



Fu Dakun: A Biographical Exploration and Singing Technique of Xinyang Folk
Songs in Henan Province, China

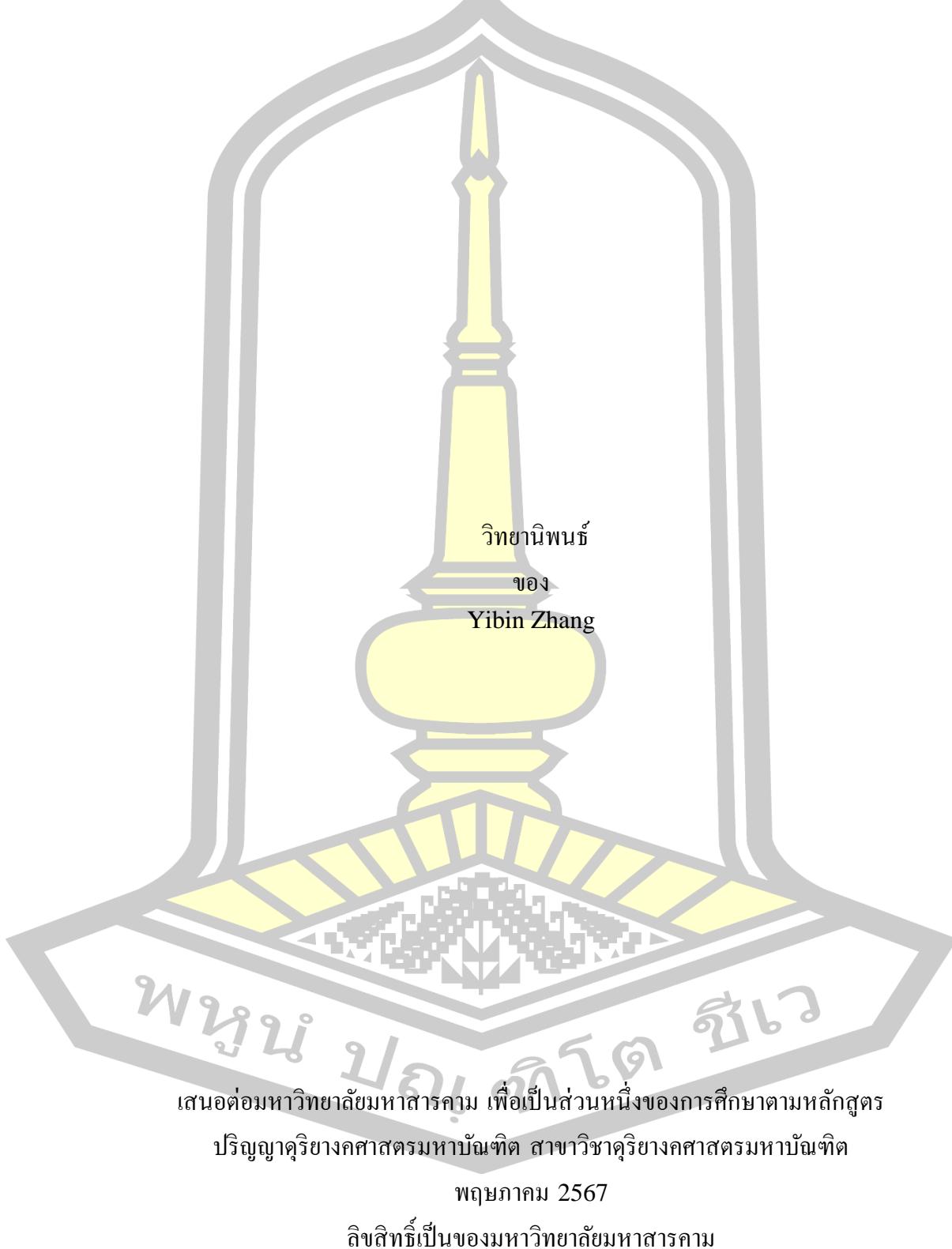
Yibin Zhang

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

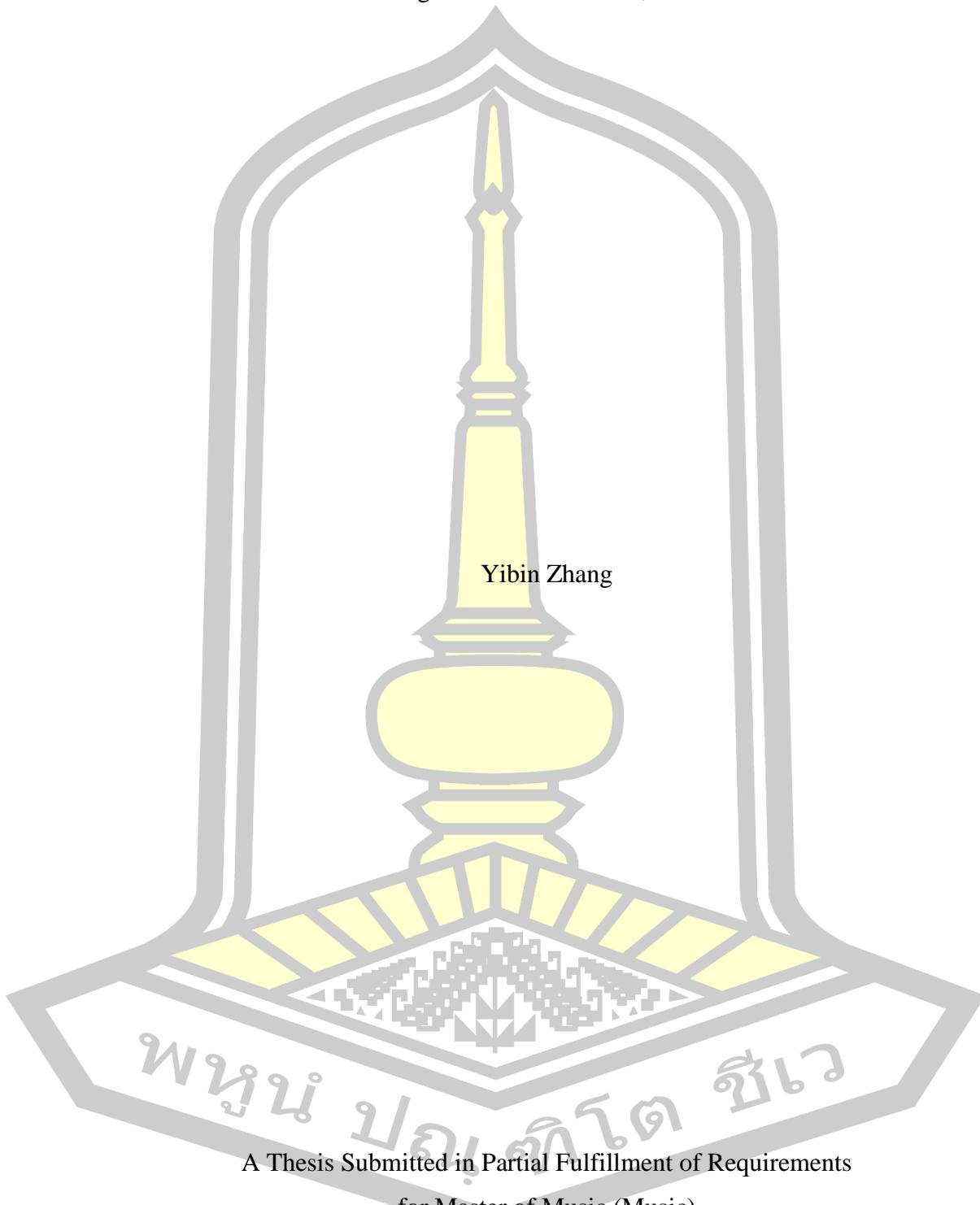
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ผู้ต้าคุน: การสำรวจชีวประวัติและเทคนิคการรื้องเพลงของเพลงพื้นบ้านชินหยางในมณฑลเหอหนาน ประเทศจีน



Fu Dakun: A Biographical Exploration and Singing Technique of Xinyang Folk
Songs in Henan Province, China



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ABSTRACT

There are two research objectives: 1) To investigate the biography of Fu Dakun. 2) To analyze the singing technique of Xinyang folk songs by Fu Dakun. This study employs qualitative research such as interviews and observations of key informants, field investigations, and musicology methodology to analyze music characteristics. The results are as follows:

1) Fu Dakun's biography is divided into personal life history, learning history, and performance history. Fu Dakun learned Xinyang folk songs from his father and grandfather when he was a child, which made Fu Dakun have a strong interest in Xinyang folk songs. Fu Dakun has sung Xinyang folk songs for more than 60 years, from rural competitions to Xinyang City to Henan competitions, and later participated in CCTV, won various awards and was eventually named the successor of Xinyang folk songs. By summarizing the above three aspects, Fu Dakong has made outstanding contributions to the inheritance and development of Xinyang folk songs, from life to study to participating in competitions and winning awards.

2) Fu Dakun's Singing Technique has beautiful lyrics and is more colloquial. It describes the living conditions of local working people through the lyrics; the rhythm is fixed, mostly in 2/4 time; the melody mainly uses pentatonic mode; and the melody is pleasant to the ear. He has strong storytelling ability; the Singing Technique uses Gao Qiang, Ping Qiang, Run Qiang, and Zhen Jia singing. It shows Fu Dakun's unique singing technique.

Keyword : Xinyang folk songs, Biographical, Fu Dakun, Singing Technique

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To commence, I wish to express my heartfelt gratitude to my supervisor, Dr. Thanaporn Bhengsri. Your invaluable guidance on my research topic has been a beacon of inspiration. Your unwavering encouragement and affirmation of my ideas have instilled in me the confidence to delve into the world of academic research. Your expertise, patience, knowledge, and exacting standards have propelled me to reach new heights in my academic pursuits. Under your tutelage, I have successfully navigated the intricate path of composing my master's thesis. Thank you, dear professor, for your tireless dedication.

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Throughout the interview process, I had the privilege of engaging with scholars, artists, and administrators who generously shared their knowledge and expertise on the inheritance and performance techniques of the solo instrument. Their contributions enriched my research and added depth to my findings.

My heartfelt thanks go out to the teachers and friends who have been unwavering in their support and assistance throughout my master's journey.

Last but certainly not least, I extend my deepest gratitude to my family for their unwavering support. I consider myself immensely fortunate to have had their unwavering presence by my side throughout this endeavor.

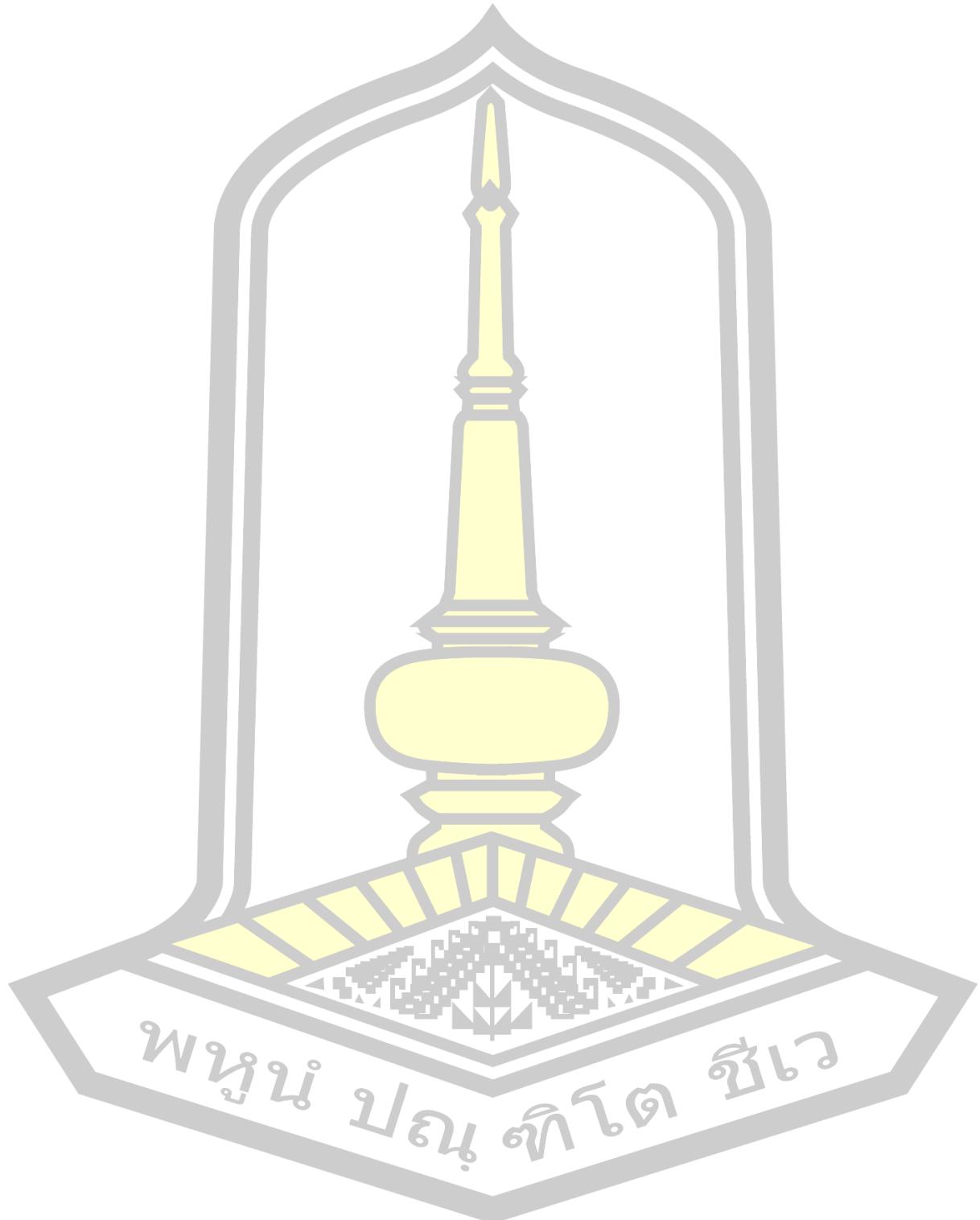
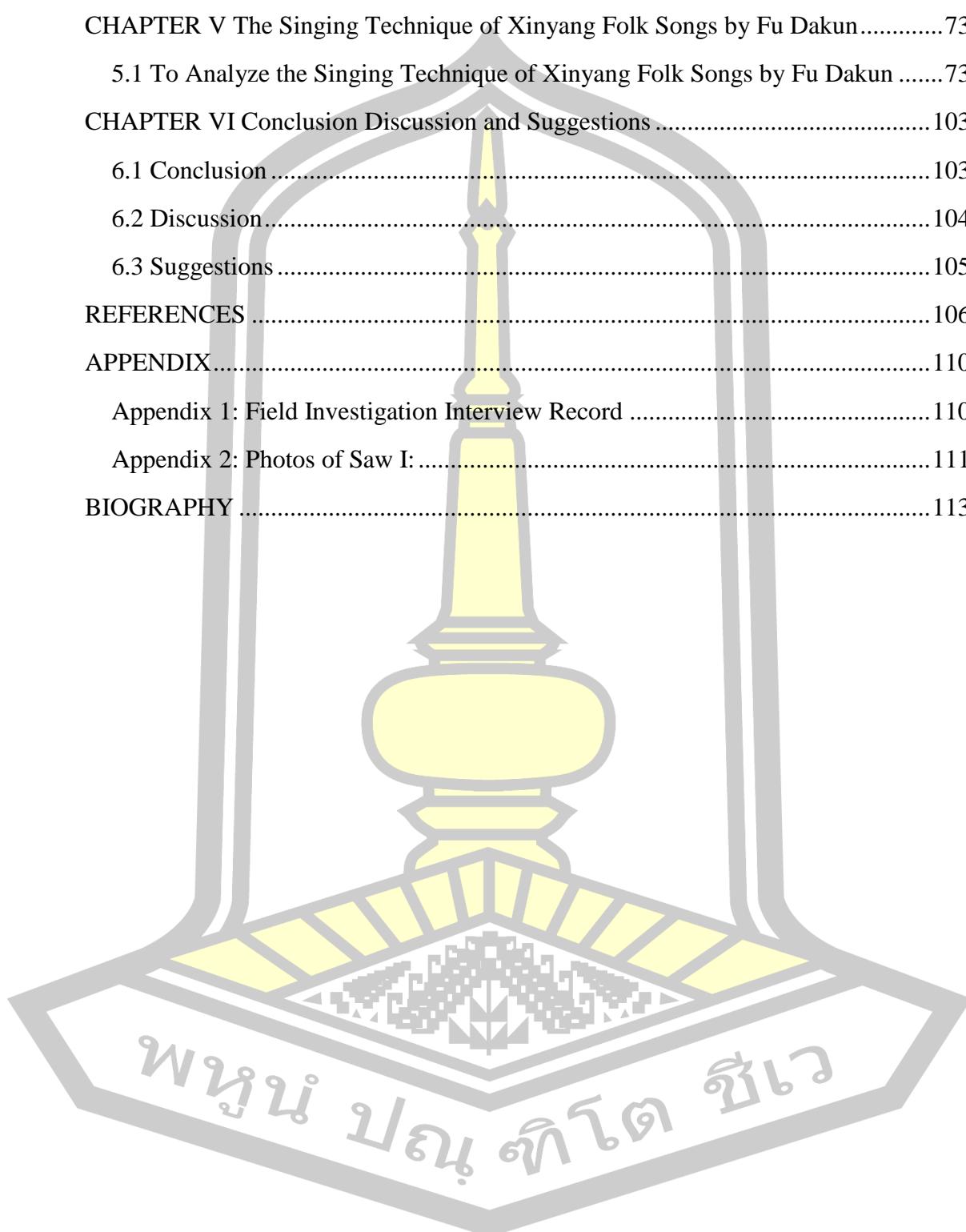


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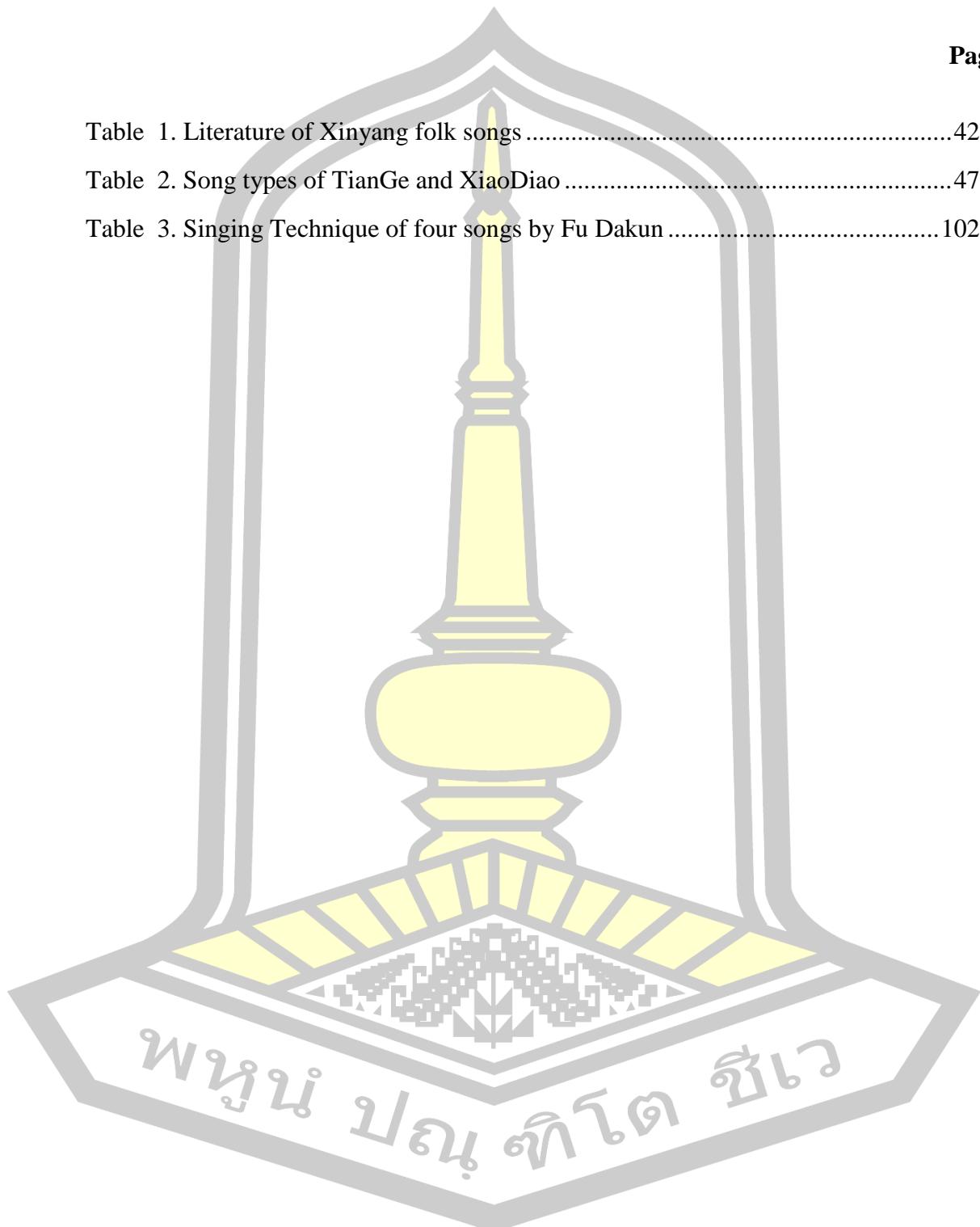
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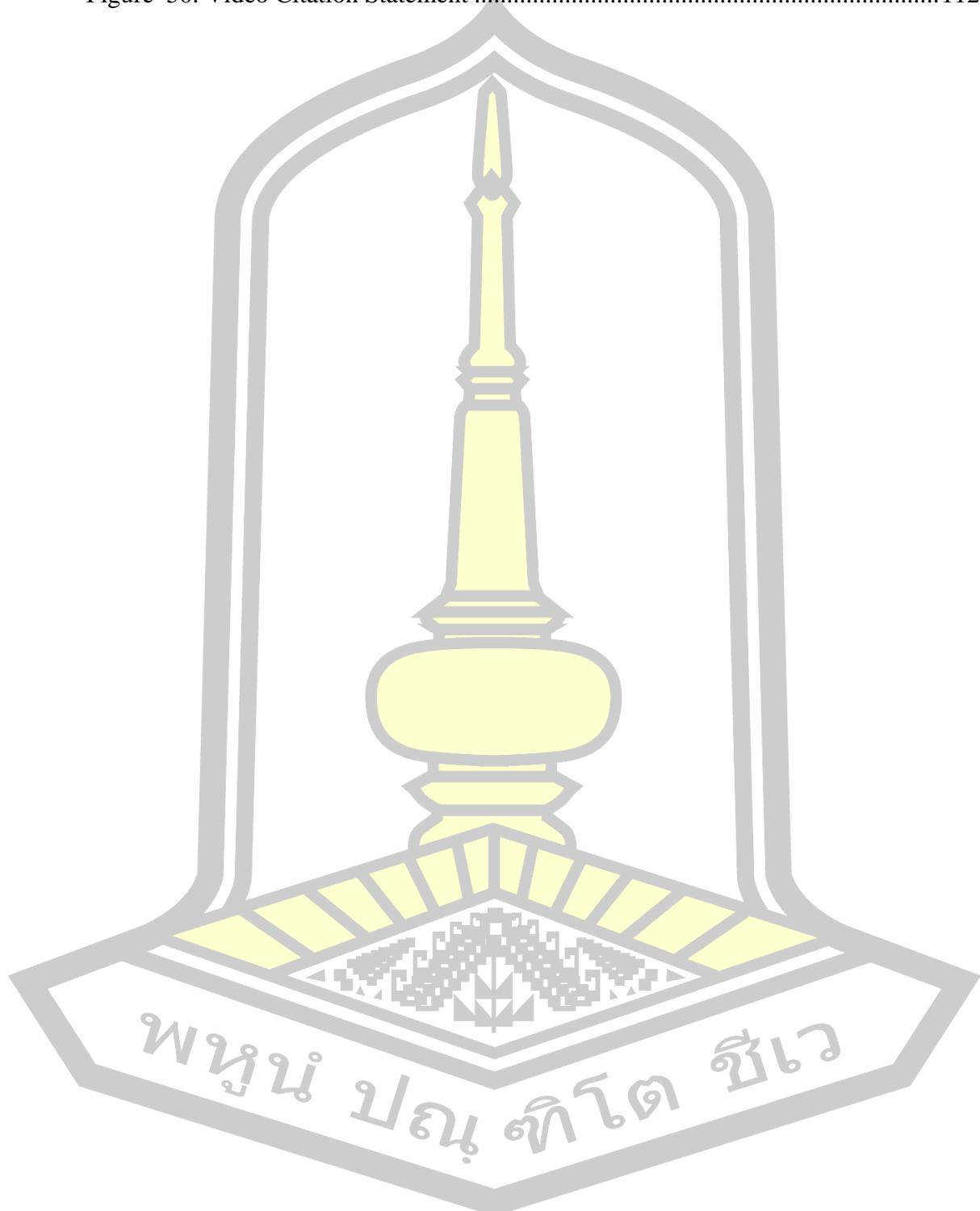


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CHAPTER I

Introduction

1.1 Research Background

Xinyang City is located in southern Henan. The folk song culture is rich, the folk customs are diverse, and the preservation is relatively intact. The inheritors of local folk songs all have their own social and professional division of labor identities, which means that singing is not their full-time professional identity, so they all have dual identities. In recent years, due to various political, economic, and cultural influences, folk song inheritors hope to pass on folk songs by singing folk songs. However, they face the embarrassing dilemma of various unfavorable factors encountered in the inheritance. Due to the limitations of economic conditions, the successors of folk songs could not successfully inherit folk songs. In addition, due to the influence of foreign cultures, the needs of audience groups, and changes in singing venues, the successors of folk songs face multiple cultural dilemmas. In 2008, Xinyang folk songs were rated as the second national intangible cultural heritage batch. (Liang Cheng, 2013)

Therefore, The Xinyang area is located in southern Henan and has a rich folk song culture and diverse folk customs that are relatively well preserved. The inheritors of folk songs have dual identities and face multiple influences such as politics, economy, and culture, making it difficult for them to successfully inherit folk songs. Due to economic constraints, folk song inheritors cannot successfully inherit folk songs. At the same time, they are also subject to multiple cultural difficulties, such as foreign cultural influences, audience needs, and changes in singing venues. In 2008, Xinyang folk songs were rated as the second national intangible cultural heritage batch and entered the state-led social protection mechanism system (Zhao Jing, 2011).

Xinyang is known as the "hometown of singing and dancing." Xinyang folk songs are the main symbol of folk music culture in Xinyang City. It also combines the characteristics of northern and southern music with a wide variety and unique styles. In the "Collection of Chinese Folk Songs Henan Volume," Xinyang folk songs

account for 23% of the total folk songs and are an important part of Henan folk songs. Xinyang folk songs cover many themes and all social life contents in the past dynasties, with a unique style and far-reaching influence (Zhou Rui, 2016).

Therefore, Xinyang is known as the "Hometown of Song and Dance". Xinyang folk songs are the main symbol of Xinyang's folk music culture. They combine the characteristics of music from the North and the South with a wide variety and unique styles. In the "Chinese Folk Song Collection Henan Volume," Xinyang folk songs account for 23% of the total folk songs and are an important part of Henan folk songs. Xinyang folk songs cover a wide range of themes, including all social life contents of the past dynasties, and have unique styles and far-reaching influences (Guo Nannan, 2019).

Fu Dakun was born into a family of folk singers. Since the age of 16, he has been learning Xinyang folk songs with his father. In May 2018, he was identified as the representative successor of the fifth batch of national intangible cultural heritage representative projects. His grandfather, Fu Houcheng, and his father, Fu Cilu, are influential local folk singers. Due to family tradition and diligent communication with mountain folk singers, he can sing more than 300 Xinyang folk songs. Among them, Fu Dakun is best at singing Tian Ge and Xiaodiao. Fu Dakun's singing skills are skillful, natural, simple, true, and rich in regional style. On June 11, 2010, he was appointed by the Henan Provincial Ministry of Culture as the representative successor of the provincial intangible cultural heritage project. Fu Dakun insists on deepening folk songs and singing and promoting Xinyang folk songs. In 1990, he formed the August Osmanthus Folk Song Singing Group in Shuangchunpu Town, Shangcheng County, and was its leader. He trained many folk singers, often led them to perform for the masses, participate in social welfare activities, and made important contributions to the protection, inheritance, and development of Xinyang folk songs (Bai Du, 2017).

Therefore, Fu Dakun was born into a family of folk singers and started learning Xinyang folk songs from his father at the age of 16. In 2018, he was recognized as the representative inheritor of the national intangible cultural heritage representative project. He is good at singing more than 300 Xinyang folk songs, especially "Tiange" and "Minor." In 2010, he was appointed as the representative

inheritor of provincial intangible cultural heritage projects. He insisted on in-depth folk songs, sang and promoted Xinyang folk songs, formed the August Osmanthus Folk Song Singing Troupe and served as its leader, trained a large number of folk singers, and made important contributions to the protection, inheritance and development of Xinyang folk songs (Hu Hui, 2012).

The existence and development of Xinyang folk songs are maintained by people's experiences and creations. In other words, the existence and development of folk songs are closely related to the existence and development of the subjects they carry - people. Therefore, protecting folk songs also needs to pay attention to the inheritors. protection of. Through on-site inspections and in-depth interviews, the author attempts to understand the personal life and singing works of the provincial inheritor- "Fu Dakun," in folk song inheritance due to the influence of the social environment from the perspective of an " transmitter." Starting from the process, we can understand the living conditions of the inheritor "Fu Dakun" under the current construction of the intangible cultural heritage mechanism and think about related social issues by analyzing and observing the current situation of the transmitter (Shi xiaorui, 2021; Fu Dakun, 2023).

This research takes Fu Dakun, the transmitter of Xinyang folk songs, as the research object and uses Musicology theory, Ethnomusicology, Music theory, and Theory of vocal music to analyze the biography and singing techniques of Fu Dakun, the provincial representative transmitter. Analyze Fu Dakun's Biography from his life background, personal achievements, and folk song learning experience; analyze Fu Dakun's singing techniques from the lyrics, melody, structure, and singing characteristics. This summarizes Fu Dakun's Biographical and singing techniques. It provides reference value for those who want to learn Xinyang folk songs.

1.2 Research Objectives

- 1.2.1 To investigate the biography of Fu Dakun
- 1.2.2 To analyze the singing technique of Xinyang folk songs by Fu Dakun

1.3 Research Questions

- 1.3.1 What is Fu Dakun's Biography?

1.3.2 What is the singing technique of Xinyang folk songs by Fu Dakun?

1.4 Research Benefit

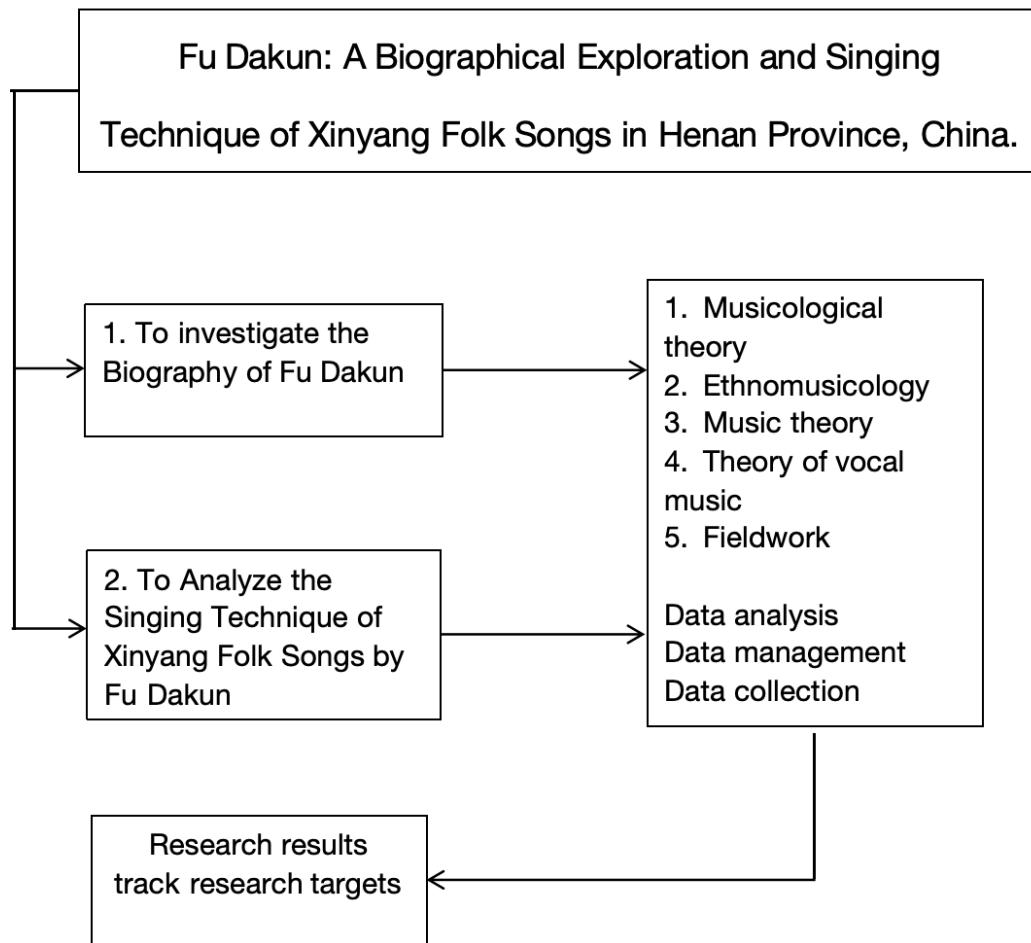
- 1.4.1 We will know Fu Dakun's biography.
- 1.4.2 We will know Fu Dakun's Xinyang folk singing technique in singing practice.

1.5 Definition of terms

- 1.5.1 Biography refers to Fu Da Kun's personal life history, learning history, and performance history.
- 1.5.2 Singing Technique refers to Fu Dakun's lyrics, rhythm, melody, and singing techniques.
- 1.5.3 Xinyang folk songs refer to Fu Dakun's singing techniques, such as Tian Ge and Xiao Diao.
- 1.5.4 Gao Qiang singing refers to the singing method in which boys sing mainly in falsetto in the high-pitched area, using the chest voice to add the overtones produced by the head cavity voice. It is common to add "you," "our," "duo he," and other supporting words to the drawl.
- 1.5.5 Ping Qiang singing refers to the singing method that utilizes the resonance produced by the chest voice and the nasopharyngeal cavity voice and combines the real and fake singing methods with the real voice as the mainstay.
- 1.5.6 Run Qiang refers to the primary use of vibrato, wave, and portamento in singing, along with the addition of corresponding singing polishing techniques based on the characteristics of the song, such as rapid wording and a singing method that incorporates a variety of decorative sounds.
- 1.5.7 Zhen Jia singing refers to a singing technique that uses a combination of real voice and false voice.

1.6 Conceptual Framework

This research framework consists of the following topics, as illustrated.



CHAPTER II

Literature review

In this chapter on the process of transmission of Xinyang Folk songs of Fu Dakun, I conducted a careful review of the dissertation, obtained comprehensive theoretical and viewpoint information, and consulted various literature information according to the following main themes.

- 2.1 The Knowledge of Henan Province, China
- 2.2 The Knowledge of Xinyang Folk Songs
- 2.3 The Knowledge of the Singing Technique
- 2.4 The Theory Used in This Research
- 2.5 Documents and Research Related

2.1 The Knowledge of Henan Province, China

Henan Province is located in the middle and lower reaches of the Yellow River, at the southern end of the North China Plain. It borders Shandong and Anjiao to the east, Hebei to the north, Shanxi and Shaanxi to the west, and Hubei to the south. It covers an area of more than 160,000 square kilometers and has a population of 8. There are more than 8.62 million people (according to the 1990 national census), mainly Han nationality, with Hui, Mongolian, Manchu, and other brothers scattered throughout the province. The provincial capital is Zhengzhou. Heliao is the ancient Jiuzhou Yuzhou, referred to as "Yuan". It is located in the middle of Jiuzhou, also known as "Zhongzhou". In history, many dynasties established their capitals in Henan, making Henan's economic and cultural development reach its peak several times. It was a powerful force in the national politics, economy, and The center of culture. It is majestic. It is pillowled by the Taihang Mountains in the north, surrounded by the Xiong'er Mountain and the Xiong'er Mountain in the west. It is bounded by Dabie Mountain and Tongbai Mountain in the south. It is bounded by the Mangdang Mountain in the east. It is bounded by the Funiu Mountains in the south and west, and in the middle, there is the Songshan Mountain, one of the Five Mountains. The surging Yellow River runs across the east and west, and the Huaihe

River originates from the foothills of Tongbai Mountain, the Danjiang River, and the Baihan River. The terrain of Henan is high in the southwest and lowland in the northeast, with mountains, hills, and the Huaihe Plain. The terrain of the mountains in the west is undulating, and the terrain in the east is undulating. With thousands of miles of fertile fields, crisscrossing rivers and vast wilderness, Henan has been a battleground for military strategists since ancient times. Henan is an important settlement area for the ancestors of the Chinese nation. During the long history of the Chinese nation, the glorious history of this piece of land was created. Culture. Paleolithic cultural sites have been discovered in Sanguixu, Shaanxian, Mianchi, Lingbao, and Xiaonanhai in Anyang County, and Lingjing in Xuchang County. By the Henan Neolithic Age, it had become the ancestral activity of the Chinese people. As one of the central areas of Wuyang County, more than a thousand Neolithic Age sites have been discovered in advance. On January 9 and August 7, a Neolithic flute was discovered in the ancient foundation of Jiahu, Wuyang County. Approximately 8000 years ago. The flute has 7 tones, a fixed shape, standardized production, and a scale structure. It is the oldest musical instrument used by Oriental monks in Henan Province. The Peiligang Cultural Site, which was discovered in Xinzheng, is a giant village in the ancient Neolithic Age. The ruins of the ruins date back to about 8,000 years ago. In the ruins was a stone farm tool, hunting equipment and daily necessities. The Yangshao culture (ruins) discovered in Yangshao Village, Mianchi County, dates back to about 5,000 years ago. Between 7,000 years ago, in addition to stone tools and pottery, the cultural relics of scholars also included bowls, basins, bowls and other pottery, most of which had colorful paintings. The Taihao Mausoleum and Zhuqiu Temple in Huaiyang are both sites of the Lenshan Culture. There are a large number of stone tools, pottery and pottery in Chushi. They are of extremely high research value(Lishuyin,1997)Therefore Henan Province is located in the middle and lower reaches of the Yellow River and at the southern end of the North China Plain. It borders Shandong and Anhui to the east, Hebei to the north, Shanxi and Shaanxi to the west, and Hubei to the south. It covers an area of more than 160,000 square kilometers and has a population of more than 88.62 million people, mainly Han, with Hui, Mongolian, Manchu and other brothers scattered throughout the province. The provincial capital is Zhengzhou. Henan has been the capital of many dynasties in

history, and its economic and cultural development has reached its peak many times. It is the political, economic and cultural center of the country. The terrain is high in the southwest and low in the northeast, with mountains, hills and the Huaihe Plain. Henan has thousands of miles of fields, crisscrossed rivers and vast wilderness. It has been a battleground for military strategists since ancient times. Henan is an important settlement place for the ancestors of the Chinese nation, and the glorious history of the Chinese nation was created on this land.(Lishuyin,1997)

Geographically, Xinyang is located in the southernmost part of Henan Province, the upper reaches of the Huaihe River, the terrain is high in the south and low in the north. In the west and south are Tongbai Mountain and Dabie Mountain, which is the watershed of the Yangtze River and Huaihe River basins. In the middle is hilly land. This area has layers of terraced fields, canals and canals, dense tangweirs, and paddy fields like a net. To the north are plains and depressions. In terms of administration, Xinyang municipality has jurisdiction over 8 counties such as Luoshan County, Guangshan County, Xinxian County, Shangcheng County, Gushi County, Huangchuan County, Huaibin County, Xixian County, and Shihe District, Pingqiao District. Xinyang City is known as the landscape tea capital, known as "the North of the south, the North of the south" reputation. Chu culture and Central Plains culture blend here, forming a unique cultural environment in Xinyang.

(Gaohanxiao,2021)Therefore Xinyang City is located at the southernmost tip of Henan Province. The terrain is high in the south and low in the north. There are Tongbai Mountain and Dabie Mountain in the west and south. It is the watershed of the Yangtze River and Huaihe River basins. There are hilly areas in the middle and plains and depressions in the north. Administratively, Xinyang City governs 8 counties. Xinyang City is known as the capital of mountains, rivers and tea. Chu culture and Central Plains culture blend here, forming a unique humanistic environment. (Gaohanxiao,2021)

In history, Xinyang has produced many heroes. There was born Chun Shenjun, one of the four princes of the Warring States Period, Wei Yan, the famous minister of the Northern Song Dynasty Sima Guang, the chairman of the CPPCC Deng Yingchao, the legendary general Xu Shiyu, the vice chairman of the Central Committee of the Communist Party of China Li Desheng and other famous figures. During the Ming

and Qing dynasties, Xinyang scholars and sons were born, with rich cultural heritage. Since the resumption of college entrance examination, Xinyang's undergraduate passing rate and the number of top candidates in college entrance examination rank first in Henan Province. In terms of art, more than 30 professional painters from Luoshan County, led by He Jia 'an and GUI Xingchuan, devoted themselves to the creation of calligraphy and painting art, forming a remarkable "Luoshan art group" with Dabie landscape and customs as the background, painting Xinyang, painting hometown and painting Dabie Mountain as the creative direction. In terms of tourism resources, Xinyang is China's excellent tourism city and national health city. From 2009 to 2016, Xinyang was selected as China's top ten livable cities for eight consecutive years, and China's happiest city. By the end of 2014, there were 22 A-level tourist attractions in the city, of which 6 were 4A level or above. There are 9 key cultural relics under national protection, 77 at the provincial level and 119 at the municipal level. (Lishuaichao, 2015) Therefore Many heroes have emerged in the history of Xinyang, such as Chun Shenjun, Sima Guang, Deng Yingchao, Xu Shiyou, etc. During the Ming and Qing Dynasties, Xinyang had a rich cultural heritage and numerous scholars. Since the resumption of the college entrance examination, Xinyang ranks first in Henan Province in its undergraduate passing rate and the number of top scorers in the college entrance examination. In terms of art, more than 30 professional painters in Luoshan County, led by He Jiaan and Gui Xingchuan, formed the "Luoshan Art Group" featuring Dabie landscapes and customs. Xinyang is an outstanding tourist city and a national health city in China. It has 22 A-level tourist attractions, including 6 above 4A level, 9 national key cultural relics protection units, 77 at the provincial level, and 119 at the municipal level. (Lishuaichao, 2015)

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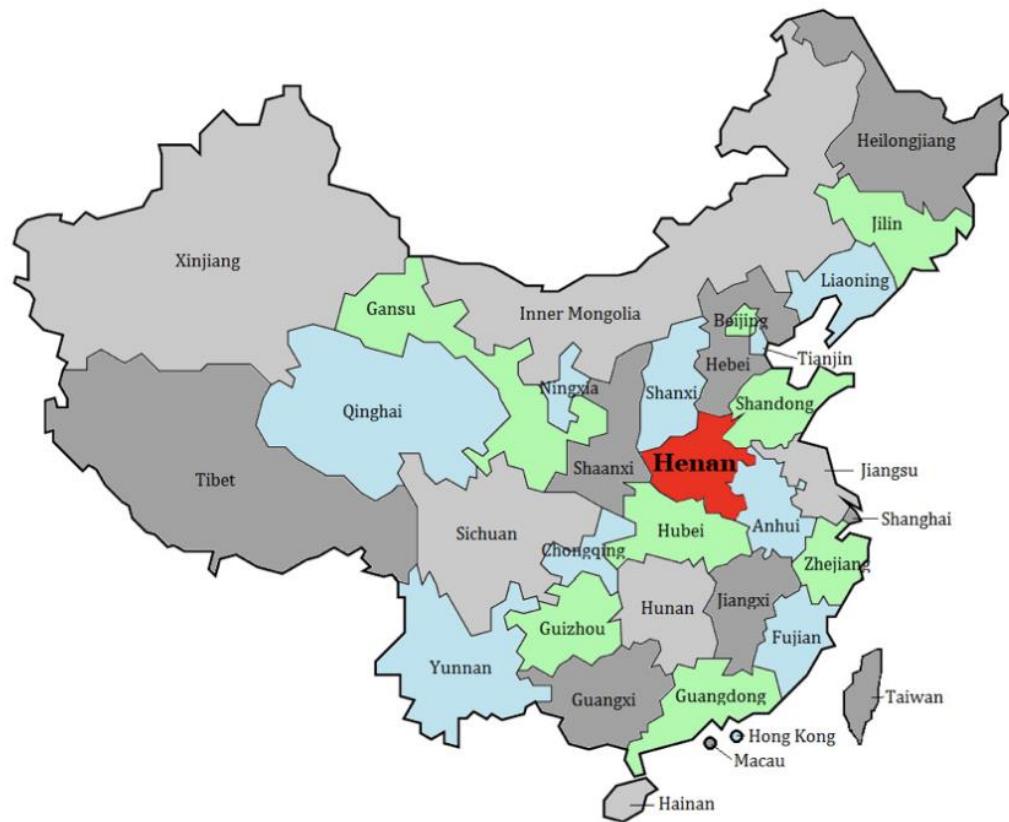


Figure 1. Map in Henan Province.

Source: <https://chinafolio.com/provinces/henan-province> (Accessed November 21, 2023)

Summary

The investigation results for the knowledge of Henan province, China: Henan Province is located in the middle and lower reaches of the Yellow River and at the southern end of the North China Plain. It borders Shandong and Anhui to the east, Hebei to the north, Shanxi and Shaanxi to the west, and Hubei to the south. It covers an area of more than 160,000 square kilometers and has a population of more than 88.62 million people, mainly Han, with Hui, Mongolian, Manchu and other brothers scattered throughout the province. The provincial capital is Zhengzhou. The terrain of Henan is high in the southwest and low in the northeast, with mountains, hills and the Huaihe River Plain. Henan has been the capital of many dynasties in history, and its economic and cultural development has reached its peak many times. It is the national

political, economic and cultural center. It has been a battleground for military strategists since ancient times. Henan is an important settlement place for the ancestors of the Chinese nation, and the glorious history of the Chinese nation was created on this land.

2.2 The Knowledge of Xinyang Folk Songs

Xinyang City in Henan Province, formerly known as Yiyang and Shenzhou, also known as Shencheng or Tea City, is located in the southernmost part of Henan Province and is one of the birthplaces of Chinese civilization. Xinyang has a long history, outstanding talents, rich cultural heritage, simple folk customs, and extremely rich folk art reserves, such as flower drum play, cough son play, shadow puppetry, stove play, wind and percussion music, ground lamps, folk dances, folk songs, etc. Among them, folk songs are numerous and diverse, with distinct Xinyang characteristics. There is a legend about the origin of Xinyang folk songs. According to legend, the Dongyi tribe living in the Huai River Basin used birds as their totem and believed that the singing of birds was the voice of gods. A ancestor first imitated the singing of birds, and then the rock wall responded to his singing, which made him extremely excited. So he controlled the singing according to his own ideas and sang the tune he wanted to sing. This ancestor is known as the first singer of Xinyang, and his echoing voice among the rocks is Xinyang's first folk song. At present, traditional folk songs such as gongs and drums singing and chariot water singing in the shopping mall still retain the form of the Six Dynasties period. During the Song and Yuan dynasties, Xinyang folk songs were deeply influenced by traditional Chinese opera and folk art. By the Ming and Qing dynasties, Xinyang folk music troupes had flourished. With the overthrow of feudal monarchy and the establishment of the People's Republic of China, singing and dancing in Xinyang remained prosperous for a long time, creating many revolutionary historical songs and performing in Beijing multiple times. They were warmly received by national leaders, among which "August Osmanthus Blossoms Everywhere" was the most famous. After the reform and opening up, with the deepening of the protection of intangible cultural heritage, Xinyang folk songs have received increasing attention (Lishuaichao, 2015). Therefore Xinyang City, Henan Province, also known as the Divine City or Tea City,

is located at the southernmost tip of Henan Province and is one of the birthplaces of Chinese civilization. Xinyang has a long history, profound cultural heritage, and rich reserves of folk arts, such as folk songs, flower drum opera, shadow puppets, etc. The origin legend of Xinyang folk songs is related to the Dongyi tribe. It has various forms and distinctive characteristics. During the Song and Yuan Dynasties, Xinyang folk songs were influenced by traditional Chinese opera and folk art, and folk theater troupes flourished during the Ming and Qing Dynasties. With the overthrow of the feudal monarchy and the establishment of the People's Republic of China, Xinyang singing and dancing flourished, and many revolutionary historical songs were created. After the reform and opening up, Xinyang folk songs have attracted increasing attention, and the protection of intangible cultural heritage has been in-depth. (Lishuaichao, 2015)

Xinyang folk song is the crystallization of people's musical life, and it is a folk music art formed by concentrating the wisdom of working people and constantly innovating after long-term development and perseverance. It not only reflects the talent and wisdom of working people, It also reflects the rich spiritual world of the working people, objectively reflects the working people's production and living conditions and cultural customs in various historical periods of the society, and expresses the working people's thoughts, emotions, psychological quality and aesthetic orientation. Xinyang City is located in the south of Henan Province, is located in the upper reaches of the Huaihe River, the northern foot of Dabie Mountain, the population of 8.46 million, an area of 18,925 square kilometers, in 1998, Xinyang City, jurisdiction over two districts and eight counties, namely Yuhe District, Pingqiao District (formerly Xinyang County), Luoshan County, Xixian County, Guangshan County, Xinxian County, Huangchuan County, Shangcheng County, Gushi County and Huaibin county. Xinyang area is surrounded by green mountains in the south, rolling hills in the middle and vast plains in the north. East Wu Yue, south Chu, north of the Central Plains, since ancient times is the battle of the military. Xinyang has a long history, natural treasures, outstanding people and rich cultural accumulation. Xinyang is rich in natural products, simple folk customs, and rich in folk arts, such as: flower drum play, cough play, shadow play, kitchen play, percussion music, ground lamp, people ask dance, folk songs, etc., among which folk

songs are numerous, complete types, different styles, and distinct local characteristics, so Xinyang City is also the "town of song and dance" (Guoyingde,1988) Therefore Xinyang folk songs are the crystallization of the wisdom of the working people and reflect their spiritual world and aesthetic orientation. Xinyang City is located in the southern part of Henan Province, with a large population, a long history and rich cultural heritage. Xinyang is rich in natural products and folk arts, such as Flower Drum Opera, Cough Opera, etc. Xinyang has a large number of folk songs with complete types, different styles and distinctive local characteristics. It is known as the "Hometown of Song and Dance".(Guoyingde,1988)

There are many kinds of Xinyang folk songs and the system is complete. Xinyang folk songs can be subdivided into more than ten kinds, such as love songs, children's songs, historical folk songs and peddling songs, covering different periods of historical development and having a wide cultural background. Specifically, folk songs can be divided into five kinds: Haozi, field songs, folk songs, ground lanterns and Xiaodiao. After long-term development and change, Xinyang folk songs have formed a series of basic characteristics: (1) Influenced by the integration of local culture, Xinyang folk songs have integrated the characteristics of southern and northern folk songs. (2) With the development of society, the influence of folk culture on people's production and living activities has gradually formed the characteristics of folk songs' dependence on folk customs. (3) Influenced by different singing contents and different forms of songs, folk songs have certain procedural characteristics. (4) In the development and change of The Times and society, foreign folk songs and local folk songs coexist, influence each other, prosper together and promote each other to form a coexistence feature. (5) Xinyang folk songs have many categories, complete varieties and large numbers, forming the rich characteristics of the repertoire. (6) Xinyang folk songs have a wealth of tunes, mainly in the national five tone mode, both change palace, Qing Angle and other sounds, constitute a wealth of tunes. (Chen Liangmei, 2011) Therefore There are many types of Xinyang folk songs with a complete system, including more than ten kinds of love songs, children's songs, historical folk songs, etc., covering different historical periods and having a wide range of cultural backgrounds. Xinyang folk songs can be divided into five types: chants, field songs, folk songs, ground lanterns and minor tunes. After long-term

development, Xinyang folk songs have formed a series of basic characteristics, such as integrating the characteristics of northern and southern folk songs, being attached to folk customs, having procedural characteristics, coexistence characteristics, and rich characteristic repertoire. Xinyang folk songs are rich in tunes, mainly based on the national five-tone mode, and also include Bian Gong, Qing Jiao and other sounds, forming a rich range of tunes. (Chen Liangmei, 2011)

Xinyang folk songs are widely distributed in various areas of Xinyang. According to the incomplete statistics of the Collection of Chinese Folk Songs, Henan Volume published in 1997, there are 215 Xinyang folk songs in 8 kinds (Haozi, folk songs, field songs, custom songs, Xiaodiao, lamp songs, children's songs, and peddling tunes). Among them, Xinyang Xiaodiao is the largest, with a total of 104 songs. Xinyang Xiaodiao is mainly concentrated in Shangcheng County and Xinxiang County. Some scholars have explored the relationship between music culture and geographical environment, and stated that: "regional natural environment, cultural environment, folk customs and music culture style, genre form there is a close relationship, the division of music culture types and geographical description of different ranges and different landforms of physical geographical environment are interrelated." (LvJi,1997) Therefore Xinyang folk songs are widely distributed throughout Xinyang. According to incomplete statistics, there are 215 songs in 8 categories. Among them, Xinyang has the largest number of minor tunes, with a total of 104, mainly concentrated in Shangcheng County and Xinxiang County. Scholars pointed out that music culture is closely related to the geographical environment. The natural environment, cultural environment, folk customs of the region are closely related to the musical cultural style and genre form. The division and regional description of music culture types are closely related to the natural geographical environment of different scopes and different landforms. Interrelated. (LvJi,1997)

Xinyang folk songs are typical Han folk songs with ancient traditional culture. They have various forms, rich types and complete systems. According to the subject matter of the songs, Xinyang folk songs can be roughly divided into eight categories: chants, folk songs, field songs, folk songs, minor tunes, lantern songs, children's songs, and hawking tunes. In addition, there are about ten other categories such as revolutionary historical folk songs, new folk songs, etc. The chants are high-pitched

and enthusiastic, the folk songs are loud and long, the field songs are humorous, the minor tunes are euphemistic and lingering, the revolutionary historical folk songs are passionate and unrestrained, and the children's songs are full of childishness. Each of them has its own unique style and truly and vividly records the people's society in different periods and regions in Xinyang. Life practices, as well as inner emotions, thoughts, and hopes. The eight categories of Xinyang folk songs are as follows:

Haozi. Haozi is a kind of folk song used by people to direct actions, unify the rhythm, cheer up the spirit, eliminate fatigue and have appeal when doing heavy physical work. There are mainly tamping haozi, tamping haozi, pulling haozi, etc., which are mostly used in construction, water conservancy, shipping, etc. Most of them are performed by one person who leads the chorus and sings the harmony, the lyrics are improvised, the melody is simple and smooth, and the rhythm is sonorous and powerful.

Folk songs. The most representative of the folk songs is the five-line folk song, such as "The sun sets and the mountains are red, the sparrows get into the coop box, the chickens beat the drums, it's not early, the shopkeeper pretends to be deaf, I will stop if you don't stop." The first four sentences use Bixing's technique to express the content of the lyrics, and the fifth sentence serves as the finishing touch. Another example is the folk song "Slowly Drive the Cows": "Folk songs were originally left down by the ancients, and were reserved for farmers to relieve their worries. If you don't sing folk songs for a few years, your young hero will have a gray head, and when you grow old, everything will stop." The tune is low and slow, accompanied by the old man. The slow and steady sound of the cow's hooves sounds majestic and desolate, and it sounds thought-provoking.

TianGe. TianGe are folk songs sung when people are working in the fields. During the dry season, people set up waterwheels and beat gongs and drums to sing the "Waterwheel Song" while the water was flowing. "As soon as you get on the waterwheel, move your feet and sing as the water comes." People gathered in groups when planting and harvesting rice seedlings. Singing while working in the fields. Field songs have high-pitched and broad tones and free and easy rhythms. Usually one person takes the lead and everyone sings in harmony, forming a majestic pastoral chorus in the vast fields.

Custom songs. One type of genre is also called "custom song" or "custom song". A type of folk song governed by traditional habits, sung in specific customary activities that have been around for a long time, and directly reflecting the basic content and characteristics of the customary activities. Custom songs with different characteristics are widely spread throughout China.

Xiaodiao mainly expresses people's different emotions and the need for making friends and communication. It is an important way for people to socialize and express their feelings. This type of folk songs has the largest number, the widest distribution, and relatively complete preservation among Xinyang folk songs. It is said that "no river can be formed without mountains and water, and no song can be formed without a sister and a man." The content of minor tunes mostly reflects the love life of men and women, such as "Picking Pomegranates", "Tea Mountain Song", "A Jasmine Flower", "Double Exploration of Sisters", "Four Seasons of Love", "Embroidered Purse at the Fifth Watch", "Ten Thoughts", "I'm Separated from My Second Brother" There are also works that reflect the interests of labor and life, such as "Opposite Flowers", "Tea Picking Song", "Kite Flying", etc., which cover almost all aspects of social life. It has been sung and processed by countless folk artists and folk singers for thousands of years, and the melody is smooth, graceful and beautiful. Lantern songs and party songs involve singing and dancing. "Hang the lanterns high and play with the lanterns on the spot" and "open the venue and sing on the spot" are folk customs. Singing groups from all over the country gather together, you sing and I come on stage. The scene is warm and spectacular.

Lantern song. People in the Central Plains region have always had the habit of carrying out mass cultural and artistic activities when celebrating the New Year and the Lantern Festival. It is commonly known as celebrating the New Year or celebrating the Lantern Festival. At this time, all kinds of literary and artistic forms have to be dressed up and displayed, such as Gao Qiao, land boats, carts, bamboo horses, cha umbrellas, flower umbrellas, flower peaches, lanterns, wall lanterns, floor lanterns, gongs and drums music, etc. The folk songs sung in the various singing and dancing forms mentioned above are collectively classified as lantern songs. The content of lantern songs is relatively wide, including historical stories, love stories, folklore, lantern viewing, flower viewing, antiphonal singing, antiphonal singing to

flowers, and some humorous and funny songs. The tunes of lantern songs are generally cheerful, lively, and beautiful. The lyrics of lantern songs all have a profound flavor of life and strong local color. Therefore, the singing is very popular among the masses.

Children's songs. It is a short poem with a folk song flavor that is mainly aimed at young children. It is one of the oldest and most basic genres of children's literature. Children's songs are a type of folk songs that can be found all over the country. The content mostly reflects children's life interests and spreads life and production knowledge. The lyrics mostly use Bixing techniques. The words and sentences have smooth rhyme and are easy to pronounce. The melody is close to the tone of the language and the rhythm is brisk. There are solo or duet singing, such as "Twinkle Twinkle Little Star", which is recognized as the world's number one children's song. Children's songs include both folk nursery rhymes and poems written by writers; in recent years, "Peng Ye's New Children's Songs" have a sense of the times.

JiaoMai song. A type of folk song. It is mostly popular in cities and towns, where small traders and vendors shout and sing to attract customers and tourists. It has become popular in the Northern Song Dynasty. According to the "Capital Records" written by Guan Pu Naideweng in the Southern Song Dynasty: "The call was written since the capital. It was composed of the sounds of people singing and selling things in the market, combined with the palace tune." Also, Gao Gao in the Song Dynasty. It is recorded in "Shijiuyuan": "Anything sold in the capital must have a rhyme, and the chants are all different. Therefore, the people in the city adopt the tone and add it to the poems for fun." The tone of the hawking is closely related to the local language. combine. Some are singing, drawing, counting, and some are just exaggerated language.

Shangcheng County is located in the southeast of Henan, southeast and west three sides surrounded by longitudinal ridges, peaks and valleys crisscross, the landscape is diverse. There are more than 300 large and small mountains, 16 mountains over a kilometer. Due to the abundant forest vegetation and developed forestry in the local area, a group of local characteristic Xiaodiao songs, such as "Selling Firewood songs" and "gathering firewood songs", have been produced.

Xinxian is located in the hinterland of Dabie Mountains, which is surrounded by mountains and rich in resources. It has a continental humid monsoon climate, abundant light and rainfall, and many large and small rivers. This place is rich in tea, is one of the main producing areas of Xinyang Maojian tea, known as "the first town of tea in the Central Plains", so the local custom of tea drinking has been better inherited, both men and women have the habit of drinking tea, and even spread the saying "it is better to have three days without food, not one day without tea", it is this geographical environment gave birth to Xinyang Xiaodiao "tea mountain tone". The formation of Chashan tune is closely related to the geographical location, geographical environment and folk customs of Xinxian County. It comes from people's production work, enriches people's spiritual life, and is the crystallization of people's wisdom. (Mengyanyan,2010)Therefore Shangcheng County is located in southeastern Henan. A number of Xiaodiao songs with local characteristics have been produced locally, such as "Song of Selling Firewood", "Song of Gathering Firewood", etc. Xin County is located in the hinterland of the Dabie Mountains, surrounded by mountains, rich in resources and rich in tea, and is known as the "No. 1 Tea Town in Central Plains". The local tea drinking custom has been well inherited. The formation of Chashan dialect is closely related to the geographical location, geographical environment and folk customs of Xinxian County. It enriches people's spiritual life and is the crystallization of people's wisdom.(Mengyanyan,2010)

Under the influence of modern social civilization and fashion trends, in addition to some remote mountainous areas and rural areas with traffic jams, there are still some elderly people and a few tea farmers who sing Xinyang folk songs to entertain themselves. Many valuable traditional folk songs of Xinyang Mingg have been on the verge of extinction because they have not been sung for a long time. Since the 1990s, although the protection of Xinyang Mingge has made a lot of achievements, Xinyang folk songs have not continued to develop, but almost stagnated. (Guonannan, 2019)Therefore Under the influence of modern social civilization and fashion trends, some elderly people and a few tea farmers in remote mountainous areas and rural areas still entertain themselves by singing Xinyang folk songs. However, many precious traditional Xinyang folk songs are on the verge of being lost because they have not been sung for a long time. Although certain

achievements have been made in the protection of Xinyang famous songs since the 1990s, Xinyang folk songs have not continued to develop, but have almost stagnated.(Guonannan, 2019)

In the long development process of Xinyang folk song, with the development and progress of society, people's diversified needs for culture and art and the continuous improvement of appreciation level, folk song music has been gradually ignored by people. (Shen Qiangwei, 2016) Therefore Since Xinyang folk songs entered the second batch of China's intangible Cultural heritage list in 2008, its inheritance and protection have ushered in unprecedented opportunities and challenges.(Shen Qiangwei, 2016)

As for the spread of Xinyang folk songs, some scholars suggest that since Xinyang folk songs mostly reflect life situations and contain rich emotions, it is possible to try to classify Xinyang folk songs, select better ones for adaptation and creation, and make them into movies. The film with the same light and shadow makes more people understand and get familiar with Xinyang folk songs, so as to achieve the purpose of spreading. (Shi Xiaorui 2021)Therefore Some scholars suggest that Xinyang folk songs should be classified, and the better ones should be selected for adaptation and creation, and made into movies so that more people can understand and become familiar with Xinyang folk songs, thereby achieving the purpose of dissemination.(Shi Xiaorui 2021)

People pay more and more attention to Xinyang folk songs, but there are few research materials on the development status of Xinyang folk songs, and most of the literature materials focus on the exploration and expectation of the future development and dissemination of Xinyang folk songs, which will also be the direction of this paper. Nowadays, with the development of Xinyang's local social economy, especially the development of Xinyang's tourism industry and the holding of Xinyang International Tea Culture Festival, the communication context of Xinyang folk songs has undergone historic changes, and the performance space is no longer limited to the original fields and villages. At the same time, there is a trend of gradually being replaced by tourist venues and formal stages, and the original performance space gradually fades out of the historical stage. (Yanghanqing, 2015)Therefore Xinyang folk songs have gradually received increasing attention, but

there are few research materials on their development status. With the development of local social economy in Xinyang, especially the tourism industry and the holding of the International Tea Culture Festival, the communication context of Xinyang folk songs has undergone historic changes. The performance space is no longer limited to tea culture and field villages, but has gradually become a tourist venue. and formal stage replacement.(Yanghanqing, 2015)

For example, combined with Xinyang Nanwan Lake, "water culture" and folk song culture form a cultural tourism landscape, "tea culture" and "folk song culture" form a unique local original ecological culture. The formation of folk song singing team, folk songs as the main content of the cultural program, from listening to folk songs, learning folk songs, singing folk songs, singing folk songs and other aspects of promotion, Xinyang folk songs culture emerged in an endless stream. (Yang Hui, 2015)Therefore Xinyang Nanwan Lake combines "water culture" and folk song culture to form a unique cultural tourism landscape. Local tea culture and folk song culture have also formed original ecological culture. A folk song singing team was formed, with folk songs as the main content, and Xinyang folk song culture continued to emerge from the aspects of listening, learning, singing, and promotion.(Yang Hui, 2015)

On June 14, 2008, Xinyang folk songs were approved by the State Council to be included in the second batch of national intangible cultural heritage list. In the context of protecting intangible cultural heritage, the survival and development of traditional folk art forms that have been passed down generation after generation in China face new challenges. How to protect and inherit Xinyang folk songs in the new environment and context has become a question that we need to consider.

(Lishuaichao, 2015) Therefore Xinyang folk songs were included in the second batch of national intangible cultural heritage list on June 14, 2008. In the context of intangible cultural heritage protection, the survival and development of traditional folk art forms face challenges. How to protect and inherit Xinyang folk songs in the new environment and context has become a question we need to think about.

(Lishuaichao, 2015)



Figure 2. Xinyang's position in China

Source:

<https://m.facebook.com/media/set/?vanity=xueidiomas&set=a.1006123599425574>

Summary

The investigation results for the knowledge of Xinyang folk songs: Xinyang City, Henan Province, also known as the Divine City or Tea City, is located at the southernmost tip of Henan Province and is one of the birthplaces of Chinese civilization. Xinyang has a long history, profound cultural heritage, and rich reserves of folk arts, such as folk songs, flower drum opera, shadow puppets, etc. Xinyang folk songs originated from the Dongyi tribe and have various forms and distinctive characteristics. During the Song and Yuan Dynasties, Xinyang folk songs were influenced by traditional Chinese opera and folk art, and folk theater troupes flourished during the Ming and Qing Dynasties. With the overthrow of the feudal monarchy and the establishment of the People's Republic of China, Xinyang song and dance flourished and many revolutionary historical songs were created. After the

reform and opening up, Xinyang folk songs have received increasing attention, and the protection of intangible cultural heritage has continued to deepen. Xinyang folk songs are the crystallization of the wisdom of the working people and reflect their spiritual world and aesthetic orientation; There are many types of Xinyang folk songs with a complete system, including more than ten kinds of love songs, children's songs, historical folk songs, etc., covering different historical periods and having a wide range of cultural backgrounds. Xinyang folk songs can be divided into five types: haozi, field songs, folk songs, ground lanterns, and minor tunes. They have the basic characteristics of integrating the characteristics of northern and southern folk songs, relying on folk customs, procedurality, coexistence, and rich characteristic repertoire. Xinyang folk songs are rich in tunes, mainly based on the national five-tone mode, and also include sounds such as edge gongs and clear horns, forming a rich range of tunes. Xinyang folk songs are widely distributed throughout Xinyang. According to incomplete statistics, there are 215 songs in 8 categories. Among them, Xinyang minor tunes have the largest number, with 104 in total, mainly concentrated in Shangcheng County and Xinxian County. Xinyang folk songs are typical Han folk songs with ancient traditional culture, diverse forms, rich types, and complete systems. They truly and vividly record the social life practices of people in Xinyang in different periods and regions, as well as their inner emotions, thoughts, and hopes; Xinyang folk songs are divided into eight categories, including chants, folk songs, field songs, custom songs, minor tunes, lantern songs, children's songs and hawking songs. These folk songs reflect the life, customs, history and geographical environment of Xinyang area. Xinyang folk songs have rich local characteristics, such as "Song of Selling Firewood", "Song of Gathering Firewood" and "Chashan Diao". However, under the influence of modern social civilization and fashion trends, many precious traditional Xinyang folk songs are on the verge of being lost because they have not been sung for a long time. Although the protection of Xinyang famous songs has achieved certain results, Xinyang folk songs have not continued to develop, but have almost stagnated.

2.3 The Knowledge of the Singing Technique

Xinyang folk songs have a large number of local line words, and each line has a strong regional flavor. It highlights the language characteristics and promotes the local customs and customs. Rhythmic music is the biggest feature of Xinyang folk songs, and it is also an important aspect of the content of Xinyang folk songs. This type of interjection is divided into several categories: the first type is habitual interposition, such as: ah yo yo yo, oh hi yo, etc. Generally used for cohesion in sentences; the second type: mood and lining words at the end of sentences. For example: ha, ha, he, etc. are used as foils to strengthen the tone at the end of the sentence, the cohesion of the sentence, and the overall rhythm. The third type: the lining paragraph, which is itself a longer paragraph. The main reason for its formation is to conform to the overall rhythm and serve as a foil. (Dong kangtan, 2018) Therefore Xinyang folk songs are characterized by local lyrics and have a strong regional flavor. Lining words are divided into three categories: the first type are customary interjections, used for sentence cohesion; the second type are mood and sentence-end lining words, such as "ha, ha, he", etc., used to strengthen the mood and sentence at the end of the sentence. Connection and overall rhythm; the third category is the lining style, which is longer and used to conform to the overall rhythm and serve as a foil. (Dong kangtan, 2018)

During the singing process of Xinyang folk songs, more emphasis is placed on the pronunciation at the end of the sentence, not too much on the rhyme, but more on the fun of the language. This language feature can help the upper and lower sentences of the song to be better connected together, making it consistent with the style and characteristics of folk songs. For example, in the song "Changgong Lai", it aims to describe the difficult life of Changgong. Therefore, during the singing process, it is especially necessary to focus on the words "poor", "moneyless" and "broken rice". , that is, to increase the intonation when singing. There needs to be a sense of desolation during the singing process, and when singing similar sentences such as "I have no choice but to be a long-term laborer", it needs to be sung in a fading tone. When singing Xinyang folk songs, part of the sentences are lifted out according to the way of air flow friction and articulation, and the connection is completed according to the inertial movement of the throat, which naturally makes the singing

smoother(Wangfaping, 2018)Therefore During the singing process of Xinyang folk songs, emphasis is placed on the pronunciation at the end of the sentence, less emphasis on rhythm, and more emphasis on the interest of the language. This language feature helps the upper and lower sentences of the song to be better connected and conforms to the style and characteristics of folk songs. It needs to be sung in a faded tone. Some sentences are lifted according to the friction of airflow and articulation, and the inertial movement of the throat completes the connection, making the singing smoother.(Wangfaping, 2018)

The five-line folk song is a distinctive feature that distinguishes Xinyang folk songs from folk songs in other areas. The high-pitched singing method of Xinyang folk songs is the singing method of all falsetto, forming a high-pitched, loud and extensive singing style; the flat singing method uses all true voices or a mixture of true and false voices. Long notes in folk songs (end of sentence, end of paragraph, middle of vocal tone) are often sung in a straight, straight, non-trembling, and balanced manner; in the process of singing the tune, there are rapid repetitions of the same sound, without adding appropriation or breathing. In this case, the throat glottis is quickly closed and restored to achieve a tremolo effect. (Dengjiao, 2009) Therefore Xinyang folk songs are characterized by Five Elements folk songs, which adopt a full falsetto high-pitched singing method, forming a high-pitched, loud and extensive singing method. The flat singing method adopts full real voice or mixed singing method of true and false voices. Long notes are mostly sung in a straight, non-tremulous, balanced manner, and the same sound is repeated quickly without adding appropriation or breathing to achieve the vibrato effect. (Dengjiao, 2009)

The pentatonic scale plays a dominant role in folk songs in Xinyang area. The complete heptatonic scale has not yet been discovered. In a few folk songs, such as "Chuanxin Diao" and "Mai Chai Diao", although there are clear horns and palace sounds, these five external tones are short in duration, and most of them appear on weak beats or are used as passing tones. To a large extent, it is just a prayer decoration and foil. The basic skeleton of its melody does not lose the essence and characteristics of the pentatonic scale. In terms of modes, the five-tone Zhengci mode is the most popular, followed by Gong mode, Shang mode and Yu mode. There is only one song "The Moon Comes Out to Shine on the Tower" in the Jiao mode, but

this folk song is widely circulated in other provinces. In addition, there are many modes of alternation, and modulations are relatively rare. Regarding the issue of melody characteristics, this is a more complex issue. Xinyang City is located on the southern edge of Zhongzhou. It also borders Hubei and Anhui. This has resulted in the unique linguistic feature of Xinyang region that it has both Hubei flavor and Zhongzhou dialect elements. As a result, the folk music language of Xinyang area has a style of combining hardness and softness. Judging from the melody line, folk songs popular in the southern mountainous area have many repetitions of the same sound and large jumps of four, five, seven, eight or even ten degrees. They have a wide range of sounds, unrestrained and exciting emotions, fresh and bright, and you can feel the kind of Rough and strong characteristics. At the same time, it creates a heroic image of the people in the mountainous areas who are diligent and brave, not afraid of hardships and dangers, and dare to fight. Such as "December Dot and Dot", "Shi Gong Raccoon Hao Zi", "Xiapan Chess Tune" and so on. Folk songs in the Huaihe River Basin and the central hilly areas mostly use a combination of progression and large ups and downs of the melody line. It is characterized by steady rhythm, smooth tone, slow speed, graceful and touching, and exuding a strong local flavor. Sometimes interesting words are added to exaggerate. It makes these life ditties appear more simple, witty and interesting. Such as "Six Immortals Song", "The Sedan Arrives at the Door", "The Splendid Mountains and Rivers Are Picturesque", etc. There are also some folk songs with broken chords, showing happy emotions. Such as "Grab eight sentences", "Slowly drive the cattle", "Mr. Zhang asks for school money", etc. Judging from the rhythm, there are the following types: general life tunes are mostly in 2/4 beats; elegant narrative folk songs are mostly in 4/4 beats; Sanban or 5/8 also appear in some labor songs or children's songs. of mixed beats. Xinyang folk songs are generally short in style, mostly in one section. From upper and lower sentences, three-sentence pattern, even four-sentence pattern, five-sentence pattern... In addition, according to the needs of the content and mood, techniques such as phrase expansion and song ending expansion are used to form a heretical body with a longer structure.

(XuQiong, 2009) Therefore Folk songs in the Xinyang area are dominated by the pentatonic scale, and the basic skeleton of the melody maintains the characteristics of the pentatonic scale. The five-tone Zhengci tune is the most popular, followed by

Gong tune, Shang tune and Yu tune. Folk songs in Xinyang area have a style that combines hardness and softness, and the melody line has the characteristics of multiple repetitions of the same sound and large jumps. In terms of rhythm, most life songs are in 2/4 time, and beautiful narrative folk songs mostly use 4/4 time. Sanban or 5/8 also appear in some labor songs or children's songs. Xinyang folk songs are generally short in style, mostly one verse. According to the needs of content and emotion, techniques such as phrase expansion and song ending expansion are used to form a heretical body with a longer structure. (XuQiong, 2009)

Summary

Xinyang folk songs are characterized by their local lyrics, strong regional flavor, and rhythmic music. Lining words, categorized into customary interjections, mood and sentence-end lining words, and lining paragraphs, play a crucial role in enhancing cohesion, strengthening tones, and maintaining overall rhythm. Pronunciation at the end of sentences takes precedence over rhyme during singing, emphasizing the language's interest and aiding in connecting song sentences smoothly.

Distinctive features of Xinyang folk songs include the five-line format, high-pitched singing method using falsetto or true voices, and a preference for the pentatonic scale. Melodies often incorporate repetitions of the same sound and large jumps, reflecting both the hardness and softness of the region's linguistic elements. Rhythmically, songs vary from 2/4 beats for general life tunes to 4/4 beats for elegant narrative pieces, with occasional appearances of Sanban or 5/8 beats in labor or children's songs.

Despite variations in style and content, Xinyang folk songs typically maintain a short format, often consisting of one verse. However, techniques such as phrase expansion and song ending expansion are employed to create longer structures as needed to convey content and emotion effectively. Overall, Xinyang folk songs are rich in cultural heritage and reflect the diverse characteristics of the region.

2.4 The Theory Used in This Research

2.4.1 Musicological theory

Musicology theory is the general term for all theoretical disciplines that study music. The overall task of musicology is to clarify the nature and laws of various phenomena related to music. Such as the study of the relationship between music and ideology, including music aesthetics, music history, music ethnology, music psychology, music pedagogy; the study of the characteristics of music, including music and acoustics, phonology, etc.; the study of music form and composition, including Theory of melody, harmony, structure, musical style, and other compositional techniques (Bruno Nettl, 1983).

2.4.2 Ethnomusicology

Researchers use the theory of folk music to analyze and study the history and culture of Xinyang folk song. Through the field investigation, the historical development is sorted out and analyzed, and the change and spread of Xinyang folk song is studied (Merriam, Alan P. 1964).

2.4.3 Music theory

Music theory is indeed an essential aspect of understanding and creating music. It encompasses various advanced concepts such as harmony, polyphony, musical form, melody, orchestration, and more. Mastery of music theory provides valuable insights and skills for composers, arrangers, conductors, and performers, enabling them to create, interpret, and appreciate music at a deeper level.

While music theory encompasses a broad range of topics, the term "basic music theory" typically refers to the fundamental principles and concepts that form the foundation of music understanding. These basics include elements such as notation, rhythm, scales, intervals, chords, and key signatures. Understanding these fundamentals lays the groundwork for delving into more advanced aspects of music theory.

In the realm of music education, there are many resources available to learn basic music theory. "Basics of Music Theory," edited by Li Chongguang of the Central Conservatory of Music, is a popular and widely used textbook in China. This book likely covers essential topics in a systematic and accessible manner, making it suitable for students and enthusiasts alike to grasp the core concepts of music theory (Li Chongguang, 2000).

2.4.4 Theory of vocal music

Vocal music encompasses the art of singing using the human voice as the primary instrument. It involves the manipulation of the vocal cords, mouth, tongue, and nasal cavity to produce a variety of pleasant, continuous, and rhythmic sounds. Singers employ different singing techniques, such as bel canto, ethnic singing, popular singing, and emerging original methods, to convey their musical expression.

Beyond merely producing sounds, vocal music entails the emotional interpretation of lyrics and melodies. Singers infuse their performances with personal thoughts and feelings, transforming musical compositions into poignant expressions of human experience. Through subtle changes in vocal technique and timbre, singers can convey a wide range of emotions, resulting in diverse styles and emotional content.

Vocal music, therefore, is not merely about the mechanics of singing, but rather about the artistry of communicating and connecting with listeners on a deeper emotional level. It is a versatile and expressive form of musical expression that transcends cultural boundaries and resonates with audiences worldwide (Liao Changyong, 2020).

Summary

The research employs various theoretical frameworks to analyze Xinyang folk songs and their cultural significance. These include musicological theory, which encompasses disciplines like music aesthetics, history, ethnology, psychology, and pedagogy, providing a comprehensive understanding of music-related phenomena. Ethnomusicology, focusing on folk music, helps researchers analyze the historical and cultural context of Xinyang folk songs through field investigations.

Music theory, essential for understanding and creating music, offers insights into advanced concepts like harmony, polyphony, melody, and orchestration. Mastery of music theory equips composers, arrangers, conductors, and performers with the skills to interpret and appreciate music deeply.

The theory of vocal music plays a crucial role in understanding the art of singing, emphasizing emotional interpretation alongside technical proficiency. Through various singing techniques, singers convey thoughts and feelings, creating poignant expressions of human experience that resonate with audiences.

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

2.5 Documents and Research Related

Xiong Wei (2021) In 2002, China officially launched the Project to Rescue and Protect China's Oral and Intangible Heritage of Humanity, and in 2004, it acceded to the Convention for the Safeguarding of the Intangible Cultural Heritage of the United Nations Scientific and Educational Organization. Since 2005, The General Office of the State Council of the People's Republic of China has promulgated the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage, in which it is proposed that in order to establish a scientific and effective non-genetic inheritance mechanism, it is necessary to encourage representative inheritors to carry out transmission activities by means of financial support. In this context, the discussion of non-genetic inheritors has also begun, which also indicates that the academic and political circles have begun to attach importance to the protection and research of inheritors. However, at present, the academic research on Xinyang folk song started late, and it did not gradually attract the attention of scholars until 2008, under the influence of intangible cultural heritage. Up to now, domestic scholars have done more studies on Xinyang folk song techniques and history:

Yang Jingzhou (2003) The folk songs in Xinyang, Henan are extremely colorful. There are many folk songs with different themes, different forms and different styles circulating in various counties. They merge into a huge ocean of folk songs. This article mainly analyzes the style of folk songs in Xinyang, Henan. It will be very beneficial to further study Xinyang folk songs and even folk music in the Huaihe River Basin in the future. In addition to the introduction and conclusion, the full text is divided into three parts: Part I Part 1: The production of Xinyang folk songs. The production of a local folk song is influenced by many complex factors. This article mainly analyzes the four main factors that affect the production of Xinyang folk songs, namely: history, geography, humanities, and language. Discuss each aspect, so that we can have a general understanding of the situation of Xinyang folk songs. Part II: Analyze the style and local color of Xinyang folk songs. Since

there are many Xinyang folk songs, it is difficult to comprehensively introduce them. This article combines lyrics and music based on The styles reflected are divided into four categories, and some of the most popular folk songs and a few musical examples are listed for readers' reference.

Xu Qiong (2009) The folk songs of the Henan Xinyang area are diverse, and each school has a large number of different materials, different formats, and different styles of folk songs, and has created a huge ocean of folk songs. The main text is an analysis of the style of singing folk songs in Xinyang, Henan, and the special features of the style in both the north and south, as well as the specific embodiment of the song, and an exploration of the distinctive regional culture of the country's production. This time, the next step will be to complete the exhibition and the folk song capital of Shinyang will be very useful.

Hanbing (2011) Xinyang floor lanterns are a folk art form in southern Henan. The performance venue is simple and the characters are single. They are mostly based on the emotions and content of farmers' daily life. Although it is first of all entertainment as a kind of peasant art, the audience can achieve the perception and understanding of people's inner spiritual world through the vivid and vivid artistic images. At this time, the floor lantern performance goes beyond entertainment and contains a certain amount of meaning. It has social functions such as aesthetic pleasure, emotional infection, educational influence, and social cognition.

Hanbing (2009) In Xinyang folk songs, due to the influence of different factors such as music aesthetics and dialect, a unique folk song form - grabbing sentences is formed. The emergence of grabbing sentences brings new rap music elements to folk songs. The music materials of grabbing sentences may be related to the use of new The materials form contrast, or are developed using the materials in the song, focusing on unity. The lyrics language and chanting singing are closely combined, mostly in the form of three-character superposition or long and short sentences alternately used. The rhythm is regular and changes less. This article focuses on rapping sentences. The exploration of the characteristics aims to properly position the role and value of robbing sentences in the development of Xinyang folk songs.

Xiecong (2017) Folk songs in Xinyang, Henan Province have a long history and profound cultural heritage. Its modification forms and singing methods are rich and diverse, and have distinctive characteristics. In a certain respect, the embellishment of Xinyang folk songs is a vivid expression of the characteristics of regional music style and the living soul of Xinyang folk songs. This article will start from the origin of Xinyang folk songs and from the perspective of embellishment, expound some of the most distinctive forms of embellishment in Xinyang folk songs, and analyze and explain the singing processing of embellishment in Xinyang folk songs through a large number of examples. This article is divided into three chapters: Chapter 1: The local characteristics of Xinyang folk songs. It is divided into two sections: the first section elaborates on the historical evolution, humanistic customs and inheritance of Xinyang folk songs; the second section discusses the local style of Xinyang folk songs in Henan from the melody characteristics and local dialects of Xinyang folk songs. Chapter 2: The embellishment characteristics of Xinyang folk songs. It is divided into three sections: the first section explains the meaning of embellishment; the second section analyzes the embellishment form of Xinyang folk songs, and the third section discusses the function of embellishment of Xinyang folk songs. Chapter Three: Singing processing of Xinyang folk songs. Based on the modified form of Xinyang folk songs, the singing processing method is explained. This chapter is divided into two sections. The first section explains the processing method of pitch-type retouching, and the second section explains the processing method of singing-type retouching.

Zhao Jing (2011) Xinyang folk songs are a rare treasure in Henan culture that combines "Yun Yun Chu style". The long history and culture have given birth to this national intangible cultural heritage. Its development process, artistic characteristics, and the characteristics reflected in the songs Analysis and research on the characteristics of the times and inheritance methods are conducive to protecting national intangible cultural heritage and promoting the development and inheritance of Xinyang folk songs.

Chen Liangmei (2011) Xinyang is located at the junction of the three provinces of Hubei, Henan and Anhui. Due to the special geographical location, the blend of northern and southern cultures has given Xinyang folk songs a unique charm.

It has the high-pitched, bright, unrestrained and heroic style of northern folk songs, as well as southern folk songs. It has a delicate, graceful, beautiful and melodious charm. Xinyang folk songs are a typical Han folk song with ancient traditional culture. This article first uses the document method to collect and sort out the relevant literature on the protection of folk songs in the academic circles in recent years, and determine The main angles and theoretical viewpoints selected for the research on the inheritance and protection of folk songs are summarized. Then, the research articles on Xinyang folk songs in recent years are sorted out to understand the current research status of Xinyang folk songs. Based on the literature review, the author determines the angles to be chosen and the solutions that need to be solved in this article. The problem. That is, the main research purpose of this paper is: to explore the natural historical ecological environment, historical evolution, cultural connotation and characteristics of Xinyang folk songs; to analyze the specific inheritance context of Xinyang folk songs; to propose corresponding inheritance and protection strategies for the current situation of Xinyang folk songs. Xinyang folk songs are closely related to the production and life of Xinyang locals. For thousands of years, they have recorded the ups and downs of Xinyang people, truly reflecting the aspirations of Xinyang people. They are the crystallization of Xinyang people's wisdom, and are what people do when or after work. The most important way to relieve boredom and entertainment. People use the folk songs in their mouths to sing about love and promote revolution. In the new era, people use the songs in their mouths to praise the party and their own happy life. The towering Dabie Mountains lie across Xinyang. Chen Youcai, the poet and king of Xinyang folk songs It is said that Xinyang folk songs all have the surname "shan", which refers to the close relationship between Xinyang folk songs and local culture. The local dialect with the characteristics of Henan style and Chu charm is the material carrier for singing Xinyang folk songs. Xinyang folk songs express the enthusiasm, kindness and tenacity of Xinyang people. , the humorous personality is vividly displayed

Huhui (2012) Since the Revolution of 1911, China's folk culture has been regarded as feudal superstition and an obstacle to modernization. During the Cultural Revolution, it was even called the "Four Olds" and was criticized and denied. It was not until the 1980s that the country began to realize that folk culture In view of the

important role of culture, literary and artistic collection work has been launched across the country, and the "Ten Major Collections" have emerged. In recent years, due to the development of the intangible cultural heritage protection movement, these "things of the past" have been rediscovered and entered into the modern era. Society, some are even made into public culture and become regionally shared folk cultural resources. This article takes Xinyang folk songs as a case study and conducts research on the author's hometown of Luoshan County and Nanchong Village, Balifan Town, Xin County (the village is a folk song village) Fieldwork is conducted to explore the relationship between tradition and modernity, hoping to make a modest contribution to the study of traditional culture. Through sorting out academic history, the author focuses on exploring the current living status of Xinyang folk songs from the perspective of folklore. Folk culture has never been Through the study of Xinyang folk songs, the author hopes to further explore the relationship between traditional culture and national politics, economy and people's lives.

Hanbing (2016) As an intangible cultural heritage item, Xinyang folk songs have developed over thousands of years and formed a perfect combination of collective and individuality, intersection of inheritance and variability, and regionality and uniqueness. Exploring the reasons for the enduring popularity of Xinyang folk songs can sort out the essence of the spread of Xinyang folk songs, which has positive significance for the inheritance and development of Xinyang folk songs in the new era.

Li Xiaocheng (2013) The beautiful and magnificent natural environment, the migration and integration of the population, and the in-depth spread of religion have resulted in the diversity of Xinyang folk customs, which have an important impact on the generation and development of Xinyang folk songs and the formation of artistic styles. The development of Xinyang folk songs reflects the characteristics of continuous innovation in inheritance. To protect and inherit Xinyang folk songs, we should continue to excavate and organize them to avoid loss; bring them into the classroom to cultivate new folk singers and expand the foundation of folk songs; combine them with new media and tourism to achieve simultaneous preservation of sound and shadow and expand their influence; use "old bottles to put new wine", singing and dancing together, new singing methods and new musical instrument

accompaniment to preserve the vitality of folk songs and promote their inheritance and protection

Ma Jinglong (2013) This article is a study of the village songs of Nanchong, Balifan Town, Xinxian County, Henan Province. The author plans to study it from the perspective of ethnomusicology. Field investigations were conducted in three relatively concentrated periods of the year from 2011 to 2012, and a large amount of information was obtained. First-hand information. During the field investigation, the author used questionnaires, interviews, photography, audio recording, video recording and other methods, and learned to sing the village song, and conducted notation analysis of the recording. This article starts from the regional cultural background of Nanchong village song Starting from this, we study the classification of folk songs, melody characteristics and other aspects of music ontology. In addition, we also analyze their inheritance methods and development status. Nanchong village songs have a close relationship with local folk culture, and they coexist with culture. And develop it, the two blend and influence each other. However, Nanchong village songs are currently facing difficulties in music, inheritors, economy, etc., and the development prospects are worrying. In the last part of the article, the author analyzes this situation , hoping to play a certain role in the protection and development of Nanchong village songs.

Wang Jianchao(2009)In addition to the literature with Henan Xinyang folk songs as the main research object, the literature with other nationalities, regions or genres has also given the author great reference significance to a certain extent, such as: "Investigation and Research on the Inheritance Status of Twelve Muqam in Hotan, Xinjiang" took twelve muqam in Hotan as the research object to conduct a comprehensive review of the research object, involving the survival background of the research object, inheritance status, inheritors, inheritance channels, inheritance characteristics, inheritance reasons, etc., and analyzed and reflected on the problems encountered in the field investigation. Summarize the inheritance status of twelve muqam in Hotan.

Li Min (2010) This paper takes the organizational form and music language of the Guangzhou qin player group as the research object. As a study on the intersection of sociology and musicology, its main purpose is to place it in the contemporary

background of a thousand-year-old city with multi-layered cultural accumulation through a field investigation of the gathering activities of Guangzhou qin players, and from the perspective of social organization Observe the interactive relationship between the gathering activities and society, and explore the essential characteristics and internal logic of the organizational structure and role stratification of the qin player group; observe the statement structure, timbre aggregation, and timbre aggregation of the qin player's music sound language from multiple dimensions from a musicological perspective. The music develops from time to time and explores the diversity and identity of its musical language expression. In this way, we can understand the status of the Qin player group on the edge of globalization and mass culture in the urban social structure and cultural structure, and thus clarify the nature of the Qin player group identity and how to deal with it.

Ding Jia (2010) Sangzhi County in Hunan Province is a multi-ethnic county inhabited by the Tujia, Bai and Miao ethnic groups. Sangzhi folk songs originated from the production labor in the primitive farming period and have a distinctive national style and strong local charm. After long-term accumulation and development, Sangzhi folk songs have formed a relatively complete inheritance system, with many folk artists, performance organizations and performance venues. At the same time, with the integration of nations and the passage of time, the purpose, approach, content and singing occasions of inheritance have all changed. Social changes and the transformation of folk music culture have a great impact on the inheritance and changes of Sangzhi folk songs. This article is a case study of "music inheritance" based on field work. First, through on-the-spot investigation of the living environment and inheritance status of Sangzhi folk songs, we explore the regional characteristics and inheritance characteristics of its musical form; then, we sort out Xiang Zuorong's family inheritance and teacher-teacher relationship, revealing the traditional natural inheritance method. The inheritance characteristics of Sangzhi folk songs; secondly, it explains the diachronic vertical transmission and synchronic horizontal transmission of Xiangzuorong under the historical development and changes of the times; finally, it analyzes the inheritance of Xiangzuorong in three different periods. It discusses the changes in methods, discusses the connection between its inheritance and politics, economy and the value judgments of others, highlighting personal contingency and

historical inevitability. This article adopts the "historical composition-social maintenance-individual creation and experience" research model created by ethnomusicologist Timothy Rice as the main theoretical basis, taking Xiang Zuorong's personal practice process as an example, and This analysis of this musical cultural event strives to objectively and meticulously describe the changes in the way of music inheritance in different historical periods, and summarize and explain these cultural events from the perspectives of ethnomusicology, anthropology and other disciplines.

Wang Haiming (2010) China's intangible cultural heritage carries the essence and character of excellent traditional culture and has been passed down to this day as the "living" emblem of the Chinese national spirit. The continuation of culture benefits from the "living" component of its internal structure. Chinese Intangible Culture It is an important part of humanistic culture. Its creation and inheritance must depend on people's practical activities and thinking operations. To a certain extent, its existence is essentially the existence of "people", the subject of its inheritance. , this indicates that the key to the protection of intangible culture is not only to protect the "things", but more importantly, to pay attention to and protect its inheritors or inheritance groups.

Lan Qingwei (2011) Henan Ban Tou Qu is an important part of the Henan Xiansuo Ensemble. It is an instrumental piece played by an ensemble of Sanxian, Pipa, Guzheng, etc. Ban Tou Qu is mainly spread in Nanyang, Henan, and is a treasure of Central Plains culture. Ban Tou Qu was once played in It was very popular in the Central Plains. However, with the rapid development of modern civilization and the increasing prosperity of multiculturalism, the number of entertainment options available has gradually increased. In addition, the research and publicity of Ban Tou Qu has been relatively lacking, which has led to the change of Ban Tou Qu. The popularity in the past has gradually declined, and it was once on the verge of being lost. In 2006, Ban Tou Qu was included in the first batch of the country's "List of Human Oral and Intangible Cultural Heritage", which attracted great attention from the academic community. .In 2008, Mr. Song Guangsheng was appointed by the Ministry of Culture as the representative inheritor of the national intangible cultural heritage - Henan Ban Tou Qu. At this point, the inheritance and research of Ban Tou Qu music has been clearly certified from top to bottom. While Ban Tou Qu has

received national attention, it also shows its current situation of decline. Most of the previous studies on Ban Tou Qu music were relatively objective—either from the perspective of the music itself or from historical materials. There was a lack of grounding in From the perspective of the inheritor, an in-depth field investigation was carried out. Through in-depth investigation and research on the inheritance case of Mr. Song Guangsheng, we strive to deeply and accurately grasp the inheritance context and artistic characteristics of Henan Ban Tou Qu, and conduct analysis and research on the guzheng instrument. Strive to do our best for the healthy development of Ban Tou Qu.

Yang Sujing (2012) Folk songs are one of the most common forms of music in our lives. They involve a melody composed of notes and rhythms, that is, a "music score" formed orally by people; the singers who sing these scores; and the singer's voice and singing method. Folk songs are loved by the general public. However, the real maturity and improvement of folk songs benefit more from those singers or singers with unique skills, who are an important content and component of the art of folk songs. Understanding them is something that should not be ignored in our comprehensive understanding of folk songs. Mr. Li Xianwen from Xingtang County, who is studied in this project, is such a good singer. He can sing as many as hundreds of folk songs with various contents and forms, and there is a profound cultural heritage behind them. In recent years, with the country's emphasis on national art and the promulgation of the programmatic document "Protecting Intangible Cultural Heritage," folk songs and ditties hidden deep among the people have once again regained their youth. In the land of Yanzhao, people have been fond of singing since ancient times. Among them, those with the highest reputation and influence in the country are the folk singer Yan Sanni of Jiaotanzhuang in Tuipingshan County and the blind singer Yuan Zhenfa of Jinzhou. The object of my research, Xingtang County folk singer Li Xianwen, is a simple rural singer who has been singing folk songs for decades and has been able to sing more than a hundred pieces. So many works and such a long singing experience are indeed worthy of our observation and understanding from a "musical" perspective. They embody the true motivation of China's traditional national culture that lasts for thousands of years. They should be

taken seriously. Therefore, it is the historical responsibility of ethnomusicologists to record such a folk singer truthfully.

Dong Kangtan (2020) The singing of Xinyang folk songs needs to be combined with the regional characteristics of folk songs in order to show the rich artistic characteristics of folk songs. In the vocal music teaching in colleges and universities, it is of great significance to introduce Xinyang folk songs into teaching. Not only does it help students establish a richer singing style system, but more importantly, folk songs are my country's ancient traditional music culture. Bringing folk songs into the classroom can help students build "cultural confidence", thus injecting fresh power into the development of my country's folk song art.

Deng Jiao (2009) Folk songs are representatives of national and regional culture and have strong local color. The articulation, pronunciation, musical characteristics and singing of Xinyang folk songs reflect the regional culture, customs and living habits of Xinyang, and their musical patterns are also based on the regional language and culture.

Hu Xiaohan (2023) Xinyang in Henan is known as the "Northern Country and Jiangnan". The blending of northern and southern cultures has given Xinyang folk songs a unique artistic charm. The folk song "Love in the Tea Mountain" is widely sung locally and is deeply loved by the public. From three aspects: an overview of Xinyang folk songs, the artistic characteristics and singing processing of "Love in Tea Mountain", and theoretical analysis through field collection, data collection, collection and singing practice, the article elaborates on the creative background and characteristics of "Love in Tea Mountain" in Xinyang. Structural analysis of folk song characteristics and singing practice experience, showing its style characteristics and singing skills. "Tea Mountain Love" expresses expectations for love and true feelings for the tea country in a solo way. It has the musical characteristics of Xinyang folk songs that combine hardness and softness, and also conveys the spirit of the times of generations of tea growers. The lyrics, melody and tune The style outlines a beautiful mountain music painting, overflowing with Xinyang's unique customs and customs.

Wang Jinbei (2022) Folk songs are products native to each region. They have a long history and cover a wide range of areas. They are the crystallization of the

wisdom of the working people and the most authentic portrayal of people's lives. In the study of Xinyang folk songs, the author found that few people have discussed the minor keys in Xinyang folk songs in detail as the focus of research. Therefore, this article will take the minor keys in Xinyang folk songs in Henan as the starting point, aiming to analyze the minor keys in Xinyang folk songs in Henan. The research on artistic characteristics and singing interpretation will contribute to the spread of Henan's local culture.

Zhang Guangcheng (2022) There are three main classifications of traditional folk songs in China, they are subject classification, genre classification, and cross classification (mixed classification). If classified according to the genre classification method, Xinyang folk songs can be divided into six different genres: chant, field song, folk song, lantern song, minor and revolutionary historical song. The horns are simple in structure, strong in melody, and are often used as ornament words "he, hi,yah"(these are words to describe the tone); Field songs are beautifully tuned, with a slow rhythm, and mostly improvised lyrics. Everyone is helpful. The music comes from labor and is not completely affected by labor; the character of folk songs Changeable, sometimes high-pitched,sometimes tactful, and often sung with falsetto. In Xinyang, it is called "Five Phrase Folk Songs";Lantern song is the accompaniment music of Xinyang folk dance. It has a clear rhythm, bright melody, strong local characteristics, and a close relationship with field song; there are many minor tunes, melody is smooth, and the style is exquisite and tactful. It likes to use words to line up words, but also has a drag; red revolutionary songs It is another major feature of Xinyang folk songs. Most of them are filled with old folk songs. Since Xinyang is a relatively important revolutionary base area of the Communist Party of China, the red revolutionary songs mainly reflect the life of the people in the base area.

The above literature summarizes the current research status of Xinyang folk songs and their successors. and related research on Xinyang folk song singing techniques. It can be seen that compared with journal literature, the current research on successors mainly focuses on the two fields of folk literature and art, and folklore. The paper mainly discusses the legal protection of rights subjects and the inheritance rules of local successors. Compared with this article, although most papers conduct some research on the inheritance characteristics and inheritance methods of

successors, they are all based on case selection in the context of folk culture and are elaborated in a small space. In the research on intangible cultural heritage, although they all realize that inheritors are the core of the protection of intangible cultural heritage, they all lack in-depth research and related theories on inheritors. For example, personal history, the work experience of the inheritor, the living conditions of the inheritor, singing skills, the impact of winning performance awards, and the impact of various social factors on the cultural inheritance of the inheritor are all issues faced by the protection of intangible cultural heritage and require in-depth research. Analytical and objective practice feedback.

At present, most of the research on Xinyang folk songs focuses on four categories: analysis of the music ontology of folk songs, reports on individual old artists and analysis of inheritance status, and the history and evolution of Xinyang folk songs. There are very few articles and books that study Xinyang folk songs from the perspective of inheritors. Not much. Regarding the research on inheritors of music in intangible cultural heritage, most of the space is devoted to the dissemination and development of Shunyang folk songs themselves. However, the length and results of analysis from the perspective of inheritors are far less fruitful than those achieved by the former. Therefore, the research on non-heritage The study of people in the process of genetic inheritance still needs to be improved and promoted. The author fills the gap in the research on the inheritors of Xinyang folk songs. Based on writing from the perspective of the inheritors, the core of intangible heritage inheritance, the author focuses on the living conditions of the national inheritors themselves and understands the current intangible heritage inheritors. What kind of life is present, by studying the Biographical of the inheritor, analyzing the Singing Technique of Xinyang folk songs of the inheritor, and allowing more people to understand and learn Xinyang folk songs.

Summary

The provided documents offer a comprehensive overview of the research and documentation related to Xinyang folk songs and their inheritors. Scholars have examined various aspects of Xinyang folk songs, including their historical evolution, cultural significance, regional characteristics, singing techniques, and the lives of the inheritors themselves. Here's a summary of the key points covered in the literature:

1. Historical Evolution and Cultural Significance: Researchers have explored the rich history and cultural heritage of Xinyang folk songs, tracing their origins, development, and the factors that have influenced their evolution over time. They highlight the significance of Xinyang folk songs as a reflection of local customs, traditions, and the everyday lives of the people.

2. Regional Characteristics and Styles: Scholars have analyzed the unique regional characteristics and stylistic elements of Xinyang folk songs, including their melodies, lyrics, and performance techniques. They emphasize the diversity and richness of Xinyang folk songs, which encompass various genres such as chants, field songs, lantern songs, minor tunes, and revolutionary historical songs.

3. Singing Techniques and Artistic Expression: The literature delves into the singing techniques employed in Xinyang folk songs, examining aspects such as vocal articulation, pronunciation, musical patterns, and the emotional expression conveyed through singing. Researchers highlight the importance of preserving and promoting these techniques as part of China's intangible cultural heritage.

4. Inheritors and Intangible Cultural Heritage: A significant focus of the research is on the inheritors of Xinyang folk songs, who play a crucial role in preserving and transmitting this cultural heritage to future generations. Scholars examine the lives, experiences, and contributions of inheritors, as well as the challenges they face in safeguarding and promoting Xinyang folk songs.

5. Protection and Promotion Strategies: The literature discusses various strategies for protecting and promoting Xinyang folk songs, including legal frameworks, educational initiatives, community engagement, and cultural preservation efforts. Researchers emphasize the importance of recognizing and supporting the efforts of inheritors in safeguarding this intangible cultural heritage.

Overall, the research reflects a growing awareness and appreciation of Xinyang folk songs as an integral part of China's cultural heritage. By documenting the history, traditions, and practices associated with these songs, scholars aim to ensure their continued vitality and relevance in contemporary society.

Table 1. Literature of Xinyang folk songs

	Monograph	Thesis	Journals	Newspaper s	Conferences
Xinyang folk songs	2	Dissertation : 18	136	15	Domestic: 8
		Thesis: 112			International: 0
Chinese folk song culture	0	Dissertation : 3	363	24	Domestic: 16
		Thesis: 63			International: 2
Xinyang folk song inheritor	0	2	7	2	0
Analysis of Henan Folk Songs	1	Dissertation : 36	68	6	Domestic: 11
		Thesis: 44			International: 1
Xinyang Folk Song Singing Technique	0	Dissertation : 0	12	0	0
		Thesis: 10			
Theory of research	13	Dissertation : 0	169	0	Domestic: 2
		Thesis: 10			International: 1

Source: Yibin Zhang (2023)

CHAPTER III

Research Methodology

This chapter mainly introduces the research methods used in the process of transmission Xinyang songs of Fu Dakun. It includes the regional scope of the research, the classification of the research objects, the selection of the research information providers, and the design process of the consultation questions. The research structure of this chapter is as follows:

- 3.1 Research Scope
 - 3.1.1 Scope of Content
 - 3.1.2 Scope of Research Sites
 - 3.1.3 Scope of Time
- 3.2 Research Process
 - 3.2.1 Selection of Research Site
 - 3.2.2 Key Informants
 - 3.2.3 Selection of Songs
 - 3.2.4 Research Tools
 - 3.2.5 Data Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data Analysis
 - 3.2.8 Research Results

3.1 Research Scope

3.1.1 Scope of Content

1. Investigating the Biography of Fu Dakun: This section will delve into the life, background, and experiences of Fu Dakun, a notable inheritor of Xinyang folk songs. It will explore Fu Dakun's personal history, including upbringing, education, cultural influences, and contributions to the preservation and promotion of Xinyang folk songs. The investigation may also cover any notable achievements, awards, or recognition received by Fu Dakun in the field of intangible cultural heritage.

2. Analyzing the Singing Technique of Xinyang Folk Songs by Fu Dakun: This part of the content will focus on a detailed analysis of Fu Dakun's singing techniques as they relate to Xinyang folk songs. It will examine aspects such as vocal modulation, pronunciation, phrasing, emotional expression, and stylistic nuances in Fu Dakun's performances. The analysis may include examples of specific songs or performances by Fu Dakun to illustrate key points and highlight his unique contributions to interpreting and preserving Xinyang folk songs.

3.1.2 Scope of Research Site

The research site for this research is Xinyang City, Henan Province, China, for the field investigation. Fu Dakun was born in Xinyang City. He lives in Xinyang all year round, and many scholars who are familiar with Fu Dakun also live in Xinyang City (as shown in Figure 3).



Figure 3. The map of Xinyang is located at the junction of Henan Province, Anhui Province, and Hubei Province.

Source: <https://gocare.org.my/product/covid-19-aid-xinyang/>

3.1.3 Scope of Time

From September 2023 to March 2024

3.2 Research Process

3.2.1 Selection of Research Site

Research site: Xinyang City, Henan Province, China.

Reasons: First, there is a famous saying in Henan: "Xinyang folk songs are the best folk songs in Henan, and the folk songs in Shangcheng County are the most prominent representatives of Xinyang folk songs." "The folk songs in Shangcheng County are the places where Xinyang minor music is well preserved, and the folk songs are relatively complete." This is enough to see the position of Xinyang folk songs in Henan folk music culture.

Secondly, the Xinyang area is located in the southernmost part of Henan Province, between the Yangtze River and the Huaihe River basin, and at the junction of Hubei, Henan, and Anhui provinces. Located in the central position of China, it is not only the main channel of east-west and North-South economic development but also the transition area of east-west and North-South cultural exchanges. This unique geographical location and cultural integration allow Xinyang to have a rich, unique, and diverse culture.

However, with the development of The Times, more and more people are attracted by modern music, which makes Xinyang folk songs gradually fade out of the art stage. How to inherit and develop this intangible cultural heritage must cause us to think deeply. As a Henan native, I feel very sorry when I see the precious cultural resources slowly losing.

3.2.2 Key Informants

The reasons for choosing Mr. Fu Dakun as my key insider are:

1) Fu Dakun was born into a folk song family, and since the age of 16, he has learned Xinyang folk songs with his father, Fu Ancestral Records.

2) Fu Dakun can sing more than 300 Xinyang folk songs, including lamp songs, ritual songs, haozi, etc., which are rich in content and have diverse forms.

3) In May 2018, Fu Dakun was identified as the fifth batch of national intangible cultural heritage inheritors.

4) Fu Dakun has made important contributions to the protection, inheritance and development of Xinyang folk songs.



Figure 4. Fu Dakun, the transmission of Xinyang folk songs

Source:Yibin Zhang(2023)

3.2.3 Selection of Songs

This research analyzes four songs by Fu Dakun and selects the two genres that He excels at: Tian Ge and Xiaodiao. 1) Tian Ge: "Zai Ba Huang Yang Qu Qiao Qi", "Yi Duo Mo Li Hua"; 2) Xiaodiao: "Fang Feng Zheng", "Jie Gan Mei". These four songs best showcase Fu Dakun's singing Technique and are also his representative works. Selecting songs for analysis in the research involves considering several factors to ensure they effectively showcase Fu Dakun's singing technique and represent his mastery of the Tian Ge and Xiaodiao genres. Here's a suggested approach for selecting the songs:

1. Representativeness: Choose songs that are widely recognized as representative works of Fu Dakun within the Tian Ge and Xiaodiao genres. These songs should exemplify his skill, style, and interpretation of the respective genres.

2. Technical Complexity: Select songs that demonstrate Fu Dakun's proficiency in various technical aspects of singing, such as vocal range, control, ornamentation, and expression. The chosen songs should challenge him vocally and allow for an in-depth analysis of his technique.

3. Emotional Depth: Look for songs that evoke a range of emotions and require nuanced interpretation from Fu Dakun. Songs with rich lyrical content and emotional depth provide opportunities to assess his ability to convey feelings and connect with the audience through his performances.

4. Cultural Significance: Consider the cultural and historical significance of the songs. Choose pieces that hold particular importance in the context of Xinyang folk music and resonate with audiences familiar with the genre.

5. Variety: Aim for a balanced selection of songs from both the Tian Ge and Xiaodiao genres to provide a comprehensive view of Fu Dakun's versatility as a singer. Include songs with contrasting styles, tempos, and themes to highlight the breadth of his repertoire.

By carefully considering these factors and selecting songs that meet the criteria outlined above, you can ensure that the chosen pieces effectively showcase Fu Dakun's singing technique and serve as suitable subjects for analysis in the research.

Table 2. Song types of TianGe and XiaoDiao

Type	Quantity	Song name
TianGe	46	1、"Zai Ba Huang Yang Qu Qiao Qi" 2、"Yi Duo Mo Li Hua"
XiaoDiao	68	1、"Fang Feng Zheng" 2、"Jie Gan Mei"

Source: Yibin Zhang (2024)

3.2.4 Research Tools

Field investigation is an important research method in this study, and the main research tools used in this study are interviews and observation. Data collection and

interviews with Fu Dakun. In order to better record useful data and materials, I prepared a video recorder, a voice recorder, a laptop, and a notebook.

Observation Froms

In order to study Fu Dakun's biographical and Singing Technique on Xinyang folk songs, as well as collect more songs, the researchers visited Fu Dakun's hometown, Shuangpu Town, Shangcheng County, Xinyang City, and observed the performance on site. The Xinyang folk songs sung by Fu Dakun were collected through audio or video recording, and the following work was done.

- 1) Visited Shuangpu Town, Shangcheng County, Xinyang City, at different festival times to observe and record the performance of Xinyang folk songs performed by Fu Dakun during different festivals and obtain first-hand information.
- 2) Classify and organize the collected Xinyang folk songs.
- 3) On this basis, classify and study the different types of Xinyang folk songs sung by Da Kun, and summarize Fu Dakun's singing characteristics of Xinyang folk songs.

Researchers have conducted a comprehensive record of Xinyang folk songs by studying their history and development and analyzing their musical characteristics.

Interview Froms

Field investigation is an important research method in this study, and the main research tools used in this study are observation and interview methods. The researchers designed interview formats and observation techniques based on different interviewees and observation subjects. The researcher also edited survey questionnaires.

- 1) Design questions based on research objectives.
- 2) Design appropriate questionnaires and interview content.
- 3) Take it to the consultant for review.
- 4) Make modifications based on the consultant's editing.
- 5) Before on-site use, make modifications based on expert opinions.

In order to study Fu Dakun's biographical and Singing Technique on Xinyang folk songs, the researchers interviewed Fu Dakun himself and conducted one-on-one and face-to-face interviews to inquire about the history and development of Xinyang

folk songs, as well as the musical characteristics of Xinyang folk songs; The researcher interviewed Fu Dakun and asked about Singing Technique in singing Xinyang folk songs. The researchers summarized and wrote the collected data, filling the gap in the literature on Xinyang folk songs and allowing people to further understand Xinyang folk songs.

3.2.5 Data Collecting

1. Biographical Data:

- Gather information about Fu Dakun's personal background, including his birthplace, family background, upbringing, and early influences.
- Look for details about his education, training in music, and any significant mentors or teachers who influenced his musical development.
- Collect data on Fu Dakun's career trajectory, including notable performances, collaborations, awards, and achievements.
- Explore any interviews, biographies, or documentaries about Fu Dakun to gain insights into his life story, motivations, and experiences as a folk singer.

2. Singing Technique Data:

- Obtain recordings or videos of Fu Dakun's performances of Xinyang folk songs, preferably including a variety of songs representing different styles and genres.
- Analyze Fu Dakun's vocal techniques, including his use of pitch, tone, dynamics, vibrato, ornamentation, and expression.
- Pay attention to his interpretation of lyrics, phrasing, rhythm, and overall musicality in each performance.
- Take note of any unique stylistic elements or signature techniques that distinguish Fu Dakun's singing style from others in the Xinyang folk music tradition.
- Consider consulting experts or scholars in Xinyang folk music for their insights and perspectives on Fu Dakun's singing technique and artistic contributions.

3. Interviews and Surveys:

- Conduct interviews or surveys with Fu Dakun himself, if possible, or with people who have worked closely with him or have firsthand knowledge of his life and career.

- Ask questions about Fu Dakun's musical background, training, influences, favorite songs, performance experiences, and thoughts on the preservation and promotion of Xinyang folk music.

- Seek opinions and testimonials from audiences, fellow musicians, scholars, and cultural experts who have observed Fu Dakun's performances and contributions to Xinyang folk music.

4. Literature Review:

- Review existing literature, academic papers, articles, and books about Fu Dakun and Xinyang folk music to gain additional insights and context for your research.

- Look for scholarly analyses of Fu Dakun's singing technique, stylistic innovations, and contributions to the Xinyang folk music tradition.

3.2.6 Data Management

To manage the investigation of Fu Dakun's biography and the analysis of his singing technique in Xinyang folk songs effectively, it's essential to organize data from various sources, categorize it by type, and annotate it with relevant information. Utilizing data analysis tools for coding and thematic analysis, as well as implementing version control and backups for data security, are crucial steps. Ethical considerations, including obtaining permissions and respecting privacy, should also be prioritized throughout the research process. Overall, these practices ensure organization, accuracy, and integrity in the research endeavor.

3.2.7 Data Analysis

Researchers classify and analyze the information obtained from the survey, form feedback results, and ultimately achieve two goals.

Objective 1:

Using observation and interview methods, the research investigates Fu Dakun's personal life history, learning history, and performance history. By compiling this information, the study aims to provide comprehensive reference materials for individuals interested in understanding Fu Dakun's biography.

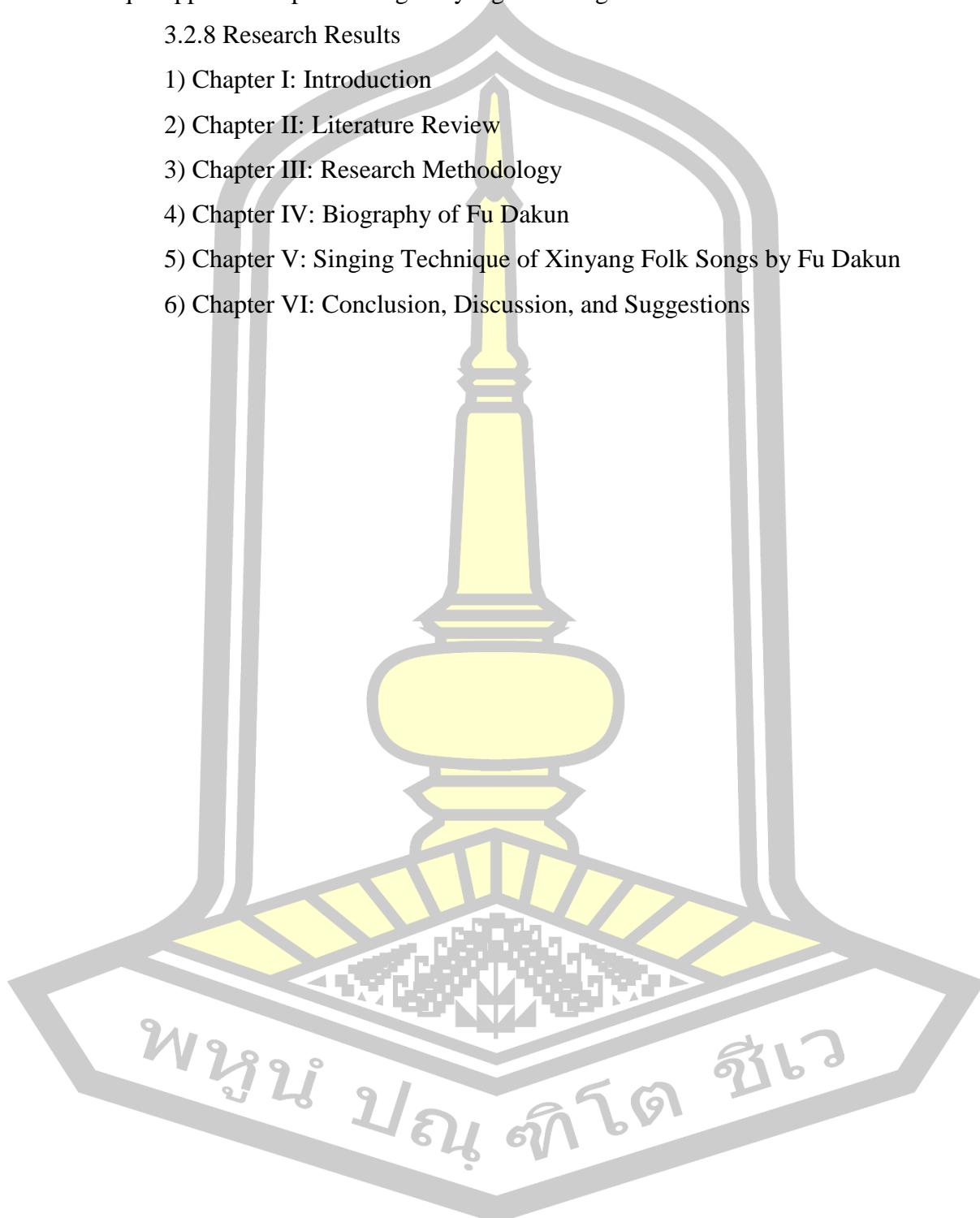
Objective 2:

The research focuses on studying Fu Dakun's singing techniques by analyzing four of his songs. Through an examination of the lyrics, rhythm, melody, and singing

techniques employed in each song, the study seeks to gain insights into Fu Dakun's unique approach to performing Xinyang folk songs.

3.2.8 Research Results

- 1) Chapter I: Introduction
- 2) Chapter II: Literature Review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: Biography of Fu Dakun
- 5) Chapter V: Singing Technique of Xinyang Folk Songs by Fu Dakun
- 6) Chapter VI: Conclusion, Discussion, and Suggestions



CHAPTER IV

The Biography of Fu Dakun

This chapter mainly introduces Fu Dakun's Biographical through his Personal life history, Learning history, and Performance history.

Xinyang is a famous "hometown of song and dance" in Henan Province, adjacent to Anhui to the east and Hubei to the south. It is the "thoroughfare" of the three provinces of Hubei, Henan, and Anhui, controlling the Yangtze and Han dynasties while embracing the Jing and Chu regions. It is a pearl between the Yangtze, Huai, and Han dynasties. Xinyang culture is a gathering place that has been influenced by multiple factors in history, including Jingchu culture, Wuyue culture, and Central Plains culture, resulting in a wide variety of folk music genres. Xinyang folk songs, as oral music works created by the local people, are the crystallization of folk art formed by the continuous refinement and innovation of the working people in their long-term work and life. It objectively reflects the living conditions and customs of the working people in different historical periods, shows the rich spiritual world and artistic talent of the people, and expresses the true feelings and aesthetic orientation of the working people, with a distinctive brand of the times. The key and core of protecting intangible cultural heritage is to protect the inheritors. Exploring more suitable protection methods in contemporary times is of great significance to intangible cultural heritage and its inheritors. As an intangible cultural heritage, the emergence, development, and inheritance of Xinyang folk songs exist among the people, and are carried on by folk artists through human carriers. If it loses the transmission of its inheritors, its distinctive singing style and exquisite skills may face loss or assimilation. Therefore, it is imperative to study the inheritors of Xinyang folk songs.

4.1 Biography of Fu Dakun's Personal Life History

Fu Dakun was born in Huangchuan County, Xinyang City, Henan Province in 1949. He has a grandfather, grandmother, father, mother, and three brothers and sisters in his family. Later, he moved to Zhangban Village, Shuangchunpu Town,

Shangcheng County with his grandfather Fu Cilu, where he spent his childhood. His parents were farmers and lived by farming. From the time Fu Dakun can remember, he remembers that his grandfather loved to sing. When he was a child, he followed his grandfather to farm in the fields. While helping his grandfather with farm work, he listened to his grandfather singing folk songs. In the evening, Fu Dakun followed his grandfather back home. After dinner, his grandfather would place chairs in front of the house, and the family would sit outside the house and watch the stars and sing folk songs. Life is very pleasant (Figure 5).

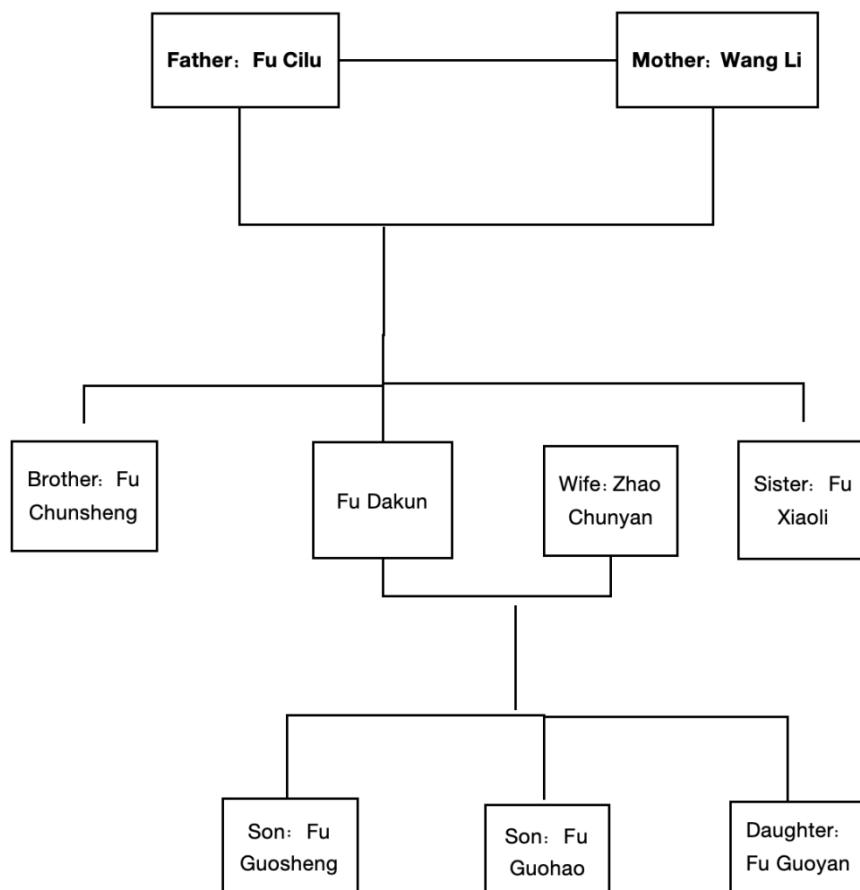


Figure 5. Fu Dakun's family relationships

Source: Yibin Zhang (2024)

Fu Dakun's grandfather, Fu Houcheng, liked to sing field songs and Xiaodiao. When doing farm work in the fields, there were often many people, men, women, old and young, together. He sang on the top of a hill in the fields, while others sang

below. Those who worked in the fields at that time There are many people, and the singing atmosphere is harmonious. Everyone becomes more energetic when singing. On the fifteenth day of the first lunar month, the local custom is to sing love songs and watch lanterns. At that time, everyone will gather in the middle of the village entrance at night, sit around and watch the lanterns, and men and women sing love songs to each other.



Figure 6. The custom of "tying up lanterns" on the fifteenth day of the first lunar month

Source: Fu Chunsheng (2021)

Fu Dakun's father, Fu Cilu, also learned singing from Fu Dakun's grandfather, Fu Houcheng. Fu Houcheng often took Fu Dakun to sing in the village next door because there were many folk song enthusiasts in the local area. To cultivate Fu Dakun's interest in singing, his father would take him to participate in various singing activities organized by the village, which increased Fu Dakun's stage experience and made more people know about Fu Dakun.

When Fu Dakun was in elementary school, there was a teacher named Xie who would sing to his classmates in class. Fu Dakun would often sing with the teacher. Later, the teacher discovered that he was very talented in singing and would often teach Fu Dakun. Fu Dakun sang during the Cultural Revolution at that time, and most of the songs he sang were revolutionary songs. This also provided a lot of help for Fu Dakun's future singing learning.

When Fu Dakun was 14 years old, it was during the Cultural Revolution in China. At that time, the Cultural Revolution was conducting propaganda at the

entrance of the village, so he would follow his grandfather and father to sing at the entrance of the village. At that time, the village party secretary heard Fu Dakun singing folk songs and felt that his voice was bright and full of emotion, so he asked Fu Dakun to join the village choir. There were more than 20 people in the choir at that time, and Fu Dakun was the youngest in the entire choir. But he is always the first to sign up whenever there is a singing event in the village. As time goes by, he naturally becomes a little star in the village. Every household knew that he loved to sing (Fu Chunsheng, 2023)

Fu Dakun's wife, Zhao Chunyan, met when they were in a choir. At first, Fu Dakun often rehearsed songs in the choir. Once again, during an accidental singing event, the two of them sang a duet of "Jie Gan Mei" Xiaodiao song; the song is about two people, a brother and a sister, who are talking about marriage. The relationship between the two gradually warmed up due to singing, and later they got married. His wife and he both loved singing (Fu Xiaoli, 2023).

Fu Dakun spent his childhood while his parents were farming. The scene of his parents singing left a deep imprint on Fu Dakun's childhood memory, which subconsciously inspired Fu Dakun's music hobby and folk song singing. Fu Dakun learned Xinyang folk songs under the influence of his grandfather and father. As his stage experience increased, he actively participated in various competitions and selection activities and eventually became the most famous local inheritor of Xinyang folk songs.

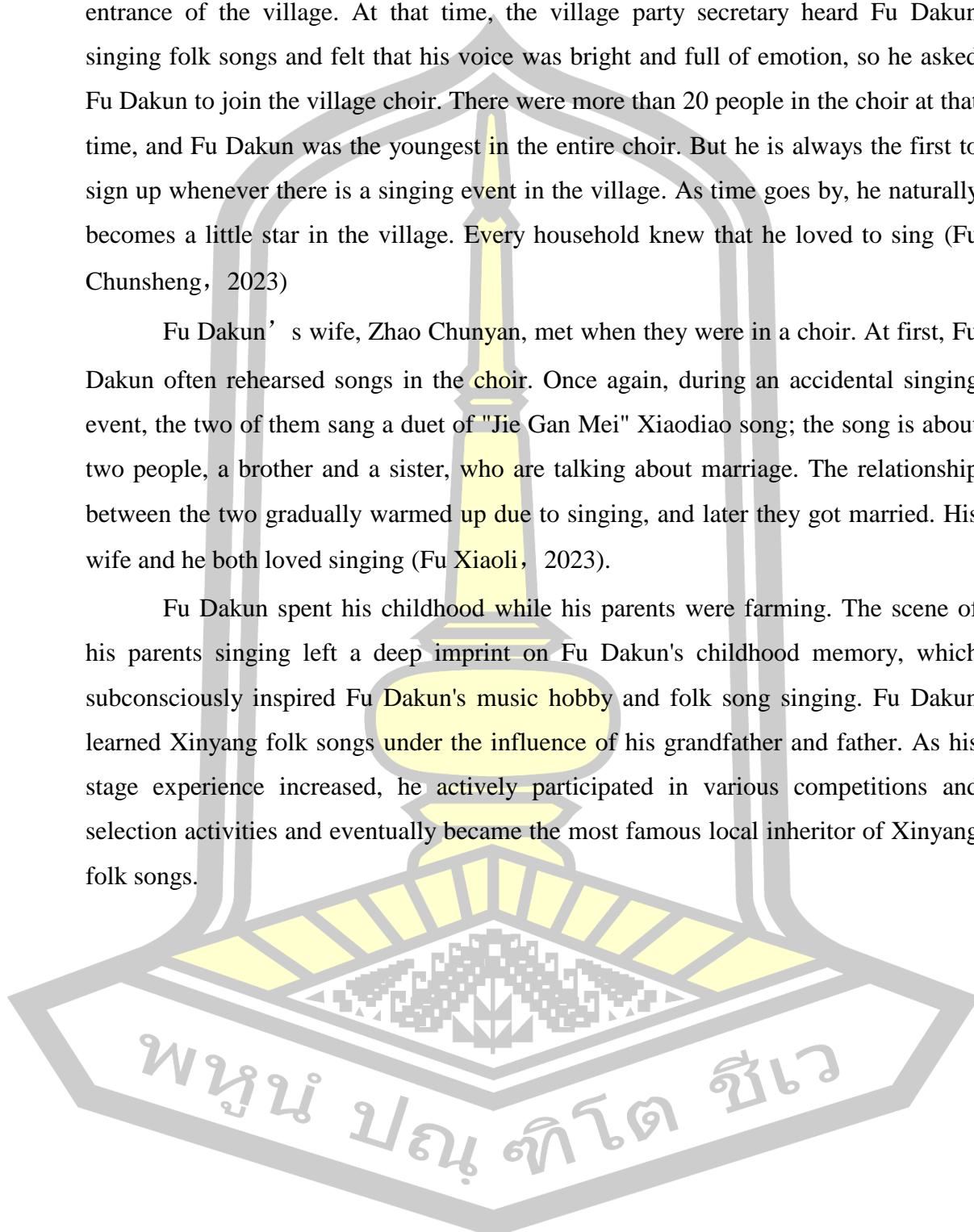




Figure 7. Fu Dakun sang impromptu with his friends

Source: Fu Chunsheng (2017)

Summary

Fu Dakun, born in 1949 in Huangchuan County, Xinyang City, Henan Province, grew up in Zhangban Village, Shuangchunpu Town, Shangcheng County, with his family. His grandfather, Fu Houcheng, and father, Fu Cilu, were influential figures in shaping his early interest in singing, as they often sang folk songs during farm work and community gatherings. Fu Dakun's talent for singing was recognized early on, and he actively participated in village singing activities and joined the village choir at a young age.

During his elementary school years, Fu Dakun's singing talent was further nurtured by a teacher named Xie, who recognized his potential and provided guidance. Throughout the Cultural Revolution, Fu Dakun continued to sing, mostly revolutionary songs, which contributed to his singing development. He gained recognition in his village for his singing abilities, becoming a local star known for his passion for music. Fu Dakun's wife, Zhao Chunyan, shared his love for singing, and their relationship blossomed through their shared passion for music. Their duet performances further strengthened their bond, eventually leading to marriage.

Fu Dakun's childhood experiences, influenced by his family's singing tradition, laid the foundation for his deep connection to Xinyang folk songs. Through active participation in competitions and selection activities, he emerged as a prominent local inheritor of Xinyang folk songs, contributing significantly to preserving and promoting this cultural heritage.

4.2 Biographical of Fu Dakun's Learning History

Fu Dakun's hometown, Shangcheng County, Xinyang City, is located on the border of Hubei, Henan, and Anhui provinces. The unique geographical location allows the culture here to possess the characteristics of Central Plains, Jingchu, and Wuyue cultures simultaneously, forming a unique style.

Among the characteristics of Xinyang folk songs, Tian Ge and Xiaodiao are undoubtedly eye-catching. As a form of entertainment for farmers in their daily lives, they have been developed locally for hundreds of years and have formed a variety of mature folk songs. However, as the older generation of folk song singers gradually gets older, the inheritance of folk songs has become an urgent issue. At this time, the emergence of Fu Dakun, the inheritor of China's national intangible cultural heritage, gave people hope.

Fu Dakun was born in Shuangpu Town, Shangcheng County, Henan Province in 1949. From 1965 to 1980, he studied Xinyang folk songs with his father Fu Cilu and grandfather Fu Houcheng; he also learned the Xinyang folk songs "Dachai Diao" and "Kite Flying".

In his hometown, Fu Dakun's grandfather and father were engaged in agricultural labor, so he grew up in the fields. At that time, farmers in Xinyang Mountainous Area liked to sing folk songs to relieve their boredom while farming. Once one person sang, other people would follow suit, forming a different kind of scenery.

The biggest difference between folk songs and other music songs is that they do not have fixed lyrics. People often improvise lyrics based on the people and things in front of them and the work at hand. This combined folk songs with all aspects of people's lives. Fu Dakun could hear the tunes of folk songs in any corner of the village. This made Fu Dakun have a different feeling for folk songs since he was a

child. When Fu Dakun's father was young, he worked for a period of time in the propaganda team of the Red Army. After she discovered Yu Shufan's interest in music, she taught him to sing revolutionary songs from the Red Army. Fu Dakun also showed extraordinary musical talent, and he could quickly sing these songs in a decent way. (Fu Chunsheng, 2023)

After learning these songs, Fu Dakun became more passionate about music. He shuttled back and forth in the fields with his friends every day. When they had nothing to do, they would sit down and sing to each other. Fu Dakun not only has the best voice among children, but his ability to improvise lyrics is also second to none, which has attracted the attention of many folk song lovers. As he grew older, Fu Dakun's love for folk songs did not diminish. His grandfather Fu Houcheng and his father Fu Cilu taught him the singing skills of Xinyang folk songs. The inheritance of folk songs is different from other forms of music. Teachers do not have much theory, but they will pass on the essence of folk songs through words and deeds. During the few years of studying with his father, Fu Dakun not only mastered classic minor tunes such as "Fang Feng Zheng" but also learned folk song performance methods from two teachers and also made great progress in improvising lyrics (Fu Chunsheng, 2023).

In the following years, Fu Dakun lived a life of two points and one line, and the people around him gradually accepted his love for Xinyang folk songs. People will invite him to perform on stage whenever parties and other activities are held in the village. Unlike other performers, Fu Dakun brings new improvisational songs every time he participates in the performance. His lyrics are often closely related to the production and life of working people, and his performances are lively and lively, which has won unanimous praise from everyone.

ພ້ອນ ປານ ຄີໂຕ ຂ່າວ



Figure 8. Fu Dakun is learning Xinyang folk songs

Source: Fu Chunsheng (2016)

In 1978, Fu Dakong and the cultural staff of Shangcheng County raised funds themselves, went into the field, and collected, organized, edited, and published "Selected Folk Songs of Shangcheng County" in the name of Shangcheng County Cultural Center, which included more than 300 folk songs;

In 1990, Fu Dakun formed the August Osmanthus Everywhere Folk Song Choir, which performed locally, recruited folk song singers, and trained folk song singers.





Figure 9. Fu Dakun takes a group photo with the teachers of the choir

Source: Fu Chunsheng (2014)

On the occasion of the 70th anniversary of the founding of the Party in 1991, the Provincial Military Command went to the provincial and municipal cultural centers to look for people who could sing folk songs to attend a birthday party commemorating the Party. The person in charge felt dissatisfied after listening to the performances of several people in succession. Just as he was about to leave, a staff member told him that there was a folk song lover in the nearby Shuangpu Village. He was said to be very good and hoped that he would wait a little longer. The lover mentioned by the staff was naturally Fu Dakun. When people from the cultural center found Fu Dakun, he was farming in the fields. He was brought to the military leaders before he even had time to wash his hands. He thought for a moment and sang a revolutionary song to the tune of "Slow Cattle Drive": "The ax is not afraid of chopping wet wood, and the Red Army is not afraid of reactionaries." The performance won high praise from the judges, and he successfully appeared on the stage of the party. After this performance, Fu Dakun became a big celebrity in the eyes of his friends. Fu Dakun was always invited to perform on stage at local parties. With the advent of the new century, the country is paying more and more attention to the protection of traditional folk culture. Xinyang folk songs have also been rated as national intangible heritage. Fu Dakun, who has won many awards in folk song

competitions, was also rated as a provincial intangible heritage in 2010. He is the inheritor of Xinyang folk songs.

More than 60 years have passed since Fu Dakun formally learned folk songs, and his singing of Xinyang folk songs has also reached a level of proficiency. Although he is over 75 years old, Fu Dakun still loves Xinyang folk songs. This shows that audiences from all over the world recognize Fu Dakun's level. He has greatly contributed to Xinyang folk songs (Fu Xiaoli, 2023).

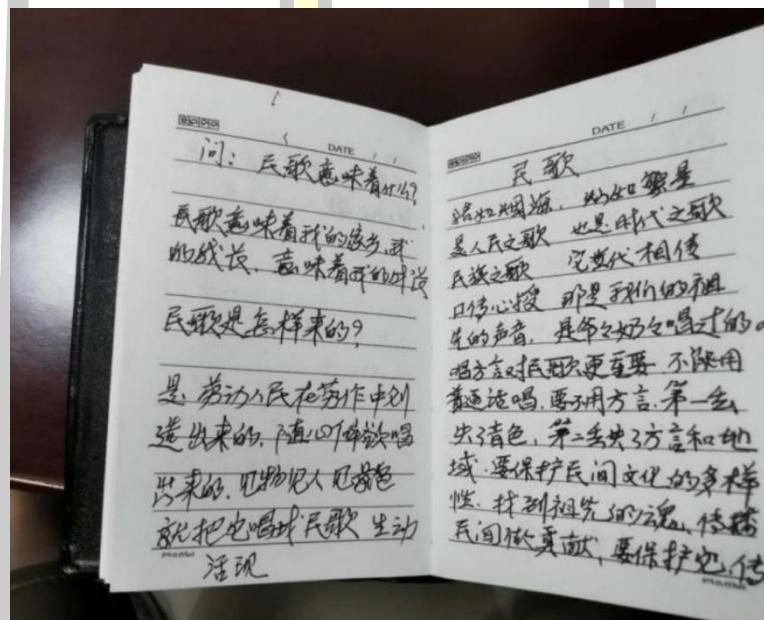


Figure 10. Fu Dakun's Lyrics Manuscript

Source: Yibin Zhang(2023)

Summary

This section draws the following conclusions through the study of Biographical of Fu Dakun's Learning history: Fu Dakun's music learning history: When he was a child, he studied in primary and middle schools in Shuangpu Town. He was influenced by the singing of his grandfather and father and came into contact with Xinyang folk songs. Since his father and grandfather were both well-known local folk singers, he often sang in the fields. When farming, he sang and worked at the same time. Fu Dakun was studying on the side. Fu Dakun came into contact with and learned Xinyang folk songs at this time. When Fu Dakun was in school, he met a teacher named Xie. Seeing that he was very passionate about Xinyang folk songs and

very talented, he taught him some skills of Xinyang folk songs. When Fu Dakun was a teenager, he served as an accountant in the local production team. At this time, he was favored by the local people and old artists. Influenced by the folk songs, Fu Dakun continued to learn folk songs; in 1990, Fu Dakun formed the August Osmanthus Everywhere Folk Song Choir, which performed locally, recruited folk song singers, and trained folk song singers.

4.3 Biographical of Fu Dakun's Performance History

In 1978, Fu Dakun and the cultural staff of Shangcheng County raised their own funds and went deep into the fields regardless of returns to collect, organize, edit and publish "Shangcheng Folk Song Selection" in the name of Shangcheng County Cultural Center, which included more than 300 folk songs;

In 1989, they participated in the collection and compilation of "Collection of Chinese Ballads - Henan Shangcheng County Volume Ballads", which included 600 ballads. It was a relatively complete and standardized collection of Shangcheng folk songs. The inclusion rate ranked first in the province, and it was rated as the provincial First Prize for Outstanding Achievements in Social Sciences. (Fan Mengdi, 2023)

From 1980 to 1990, Fu Dakun began to collect, organize, sing and inherit Xinyang folk songs. Since 1990, he has established the folk song "Osmanthus Blossoms Everywhere in August" in Shuangchunpu Town, Shangcheng County, and served as the leader. He is humble and eager to learn. He learned to sing Xinyang folk songs from his father, artists and the public. After decades of hard training, he has mastered the traditional singing skills of Xinyang folk songs, and through long-term singing practice, he has formed his own unique personal style. Over 50 years of practical singing experience has enriched his singing genres and various programs. On the basis of inheriting traditional repertoire, he constantly incorporates contemporary elements and has been widely praised by people in the industry.



Figure 11. “Osmanthus Blossoms Everywhere in August” Performance photos

Source: Yibin Zhang (2023)

Since 1990, Fu Dakun has formed the "Osmanthus Blossoms Everywhere in August" folk singing group in Shuangchunpu Town, Shangcheng County and served as its leader. It currently has more than 30 performers and more than 2,000 folk song programs in stock. He has hosted more than 30 Xinyang folk song training classes and trained more than 100 folk singers; he participated in organizing and holding the Xinyang Folk Singer Grand Prix, and discovered and trained more than 200 Xinyang folk song singers. Fu Dakun also actively improved the local folk song inheritance mechanism and established a five-level folk song network of townships, villages, groups, households, and folk song singing groups, promoting the development of local Xinyang folk songs. According to the author's understanding, Fu Dakun currently has 15 apprentices and 20 people in his family. He has cultivated outstanding folk singers such as Yu Daqun and Cao Xianhong through apprenticeships. Five of his apprentices have participated in provincial, municipal, and provincial competitions. County cultural activities performances: 3 people won prizes in provincial, city, and county folk song competitions. After becoming the intangible inheritor of Xinyang folk songs, he successively participated in and implemented relevant initiatives such as "Xinyang Folk Song Training Base," "Selecting Quasi-Inheritors," and "Cultivating Folk Singers." (Sun Hanli, 2023).

For many years, Fu Dakun has been active on the urban and rural mass stage. In 2006, he participated in the recording of original songs on CCTV Music Channel. In this special festival, Comrade Fu Dakun sang 8 original folk songs such as "Zai Ba Huang Yang Qu Qiao Qi". The special program was broadcast on the music channel "Folk Songs China" » column, broadcast on CCTV 3 and 7. (Fan Mengdi, 2023)

In 2006, Fu Dakun sang "Zai Ba Huang Yang Qu Qiao Qi" on the CCTV Music Channel's "Chinese Folk Songs" program

In 2006, Fu Dakun participated in the Fairview Tea - Xinyang Folk Art Exhibition Shen Shang City special performance. Comrade Fu Dakun won the Outstanding Individual Organization Award and the second prize for Outstanding Actor.



Figure 12. Fu Dakun's performance photos

Source: Yibin Zhang (2023)

In 2007, he was interviewed by a reporter from Dahe Newspaper. In a two-page report on Comrade Dakun, he repeatedly called him a rare and outstanding original folk singer in the country.

In 2007, at the invitation of Henan TV Station, he went to Beijing to participate in the interview and recording of the endless Xinyang folk songs recorded in the "Zhongyuan Guild Hall" column. Sung the song "Song to the Mountain"

In 2007, he won the second prize in the Xinyang Folk Song Competition. Sung the Xinyang folk song "Hao Yang Ge"

In April 2008, Fu Dakun participated in the shopping mall folk song and folk dance report performance. Fu Dakun sang the original ecological folk song "Car and Water Song" and other works. Deputy Mayor Comrade Zhang Chunxiang spoke highly of it.

In 2010, Fu Dakun participated in the recording of original ecological songs on the CCTV Music Channel of China Central Television. In this special program, Comrade Fu Dakun sang 3 original ecological folk songs such as "Zai Ba Huang Yang Qu Qiao Qi". This special program was broadcast on The "Folk Song China" column of CCTV Music Channel 15 is broadcast.

In 2014, Fu Dakun won the bronze medal in the National Folk Song Competition at the first China Yunnan Folk Song Festival, singing the song "Planting Yangge"

In 2014, Fu Dakun held a folk art exhibition in Shangcheng County, Xinyang City.



Figure 13. Photos of Fu Dakun's folk art exhibition

Source: Yibin Zhang(2023)

In 2016, Fu Dakun's "August Osmanthus Flowers Bloom Everywhere" art troupe won the title of Best Private Art Group.



Figure 14. Fu Dakun won the title of Best Private Art Group

Source:Yibin Zhang(2023)

In December 2017, he was named a national inheritor of Xinyang folk songs by the Ministry of Culture of China.

In 2023, Fu Dakun will sing live and instruct teachers on the techniques of Xinyang folk songs at the Xinyang Normal University Teacher Training Conference



Figure 15. Stills of Fu Dakun singing at the Xinyang Normal University teacher training conference

Source:Yibin Zhang(2023)

Fu Dakun has accumulated a lot of stage experience through many years of performance experience, and has also won many awards. After becoming the intangible inheritor of Xinyang folk songs, he successively participated in and received more honors.

In 2007, Fu Dakun participated in the "Splendid Tea Village" art exhibition and sang the Xinyang folk song "Zai Ba Huang Yang Qu Qiao Qi" and won the first prize.



Figure 16. Fu Dakun won the first prize certificate at the art exhibition in "Splendid Tea Village"

Source: Yibin Zhang (2023)

In 2008, Fu Dakun won the Outstanding Performance Award at the Folk Art Exhibition.





Figure 17. Fu Dakun won the Outstanding Performance Award Certificate at the Folk Art Exhibition

Source: Yibin Zhang (2023)

In 2010, the Henan Provincial Department of Culture awarded Fu Dakun as the representative Xinyang folk song inheritor of Henan provincial intangible cultural heritage.

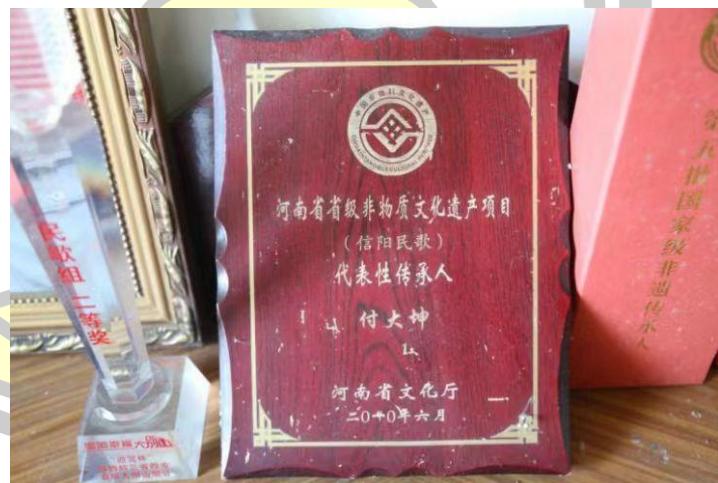


Figure 18. Fu Dakun received the certificate as the inheritor of the representative Xinyang folk song of Henan Provincial Intangible Cultural Heritage.

Source: Yibin Zhang (2023)

In 2012, Fu Dakun was named by the Xinyang Municipal Cultural Bureau as the representative inheritor of the "Spring Cow Dance", a representative project of Xinyang's intangible cultural heritage.



Figure 19. Fu Dakun became the representative inheritor of Xinyang City's intangible cultural heritage "Spring Cow Dance".

Source: Yibin Zhang (2023)

In 2018, the General Administration of Culture and Tourism of the People's Republic of China recognized Fu Dakun as the inheritor of Xinyang Folk Song, a representative national intangible cultural heritage project.

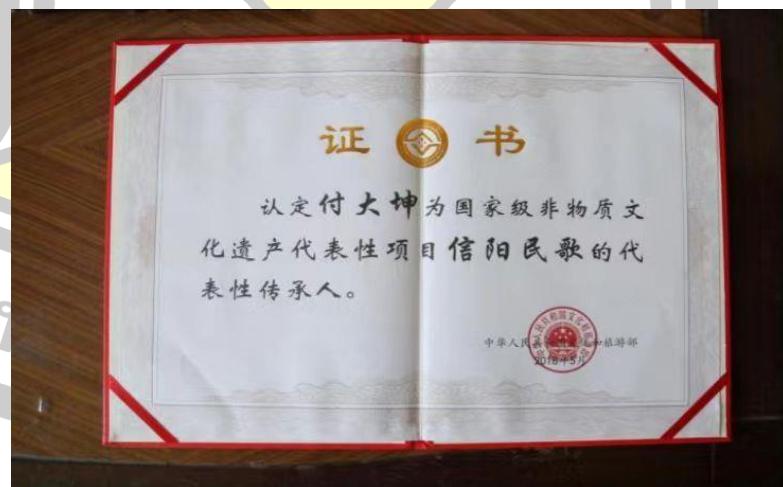


Figure 20. Fu Dakun is the inheritor certificate of Xinyang Folk Song, a national intangible cultural heritage representative project

Source: Yibin Zhang (2023)

Summary

This section draws the following conclusions through the study of Biographical of Fu Dakun's Performance history: Fu Dakun is a folk song artist active on urban and rural mass stages. He is open-minded and studious, has mastered the traditional singing methods of Xinyang folk songs, and formed his own unique personal style. His singing themes are rich and his programs are diverse. On the basis of inheriting traditional repertoire, he constantly incorporates elements of the times and has been widely praised by people in the industry. Fu Dakun has twice appeared on the "Folk Song • China" column of CCTV Music Channel and won multiple awards. He has written and performed more than 600 programs and has been active in Hubei, Henan and Anhui provinces for a long time. He has performed more than 3,000 times with more than 1 million audiences, promoting, promoting and disseminating folk art and enhancing the cultural identity of the Chinese people. He also participated in the collection and compilation of "Henan Shangcheng County Folk Song Collection • Ballad Volume", which included 600 ballads and won the first prize for provincial social science outstanding achievements.

4.4 Summary

This chapter uses Personal life history, Learning history, and Performance history through Dakun Biographical research. The above three aspects are analyzed, and the summary results are as follows:

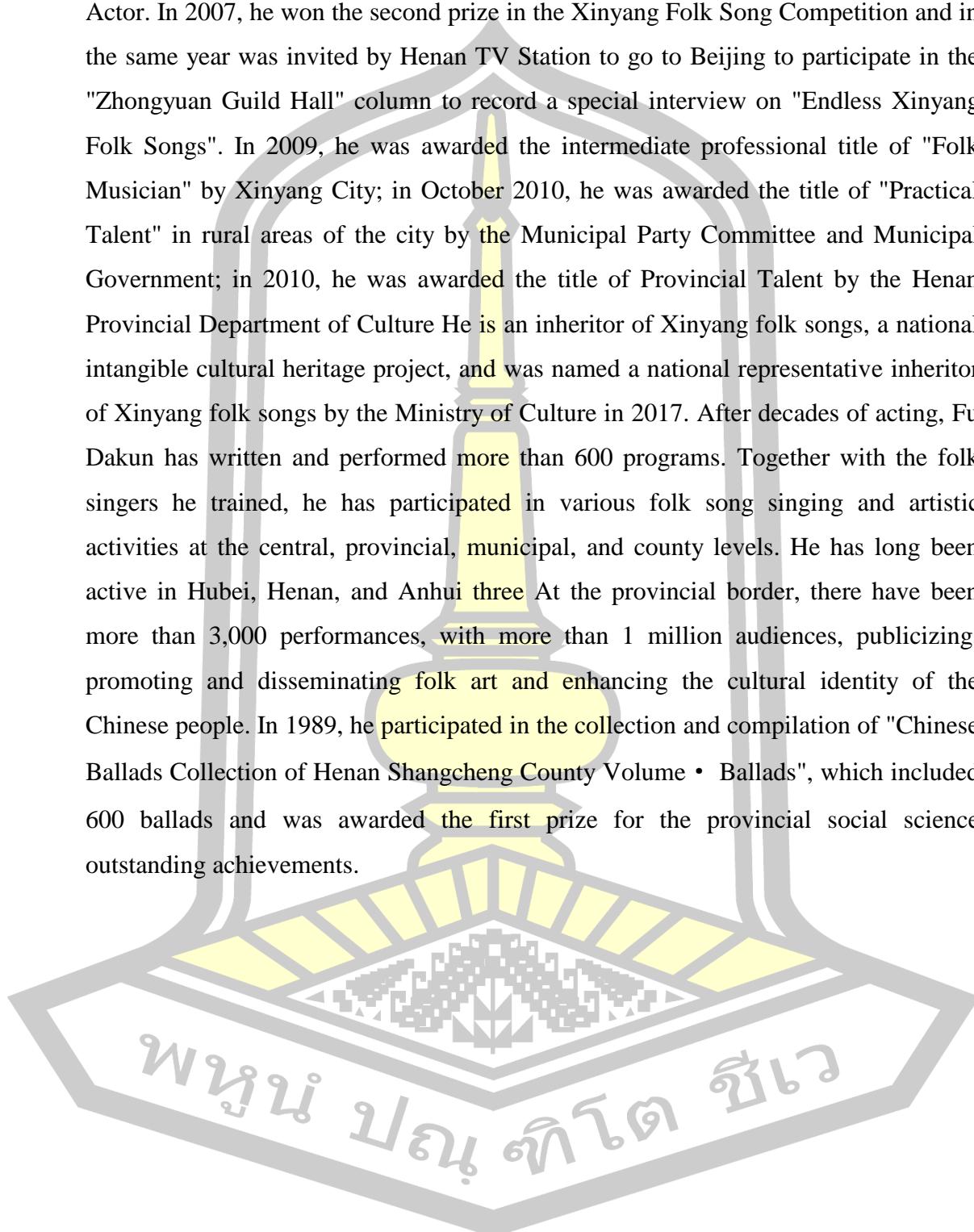
1) Fu Dakun has lived with his father and grandfather since he was a child. He has three brothers and sisters at home. His childhood life was spent with his parents farming. The sight of his father and grandfather singing has left a deep imprint on Fu Dakun's childhood memories., so it inspired Fu Dakun's music hobby and folk song singing; Fu Dakun helped his father with farm work when he was a child, and learned Xinyang folk songs from his father; Fu Dakun started working after finishing middle school, and was a teacher when he was in school Seeing his love for music, I taught him some singing skills. Later, after working, Fu Dakun joined the production team's choir and met his wife in the choir. Both of them loved singing. With Fu Dakun's performance experience in the choir, the Xinyang folk songs he sang

became very famous locally. Later, Fu Dakun became the inheritor of Xinyang folk songs. He often participated in various TV performances, and the scope of his performances was no longer confined to the village. Fu Dakun's life is inseparable from Xinyang folk songs. His love for Xinyang folk songs has also created a great folk song inheritor.

2) Fu Dakun's music learning history: When he was a child, he studied in primary and middle schools in Shuangpu Town. He was influenced by the singing of his grandfather and father and came into contact with Xinyang folk songs. Since his father and grandfather were both well-known local folk singers, he often sang in the fields. When farming, he sang and worked at the same time. Fu Dakun was studying on the side. Fu Dakun came into contact with and learned Xinyang folk songs at this time. When Fu Dakun was in school, he met a teacher named Xie. Seeing that he was very passionate about Xinyang folk songs and very talented, he taught him some skills of Xinyang folk songs. When Fu Dakun was a teenager, he served as an accountant in the local production team. At this time, he was favored by the local people and old artists. Influenced by the folk songs, Fu Dakun continued to learn folk songs; in 1990, Fu Dakun formed the August Osmanthus Everywhere Folk Song Choir, which performed locally, recruited folk song singers, and trained folk song singers.

3) Fu Dakun has been active on the mass stage in urban and rural areas for many years. He was open-minded and studious, and learned to sing Xinyang folk songs from his father, Xinyang folk songs from artists, and Xinyang folk songs from the masses. After decades of hard training and long-term singing practice, he has mastered the traditional singing methods of Xinyang folk songs. Reach perfection and develop your own distinctive personal style. More than 60 years of practical singing experience have enabled him to sing with rich themes and multiple programs. On the basis of inheriting traditional repertoire, he constantly incorporates elements of the times, and has been widely praised by people in the industry. Fu Dakun appeared on CCTV Music Channel's "Folk Song • China" column twice in 2006 and 2010 respectively, singing original songs such as "Zai Ba Huang Yang Qu Qiao Qi" and "New Tanggen Two-sided Light"; 2006 In 2016, he participated in the Xinyang Folk Art Exhibition Mall special performance in Splendid Tea Village, and won the

Outstanding Individual Organization Award and the Second Prize for Outstanding Actor. In 2007, he won the second prize in the Xinyang Folk Song Competition and in the same year was invited by Henan TV Station to go to Beijing to participate in the "Zhongyuan Guild Hall" column to record a special interview on "Endless Xinyang Folk Songs". In 2009, he was awarded the intermediate professional title of "Folk Musician" by Xinyang City; in October 2010, he was awarded the title of "Practical Talent" in rural areas of the city by the Municipal Party Committee and Municipal Government; in 2010, he was awarded the title of Provincial Talent by the Henan Provincial Department of Culture. He is an inheritor of Xinyang folk songs, a national intangible cultural heritage project, and was named a national representative inheritor of Xinyang folk songs by the Ministry of Culture in 2017. After decades of acting, Fu Dakun has written and performed more than 600 programs. Together with the folk singers he trained, he has participated in various folk song singing and artistic activities at the central, provincial, municipal, and county levels. He has long been active in Hubei, Henan, and Anhui three provinces. At the provincial border, there have been more than 3,000 performances, with more than 1 million audiences, publicizing, promoting and disseminating folk art and enhancing the cultural identity of the Chinese people. In 1989, he participated in the collection and compilation of "Chinese Ballads Collection of Henan Shangcheng County Volume • Ballads", which included 600 ballads and was awarded the first prize for the provincial social science outstanding achievements.



CHAPTER V

The Singing Technique of Xinyang Folk Songs by Fu Dakun

Xinyang folk songs, like most local folk songs in our country, are divided into many types. This chapter selects four songs of Tian Ge and Xiaodiao that Fu Dakun is best at singing. Fu Dakun's singing has distinctive personal characteristics. As an inheritor of Xinyang folk songs who has been active on the Chinese traditional local folk song stage in recent years, his Singing Technique is quite representative, which has greatly influenced the audience's recognition and understanding of Xinyang folk songs, and promoted the spread and influence of Xinyang folk songs. Based on the notation, music examples, and audio and video materials during the investigation, the author used a combination of audio and video to analyze the inheritor's representative works sentence by sentence, and then came up with the inheritor's Singing Technique.

Among Fu Dakun's many works, the researcher selected four of them
The most classic and published songs served as research songs for my thesis.

Here are the 4 songs I want to analyze:

Fang Feng Zheng-----Fu Dakun
Yi Duo Mo Li Hua-----Fu Dakun
Jie Gan Mei-----Fu Dakun
Zai Ba Huang Yang You Qiao Qi-----Fu Dakun

The contents of the analysis are included:

Lyrics
Rhythm
Melody
Singing Technique

5.1 To Analyze the Singing Technique of Xinyang Folk Songs by Fu Dakun

5.1.1 Fang Feng Zheng-----Fu Dakun

放风筝

Fly a kite

Fudakun sing
YibinZhang notation

三月 (也哎哎哎) 里来 (也哎哎哎) 是 (哎) 清 (来哎) (三月 (ye ai ai ai) 里来 (ye ai ai ai) 是 (ai) 清 (lai ai) 嫂嫂 (也哎哎哎) 上穿 (也哎哎哎) 花 (哎) 红 (来哎) (sao sao (ye ai ai ai) shang chuan (ye ai ai ai) hua (ai) hong(lai ai)).

7 明 (来哎哟), 姑嫂 (你) 就二 人 (来) 去 (也) 踩青 (来哟咳嗨), 祇 (来哎哟), 小姑 子下 着 (来) 红 (也) 罗裙 (来哟咳嗨), (ao (lai ai) you) (xiao gu zi xia zhe(lai) hong (ye) luo qun (lai you ke he)).

13 外 带 放 风 (哟) 筝 (来哎哟) 呀 呀 哟 哟 外 哟 咳 嗨, (wai dai fang feng (you) zheng (lai) ai you yi you ai you wai you ke he) 穿 得 爱 坏 (哟) 人 (来哎哟) 呀 呀 哟 哟 外 哟 咳 嗨, (chuan de ai huai (you) ren (lai) ai you yi you ai you wai you ke he).

19 外 带 放 风 (哟) 筝 (来哎哟) 呀 呀 哟 哟 哟 哟。 (wai dai fang feng (you) zheng (lai) ai you yi you ai you wai you ke he) 穿 得 爱 坏 (哟) 人 (来哎哟) 呀 呀 哟 哟 哟 哟。



Figure 21. Song "Fang Feng Zheng"

Source:Yibin Zhang(2024)

Lyrics

"Fang Feng Zheng"

三月 (也哎哎哎) 里来 (也哎哎哎) 是 (哎) 清 (来哎)
 san yue (ye ai ai ai) li lai (ye ai ai ai) shi (ai) qing (lai ai)
 明 (来哎呦), 姑嫂 (你就) 二人 (来) 去 (也) 踩青 (来呦咳嗬)
 ming (lai ai you), gu sao (ni jiu) er ren (lai) qu (ye) cai qing (lai you ke he)
 外带 放风 (呦) 筝 (来哎呦咿哟哎呦外呦咳嗬)
 wai dai fang feng (you) zheng (lai ai you yi you ai you wai you ke he)
 外 带 放 风 (哟) 筝 (来哎哟)
 wai dai fang gang (you) zheng (lai ai you)

Lyric meaning:

Tomb Sweeping Day in March is coming. Aunt and sister-in-law, you two are here for an outing and flying a kite with you.

My sister-in-law is wearing a bright red cotton-padded jacket, and my aunt is wearing a red skirt. They are very cute. The clothes she wears make everyone around her like them.

Structure:



The formal structure of "Fang Feng Zheng"

The following table shows the four parts of this music

Section	1	2	3
Phrase	A	B	C
Form	1-8	9-16	17-22

Figure 22. The formal structure of "Fang Feng Zheng"

Source: Yibin Zhang(2024)

Rhythm

Flying a Kite is a song full of rhythm and emotional expression, with rich and colorful musical characteristics. Below, we will provide an in-depth analysis of this song from aspects such as rhythm, melody, and structure.

The rhythm pattern used in this song  , So the rhythm of this song is 2/4 beat. and the overall rhythm is mainly expressed in the form of eighth notes. In this rhythmic context, the use of sixteenth notes and the first eight and last sixteen makes the music more layered, exhibiting a unique sense of rhythm. This rhythmic style not only maintains the stability of the music but also has a certain degree of dynamism, providing a solid foundation for the emotional expression of the song.

Melody

The song "Fang Feng Zheng" has a beautiful melody, bright and beautiful  , The colors are rich in changes, the melody is light and melodious, innocent and lively, reflecting the beautiful taste in life. The melody is mainly progressive, and the use of pre-appropriate notes can make the listener feel the vitality of spring and the fullness and colorful colors of blooming flowers. The entire song can be divided into three paragraphs:

The first paragraph (1-8): This melody seems to be pouring out, and due to its closeness, it appears implicit and revealing. Its vocal range is controlled within d1-d2 octaves. When singing, it is important to pay attention to the continuous loss of breath and meaning, as well as the variation of tone and the pronunciation of "hua".



Figure 23. "Fang Feng Zheng" Melodic skills

Source:Yibin Zhang(2024)

Second paragraph (9-16): This melody connects to the previous paragraph, preparing for the climax. The melody gradually rises, but without losing its tension. Because the kite flies higher and farther away, it appears like "jiao", but its range is controlled within g1-g2. This section is the climax of the entire song. When singing, it is important to control the atmosphere, express emotions fully, and pay attention to the strength of the lyrics.



Figure 24. "Fang Feng Zheng" Melodic skills

Source: Yibin Zhang(2024)

Third paragraph (17-22): As the music enters the end, the melody changes, and the range is once again controlled within c to f. This section reproduces this change, making the entire song appear more charming at the end.



Figure 25. "Fang Feng Zheng" Melodic skills

Source: Yibin Zhang (2024)

Kite flying can be divided into three parts structurally. The first part consists of 8 sections, the second part consists of 8 sections, and the third part consists of 4 sections. This structural arrangement allows the song to present rich emotional layers while maintaining compactness.

Summary: The song "Flying Kite" successfully showcases the artistic conception of kite flying with its unique rhythm, beautiful melody, and clear layered structure. When performing this song, the singer not only needs to master the musical techniques but also needs to deeply understand the emotional connotations of the song in order to present the work perfectly to the audience. By analyzing the rhythm, melody, and structural characteristics of kite flying, we can better understand and appreciate this folk song with local characteristics.

Singing Technique

PingQiang singing: PingQiang singing refers to Fu Dakun singing this song with his real voice, or a singing method that combines real and fake singing with his real voice as his mainstay. When Fu Dakun sings, he uses a flat singing method that mainly uses real voice singing, and performs songs in a narrative way. The first phrase (measures 1-8): Singing in real voice, the beginning is quite powerful, giving people a



feeling of unrestrained enthusiasm. (也 啟 啟 啟) In the first and second bars of the song, three consecutive "ai"s are preceded by appropriation, making the melody



catchy and distinctive. (也 啟 啟 啟) (是 啟) (清 啟 啟) The same applies to bars 4 and 6.

Run Qiang singing: RunQiang means that Fu Dakun mainly uses vibrato, voicing, and portamento to sing, and adds corresponding singing embellishment techniques according to the characteristics of the song. In the first and second sections



of this song, three consecutive "ai"s are preceded by appropriation (也 啟 啟 啟), which makes the melody catchy and distinctive. The same is true for sections 4 and 6. When singing, the appropriation is emphasized to emphasize the tone. In section 7 When



singing the bar (也 啟 啟 啟), Boeing is added, and the sound vibrates quickly and quickly on the upper and lower second of the main note, adding a sense of agility. When singing, the appropriation is accented to emphasize the tone.



In the 7th bar, the Boeing is added at this time, and the sound trembles quickly and quickly on the main note and within the second downward step, adding a sense of agility and vividly expressing that the singer is bathed in the warm sunshine in March, admiring the green weeping willows and sparkling waves. When I go out for an outing and fly a kite in the sparkling lake, I can't hide the feeling of relaxation and joy in my heart. Second phrase (measures 9-16): The second phrase continues the



joyful mood and becomes more enthusiastic. (也 啟 啟 啟) The 9th, 10th, and 13th bars are filled with upward glides, and some small upward glides are added

to the lining words for embellishment. The changeable decorative sounds and the beautiful melody during singing seem to present a beautiful scene of spring flowers blooming in front of the audience.

Zhen Jia singing: This song uses the technique of combining real voice and falsetto. The real voice is the main voice. The beginning is sung in real voice. The three "ai" in the second section use falsetto and add pre-accented notes to make the melody

catchy (也 啟 啟 啟). Catchy, reflecting the characteristics of Xinyang folk songs; the third phrase, bars 17 and 18, "yi you" and "ai" also use falsetto and use the glide technique to make the singing more colloquial 伊 的 呀 .



5.1.2 Yi Duo Mo Li Hua-----Fu Dakun

一朵茉莉花
A jasmine flower

Fudakun sing
YibinZhang notation

中速、欢快地

Fudakun sing
YibinZhang notation

一朵茉莉花，一朵茉莉花，茉莉子
yi duo mo li hua, yi duo mo li hua, mo li zi
一朵茉莉花，一朵茉莉花，满园
yi duo mo li hua, yi duo mo li hua, man yuan
一朵茉莉花，一朵茉莉花，满园
yi duo mo li hua, yi duo mo li hua, man yuan

6
开 花 人 人 都 爱 它！ 我 有 心 挑 一 朵
kai hua ren ren dou ai ta! wo you xin qia yi duo
开 草 香 (也) 香 不 过 它！ 我 有 心 挑 一 朵
hua cao xiang (ye) xiang bu guo ta! wo you xin qia yi duo
开 草 比 (也) 比 不 过 它！ 我 有 心 挑 一 朵
hua cao bi (ye) bi bu guo ta! wo you xin qia yi duo

11
戴， 又 怕 (那 个) 看 花 人 骂 (哎 哟)！
dai, you pa (na ge) kan hua ren ma (ai you)
戴， 又 怕 (那 个) 旁 人 笑 话 (哎 哟)！
dai, you pa (na ge) pang ren xiao hua (ai you)
戴， 又 怕 (那 个) 不 发 芽 (哎 哟)！
dai, you pa (na ge) bu fa ya (ai you)




Figure 27. Song "Yi Duo Mo Li Hua"

Source: Yibin Zhang(2024)

Lyrics

"Yi Duo Mo Li Hua"

一朵茉莉花，一朵茉莉花，茉莉子

yi duo mo li hua , yi duo mo li hua , mo li zi

一朵茉莉花，一朵茉莉花，满园

yi duo mo li hua , yi duo mo li hua , man yuan

一朵茉莉花，一朵茉莉花，满园

yi duo mo li hua , yi duo mo li hua , man yuan

开花 人人都爱它！我有心掐一朵

kai hua ren ren dou ai ta ! wo you xin qia yi duo

开草 香（也）香 不过它！我有心掐一朵

kai cao xiang (ye) xiang bu guo ta ! wo you xin qia yi duo

开草比（也）比不过它！我有心掐一朵

kai cao bi (ye) bi bu guo ta ! wo you xin qia yi duo

戴，又怕（那个）看花人骂（哎哟）！

dai , you pa (na ge) kan hua ren ma (ai you) !

戴，又怕（那个）旁人笑（哎哟）！

dai , you pa (na ge) pang ren xiao hua (ai you) !

戴，又怕（那个）不发芽（哎哟）！

dai , you pa (na ge) bu fa ya (ai you) !

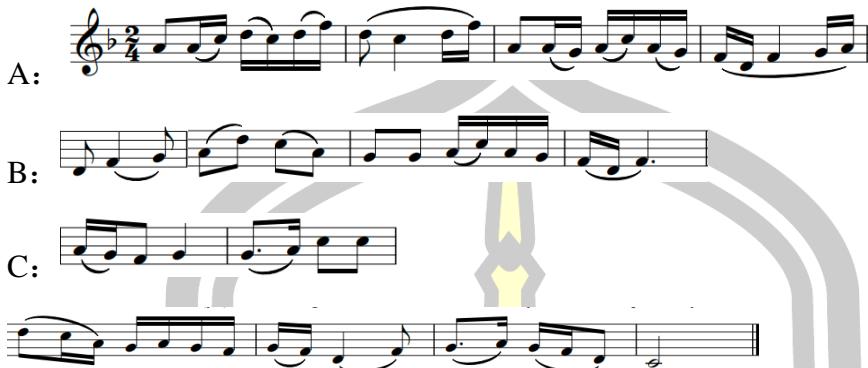
Lyric meaning:

A jasmine flower, a jasmine flower, a jasmine flower, people love it when it blooms. I wanted to pick one and put it on my head, but I was afraid that the people looking at the flowers would scold me.

A jasmine flower, a jasmine flower, a jasmine flower, blooming all over the yard. Even the grass in the garden is not as fragrant as it. I want to pick one and wear it on my head, but I am afraid that the people next to me will laugh at me.

A jasmine flower, a jasmine flower, a jasmine flower, blooming all over the yard. Even the grass in the garden is not as lush as the flowers. I want to pick one and put it on my head, but I am afraid that after picking the flower, it will never be seen again. sprouted.

Structure:



The formal structure of "Yi Duo Mo Li Hua"

The following table shows the four parts of this music

Section	1	2	3
Phrase	A	B	C
Form	1-4	5-8	9-14

Figure 28. The formal structure of "Yi Duo Mo Li Hua"

Source: Yibin Zhang(2024)

Rhythm

The rhythm pattern used in this song  , So song is based on a 2/4 beat, with the overall rhythm of the front eight, back sixteen, and sixteenth notes as the main expression. In the second paragraph, the addition of punctuation notes makes the entire song more lively and layered. This change allows the entire song to maintain its basic rhythm while showcasing rich rhythmic variations, making the song more expressive.

Melody

The melody of the song is gentle, beautiful, and cheerful, mainly characterized by radicalism and repetition  . The tonality is the bB feather pentatonic mode, and the structure of the entire song is a single segment segmented song, divided into three phrases.

The first verse (bars 1-4): The first verse begins with a glide down sound, singing the delicate feeling of jasmine flowers. The connection between the second verse and the second verse, where the "hua" is innovatively added with a glide up sound, serves as a bridge between the past and the future. The fourth section added the lining "a" on the basis of "hua", increasing the narrative of the song and emphasizing the love for jasmine flowers.



Figure 29. "Yi Duo Mo Li Hua" Melodic skills

Source: Yibin Zhang(2024)

The second verse (bars 5-8): In the fifth bar, the character "Mo" uses a glide sound, which further expresses the gentle and beautiful language characteristics of Xinyang folk songs, in line with local language habits.



Figure 30. "Yi Duo Mo Li Hua" Melodic skills

Source: Yibin Zhang(2024)

In the third verse (verses 9-14), the character "pinch" is spoken lightly and playfully in the 10th verse. In the 11th verse, the character "chuan" is followed by the accent "ya," and in the 12th verse, a glide-down sound is added to "kan," making it more expressive. The sentiment of the verse is more full and moving.



Figure 31. "Yi Duo Mo Li Hua" Melodic skills

Source: Yibin Zhang(2024)

The rhythm of the first and second phrases is relaxed and the melody is gentle, giving people a sense of tranquility. The third and fourth phrases have a tight rhythm and obvious melodic fluctuations, which make the song more dynamic while expressing the admiration of the flower viewer for the jasmine. The song adopts a pentatonic tone, four phrases, and a total of three lyrics. It is interesting that although the song uses the same piece of music, it can express three different emotions through different lyrics, just like a melody presenting different charm in one song and three sighs. The music structure is balanced, but it also has its own characteristics: the third and fourth lines of lyrics are connected together, making it difficult to cut them in music. This coherent lyrics and smooth lyrical melody fully demonstrate the sincere and kind spiritual essence of the Chinese people. During the singing process, a beautiful melody requires highlighting the main melody, maintaining the integrity of the lyrics and the continuity of the entire song. Except for those marked with a breath symbol, it is advisable to use two bars of breath for all other phrases. As the melody fluctuates, handle the changes in intensity while paying attention to the connection and complementarity between the voices. In this way, it can not only maintain the coherence of the music, but also enable the song to display rich emotions in intensity and vocal changes.

Summary: This song showcases people's admiration for jasmine flowers with a simple melody and compact rhythm, while also showcasing the sincere and kind spiritual essence of the Chinese people. When singing, attention should be paid to maintaining the coherence and completeness of the song, while showcasing the rich emotions of the song through changes in intensity and voice parts.

Singing Technique

Gao Qiang singing: GaoQiang singing is also called "sharp-pitched" singing by local artists, which refers to the falsetto singing method of boys when singing in the high range. The drawing words are generally added with "yo", "ou", "a" and other supporting words. In the fourth section of this song, a high-pitched singing method is added to the lining word "a" on the basis of "flower", which increases the narrative

nature of the song  .GaoQiang singing is used in the 11th section "dai",

which brings the emotion of this song to a climax and expresses the author's love.



Run Qiang singing: Run Qiang means that Fu Dakun mainly uses vibrato, voicing, and portamento to sing, and adds corresponding singing embellishment techniques according to the characteristics of the song. The first verse (bars 1-4): The first verse begins with a glide down sound, singing the delicate feeling of jasmine flowers. The connection between the second verse and the second verse, where the "hua" is innovatively added with a glide up sound, serves as a bridge between the past

and the future. The fourth section added the lining "a" on the basis of "hua", increasing the narrative of the song and emphasizing the love for jasmine flowers. The first phrase(measures 1-2) and the second phrase(measures 3-4)

: The prefix "一" in the first measure uses a glide tone, and the word "hua" is innovatively added at the connection between the second measure and the second phrase. Upward portamento. The third phrase(measures 5-8):

In the fifth section, the word "Mo" uses a downward tone, which also expresses the graceful and beautiful language characteristics of Xinyang folk songs, which is in line with the local language habits. These graceful lyrics are the characteristics of this song and add to its beauty.

Zhen Jia singing: This song uses the technique of combining real and false voices, with the real voice as the main voice, and the falsetto as a liner to assist the

real voice. The first line "hua" uses the falsetto, making the emotion

richer. The word "dai" in the fourth phrase is added with the lining word "ye" and a falsetto is used, which makes the song more layered. This is Teacher Fu Dakun's unique treatment of the song.



Figure 32. “Yi Duo Mo Li Hua” Singing Technique

Source: Yibin Zhang(2024)

5.1.3 Jie Gan Mei-----Fu Da Kun

接干妹

jie gan mei

Fudakun sing
YibinZhang notation

正月里来正月正，俺接干妹看红灯。正月不把
 zheng yue li lai zheng yue zheng an jie gan mei kan hong deng zheng yue bu ba
 二月里来龙抬头，俺接干妹来走走。二月不把
 er yue li lai long tai tou an jie gan mei lai zou zou er yue bu ba

6

干妹接，过了正月接不得(那么)干妹(噻)!干哥(噻)!
 gan mei jie guo le zheng yue tie bu dai (na me) gan Mei (sai)! gan ge (sai)!
 干妹接，过了二月接不得(那么)干妹(噻)!干哥(噻)!
 11 gan mei jie guo le er yue tie bu dai (na me) gan Mei (sai)! gan ge (sai)!

你听(噻)那么你讲(噻)!没得啥子你吃(噻)!管它(小)
 ni ting (sai)(na me) ni jiang (sai)! mei dai sha zi ni chi (sai)! guan ta (xiao)
 你听(噻)那么你讲(噻)!没得啥子你吃(噻)!管它(小)
 16 ni ting (sai)(na me) ni jiang (sai)! mei dai sha zi ni chi (sai)! guan ta (xiao)

月正不(哎)月正(乃)，俺接干妹来看(乃)灯(乃)。
 yue zheng bu (ai) yue zheng (nai) an jie gan mei lai kan (nai) deng (nai).
 抬头不(哎)抬头(乃)，俺接干妹来走(乃)走(乃)。
 tai tou bu (ai) tai tou (nai) an jie gan mei lai zou (nai) zou (nai).



Figure 33. Song "Jie Gan Mei"

Source: Yibin Zhang(2024)

Lyrics

"Jie Gan Mei"

正 月里来 正 月 正, 倏接干妹看 红 灯。正 月不把
 zheng yue li lai zheng yue zheng , an jie gan mei kan hong deng ,zheng yue bu
 ba

二月里来 龙 抬 头, 倏接干 妹 来 走 走。二月不把
 er yue li lai long tai tou , an jie gan mei lai zou zou , er yue bu ba

干 妹 接, 过了 正 月 接 不 得 (那么) 干 妹 (噻) ! 干 哥 (噻) !
 gan mei jie , guo le zheng yue jie bu dai (na me) gan mei (sai)! gan ge (sai)!

干 妹 接, 过了二 月 接 不 得 (那么) 干 妹 (噻) ! 干 哥 (噻) !
 gan mei jie , guo le er yue jie bu dai (na me) gan mei (sai)! gan ge (sai)!

你 听 (噻) ! (那么) 你 讲 (噻) ! 没 得 啥 子 你 吃 (噻) ! 管 它
 (小) ni ting (sai)! (na me) ni jiang (sai)! mei dai sha zi ni chi (sai)! guan ta (xiao)
 你 听 (噻) ! (那么) 你 讲 (噻) ! 没 得 啥 子 你 吃 (噻) ! 管 它
 (小) ni ting (sai)! (na me) ni jiang (sai)! mei dai sha zi ni chi (sai)! guan ta (xiao)
 月 正 不 (哎) 月 正 (乃), 倏接干 妹 来 看 (乃) 灯 (乃) 。
 yue zheng bu (ai) yue zheng (nai) , an jie gan mei lai kan (nai) deng (nai).
 抬 头 不 (哎) 抬 头 (乃), 倏接干 妹 来 走 (乃) 走 (乃) 。
 tai tou bu (ai) tai tou (nai) , an jie gan mei lai zou (nai) zou (nai).

Lyric meaning:

The first month of the new year is here. The first month is just around the corner. I came to pick up my god sister to watch the red light. If you don't pick up your god sister in the first month, you won't be able to pick her up after the first month. Damn brother, listen. What are you talking about? If you have nothing to do, just eat quickly. No matter whether he is in the first month or not. I picked up my god sister to see the lights.

In February, when "the dragon raises its head" (local custom), I will pick up my god sister and go out for a walk. If I don't pick up my god sister in February, I won't be able to pick up my god sister after February. Listen to me, god brother. What are you talking about? If you have nothing to do, just eat quickly. Regardless of whether there is a custom of "dragon raising its head" in February, I will pick up my god sister and go out for a walk.

structure:

A: 

B: 

C: 

D: 

The formal structure of "Jie Gan Mei"

The following table shows the four parts of this music

Section	1	2	3	4
Phrase	1-4	5-9	10-14	15-21
Form	A	B	C	D

Figure 34.The formal structure of "Jie Gan Mei"

Source:Yibin Zhang(2024)

Rhythm

The rhythm pattern used in this song  , So music piece is based on a 2/4 beat, which brings a stable and balanced feeling while also containing a certain degree of dynamism. The rhythm of the song is distinct, the melody is beautiful, and the entire work is full of vitality. This song mainly uses eighth notes and punctuation rhythm as the means of expression, and after the 11th bar, the addition of sixteenth notes makes the entire piece more lively and bright, giving people a feeling of lightness and joy.

Melody

This piece of music adopts the pentatonic d-palace mode and is presented in a whole section style. The music mainly transitions within an octave from d to d. At the beginning of the piece, with d feathers as the center, the melody lines alternate between the third degree, presenting a pleasant atmosphere. The accompaniment part is based on a stable rhythm and echoes with the melody part, creating a harmonious musical atmosphere. This holistic structure makes the music easier to sing and deeply ingrained in people's hearts.

The first verse (bars 1-4): Sing with real voice, using emphasis at the beginning of the first beat of each bar, and adding a "ge" at the end of the first bar "zheng yue li lai" to make the lyrics more colloquial; The use of Boeing techniques at the end of the second section and the glide sound on the character "an" in the third section not only appear lively and playful, but also add emotional color.



Figure 35. "Jie Gan Mei" Melodic skills

Source: Yibin Zhang(2024)

The second verse (bars 5-9): Compared to the first verse, the pace is slightly faster and the rhythm is more compact. In the sixth verse, "Gan Mei" uses a glide up sound and adds contrast words "na me" and "sai". The addition of mood particles vividly interprets the familiar atmosphere of the song.



Figure 36. "Jie Gan Mei" Melodic skills

Source: Yibin Zhang (2024)

The third verse (verses 10-14): The third verse reflects the friendship between Gan Ge and Gan Mei in the form of a dialogue. During the performance, the two of them sing one sentence after another, using a fast enunciation singing method, biting the beginning of the word without obvious pauses. On the basis of accelerating the speed, the emphasis is placed on the beginning of the word, expressing the urgent mood of the two siblings to go out and play.



Figure 37. "Jie Gan Mei" Melodic skills

Source: Yibin Zhang (2024)

The fourth verse: (bars 15-21): The fourth verse is the climax of the entire song's emotions, using a combination of true and false voice singing methods. In the 16th verse, Fu Dakun used a very unique "throat tremolo" for the character "zheng". The last sentence of the second verse added a second creation, and at the end, a high octave contrast word "you hai" was used, using falsetto to create a coherent and long breath. Finally, a swinging tone was used to successfully end.



Figure 38. "Jie Gan Mei" Melodic skill

Source: Yibin Zhang (2024)

This piece of music adopts the pentatonic d-palace mode and is presented in a whole section style. The music mainly transitions within an octave from d to d. At the beginning of the piece, with d feathers as the center, the melody lines alternate between the third degree, presenting a pleasant atmosphere. The accompaniment part

is based on a stable rhythm and echoes with the melody part, creating a harmonious musical atmosphere. This holistic structure makes the music easier to sing and deeply ingrained in people's hearts. The rhythm and melody in musical works complement each other, forming a unique musical style. In this style, we can feel the composer's love for music and passion for life. This piece of music not only has aesthetic value, but also an expression of emotions, conveying a positive and upward spiritual power through music.

Summary: This musical work has attracted countless listeners with its unique rhythm and beautiful melody. It has both a stable rhythmic foundation and cheerful and bright melodic changes, making the entire work full of vitality. In addition, it also adopts the pentatonic d-palace mode, which alternates the melody between the third degree and presents a pleasant and harmonious atmosphere. The overall structure of this piece makes it easier to sing and has become a beloved musical masterpiece.

Singing Technique

Ping Qiang singing: Ping Qiang singing method refers to Fu Dakun singing this song with his real voice, or using his real voice as the main body and combining real and false singing. When Fu Dakun uses the Ping Qiang singing method, the sound is mainly based on the overtones produced by the chest resonance and nasal resonance. This is used in Xinyang Xiaodiao's singing of "Jie Gan Mei", which is more colloquial and close to life. When singing, Fu Dakun used a flat singing method that mainly used real voice and combined real and fake voices. The first verse (bars 1-4): Sing with real voice, using emphasis at the beginning of the first beat of each

bar,  and adding a "ge" at the end of the first bar "zheng yue li lai" to make the lyrics more colloquial; The third verse (verses 10-14): The third verse reflects the friendship between Gan Ge and Gan Mei in the form of a dialogue. During the performance, the two of them sing one sentence after another, using a fast enunciation singing method, biting the beginning of the word without obvious pauses. On the basis of accelerating the speed, the emphasis is placed on the beginning of the word, expressing the urgent mood of the two siblings to go out and play.

Run Qiang singing: RunQiang means that Fu Dakun mainly uses vibrato, tones, and portamento to sing, and adds corresponding singing embellishment techniques according to the characteristics of the song. The singing technique of Boeing at the end of the second section of the first phrase of this song and the use of upward glide for "an" in the third measure  , and the upward glide for "Gan Mei" in the sixth measure of the second phrase. These are all RunQiang's singing skills. It adds emotional color to the song and makes it lively. The second verse (bars 5-9), Compared to the first verse, the pace is slightly faster and the



rhythm is more compact.  In the sixth verse, "Gan Mei" uses a glide up sound and adds contrast words "na me" and "sai". The addition of mood particles vividly interprets the familiar atmosphere of the song.

Zhen Jia singing: This song uses a combination of real voice and falsetto. The real voice is the main voice. The first phrase is sung in real voice, because the first phrase tells the story of a brother going to pick up his sister at a red light. Singing in real voice is more narrative and step-by-step. In the fourth phrase, which is the emotional climax of the whole song, a combination of real and false voices is used. The combination of singing method and falsetto more strongly expresses the joy of the brother in the song when he takes his sister to see the lanterns.  The last line, "yo hei", a high-octave line, uses a falsetto voice, and the breath is coherent and long, bringing the emotional processing to the highest point.



Figure 39. "Jie Gan Mei" Singing Technique

Source:Yibin Zhang(2024)

5.1.4 Zai Ba Huang Yang You Qiao Qi-----Fu Da Kun



Figure 40. Song "Zai Ba Huang Yang Qu Qiao Qi"

Source: Yibin Zhang(2024)

Lyrics

"Zai Ba Huang Yang Qu Qiao Qi"

栽罢 (哟 小) 黄 秧 (噢 嚟 嚟 尔 是 么) 去 瞧 妻 (哟)

zai ba (you xiao) huang yang (ao hao hao er shi me) qu qiao qi (you)

姐 (乃) (嚟 嚟 嚟), 啥 子 (乃) ? (哎) 肩 背

jie (nai) (hao hao hao), sha zi (nai) ? (ai) jian bei

雨 伞 手 (噢 嚟 嚟 嚟 嚟 尔 是 么 哎) 手 (噢 哎)

yu shan shou (ao hao hao hao hao er shi me ai) shou (ao ai)

手 提 鸡 (啰 嚟 嚟), 已 时 (哎 小) 一 走 (噢)

shou ti ji (luo hao hao), si shi (ai xiao) yi zou (ao)

姐 (乃 嘹 嘹 嘹), 啥 子 (乃) ? (哎) 午 时 (噢) 到 (哟)

jie (nai liao liao liao), sha zi (nai) ? (ai) wu shi (ao) dao (you)

噢 噢 噢 噢 噢), 午 时 (噢 嚟 嘹 小) 一 走 (噢 尔 是 么)

hao hao hao ao), wu shi (ao hao liao xiao) yi zou (ao er shi me)

晌 午 西 (哟 噢 噢), 姐 (乃 噢 噢 噢) 啥 子 (乃) ? (哎)

shang wu xi (you ao ao), jie (nai ao ao ao). sha zi (nai) ? (ai)

不知 乖 姐 哪 (哟 嚟 噢 噢 尔 是 么) 哪 (哟 嚟 噢 哎) 哪 屋

bu zhi guai jie na (you hao hao ao er shi me) na (you hao hao ao ai) na wu

里 (啰 嚟 噢 噢 噢 噢 噢 噢) ?

li (luo hao hao hao hao hao ao) ?

Lyric meaning:

Seeing my wife in the dam field is like drawing with foreign pen and paper. This kind of talent is rare in the world. I wonder which courtyard my sister lives in? After planting the yellow rice seedlings, I went to see my wife. I held a parasol in my hand and put clothes on my back. I looked for her for three days and three nights. I was hungry and anxious, so I couldn't find my sister and turned back. The elder sister was washing clothes by the pond. She looked up and saw her little brother. He was holding his lover's umbrella in his left hand and his clothes in his right hand, pulling them into the house. The lover lowers his head when he enters the door. My sister lives in a good place. The green tung tree on the left is ten thousand feet high. The

white tiger on the right lowers his head. Sister Guan lives in a dragon's nest. My sister opened her mouth and smiled, "You are being polite when you say this. My family lives on Qingshan Road, which is far away. There is no one who kills pigs and sells wine. I always neglect my little brother."

Structure:

The musical score consists of four staves (A, B, C, D) in G major, 2/4 time. Each staff contains a series of sixteenth-note patterns. A large, stylized illustration of a white tiger and a yellow dragon is overlaid on the score, with the dragon's body forming a vertical axis through the center of the staves. The dragon's head is at the top, and its tail is at the bottom. The tiger is positioned to the right of the dragon. The dragon's body is divided into four vertical sections, each corresponding to one of the four parts (A, B, C, D) of the music. The dragon's head is yellow, and its body and tail are grey. The tiger is white with grey stripes. The dragon's body is divided into four vertical sections, each corresponding to one of the four parts (A, B, C, D) of the music. The dragon's head is yellow, and its body and tail are grey. The tiger is white with grey stripes.

The formal structure of "Zai Ba Huang Yang Qu Qiao Qi"

The following table shows the four parts of this music

Section	1	2	3	4
Phrase	1-3	4-6	7-9	10
Form	A	B	C	D

Figure 41. The formal structure of "Zai Ba Huang Yang Qu Qiao Qi"

Source: Yibin Zhang (2024)

Rhythm

This song is unique in terms of rhythm, adopting a free rhythm approach to

highlight the rich and colorful melody. This song has a loose beat $\text{+} \text{+}$. The rhythmic type is mainly composed of sixteenth notes, with a large number of lines and

the first sixteen to eight rhythms $\text{---} \text{---}$, resulting in a high and free musical style throughout the entire piece. This compact and varied rhythm fully showcases the hard work and joyful mood of workers. It is like a vivid painting, depicting the scenes of laborers working hard in the fields and their joyful mood in labor.

Melody

The first verse (bars 1-3) uses a large amount of folk song special "Runqiang" vibrato in the background characters such as "you" and "ao hao". Unlike the "Academy style" vocal music, this vibrato is called "throat vibrato". It is controlled by applying force to the throat muscles when the throat cavity is fully opened, and a certain amount of breath is added to make the vocal cords vibrate, producing a Boeing like vibrato. There is a significant difference from the vibrato produced by the natural vibration of vocal cords that relies on a large amount of breath emphasized in academic vocal music. In the first line of the song, the lyrics are sung with real voice, the word "jie (nai)" is added with a clear smooth sound, and the lining and embellishment parts are sung with false voice. The true and false voices switch between high positions freely.



Figure 42. "Zai Ba Huang Yang Qu Qiao Qi" Melodic skills

Source: Yibin Zhang (2024)

The second verse (bars 4-6) expresses emotions more warmly than the previous one, with a clear contrast. The intensity of singing is enhanced, reflecting the joy and expectation of the character "carrying an umbrella and a chicken" in the lyrics, walking in the fields, and creating a joyful atmosphere. This phrase adds the technique of quickly switching between true and false sounds on the basis of the singing method in the previous sentence, allowing for a free extension of the rhyme at the end of the sentence.



Figure 43. "Zai Ba Huang Yang Qu Qiao Qi" Melodic skills

Source: Yibin Zhang (2024)

The third phrase (bars 7-9) maintains the emotional strength of the second phrase, and during singing, the phrase is extended as a whole by using the method of lengthening the duration of notes and slightly slowing down. The interlining is freely extended with the support of breath, which not only enriches the overall level of the song, but also plays a role in connecting the upper and lower parts of the fourth phrase.



Figure 44. "Zai Ba Huang Yang Qu Qiao Qi" Melodic skills

Source: Yibin Zhang (2024)

The fifth verse (Section 10) is a long musical line and the climax of the entire piece, ending with a question "Which room?". Fu Dakun uses a "forceful collection" music processing method to highlight the urgency of the character's inquiry when they are about to meet their wife. The ending script of "luo hao ou" is extended on the basis of vibrato, and a second degree up glide is added to end the piece, increasing the fun of the entire piece and giving people an indescribable feeling.

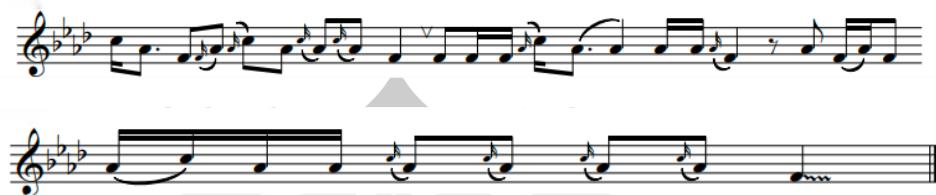


Figure 45. "Zai Ba Huang Yang Qu Qiao Qi" Melodic skills

Source:Yibin Zhang(2024)

This song is based on the traditional Chinese pentatonic scale, with the main tone being the f symbol. The entire piece adopts an ABA style trilogy, presenting a distinct sense of hierarchy. The A-section melody is cheerful and vividly depicts the scene of laborers working in the fields. In this section, the music alternates within the interval relationship of the third degree, creating a rich and diverse musical effect. The B-section melody has a richer level of melody, and the extensive use of decorative notes makes the melody high pitched and passionate, expressing people's joyful mood during harvest. As a reproduction of section A, section A emphasizes the theme, making the entire piece more distinct. The beautiful and melodious melody, with a strong flavor of mountain songs, showcases the joy of rural life. Tail: The music adopts a C section, based on the melody, showcasing the joyful mood of people returning home with honors. The melody at the end echoes with the preceding paragraph, forming a complete musical structure. At the end, the composer cleverly utilized changes in scale and rhythm, making the music more colorful while maintaining its original style.

Summary: This piece of music demonstrates high artistic value in both rhythm and melody. It depicts the hard work and harvest joy of laborers with a unique musical language, conveying the joy of rural life. This piece of music not only has distinct ethnic characteristics, but also is full of vitality, making it a rare and excellent work.

Singing Technique

GaoQiang singing: Gao Qiang singing method is also called "sharp-yin" singing method by local artists, which refers to the falsetto singing method when

singing in the high range. Usually, "yo", "vomit" and other supporting words are added to the drawl. Gao Qiang singing method uses the combination of the chest voice and the head voice to produce high-pitched and bright overtones, which can strongly express emotions. It is usually used in field songs such as "Zai Ba Huang

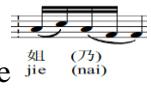
Yang Qu Qiao Qi". In this song In Fu Dakun's first phrase "you"  , he uses the Gao Qiang singing method to show the scene of working and singing in the

fields. The fifth phrase "luo hao ao"  is an extended Gao Qiang, which brings the whole song to a climax. It makes people feel unsatisfied.

RunQiang singing: Runqiang means that Fu Dakun mainly uses vibrato, voicing, and portamento to sing, and adds corresponding singing embellishment techniques according to the characteristics of the song.

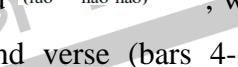
 zai ba (you) xiao huang yang (ao) hao hao

The lines "you" and "ao hao" in the first phrase (1-3) of this song use the vibrato in RunQiang, which is a special decorative sound in

Xinyang folk songs. Portamento is added to "jie (nai)" in the first phrase  , and RunQiang's technique is used to switch freely in the high-pitched range.

ZhenJia singing: This song uses a combination of real and falsetto. The first part of the first phrase is sung in real voice, with a portamento added to "jie (nai)" and

 a falsetto voice  . The high-pitched vocal area uses the technique of combining true and false voices. At the end of the fifth phrase, "na wu li" uses true and false tones. Fu Dakun uses a fast-collecting music processing method. Portamento

 is also added to the true and false tones in "luo hao ou"  , which adds to the richness of the entire song. emotion. The second verse (bars 4-6) expresses emotions more warmly than the previous one, with a clear contrast. The intensity of singing is enhanced, reflecting the joy and expectation of the character "carrying an umbrella and a chicken" in the lyrics, walking in the fields, and creating a joyful atmosphere. This phrase adds the technique of quickly switching between true and

false sounds on the basis of the singing method in the previous sentence, allowing for a free extension of the rhyme at the end of the sentence.



Figure 46. "Zai Ba Huang Yang Qu Qiao Qi" Singing Technique

Source:Yibin Zhang(2024)

Summary

Through the analysis of Da Kun's four works, from the four aspects of lyrics, rhythm, melody, and Singing Technique, the summary is as follows:

Lyrics: Due to regional influence, the lyrics of Xinyang folk songs sung by Fu Dakun not only have the charm of Henan local accent, but also have the unique characteristics of Hubei local language, which makes the folk songs of Xinyang area have a strong and soft musical language. music style. The highlight of it is that it is mixed with dialects and dialects, mostly using flat pronunciation, the language is humorous, popular and interesting, the tone is relatively strong, and it has a simple and severe feeling. The singing of the dialect part in the lyrics can directly reflect the unique color of Xinyang folk songs. The essence is to localize the dialect singing in the lyrics. Xinyang folk songs have a high degree of unity in the lyrics, dialect, tone and melody progression. This comes from the repeated comparison, thinking and positioning of local folk artists when writing lyrics and composing music. Only by using the local dialect can the local color and emotional sincerity of the song be truly expressed.

Rhythm: These four pieces of music have distinct rhythms, beautiful melodies, and the works are full of vitality. It gives people a feeling of stability and balance, but also contains a certain sense of movement. Among them, "Fang Feng

"Zheng", "Yi Duo Mo Li Hua" and "Jie Gan Mei" are in 2/4 time, and "Zai Ba Huang Yang You Qiao Qi" uses loose time. The song mainly uses eighth notes and sixteenth notes as means of expression, making the whole song more lively and bright, giving people a relaxed and pleasant feeling.

Melody: The melodic characteristics of the four Xinyang folk songs selected in this article are mostly in the pentatonic mode, and a few of them are in the biangong and qingjiao, which play a decorative and complementary role in the works. In the zheng mode, the melody is mainly based on the minor third, and also often uses the second and fourth intervals, which adds the colloquial characteristics of the melody to a certain extent. The structure of these four songs is relatively short, consisting of two sentences, three sentences, and five sentences. During the singing process, Fu Dakun will extend the phrases according to the emotional processing needs of the work, which increases the length of the work in terms of structure. From the perspective of melody development, Xinyang folk songs often use the same tone repetition and large leaps of more than four degrees. We can clearly feel the rough and bold artistic characteristics from these four works. Sometimes different lining words are added according to the content of the song to render the mood of the work, making these songs closer to people's lives.

Singing Technique: These four songs use four singing techniques: GaoQiang singing, PingQiang singing, RunQiang singing and ZhenJia singing. The song "Fang Feng Zheng" uses PingQiang singing, RunQiang singing and ZhenJia singing; the song "Yi Duo Mo Li Hua" uses GaoQiang singing, RunQiang singing and ZhenJia singing; the song "Jie Gan Mei" uses PingQiang singing, RunQiang singing and ZhenJia singing; the song "Zai Ba Huang Yang You Qiao Qi" uses GaoQiang singing, RunQiang singing and ZhenJia singing. These four Singing Techniques embody the bright and high-pitched singing characteristics of Xinyang folk songs.

Table 3. Singing Technique of four songs by Fu Dakun

Song	Lyrics	Rhythm	Melody	Singing Technique
"Fang Feng Zheng"	The lyrics are beautiful and catchy	2/4 beat	Beautiful melody, bright and distinctive	PingQiang singing RunQiang singing ZhenJia singing
"Yi Duo Mo Li Hua"	The lyrics are beautiful and catchy	2/4 beat	The melody is beautiful and the joyful mood makes the song more emotional.	GaoQiang singing RunQiang singing ZhenJia singing
"Jie Gan Mei"	The lyrics are colloquial and describe local life and labor.	2/4 beat	The melody has a fast rhythm, with rap melody lines	PingQiang singing RunQiang singing ZhenJia singing
"Zai Ba Huang Yang Qu Qiao Qi"	The lyrics are colloquial and describe local life and labor.	loose beat	The melody is slow, with many high notes, and most of the melody lines are relatively long.	GaoQiang singing RunQiang singing ZhenJia singing

Source:Yibin Zhang(2024)

អនុបាលិទ្ធ ខេវ

CHAPTER VI

Conclusion Discussion and Suggestions

In this study, there are two objectives:

- To investigate the Biographical of Fu Dakun
- To Analyze the Singing Technique of Xinyang Folk Songs by Fu Dakun

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

The data and research results can be summarized as follows:

6.1 Conclusion

The researcher took Fu Dakun as the research object and studied Fu Dakun's Biographical and Singing Technique of Xinyang Folk Songs through interviews and field surveys. The results of the research report concluded:

6.1.1 Fu Dakun's Personal Life History: Fu Dakun's parents are farmers and make a living by farming. Fu Dakun learned Xinyang folk songs from his father and grandfather since he was a child, which made Fu Dakun have a strong interest in Xinyang folk songs; Fu Dakun's learning history: Fu Dakun learned Xinyang folk songs from his father and grandfather when he was a child. Later, he learned Xinyang folk songs from Mr. Performance; Fu Dakun's performance history: Fu Dakun has been singing Xinyang folk songs for more than 60 years, from village competitions to Xinyang City to Henan Province competitions, and later participated in CCTV, won various awards, and was finally named Xinyang The inheritor of folk songs. Through the summary of the above three aspects, Fu Dakun has made outstanding contributions to the inheritance and development of Xinyang folk songs, from life to study to participating in competitions and winning awards.

6.1.2 Through the analysis of Da Kun's four singing works, this paper mainly selects two types of Xinyang folk songs: Tian Ge and Xiaodiao. Fu Dakun's Singing Technique are as follows: GaoQiang singing, PingQiang singing, RunQiang singing and ZhenJia singing. Fu Dakun's voice is high-pitched and loud, with a wide vocal range and strong control over his voice. He mainly sings with his real voice. He mainly uses oral resonance and a small amount of nasal resonance to produce his

voice. When speaking, his larynx is in a higher position, and he uses more power in his throat. When singing, the hypopharyngeal cavity is fully opened, the external oral cavity is opened to a small extent, and there is no obvious ventilation sound. The inhalation position is medium, but the breath is very coherent and long. Fu Dakun mainly uses the Gao Qiang singing method and Ping Qiang singing method in Xinyang folk songs when singing. Xinyang folk song RunQiang is rich in skills. Fu Dakun mainly uses vibrato, wave, and portamento in singing. He likes to add corresponding singing modification techniques according to the characteristics of the song, such as rapid word enunciation and the addition of a large number of liner words.

6.2 Discussion

6.2.1 Biographical research on the inheritor of Xinyang folk songs Fu Dakun. The conclusions drawn by the researcher are consistent with those of the inheritors of Xinyang folk songs, according to Guohanxiao. (2021) "Research on the inheritors of Xinyang folk songs from the perspective of intangible cultural heritage protection." History and development are basically consistent. According to Guohanxiao. (2021) "Research on the inheritors of Xinyang folk songs from the perspective of intangible cultural heritage protection" Most of the research is written about the inheritance and development of the inheritors, but this article focuses on Fu Dakun, the inheritor of Xinyang folk songs. There is no research on the Personal life history, Learning history, and Performance history of Fu Dakun, the inheritor of Xinyang folk songs. This study conducted an in-depth study on this part.

6.2.2 Research on the Singing Technique of Fu Dakun, the inheritor of Xinyang folk songs. Researchers divided the Singing Technique of Fu Dakun into four types: GaoQiang singing, PingQiang singing, RunQiang, and ZhenJia singing, which are different from Xu Qiong. (2009) "On the Singing Technique and Style of Xinyang Folk Songs in Henan" only analyzed the Singing Technique of GaoQiang singing and PingQiang singing, but did not analyze the RunQiang singin and ZhenJia singing in Xinyang folk songs. According to Xu Qiong. (2009) "On the Singing Technique and Style of Xinyang Folk Songs in Henan Province", the current Singing Technique of Xinyang folk songs is not perfect enough. The researchers also

conducted systematic and in-depth research on the lyrics, rhythm, melody and Singing Technique of Xinyang folk songs to make it more comprehensive. More people can learn Xinyang folk songs more comprehensively.

6.3 Suggestions

6.3.1 General suggestions

1) It should be to strengthen the transmission and protection of the transmitter of Xinyang folk songs. Their personal life history, learning history, and performance history can be compiled into books and displayed in the cultural center of Xinyang City, so that more people who want to understand and learn Xinyang folk songs can know their history.

2) It should be to strengthen the study of Xinyang folk songs, and those who want to study Xinyang folk songs in the future can conduct research on local dialects, singing techniques, and multiple aspects.

6.3.2 Suggestions for future research

1) It should be to compare Fu Dakun's singing style with other folk singers to understand regional variations.

2) It should be to assess Fu Dakun's influence on preserving folk songs and promoting cultural heritage.

3) It should be to develop teaching methods for Xinyang folk songs to pass on traditional singing techniques.

4) It should be to explore digital tools for documenting and sharing Xinyang folk songs to enhance accessibility.



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Fu Dakun. (2023) . Collected and compiled "Chinese Ballad Collection. Henan Shangcheng County Ballad Volume" (Fan Mengdi, personal communication, October 5, 2023).

Fu Dakun. (2023). formed the "August Osmanthus Everywhere" folk singing group and served as its leader. And led the team to win many awards. (Sun Hanli, Personal communication, October 16, 2023).

Fu Dakun. (2023). has been singing Xinyang folk songs for more than 60 years, which is of great significance to the development of Xinyang folk songs. (Fu Xiaoli, personal communication, December 20, 2023).

Fu Dakun. (2023). participated in the recording of original songs for CCTV Music Channel. (Fan Mengdi, personal communication, October 5, 2023).

Fu Dakun. (2023). sings Xinyang folk songs, usually impromptu singing (Fu Chunsheng, personal communication, December 20, 2023).

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APPENDIX

Appendix 1: Field Investigation Interview Record

1. Time:

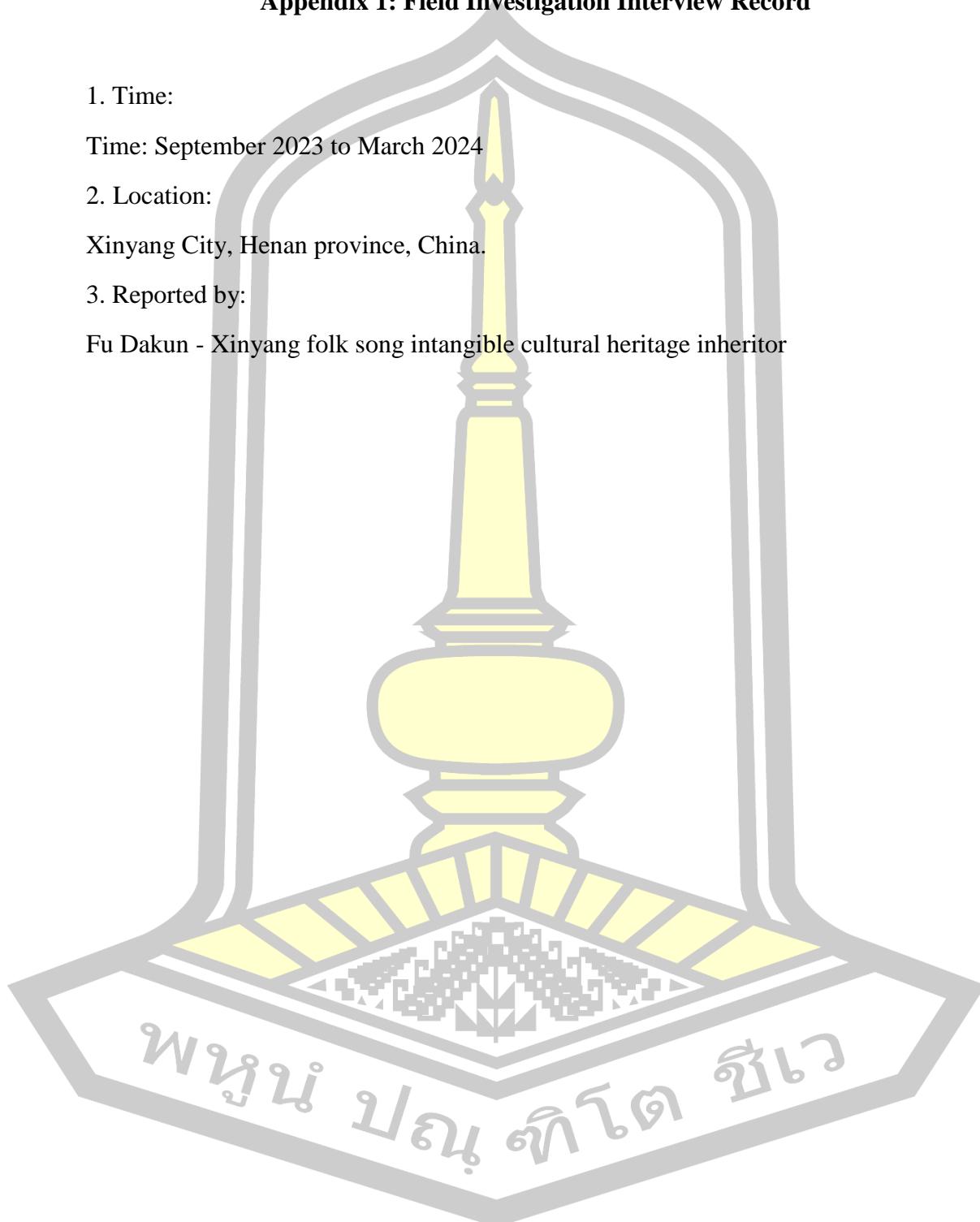
Time: September 2023 to March 2024

2. Location:

Xinyang City, Henan province, China.

3. Reported by:

Fu Dakun - Xinyang folk song intangible cultural heritage inheritor



Appendix 2: Photos of Saw I:



Figure 47. Fu Dakun was awarded the inheritor of Xinyang Folk Song, a national intangible cultural heritage

Source: Yibin Zhang(2023)



Figure 48. Fu Dakun teaches Xinyang folk songs on the spot

Source: Yibin Zhang(2023)



Figure 49. Group photo of the author interviewing Fu Dakun at his home

Source:Yibin Zhang(2023)

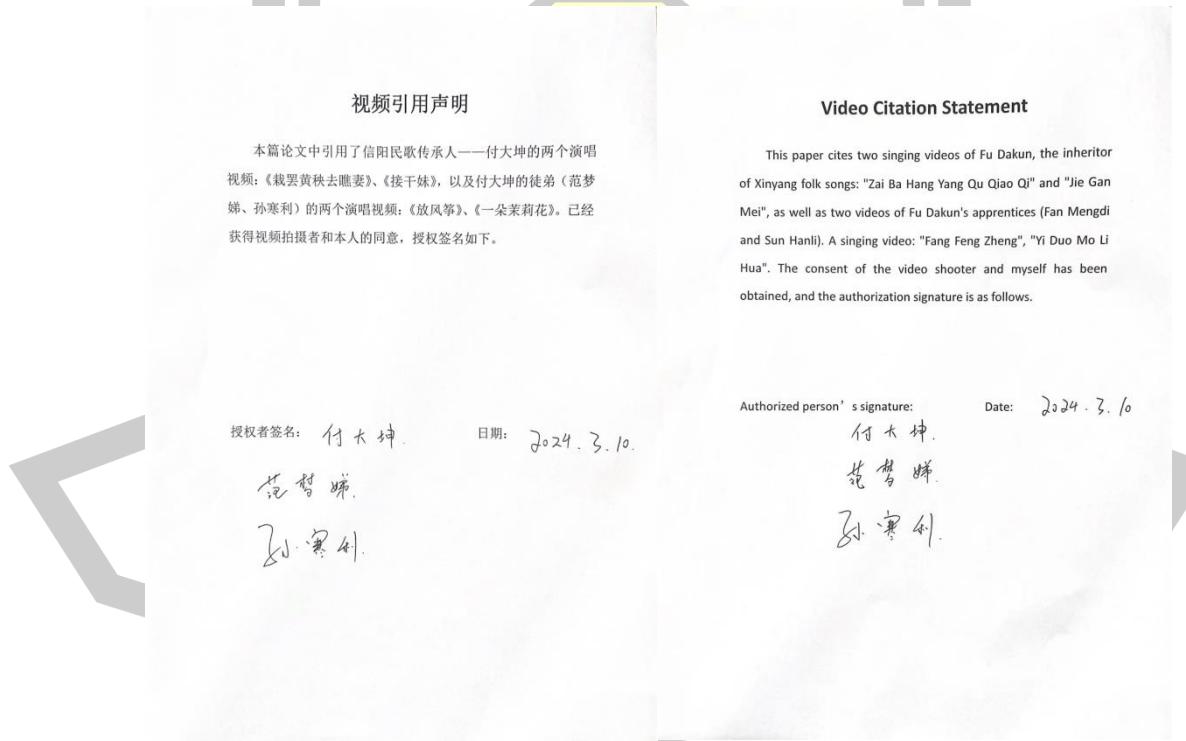


Figure 50. Video Citation Statement

Source:Yibin Zhang(2024)

BIOGRAPHY

NAME	Yibin Zhang
DATE OF BIRTH	March 22, 1995
PLACE OF BIRTH	Pingdingshan City, Henan Province
ADDRESS	No. 11, Intersection of Kaiyuan Road and Youyou Road, Weidong District, Pingdingshan City, Henan Province
POSITION	Student
EDUCATION	2014 - 2018 Bachelor of Arts in Music (B.A.) Fuyang Normal University Art Education 2022 - 2024 Master of Music (M.M.) at Mahasarakham University