect the singer's vocal cords, preventing excessive pressure damage to the vocal cords.

#### Nasal resonance

Nasal resonance refers to the resonance of sounds in the nasal cavity. The proper use of nasal resonance can make the song more soft and pleasant. When singing, pay attention to adjusting the patency of the nasal cavity and air flow, so that the sound has the appropriate resonance effect in the nasal cavity. Nasal resonance can also improve a singer's musical performance, making songs more emotional.

#### Head Cavity resonance

Head cavity resonance refers to a resonance effect caused by repeated refraction of sound in the head cavity. In singing, head cavity resonance is a very important skill, which can make the singer's voice more full and rounded, and improve the penetration and appeal of the voice. The resonance of the head cavity is mainly caused by the repeated refraction of the sound in the nasal cavity, mouth, throat and other parts, and the resonance effect of the sound wave makes the sound fuller and richer. Head-cavity resonance is a very important technique in singing, it can make the singer's voice more penetrating and infectious. By mastering the right skills and practice, singers can improve their singing level and make their singing more moving.

When the researcher collected and arranged the singing videos of Ms. Qi Fangfang, the inheritors of "Huanghua Huaer", The researcher found that the most

special thing she used in singing "Huanghua Huaer" was chest resonance. Other singers will use the mouth, throat, nasal cavity, head cavity, but Ms. Qi Fangfang's most special is that the whole song can use a chest resonance to sing, this chest resonance technique is special for her, but also unique.

### 3. Singing Language

#### Lyrics content

Lyrics are the core part of "Huaer" singing, so in the "secondary creation" of songs, singers should analyze and study the content of lyrics from the inside out, from the outside to the inside, through in-depth learn of language knowledge and language expression skills, excavating the language meaning and thoughts and emotions in the content of lyrics, so as to better show the artistic beauty of the work. First of all, in order to improve the artistic effect of vocal singing, singers can learn from other art forms and learn expression methods, so that their singing becomes more full and full.

#### Stress

In vocal singing train, most singers pay attention to learn the expression of singing language, especially the stress pronunciation skills, but because they fail to grasp the key point of stress expression in songs, the singing effect is not ideal. There are also some singers whose own language literacy is not high, and often the words are not clear and the mean is not accurate. Based on this, singers should learn stress expression skills from many aspects. First of all, the singer should recognize the expression effect of contrastive stress, and its function and utility in the singing process. Contrastive stress can assist and enhance the artistic effect of the whole music. It can not only optimize the singing effect, but also show the level of artistic expression, so that the lyric content can show more artistic beauty in the ups and downs of music singing. Singers should strengthen the study of contrastive stress skills. Singers can find and excavate the key stress parts of the whole song lyrics, comprehensively analyze the comparative stress lyrics, form the expression method of rational use of stress, and improve the artistic effect of singing. Secondly, the singer should have a deep understanding of figurative stress and its value in singing. The singer should deepen the music idea, transmit the music emotion, build a vivid music

situation, realize the ideological exchange with the audience, and form emotional resonance.

#### Intonation

In order to improve the artistic expression of vocal music singing and obtain better vocal music singing effect, singers should not only have high language literacy and cultural awareness, but also be able to express the meaning of lyrics by using the intonation that matches the emotion of the music, so as to convey the thoughts and feelings of the music while constructing the music situation. Singing intonation refers to the importance and ups and downs in the expression of lyrics, singers should have a reasonable grasp of it when performing. First of all, the singer should memorize the lyrics, dig out the meaning and emotion contained in them, go deep into the music language situation, combine their own understanding of the content and emotion of the lyrics, and realize the "secondary creation" of vocal music works. Secondly, the singer should strengthen the exploration of singing language art, explore the intonation that can express the connotation of the whole song, so as to make the vocal singing effect more full.

Through the interview with Ms. Qi Fangfang, the inheritor of "Hehuang Hauer", she said that "to sing a song of" Hehuang Hauer""well, first of all, the singer should memorize the lyrics, dig out its meaning and the emotion contained in it, go deep into the music language situation, combine their own understanding of the content and emotion of the lyrics, and realize the" second creation "of the vocal music works. Secondly, the singer should strengthen the exploration of singing language art, explore the intonation that can express the connotation of the whole song, so as to make the vocal singing effect more full. The researcher think this is also the biggest difference in her cultural literacy for the works of "Hehuang Hauer"", others are singing the melody, or singing the lyrics, but she is singing the content, singing the emotion, singing the culture.

#### 4. Vocal Technique

Through the researcher collection of video and audio. Found that many Huaer singers in Qinghai, the use of sound skills are "cang yin, jian yin, cang jian yin", but the researcher found that in singing "Hehuang Huaer", Ms. Qi Fangfang used vocal technique for "Cang yin, cang jian yin." During the interview, she said, "She has to

represent herself in the most original state, in the most unique voice." In singing, such singing skills prove that she is very skilled and unique in the use of "cang yin".

#### Grace Note - fine note, underslide

In fact, the appoggiatura is the upturn auxiliary tone in the front double appoggiatura, if there is no umlaut mark on the appoggiatura, it indicates that it should be performed in the diatonic interval. Where the music requires the auxiliary tone to change the level, it should be marked above the sharp note mark. The application and expansion of the "true falsetto transition point" is the fine note point, that is, the sound change "barrier" between the true falsetto transition, through the "fine note" respectively practice pure sound, pure falsetto, expand the timbre, volume, vocal range of pure sound, can learn the true increased sound and false increased sound, so as to learn the endless state of natural singing. Huaer often also appear in the "glissando", depending on the expression of a phrase, can be added to the singing "glissando" or "glissando".

#### Cang yin

Huaer singing in the true voice singing is also called "cang tone" singing or "full mouth" and "flat tone" singing. The real voice is strong and powerful. When singing in real voice, it is all the vibration of the vocal cords, coupled with the resonance of the chest and mouth to sing. Compared with falsetto singing, the frequency of vibration is lower, mainly in the middle and low voice areas.

#### Jian yin

There is real singing, there is falsetto singing, and the falsetto singing of Huaer is also called "sharp" singing. In Huaer singing, male singers are more common who use the sharp-sounding singing style. In male-female duet singing, male singers raise their voices an octave in order to keep in tune with female singers in pitch. This singing style comes from the northwest plateau region, because of the local topography characteristics, people live in the vast natural environment of the plateau, in order to convey the singer's song to further places, the singer naturally formed this special sharp-tone singing style.

#### Cang Jia yin

The combination of true falsetto singing is also called the combination of singing, in popular terms, singing falsetto singing in the high register, singing in the

low register with true singing. When singing Huaer, the two singing forms are integrated, and the cangjian singing style is also used in many Huaer songs. This singing style will not make the listener feel that the sharp voice is harsh, the true voice is too white, but will make the sharp voice listen more loud, so that the sound is fuller and thicker. The older generation of Huaer artists also called this singing "heart sound and head sound chamber", "heart sound" refers to the chest and lower abdomen breathing method, "head sound chamber" is the finger cavity resonance, mouth resonance and the back of the head cavity resonance. The singing of flowers is a test of the singer's singing ability.

## 5. Emotional expression

Understand the background of the song

When singing a song, the singer must be good at understanding the content and creative background of the song expression. Only by understanding the songwriter's creative intention or the artistic conception of the song can the song be sung with a pictorial sense or the artistic conception of the song, which requires a high level of musical literacy for singing, requiring the singer to accumulate singing experience and analyze a large number of singing works day after day.

Ventilation

Breath is a very important part of singing, and the correct breathing technique can make the singing more smooth and natural. When singing, we should reasonably arrange the time and position of breath according to the rhythm and emotional needs of the song, so as to enhance the expression of emotions. Strong and weak control is also breath control, which is one of the keys to emotional expression. In terms of song expression, the ups and downs of the sound can create a rich emotional experience, and master the skills of strong and weak control can make the song more vivid and powerful. Especially in the emotional climax, raising the voice and strengthening the volume appropriately can make people feel the emotion in the song more.

Body language

The display of music singing art also needs to rely on the thoughts and emotions contained in the lines of the lyrics. Only by deeply interpreting the content of the lyrics and understanding the emotional expression skills of the singing

language, can the singer express all kinds of emotions in the music completely and accurately. In order to narrow the inner distance with the viewer and stimulate more thought resonance, the singer should fully understand the lyrics on the basis of the organic integration of their own emotions, so as to show the connotation of the work more comprehensively. First of all, according to the type of music and its artistic expression characteristics, the singer should deeply explore the artistic culture and emotional meaning contained in the work, explore the emotional significance from the aspects of creation background and creation method, explore the artistic connotation from the aspects of work style and author emotion, and explore the artistic connotation from the aspects of work style and author emotion. The use of more cordial, real feelings to convey the meaning of lyrics and songs, so that the viewer by more emotional edification.

Through watching the "Huaer princess" Ms. Qi Fangfang's live performance and interview, I learned that she will cite "body language" more often when expressing her emotions. Her years of stage performance experience makes her dance with the music when singing on the stage, and also pass the connotation and true emotions of "Hehuang Huaer" along with the lyrics and emotional expression.

### Summary

#### Use of breath

Breath is the power source of singing, and the correct use of breath can make the singing more full and rounded. In order to master the use of breath, we must first understand the principle of breathing. Breathing consists of two processes: inhalation and exhalation, inhaling enough air to prepare for sound; Exhalation is a vocal process that requires controlling the flow and velocity of breath. Reasonable use of breath can make the singer more relaxed expression in singing.

#### Resonance of sound

Resonance is an important concept in singing, which can make the singer's voice more penetrating and appealing, and win the appreciation and love of more audiences. Resonance is caused by the repeated refraction of sound vibration in the cavity, and the different echo points will produce different resonance effects. In singing, it is necessary to learn how to correctly use the resonance of the voice to

exert their timbre, tone quality and genetic advantages, and their singing level reaches the limit.

#### Singing language

Judging the singing of Hehuang Huaer is not standard, the biggest measure of the basis is the language, which also gives the singer the maximum space for two degrees of creation. The content of lyrics, articulation, stress and intonation should be analyzed by the singer in a particular hauer song. As the standard of singing "Hehuang Huaer", Qinghai dialect also requires the singer to sing the melody well, while the singer should analyze and study the content of the lyrics from inside to outside, from the outside to the inside, dig out the language meaning and thought and emotion in the content of the lyrics through in-depth learning of language knowledge and language expression skills, so as to better show the artistic beauty, rhythm beauty and language beauty of the work.

#### Vocal technique

True singing of Hehuang Huaer in singing is also called "cang tone" singing or "full mouth" and "flat tone" singing, there is falsetto singing, falsetto singing of huaer is also called "sharp tone" singing, the combination of true falsetto singing is also called Cang sharp tone singing, using different voice skills in the melody and expression content, in order to show the "beauty" of "Hehuang Huaer".

#### Emotional expression

When singing songs, singers must be good at understanding the content of song expression and creative background, followed by emotional expression is also needed to make an article on "ventilation", ventilation is a very important part of singing "Hehuang Huaer", the correct ventilation skills can make the song more smooth and natural. Finally, strengthen emotional training - the correct use of body language can directly express the true emotions of "Huaer".

## The vocal technique in traditional folk song "Hehuang Huaer" of Qi Fangfang

Name	Detailed content
Use of breath	Inhale、Exhale
Resonance of Sound	Oral resonance、Laryngeal resonance Nasal resonance、Head Cavity resonance
Singing language	Lyrics content、Stess、Intonation
vocal technique	Grace Note—Souyin、Underslide Cangyin、Jianyin、Cangjianyin
Emotional processing	Understand the Backgeound of the song Ventilation Body language

Figure 7. "Hehuang Huaer" Vocal technique diagram of Qi Fangfang

Source: Jialing Feng



Nature Song: "Shang qu gao shan wang ping chuan" —Qi Fangfang

This image vividly depicts a person standing on the top of the mountain overlooking the whole plain, giving people a broad and open-minded feeling. Therefore, when singing the song, the singer should be able to convey this kind of open and heroic emotion through singing and performance.



## 上去高山望平川

(河州大令)

青海花儿

中速 稍自由

上去高山望平川

(河州大令) 青海花儿

中速 稍自由

wo shang a qu le gao shan zhe ha yo  
我上(啊)去(了)高(者)山(者)哈(哟)哈(哟)  
kan qu shi wo jiu rong yi zhe ha yo  
看去是(我)就容易(者)哈(哟)哈(哟)

o ya wang ye ai hai ping ya  
噢呀) 望耶(耶)哎嗨平(呀)  
o ya zhai ye ai hai ping a shi  
噢呀) 摘耶(耶)哎嗨平去(啊是)

chuan ya ai yo wang ping a ya chuan ya  
川呀) 哎哟望平(啊呀)川呀,  
nan ya ai yo zhai qu ya shi nan ya wo jiu  
难呀) 哎哟摘去(呀是)难呀, (我)就

ping a chuan li yo hei you ya yi duo ya mu a ya  
平(啊)川里哟嘿(嘿)有(呀)一朵(呀)牡(啊呀)  
ping a chuan dao yo hei you ya li shi a ya mu ya  
摘(啊)川到哟嘿(嘿)手(呀)里是啊(呀)枉(呀)

dan ye ai yo wo ye a ge de xie han yo  
丹耶) 哎哟我耶(耶)阿哥的些憨(哟)

然

Figure 8. 《shang qu gao shan wang ping chuan》 wu xian pu

source : Jialing Feng

2

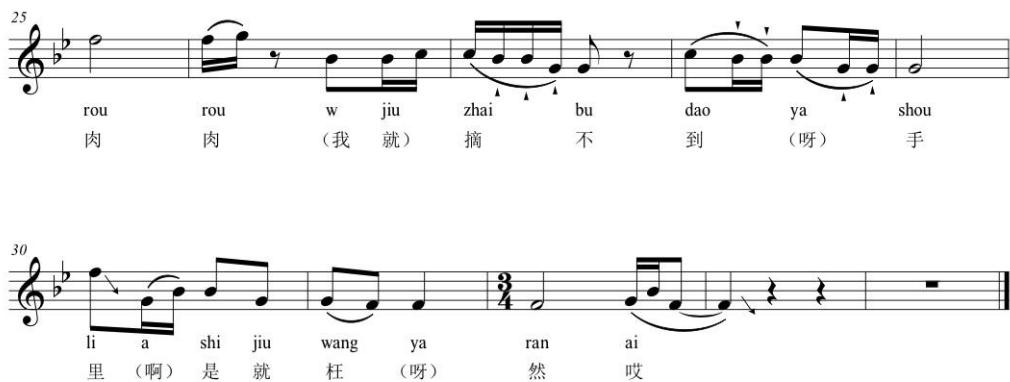


Figure 9. 《shang qu gao shan wang ping chuan》 wu xian pu

source : Jialing Feng

This is Ms. Qi Fangfang singing "Hehuang Huaer" the use of breath, in singing she sings the song "Huaer" with "fast breathing slow breathing" skills, so that "Gaoshan", "Pingchuan" in Ms. Qi Fangfang's breath reflects the ups and downs of the scene.

### Use of breath

"shang qu gao shan wang ping chuan" is a folk song in the Hehuang Huaer, its rhythm is free, the melody is loud and clear, and the feelings are expressed impromptu, requiring the singer to be ready to breathe. Sing the voice of the song with fast and slow exhalation. For example, before the first "wo" word comes out in [1-2] section, breathe well and sing the whole phrase. Until the end of the word "shan", do not breathe, such singing to ensure the fluency of the melody and the sense of phrase.

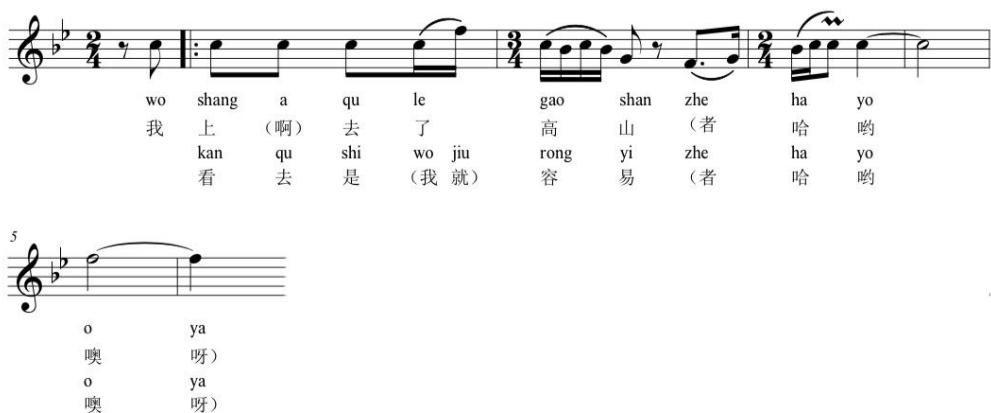


Figure 10. 《shang qu gao shan wang ping chuan》 wu xian pu  
source : Jialing Feng

This song uses fast breathing and slow breathing, singing freely, breathing has a direct relationship with the phrase.

"shang qu gao shan wang ping chuan" is a single two-part form composed of two phrases.

Take the first paragraph for example:

Phrase      bar number      details

1	1-2	"wo" zi - "shan" zi
	3-7	"zhe" zi - "ye" zi
	8-11	"ai" zi - "ya" zi
	12-14	"Ai" zi - "ya" zi
2	15-16	"ping" zi - "yo" zi
	17-20	"hei" zi - "ye" zi

### Resonance of sound

Singing this song requires a high level of skill on the part of the singer. For example: at the end of the first phrase, that is, "ping le chuan ya" goes up continuously to reach the highest note of the whole song, which is in sharp contrast to the big jump of more than eight degrees at the beginning of the second phrase. The improvisation of "huaer" is very strong, and there are often extended notes in notation, so pay attention to the sound conversion of the treble extension note when singing. The singing of this sentence requires the use of resonating cavity, such singing and free switching of cavity can sing high and graceful with a strong flavor of the Northwest plateau folk song.

10

chuan ya ai yo wang ping a ya chuan ya  
 川 呀, 啟 哟 望 平 (啊 呀) 川 呀,  
 nan ya ai yo zhai qu ya shi nan ya wojiu  
 难 呀, 啟 哟 摘 去 (呀 是) 难 呀, (我就)

Figure 11. 《shang qu gao shan wang ping chuan》 wu xian pu

source : Jialing Feng

"shang qu gao shan wang ping chuan" is a free and loud folk song wild style "Huaer", in the voice resonance needs the singer to use the chest, head cavity, nasal cavity and other resonance. Here Ms. Qi Fangfang uses "chest resonance directly to head cavity resonance" to sing.

### Singing Language

Stess— Contrast words

In the poem "shang qu gao shan wang ping chuan ", the juxtaposing words are frequently used, and the function of each juxtaposing word is fully played. There are also many different types of lining, mainly language aided lining, Mosaic lining and exclamatory lining. Due to different regions and singers, singing the same song in the lining of different, so as to reflect their cultural diversity and variability, the "Huaer" can be said to be very classic, different regions sing different versions, but the backbone of the melody is roughly the same, different places are different singers when singing the lining position. The song "shang qu gao shan wang ping chuan" appeared in many underlining words, such as:

ai: Ping chuan li (ai)you yi duo mu dan ;

This kind of auxiliary lining used in this sentence brings a sense of narration to the lyrics, gives the audience the feeling of music, and brings a role of filling syllables when singing, and cannot omit this lining word casually.

shi jiu:Kan qi lai (shi jiu ) rong yi zhai qu nan;

This sentence is used in the Mosaic lining, this kind of lining can be divided into two kinds of "jiu " and "ge" word, this kind of lining is generally located in the sentence, can be omitted when singing.

ya :Shang qu gao shan wang ping chuan (ya );

The last intercontrast of a sentence is an exclamation intercontrast, which can be used at the beginning, middle and end of a sentence. The contrast word "ya" has an emphatic effect. In the song, most of the lining words appear in the weak beat position, forming a melody line with strong and weak beats, which not only highlights the content of the positive words but also shows the unique and unique features of the lining words. It is these interlining words that provide conditions for the development of Hezhou type "huaer". For example, in the song "Shang qu gao shan wang ping chuan ", the interlining words enhance the artistic appeal of the whole song, strengthen the "emphasis" and affirmative role of the tone in the phrase, and reflect the rich and colorful musical effects of Huaer.

### Language

"Shang qu gao shan wang ping chuan" from the lyric format is very strict Hehuang Huaer, in singing this Huaer is often intermittent, after singing the first lyric, interval is a long time to sing the second sentence. This kind of intermittent long way

only appears in the solo or duet singing of Hehuang Huaer. The lyric format of Hehuang Huaer is different from that of any other folk songs in other areas of our country. It has its own unique characteristics, which can also be used as a sign to identify Huaer.

Influenced by the dialect, "Hehuang Huaer" will appear some words with local characteristics. When singing Huaer in Mandarin, you can not simply sing all in Mandarin, but to bring some Qinghai dialects, such as the lyrics of the "shang qu gao shan wang ping chuan" the "qu" word is not read "qu" but use dialects to sing, which is also the unique existence of "Huaer" in the language. The lyrics "Wangping (Ao) Chuan" is generally pronounced "le" in Mandarin, but the word "liao" in this work is due to the influence of the dialect, "liao" is an open accent, which is easy to catch the mouth when singing.

The basic lyrics of Hehuang Huaer are seven words and four sentences. Four sentences constitute two paragraphs, the biggest characteristic of the Huaer in "shang qu gao shan wang ping chuan" is the lyric pattern composed of one or three single-sentence single-word endings and two or four double-sentence double-word endings. Among them, the first sentence and the third sentence belong to a single sentence, the second sentence and the fourth sentence belong to a double sentence, the single word tail is composed of a single number, and the double word tail is composed of two four or four words, "Wang Pingchuan" and "zhai qu nan" belong to the single word tail, "mudan" and "wangran" are double word tails. This unique pattern of Huaer lyrics only appears in Hehuang Huaer, thus forming the unique music style of Hehuang Huaer.

### Vocal technique

#### Cang Jian yin

This work needs a lot of use of true falsetto conversion, this kind of singing can be called "Cangjiao singing", true falsetto needs natural switching, and has high requirements for the use of breath. In the past, the audience of "Huaer" was working people, and the singers had not received formal voice training, so they completely relied on their own voice to sing. After a long period of development and innovation, the audience of "Huaer" has changed, and the music system has been continuously complete. Some vocal singing skills such as head cavity and chest cavity have been

added to the singing method. In the song "shang qu gao shan wang ping chuan ", the middle and low voice area is sung with his own voice, that is, the true voice, and the high voice area is sung with falsetto and brought into the head cavity. The first phrase, "shang qu ge gao shan zhe ao yo , " starts with the real voice, and then changes the word "ao yo" into a falsetto, and then returns to the real voice. In the place of true falsetto conversion to be natural, can not be too abrupt, in this sentence has an extended tone of falsetto is more need of breath support, which is very high for the singer's musical quality, in a sentence of true falsetto, this is the cong sound singing, in this song a large number of use of this singing method.

#### Grace

There is also a lot of use in the song is the "glissando", the lower glissando in use is also particular, can not be used at will, generally used for the termination or semi-termination of the sentence, the use of the lower glissando to show the feeling of sighing, sliding speed can not be too fast, while the breath to sink, giving people a meaningful musical feeling. In this work, the three characters "Pinglechuan ya ", "Pingchuan li ", "mu ya Dan a" are used in the singing of the glissando. If it is the singer's difficulty in singing is the big jump in the song, such as the end of the phrase "Wangpingchuan" followed by eleven big jumps, so pay attention to the unity of the sound position when singing, can not lose the sound state with the downward note, sing yourself into its environment, and express the song with emotion.

#### Emotional expression

##### Ventilation

When singing "shang qu gao shan wang ping chuan ", the singer needs to carefully analyze and create the song twice, and reasonable ventilation can make the artistic conception of the song more clear. After singing the first phrase "Chuan ya ", after getting ready to breathe, in the singing of the next phrase, the speed is relatively slow when entering the "Pingchuan Li", and the drawl is relatively long, giving people a novel sense of seeing "mudan" in the "gaoshan".

##### Body language

"shang qu gao shan wang ping chuan" requires the singer to pay attention to image building and body movement expression in the performance. The lyrics of this song contain magnificent images of mountains and rivers, and the singer should show

this image through body language and movement. For example, the broad and heroic emotion can be expressed through the movement of waving arms and expanding the chest, so that the audience can feel the contrast of mountains and plains more intuitively.

Summary : Qi Fangfang's singing of the natural song "shang qu gao shan wang ping chuan" successfully demonstrated the artistic conception and its unique style of the song. When singing this song, the singer should not only master the musical skills but also deeply understand the emotional connotation of the song. In order to present the work perfectly to the audience. Through the analysis of the processing of the breath, the uniqueness of the words and the characteristics of the sighs seen and felt on the mountain, we can better understand and appreciate this folk song with local characteristics.

Love Song: "xue bai de ge zi" —Qi Fangfang



## 雪白的鸽子

青海花儿

$\text{♩} = 66$  Andante 山歌风、自由地

zuo bian shi huang he ma o yao you bian shi shi ya ma  
左边是黄河嘛 噢 哟 右边是是崖嘛

o yao xue bai de ge zi ma ceng leng leng leng leng leng cang lang lang lang lang  
噢 哟 雪白的鸽子嘛 增棱棱棱棱 榴榴榴榴榴榴

ci leng leng leng leng leng pa la la la la fei ya shui mian shang fei lai ma o yao  
毗棱棱棱棱棱 啪啦啦啦啦 飞呀 水面上飞来嘛 噢 哟

$\text{♩} = 124$  Allegro 欢快地

21

26

ai  
1. ai  
ai  
2. ai

Figure 12. 《xue bai de ge zi》 wu xian pu

source : Jialing Feng

31

zuo bian shi huang he ma o yao  
左 边 是 黄 河 嘛 噢 哟  
a ge he ga mei zi o yao  
阿 哥 和 朵 妹 子 嘛 噢 哟

36

you bian shi shi ya ma ao yao xue bai de ge zi ma ceng leng leng leng cang lang lang lang lang  
右 边 是 崖 嘛 噢 哟 雪 白 的 鸽 子 嘛 噰 棱 棱 棱 棱 鸽 柳 柳 柳 柳  
yi dui ma ge zi ma ao yao xue bai de ge zi ma ceng leng leng leng leng cang lang lang lang lang  
一 对 嘛 鸽 子 嘛 噢 哟 雪 白 的 鸽 子 嘛 噰 棱 棱 棱 棱 鸽 柳 柳 柳 柳 柳

40

pu lu lu lu lu pa la la la de fei ya shui mian shang fei lai ma o yao xue bai de ge zi ma  
扑 噰 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀 水 面 上 飞 来 嘛 噢 哟 雪 白 的 鸽 子 嘛  
pu lu lu lu lu pa la la la de fei ya xia lai de yi dui ma o yao ta lia shi tian sheng de  
扑 噰 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀 下 来 的 一 对 嘛 噢 哟 他 俩 是 天 生 的

45

ceng leng leng leng leng cang lang lang lang lang pu lu lu lu lu pa la la la de fei ya  
增 棱 棱 棱 棱 鸽 柳 柳 柳 柳 啪 啦 啦 啦 啦 的 飞 呀  
ceng leng leng leng leng cang lang lang lang lang pu lu lu lu lu pa la la la de fei ya  
增 棱 棱 棱 棱 鸽 柳 柳 柳 柳 啪 啦 啦 啦 啦 的 飞 呀

48

shui mian shang fei lai ma ao yao zhi de fei ya  
水 面 上 飞 来 嘛 噢 哟 吱 的 飞 呀

51

shui mian shang fei lai ma yao a tempo  
水 面 上 飞 来 嘛 噢



Figure 13. 《xue bai de ge zi》 wu xian pu

source : Jialing Feng

### Use of breath

"Xue bai de ge zi" is a love song in the "Hehuang Huaer", the melody requires the singer to use breath to sing reasonably. It works a lot of word "pu leng leng leng leng leng ,cang lang lang lang lang ,PuLuLu lulu ,pa la la la la la de fei" need to use fast absorption slow way, singer singing breath out this sentence, and sing in the

### Resonance of sound

#### Laryngeal resonance

Singing "xue bai de ge zi " can resonate the singing method of the chest, while paying attention to the stability of the breath and the fluidity of the melody, singing the song in the second phrase of a large number of "pu leng leng leng leng leng ,cang lang lang lang lang ,PuLuLu lulu ,pa la la la la la de fei" these interlining words need to be sung with a solid middle voice song.

#### Head Cavity resonance

When singing "xue bai de ge zi ", you can use the head cavity resonance, such as: In the first phrase, "Zuo bian de huang he ma ao yo" , the melody of the ending phrase "ma ao yo" needs to be directly transferred from the chest state to the head cavity state, so when singing to the last word "yo", you can use the singing technique of "swinging" to make the head cavity resonance use to the limit, such singing is in line with the artistic mood of the song itself. It is also the embodiment of singing skills when the singer sings "Huaer". words to stress the cadence of sing it.

### Singing Language

#### Stress - Contrast word

Lining words are a significant feature in singing "Hehuang Huaer". Although other folk songs may also use lining words, none of them are as rich and complex as those used in "Huaer". Without the lining word, "Huaer" is difficult to call it "Huaer", and the lining word plays its role of pointing, calling, connecting, rendering, finishing, highlighting local colors and so on under the use of "Huaer".

In the "han dun dun Ling" "xue bai de ge zi ", the rendering function of the contrast words is vividly reflected:

zuo bian de huang he(ma ao yo )you bian de shi ya (ma ao yo )

xue bai de ge zi (pu leng leng leng leng ,cang lang lang lang lang ,pu lu lu lu lu ,pa la la la la di fei)

shui mian shang fei lai (ma ao yo )



7 zuo bian shi huang he ma o yao you bian shi shi ya ma  
左边是黄河嘛 噢 哟 右边是是崖嘛

13 o yao xue bai de ge zi ma ceng leng leng leng leng leng cang lang lang lang lang  
噢 哟 雪白的鸽子嘛 增棱棱棱棱 棱 棱 鸽 榆 榆 榆 榆

17 ci leng leng leng leng leng pa la la la la fei ya shui mian shang fei lai ma o yao  
毗棱棱棱棱 啪啦啦啦啦 飞 呀 水面上飞来嘛 噢 哟

Figure 14. 《xue bai de ge zi》 wu xian pu

source : Jialing Feng

In the above lyrics of the "xue bai de ge zi", the third sentence "xue bai de ge zi " and the next sentence inserted a long sequence of "pu leng leng leng leng leng ,cang lang lang lang lang lang ,pu lu lu lu lu lu ,pa la la la la di fei", rendering the word "fei" and making the image of the dove "fei" more vivid. At the same time, the "xue bai de ge zi " short, neat pace, some deficiencies on music melody structure, use the word can play a role corresponding remedy, so "pu leng leng leng leng ,cang lang lang lang lang lang , Pu Lu Lu lu lu lu, pa la la la la di fei " is a long list of lining, and increase the whole song music singability。

## Language

"Han Dun Dun Ling" "Xue bai de ge zi" the word physique style belongs to the typical four-sentence style of "Hehuang Huaer", as follows:

zuo bian shi huang he

you bian shi shi nai

shui mian shang fei lai

When singing this song, the individual words and words can be used in Qinghai dialect, which can better reflect the song. "Shi ya" - "ya" should be sung as "nai", the dialect singing can make the song easy to understand, in line with the local audience's fine extension needs.

## Vocal technique

### Jian yin

Singing "xue bai de ge zi" can use a sharp singing method, while paying attention to the stability of the breath and the fluidity of the melody, singing the first sentence of the song "zuo bian di huang he ma ao yo", the melody of the ending of the phrase "ma ao yo" needs to be transferred directly from the true state to the falsetto state, so when singing to the last word "yo", you can use the singing technique of "fire". The end of the song, "shui mian shang fei lai ma ao yo", this line needs to be sung in a falsetto state to the end of the tone and slide processing, so pay special attention to the maintenance of position when singing this line.

### Cang Yin

Sing "xue bai de ge zi", must pay attention to the pronunciation accent, because this song word is much and complicated, the singer's articulation can use easy words pale voice singing to sing long word "pu leng leng leng leng leng,cang lang lang lang lang lang ,PuLuLu lulu lu ,pa la la la la", the audience can hear clearly a long list of word every sound, At the same time, the use of blasting skills to highlight the singing of "pu", "Cang", "pu", "pa" four words, vividly rendering a pair of love in the blue sky white pigeon flying.

## Emotional expression

### Understand the background of a song

Emotional expression is a question for "huaer" singers to think about. Singing "xue bai de ge zi" first need to understand what the song expresses, this song

compares the hero and heroine as a pair of white dove, with a pair of white dove to express the beautiful love between men and women, so singing this song, the mood should be good, happy. Songs in the use of the word, like "ma ao yo" music content more coherent and smooth, also used long word "pu leng leng leng leng leng,cang lang lang lang lang lang ,Pu Lu lu lu lu lu ,pa la la la la la" to represent the pigeons flying vivid, lively scene, the best place is the song is that it's the leader of the string word, let a person as if place oneself among them, I saw and heard the flapping of the wings of pigeons as they flew.

#### Body language

Singing "xue bai de ge zi" need to pay attention to the overall expression of the whole song, this is a love song, you can add body language in the appropriate position, so that the singer's singing can cause emotional resonance with the audience. For example: the "left" side is the Yellow River, the "right" side is the "left" and "right" two words in the melody of the stone cliff, and the singer can extend his left hand and right hand to express the difference in direction. The encouragement of proper body language will make the song more powerful and will also arouse the emotional resonance of the audience.

Summary: The song expresses people's long for love, the scene of see the "Hehuang Huaer", the "stone cliff" and the "dove", and compares the action of the "dove" playing on the water surface to the play of the "lover" in a personified way, and uses the action of the "dove" fly to show the simple melody and tight rhythm, and also shows people's longing for "A Ge" and "Gamei". Attention should be paid when singing to maintain the coherence and integrity of the song, while at the same time showing the rich emotion of the song through varying intensity and voice parts.

Labor Song: "Jiao hu ge" (jiao hu xing) —Qi Fangfang



## 脚户歌

青海花儿

稍快

7

13

fan ya guo le yi shan zhe you ya yi shan ai yao  
 gang ya fan guo gao gao de da ya li jia shan ai yao  
 tao ya xing hua kai hong zhe san ya yue tian ai yao  
 qing ya mu di li de bai ya mu dan ai yao

19

shan ya lian zhe shan zou ba le ge yi chuan zhe you ya yi  
 jiao ya hu de ge zou guo l ge sa la er de jia ya a  
 yan ya yang tian chun feng er ma jiu chui lv le huang ya a  
 wo ba huaer ha man ge sheng men ma jiu chuan tou le yun ya a

25

chuan ya zou doa de ge lu shang wo ba hua ya er ha man ya hua zhong zi  
 yuan ya cong tu xiang wo lai dao le huang ya shui de an ya you ting daole  
 an ya shan qian de ge liu shu ba tou ya dian ha dian ya tao xing hua  
 duan ya chuan doa le wo jiao hu ge ge de xin ya jian jian ya ying lai le

Figure 15 《Jiao hu ge》 wu xian pu

source : Jialing Feng

2



Figure 16 《Jiao hu ge》 wu xian pu

source : Jialing Feng

"Hehuang Huaer" - "Jiao hu ge" describes the farmers get up and work tough spirit, reflecting the resilience and hard work of Qinghai people's national characteristics. Despite the difficult living conditions, they still have a positive attitude and bravely face difficulties and challenges in order to cope with various changes in life.

Use of breath



13

fan ya guo le yi shan zhe you ya yi shan ai yao  
 翻呀过了 一山者又呀一山哎吆  
 gang ya fan guo gao gao de da ya li jia shan ai yao  
 刚呀翻过高高的大呀李家山山哎吆  
 tao ya xing hua kai hong zhe san ya yue tian ai yao  
 桃呀杏花开红者三呀月天哎吆  
 qing ya mu di li de bai ya mu dan ai yao  
 青呀苗地里白呀牡丹哎吆

19

shan ya lian zhe shan zou ba le ge yi chuan zhe you ya yi  
 山呀连着山走罢了 一个一川者又呀一  
 jiao ya hu de ge zou guo l ge sa la er de jia ya a  
 脚呀户的哥走过了 一个撒拉尔的家呀啊  
 yan ya yang tian chun feng er ma jiu chui lv le huang ya a  
 艳呀阳天春风儿嘛就吹绿了 景呀水的  
 wo ba huaer ha man ge sheng men ma jiu chuan tou le yun ya a  
 我把花儿哈漫歌声们嘛就穿透了 云呀啊

Figure 17. 《Jiao hu ge》 wu xian pu

source : Jialing Feng

In terms of breath, while folk song singing requires "qi and Dantian", Bel Canto's requirements for breath are added, and "chest and abdomen breathing" is used. The breath formed by this breathing mode can support the emotion needed for singing. When breathing, the breath exists around the chest, abdomen and waist to ensure that there is enough breath when singing, so as to express the emotion of the music more completely. "Jiao hu ge" expresses the praise of the good life, so the singing mood is cheerful, and pay attention to the breath treatment of fast inhalation when singing, that is, the breathing method of rapid inhalation through the mouth and nose. In order to make the breath better assist the emotional expression of the song, ensure the quality of the breath when inhaling. In singing "fan ya guo le yi shan zhe you ya yi shan", the first sentence begins by inhaling the breath through the method of fast absorption, strengthening the outflow of breath through the contraction of the abdominal muscles, forming a strong air pressure, and the sound produced when exhale is crisp and bright. The word "fan ya" is emphasized in a way to strengthen, the melody is enthusiastic and exciting, the whole has a sense of beating, and the beginning is medium-strong. To "you ya", the intensity is slightly weakened, and the intensity is changed to set off the rhythm of the melody. Sing "(ao yo) shan lian zhe shan lian zhe shan" reduces the outflow of breath through the control of the waist and abdomen,

weakly sings the lining words (aoyo), strengthens the line coherence of the main sentence, and the last sound is done to weaken the radio. (wo jiu ) zou guo le (na ge ) yi chuan (lian zhe )you (ya ) yi chuan, and added the lining word "wo jiu " between the previous sentence to breathe, here requires the way to inhale, to ensure that the melody of the melody rapid progress at the same time, the rhythm of the melody always maintain smooth. The underlining words wo jiu ) weak sing, "zou guo" through the stress way to strengthen the tone, highlight the melody of the bounce. The main sentence ( zou guo le na ge yi chuan lian zhe) emphasizes the melodic main line, returning to the excitement of the beginning. To (you ya yi chuan ) highlight the musical line, maintain coherence, and weaken the end to strengthen the control of the breath of the waist and abdomen. "zou dao de (yi ge)lu shang wo ba huaer (ha) man(ya)", through the breathing mode of fast absorption of breath, due to the difference in pitch, the beating sense of the melody is weakened compared with the beginning of the beating sense. "zou dao" return musicThe strength of the bounce at the beginning of the song, the crescendo in the middle to promote the musical mood, and then the weakening of the end.

"hua zhong zi sa(ya )dao le tian bian (ya )", as the end sentence emotional expression is delicate and slow down the singing speed, requires the chest and abdomen together to control the flow of breath, in order to ensure that the song always maintains a cheerful and lively mood in the expression, the beginning of the strength is strong, and the melody has coherence at the same time to make the strength gradually. Then suddenly become weak, weak singing when the abdomen to control the flow of breath, to ensure that the sound is not false, breath and coherent.

### Resonance of sound

#### Oral resonance

The first phrase, "fan (ya ) guo le yi shan (zhe) you (ya ) yi shan , the sound position is mainly high and near the front, the first word "fan" should be stressed to emphasize, raise the laughing muscle, maintain a smile state, and the "yi" here should not bite too much

Tight, when singing the upper and lower teeth open, the mouth to maintain a certain space, on the basis of Bel canto singing through the strength of the words to highlight the characteristics of folk songs. "ai yo, shan lia zhe shan ai , the "aiyo" in this sentence lifted the soft palate and sang with the feeling of whispering, and the latter part sang with the breath pushing forward.

### Nasal resonance

The second phrase, "wo jiu zou guo le (na ge ) yi chuan lian (zhe) you (ya)yi chuan ", in each word sound position, through the nasal cavity humming forward, tensing the diaphragm muscles to blow forward the feeling of high position. In the use of true falsetto, to ensure that the true sound is concentrated and bright, but also to make the falsetto have penetration, it is necessary to properly adjust and dominate the breath with the power of the diaphragm, and highlight the singer's own unique timbre. The "zou guo" in this sentence is sung with a bouncing style, and the upper mouth cover continues to remain positive, and the "U" here highlights the characteristics of folk songs, singing the word outward through the breath, until the final "Chuan" word continues to do a positive state of raising the upper mouth cover through the return rhyme of the vowels "an".

### Head Cavity resonance

The third phrase "zou dao le (yi ge )lu shang wo ba hua (ya) er (ha ) man", here "zou" return rhyme to "ou", but in order to highlight the characteristics of the folk song, the beginning of the bite close to the double teeth extrusion, will rhyme

The mother sings in dialect, the upper jaw is close to the lower jaw, and the whole word bounces out, starting from "yige" and continuing to maintain the sound state of the head cavity, the mouth is rounded, and the upper jaw is raised.

The fourth phrase "hua zhong zi sa (ya )dao le tian bian (ya )", singing this sentence to sing with a smile, raise the laughing muscle, in the upper mouth force to maintain the oral position at the same time, the two words "hua" and "sa" to highlight the singing charm of the folk song. When singing the words "tian" and "ya", the upper jaw is close to the lower jaw, and the sweet and delicate timbre is used to set off the emotion of the song, which can also enhance the national flavor of the song.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ

## Singing Language



13

fan ya guo le yi shan zhe you ya yi shan ai yao  
翻 呀 过 了 一 山 者 又 呀 一 山 哎 呀  
gang ya fan guo gao gao de da ya li jia shan ai yao  
刚 呀 翻 过 高 高 的 大 呀 李 家 山 哎 呀  
tao ya xing hua kai hong zhe san ya yue tian ai yao  
桃 呀 杏 花 开 红 者 三 呀 月 天 哎 呀  
qing ya mu mu di li de bai ya mu dan ai yao  
青 呀 苗 苗 地 里 的 白 呀 牡 丹 哎 呀

19

shan ya lian zhe shan zou ba le ge yi chuan zhe you ya yi  
山 呀 连 着 山 走 罢 了 个 一 川 者 又 呀 一  
jiao ya hu de ge zou guo l ge sa la er de jia ya a  
脚 呀 户 的 哥 走 过 了 个 撒 拉 尔 的 家 呀 啊  
yan ya yang tian chun feng er ma jiu chui lv le huang ya a  
艳 呀 阳 天 春 风 儿 嘛 就 吹 绿 了 景 呀 啊  
wo ba huaer ha man ge sheng men ma jiu chuan tou le yun ya a  
我 把 花 儿 哈 漫 歌 声 们 嘛 就 穿 透 了 云 呀 啊

25

chuan ya zou do de ge lu shang wo ba hua ya er ha man ya hua zhong zi  
川 呀 走 到 的 个 路 上 我 把 花 呀 儿 哈 漫 呀 花 种 子  
yuan ya cong tu xiang wo lai dao le huang ya shui de an ya you ting daole  
园 呀 从 土 乡 我 来 到 了 景 呀 水 的 岸 呀 又 听 到 了  
an ya shan qian de ge liu shu ba tou ya dian ha dian ya tao xing hua  
岸 呀 山 前 的 个 柳 树 把 头 呀 点 哈 点 呀 桃 杏 花  
duan ya chuan doa le wo jiao hu ge ge de xin ya jian jian ya ying lai le  
端 呀 传 到 了 我 脚 户 哥 哥 的 心 呀 尖 尖 呀 迎 来 了

2

31

sa dao l tian bian chuan dao le wo jiao hu ge ge de  
撒 到 了 天 边 传 到 了 我 脚 户 哥 哥 的  
ga mei de shao nian  
杂 妹 的 少 年  
xiu hong le lian dan  
羞 红 了 脸 蛋  
hua er de chun tian  
花 儿 的 春 天

37

xin ya jian jian ya ying lai le hua er de chuan tian ye  
心 呀 尖 尖 呀 迎 来 了 花 儿 的 春 天 呀 嚈

Figure 18. 《Jiao hu ge》 wu xian pu

source : Jialing Feng

### Stess—Contrast word

The first section of "fan ya guo le ", in which "ya" as a sentence in the contrast, no real meaning; The second section of "yi shan zhe ", in which this "zhe" appears as a reference word in the sentence, is a dialect habit, Qinghai dialect often appears "zhe"; The "ai yo" in the fourth bar, which appears as a reference in the sentence, leads to the beauty to be displayed later, indicating an exclamation; The "wo jiu " in section 7 appears as the first interlining word of the sentence, and "wo men ", "that" and "ni de " appear as the interlining words in the sentence to connect and lead out the main sentence. The "nage" in the eighth section, as a reference word in the sentence, especially refers to the "chuan", as a demonstrative pronoun, and "men a jiu " as a reference word in the sentence, as a dialect habit, refers to the preceding noun, meaning "quanbu"; The ninth section of the "lianzhe", as a sentence in the interlining, is a dialect idiom, indicating a large place; The "yige" in section 12 appears as the interlining word in the sentence, especially the "road" that is introduced later, and "T" appears as the interlining word in the sentence, as the subject of the leading sentence; The "ha" in the fourteenth section, as a contrast word in the sentence, is a modal auxiliary word, without real meaning; The interlining "ya " in bars 15 and 20, as the interlining word at the end of the sentence, expresses the exclamation of emotion, and also has a strong sense of the end of the music.

### Language

Language is one of the important factors to form the singing style of folk songs. All kinds of folk songs in our country have their specific tunes, and the purpose is to articulate the words clearly, to round the line, to pay attention to the words and words. China's "Yuefu Chuansheng" said: "The lyrics are not clear, this account is not clear. What is the account, a word must have the first belly and the end, must have the first belly and the end, and then the next word, then the word is clear. If the word has not been completed, or has been further and not been fully collected, or has been fully collected and the junction has not been cut off, or the head of the following word has not been corrected, it is not clear." In the singing of "Jiao huge", dialect pronunciation is the most representative characteristic of the music, which is usually characterized by closed accent and flat mouth pronunciation. Some basic Chinese spelling methods are also used. For example, the "jiao" character in "Jiao huge" is pronounced "jue" (one sound) instead of "jiao"; The word "gang " in "gang fan guo " is not pronounced "gang" here, but "jiang" (four sounds); The word "bank"huang

shui de an " in the "an" does not read "an" here, but read "nan" (three sounds) and so on. The pronunciation position should be high and forward, and the enunciation should be characteristic. This song is the Qinghai dialect, we should study the characteristics of Qinghai dialect, and pay attention to the line and intonation of Qinghai dialect when imitating.

### Vocal technique

#### Cang Yin

The first sentence of "fan (ya )guo le yi shan (zhe) you (ya) yi shan" is based on the real sound, the first word "fan" should be stressed to emphasize, lift the laughing muscle, maintain a smile state, the "yi" here should not bite too tight, the upper and lower teeth open when singing, the mouth maintains a certain space, and the sound technique uses "cang sound" based on the strength of the bite to highlight the characteristics of the folk song. "ai yo , shan lian zhe shan ai ", the "aiyo" in this sentence lifts the soft palate, sighs with the feeling of whispering, and sings the latter part with the breath pushing forward to sing, using the real voice to sound out.

#### Jian yin

The third sentence "zou dao de (yi ge ) lu shang wo ba hua (ya ) er (ha ) man (ya ) ", here "zou" return to rhyme "ou", but in order to highlight the characteristics of the folk song, the beginning of the bite close to the double teeth extrusion, will rhyme

The mother sings in dialect, the upper jaw is close to the lower jaw, the whole word bounces out, starting from "yi ge" and continuing to maintain the state of the head cavity, the mouth is rounded, the upper jaw is raised, and the falsetto is thrown up, and the use of sharp sounds is rationalized.

#### Cang Jian Yin

The fourth sentence "hua zhong zi sa (ya ) dao le tian bian (ya )", singing this sentence to sing with a smile, raise the laughing muscle, in the upper mouth force to maintain the oral position of the hair at the same time, the two words "hua" and "sa" prominent singing, highlighting the singing charm of the folk song. When singing the words "tian" and "ya", the upper jaw is close to the lower jaw, and the shrill timbre is used to set off the emotion of the song, which can also enhance the national flavor of the song.

### Expression of emotion

Understanding the creation background

In the process of singing flowers, the Huaer" singer compared himself to the "Jiao hu ge". "Jiao hu" refers to people who move around to make a living in the poor areas of Northwest China, and the author writes picturesque lyrics about what he sees and hears. The lyrics describe the typical landform features of the northwest through "fan guo le yi shan you yi shan ,shan lian zhe shan ""zou guo le yi chuan you yi chuan ", and "climbing over the high mountain of Great Riga." The author sang the flowers from Xunhua County, Qinghai Province, to Minhe County, Qinghai Province, and from Minhe County to Dahejia Town, Jishishan County, Gansu Province, expressing the "jiaohu" to sing the Huaer. To sing this "huaer" pictorial sense of singing out, the singer needs to analyze its creative background.

#### Body language

When singing "Jiao hu ge" in the due contrast to express the content of the song as far as possible. For example, "fan (ya )guo le yi shan (zhe )you (ya ) yi shna ","shan"" word is the first lyrical metaphor of the huaer, the singer can reach out, and then the eyes follow the direction of the hand to see the feeling of "shan" to sing, so that the object is visualized, and the body language and action can be applied to the expression of emotion with voice and sound.

This song has a cheerful rhythm and beautiful melody. In a unique way, it depicts the hard work of laborers and the joy of harvest in the language of music, conveying the joy of rural life. This piece of music not only has distinct national characteristics, but also is full of vitality, making it a rare excellent work.

#### Summary

“Qi” is the foundation of sound and the foundation of singing art. Pay attention to the "dantian" position from the deep abdomen, slowly exhale the breath, so that the breath is unimpeded, and there is a feeling of sound and unbroken breath. Singing "Huaer", whether it is the resonance of the head cavity, nasal cavity, chest or mouth, should be connected up and down, in order to transform the true falsetto freely. In the process of singing, you should feel that the sound is true and false, false and true. In this way, in order to receive the effect of true and false mixed use, natural no trace, no turbidity when low, and no choking when high. No matter what style of singing you use, it is important to have a well-trained breathing technique.

In general, chest cavity, mouth cavity and head cavity are all important, but most singers give priority to oral resonance, followed by head cavity and chest cavity. However, when singing, pay attention to the coordination of the upper, middle and lower

The singing art of "Huaer" is the art of language. Singing "Huaer" can not be called a folk song if it is separated from the basic tones and dialects of the national folk. Therefore, the argument for singing "Huaer" in Mandarin is not practical enough. "Huaer" art itself, there is its local, national, and more unique.

Cang Jian and "singing method (that is, the combination of true falsetto). This singing technique is the main part of the singing method of "Huaer" and is the basic singing method of "Huaer". "Full mouth" is also called "cang sound" or "flat sound" . This singing method is rare among the "Huaer" singers, because the real "Huaer" song makes the vocal range very wide, the jump amplitude is large, if the real voice is sung, it can not be performed. "Cusping" is also called treble singing . There are quite a few singers who use this method, but when they sing with a sharp voice, they must base it on the real voice.

Finally, emotional expression is the sublimation of songs, in addition to improving the comprehensive quality of individuals, but also to improve personal cultural accomplishment, so that the combined singing skills have the singing style of "Hehuang Huaer".

Analyze the vocal technique in three traditional " Hehuang Huaer" of Qi Fangfang in Qinghai Province,China			
Song name	hangqu gaoshan wang pinghua	xue bai de ge zi	jiao hu ge
Use of breath	Inhale、Exhale	Inhale、Exhale	Inhale、Exhale
Resonance of Sound	Laryngeal resonance Nasal resonance、Head Cavity resonance	Laryngeal resonance Head Cavity resonance	Oral resonance、 Nasal resonance、Head Cavity resonance
Singing language	Stess-Contrast words, language	Stess-Contrast words, language	Stess-Contrast words, language
vocal technique	Cang jian yin、Grace Note—Underslide	Jian yin 、Cang yin	Jian yin 、Cang yin Cang jian yin
Emotional processing	Ventilation Body language	Understand the Backgeound of the	Understand the Backgeound of the song

Figure 19. Three songs "Hehuang Huaer" Vocal technique diagram of Qi Fangfang

Source: Jialing Feng

## CHAPTER VI

### Conclusion Discussion and Suggestion

In this study, there are two objectives:

- The status of traditional folk song "Hehuang Huaer "in Qinghai Province, China
- The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer "in Qinghai Province, China

According to the method of collecting on-site data, including documents

The data and research results can be summarized as follows:

#### 1. Conclusion

1.1 The status of traditional folk song "Hehuang Huaer "in Qinghai Province, China, Through the compilation and summary of historical documents and fields, the researchers investigated the status of "Hehuang Huaer" in Qinghai Province, China. According to the survey data, they found that clear records of " Hehuang Huaer" can be traced back to 1. The origin period of "Hehuang Huaer" was from the Ming Dynasty to the 1920s, which was the formative stage of Hehuang Huaer" and "the cultural integration of Hehuang Huaer". Form "Huaer "carrier of folk songs; 2. In the development period of 1940s and 1960s, the "Huaer" Research Society founded in this period promoted the research and dissemination of "Huaer"; 3. Decline period 1966s-1976s, during the period of the Cultural Revolution, the study of "Huaer" was interrupted, but folk singing continued; 4. Recovery Period 1979s -- 1990s. During this period, the study of "Huaer" yielded fruitful results and many "Huaer monographs" were published, and Huaer academic activities became increasingly active. 5. Gentle Period From the 21st century to the present, "Hehuang Huaer has been included in the national intangible cultural heritage during this period, becoming an artistic milestone of "Hehuang Huaer. So the five stages of "Hehuang Huaer" have different historical characteristics and development.

1.2 The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer " in Qinghai Province, China. The researchers analyzed three famous "Hehuang Huaer", 1: nature songs; 2: Love songs; 3: labor songs, and analyze the vocal technique of "Hehuang Huaer" from five aspects. Including: 1、the use of breath, 2、sound resonance, 3、singing language, 4、vocal technique, 5、emotional processing. Among them, Ms. Qi Fangfang singing the most vocal technique of "Hehuang Huaer" : 1、Use of breath - fast breath and slow breath ,2、Sound resonance - chest resonance; 3、Vocal technique - cang yin 、cang jian yin; 4、singing language—Qinghai dialect, 5、Emotional processing - the rhythm of body language is most characteristic.

## 2. Discussion

2.1 The status of traditional folk song "Hehuang Huaer "in Qinghai Province, China, The factors of the status of "Hehuang Huaer " can be discussed from the following aspects:

1. Factors of historical evolution: The author explores the rich historical and cultural heritage of the Qinghai folk song "Hehuang Huaer ", tracing its origins, development, and the factors that have influenced their evolution over time.
2. Factors of regional characteristics and style: The author analyzes the uniqueness of the plateau: the influence of regional characteristics and style elements of Hehuang Huaer , and the use of a large number of dialects makes the melody, lyrics and performance of "Hehuang Huaer " not effectively sung and spread.
3. Vocal music and artistic expression factors: The influence of professional vocal music on the vocal technique of Hehuang Huaer , and the application of breath, resonating cavity, singing language, vocal skills and emotional expression conveyed in vocal music are investigated. The author learned that many people who sing "Hehuang Huaer " do not have professional vocal technique, which leads to the slow spread of "Hehuang Huaer ".

4. Inheritors and intangible cultural heritage: An important focus, the object of study is the inheritors of "Hehuang Huaer ", who play a crucial role in the inheritance of "Hehuang Huaer ", and protect and pass on this cultural heritage to

future generations. The author's interview and investigation found that the heirs who have experience and contributions in singing "Hehuang Huaer", as well as their protection and promotion of "Hehuang Huaer" face great challenges and difficulties.

2.2 The vocal technique of Qi Fangfang in traditional folk song "Hehuang Huaer" in Qinghai Province, China. This paper analyzes the traditional folk songs "Hehuang Huaer" in Qinghai Province, taking 3 familiar Hehuang Huaer as examples, 1: nature songs; 2: Love songs; 3: labor songs, and analyze the vocal technique of Qi Fangfang "Hehuang Huaer" from five aspects. Including: 1、the use of breath, 2、sound resonance, 3、singing language, 4、vocal technique, 5、emotional processing. Singers to sing well "Hehuang Huaer" first need to have a solid basic skills; Secondly, reasonable use of breath can make the singer more relaxed expression in singing; Then, in singing, we should learn how to use resonance correctly to play their voice advantages and improve their singing level; Then, firmly their own aesthetic standards, although Qinghai dialect as the singing "Hehuang Huaer" standard, but the singer on the basis of traditional language to get a reasonable "solution"; Then, different sound techniques can be used in the melody and expression content to show the "beauty" of "Hehuang Huaer". Finally, emotional expression can be strengthened. For example, reasonable body language support and correct use can directly express the true emotions of "Huaer", so as to achieve emotional and piritual resonance with the audience.

In the intangible cultural heritage, most of the space is devoted to the dissemination and display of Qinghai folk songs themselves, and the analysis from the perspective of the vocal technique of the inheritors is far less than that of the former. Therefore, the study of intangible cultural heritage is the process of human research, and the study of genetic inheritance still needs to be further improved and promoted. The author fills in the blank of the study on the vocal technique of the inheritors of Qinghai folk song "Hehuang Huaer". Based on the vocal technique of the inheritors, the author discusses the core issues of the inheritance of intangible heritage, focusing on the methods of folk song inheritors themselves to sing "Hehuang Huaer", and analyzes the vocal technique of Qinghai folk song "Hehuang Huaer" so that more people can understand and learn the songs of Qinghai "Hehuang Huaer".

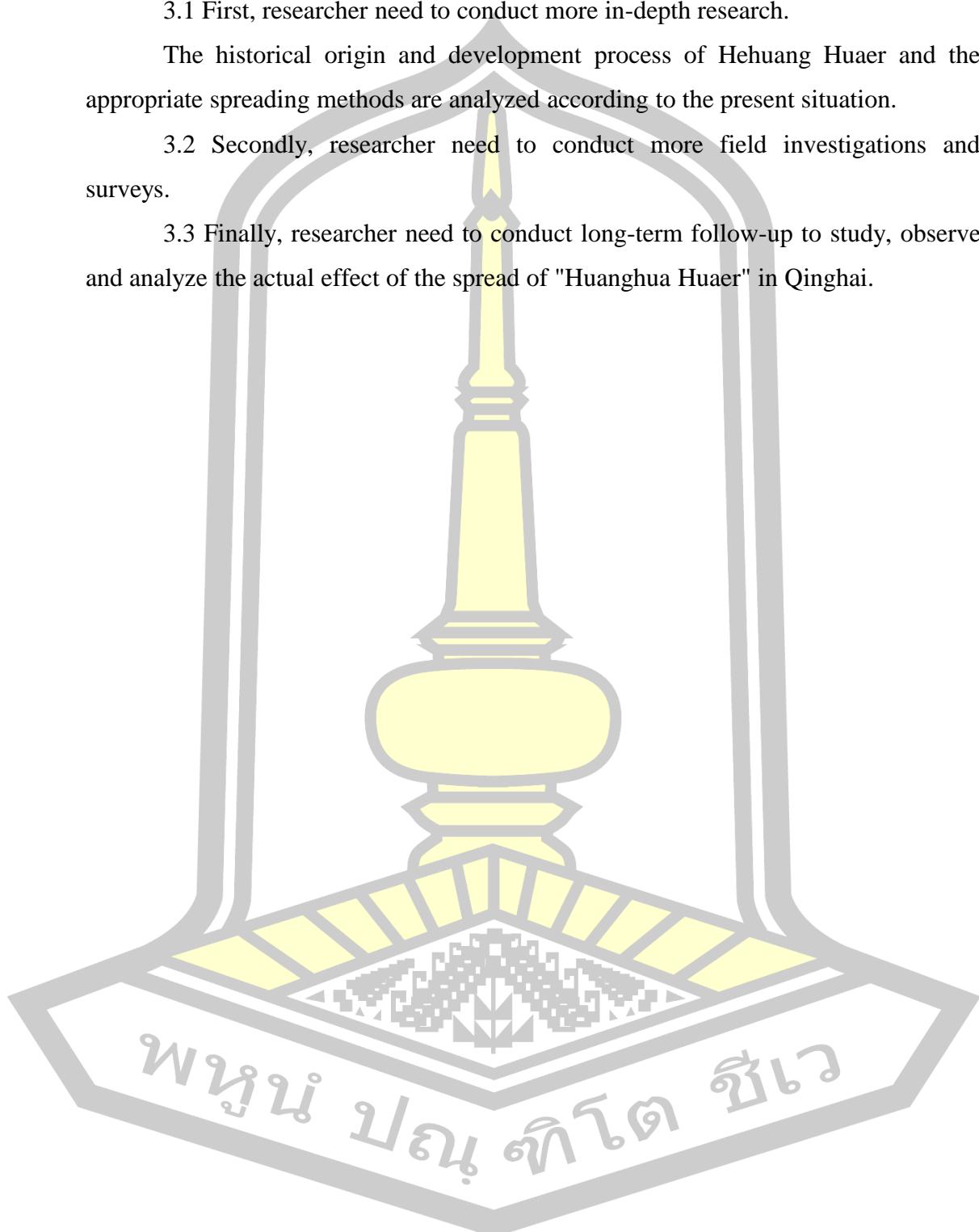
### 3. Suggestions

3.1 First, researcher need to conduct more in-depth research.

The historical origin and development process of Hehuang Huaer and the appropriate spreading methods are analyzed according to the present situation.

3.2 Secondly, researcher need to conduct more field investigations and surveys.

3.3 Finally, researcher need to conduct long-term follow-up to study, observe and analyze the actual effect of the spread of "Huanghua Huaer" in Qinghai.



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## APPENDIX

### Appendix 1: Fieldwork Pictures



Figure 20. With Huaer princess "Qi Fangfang" Ms. Learn "HehuangHuaer" group  
photo

Source : Jialing Feng (2023)

ພ້ອນ ປນ ຄີໂຕ ຂ່າວ



Figure 21. Learn the singing skills of Lady Qi Fangfang, Princess of Huaer

Source : Jialing Feng (2023)



Figure 22. Listen to Huaer princess "Qi Fangfang" Ms. Singing "Hehuang Huaer"

Source : Jialing Feng (2023)

## 上去高山望平川

(河州大令)

青海花儿

中速 稍自由

上去高山望平川

wo shang a qu le gao shan zhe ha yo  
我 上 (啊) 去 了 高 山 (者) 哈 哟  
kan qu shi wo jiu rong yi zhe ha yo  
看 去 是 (我 就) 容 易 (者) 哈 哟

5 o ya wang ye ai hai ping ya  
噢 呀) 望 (耶 哎 嗨) 平 (呀)  
o ya zhai ye ai hai ping a shi  
噢 呀) 摘 (耶 哎 嗨) 去 (啊 是)

10 chuan ya ai yo wang ping a ya chuan ya  
川 呀, 哎 哟 望 平 (啊 呀) 川 呀,  
nan ya ai yo zhai qu ya shi nan ya wo jiu  
难 呀, 哎 哟 摘 去 (呀 是) 难 呀, (我就)

15 ping a chuan li yo hei you ya yi duo ya mu a ya  
平 (啊) 川 里 哟 (嘿) 有 (呀) 一 朵 (呀) 牡 (啊 呀)  
ping a chuan dao yo hei you ya li shi a ya mu ya  
摘 (啊) 川 到 哟 (嘿) 手 (呀) 里 是 啊 (呀) 枉 (呀)

20 dan ye ai yo wo ye 1. 2. a ge de xie han yo  
丹 耶: 哎 哟 我 耶 1. 2. 阿 哥 的 些 懂 (呀)  
然

“ນັ້ນ ປັນ ພົມ ໄກໂຕ ຂົວ”

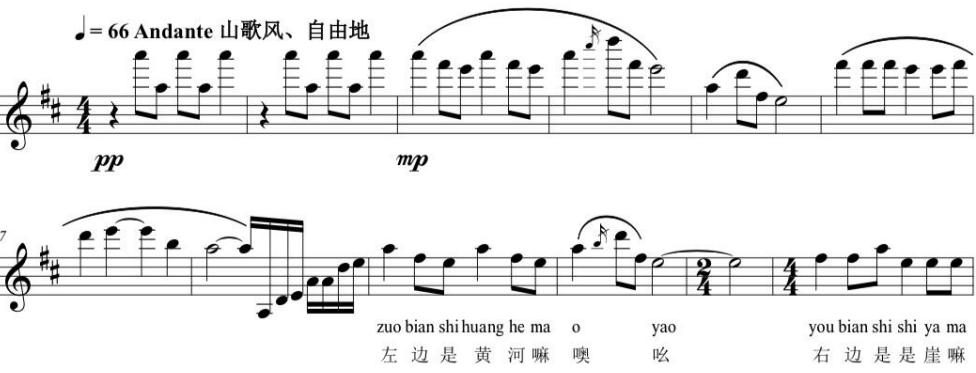
2



## 雪白的鸽子

青海花儿

$\text{♩} = 66$  Andante 山歌风、自由地

**7** 

**13** 

**17** 

$\text{♩} = 124$  Allegro 欢快地

**21** 

ဗုံးပန် ရုပ်စွဲ

31

zuo bian shi huang he ma o yao  
左 边 是 黄 河 嘛 噢 哟  
a ge he ga mei zi o yao  
阿 哥 和 兄 妹 子 嘛 哟 哟

36

you bian shi shi ya ma ao yao  
右 边 是 是 崖 嘛 噢 哟  
yi dui ma ge zi ma ao yao  
一 对 嘛 鹤 子 嘛 噢 哟

xue bai de ge zi ma ceng leng leng leng leng cang lang lang lang lang  
雪 白 的 鸽 子 嘛 增 棱 棱 棱 棱 鸽 柳 柳 柳 柳  
xue bai de ge zi ma ceng leng leng leng leng cang lang lang lang lang  
雪 白 的 鸽 子 嘛 增 棱 棱 棱 棱 鸽 柳 柳 柳 柳

40

pu lu lu lu lu pa la la la de fei ya shui mian shang fei lai ma o yao xue bai de ge zi ma  
扑 噰 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀 水 面 上 飞 来 嘛 噢 哟 雪 白 的 鸽 子 嘛  
pu lu lu lu lu pa la la la de fei ya xia lai de yi dui ma o yao ta lia shi tian sheng de  
扑 噰 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀 下 来 的 一 对 嘛 噢 哟 他 俩 是 天 生 的

45

ceng leng leng leng leng leng cang lang lang lang lang pu lu lu lu lu pa la la la de fei ya  
增 棱 棱 棱 棱 棱 鸽 柳 柳 柳 柳 扑 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀  
ceng leng leng leng leng leng cang lang lang lang lang pu lu lu lu lu pa la la la de fei ya  
增 棱 棱 棱 棱 棱 鸽 柳 柳 柳 柳 扑 噰 噰 噰 啪 啦 啦 啦 啦 的 飞 呀

51

shui mian shang fei lai ma ao yao zhi de fei ya  
水 面 上 飞 来 嘛 噢 哟 吱 的 飞 呀  
shui mian shang fei lai ma yao  
水 面 上 飞 来 嘛 哟

## 脚户歌

青海花儿

稍快



fan ya guo le yi shan zhe you ya yi shan ai yao  
 翻 呀 过 了 一 山 者 又 呀 一 山 哎 哟  
 gang ya fan guo gao gao de da ya li jia shan ai yao  
 刚 呀 翻 过 高 高 的 大 呀 李 家 山 哎 哟  
 tao ya xing hua kai hong zhe san ya yue tian ai yao  
 桃 呀 香 花 开 红 者 三 呀 月 天 哎 哟  
 qing ya mu di li de bai ya mu dan ai yao  
 青 呀 苗 地 里 的 白 呀 牡 丹 哎 哟



shan ya lian zhe shan zou ba le ge yi chuan zhe you ya yi  
 山 呀 连 着 山 走 罢 了 个 川 者 又 呀 一  
 jiao ya hu de ge zou guo l ge sa la er de jia ya a  
 脚 呀 户 的 哥 走 过 了 个 撒 拉 尔 的 家 呀 啊  
 yan ya yang tian chun feng er ma jiu chui lv le huang ya a  
 艳 呀 阳 天 春 风 儿 嘛 就 吹 绿 了 晴 呀 水 的  
 wo ba huauer ha man ge sheng men ma jiu chuan tou le yun ya a  
 我 把 花儿 哈 漫 歌 声 们 嘛 就 穿 透 了 云 呀 啊



chuan ya zou doa de ge lu shang wo ba hua ya er ha man ya hua zhong zi  
 川 呀 走 到 的 个 路 上 我 把 花 呀 儿 哈 漫 呀 花 种 子  
 yuan ya cong tu xiang wo lai dao le huang ya shui de an ya you ting daole  
 园 呀 从 土 乡 我 来 到 了 晴 呀 水 的 岸 呀 又 听 到 了  
 an ya shan qian de ge liu shu ba tou ya dian ha dian ya tao xing hua  
 岸 呀 山 前 的 个 柳 树 把 头 呀 点 哈 点 呀 桃 杏 花  
 duan ya chuan doa le wo jiao hu ge ge de xin ya jian jian ya ying lai le  
 端 呀 传 到 了 我 脚 户 哥 哥 的 心 呀 尖 尖 呀 迎 来 了



2

31

sa dao l tian bian  
 撒 到 了 天 边  
 ga mei de shao mian  
 兒 妹 的 少 年  
 xiu hong lelian dan  
 羞 红 了 脸 蛋  
 hua er de chun tian  
 花 儿 的 春 天

结束句

chuan dao le wo jiao hu ge ge de  
 传 到 了 我 脚 戶 哥 哥 的

37

xin ya jian jian ya ying lai le hua er de chuan tian ye  
 心 呀 尖 尖 呀 迎 来 了 花 儿 的 春 天 吧



## BIOGRAPHY

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