



The Development and Characteristics of Yangzhou Folk Songs in Yangzhou City,
Jiangsu Province, China

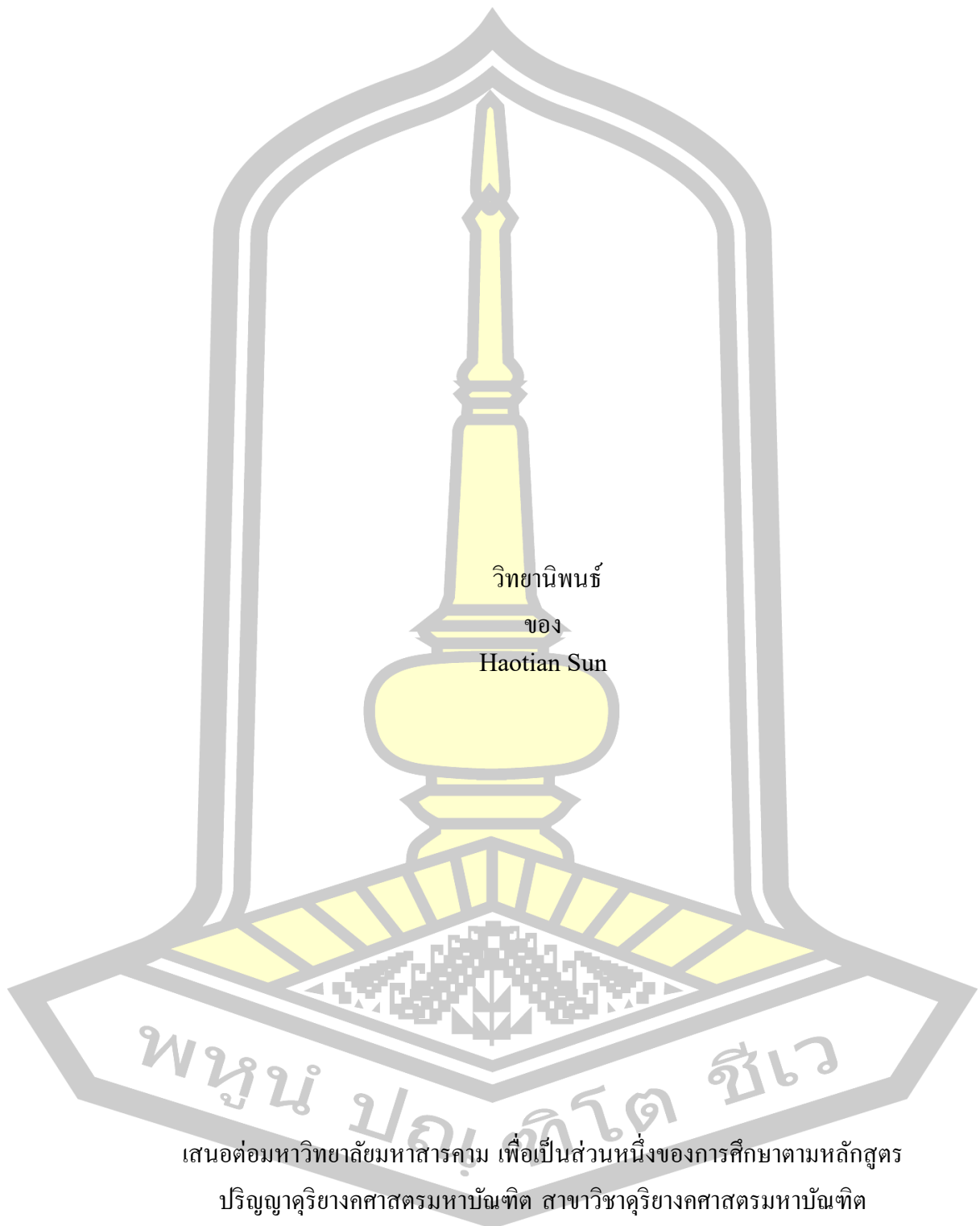
Haotian Sun

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

April 2025

Copyright of Mahasarakham University

การพัฒนาและลักษณะของเพลงพื้นบ้านหยางโจวในเมืองหยางโจว มณฑลเจียงซูประเทศจีน



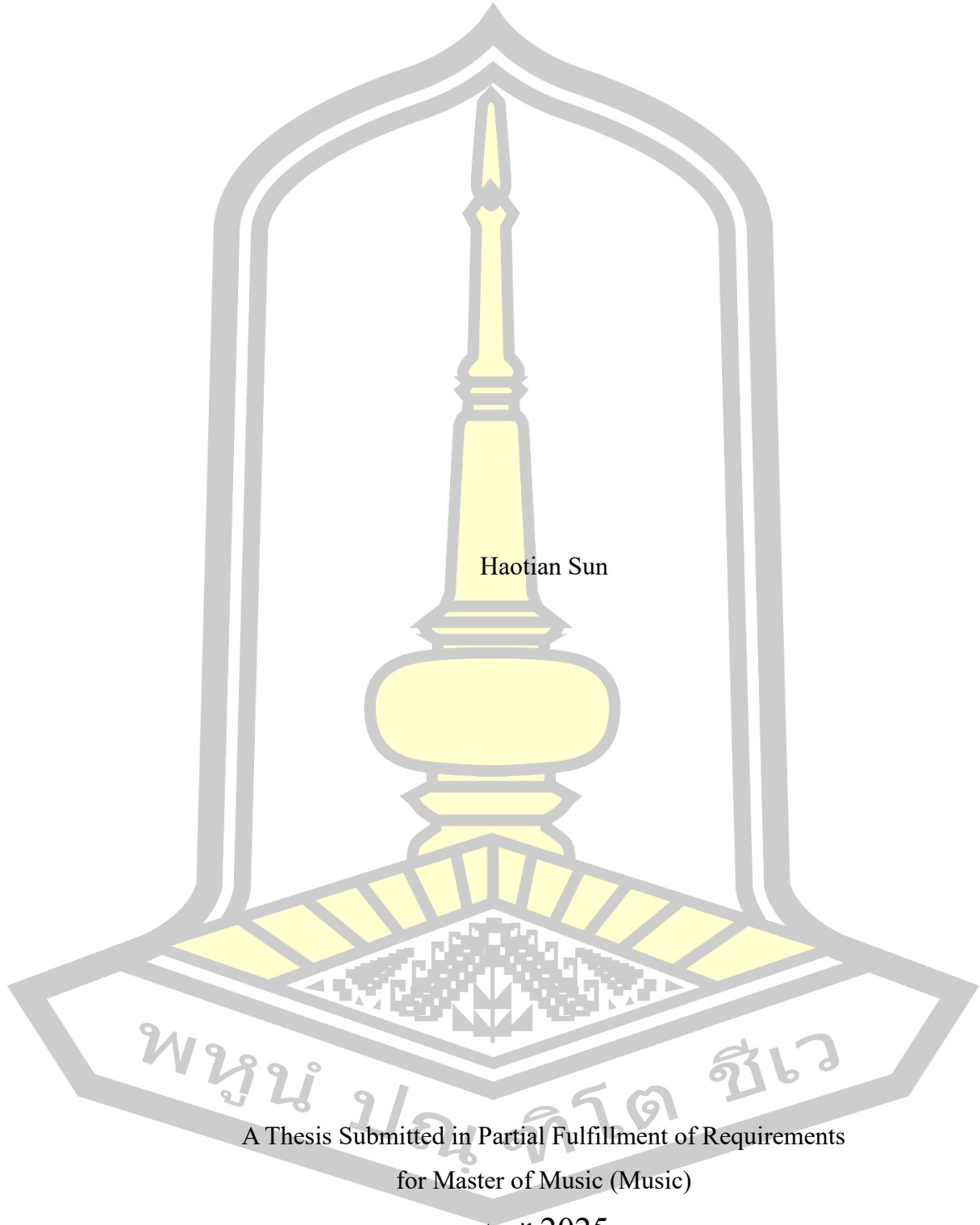
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาคุรียางศาสตรมหาบัณฑิต สาขาวิชาคุรียางศาสตรมหาบัณฑิต

เมษายน 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

The Development and Characteristics of Yangzhou Folk Songs in Yangzhou City,
Jiangsu Province, China



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

April 2025

Copyright of Mahasarakham University



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

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun ,
Ph.D.)

Advisor

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

Committee

(Assoc. Prof. Jatuporn Seemuang ,
Ph.D.)

Committee

(Sanchai Duangbung , Ph.D.)

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

(Asst. Prof. Sayam Chuangprakhon ,
Ph.D.)

Dean of College of Music

(Prof. Anongrit Kangrang , Ph.D.)

Acting Dean of Graduate School

พหุบัณฑิต ชีวะ

TITLE	The Development and Characteristics of Yangzhou Folk Songs in Yangzhou City, Jiangsu Province, China		
AUTHOR	Haotian Sun		
ADVISORS	Assistant Professor Peerapong Sensai , Ph.D.		
DEGREE	Master of Music	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2025

ABSTRACT

This study aims to investigate the development, analyze the musical characteristics, and propose guidelines for the preservation and transmission of Yangzhou Folk Songs in Yangzhou City, Jiangsu Province, China. The data collection and research were conducted through field investigations involving five key informants. The research tools included observation sheets and interview questionnaires. The research findings are as follows: The research examines the historical development of Yangzhou folk songs across four key periods: its Origins and Early Development (Sui Dynasty to Song Dynasty: 581-1279), Prosperity and Diversification (Yuan, Ming and Qing Dynasties: 1271-1912), Stage of Change and Integration (late Qing to Republican period: 1840-1949), Contemporary Heritage and innovation (New China to the present: 1849-2024). The findings reveal Yangzhou folk songs unique musical characteristics, including its singing style, intricate vocal cadences, colorful repertoires, and meticulous performance techniques, all of which reflect a blend of traditional and modern influences. In addition, the study also proposes comprehensive guidelines to ensure the sustainable preservation and inheritance of this cultural heritage. These include school-based initiatives, incorporating opera education into formal curricula, adding folk song singing majors to music performance programs, and establishing professional talent development goals; Improve the curriculum and enhance the teaching effectiveness of Yangzhou folk songs; Establish professional teachers to provide protection for the teaching of courses such as Yangzhou folk songs. Expand communication platforms and enrich the forms of folk song dissemination.

Keyword : Yangzhou folk song, Yangzhou City, Musical characteristics, Preservation, Transmission

ACKNOWLEDGEMENTS

In the culmination of my master thesis on the The Development and Characteristics of Yangzhou Folk Songs in Yangzhou City, Jiangsu Province, China, I am profoundly grateful to those whose unwavering support and guidance have illuminated my academic journey.

Foremost, I extend my heartfelt appreciation to my esteemed supervisor, Assistant Professor Dr. Peerapong Sensai, and co-advisor Assistant Professor Dr. Sarawut Choatchamrat. Their dedicated mentorship and unwavering support have been instrumental throughout every phase of my research endeavor. Dr. Peerapong's commitment to academic excellence, combined with his optimistic outlook on life, has not only enriched my scholarly pursuits but also inspired a positive and forward-looking perspective. His profound insights into Thai culture have further influenced and enriched my research.

I extend sincere gratitude to the distinguished members of my Dissertation Defense Committee: Associate Professor Dr. Wiboon Trakulhun, Associate Professor Dr. Jatuporn Seemuang, and Assistant Professor Dr. Sanchai Duangbung. Their constructive feedback and invaluable insights have significantly enhanced the quality and depth of my thesis.

My profound gratitude extends to my key informants, Ms Yanhua Li Ms Lanying Wang Ms Dengying Shi Mr Hong Ge Mr Liqun Xiong and maker, whose generous assistance and invaluable contributions during my fieldwork were indispensable to the completion of this research.

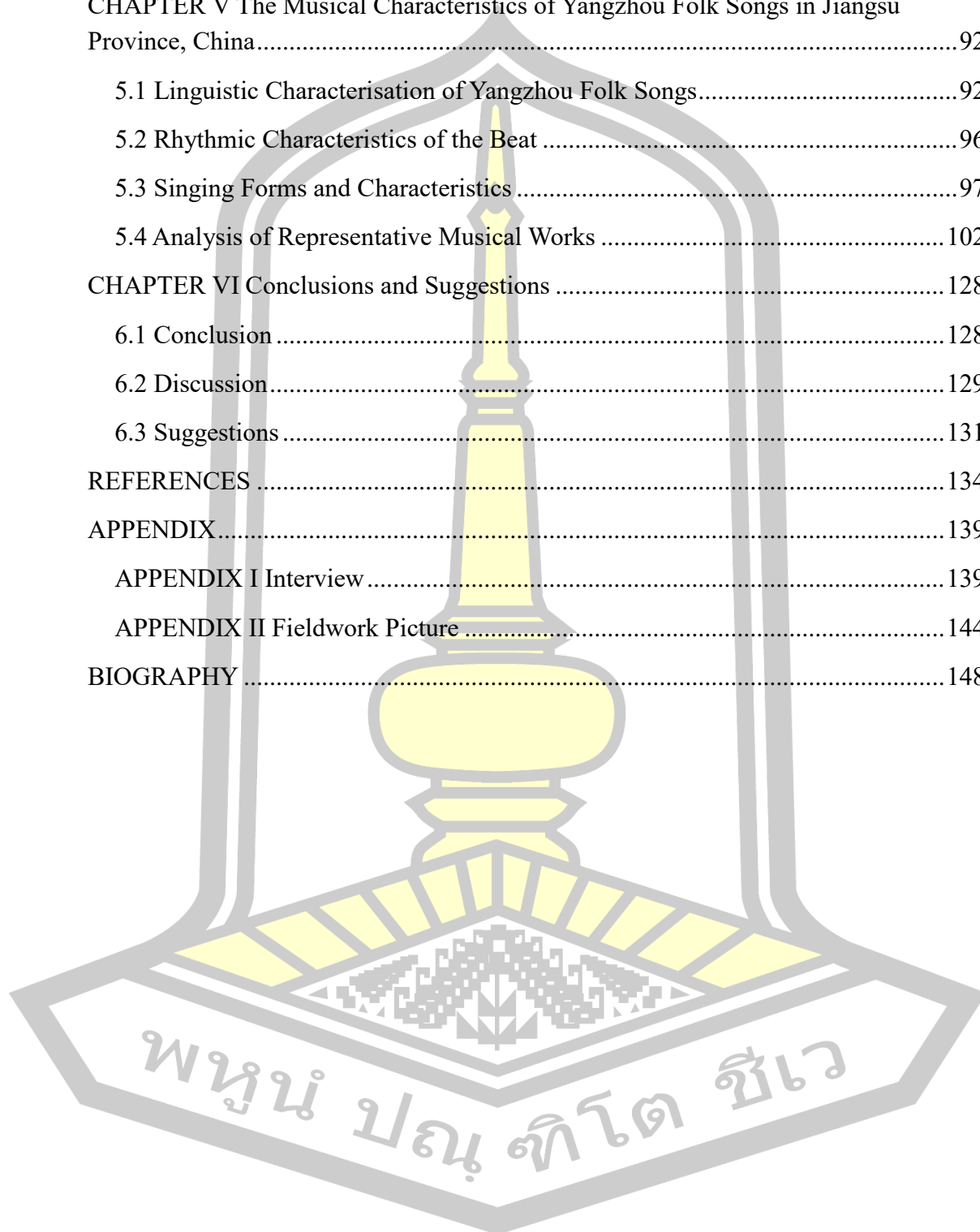
Finally, I offer my heartfelt thanks to my cherished family and friends, whose unwavering support, encouragement, and understanding sustained me throughout the arduous journey of my master studies. Their belief in my abilities has been a constant source of strength and motivation.

Haotian Sun

TABLE OF CONTENTS

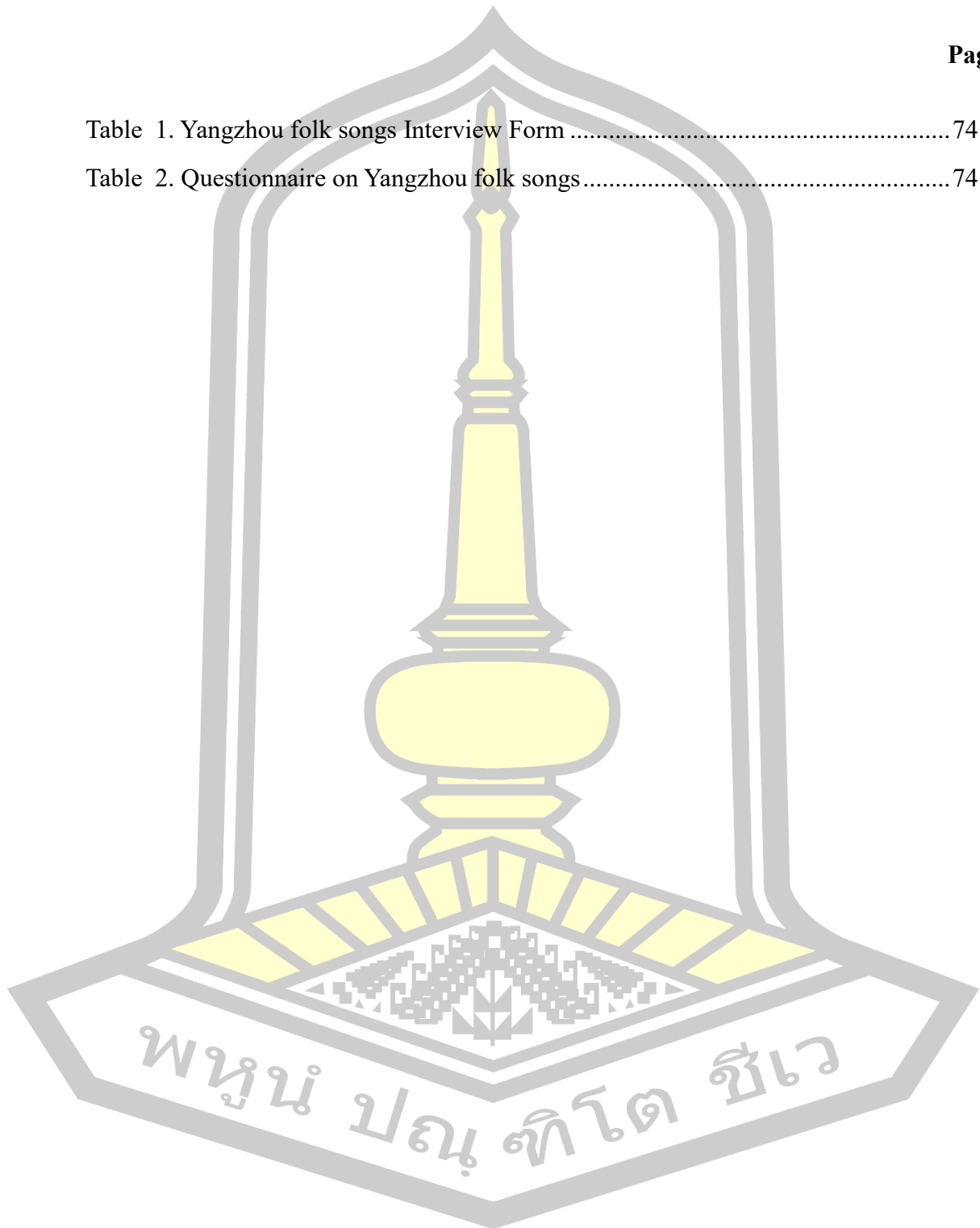
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1.1 Background and Problem of the Research.....	1
1.2 Research Objectives.....	4
1.3 Research Questions.....	4
1.4 Research Benefit.....	4
1.5 Definition of Terms.....	5
1.6 Conceptual Framework.....	5
CHAPTER II Literature review.....	6
2.1 Overview of Yangzhou City Area, Jiangsu Province, China.....	6
2.2 Overview of Yangzhou Folk Songs in China.....	15
2.3 Musical Characteristics and Singing Techniques of Yangzhou Folk Songs in China.....	29
2.4 Theories Used in This Study.....	50
2.5 Literature and Related Research in Various Regions of Yangzhou.....	52
CHAPTER III Research Methodology.....	64
3.1 Research Scope.....	64
3.2 Research Process.....	65
CHAPTER IV The Current Status and Development of the Yangzhou folk songs in Yangzhou, Jiangsu Province, China.....	77
4.1 History of Yangzhou Folk Songs.....	78
4.2 Development of Yangzhou Folk Songs.....	83

4.3 Summary.....	90
CHAPTER V The Musical Characteristics of Yangzhou Folk Songs in Jiangsu Province, China.....	92
5.1 Linguistic Characterisation of Yangzhou Folk Songs.....	92
5.2 Rhythmic Characteristics of the Beat	96
5.3 Singing Forms and Characteristics	97
5.4 Analysis of Representative Musical Works	102
CHAPTER VI Conclusions and Suggestions	128
6.1 Conclusion	128
6.2 Discussion.....	129
6.3 Suggestions	131
REFERENCES	134
APPENDIX.....	139
APPENDIX I Interview	139
APPENDIX II Fieldwork Picture	144
BIOGRAPHY	148



LIST OF TABLES

	Page
Table 1. Yangzhou folk songs Interview Form	74
Table 2. Questionnaire on Yangzhou folk songs.....	74

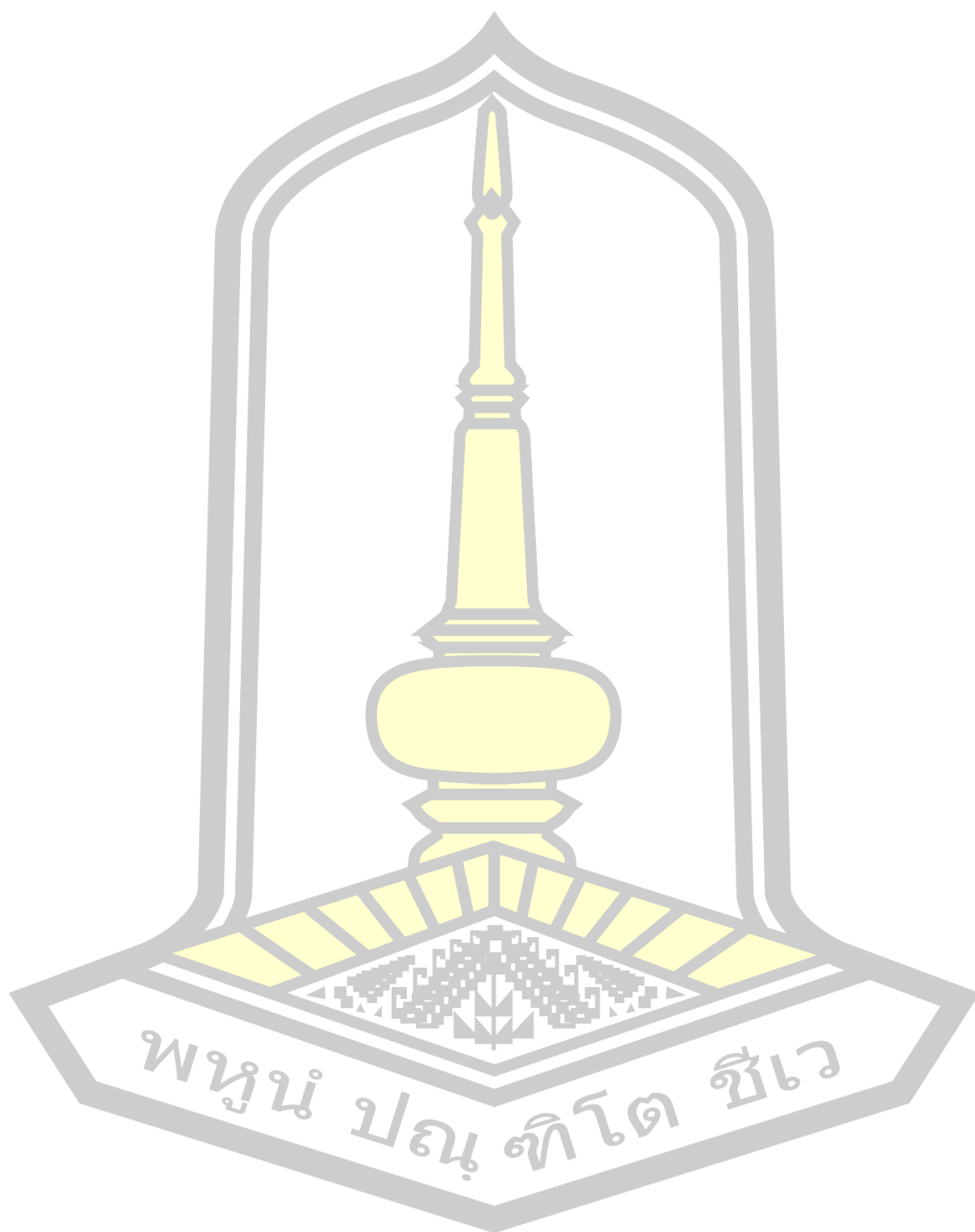


LIST OF FIGURES

	Page
Figure 1. Conceptual Framework	5
Figure 2. Map of China	6
Figure 3. Yangzhou Resident Population	13
Figure 4. Singing Melody	32
Figure 5. Shou fu lan gan (Su bei)	33
Figure 6. Shou fu lan gan (Su zou)	33
Figure 7. Zao chen qi lai lu shui shi	34
Figure 8. Er gu niang hai bao bao	34
Figure 9. Xiao gua fu shang fen	36
Figure 10. Yi gen si xian qian guo qiao	37
Figure 11. Singing Melody	37
Figure 12. Gao you xi bei xiang	38
Figure 13. Wu hu si hai jie peng you	39
Figure 14. Xiao xiao hua chuan liang tou qiao	40
Figure 15. Wu geng xiang si (Yang zhou)	41
Figure 16. Wu geng xiang si (Huai an)	41
Figure 17. Location of Yangzhou Culture Hall	65
Figure 18. Map of Yangzhou, Jiangsu Province	66
Figure 19. Ms Yanhua Li	67
Figure 20. Ms Lanying Wang	68
Figure 21. Ms Dengying Shi	69
Figure 22. Mr Hong Ge	70
Figure 23. Mr Liqun Xiong and maker	71
Figure 24. Lyrics from an ancient book “Yu fu ge”	79
Figure 25. “Yue fu shi ji”	81
Figure 26. “Small gongs”	99

Figure 27. “Pi pa”	100
Figure 28. “Yang qin”	100
Figure 29. “Er hu”	101
Figure 30. “Yang liu qing”	105
Figure 31. “Yang liu qing”	106
Figure 32. “Yang liu qing”	107
Figure 33. Singing Melody	107
Figure 34. Mode Analysis	108
Figure 35. Phrase 1 “Yang liu qing”	109
Figure 36. Melodic Phrase 1	109
Figure 37. Phrase 2 “Yang liu qing”	110
Figure 38. Melodic Phrase 2	110
Figure 39. Phrase 3 “Yang Liu Qing”	111
Figure 40. Melodic Phrase 3	111
Figure 41. Phrase 4 “Yang Liu Qing”	112
Figure 42. Melodic Phrase 4	112
Figure 43. “Ba gen lu chai hua” Melody Clip	114
Figure 44. Singing Melody	114
Figure 45. “Ba gen lu chai hua”	116
Figure 46. “Ba gen lu chai hua”	117
Figure 47. “Ba gen lu chai hua” Melody Clip	118
Figure 48. Mode Analysis	119
Figure 49. Phrase 1 “Ba gen lu chai hua”	120
Figure 50. Melodic Phrasel	121
Figure 51. Phrase 2 “Ba gen lu chai hua”	121
Figure 52. Melodic Phrase2	122
Figure 53. Phrase 3 “Ba gen lu chai hua”	122
Figure 54. Melodic Phrase3	123
Figure 55. Phrase 4 “Ba gen lu chai hua”	123

Figure 56.Melodic Phrase4124



CHAPTER I

Introduction

1.1 Background and Problem of the Research

Yangzhou folk songs are an intangible cultural heritage of China. However, with the economic development of the times and the entry of a large number of foreign cultures, the younger generation lacks understanding of and attaches importance to local culture and art, the older generation of Yangzhou folk song singers and artists are aging, Yangzhou folk songs are facing many crises, and Yangzhou folk songs will be drowned in the long river of history and completely weakened if left unchecked. How to understand the current situation and development of Yangzhou folk songs, how to analyse the singing characteristics and musical features of Yangzhou folk songs, as well as how to promote and protect the development of Yangzhou folk songs, I will study Yangzhou folk songs with these issues.

Folk songs are an important part of traditional Chinese music. Through folk songs, one can understand the living habits of the people as well as their folkways and customs, and based on the understanding and cognition of traditional culture, folk songs represent the heartfelt voices and emotions of the traditional Chinese working people. Through folk songs, one can understand the connotation of the ancient civilisation of Chinese culture and its important cultural inheritance. Many folk songs have been passed down for thousands of years, and their inherent cultural qualities and the cultural power they produce are incomparable. According to the Overview of Chinese Traditional Music, folk songs are divided into three forms depending on the carrier: mountain songs, ditties, and Haozis (FuBoyi, 2020).

Yangzhou folksongs, also known as Yangzhou ditties, Yangzhou chansons, and Jianghuai chansons, are a common name for the popular folk songs circulating in Yangzhou and its neighbouring areas. During the Ming and Qing Dynasties, Yangzhou folk songs were already very famous. Li Dou's Yangzhou Boat Records, Volume 11, says: "The small songs were sung with pipa, stringed instrument, moon zither, and sandalwood board. The first [Yin Niu Si] [Dao Ban Jiang] and other tunes,

to [Pi Po Yu] for the best. There are in Suzhou Tiger Hill singing is the tune of the person, Su people strange, listen to hundreds of people, the next day to listen to more people, singers to sing a big song, the group a giggle dispersed. There is also Lai Dianchen, good for the new sound, so far, the effect of the so-called [Lai tune] , also known as [Dieluo Jinqian]. Twenty years ago, the sound of weeping, called [Dao Chun Lai], also called [Mu Lan Hua] , after the River below the local accent singing [Jian Dian Hua] , called [Wang Diao]. Recently, the group has been singing [Man Jiang Hong] [Xiang Jiang Lang], all of which are in the same key. The [Jin Duo Zi] [Qi Zi Diao] [Nanjing tune] and so on, passed from the four sides, between the effect, and Ru jin yan chipping, move the land cannot be good carry on." Commentators often cite this record, describing the prevalence of its folk songs. The end of the Qing Dynasty and the Republic of China, that is, usually called the modern period, the Beijing- Hangzhou Canal, the Yangtze River and the Shanghai-Nanjing Railway not far away from the convenience of Yangzhou, Yangzhou folk songs of the momentum is not reduced, the impact is all over the country, Beijing and Tianjin and other popular [Xie Yi Lan Gan], Shandong Linqing and other popular [Xia He Diao] and so on, are passed on from Yangzhou, Zhou Zuoren, "the north of Suzhou," that is, quoting the words of his friends cloud: "recently to the north of Suzhou, a trip to the places. North Jiangsu places a trip, insights and harvests are equally rich, some of which is about folk literature and art. Yangzhou ditties and other forms of folk literature and art in the north of Jiangsu area popular for a long time, the dissemination of the region is very wide, and also known for the whole country" (ZhouYubo2023).

" Yangzhou has a wide variety of professional performing arts in history, including Yangzhou Opera, which originated more than 200 years ago from Yangzhou chaotic playing (Yangzhou flower drums) ; Dao Kuiyue (puppetry) , which was introduced to Yangzhou in the Tang Dynasty; Yangzhou Commentary, which has an outstanding reputation and great influence in the nation's performing arts; local music genre 'Guangling Qingqu', which was commonly known in the old days as 'Xiaochang' or 'Xiaoqu'; and orally composed Yangzhou Folk Songs. Xiaochang' or 'Xiaoqu' of the local opera 'Guangling Qingqu'; and Yangzhou folk songs composed orally (Ge Lingyue,2021).

Yangzhou was founded in 486 B.C. and has a history of more than 2,500 years. During these two and a half thousand years, the people of Yangzhou have nurtured countless treasures, and Yangzhou folksongs are among them. As an indispensable part of China's outstanding traditional culture, Yangzhou folk songs are a microcosm of the times, from which we can get a glimpse of the political, economic and cultural development of the time (Wang Jinxing,2021).

Yangzhou is located in the key point of Jianghuai, has historically been a rich country of fish and rice, the excavation of the Grand Canal has made Yangzhou a national land and water transport hub, developed transport, prosperous economy, prompting Yangzhou since ancient times has become a song and dance resort. Since the Ming and Qing dynasties, Yangzhou folk songs have been created through the practice of folk artists and the processing and refining of the literati, resulting in a large number of popular folk songs and ditties that have been handed down to the present day, such as the famous ditties "Jasmine Flower" , "Eight Sections of Scenery" , "Yang Liu Qing" , " Spreading Trips to Put Down in the Outdoors" and so on. Because of the strong infectious force of these ditties, they have been widely circulated among the masses for many years and have become famous throughout the country. The subject matter of any folk song always has the characteristics of the times, customs and cultural background of the region. The themes of traditional Yangzhou folk songs and new Yangzhou folk songs also have the above characteristics. Therefore, Yangzhou traditional folk songs and Yangzhou new folk songs have both the same and different themes.

From the above literature, Yangzhou folk songs are a culture with local characteristics and have a good social role. Yangzhou folksongs area kind of intangible cultural heritage with a long history, closely related to the local working people, and have developed and grown in the long history. The researcher has some knowledge of the current situation, development, singing characteristics and musical features of Yangzhou folk songs.

Through a preliminary study of these data, the researcher found that, firstly, with the development of society and the massive promotion of western music systems in China, the local music systems have not been protected and inherited accordingly. Second, with the development of the market economy, a large number of

young workers have left their original way of labour, further compressing the living space of Yangzhou folk songs. Thirdly, factors such as the cultural environment, education system, and social media have also had a negative impact on the development of Yangzhou folk songs in society. Indirectly, they have affected the social function, artistic function and performance style of Yangzhou folk songs. Therefore, using ethnomusicology as the main research method, this study conducted field research and related studies on the current development, singing characteristics, musical features, conservation and dissemination process of Yangzhou folk songs in Jiangsu Province. It provides theoretical support and reference for the preservation and development of Yangzhou folk songs, as well as relevant information for those who need further research.

1.2 Research Objectives

1.2.1 To study the current status and development of folk songs in Yangzhou, Jiangsu Province, China.

1.2.2 To Analyze the musical characteristics of Yangzhou folk songs in Jiangsu Province, China.

1.3 Research Questions

1.3.1 What is the current status and development of folk songs in Yangzhou, Jiangsu Province, China.

1.3.2 What are the musical characteristics of Yangzhou folk songs, Jiangsu Province, China.

1.4 Research Benefit

1.4.1 We will understand the current situation and development of Yangzhou folk songs

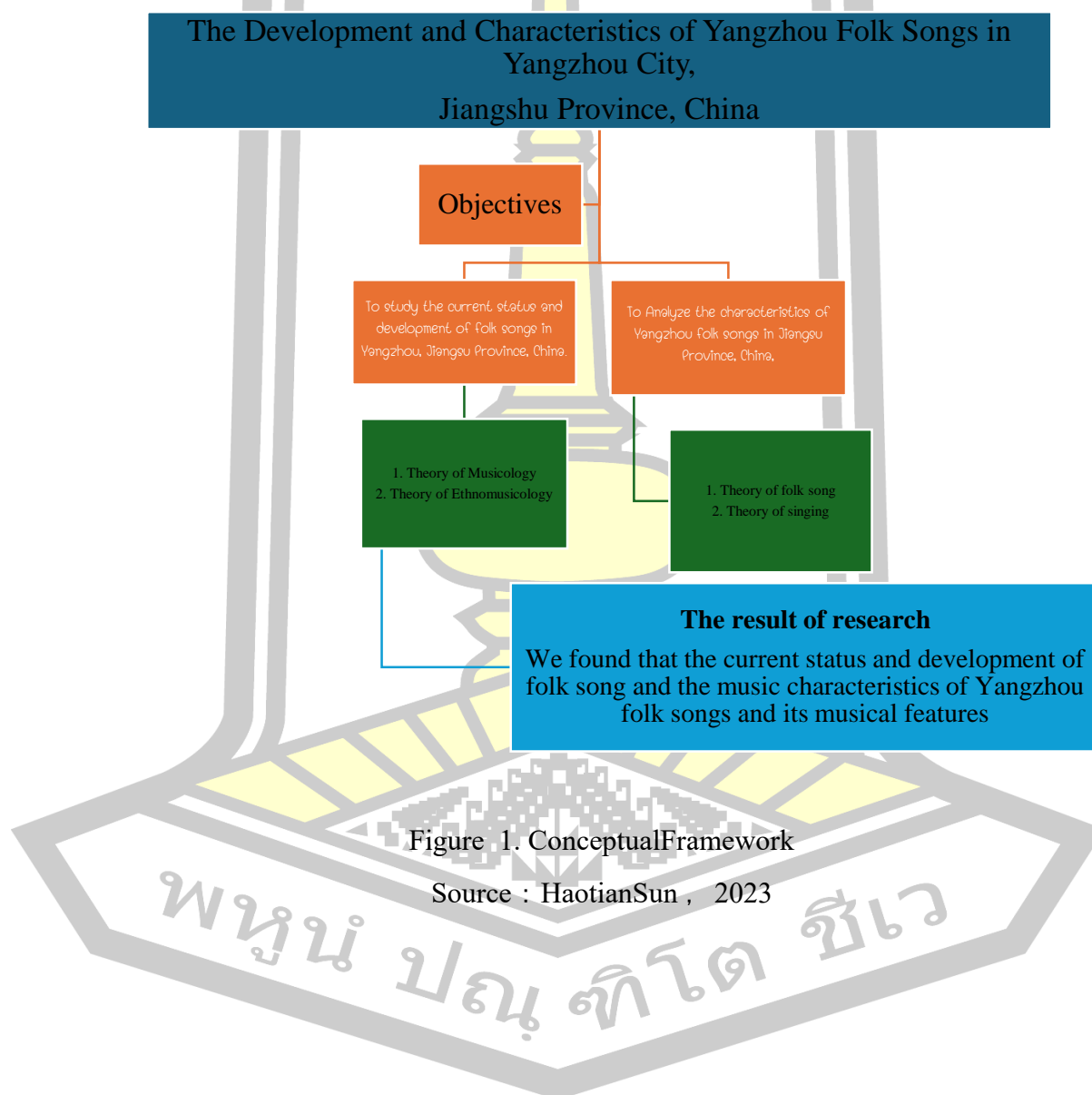
1.4.2 We will understand the singing characteristics of Yangzhou folk songs and its musical features

1.5 Definition of Terms

1.5.1 The Development refers to the historical, improvement, music innovation and social context of Yangzhou Folk Songs

1.5.2 The Characteristic refersto music forms, melody, rhythm, lyrics of Yangzhou folk songs.

1.6 Conceptual Framework



CHAPTER II

Literature review

In this study, the researcher reviewed the relevant literature to obtain relevant information that can be used in this study, the researcher conducted a review based on the following topics:

- 2.1 Overview of Yangzhou City Area, Jiangsu Province, China
- 2.2 Basic Overview of Yangzhou Folk Songs in Jiangsu Province, China
- 2.3 Musical Characteristics and Singing Techniques of Yangzhou Folk Songs in Jiangsu Province, China
- 2.4 Theories used in this study
- 2.5 Literature and related studies in various regions of Yangzhou City

2.1 Overview of Yangzhou City Area, Jiangsu Province, China

2.1.1 Geographical location



Figure 2. Map of China

Imagesource:<https://www.tocreating.com/ppt/PBoJq.html>

Located in the centre of Jiangsu Province, Yangzhou is situated on the northern bank of the Yangtze River and the southern end of the Jianghuai Plain. The current

jurisdiction is between $32^{\circ}15' - 33^{\circ}25'$ north latitude and $119^{\circ}01' - 119^{\circ}54'$ east longitude.

In the east, it is connected with Yancheng City and Taizhou City adjacent to it; the southern part of it borders on the Yangtze River, and is close to Zhenjiang across the river; the southwestern part of the city is adjacent to Nanjing and Nanjing in the southwestern part; in the western part, it is adjacent to Anhui Province Chuzhou in the west, Chuzhou City in Anhui Province in the west; in the northwestern part of the city, Huaian City Huai'an City border. Yangzhou city is located on the Yangtze River and Beijing-Hangzhou Grand Canal at the intersection of the Yangtze River and the Beijing-Hangzhou Grand Canal, with a latitude of 32 degrees 24 minutes north and a

longitude of 119 degrees 26 minutes east. The city has a maximum distance of 85 km from east to west and 125 km from north to south, with a total area of 6,591.21 square kilometres, of which the urban area is 2,305.68 square kilometres (of which 140 square kilometres are built-up areas) and the county (city) area is 4,285.53 square kilometres (of which 97.8 square kilometres are built-up areas). The land area is 4,908.00 square kilometres, accounting for 74.46 per cent; the water area is 1,683.21 square kilometres, accounting for 25.54 per cent.

The topography of Yangzhou city is high in the west and low in the east, with Yizheng city in the Hills Mountainous areas are the highest, gradually tilted from west to east in the shape of a fan, Gaoyou City, Baoying County and the junction of the city of Xinghua, Taizhou, the lowest for shallow lakes and swampy areas. The highest peak in the territory is Yizheng City Daitong Mountain, 149.5 metres above sea level; the lowest point is located in Gaoyou City, Baoying County and the junction of Taizhou Xinghua City, with an average elevation of 2 metres above sea level. The northern part of Yangzhou city and the northern part of Yizheng city are hills, the east of Beijing-Hangzhou Grand Canal and the north of Tongyang Canal are the Lixia River area, and the area along the river and the lake are plains. There are Big Copper Mountain, Little Copper Mountain and Press Mountain in the territory. There are 1,111 major rivers above the township (ditch) level in Yangzhou City, with a total length of 6,060 kilometres. Among them Huaihe River into the river waterway dry tributary water system rivers 379 1582 km, Lixia River water system

rivers 506 3345 km, the Yangtze River water system rivers 226 1133 km, the county level or above 198 rivers 2916 km, township-level major rivers 913 3144 km. Yangzhou City has 80.5 km of Yangtze River shoreline, along which there are Yizheng, Jiangdu, Ganjiang, Guangling and other cities and three districts; the Beijing-Hangzhou Grand Canal runs through the hinterland, communicating with the Baima Lake, the Baoying Lake, the Gaoyou Lake, and the Shaobo Lake from the north to the south, and joining the Yangtze River, with a total length of 143.3 km. In addition to the Yangtze River and the Beijing-Hangzhou Grand Canal the major rivers are the east-west Baojiu River, Datong River, Beichengzi River, Tongyang Canal, and New Tongyang Canal (Chen Weimin,2023).

Yangzhou City belongs to the subtropical monsoon humid climate zone. The main features of the climate are: the prevailing wind direction changes significantly with the seasons. In winter, there is a dry and cold northerly wind, mostly north-easterly and north-westerly; in summer, there is a hot and humid south-easterly to easterly wind from the ocean, mostly south-easterly; in spring, there is a southeasterly wind; and in autumn, there is a northeasterly wind. The winter season is long, lasting more than four months; the summer season is the second longest, lasting about three months; and the spring and autumn seasons are shorter, lasting more than two months each.

Yangzhou is located at the southern end of the Jianghuai Plain, which is clearly influenced by the monsoon circulation, with four distinct seasons, mild climate and favourable natural conditions. The average annual temperature is 14.8°C, with cold winters and hot summers being more prominent than those in the same latitude. The coldest month is January, with an average monthly temperature of 1.8°C; the hottest month is July, with an average monthly temperature of 27.5°C. The average annual frost-free period is 220 days; the average annual sunshine is 2,140 hours; and the average annual precipitation is 1,020 mm.

The terrain in the northern part of the Yangzhou Municipal District is hilly, and the terrain to the east of the Beijing-Hangzhou Canal and along the river is the diffuse alluvial plain of the Yangtze River Delta, which is flat. (Yangzhou City administrative division, traffic map, population area, geographic location, scenic pictures, tourist attractions and other details (Wang Jingbin,2010).

2.1.2 Urban history

Yangzhou is one of the “nine states” of the Han Dynasty, namely Jizhou, Yanzhou, Qingzhou, Xuzhou, Yangzhou, Jingzhou, Yuzhou, Liangzhou and Yongzhou. Since Jiuzhou was the whole of China at that time, Jiuzhou has been used as a synonym for the whole country, “the world”. At that time, Yangzhou was equivalent to the area south of the Huaihe River, the Yangtze River basin and Lingnan.

The Han Dynasty divided the Han land into thirteen assassination divisions, of which the Yangzhou Assassination Division covered an area equivalent to the present-day part of Anhui south of the Huaihe River, the part of Jiangsu south of the Huaihe River, all of Shanghai, Jiangxi, Zhejiang, and Fujian, and parts of Hubei and Henan. During the Eastern Han Dynasty, the state capital of Yangzhou was located in Liyang (present-day Hexian County, Anhui Province). Under Emperor Xian of Han Dynasty, Cao Cao moved the state seat of Yangzhou to Shouchun (present-day Shouxian County, Anhui Province), then to Hefei (present-day northwest of Hefei, Anhui Province), and then again to Shouchun after the founding of the Cao Wei Dynasty, while during the Three Kingdoms period, Sun-Wu set the state seat of Yangzhou in Wu (present-day Suzhou, Jiangsu Province), then moved it successively to Jingkou (present-day Zhenjiang, Jiangsu Province) and Jianye (present-day Nanjing, Jiangsu Province). After the Western Jin Dynasty destroyed Wu, the two Yangzhou states were merged into one, and the capital was located in Jianye (present-day Nanjing), later renamed Jianye and Jianshang.

After unifying the country, the Sui Dynasty moved the former Yangzhou (now Nanjing) to be renamed Jiangzhou and renamed the former Wuzhou as Yangzhou (later renamed Jiangdu County), with its seat in present-day Yangzhou, Jiangsu Province.

At the beginning of the Tang Dynasty, Yangzhou was once renamed Ganzhou (before Nanjing was renamed Yangzhou), but after the accession of Tang Emperor Li Shimin, the name of Ganzhou was changed back to Yangzhou. During the reign of Emperor Xuanzong of the Tang Dynasty, Yangzhou was renamed Guangling County. During the reign of Emperor Suzong of the Tang Dynasty, the name Yangzhou was changed back to Yangzhou. During the reign of Emperor Suzong of the Tang Dynasty,

the name Yangzhou was changed back to Yangzhou. Kangxi 33rd year (1694) Gao Gongqian who was the chief editor of the "Records of Taiwan Province" stated that Yangzhou during the Xia and Shang dynasties included Taiwan(Li Wei,2019).

The history of Yangzhou can be traced back to 486 B.C. In ancient times, it was sometimes called Yangzhou (Note: the character for Yang in the Han inscriptions is from "wood" , and the character from "hand" was changed by later generations, which was proved by Wang Niansun), which is equivalent to the present "province". The name of Yangzhou was first mentioned in the book "Yangzhou" . The name of Yangzhou was first mentioned in Shangshu Yugong: "Huaihai Wei Yangzhou" . This was a broad geographic concept in the minds of the ancients, encompassing the provinces of Jiangsu, Anhui, Jiangxi, Zhejiang, and Fujian within the vast territory of the present-day Huai Shui to the north, the Yellow Sea, and the Yangtze River. According to Du You's "Tongdian" of the Tang Dynasty, there were thirty-nine counties and one hundred and ninety- six counties within the territory of the ancient Yangzhou in the Tang Dynasty. This Yangzhou is not to be confused with today's Yangzhou, although it embraces today's Yangzhou place.

Today's Yangzhou area was called "Gan" in the Spring and Autumn Period (Gan was one of the square states in the Zhou Dynasty, which was later destroyed by Wu), "Guangling" and "Jiangdu" in the Qin and Han Dynasties, " Southern Yanzhou" in the Eastern Jin Dynasty and the Southern Dynasties, and "Wuzhou" in the Northern Zhou Dynasty. During the Qin and Han Dynasties, it was called "Guangling" , "Jiangdu" , etc. During the Eastern Jin Dynasty and the Southern Dynasties, it was setup as " Southern Yanzhou" , and during the Northern Zhou Dynasty it was called "Wuzhou" . During the reign of Emperor Wu of the Han Dynasty, there were thirteen departments of assassins throughout the country, among which was the Department of Assassins of Yangzhou. The area under the jurisdiction of this Department of Assassins was equivalent to the present-day Huai Shui in Anhui Province, the south of the Yangtze River in Jiangsu Province, and the provinces of Jiangxi, Zhejiang and Fujian; Huangmei and Guangji in Hubei Province; and Gushi and Licheng in Henan Province. In the Eastern Han Dynasty, the seat of governance was in Liyang (present-day Hexian County, Anhui Province) , which was moved to Shouchun (present-day Shouxian County, Anhui Province) and Hefei (present-day northwest of

Hefei City, Anhui Province) at the end of the last century. During the Three Kingdoms period, Wei and Wu each setup Yangzhou, with Wei's seat in Shouchun and Wu's in Jianye (present-day Nanjing, Jiangsu Province). After the Western Jin Dynasty destroyed Wu, the seat was still in Jianye (once renamed Jianye, then Jiankang, present-day Nanjing). In the ninth year of the reign of Emperor Kaihuang of the Sui Dynasty, Wuzhou was renamed Yangzhou, but the governor's office was still located in Danyang (present-day Nanjing). In the eighth year of Emperor Gaozu Wude of the Tang Dynasty (625), the seat of Yangzhou was moved from Danyang to the north of the river, and only then did Guangling enjoy the exclusive name of Yangzhou. In the fourth year of Chunhua of Emperor Taizong of Song Dynasty (993), the whole country was divided into Shi. The province of Yangzhou belonged to the Huainan Province. In the 17th year of Emperor Huizong's reign (1126), Zhu Yuanzhang's army occupied Yangzhou and changed Yangzhou Road to Huainan Wing Marshal's Office, and then changed it to Huaihai Prefecture, which belonged to Jiangnan Xingzhongshu Province. In the first year of Emperor Hongwu of the Ming Dynasty (1368), he removed the Jiangnan Province and setup the capital (later changed to Nanjing), to which Yangzhou Prefecture belonged. Qing Shunzhi two years (1645), the establishment of Jiangnan Province, Yangzhou Province belongs to. Qianlong 25 years (1760.), Jiangnan Province officially divided into Jiangsu, Anhui Province, Yangzhou Prefecture belongs to Jiangsu Province. Xianfeng three years (1853) in April, the Taiping army captured Yangzhou, had changed Yangzhou Prefecture for Yangzhou County, changed Ganquan County for Ganquantian County, lasted more than 8 months. At the end of the Qing Dynasty, Yangzhou Prefecture led by Gaoyou Prefecture, Taizhou and Jiangdu, Ganquan, Yizheng, Xinghua, Baoying, Dongtai County, commonly known as "Yang eight belong to". On the 17th day of the 9th month of the 3rd year of the Xuantong era (7 November 1911), Yangzhou was restored. On the 20th, Yangzhou military and political sub-office was announced, under the jurisdiction of the Governor of Zhenjiang.

The first year of the Republic of China (1912) in January, the abolition of Yangzhou Prefecture, and Ganquan into Jiangdu County, the original Yangzhou Prefecture under the counties directly under the Jiangsu Province. In June, 3 years of the Republic of China, Jiangsu Province was divided into 5 provinces, and Jiangdu

County belonged to Huaiyang Province. On 25th January, 38th Republic of China, Jiangdu County (Yangzhou) was liberated, and on 27th, Yangzhou City was set up under the Second Administrative Region of Suwanwan Border Region. In the same year, the Second Administrative Region of Suwanwan Border Region was renamed Yangzhou Administrative Region of North Jiangsu Administrative Region, and the Commissioner's Office was stationed in Yangzhou City. (Bai J 2008)

In January 1950, Yangzhou Prefecture and the transfer of Rugao, Hai'an to Nantong Prefecture, the transfer of Dongtai, Taipei (now Dafeng) to Yancheng Prefecture after the merger of Taizhou Prefecture, with a total of jurisdiction over the city of Yangzhou, Taizhou City, Xinghua County, Gaoyou County, Baoying County, Jingjiang County, Taixing County, Jiangdu County, Tai County, Yizheng County, Liuho County 2 cities and 9 counties. 1983 March, Jiangsu Province, reform of the prefecture and city system, to adjust the administrative divisions, Yangzhou Regional Administrative Office was abolished. The city of Taizhou and nine counties of Jiangdu, Ganjiang, Taixian, Gaoyou, Jingjiang, Baoying, Taixing, Xinghua and Yizheng, which were formerly under the jurisdiction of Yangzhou, were transferred to the jurisdiction of Yangzhou City. In April 1986, Yizheng County was abolished and established as a city; in December 1987, Xinghua County was abolished and established as a city; in April 1991, Gaoyou County was abolished and established as a city; in September 1992, Taixing County was abolished and established as a city; in August 1993, Jingjiang County was abolished and established as a city; in April 1994, Jiangdu County was abolished and established as a city; in July 1994, Tai County was abolished and established as Jiangyan City; and in July 1994, Tai County was abolished and established as a city. Jiangyan City. In August 1996, approved by the State Council, the administrative division of Yangzhou City, the abolition of the county-level Taizhou City, the establishment of prefecture-level Taizhou City, formerly administered by the Yangzhou City, Taixing, Jiangyan, Jingjiang, Xinghua, four county-level cities under the jurisdiction of the city of Taizhou. Yangzhou City setup Guangling District, suburb (renamed Weiyang District in 2002) , governed Baoying County, Ganjiang County, Yizheng, Gaoyou, Jiangdu 3 county-level cities on behalf of the city. 2000 December, Ganjiang County abolished the county system, and was re-established as Ganjiang District of Yangzhou City. In

2008, Yangzhou City has 70 towns, 7 townships and 12 street offices (there are also 2 street offices setup by the Yangzhou Municipal People's Government and under its direct administration) (GuRenhe,2004).

2.1.3 Population distribution

At the beginning of the 19th century, there were 10 cities with more than 500,000 inhabitants in the world, and six in China, namely Beijing, Jiangning (now Nanjing), Yangzhou, Suzhou, Hangzhou and Guangzhou.

According to the Seventh Population Census, as of 00:00 on 1 November 2020, the resident population of Yangzhou was 4,559,797 people. By the end of 2022, Yangzhou had a household population of 4,484,600, a decrease of 0.7 per cent from 2021. The resident population at the end of the year was 4,582,900, up 0.1 per cent from 2021. The urbanisation rate of the resident population was 72.01%, up 0.59 percentage points from the end of 2021. The resident population in urban areas was 3.301 million, an increase of 31,200; the resident population in rural areas was 1.2828 million, a decrease of 25,300. (Wang Renzhao,2023)

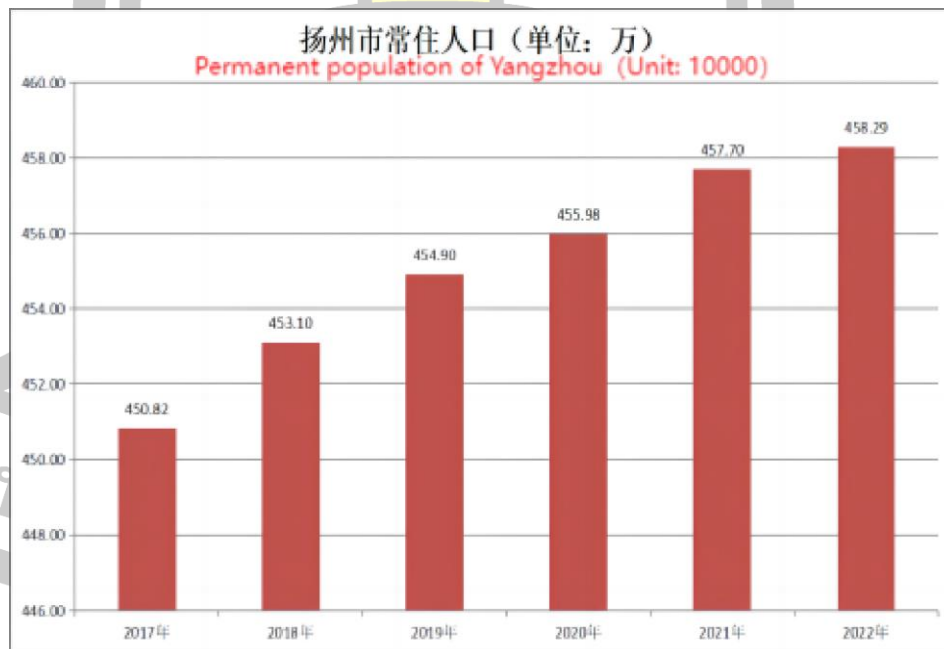


Figure 3. YangzhouResidentPopulation

Imagesource:Wang Renzhao

2.1.4 Language habits

The Yangzhou dialect belongs to the Hongchao section of the Jianghuai dialect, which has always been regarded as an important representative of the Jianghuai dialect and has an extremely important position in the dialect map of the country. Yangzhou dialect does not have any consonants, all consonants are pronounced as consonants, and the tongue is not rolled when pronouncing the consonant "r", and there is no distinction schooling. The promotion of Putonghua has played a positive role in upgrading the quality of our nationals and strengthening inter-regional exchanges. Since the beginning of this century, the preservation of traditional culture has become the main theme of China's cultural field. Many experts and scholars have set their research perspectives on the field of dialects, which has been weakened by the promotion of Putonghua, and elevated local dialects to the perspective of oral intangible cultural heritage to be researched and preserved, and then carried out all kinds of inheritance work. In this survey, it was found that dialects are no longer the main means of interpersonal communication in today's society. In addition to the older generation, the middle-aged generation, influenced by the elderly, speak part of the dialect or "mix and match" dialects with Mandarin, while the younger generation speaks only Mandarin. This is not an isolated case. In Yangzhou, for example, the Yangzhou dialect is recognised as the folk language of the old city of Yangzhou. Based on the geographical location of Yangzhou, which is a transition zone from the north to the south, Yangzhou dialect has the unique flavour of a fusion of the north and the south, as it combines the roughness of the northern dialect with the softness of the Wu Nong dialect. The survey found that only the elderly living in the old city of Yangzhou now speak authentic Yangzhou dialect, while some others speak "Yangpu dialect", which refers to speaking Mandarin but with the tone of the Yangzhou dialect or part of the grammar and diction of the language. The younger generation, on the other hand, most of them can only hear and speak Yangzhou dialect. As for the younger generation, most of them can only listen and speak in Putonghua, while a few of them can understand Yangzhou dialect, but cannot express themselves appropriately. This status quo is just the tip of the iceberg, which reflects a problem of culturology: the traditional culture of the region represented by dialect speech has shown a serious decline in the wave of social change, and the cultural oddity of traditional culture not

being valued and chasing after trends has become more obvious in today's society (SunFeiyi,2017).

2.2 Overview of Yangzhou Folk Songs in China

2.2.1 History of Yangzhou Folk Song Development

Folk songs originate from life. Yangzhou folk songs, like the Yangzhou commentary, Yangzhou play lyrics as a folk-art form has a unique way of inheritance and passed down from generation to generation. Yangzhou folk songs began when? Generally speaking, the original sense of the folk song should be generated before the language and text, then Yangzhou area has the ancestors of the activities of the ancient Yangzhou folk songs came into being. Because of the age of information is difficult to detail about the flow of Yangzhou folk songs is really difficult to determine. However, the earliest recorded one is " Southern Dynasty Music - Changgan Song" , the lyrics of which are: "Against the waves, we are invited to the diamond boat is not afraid to rock. I live in Yangzi, and I can feel the tide of Guangling. " Lefu poems from the folk could have been sung in music, but unfortunately, the sheet music was lost and I do not know how to sing. Since then, Yangzhou folksongs have continued to develop during the Sui, Tang, Song, Yuan, Ming and Qing dynasties (ZhangMeilin, 1998).

2.2.2 Characteristics of Yangzhou Folk Song Singing

Yangzhou folk song singing method is mainly reflected in its own style and uniqueness of language expression. The most representative of Yangzhou folk singing and its performance style since the first Jiangsu Provincial Song and Dance Troupe folk singer Xuefei 40s enjoy the " northern Jiangsu Mei Lanfang" reputation. She sings Yangzhou folk songs bright and clear, detailed and mellow and mellow spit clear and smooth line cavity round and free. The singing voice for the natural voice vocal state that is mainly true voice. Whether it is a professional singer or amateur singers with natural vocal singing which constitutes the main features of Yangzhou folk song vocal. Language to be grounded. The language characteristics of a region can best reflect the humanities and cultural characteristics of a region, singing folk songs is also the case.

Yangzhou dialect has both the murmur of Jiangnan and the vivaciousness and crispness of the north, with unusual particularities. Nurtured by the natural environment, folk customs, dialectal tone, cultural types and many other aspects, Yangzhou folk songs have formed their own musical characteristics in the vast history: the music integrates elements of local operas; the melody has the stiffness of the north and the softness of the south; and the use of liner notes and cadences (HeLeizhen,2017).

2.2.3 Types and Applications of Yangzhou Folk Songs

Yangzhou folk songs are roughly divided into ditties and rice-planting songs, two kinds of influence both large and widespread, which is mainly with the early Qing Dynasty Yangzhou's special prosperous economic status has a close relationship. At that time, Yangzhou's economic prosperity, merchants and traders gathered, so the songs and dances were very prosperous. Qing Dynasty Li Dou's "Yangzhou Floating Boat Records" has this record: "small singing to the pipa, strings, moon zither, sandalwood panels and the first song has the " Silver Nuance" , "Four Great Scenes" , "inverted plate paddle" , "cut indigo flowers" , " auspicious grass" , "inverted basket of flowers" and other tunes in order to "split the broken jade" for the best Recently, the group has been singing "Man Jiang Hong" and "Waves of the Xiangjiang River", which are also in this tune. Its "Beijing Rudder", "Starting Word Tune", "Dock Tune", "Nanjing Tune" and so on were passed down from the four sides of the world, and Rujin Yan chipped and moved to a place where they couldn't be as good as they could be. " From the Yangzhou ditties can be seen at the time of the abundance of prosperity of the situation. Yangzhou ditties are not like the Haozi with the labour and song at that time is the masses of workers and peasants of the public class "leisure songs" , such as widely circulated, floating across thesea "Jasmine" is the most representative. In addition, the ditches and canals, the water network is an important geographical feature of Yangzhou area, where rice is the main crop of paddy field work accompanied by singing, so that "rice-planting songs" has become the most prosperous folksong genre in this area. The very familiar and widely circulated song "Plucking the Roots of Rushwood Flowers" is one of them. Yangzhou ditties are rich in emotional expression, bright, fresh, deep and euphemistic in style, and at the sametime have the artistic characteristics of being witty and amusing,

making people laugh, such as "Yangliuqing", which is one of their representatives. The "Yangge Haozis" has a natural and simple emotional ups and downs, and the most personalised "Embroidery Doodle" describes the love of "Sister" for "Brother" as both sweet and hot. And hot and spicy love and sincere and straight to the heart. Both Yangzhou ditties and rice-planting songs are the main genres of Yangzhou folk songs due to historical and cultural development and cultural interpenetration between urban and rural areas ditties and songs influence each other and there is no hierarchical boundaries, not to mention that they are all sung in the Yangzhou dialect. But they have certain differences in the form of singing and vocal characteristics. Minor singing with the "city ballad" of the characteristics of the voice free and smooth and fresh and smooth and the "Haozi" singing form for a leading congregation and the leader sings the main tune and the singer sings the liner notes or rough and bold or deep and poignant, so in the voice on the voice of the sound of the free-flowing tone contrasts larger Wider range. Both of the above vocalisations use the natural voice singing method (ZhangMeilin, 1998).

Yangzhou folk songs include Yangzhou ditties, labour songs and mountain songs. In the countryside, labour dirges are more common; Yangzhou people grow rice, which is now mechanized and does not need to be planted; in the past, due to conditions, families went down to the paddy fields to plant rice. In the urban areas, Yangzhou ditties are developing rapidly. In the age-old city of Yangzhou, residents do not live the same light and elegant life as they do in the countryside, where they labour and work in agriculture. The affluence of life has given rise to people's spiritual and cultural pursuits. They pursued emotions, were good at expressing them, and expressed them in music, thus giving rise to the "Yangzhou ditties". In addition to the "rice-planting Haozi" and "Yangzhou ditty", the very representative "Gaoyou Folk Songs" were approved by the State Council to be included in the second batch of national intangible cultural heritage list; the Yangzhou Qingqu is also an important form of local opera; Yangzhou ballad also exudes a fresh and gentle Jiangnan flavour. The Yangzhou Qingqu is also an important form of local opera, and Yangzhou pop lyrics exudes a fresh and gentle Jiangnan flavour. All these art forms are important parts of Yangzhou folksongs, which vividly show the happy life of the people and are important symbols of Yangzhou regional music culture (LiHongze,2022).

2.2.3.1 Lao Dong Haozi

Laodong Haozi belong to a category of folk songs, which are produced during production, labour and work, and at the same time, they serve these labour tasks, releasing the pressure on the body of the labourers, and are usually very rhythmic. The prototype of the Jue is the yell of the labourers, labourers in order to ease the body's fatigue as well as better unify the pace of work so together with a rhythmic yell, and over time developed into a pitch, rhythm, lyrics of the completion of the form of the song for the Jue for the different forms of work can be subdivided into “Banyun Haozi”, “Dawo Haozi”, “Zaiyang Haozi” and so on due to the geographic form of Yangzhou and the development of the track, this Due to the geographical shape and development track of Yangzhou, the bugles in this area can be divided into four categories, namely, “Zaiyang Haozi”, “Cheshui Haozi”, “Ganniu Haozi”, and “Dahang Dawo Haozi”.

1) Zaiyang Haozi

“Zaiyang Haozi”, also known as “Yang Haozi”, the most famous one is “Shaobo Yang Haozi”, which has been included in the first batch of intangible cultural heritage list of Jiangsu Province. The “Zaiyang Haozi” are mainly distributed in Jiangdu, Gaoyou, Xinghua and Baoying areas, and the most famous one is the Zaiyang Haozi of Shaobo in Jiangdu. Gaoyou and Shaobo areas have a developed water system, and the Gaoyou Lake, as the third largest freshwater lake in Jiangsu Province, covers an area of 760 square kilometers, so farming is very well developed, and therefore, rice-planting and fish-raising are the most important tasks in this area. Most of the Zaiyang Haozi are sung by women to understand the boredom of dry farming, and most of the contents express the love between men and women, such as “Niulang Hui Zhinv” and “Jie Zai Jiangtan Da Luhao”, All of them depict the love between men and women just budding, and there are also scenes depicting the laboring, and there are singing forms such as duet, solo, and one leading the crowd, and the tones are fluent and graceful, and the rhythms are light and clear and fast, and the form of most of them is a sectional song which impresses people by repeating the melody of the same section. The repetition of the same melody leaves a deep impression on people. The Zaiyang Haozi is different from other labor bugles in that it is characterized by the beautiful melody and regular rhythm of a "Xiao Diao", as well

as the melodious tone and free rhythm of a mountain song, such as the Shaobo folk song “Sa Tang Zi Liao Zai Wai”, which has a free and slow rhythm, and alternates between short and long phrases, and has the flavor of a mountain song. In his article “Yang Zhou Min Ge Mei You Shan Ge Ti Cai Ma”, Mr. Yang Dianhui argues that “Sa Tang Zi Liao Zai Wa” belongs to the category of mountain songs. In addition to Zaiyang Haozi, which are similar to mountain songs or ditties, there is another category of Zaiyang Haozi that have the characteristics of Laodng Haozi, with regular rhythms and neatly organized phrases, which can be effective for directing the laborers when they are at work. The lyric structure of the Zaiyang Haozi is very rich, and there are one-sentence, two-sentence, three-bureau, four-bureau, five-and-a-half-sentence, and multiple-sentence (more than six-sentence) lyric structures, and some of these sentences are composed of the real words alone, some are composed of the Chen ci alone, and some are composed of the real words and the Chen ci in a staggered manner. The first category is named by the Chen ci or Chengci phrases, such as “Ge dong dai” in Jinhu, Baoying, Gaoyou, Hongze, “Ge Dong Dai” in Jiangdu City, “Ba gen lu chai hua”, “Yi gen si xian qian guo he”, which have nothing to do with the content of the songs, “Ge dong dai” was originally meant to be the sound of banging gongs and beating drums, and later, the farm writers imitated the sound of banging gongs and beating drums as the backing vocals of the songs. The tune of “Ge dong dai” has been used to fill in the lyrics of local folk songs in many places, as well as “Xiao lan hua”, “Lan hua duo”, “Huang huang zi”, named after physical objects; the second category is named after songs, which have absorbed the tunes from the development of some songs, and some of them are more famous than others. “Xi liang yue”, such as the Gaoyou folk song ‘Yi jian jie jie ku qi qi’, Baoying folk song ‘Yi dui niao er shu shang shui’, there are more common song ‘Die duan qiao’, ‘Gua di feng’, the third category is the Chen ci or Chengci phrases. The third category is the Chengci or Chengju plus the number of sentences of the lyrics, such as “Song ge song dao lin jiao tang” (grab eight sentences), “Song ge song dao lin jiao tang” (five and a half sentences) (Ge Hong:interviewed,2021).

2) Che Shui Haozi

Cheshui Haozi, also known as “Luo gu che” because they are accompanied by gongs and drums, are prevalent in the area of Lixiahe River, with the

Cheshui Haozis of Baoying Xiaji being the most famous among them. The plain area in the middle of the Li Canal and the Shuangchang River is called “Li xia he”, which is low-lying and has a high water level. Before the construction of water conservancy projects in the 1950s, floods often occurred during the rainy season, so people used to pedal waterwheels to drain the water in the summer. Treading water car by two people work together, and two people step on the side of singing, a drum, a gong, two people's beat is the same to facilitate cooperation, generally by the drummer to lead the singing, the gong and the person who sings, tread water car from morning to night to sing the contents of the different, singing people are not the same, usually by seven or eight people take turns to step on the car to sing, the car of the morning water when the energy is more energetic, most of the tracks sung at a high pitch, the rhythm of a relatively fast, to eat! Lunch between the laborers hungry, this time to sing the repertoire is more lyrical, to the next night after the evening tea, to sing some love songs, such as “Xi liang yue”, “Die duan qiao”, “Ye mu pai” and so on. Sometimes the Cheshui Haozi will also add a recitation before singing, this recitation is said by the leader, usually to explain the content of today's singing, usually in four and eight lines, after recitation, a section of the drums and gongs to start singing the song, such recitation is also known as “Tou zi”, such as Yangzhou folk song “Wan le huang hun” in the beginning of the added head “The sun is going to set or not, Little Sister is squatting by the river to wash her feet, and here comes a daredevil, who walks on her feet and touches them, calling out to her that she is not to be blamed, and that I am touching her feet by the river”. The naming of the works of the Cheshui Haozi is roughly the same as that of the Zaiyang Haozi, the first category named by the Chengci or Chengju, named by the Chengci of the Gaoyou folk song “Guo hua lang er lai,” named by the Chengju of the Xinghua folk song “Zhong miao de shui zhang de wang,” “Tai yang yi chu san sha sha,” Yizheng folk song “Hong hua jin dong bai hua kai”. The second category named by the name of the tune, most of the works of this kind follow the original tune of the number of words, the level and oblique fill in the word The second category is named by the name of the song, most of these works follow the number of words, level and oblique of the original song to fill in the lyrics, named by the song “Xi liang yue”, there are Baoying folk song “Na you ji hui zai peng tou”, Gaoyou folk song “Yi ge jie jie zhen bu chou”, named by the song “Die

duan qiaos”, there is a Gaoyou folk song “Jie shi jie jie zai dan yang”; the third category is named by the word pattern, by the number of sentences or words. The third category is named by the word pattern, by the number of sentences or words, the most common “five-and-a-half-word” songs in Yangzhou and the surrounding areas consist of five lines, each line consists of seven words, and the extra half a line consists of three to five words, which is why it is called “five-and-a-half-word”. The Gaoyou folk song “Wang wang huai hua ji shi kai”, the Xinghua folk song “Bie ren jia qi zi xiang bu lai”, the Yangzhou city folk song “Xiang yu da jie ge dao he”, “Hao cao sheng lai lv you you”, The song “Qiang ba ju” is used in the Zaiyang Haozi. The song consists of eight sentences, and each sentence consists of seven words. (Ge Hong;interviewed,2021)

3) Ganniu Haozi

Ganniu Haozi also known as ‘Da le le’, popular in the last century seventies, according to the rhythm can be divided into fast, slow two types. Slow ‘Da le le’ mostly used for ploughing when singing, most of the lyrics are mainly Chen ci, pitch more hovering in the middle and lower registers, the rhythm is slower and more free, to the time of spring and summer can be heard on the field ‘yo yo wa a a ao yo wa a’, people used to say that the cattle have to drink the power of the sound of the yell in the work of a yell on a more powerful, so when working in the field farm researchers intentionally drag the yell sound. When working in the field, the farm writer intentionally yells long, melodious voice, low tone, long time ago formed the Ganniu Haozi. Fast ‘Da le le’ used to drive the oxcart when singing, the oxcart people in order to make the oxcart run faster, one hand waving the whip one hand grasping the rope singing, the song is clear and bright and full of passion, the rhythm of the fast, the sound area in the high and mid-tone area. Ganniu Haozi more prevalent in the north of Jiangsu Province, southern Jiangsu Province is almost none, and Yangzhou and surrounding areas of the number of Ganniu Haozi is not much, only Xinghua area has about five or six, now many places are mechanized equipment instead of the original cattle ploughing way of working, “le le” sound gradually disappeared in the fields.(Ge Hong;interviewed,2021)

4) Dahang Dawo Haozi

Ramming is commonly known as playing the foundation, Baoying, Gaoyou area of the Lishiahe River area low-lying, dense water network, before the construction of water conservancy projects often flooding, so repair dikes, high platforms became one of the major projects in this area, the “Dahang Haozi” and the “Dawo Haozi” were also created.

“Dahang Haozi” and “Dawo Haozi” is not very different, the former by about five people work together, one of them hand-held rammer handle, the remaining four people around the week to co-operate to pull the rope and loose the rope, so that the rammer up and down to achieve the purpose of smashing the ground, ramming and there are stone ramming and wooden ramming points, whether it is playing the stone ramming or ramming there is a shouting ramming people, shouting ramming people to command the use of the one led by a group of people and the way of singing, most of the lyrics of the “Dahang Haozi” song are improvised with the original tune, and the rhythm is strong. The number of people Da Wo is more than the number of people DaHang, usually by eight to ten people working together, so the momentum of the “Dawo Haozi” is more majestic. The “Dawo Haozi” is also in the original tune on the basis of improvised lyrics, a song can be repeated to fill in different words, usually sing a song time according to the labour time change, can be up to 20 minutes.

5) Other Haozi

In addition to the four types of bugles mentioned above, there is also the long bugle from downtown Yangzhou that has the most fame with ‘Xiao hao nan da kou nan kai’, which is also known as the old bugle by the locals, and is sung while doing farm work, with the whole song consisting of only one substantive word: ‘Xiao hao nan da kou nan kai’. The second, third and fourth stanzas also correspond to different substantive words, except for the rest of the song, which consists of Chengci-notes and Chengci-sentences. Gaoyou's ‘Shu ya dan’ has strong local characteristics, and has been presented on international stages such as the Shanghai International Art Festival, China Jianghai Culture and Art Display Week, and the Spring Festival Gala, and has also been compiled into the music teaching materials for nine-year compulsory primary schools in Jiangsu Province. Gaoyou's salted duck eggs have a history of thousands of years, and since the Northern Song Dynasty, Gaoyou has been

famous for raising ducks and salting duck eggs, and the 'Shu ya dan' is a kind of trumpet that is used for counting the ducks when they lay eggs. The trumpet, with four different versions, generally has a symmetrical structure of upper and lower lines, and the lyrics are mostly in Chen ci.

2.2.3.2 Xiao Diao

The history of the ditty has a long history, the earliest can be traced back to the early years of the Zhou Dynasty "Shi jing", in which the "Feng" this part of the record is mostly for the northern region of the folk songs. In the Han Dynasty, the rise of the Xiang he song, a song form with strong folk elements, can be said to be the cradle of the ditties, "Xiang he song" to the Eastern Jin Dynasty and Northern and Southern Dynasties to further develop into the Qing shang music, the Three Kingdoms period Cao Bu succeeded to the throne after the establishment of the collection of the Han Dynasty Xianghe song and the adaptation of the creation of new songs of the institution of a Qingshang Department, the Eastern Jin Dynasty Sima Rui moved the capital to Jiankang, the Xianghe song with the southern part of the country, and the southern part of the country to the south of the country. During the Eastern Jin Dynasty, Sima Rui moved the capital to Jiankang, and the Xianghe Songs were fused with the folk music of the south, and the Qing Shang music was mainly based on the folk songs of the south, such as the Wu Songs "Wu ye ti", all of which were expressions of love life. Originated in Sui and flourished in Tang and Song, the song form "Qu zi" is the earliest expression of the ditty, which is formed by the musical elements of the Western regions and the traditional music elements of the Han Chinese formed a new kind of tune, such as "Yang Liu Zhi", "Bamboo Branch Lyrics", after the rise of Song and Yuan folk music, Chang zhuan, San chang, Gu zi ci, and so on, have drawn on its musical elements. As mentioned earlier, after the middle of Ming Dynasty, the development of folk songs entered into a prosperous period. Feng Menglong's "Gua zhi er" and "Shan ge" collected about 800 folk song lyrics, and "Gua zhi er" included folk ditties about men and women's love and interesting life stories. Since the two Huai to Jiangnan, gradually with the lyrics and songs far away. Over the years, there have been two more songs, "Da zao" and "Gui zhi er", the cadence is about similar, then do not ask the north and south, do not ask men and women, do not ask the old and young good and bad, everyone used to, but also

everyone likes to listen to, and even published into a book, the world to recite, refreshing the heart. In the Qing Dynasty, Li Dou's "Yang Zhou Hua Fang Lu" also mentioned, "Shu zhuang tai", "Dao ban jiang", and other tunes, some of which already existed in the Ming Dynasty, and these tunes were passed down at different times and places in the process of singing and adapting them into a series of variations, most of which were based on the song and filled in the lyrics, and used methods such as reducing the number of words, stealing the voice, breaking the show, and breaking the key to change into a new piece of work. Such as "Mo li hua", "Hua deng diao", "Di yang ge", "Wen xian hua", "Wu xian hua" derived from "Xian hua Diao". from the "Xiao xiao li yu fen hong sai" derived from the folk song ditties "Ba duan jin", and so on, a lot of dirges due to the generation of a long time and the circulation of the region is relatively wide, so many dirges of the origin can not be proved. The content of the ditties is very rich, involving love between men and women, historical legends, local customs, life, Generally in the form of stanza songs, a tune repeated multiple lyrics, singing forms are solo and duet, in Yangzhou according to the form of ditties can be divided into Xiu xian Xiao diao and Ge wu Xiao diao (Li Yanhua; interviewed, 2022).

1) Yiban Xiaodiao

Generally, it is mostly a ditty sung during leisure and entertainment life, mostly sung alone or accompanied by a soloist, and in the leisure ditty, the researcher divided it into seasonal ditties and ballads according to the occasions and purposes of performance, and the seasonal ditties are one of the most mature types of ditties, and the singers, except for the people, are mostly professional or semi-professional performers who perform them for profit in taverns, tea-houses, markets, cruise ships and other occasions, especially in the "Boat Song". "Boat Song", as mentioned above, was recorded by Li Dou in the book "Yang Zhou Hua Fang Lu" as a unique form of performance, and some of the time tunes were absorbed by operas and operatic art and developed into songs. The popularity of "time tune" is wide and the number of people singing it is large, and there exists the situation that a tune is repeated to fill in the lyrics, and the time tunes that are sung more in Yangzhou area are "Yu mei ren", "Shu zhuang tai", "Yang Liu qing", "DAO ban jiang" and so on, the length of ballad is shorter, melodious, and mostly reflecting the life's trivia, local

conditions and love between men and women, and the range of songs is not as large as that of time tune, which is very close to the original. The range is not as big as the time tune, and it is very close to the people's life. For example, the Yangzhou folk song "Tian shang you ge sao ba xing" satirises the high-ranking officials of the Nationalist government who oppressed the people during the war period, and "Gao you xi bei xiang" sung in the Gaoyou Delivery Bridge Township, mentioned above, belongs to the ballad, which describes a love story between a man and a woman (Li Yanhua; interviewed, 2022).

2) Ge wu Xiao diao

As the name implies with the dance performance nature of the song, performed at festivals, mostly solo, sing in unison, according to the performance of the props used in different festivals as well as the celebration of different can be divided into different flower drums, lanterns, lotus stilts, singing spring and so on, I counted the number of "Zhong Guo Min Jian Ge Qu Ji Cheng Yang Zhou Juan," the number of Ge wu Xiao diao, Yangzhou and the surrounding areas to the "flower drums" are mostly "Song qi lin" about five songs, see the following table.

	flower-drum, a folk art form involving singing and dancing	Song qi lin
quantities	12 songs	5 songs
region of distribution	Taixing, Jiangyan, Jiangdu, Yangzhou city centre	Jiangdu, Xinghua, Gaoyou, Baoying

Flower Drums began to flourish in Yangzhou in the middle of the Qing Dynasty, as a kind of folk song and dance, at first the performers sang and danced, and storyline and characterization added after drumming, and in the development of Flower Drum, a wide range of local tunes have been absorbed, such as Yangzhou luan tan, Yangzhou qing qu, Dao qing, for example, the tunes of Gaoyou Flower Drums "Song fu can jun", use the tunes of the tune of the song, "Jian jian hua". "Song qi li" also known as the "Qi lin song zi" is popular in the Jianghuai area, and is more common in rural areas. Every Spring Festival, three or five people will often go to each household to sing to Song qi lin, with one person carrying the unicorn and tying a papier-mâché boy to the unicorn, with one person leading the singing, and the other

two or three playing the Luo gu che to help the singer sing, and singing some of the blessings. In order to get a good omen, people will give some tea money as a thank you. Xinghua “Song qi lin” Delivery "Gu luo yi da ge cang cang" sings: "Yi bai jin nian wu gu zhang,Er bai yang ge pang er lang", which is a unique flavour. (Wang Lanying;interviewed,2022)

3) Yinchang Diao

The book "Introduction to Han Folk Songs" written by Mr. Jiang Mingchun defines “Yin chang Diao” as humming according to different needs in daily life, and over time it has become a kind of practical folk tunes, such as Jiao mai Diaos, cradle tunes. Other types of songs, such as the "Jiao mai Diao" and the "Li tang gao Diao", are fewer in number. The number of custom and ritual songs in Yangzhou is very small in the “Zhong Guo Min Jian Ge Qu Ji Cheng Jiang Su Juan”, and none of the children's songs are included, so the researcher went through the “Yang Zhou Di Qu Min Jian Yin Yue Zi Liao”(1973) and the “Yang Zhou Ge Yao Yan Yu Ji” (1998), and found that hundreds of children's songs and more than twenty ritual songs were included in the “Yang Zhou Ge Yao Yan Yu Ji”, and the one which impressed the researcher deeply was the “Chen men chen men ji zhang gao”. Customs and Ceremonies Songs refer to the ditties sung in various customs and ceremonies, including wedding, funeral, housewarming, They are mainly divided into two types, namely, Wedding Ceremony Ceremony Songs and Ritual Ceremony Songs. Yangzhou Downtown's "Pu chuang xi hua liu ze," "Shi jin men" and "Tiao gai tou," which are sung unaccompanied and depict the process of the marriage celebration (Wang Lanying;interviewed,2022).

2.2.4 Analysis of the development status of Yangzhou folk songs

Before the 1950s in the last century, the vast majority of people in our country are semi-literate, they can only through daily communication with others to understand a variety of knowledge, songs, dances, , because most of the folk song heritage is "passed on by word of mouth" inheritance, rarely through school education, now with the development of the times and social progress, the impact of the world's multiculturalism gradually disappeared from people's lives. Nowadays, with the development of the times and social progress, the impact of the world's multiculturalism, the folk songs of this intangible cultural heritage gradually

disappeared in people's lives, mechanised production instead of most of the traditional farming production, many traditional songs and dances of folk festivals have been forgotten by a new generation of young people, the survival of folk songs no longer exists, the inheritance and development of Yangzhou folk songs are faced with a huge dilemma. (Li Yanhua;interviewed,2023)

2.4.4.1 Crisis faced by Yangzhou folk song inheritance:

1) The chain of transmission of folk songs has been destroyed.

The way of folk song inheritance is based on the inheritor-mediator (specific environment)-inherited, as mentioned above, Yangzhou folk songs are inherited in the natural environment, social environment and family environment, but with the change of time, the specific environment of the past no longer exists, so the destruction of the chain of folk song inheritance is the main reason why it is difficult to continue to be inherited. 1840, after the defeat of the Opium War, the signing of the Treaty of Nanjing made Shanghai, Fuzhou, Xiamen, Guangzhou and Ningbo as ports of trade. After the defeat of the Opium War in 1840, the Treaty of Nanjing was signed, which made Shanghai, Fuzhou, Xiamen, Guangzhou and Ningbo ports of entry for trade, and China was forced to open its doors to the world. The invasion of the Western powers, although it forced China to embark on a difficult path of exploration, promoted the development of capitalism in China, and brought advanced industrial technology to China, and nowadays, the agricultural production has been transformed from manual labour to mechanization, and many private paddy fields are contracted to the state or to the private sector. private paddy fields are contracted to the state or private contractors, the level of agricultural mechanisation in Jiangsu Province in 2018 has exceeded eighty-four percent, although the cradle that gave birth to the labour Jue is still there, but there is no longer nourished by the milk, and now when you walk to the rice paddies around Baoying and Jiangdu, you can't see the scene of the old days when everyone worked together and sang to each other. In addition to industrial changes, a large number of Western culture has also influxed into China, many young people are revered foreign festivals, Christmas Eve to send each other gifts, Halloween dress up ghosts and monsters, , young people in the marriage will also be more likely to choose the Western wedding, many of the traditional festivals

of the customs are gradually being forgotten because of those customs and rituals of the songs, songs and dances, such as the gradual decline of the ditties.

2) Musical Diversification

Since the 1920s, under the influence of Western culture and the material needs of the early Chinese bourgeoisie, popular music began to sprout in China, and the ballroom culture swept through the city of Shanghai, which also led to the development of jazz music in China. In 1920, China gave birth to its first jazz band, the Shanghai Jazz Band, which was managed by an Italian, Mei Baiqi. In 1929, "Bai le men", "Da du hui", "Xian le si" and "Li du" were the four famous dance halls in Shanghai at that time. After that, the creation of Li Jinhui family love songs opened the door of Chinese pop music. After the reform and opening up, Hong Kong and Taiwan pop culture swept across the mainland, and pop music represented by Teresa Teng's songs gradually dominated the mainland's music market, and the people's material standard also improved with the reform and opening up. If the budding pop music at the beginning of the 20th century only served a small part of the bourgeoisie, the popular pop music from Hong Kong and Taiwan after the reform and opening up served most of the masses. In 1986, Cui Jian's song "Yi wu suo you" ushered in the spring of rock music in China, and it can be said that "the rock storm set off by Cui Jian represents the rise of a subculture, thus marking the beginning of Chinese society's move towards cultural diversity". "Japanese and Korean cultures, European and American cultures have opened up their own markets in China, and the combination of Japanese animation director Hayao Miyazaki and composer Jean Hisaishi has created a strong stir in the Asian music and animation markets, with Japanese animation music and Korean film and television music influencing the 80's and 90's in China, setting off a wave of "Japan-Korea Wave! ", the generation of parents grew up listening to labour songs in the fields and marketplace tunes, while our generation of young people MP3 pop music is our childhood memories, the development of diversified music and culture has promoted the exchange of different cultures and enriched people's lives, but it undoubtedly has also brought a huge impact on traditional music.

3) Loss of collective memory

Folk song culture gradually began to disappear in the public's line of sight in the last century, which is related to the people's increasingly improved material living environment, Marx had put forward in the “De yi zhi yi shi xing tai” in the “economic base determines the concept of superstructure, China's Song and Yuan dynasties with the development of the commodity economy, the emergence of centralized entertainment centers of the public a hook bar tiles, since 2010, our economy is a medium-high speed development trend, the development of science and technology is growing rapidly. Since 2010, China's economy has been developing at a medium and high speed, and the development of science and technology is changing rapidly. Nowadays, we are in a developed Internet world, in addition to the knowledge learned in school, most of the rest of the world's understanding and views come from the Internet and television, and now the Internet world is filled with a large number of fast-food entertainment and culture. A variety of cell phone programs not only in the adult world is spreading rapidly, kindergarten children are also immersed in it, the researcher has been in Yangzhou, an art training institutions have conducted a survey, the object of the survey for the large class to the sixth grade students, the survey found that more than ninety percent of the students will be singing more than one of the “network songs”, and the Yangzhou The understanding of the folk song is very little, can sing out a complete song is not even talk about.

2.3 Musical Characteristics and Singing Techniques of Yangzhou Folk Songs in China

2.3.1 Musical characterization

Yangzhou folk songs are sung in a unique dialect, and the Yangzhou dialect belongs to the Jianghuai official dialect area within the official dialect. Within Yangzhou, the dialect varies from region to region due to various factors. Compared with Mandarin, Yangzhou dialect has several distinctive features: firstly, it does not distinguish between alveolar and alveolar sounds; secondly, it is good at combining sounds, combining the last sound of superimposed words with the "ei" sound, for example, "sister" is pronounced as "sister ei"; thirdly, the palatals are good at combining sounds, combining the last sound of superimposed words with the "ei" sound. "Th irdly, the palatal sound is simplified, for example, jia (jia) is pronounced as ga

(ga) ; fourthly, the intonation is varied, and the most important difference between the dialects of each region is the intonation. Melodically, the melody uses the developmental technique of "starting" and "bearing". The "starting" is the motive, which is the most important information that the whole piece has to tell us, and leaves a deep impression on people; the "bearing" is the continuation of the "starting", which has the musical motive of the first phrase, and also has the musical motive of the first phrase. It is the continuation of the "start", which has the musical motive of the first phrase, but also adds new musical elements to achieve the role of starting and finishing, and makes it more full from the emotion and narration; "turn" is the innovation, which is the most expressive place of the special emotion in the whole piece; "merge" is to combine the three musical elements, and make the emotion, logic, and meaning of the piece. The "Combination" is to combine the three musical elements and sublimate them emotionally, logically and meaningfully. The small span between tones makes the piece gentler and more delicate (LiHongze,2022).

As far as personality is concerned, Yangzhou folk songs have their own unique artistic characteristics, which are summed up in four aspects, namely distinctive local colour, strong imprint of the times, rich cultural background and beautiful musical melody." Such a high evaluation is enough to show that Yangzhou folksongs, with their rich and diversified artistic characteristics, have manifested an irreplaceable position in China's musical culture (LiHongze,2022).

The macro-structural power of Yangzhou folk songs is carried through and developed with the help of a pentatonic descending scale, whose form is both complete and incomplete. The decorative part of the melody is often short and based on the development of the musical repertoire, which is mainly expressed in the form of homophonic repetitions and short auxiliary tones. The tonal progression is often three- or four-note straight or zigzag. The melodic method is based on gradations, and even large intervallic jumps occur. The developmental techniques of the tune are typified by repetition, localised refrains and reflections. The overall focus is on repetition, emphasising the connection between tone levels. All of these make Yangzhou folk songs exhibit concise, clear, and euphonious musical characteristics. In addition, the changing tone levels are used as passing tones or

auxiliary tones to increase the colourfulness, with the majority of those who change from a major second to a minor second and appear as auxiliary tones.

Yangzhou folksongs are mostly in pentatonic mode. Among them, the two tones of Gong and Zheng are equally divided, followed by the six-tone modes with partials. Most of the Yangzhou folk songs do not make modal or tonal transitions. However, there are some folk songs in which modal and tonal changes are made in the process of tune development. The mode of modulation is usually the same palace system modulation and non-same palace system modulation, and the method of modal conversion is "clearing the Haozi to the palace" or "changing the palace to the Haozi".

The structure of Yangzhou folk songs can be observed from three aspects. In terms of the syntactic structure of the lyrics, Yangzhou folk songs can be divided into one-stanza, two-stanza, three-stanza, four-stanza, five-and-a-half-stanza, and multi-stanza styles. Different syntactic lyrics carry diverse musical contents and have the function of expressing different contents. From the perspective of form, most Yangzhou folksongs belong to the category of one-part Chinese traditional music, with fewer cases of two-part and three-part forms. In terms of phrase length, Yangzhou folk songs often have staggered phrases, and this kind of non-square structure brings good artistic effects to Yangzhou folk songs (Yan Linqing, 2022).

2.3.1.1 Definitional analysis

Every local folk song has its own local characteristics, and the lyrics and tunes are undoubtedly the most direct reflection of the characteristics of a certain local folk song. Almost all Han folk songs are sung in the Chinese dialect in their native state, and their lyrics are in the dialect, and almost none of the folk songs can exist separately from the dialect. Firstly, from the aspect of lyrics alone, Chen ci are an important part of folk song lyrics, which can be divided into "Cheng wei xing Cheng ci" and "Zhuang shi xing cheng ci" according to the content of the Chen ci. Appellative Chen ci are used to express specific things, place names, in the local dialect, and the decorative Chen ci are mostly auxiliary words or onomatopoeic words such as "ai" "ya" Both the "Cheng wei xing cheng ci" and the "Zhuang shi xing cheng ci" interjections undoubtedly reflect the dialectal characteristics of a certain place, and the dialect difference between Southern Jiangsu and Northern Jiangsu is very big, which is reflected in the different versions of the same song due to the

difference in dialect and the same lyrics due to the difference in dialect and the different ways of expression (Wang Lanying;interviewed,2022).

1) Dialectal perspective analysis



Figure 4. Singing Melody

Yangzhou Folk Song "Shou Fu Langan" (Leaning on the Railings)

A tender lament of longing from Jiangnan's moonlit waterscapes, "Shou Fu Langan" weaves a tale of unspoken yearning through its melancholic melodies and poetic imagery. The titular phrase "leaning on the railings" becomes a physical and emotional anchor, symbolizing a lover's solitary vigil by the river, as lyrics like "Gazing at the distant boat lights, my heart drifts with the tide" and "Whispers to the wind—will he return by autumn's end?" evoke quiet desperation. Set against the flickering lanterns of Yangzhou's night markets and mist-clad canals, the song blends the intimacy of folk balladry with the rhythmic pulse of waterborne life. Its sliding vocal ornaments and sparse instrumentation mirror the ebb and flow of tides, echoing the unresolved tension between hope and heartache. Rooted in the region's tradition of "xiaodiao" (lyrical tunes), the song crystallizes the bittersweet beauty of separation, immortalizing both the fragility of human bonds and the enduring solace found in Jiangnan's liquid landscapes.

พหุ ม ประ โท ชี เว

手扶栏杆

Shou fu lan gan

Su bei

中速

4 手 扶 栏 杆 口 叹 一 声 (啊) (a)
shou fu lan gan kou tan yi sheng (a)

鸳 鸯 枕 上 劝 劝 有 情 人 人 (啊) (a)
yuan yang zhen shang quan quan you qing ren ren (a)

Figure 5. Shou fu lan gan (Su bei)

Image source: Haotian Sun

手扶栏杆

Shou fu lan gan

Su zhou

中速

手 扶 栏 杆 口 叹 (末) 第 一 声
shou fu lan gan kou tan (mo) di yi sheng

5 鸳 鸯 (那 格) 枕 浪 厢 劝 劝 我 郎 君
yuan yang (na ge) zhen lang xiang quan quan wo lang jun

Figure 6. Shou fu lan gan (Su zhou)

Image source: Haotian Sun

The second line of the ditty ‘Hands on the Balustrade in the Northern Jiangsu version reads, ‘Yuan yang (a) zhen shang a quan quan you qin ren a’, while the second line of ‘Shou fu lan gan’ in the Southern Jiangsu version reads, ‘Yuan yang (nage) zhen lang xiang quan quan wo lang’. The meaning of the lyrics in the two versions is more or less the same, but it is the wording that reflects the characteristics

of the local dialect. In the Southern Jiangsu version, 'zhen lang xiang' means 'on the pillow', and 'nege' is the same as "that"

早晨起来露水湿
zao chen qi lai lu shui shi

哎 隔 壁 的 大 姐 在 害 伢 子
ai ge bi de da jie zai hai ya zi
哎 未 曾 啊 开 言 就 笑 盈 盈
ai wei ceng a kai yan jiu xiao ying ying

Figure 7. Zao chen qi lai lu shui shi

Image source: Haotian Sun

二姑娘害宝宝

Er gu niang hai bao bao

哎 哎 哎 哟 就 害 宝 (眼 的) 宝 (喂)
ai ai ai yo jiu hai bao (yan de) bao (wei)

Figure 8. Er gu niang hai bao bao

Image source: Haotian Sun

The third phrase of the Yancheng folk song "Zao chen qi lai lu shui shi" corresponds to the lyrics: "Ai, Ge bi de da jie zai hai ya zi", and "hai ya zi" refers to the first trimester of pregnancy. In the Yancheng dialect, while the fourth phrase of the Rugao folk song "er gu niang hai bao bao" corresponds to the lyrics: "(ai ai ai you jiu) hai bao (wei de) bao (wei)". In Rugao dialect, the meaning of "hai bao bao" is the same as that of "hai ya zi" in Yancheng dialect, reflecting the dialectal characteristics of folk song lyrics in different regions.

Therefore, the researcher believes that it is more scientific to use dialect as a criterion for roughly dividing a certain folk song area, and the definition

of dialect area is not strictly according to the administrative area, for example, Suzhou, Changzhou, Wuxi and other cities in Jiangsu Province and the eastern part of Zhejiang Province and the southern part of Anhui Province are Wu dialect area, and there may be two square areas in a prefecture-level city, for example, Taixing, Taizhou is a Jiang-Huai dialect area, while Jingjiang is a Wu dialect area. The division of cultural areas in Jiangsu Province is based on the sub-division method, the sub-division method and the four-division method, the two-division method is to divide into Huaiyang cultural area and Wu cultural area with the Yangtze River as the boundary, or to divide into Wu cultural area and the two Huai cultural areas with the Huai River as the centre, and the four-division method is to divide the area according to the dietary habits. The differences in dialect, diet and culture within Jiangsu Province are large, which is related to the many population movements in history as well as geographic patterns. The two rivers, the Yangtze River and the Huai River, divide Jiangsu Province into three major regions, and in ancient times these two rivers became natural barriers, and on both sides of the Yangtze River there were many times when relatively independent regimes were formed, and there were also their own corresponding force languages, and the Wu dialect area is adjacent to the Jianghuai dialect area, and most cities south of the Yangtze River have the Wu as the dialect area, with Suzhou as the centre including Wuxi, Changzhou, Qidong city in Nantong, Haimen, Jingjiang city in Taizhou, Danyang city in Zhenjiang, and Lishui and Gaochun cities in Nanjing, north of the Yangtze River, and the intermediate area south of the Huaihe River as the Jianghuai Dialect Area centred on Yangzhou which includes Nanjing, the downtown area of Zhenjiang, the downtown area of Taizhou city, Lianyungang, Nantong, and Yancheng, the area north of the Huaihe River as the Northern Dialect Area, which is centred on Xuzhou, and includes the city of Suqian City, Yangzhou is located in central Jiangsu Province, the middle and lower reaches of the Yangtze River, between the north bank of the Yangtze River and the south bank of the Huaihe River, bordering Taizhou in the east; west and Nanjing, Anhui Province, Chuzhou City, adjacent; the north and Huai'an connected to the researcher in the aforementioned dialect as a region of the characteristics of the folk songs of the most direct response, Yangzhou is in the centre of the Jianghuai dialect area in Jianghuai dialect area of the folk songs of the various localities both commonality and

In the Jianghuai Fangyu area, the folk songs of each place have both commonality and individuality, and if they are further divided, it is more from the perspective of the music itself to start.

2) From a modal analysis point of view

Different musical colours arise from combinations of the same or different tritone groups in different ways. Most of the folk songs of Baoying, Jiangdu, Gaoyou, Xinghua, Yizheng and other places centred on the Yangzhou city area are based on minor thirds and human seconds, supplemented by tritone groups of fourths and major ones, and pentatonic modes are dominant. The following are representative examples of folk song scores from Yangzhou, Jiangdu and Gaoyou.

小寡妇上坟 (叶落金钱)

xiao gua fu shang fen
(ye luo jin qian)

bao ying xian

正 月 里 正 月 正 家 家 门 前 挂 一 红 一 灯 小 寡 妇 门 前
zheng yue li zheng yue zheng jia jia men qian gua hong deng xiao gua fu men qian

无 灯 挂 (呀 伤 心 的 只 好 灵 前 哭 亲 人 (哪 死 鬼 呀))
wu deng gua (ya shang xin de zhi hao ling qian ku qin ren (na si gui ya))

Figure 9. Xiao gua fu shang fen

Image source: Haotian Sun

This is a "Xiao Diao" from the Baoying area, and the work is composed on the basis of a "San yin zu" minor thirds and major seconds, accompanied by a few called intervals, and ends with a San yin zu of "Zhi Jue Shang" at the end of the third phrase.

一根丝线牵过河 (栽秧号子·撒趟子撩在外)

yī gen sī xiàn qiān guò hé

jiang du shi

中速稍慢 自由地



Figure 10. Yi gen si xian qian guo qiao

Image source: Haotian Sun



Figure 11. Singing Melody

"Yi gen si xian qian guo he" is a traditional folk song from the Yangzhou region, depicting a pure and simple love story between a young man and a young woman. The lyrics use the imagery of "yī gēn sī xiàn qiān guò hé" (一根丝线牵过河), meaning "a single thread leading across the river," to symbolize the emotional connection between them. The setting takes place in the Jiangnan water towns, where the young man expresses his affection by buying a comb ("láng ér mǎi gè shūzi", 郎儿买个梳子) for the young woman, who shyly accepts it while combing her hair ("jiě ya shū le tóu", 姐呀梳了头). The song not only reflects the simple and

heartfelt emotions of working people but also embodies the rich cultural characteristics of the region. With its melodious and graceful tune, it captures the unique charm of Jiangnan folk songs.

The Jiangdu folk song "Yi gen si xian qian guo he" begins with a “sol la do la sol mi” A tritone group of one degree plus a minor third at the beginning, an third phrase ending termination minor third and major second San yin zus. Rich in the characteristics of folk songs in the southern region of Jiangsu.

高邮西北乡

gao you xi bei xiang gao you shi

中速稍快

结交了干妹子家住高邮西北乡(哎) 幸遇了
jie jiao le gan mei zi jia zhu gao you xi bei xiang (āi) xin yu le

才郎哥哥家住在六里庄(哎呀喂子)
cai lang ge ge jia zhu zai liu li zhuang (āi ya wei zi)

开的是三十六个六阵行
kai de shi san pan liu shi ge liu zhen xing

Figure 12. Gao you xi bei xiang

Image source: Haotian Sun

The Gaoyou "Xiao Diao" 'Gaoyou xi bei xiang' is built on a six-tone scale with added "QinJue", and the work opens with a trio of minor thirds plus major seconds of the “Yu Gong Shang” and "Zhi Jue Shang".The work contains a small number of four-degree jumps, and combines folk music from the southern and northern regions of Jiangsu Province.

Yanfu and Huaian which are adjacent to Yangzhou, belong to the Jianghuai region, and the folk songs of this region combine the folk song styles of

northern and southern Jiangsu, which are roughly similar to the musical style of Yangzhou's folk songs, but are closer to the style of northern Jiangsu than Yangzhou's. Influenced by the modal tonality of northern Jiangsu's folk songs, the folk songs of this region have a predominantly six-tone scale, with the pentatonic scale as a supplement, and are dominated by the four-octave and major two-octave tritone groups, and are supplemented by the minor three-octave and major two-octave tritone groups. The same folk song in these two regions has a six-tone scale. Different versions of the same folk song with different musical styles have been developed in these two regions, such as the Gaoyou folk song “Dao Ban Jiang” and the Dongtai folk song “Dao Ban Jiang”, and the different versions of “Wu geng xiang si”(think of each other at 5 o'clock) from Huai'an and Yangzhou.

五湖四海皆朋友（倒板浆）

wu hu si hai jie peng you

gao you shi

中速

五湖（哪）四海（呀）皆呀 皆朋 友（嗯 哎子哟）
 wu hu (na) si hai (ya) jie ya jie peng you (en ai zi yo)

6

人到（那 个）何 处 不 呀 不（呀）相 逢
 ren dao (ne ge) he chu bu ya bu (ya) xiang feng

Figure 13. Wu hu si hai jie peng you

Image source: Haotian Sun

พหุ ประทีป ชเว

小小花船两头翘（倒板浆）

xiao xiao hua chuan liang tou qiao

dong tai shi

中速稍快

小小(啊)划船(啊)两(那)头翘(啊)两(那)头翘(啊)
 xiao xiao (a) hua chuan (a) liang (na) tou qiao (a) liang (na) tou qiao (a)

7
 前面撑船后面带篙(啊)旁便顺带两把
 qian mian cheng chuan hou mian dai gao (a) pang bian shun dai liang ba

10
 抄(啊)哎 咿哟嗨 喂喂喂上
 chao (a) ai yi yo hai wei wei wei shang

Figure 14. Xiao xiao hua chuan liang tou qiao

Image source: Haotian Sun

From the first half of the song, the first and second bars have the same backbone tone, the Dongtai version repeats the first two bars in the first bar, the fourth bar has the same backbone tone as the third bar of the Gaoyou version, but the Dongtai version has the same backbone tone from the fifth bar, the whole song is built on a six-tone scale, and the Gaoyou version is built on a five-tone scale, the tunes of these two songs are absorbed from the same theatre piece, but due to the differences in the musical characteristics of their respective regions, they have developed into two different styles. Although the two tunes are based on the same opera song, they have developed into two different styles due to the differences in the musical characteristics of their respective regions.

五更相思（南板梳妆台）

wu geng xiang si

yang zhou shi

中速

一 (呀) 更 (子) 里 闷 坐 在 书 斋
 yi (ya) geng (zi) li men zuo zai shu zhai

7
 想 起 我 终 身 事 心 中 解 不 开
 xiang qi wo zhong shen shi xin zhong jie bu kai

Figure 15. Wu geng xiang si (Yangzhou)

Image source: Haotian Sun

五更相思（南板梳妆台）

wu geng xiang si

huai an shi

中速

一 (呀) 更 (子) 里 思 (啊) 想 (啊) 我 (啊) 的 郎 (啊)
 yi (ya) geng (zi) li si (a) xiang (a) wo (a) de lang (a)

5
 眼 泪 汪 汪 (啊) 滴 在 奴 家 碗 头 上 (欧)
 yan lei wang wang (a) di zai nu jia wan tou shang (ou)

Figure 16. Wu geng xiang si (Huai'an)

Image source: Haotian Sun

The tunes of both songs are absorbed from the opera piece “Shu zhuang tai” (The Shu zhuang tai), and the first three phrases have the same backbone sound. The Huai'an version expands the melody on the basis of the Yangzhou version and uses more intervals of the fourth degree, and the whole song is built on a six-tone scale with “Qin Jue”, and the whole song is more inclined to the plain and bold folk song style of the northern part of Jiangsu Province, whereas the Yangzhou version of the song “Wu geng xiang si” is based on a five-tone scale, and

the melody is more polarised. The whole song is based on the pentatonic scale, and the melody is multi-polar, with ornamental tones added in the sixth and tenth bars to reduce the original four-degree intervals to two- and three-degree intervals, which makes the melody even more melodious and gentle.

Academic researchers in China hold different opinions on the categorization of the genres of folk songs, with two broadly speaking: the three-part method and the five-part method. As early as in the 1940s, Mr Lv Ji put forward the prototype of the trichotomy of folk songs in his article "How to Study Folk Music", dividing folk songs into three genres, namely, trumpets, songs and ditties, and the trichotomy has been used as a method of dividing the genres for a very long time, and Jiang Mingtun used the trichotomy for dividing the genres of folk songs in his book "An Introduction to the Folk Songs of the Han Chinese People", which was published by the Chinese Academy of Arts in 1984. The Dictionary of Chinese Music compiled by the China Academy of Arts in 1984 divided folk songs into six categories according to genres, namely, trumpets, mountain songs, ditties, long songs, and polyphonic songs, and the Chinese Folk Songs Collected in Guizhou Volume in 1995 divided folk songs into six categories, namely, trumpets, mountain songs, ditties, ritual songs, puja songs, and children's songs as well as life tones, and both the quintuple division and the heptaparadigm method developed based on the trichotomy method. The classification of Yangzhou folk songs in the "Chinese Folk Songs of Jiangsu Volume" in 1995 was divided into five categories, namely, bugles, mountain songs, ditties, custom and ritual songs, and children's songs, and life tones, of which the number of bugles and ditties accounted for seventy per cent and twenty per cent of the total number in the classification of Yangzhou folk songs (including the areas of Baoying, Gaoyou, Yizheng, and so on), mountain songs, custom and ritual songs, and children's songs, and life tones, respectively. The number of mountain songs, custom and ritual songs and life tones is less, and children's songs are not available. "Selected Folk Songs of Yangzhou" classifies Yangzhou folk songs into two categories: Jues and ditties, while ditties can be divided into general ditties and Ge wu Xiao diao according to the different forms of performances. According to the classification of traditional Chinese folk songs, general ditties contain time tunes, ballads and chanting tunes, and the researcher does not put chanting tunes within the scope of ditties in this

paper. In Professor Qian's article "The Attribution of Chanting Tunes in the Classification of Folk Songs", he argues that chanting tunes and ditties are irrelevant to each other from the nature of ditties! There is no similarity between the two in terms of musical form, singing occasions, singing purpose, The researcher also agrees with this point of view, so the researcher puts the chanting tune in a separate category, in addition to the Lao dong Hao zi and the ditty, and then adds another category of chanting tune.

2.3.1.2 Type of tonal characterization

The book *Song Analysis and Writing* gives a clear definition of modulation, the melodic system composed of musical notes in a musical work with modulation, which is called modulation, and modulation refers to the position of the dominant note of the modulation. Yangzhou folk songs are mostly built on the pentatonic scale, while there are also some songs that draw on the tuning characteristics of the northern part of Jiangsu Province, which are built on the hexatonic scale, and in addition to a wide variety of modes, they also often use a variety of transpositions to enrich the expressive power of the songs.

Modulation is one of the important components of music, and an important means of expressing the emotional content of music. The modulation used in the creative process varies among different ethnic groups, regions and eras, for example, the national modulation of China is based on the pentatonic scale, while the European major and minor modulation is based on the septatonic scale; the works of the Han region are mainly in the "Zhi" (musical) mode, and the folk songs of the Tu jia ethnic group mostly use the "Yu"(musical) mode. In accordance with the classification of folk song genres above, the researcher has made the following table of the number and proportion of modes used in labour Jues and ditties, respectively, based on the section of Yangzhou folk songs in the Jiangsu volume of the Chinese Folk Song Collection:

(musical) mode	Gong	Shang	Jue	Zhi	Yu
quantities	56	17	1	64	15
proportions	37%	11%	0.60%	42%	10%

From the table, it can be seen that the number of Lao dong Hao zi is 153 in total, of which the proportion of tonal and palace modes is the highest, 42% and 37% respectively, followed by Shang and Yu modes, and there is only one piece of angular modal works, which is the Jue modes from Gaoyou area. When counting the works, I found that the proportion of palace modal is larger than Huizhou modal in Zaiyang Haozi, and the proportion of Che shui Hao zis is dominated by tonal modal works on the contrary. Most of the works in Gong and Zheng modes are brightly coloured, and no matter what type of Gong mode works are, they all give people a bright and robust feeling, and this kind of Lao dong Hao zi meets the needs of labouring, such as the Zaiyang Haozi "Huang Huang Zi", "Chang de da jia jin tou lai", "Ni da hao zi wo lai he", and the Che shui Hao zi "Zao shang qi lai tian qi qing", and "Che ta ge dong fang fa le bai". Since the Hui modal is the most popular modal in the Han area, so it involves a lot of works in the Chinese dialect. Since the Hui mode is the most used mode in the Han area, it involves various styles of works, but it has different colours according to the difference of the terminating tone of the upper line. The mode with the terminating tone of the upper line as Gong tone is similar to the style of the Gong mode with the upper line strong and powerful, and the style of the Hui mode with the terminating tone of the upper line as Shang tone is softer and more beautiful, and this kind of Lao dong Hao zi has the rhythm of the "Xiao Diao", which is more common in the Yangzhou area, for example, "Bie ren de qi zi xiang bu lai", "Xiang yu da jie ge dao he", "Jie jie men qian you ke tao". The two types of songs, namely, the Shang tune and the Yu tune, can also be found in the labour songs, such as the Shang tune's "Shou peng mei jie jin xian sheng" and "Wo gen jie jie dong xi zhuang", and the Yu tune's "Shi xiu" (An An Zi Yo), "Wang lang", and "Qi lin diao", and so on.

(musical) mode	Gong	Shang	Jue	Zhi	Yu
quantities	18	2	2	24	18
proportions	29%	3%	3%	39%	29%

As shown in the table, there are a total of 62 ditties in Yangzhou, with the highest proportion of ditties in the mode of Zhi, followed by 29% in the mode of Gong and the same proportion in the mode of Yu, and a smaller proportion in the mode of Jue and the mode of Shang. Compared with the Lao dong Hao zi, the proportion of the Yu tune style in the ditties is significantly higher, in which most of the flower drums in downtown Yangzhou are in the Yu tune style, such as “Jie zai he bian tao bai mi”, “Zheng yue li lai shi xin chun” and “Da ying tao” (Pan Tune), and so on. Jue tune of "Liu hua liu jie", Shang tune of "Bai nian", "Xie xin ji gei hai er die", these two are used in the tune of "Kua jin suo".

2.3.1.3 Sentence structure analysis

Folk songs take the song as the basic structural unit, according to its structural unit can be divided into single song body and joint song body, folk songs are mostly simple single song body structure, Yangzhou folk songs for the joint song body of the number of works is very small, this paper from a practical point of view does not analyse the joint song body of the works. The works in single form can be further divided by the number of verses, and different scholars have different definitions for the division of verses. Teacher Dong Liusha of Changjiang University once wrote in the article ‘Chang Jiang Liu Yu Ge Zhong Yu Di Li Fen Bu’ that the sentence structure of folk songs is divided into “Wu ju ban”, “Si ju tou”, and “Qiang ba ju”. In Yangzhou folk songs, if we follow this classification, the sentence structure can be divided into six types, namely, one sentence, two sentences, three sentences, four sentences, five and a half sentences, eight sentences, and multiple sentences. Among them, ‘Wu ju ban’ is a unique sentence structure in Yangzhou, which consists of five lines of lyrics, each line usually consisting of seven words in a 2+2+3 structure, such as the first line of the Gaoyou folk song ‘Wang wang huai hua ji shi kai’, which has the lyrics of the first line, ‘Ru jia men qian yi ke huai, Shou pan huai zhi wang lang lai’. ‘The phrase ‘grabbing eight lines’ is also more commonly used in

Yangzhou's Zaiyang Haozi, which consists of eight lines, each line consisting of seven words, on the basis of which Chen ci can be added, and some works with fewer than eight lines or more than eight lines are also known as 'grabbing eight lines.

The second method of dividing song sentences is based on the principle of sentence division in the 'Structure and Melody of Chinese Folk Songs' written by Prof. Sha Hankun, who believes that lyrics cannot be the main basis for dividing the musical structure, but should be based on the internal organisation of the tune, combined with the melody method, and that for the synchronous folk songs, the works whose lyrics and tunes are basically in sync with each other, the previous method of dividing the song sentences can be adopted. However, if the lyrics and tunes are not synchronous, one line of the tune is filled with two lines of lyrics or one line of the lyrics contains two lines of the tune, the internal organisation of the work should be referred to for the division, and the researcher believes that this division is more comprehensive than that of a single word frame, and with reference to this way, I have divided the sentence structure of Yangzhou folk songs into six categories, namely, single-sentence, two-sentence, three-sentence, four-sentence, five-sentence, and multi-sentence.

1) One-sentence pattern

The structure of single sentence body is incomplete, and the musical idea is single, some old songs without processing are mostly single sentence body, the "Xiao Diao" has been processed many times in the process of development, and the structure is more mature than the Haozi, Jiao mai Diao, and the single sentence body is almost non-existent in the "Xiao Diao", and the Yangzhou region's Zaiyang Haozi has the unique flavour of the "Xiao Diao", so the single sentence body structure is rarely seen in the Zaiyang Haozi. Songs with single-sentence structure can be divided into one line of tune corresponding to one line of lyrics, or two or more lines of tune corresponding to one line of lyrics. For example, the Lao dong Hao zi of the Jiangyan area, "Dong fang fa bai xiao xing shang", has only one line of lyrics, "Dong fang fa bai xiao xing shang" and interspersed with interludes to fill in the music, which is of the original taste of the ballad. It has the flavour of a primitive ballad.

2) Two-sentence pattern

The double sentence structure of the work usually consists of two phrases, the upper and lower phrases have echo, question and answer and symmetry, According to the combination of the sentence can be divided into three types: repetition, juxtaposition and hybrid.

a. Repetitive Two-sentence pattern

Repeated double phrases are shown as $a + a'$, the melody of the two phrases before and after is basically the same, and some of them have changes in the ending notes of the phrases, decorative notes in the phrases or rhythms, For example, the second phrase of the “Shi er yue dui hua” of the “Che shui Hao zi” changes and repeats itself on the basis of the first phrase. The second half of the second phrase of the Zaiyang Haozi “Lang kang mu li ru bei kuangt” repeats the second half of the first phrase, and it is sung in the way of leading the audience, which plays the role of echoing back and forth.

b. Juxtaposition Two-sentence pattern

The juxtaposition of double phrases is illustrated as $a + b$. The upper and lower phrases are mostly echoes, questions and answers, and unfolding relationships. For example, the first phrase of "Hong hua jing dong bai hua kai" ends on a note, and the second phrase is the development of the first. There are other works with this structure, such as the Lao dong Hao zi "Chun geng hao jiao zhen jiu xiao" and "Geng zhong mang".

3) Three-sentence pattern

A song in triple stanza is composed of three phrases, which are either an expansion of a double stanza or a reduction of a quadruple stanza, and can be categorised as repetitive or juxtapositional.

a. Repetitive Three-sentence pattern

The repetitive triple phrase can be seen as an extension or addition to the double phrase, and may consist of three short phrases, shown as “ $a + a'+b$ ” or “ $a + b + b'$ ” or “ $a+a'+a$ ”. For example, in the Zaiyang Haozi "Shi er yue xiang jie", the first and second phrases are repeated on the basis of the first phrase, the second phrase retains the bone tenor and rhythmic character of the first phrase, and the third phrase is roughly the same as the second; the structure of "Gao you xi bei xiang" is a typical $a + b + b'$, and the third phrase repeats the second phrase; “Ba gen lu chai hua”

is shown as $a+a'+b$, with the second phrase repeating the second half of the first phrase, and the third phrase not repeating the first two phrases, but it reproduces a fixed idea and reinforces the thematic melody of the work.

b. Juxtaposition Three-sentence pattern

The juxtaposition of the three phrases consists of three different musical phrases that form a contrast, shown as $a + b + c$. The three phrases have different melodies, and the first phrase and the end of the first phrase fall on an unstable level, the Baoying folk song "Zhai huang gua", the three phrases show the logical development of the relationship between the "Qi Kai He", which is actually a reduction of the four phrases, but in fact they are the reduction of four phrases.

4) Four-sentence pattern

The tetralogy consists of four phrases in different structural relationships, which is the most common sentence structure in folk songwriting. It can be classified into three types, namely, the "Qi Cheng Zhuan He" type, the repetition type, and the juxtaposition type.

5) Five-sentence pattern

Five phrases are composed of five phrases, developed from four phrases, in a variety of combinations, usually in the middle of the four phrases, adding a phrase at the end, for example, in the repetition of the four phrases of the folk song "Xiang yu da jie ge tiao he" in the middle of the interspersed with a phrase, illustrated as $a + b + a' + b' + c$: there are also in the juxtaposition of the four phrases of the four phrases body of work in the "Xiao Diao" "Qia cai ye" is interspersed with a phrase illustrated as $a + b + c + d + c'$, and the fifth phrase phrase change repeats the third phrase, echoing it.

6) Six-sentence pattern

Folk songs consisting of more than five phrases are made up of two-, three-, or four-part phrases interspersed with expanded phrases in the middle and at the end, and as the number of phrases increases, multi-part folk songs may be formed.

2.3.2 Singing techniques

The singing of folk songs is very local, and the most notable feature is the use of dialect. Therefore, it is particularly important to explore the Yangzhou dialect. Dialect is closely related to folklore, and many folk matters can only be expressed

through dialect. Therefore, it is essential to understand the dialect. In Yangzhou dialect, the front part of the mouth is more forceful, the mouth is more horizontal, and the back part of the mouth is not completely open and has little space. This makes it possible to speak the Yangzhou dialect again with a more forward position, a slightly stronger pronunciation, a shorter time and a faster speech rate. The combination of dialect and vocalisations should be grasped by the Yangzhou dialect vocalisations, and combined with the correct vocalisations, the vocal cavity is relatively forward, so that the songs can be interpreted more deeply (Fu Chenjuan,2020).

Into the word is a major feature of the Yangzhou dialect in the pronunciation of the first sound after the throat to block the gas, stop the sound of the word spitting process is also completed. In the spitting aspect of the vowel pronunciation short and fast sensitive and sharp vowel pronunciation speed directly affects the extension of the rhyme quality, so the vowel pronunciation has a certain degree of strength and elasticity and China's traditional singing in the emphasis on the "spout" can be said to be "the same work" . In Yangzhou dialect, vowels are more powerful and form the characteristic of horizontal biting words, and the movements of the front of the mouth are large and strong, and also have the horizontal sense of pharyngeal resonance. Such as "honest and good" , " scraping" , "good dragon's winter" and soon. Most of the Yangzhou folksongs are sung in the natural voice, and the breathing method is based on the natural chest breathing method, with the point of breath slightly upward and the voice having a certain degree of strength (Zhang Meilin, 1998).

In the process of singing: first of all, pay attention to the breath problem, to be well prepared, full of breath, in order to cope with the dense melody in the absence of the change of air point; secondly, the melody pitch ups and downs more, so the pitch is relatively important, at first practice, from the beginning of the slow singing, try to sing each note accurately, and then carry on the speed and ornamentation of the practice.

Furthermore, there are no long notes in the melody, so the rhythmic beats should be accurate, not drastically slowing down or speeding up between the structures of the phrases, and not singing free rhythms or loose beats between phrases. The singer's timbre and tone of voice should also be handled with care and attention

to detail, with a kind and soft tone that expresses the content of the lyrics in the form of a narrative, which is more likely to resonate with the audience.

The rich regional colour added by the dialect, the bite of the real words should be solid and soft, and the strength should be used inside, neither too explosive nor "charming"; in addition to the real words, there are liner notes in each lyric, which have no actual meaning but are the characteristics of the local language. The tone of Yangzhou folksongs requires a bright and gentle sound, and when singing, it is required to fully express the content of the song and its stylistic features. The true voice in the middle register matches with the mixed voice colour, but the true voice should predominate, and it is required that the tone itself be full and firm, and that the spoken dialect play a role in the function of the words in the voice. In the high register, the falsetto resonance must dominate, forming the "true and false voices", which is more suitable for some folk songs that require a higher range, spontaneity, and frequent modulation in the minor keys (YiZi,2019)

2.4 Theories Used in This Study

2.4.1 Musicology

Musicology is the general term for all the theoretical disciplines that study music. The general task of musicology is to elucidate the nature and laws of various phenomena related to music. For example, the study of the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Studies on the material and material characteristics of music include musical acoustics, jurisprudence, instrumental music, etc. The study of musical forms and their composition include melody theory, acoustics, counterpoint, synthesis theory, etc. There are also some issues to be considered in terms of performance, such as performance theory, command methods, etc (Anthropology.H,1948).

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to clarify the nature, characteristics and laws of music through musical phenomena. For example, studying the relationship between music and ideology includes music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Research on the properties of musical materials includes music acoustics, phonology, instrumental science, etc. The study of music form and its

composition includes melody, harmony acoustics, counterpoint music styles, etc (David Beard & Kenneth Gloag, 2005).

The researcher will use musicology theory to sort out and analyze the collected music, study the characteristics and essence of music, find the inherent laws, and lay a conceptual framework for music theory research.

2.4.2 Ethnomusicology

Ethnomusicology includes investigating and studying the music characteristics of different ethnic groups, countries, and regions; exploring the relationship between these music and geography, history, and other cultures; compiling ethnomusicology or regional music, and drawing some conclusions related to music from it. It belongs to a category of musicology and is closely related to ethnology and folklore. It is a science that investigates and studies the national music of different countries and regions with different social systems and different levels of development, and finds out various laws related to music. Fieldwork is the basic way to obtain research materials. The predecessor was European Comparative Musicology. In addition, things like comparative instrumentology and comparative music history are all research topics in this discipline (Balandier, G, 1955).

The theory of ethnomusicology involves the general sense of music (perhaps sound), specific musical traditions, music in a series of related communities, or cognitive, artistic, experiential, social, and cultural related to music. The description, classification, comparison, explanation and generalization of the topics, topics and processes of political, political and economic issues. Ethnomusicology theory may be derived from scientific, social or musical theories, but fundamentally speaking, it does not borrow ideas from other disciplines, although it may be necessary to do so as a starting point. At the same time, it may originate from our own and previous observations (Balandier, G, 1955).

Wu Guodong said in his research Ethnomusicology is mainly a science of investigating and studying the ethnomusicology of countries and regions with different social systems and development levels to find out various laws related to music.

Ethnomusicology belongs to a category of musicology and is closely related to ethnology and folklore. It involves investigating and studying the musical

characteristics of different people's countries and regions discussing the relationship of these music to geographical environment, history and other cultures compiling ethnomusicology or regional musicology and drawing some conclusions related to music (Wu Guodong, 1997).

2.4.3 Literature review method

Among all kinds of data collection methods, the most basic and most widely used method is the literature review method. Literature research is the past as the center of inquiry, it through the in-depth study of existing data, looking for rules, to draw conclusions. As long as it is to pursue the root source, trace the development track of things, and explore some regularities in the development track, it is inevitable to use the literature review method. This is a very important step in the process of writing a thesis, and the literature review before writing a thesis can be used as a material reserve for the thesis. The literature review in this thesis includes books and oral literature, and the written literature includes works of art anthropology, anthropology, ethnomusicology and other works, as well as previous studies on the connotation of folk music and music culture.

2.5 Literature and Related Research in Various Regions of Yangzhou

In this chapter of the literature review, the researcher selected 50 research articles. These articles can be divided into three parts: 21 articles on the history and musical culture of Yangzhou folksongs, 13 articles on the linguistic characteristics and singing of Yangzhou folk songs, and 16 articles on the inheritance and protection of Yangzhou folk songs. This study provides a systematic and comprehensive analysis of the development of Yangzhou folk songs in Jiangsu Province in terms of historical development, historical background, formation reasons, musical characteristics, and singing techniques. I hope it can provide researchers with more detailed research information so that readers can better understand Yangzhou folk songs and better inherit and protect them. Based on the above information, I wrote the answer on my thesis.

2.5.1 Journal of Xinghai Conservatory of Music, Issue 1 Huang Miaoqiu (2015): The Connection and Fit between Inheritors of Intangible Cultural Heritage

and the Construction of Ethnic Minority Music Teachers in Colleges and Universities'. The article, from the perspective of the inheritance pathway of traditional art and culture, argues that not all art forms can smoothly enter college campuses and classrooms, and that seeking connections between intangible cultural heritage and college curricula from multiple aspects and channels is the way to go. The article focuses on minority music, which is of some significance to this paper, but does not make too much interpretation and morphological analysis of local music.

2.5.2 Journal of Southwest University Gan Xiaoyun (May 2011): "Colleges and Universities Local Music Culture Inheritance Education and Protection of Intangible Cultural Heritage" The author believes that colleges and universities for the development of local music, has a unique geographic conditions and humanistic care, is the town of the traditional art form of evolution, while with the help of the school-based teaching materials, the use of resource surveys, repertoire discovery, the construction of projects for the protection of intangible cultural heritage, provide a broader development path, through case studies to show students for the local culture belonging and national identity, inspired the author line of thought. At the same time, with the help of school-based teaching materials, the use of resource investigation, repertoire discovery, project construction, for the intangible cultural heritage protection, to provide a broader path of development, through the case study to show the students for the sense of belonging to the local culture and the sense of identity of the nation, inspired the author's ideas.

2.5.3 Journal of the Central Conservatory of Music, Issue 4 Song Jiao (2015): "Yigu Naxi, gorgeous bloom a music and culture public welfare activities "local music into colleges and universities" . Minority music and cultural forms have colourful ethnicity, and the promotion of China's outstanding minority culture is conducive to strengthening national self-confidence and centripetal force. The text provides important guidance on how to preserve folk music in a way that is acceptable to the general public and university students, i.e. combining modern technology with ancient civilisation through refining, processing, adapting and integrating.

2.5.4 Journal of Sichuan Institute for Nationalities Wang Bo (December 2016): "Reflections on the Intangible Cultural Heritage of Music and Dance in the College Classroom - A Case Study of Sichuan Institute for Nationalities", the paper focuses on the multiple protection measures of local cultural forms in the reform of college curricula from the case of a specific school, combs through and discusses the reforms and development from the level of music and dance, and puts forward the corresponding cultivation of the faculty and staff. The paper focuses on the multiple protection measures of local cultural forms in the curriculum reform of colleges and universities.

2.5.5 Ethnic Music Guo Haibo (May 2010): The Practical Significance of Bringing Yunnan Local Music into the Classroom of Colleges and Universities, takes the form and singing of ethnic folk music in China's Yunnan Province as its starting point to explain the ways in which local traditional culture can be implemented and the impact of its significance in music education. Through the opening of special courses, ethnic music is invited into the classroom, so that school students can have zero distance contact with local art, which has certain reference significance for the introduction of professional music education.

2.5.6 Tian Yongyuan (2014): "Research on Establishing Local Music Specialty Programs in Teacher Training Colleges: A Case Study of the Nanyin Program at Quanzhou Normal University". Taking the student music club on campus as the research object to teach and disseminate the excellent local arts and cultural forms, which is conducive to the innovation and renewal of local culture, and also plays a positive significance to the reform of diversified and cross-disciplinary curricula of colleges and universities, and optimises the atmosphere of regional arts and culture, and has a good demonstration effect. Combined with the characteristics of the development of local music, to complement the shortcomings, to explore China's local music characteristics of the opening of the professional road, for the writing of this paper also has a certain reference significance.

2.5.7 Huang Liqiu (2011): "Research on the development status quo of Push Opera and exploration of the feasibility of entering colleges and universities with opera". As China's outstanding traditional music and cultural forms, since entering the professional colleges and universities, its music value and cultural

connotation, are greatly enhanced, in the actual teaching practice process, adhering to the excellent tradition of non-heritage, in the implementation of the process of promoting the development of local music, but also put forward the local music into colleges and universities of the teaching ideas, teaching mode, feasibility and so on.

2.5.8 Xu Qiuxiang (2011): Examination and Research on the Current Situation of the Local Inheritance of Yangzhou Qingqu, starting from the musical content, inheritance pathway, reform system, cultural connotation, and artistic atmosphere of Qingqu presented in primary schools, middle schools, colleges and universities, art groups, and social organisations, it expounds on and discusses the local musical form's circulation and variation in the local area, and at the same time, combines the repertoires At the same time, it also combines the specific aspects of repertoire, masterpieces, and singing styles to carry out in-depth analyses. The music genre studied in the paper, Qingqu, is also one of the subjects of this thesis.

2.5.9 Wei Minghua and Wei Aijia (2016): The Art of Yangzhou Qingqu This monograph focuses on one of Yangzhou's local music genres, the qingqu, and begins with its origins, sung texts, tunes, characters, commentaries, and literature, not only thoroughly researching Yangzhou's qingqu in terms of its song forms, representative characters, classical singing, and song styles and tunes, but also comparing it to Yangzhou's commentaries, play lyrics, and other musical arts in a comprehensive manner.

2.5.10 Wang Xiaolong (2014): A Study of the Musical Steady-State Characteristics of Yangzhou Qingqu. This is a monograph on Yangzhou Qingqu, which examines the inheritance mechanism of Qingqu through a figurative analysis of the musical forms of several main quartets, and provides a detailed exposition and personal insight into the inheritance methods, textual forms, and statute mechanisms of Qingqu.

2.5.11 Zhang Meilin and Han Yuebo (2020): A Brief History of Yangzhou Music Culture. Taking the historical timeline as an axis, the book takes the ancient pre-Qin Dynasty, the two Han Dynasties, the Three Kingdoms and the Eastern Jin Dynasty, the Sui and Tang Dynasties, the Song, Yuan, and Ming Dynasties, the Qing Dynasty, the modern era, the Republic of China, and the new China as the breaks to elaborate on the characteristics of Yangzhou's local music

culture, the activities with the local cultural markers, the representative figures, the representative works, etc. , which is of great benefit to the significance of Yangzhou's local music culture as well as to the integration of the traditional culture and regional culture.

2.5.12 Wei Minghua (2007): *The History of Yangzhou Opera*, with Yangzhou Chaobao, Xianghuo Opera, Huadu Opera, Weiyang Opera, and Yangju Opera as the genres, with the repertoire source, classification, inheritance, and innovation as the entry point, and with the tune source, singing, accompaniment, and reform as the lineage to the various associations, groups, and schools, to make the sub-division and fusion of the description, and the author's own insights into the history of Yangju Opera's stars, and the road of development in the future.

2.5.13 Weiren (2021): *Yangzhou Qingqu* is a monograph on the local music of Yangzhou, based on short score examples, with an introduction to the tunes at the back of the book.

2.5.14 Li Zhen and Xu Deming (2009): "Laughing at Ancient and Modern Events: The Art of Yangzhou Dialogue", discusses the historical direction and contemporary development trend of Yangzhou's commentary from the perspective of its origin, form, scripts, performances, and celebrities.

2.5.15 Pu Hengqiang(2021): "Jiangsu Regional Music Culture," reviews the overview of Jiangsu's folk music, with detailed attention to Yangzhou's qingqu, the Guangling school of guqin, and the Yang opera, among the representative musical genres of central Jiangsu.

2.5.16 Wei Mingchan(2021): *The Art of Yangzhou Ballad* from the perspective of repertoire, combined with historical materials and unearthed artefacts, provides a three- dimensional exposition of the history of Yangzhou's formation of the ballad, the art of synthesis, the art of language, and the art of performance.

2.5.17 Weiren (2005): *A Flower of Weiyang I Yangzhou Yangzhou Opera Art*, from the point of view of the music ontology, the source of the voice, singing techniques, tune accompaniment, and musical innovations, to illustrate the charm of the art of Yangzhou opera.

2.5.18 Zhang Meilin and Han Yuebo(2016): A Historical Sketch of Yangzhou Folk Songs, a comprehensive survey of folk songs from the pre-Qin period to the new China, including repertoire and musical style characteristics.

2.5.19 Zhou Yi (2015): Chinese Traditional Culture and Life Cultivation, from China's thousands of years of cultural traditions, Confucianism, Buddhism and Taoism life philosophy, guiding people for the absorption of excellent traditional culture, for the adoption of pluralistic arts and culture and practice, through a variety of ways to elaborate on traditional culture, traditional culture, national culture, a full range of combing and elaboration.

2.5.20 Yang Xiaoning (2018): " The Philosophical Spirit of Chinese Cultural Traditions" , provides an overview and dialectical analysis of Chinese philosophy and traditional music from the material image level, the institutional behavioural level and the spiritual conceptual level.

2.5.21 Yang Dianhu (2014) "Professor Yang Dianhu from Yangzhou University published the paper "Does Yangzhou Folk Song Lack the Mountain Song Genre? — A Discussion on the Classification of Chinese Folk Songs", which takes the work "Sa Tang Zi Liao Zai Wai" as its research object. The study argues for the existence of the mountain song genre within Yangzhou folk songs by examining the differences in musical characteristics and functions between mountain songs and labor chants.

2.5.22 Shao Ping (2018) Professor Shao Ping of Yangzhou University published an article entitled " Structural Analysis of Yangzhou Rice-planting Haozis, a Wonderful Folk Song in Yangtai Culture" , which summarised Yangzhou rice-planting Haozis according to the number of phrases in the lyrics into five categories ranging from one-line to multi- phrase, of which five-and-a-half phrases are the most distinctive in Yangzhou, and according to the structure of the song, rice-planting Haozis are classified into one- paragraph, two-paragraph, and three-paragraph, and the structure of the song is divided into three paragraphs.

2.5.23 Shao Ping (2019) "The Use of Dialect in Yangzhou Folk Song Singing and Its Study" , she analyses the unique musical style of Yangzhou folk songs and the use of dialect in Yangzhou folk songs resulting from the phonetic characteristics of the Yangzhou dialect.

2.5.24 Zhang Meilin (2009) In the article "The Cultural Status of Yangzhou Folk Songs and Their Artistic Characteristics", published by Professor Zhang Meilin of Yangzhou University, the history of the development and status of Yangzhou folk songs from the pre-Qin period to the founding of New China is described, and the dialectal characteristics, tonal features and literary colours of Yangzhou folk songs are analysed by a malefactor.

2.5.25 Ge Hong (2014) In the first chapter of Mr Gohong's book *Plucking Roots and Flowers: The Art of Yangzhou Folk Songs*, he summarises the characteristics of Yangzhou folk songs in terms of melody, structure and tonality; in the third and fourth chapters, he divides Yangzhou folk songs into ditties and Haozis according to genre, and lists representative works for appreciation and research; and in the final appendix, he lists more than a hundred folk song works.

2.5.26 Zhang Meilin (2019) Professor Zhang Meilin of Yangzhou University's "An Experimental Study of the Artistic Characteristics of Yangzhou Folk Songs and Their Singing" firstly elaborates on the artistic characteristics of Yangzhou folk songs in terms of dialectal features and genre types, and then analyses the characteristics of the consonants and rhymes of Yangzhou dialect, and combines the vocal techniques of Western science on the basis of retaining the colours of the folk songs themselves when singing.

2.5.27 Yi Zi (2019) The first chapter of the master's thesis "Analysing the Use of Ethnic Singing Methods in Yangzhou Folk Songs - Taking "Spreading Weeds and Teasing Out", "Pulling Roots and Rush Flowers" and "The Fisherman" as an Example" describes the history of the development of Yangzhou folk songs, and the second chapter analyses the background of the lyrics, melodic features and singing techniques of the songs "Spreading Weeds and Teasing Out", "Pulling Roots and Rush Flowers" and "The Fisherman" as the objects of study, while the third chapter creatively integrates ethnic singing methods with Yangzhou folk song singing. In the second chapter, the background of the lyrics, melodic characteristics and singing techniques are analysed, and in the third chapter, the creative fusion of folk singing and Yangzhou folk song singing is introduced.

2.5.28 Li Yuan (2014) A master's thesis of Nanjing Normal University, "Analysis of the Singing of Yangzhou Folk Song "Plucked Roots and Firewood

Flowers"" , takes Yangzhou folk song "Plucked Roots and Firewood Flowers" as the main research object, and explores the singing method of Yangzhou folk song in terms of the local characteristics of the work, the music style and the second degree of creativity.

2.5.29 Ge Lingyue(2017) A master's thesis of Yangzhou University, "Thinking and Practice of Yangzhou Folk Songs in Primary and Secondary Music Classrooms of Yangzhou City", starts from the current situation of primary and secondary music education in Yangzhou City, analyses the dilemmas faced by primary and secondary music education, suggests that the local folk songs should be introduced into primary and secondary music classrooms and puts forward the relevant measures, and similar to that, there are also the "Thinking on the Current Situation of Yangzhou Folk Songs in the Schools", "The Development and Utilisation of the Local Music Curricula of Yangzhou Similarly, there are "Reflections on the Current Situation of Yangzhou Folk Songs in Schools", "Development and Utilisation of Local Music Curriculum in Yangzhou", and "Exploration of Teaching Practices under the Support of Yangzhou Folk Songs Thematic Website", etc.

2.5.30 Yuan Ye and Feng Lingyan's (2019) "Exploring the Contemporary Inheritance and Development of Yangzhou's Tian Yang Haozis"-The article describes the inheritance crisis of Yangzhou's folk songs at the present stage, and points out that they should be adapted to new social environments and develop new inheritance modes in accordance with the characteristics of the times.

2.5.31 Zhang Meilin's book (2016) "History of Yangzhou Folk Songs" records the development of Yangzhou folk songs from the pre-Qin period to the establishment of New China according to the chronological order of the development of folk songs, analysing and researching Yangzhou folk songs according to the specific historical background and humanistic customs of that time in an all-round malefactor.

2.5.32 Shao Ping(2018) The first chapter of Professor Shao Ping's book Yangzhou Folk Music, Yangzhou Folk Songs, collates and summarises the development trajectory of Yangzhou folk songs

2.5.33 Wang Zhijun (2021)"Folk Culture and the Changes in the Artistic Style of the Folk Song "Jasmine Flower" in the Beijing-Hangzhou Grand Canal Area".

The paper points out that: China's folksongs have thousands of forms and different styles, and "Jasmine Flower", as one of the most splendid ones, has a close connection with the Beijing-Hangzhou Grand Canal in its long-term development, in terms of its wide circulation and diversity of variations. Due to the influence of regional environment, culture and folklore and language factors, the circulation of "Jasmine Flower" along the Beijing-Hangzhou Grand Canal basin has multi-dimensional, diffuse and non-unilinear characteristics, and transmutation is produced under the same family, and the folk song "Jasmine Flower" of different shapes and sizes is formed in the circulation of Beijing-Hangzhou Canal.

2.5.34 Luo Xinglian(2016), acurator at the Guangzhou Museum, wrote a paper entitled "The Evolution and Spread of the Lyrics of the Classic Folk Song "Jasmine Flower" ". The paper argues that the jasmine flower itself is an "imported product", and after being introduced to China, it gradually became the object of singing. The folk song "Jasmine Flower", which was sung in Jiangnan during the Ming and Qing Dynasties with the theme of jasmine flower, is even more fragrant, and it crossed the ocean more than three hundred years ago, and was widely sung in Britain, the United States, Italy, Japan, etc. It became a symbol of oriental culture, and has a special status in Chinese and Western cultures.

2.5.35 Prof Feng Guangyu (2009) "Where did Jasmine Blossom Blossom?" The Jasmine Flower is a classic "folk song of the same family" known at home and abroad, and more and more scholars are paying attention to and exploring the origin of the Jasmine Flower. There are many different opinions, and although their arguments are clear, the focus of the debate is also based on the evidence held by each of them, which is insufficient in terms of analysing the evidence.

2.5.36 Bai Jie (2017) "Ming and Qing dynasty popular music "Jasmine" song card flow" . It is pointed out that the representative song of Ming and Qing dynasty popular music "Jasmine Flower" has a rich musical form and a complete development history. It has been passed down from the beginning of Qing Dynasty and sung by people from generation to generation, and is still active on the stage of China and the world. Taking the case of Jasmine Flower as a case study, he makes a comparative analysis of the influence of local dialects and customs and the resulting stylistic

differences in the process of its circulation over hundreds of years to explore the law of its flux.

2.5.37 Xia Lin (2017) "Examining the Origin and Flow of the Folk Song "Jasmine Flower"", selected four representative "Jasmine Flower" songs from Jiangsu, Hubei, Northeast China, Hebei, Shandong and Northeast China as the object of analysis from among the more than a dozen "Jasmine Flower" songs circulating in Jiangsu, Hubei, Northeast China, Hebei, Shandong, and Shaanxi Provinces and Districts. It was studied in terms of sentence structure, tonality, regional colour factors, etc., and examined in terms of its historical records and circulation, thus concluding that the origins of "Jasmine Flower" came from the north.

2.5.38 Wang Hongxia (2021) "Jasmine Blossoms in All Directions" - The Formation and Propagation of Jiangsu Folk Song "Jasmine Blossoms", takes Jiangsu "Jasmine Blossoms" as the main object of study, and based on combing and analysing the relevant historical documents, song creation and adaptation, and circulation at home and abroad, it analyses the formation and propagation of the Jiangsu folksong "Jasmine Blossoms" in the context of music and culture. "Jasmine Flower" is analysed on the basis of relevant historical records, song composition and adaptation, and its circulation at home and abroad.

2.5.39 He Min (2019) "Talking about the Flux of the Folk Song "Jasmine Flower"", which summarises the "Jasmine Flower" of the Northeast, Hebei and Jiangsu traditional music culture. It analyses the phenomenon of "the same clan" and "the same title" in music, and discusses the protection and development of traditional Chinese music culture.

2.5.40 Di Qian (2021) "The Derivation Process of Han Chinese Folk Song "Jasmine Flower" in Three Different Regions" compares and analyses the folk songs "Jasmine Flower" in Jiangsu, "Jasmine Flower" in Henan, and "Jasmine Flower" in Hebei, in order to unravel the phenomenon of "the same song in variant transmission" and find out the method and law of the development of Chinese folksongs. "This phenomenon is to find out the method and law of the development of the circulation of folk songs in China.

2.5.41 Li Hongyun "The Flux of the Tunes of Fresh Flowers and Its Artistic Value". Understanding of the folksong "Jasmine Flower" and the comparison and

analysis of its versions. By comparing and analysing the Jiangsu folk song "Jasmine Flower" and the Hebei folk song "Jasmine Flower", the people will be able to further understand the traditional culture of our country.

2.5.42 Zhou Yue (2018) In Zhou Yue's Study on the Artistic Characteristics and Inheritance Mode of Yangzhou Folk Songs, firstly, Yangzhou folk songs are defined and classified, secondly, the artistic characteristics of Yangzhou folk songs are elaborated, and then the inheritance value and inheritance mechanism are explored.

2.5.43 Yuan Ye and Feng Lingyan (2016) Exploring the Contemporary Inheritance and Development of Yangzhou's Tian Yang Haozis firstly explains the composition of Yangzhou's Tian Yang Haozis, then outlines the contemporary existential crisis of the Tian Yang Haozis, and finally proposes how to protect, inherit and develop the Tian Yang Haozis.

2.5.44 Shan Lin (2019) In Shanlin's "From the Planting Haozis in Jiangsu Folk Songs", published in the Nanjing Arts Institute newspaper, he discusses the characteristics, types and themes of the planting Haozis, which he divides into two main categories, and he believes that the folk songs represented by "Pulling up the Roots of Rushes and Chai Flowers" have a strong sense of rhythm, a slightly faster tempo, and a clearer lead, and have the distinctive characteristics of labour Haozis.

2.5.45 Qian Jianming's (2020) "Musical Composition and Morphological Classification of Planting Haozis in Northern Jiangsu Province" is a comparative study of the historical formation and scope of transmission of planting Haozis from the perspective of both musical composition and musical expression.

2.5.46 Shao Ping (2021), in her article "Yangtai Culture's Folk Song Wonders - Analysis of Yangzhou Planting Haozi's Structure", analyses in depth the structure of Yangzhou's planting Haozi's lyrics and tunes, and points out its position in Yangzhou's folk songs and its role in the inheritance and development of Yangzhou's folk songs.

2.5.47 Li Yuan (2015) "Singing Analysis of Yangzhou Folk Song "Ba gen lu chai hua", the dissertation firstly introduces the development of Yangzhou folk songs, then introduces "Ba gen lu chai hua", compares the original song sheet with the adapted song sheet and concludes that the adapted song sheet is more adapted to the new era, and advocates the borrowing of the American vocal singing style in the method of singing.

Summary:

Through the above viewpoints, according to the review of the researchers, we know some of the musical characteristics of Yangzhou folk songs as well as the current situation of singing techniques and inheritance and development, and there are many articles on the analyses of Yangzhou folk songs in terms of their themes and music. To sum up, the research results of Yangzhou folk songs are very rich. Academic research on Yangzhou folk songs has shown a multidimensional and multilevel development trend

and diversification. In contrast, most of the current academic research on Yangzhou folk songs is based on music ontology and actors' singing and genres. The structural background and content description of the thesis are mainly based on the researcher's musicological background. Generally speaking, the history of Yangzhou folksongs is too homogeneous and lacks a sociological perspective, especially the lack of analyses of major events and demographics that have influenced the development of Yangzhou folk songs, which has led to a gap in the study of the history of Yangzhou folk songs; second, I found that there are many articles and monographs on traditional music and culture by my predecessors, but there are fewer articles focusing exclusively on the classification of Yangzhou folksongs. Discussions on Yangzhou local music are mostly found in classical historical materials and modern repertoire, while interviews with experts specialising in Yangzhou music are missing. Therefore, I think we should pay more attention to the classification of Yangzhou folk songs and the specific measures of inheritance and protection; finally, the dissemination of Yangzhou folk songs is basically to protect the original ecological artistic value. Therefore, how to adapt Yangzhou folk songs to the current social structure without losing the original artistic style to meet the aesthetic needs of the current population, so that Yangzhou folk songs can be passed on from generation to generation and our traditional music can be truly developed and protected.

CHAPTER III

Research Methodology

This study is a qualitative study, and Jiangsu Yangzhou folk songs were chosen as the field of study due to the birthplace of Jiangsu Yangzhou folksongs. I chose the key informants as the research clues. Therefore, the process I used is as follows.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Time

3.1.3 Scope of Site

3.2 Research Process

3.2.1 Selection of Research Site

3.2.2 Selection of the Key Informants

3.2.3 Selection of Songs

3.2.4 Research Tools

3.2.5 Data Collection

3.2.6 Data Management

3.2.7 Data Analysis

3.2.8 Data Presentation

3.1 Research Scope

3.1.1 Scope of Content

This study covers the history and development of Yangzhou folk songs, musical characteristics. Using theoretical methods such as ethnomusicology, it elucidates the historical development of Yangzhou folk songs, and examines the artistic characteristics of the musical features of Yangzhou folk songs.

3.1.2 Scope of Time

March 2022 to September 2023

3.1.3 Scope of Site

Parts of Yangzhou City, Jiangsu Province, China.

3.2 Research Process

3.2.1 Scope of Research Site

3.2.1.1 History of Yangzhou Culture Hall

The history of Yangzhou Culture Hall can be traced back to 1953, when the Yangzhou Workers' Culture Palace was founded at No. 75 Wenhe Nan Road. This cultural hall was not only the main venue for workers' cultural activities in Yangzhou, but also witnessed the changes in the entertainment life of several generations of Yangzhou people. In 1956, the master of Peking Opera, Mei Lanfang, performed in the cultural hall, which further enhanced its popularity and influence.

In 1956, Peking Opera master Mei Lanfang performed at the Cultural Palace, further enhancing its popularity and influence. With the passage of time, the Yangzhou Workers' Cultural Palace has gradually integrated into the daily life of Yangzhou people and become an important place for their leisure and entertainment. Not only did it offer a wealth of cultural activities, such as watching movies, dancing and ice skating, but it also hosted a variety of cultural and artistic events and festivals. However, with the passage of time, the Cultural Palace has undergone many renovations and updates to meet the needs of modern society. Today, the Yangzhou Workers' Cultural Palace has been refreshed and continues to serve as a cultural landmark in Yangzhou, attracting countless tourists and citizens to visit and experience it.

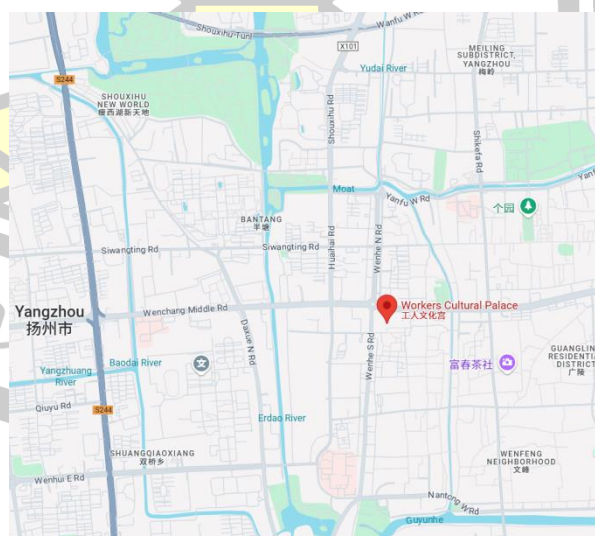


Figure 17. Location of Yangzhou Culture Hall

Image source: <https://www.google.com/maps>

3.2.2 Selection of the Key Informants

The criteria for selection

- 1) They were born and raised in Yangzhou City, Jiangsu Province.
- 2) They understand the culture and development of Yangzhou folk songs.
- 3) They know how to sing Yangzhou folk songs, perform well and win top prizes in various production competitions.
- 4) They have been performing Yangzhou folksongs for many years and have a wealth of experience
- 5) They are successors (transmitters)
- 6) They are educators or singers of Yangzhou folk songs.

Based on the above selection criteria, the key informants I have chosen are Ms Li Yanhua (Yangzhou Xiao Diao), Wang Lanying (Gaoyou Folk Song), Shi Dengying (Shao Bo Yang Haozi), and Ge Hong (Yangzhou Folk Song)



Figure 18. Map of Yangzhou, Jiangsu Province

Imagesource: <https://www.tocreating.com/ppt/PBoJq.html>

The researcher interviewed five important informants, including Ms Li Yanhua, Mr Liqun Xiong, Ms Wang Lanying, Ms Shi Dengying, and Mr Gohong from the Yangzhou Cultural Centre. These four people are my most important informants, mainly because they are singers or educators of Yangzhou folk songs, they are famous in their respective fields of expertise, and have a wealth of professional knowledge and performance experience.

1) Ms Yanhua Li



Figure 19. Ms Yanhua Li

Source : Haotian Sun , 2022

3.2.2.1 Criteria: Criteria: Municipal Representative Inheritor of Yangzhou Folk Songs (Ganjiang Folk Songs), Member of Expert Pool of Yangzhou Municipal Intangible Cultural Heritage Protection Work. He is a member of Jiangsu Musicians Association and vicepresident of Yangzhou Branch of Jiangsu Vocal Music Society. She was awarded the prize in the 7th National Television Youth Song Contest, and was also awarded the title of "Top Ten Star Singers" by the Provincial Department of Culture and the Provincial Federation of Trade Unions. For more than twenty years, Li Yanhua has been devoted to teaching children's vocal music and passing on her love of folk songs. She has accumulated a whole set of teaching methods and experience from early childhood to adulthood.

2) Ms Lanying Wang





Figure 20. Ms Lanying Wang

Source : Haotian Sun, 2018

3.2.2.2 Criteria: "Shuu ya dan" is a classic work of Gaoyou folksong. More than 60 years ago, 19-year-old Wang Lanying even sang this song into Zhongnanhai. Wang Lanying is the representative inheritor of Gaoyou folk song, a national intangible cultural heritage. Nowadays, 83-year-old Wang Lanying is hale and hearty, and sings "Shu Yadan", which is still so bright and gentle. When Wang Lanying was very young, her grandmother taught her to sing "Shu Yadan". In the 1950s, the nursery rhyme taught to Wang Lanying by her grandmother was sorted out and processed by her secondary school music teacher, Suo Xing, before the version we hear now. Back then, Wang Lanying sang the song "Counting Duck Eggs" from Gaoyou to Zhongnanhai, and she became a big star in her hometown. At that time, Wang Lanying's song used to be heard on the radio in every household every evening. Wang Lanying said that although she was old, her heart was not old. She wants to keep the Gaoyou folk songs in her heart and pass them on, so that they can be sung all over China and all over the world. As for Cao Dehuai, he is trying to improve and recreate the Gaoyou folk songs while passing them on, so as to carry forward the Gaoyou folk songs. Wang Lanying not only teaches her daughter-in-law and granddaughter, but also often goes to kindergartens to teach Gaoyou folk songs.

3) Ms Dengying Shi



Figure 21. Ms Dengying Shi

Source : Haotian Sun, 2022

3.2.2.3 Criteria: In 1953, the Jiangsu Provincial Song and Dance Team (the predecessor of the Jiangsu Song and Dance Troupe) was established, and Shi Dengying was recruited to join the team, specialising in singing the Shao Bo Yang Haozi. Shi Dengying is the original singer and performer of Shao Bo Yang Haozi. His main characteristics are clear voice, mellow accent, clear spitting, with the unique water town of Wanrun; his interpretation of the rice-planting bugle has both Jiangnan's showy spirit, but also the North's roughness, delicate and elegant, bright and bright to get it right. Shi Dengying also has a strong creative talent, in different historical periods to create in line with the then political life environment of the rice-planting bugle, in the performance of the stage style is pure, with the passage of time gradually formed their own singing style, at the same time Shi Dengying will also be rice-planting bugle of the original singing style to the north and south of the Yangtze River. Shi Dengying, a true farmer artist, has accumulated a large number of works and honours for his long-time singing of the rice-planting bugle. Shi Dengying's main masterpieces include "Bagen Luchaihua", "Sha Nangzi Liaozaikai", "Langmaishuzi Jieshutou",. Especially "Bagen Luchaihua" and "Sha Nangzi Liaozaikai", which have been selected to be part of the Chinese Folk Songs Compilation of Yangtze Haozis. Shi Dengying is the third generation of the outstanding Shaobo Haozi, and is the representative inheritor of the provincial intangible cultural heritage project of Shaobo Rice-planting Haozi. She has inherited the exquisite skills

of her ancestors, and at the same time, she has unreservedly passed on the Shao Bo Yang Haozi to the younger generation.

4) Mr Hong Ge



Figure 22. Mr Hong Ge

Source : Haotian Sun, 2022

3.2.2.4 Criteria: Gohong, successively participated in the creation of operas by Yangzhou Yangzhou Opera Troupe, Jiangsu Province Yangzhou Opera Troupe, Jiangdu Yangzhou Opera Troupe, Wuxi Xitheatre, Jiangsu Province Yangzhou Opera Troupe, Changzhou Xitheatre Troupe and Jintan Xitheatre Troupe. In addition, he also participated in the musical reform of Yangzhou Opera Troupe, Yangzhou Playing Words and Yangzhou Qing Qu.

From the 1980s to the 1990s, he successively served as editor of “Zhong Guo Xiqu Yinyue Jicheng-Jiang Su Juan” editor and editor-in-chief of the Yang Opera branch Editorial Committee. He has composed more than 500 songs of various kinds, of which more than 10 have won awards in provincial and above tunes or competitions.

5) Mr Liqun Xiong

พหุ ประถมศึกษา



Figure 23. Mr Liqun Xiong and maker

Source : Haotian Sun, 2022

3.2.2.5 Criteria: He has been engaged in the production of musical instruments since 1986, and is the president of Yangzhou Zither and Zither Association, a well-known contemporary zither and zither maker, a senior craftsman in Jiangsu Province, the inheritor of intangible cultural heritage project of guzheng art in Yangzhou, a member of the National Musical Instrument Standardisation Technical Committee and the deputy leader of the working group on the revision of the standard of ethnic musical instruments, the executive director of the China Musical Instrument Association, and the vice-president of the branch of ethnic musical instruments. He has been awarded the honours of Yangzhou Arts and Crafts Master, the First Yangzhou Arts and Crafts Top Ten Industry Stars, Yangzhou Top Ten Skilled Craftsmen, Yangzhou Top Ten Folk Technicians, Yangzhou Most Beautiful Craftsmen and so on.

3.2.4 Selection of Songs

The criteria for selection

- 1) The most classic works of Yangzhou folk song
- 2) Recognized by experts and famous actors
- 3) Length and melody are most represented
- 4) Songs recommended for me by the interviewer

3.2.4.1 Yang Liu Qing

In the 1960s, the traditional Yangzhou folk song “Yang Liu Qing” was recognized as a classic in the folk song world. As a representative work of Yangzhou

local culture, “Yang Liu Qing” not only carries the unique cultural connotations and musical characteristics of the Yangzhou region, but also influences the inheritance and interpretation of several generations of singers. Including Wang Qifa, Liu Jinlan, Zhang Xiuying, and other inheritors, they have all carried forward the artistic charm of “Yang Liu Qing” with their superb performances. With its melodious and moving melody and fresh and bright lyrics, this folk song shows the local customs of the Jiangnan water towns and highlights the important position of Yangzhou folk songs in the Chinese traditional music system. To this day, Yangzhou Folk Song still occupies an important position on the folk song stage and in all kinds of cultural and artistic activities, which not only enriches the diversity of Chinese folk music, but also provides a valuable artistic paradigm for the study of the folk culture of the south of the Yangtze River. In view of this, the classicization of the Yangzhou folk song “Yang Liu Qing” is an issue worthy of discussion. Taking the history of Yangzhou folk songs as a reference, this paper examines the reasons for its entry into the sequence of artistic classics, discusses its great contribution to the development of Yangzhou folk songs, and provides references and insights for the current development of Yangzhou folk songs.

3.2.4.2 Ba Gen Lu Chai Hua

Yangzhou Folk Song “Ba gen lu chai hua” is a classic local folk song of Yangzhou, Jiangsu Province, famous for its melodious and melodious melody and strong local characteristics. It originated from the life of Yangzhou's working people and has a deep historical background, dating back to the Qing Dynasty at the earliest, and is a true portrayal of the local labor scenes and emotions of life. Sung in Yangzhou dialect, the song is simple but full of emotion, showing the unique charm of Yangzhou's water town culture.

As a classic piece of Chinese folk songs, “Ba gen lu chai hua” has been widely circulated throughout the country, and is included in music textbooks, making it an important piece for learning folk music. Famous singers such as Gong Lina, Song Zuying and Li Guyi have sung this song, and it has taken on a new life under their interpretation. In addition, “Ba gen lu chai hua” often appears in the National Young Singers Television Grand Prix, Chinese Folk Song Festival and other important occasions, and even in overseas cultural exchange activities as a representative work

of Chinese culture, showing the world the charm of China's local music. The song is not only a symbol of Yangzhou local culture, but also a treasure of Chinese national music, which has become an indispensable part of Chinese folk songs by virtue of its historical inheritance and artistic value.

Plucked Rushes Flower not only has an important position in the field of music, but also plays an active role in cultural inheritance and popularization of education. Many music colleges and universities use it as a teaching example. By learning and singing this song, students are able to have a deeper understanding of the flavor and techniques of Chinese folk songs. In addition, the lyrics and melody of the song are often used in various kinds of literary creations, such as dances, dramas and film productions, further enriching its artistic expression. In folklore, people in the Yangzhou area also often organize themselves to sing “Ba gen lu chai hua” during festivals or important events, which is not only an inheritance of the traditional culture, but also a sincere expression of their feelings for their hometown. Through these diversified means of communication, the influence of “Plucked Rush Flower” has been expanding, becoming a cultural bridge connecting the past and the future, the local and the world.

3.2.5 Research Tools (interview form, and observation form)

While fieldwork is an important method for in-depth study of social phenomena, interviews are a central part of it and help to directly understand the real situation of respondents. In order to ensure the effective collection of information, this study will use interview forms and questionnaires as tools, the design of which requires careful planning and repeated revisions. After clarifying the research objectives and targets, the author will extensively collect information related to Yangzhou folk songs, establish a basic cognitive framework, formulate research hypotheses, and guide the design of questions. After the first draft of the questionnaire is completed, experts will be invited to review and guide the questionnaire to ensure the quality and validity of the questionnaire.

Field interviews not only rely on questionnaire guidance but also require the researcher to have keen observation and empathy in order to capture the real information and details of the interviewees. Solid data support for the study will be provided through careful preparation and use of research tools.

3.2.5.1 Interview form

Visits used for face-to-face question and answer sessions allow for a more in-depth understanding of the issues. A selection of questions are listed below:

Table 1. Yangzhou folk songs Interview Form

1	Origin of Yangzhou Folk Songs
2	Different Periods in the Development of Yangzhou Folk Songs
3	Musical Types of Yangzhou Folk Songs
4	Stylistic characteristics of music
5	Different types of instrumental accompaniment
6	Changes in Chinese Opera with the Development of Modern Society
7	Differences in Yangzhou Folk Songs in Different Regions

3.2.5.2 The questionnaire favors quick and direct answers to questions.

Some of the questions are listed below.

Table 2. Questionnaire on Yangzhou folk songs

1	When and where did Yangzhou folk songs originate?
2	What are the types of Yangzhou folk songs.
3	How many Yangzhou folk songs of each type.
4	What is the masterpiece of every Yangzhou folk song?
5	What are the main accompanying instruments for Yangzhou folk songs?
6	What are the different singing styles of Yangzhou folk songs?
7	What are the different types of accompaniment for Yangzhou folk songs?
8	Who is the most famous singer of Yangzhou folk songs?
9	What has changed in contemporary Yangzhou folk song performances
10	What the government and actors are doing to promote contemporary Yangzhou

3.2.6 Data Collection

I will use concepts and theories to the data and keep track of the goals and definitions of terms.

3.2.6.1 Information gathering

In the first objective was to analyse the singing characteristics and musical features of Yangzhou folk songs using literature analysis and practical methods. I obtained representative songs of Yangzhou folk songs through fieldwork. The

researcher will study Yangzhou folk songs from two aspects. 1. Singing characteristics of Yangzhou folk songs. 2. Analysis of musical features of Yangzhou folk songs.

3.2.6.2 Collecting information for fieldwork

The second objective, I will use quantitative research methods and fieldwork data for analysis. The researcher used observational methods to sample the fieldwork of the Yangzhou folksong singing scene and interviewed my main informants, Ms Li Yanhua and Mr Gehong. In this section, I will use descriptive analysis to analyse the cultural context of Yangzhou folk songs throughout history, as well as the current status and development of the era in order to gain experience and relevant information.

3.2.7 Data Management

3.2.7.1 According to the theme of this paper, among all the data collected, select those that are directly related to the research of this paper.

The information that is directly relevant to the study of this paper is selected.

3.2.7.2 Categorize the effective materials according to the research objectives. Based on the research objectives, these materials can be categorized into two groups: folk song historical materials and folk song musical materials.

3.2.7.3 The sources were further subdivided according to the keywords of the thesis. The historical sources contain the evolutionary development and stylistic formation of Yangzhou folk songs, and the sources for each research objective are interrelated and intertwined, requiring careful identification and differentiation.

3.2.8 Data analysis

I will use concepts and theories to analyse the data and keep track of the goals and definitions of terms.

In the first objective, I will use quantitative research methods and fieldwork data for analysis. The researcher used observational methods to sample the fieldwork of the Yangzhou folksong singing scene and interviewed my main informants, Ms Li Yanhua and Mr Gehong. In this section, I will use descriptive analysis to analyse the cultural context of Yangzhou folk songs throughout history, as well as the current status and development of the era in order to gain experience and relevant information.

The second objective was to analyse the singing characteristics and musical features of Yangzhou folk songs using literature analysis and practical methods. I obtained representative songs of Yangzhou folk songs through fieldwork. The researcher will study Yangzhou folk songs from two aspects. 1. Singing characteristics of Yangzhou folk songs. 2. Analysis of musical features of Yangzhou folk songs.

3.2.9 Data Presentation

There are six chapters in my dissertation

CHAPTER I: Introduction

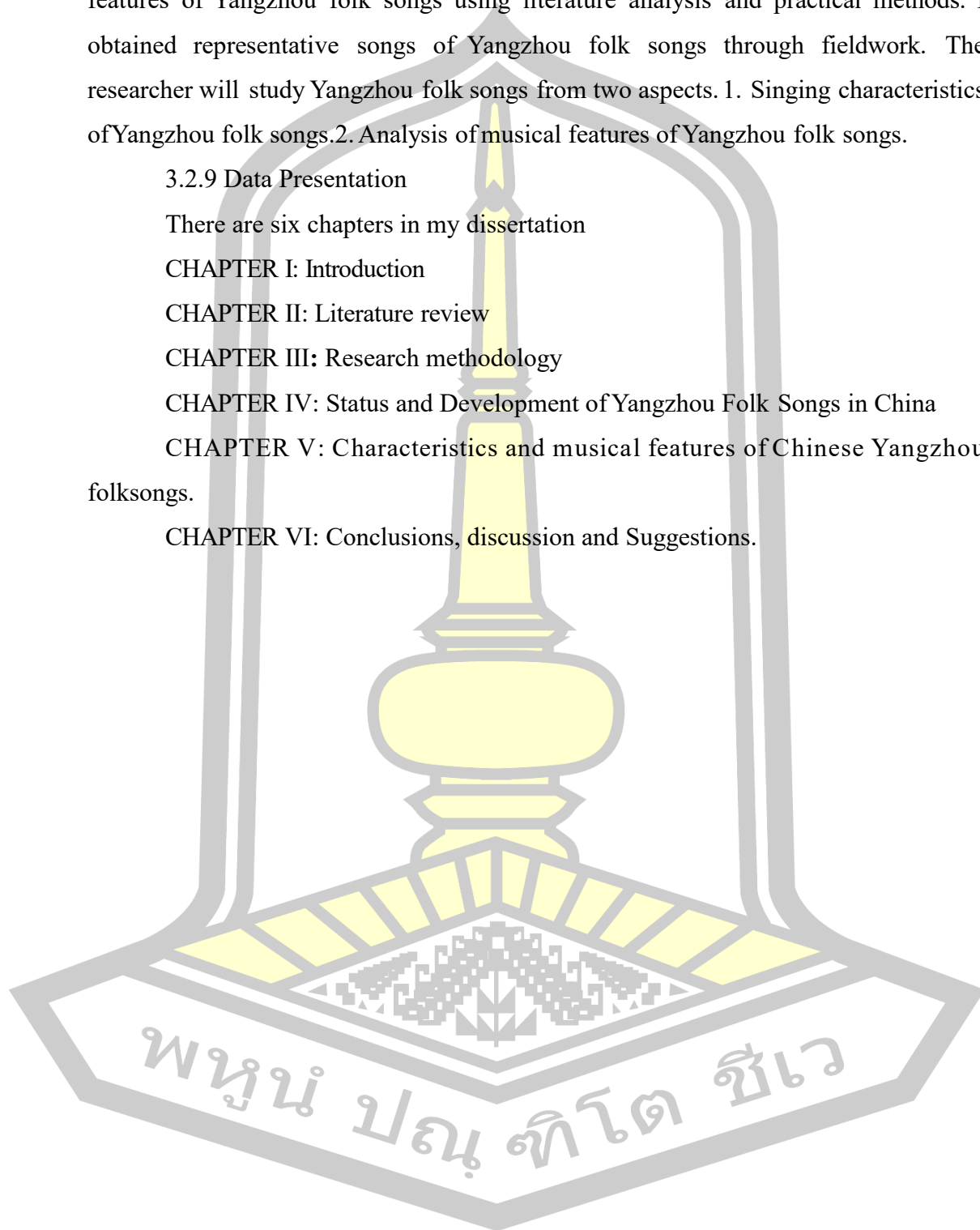
CHAPTER II: Literature review

CHAPTER III: Research methodology

CHAPTER IV: Status and Development of Yangzhou Folk Songs in China

CHAPTER V: Characteristics and musical features of Chinese Yangzhou folksongs.

CHAPTER VI: Conclusions, discussion and Suggestions.



CHAPTER IV

The Current Status and Development of the Yangzhou folk songs in Yangzhou, Jiangsu Province, China

The researcher explored the development process of Yangzhou folk songs in the following ways :

4.1 History of Yangzhou Folk Songs

4.2 Development of Yangzhou Folk Songs

4.2.1 Classification Principles and Criteria for the Development of Yangzhou Folk Songs

4.2.1.1 Historical Context and Social Changes

4.2.1.2 Folk Customs and Traditions

4.2.1.3 Emotional Expression and Melodic Development

4.2.1.4 Cultural Exchange and Innovation in Performance Forms

4.2.2 The Development of Yangzhou Folk Song Subjects

4.2.2.1 Origins and Early Development (Sui Dynasty to Song Dynasty:581-1279)

4.2.2.2 Prosperity and Diversification (Yuan, Ming and Qing Dynasties:1271-1912)

4.2.2.3 Stage of Change and Integration (late Qing to Republican period:1840-1949)

4.2.2.4 Contemporary Heritage and innovation (New China to the present:1849-2024)

4.2.3 The Development of Singing Techniques in the Occurrence of Yangzhou Folk Songs

4.2.3.1 Nature Singing Period (Qing Dynasty and before)

4.2.3.2 Period of Artistic Development (mid-to-late Qing Dynasty to Republican Period)

4.2.3.3 Period of stage performance and specialization (from the early days of the founding of New China to the early days of reform and opening-up)

4.2.3.4 Period of Modern Innovation and Integration (Reform and Opening Up to the Present)

4.4 summary

4.1 History of Yangzhou Folk Songs

Folk songs have existed since long before mankind. For example, 7,000 years ago in Longqiuzhuang, Gaoyou, our ancestors lived there, and wherever there are people, there are folk songs, so there must have been “Longqiu Folk Songs” at that time. But folk songs are not like stones or pottery that can be preserved until now, so we can't know what folk songs were like in ancient times. During the Spring and Autumn and Warring States period, Yangzhou was just built, and the land of Yangzhou and Taizhou was partly owned by the state of Wu and partly owned by the state of Chu, so we can't listen to the popular “Wu songs” and “Chu tunes” at that time. So now want to study the folk song how to come, only from the lyrics to find clues (Li Yanhua;interviewed,2023).

The earliest Yangzhou folk song lyrics that can be found now are the “Yu Fu Ge” (also known as the “Du Wu Yuan Ge”) from the Spring and Autumn Period. It contains these lines:

日月昭昭兮侵已驰（明亮的日月啊，已经慢慢溜走了）

Ri yue zhao zhao xi qin yi chi (The bright sun and the moon, ah, have slowly slipped away)

与子期乎芦之漪（我跟你约好了，在芦苇荡边见）

Yu zi qi hu lu zhi yi (I've made an appointment with you, to meet by the reeds)

พูนุ่ ปณุ่ ทิโต ชีเว

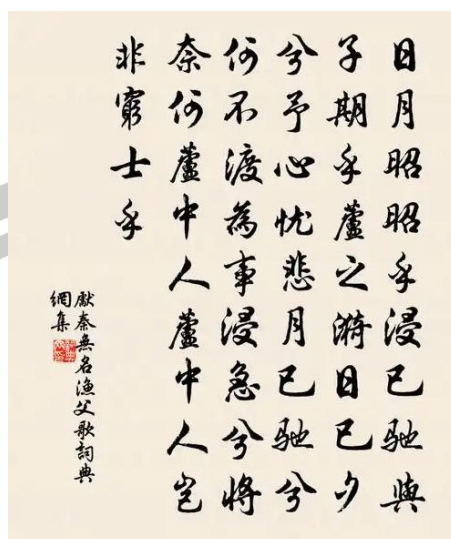


Figure 24. Lyrics from an ancient book “Yu fu ge”

Image source: <https://www.nlc.cn>

Legend has it that when Wu Zixu was fleeing from Chu to Wu, he was blocked by the Yangzi River (now Xupu), and his pursuers were approaching behind him, making the situation quite dangerous. At that time, a fisherman ferried him across the river without saying a word, and the town of Xupu got its name because of this. The song “Yu Fu Ge” was sung by that fisherman. At that time was the border between Wu and Chu, so “Yu Fu Ge” is a Wu song or a Chu tune, we do not know, about the tune of the song, no news. But these two lines of lyrics can still let us know some of the characteristics of Yangzhou folk songs in the pre-Qin era: simple, plain, sincere and straightforward. For a long time to come, the history of Yangzhou folk songs, we can only from the Qin and Han music, Shi jing of the Tang and Song dynasties, Yuanqu and Ming and Qing popular songs, and various folk literature to dig for information.

It has to be said that most scholars believe that folk songs are an art passed down by word of mouth among the common people, and that the original creators are generally not to be found. This is the reason why the folk songs in our country's earliest collection of poems, the “Shi Jin” have only sources but no researchers. The “Yue Fu” was originally a collection of folk songs collected by music officials during the Qin and Han Dynasties. Later, poems written in imitation of the “Yue Fu” style

were also categorized as “Yue Fu”, which gave the “Yue Fu” poems an researcher. Therefore, many of the works in Guo Maoqian's “Yue Fu Shi Ji” have researchers. Most of these works have been passed down because of their unique artistic characteristics, and in a sense, they are also folk songs. Therefore, the “Wu Songs” of the Wei, Jin, and North and South Dynasties, and the “Bamboo Words” of the Sui and Tang dynasties, although processed by the literati, or even directly written by the literati, still retained the simple and unadorned nature of folk songs (Li Yanhua;interviewed,2023).

Special mention must be made here of an ancient song, “Jing Ye Si,” which was selected for inclusion in the “Yue Fu Shi Ji”:

床前明月光，疑是地上霜。

Chuang qian ming yue guang , Yi shi di shang shuang.

(The light of the moon before the bed is suspected to be frost on the ground.)

举头望明月，低头思故乡。

Ju tou wang ming yue , Di tou si gu xiang.

(Raise your head to look at the moon, lower your head to think of your hometown.)

This is a musical poem written by Li Bai, a great poet of the Tang Dynasty, when he was living in Yangzhou between the 15th and 16th year of the reign of Emperor Kaiyuan. For more than a thousand years, most Chinese people, literate or illiterate, have memorized this poem, which is like a children's song. The words are simple, the meaning is clear, and the feelings are deep. Different people feel differently when they read it at different ages. Whether it is the breadth of its circulation or the depth of its influence, “Jing Ye Si” can be said to be the masterpiece of Yangzhou folk songs in the Sui and Tang dynasties.

พหุณฺ์ ปณฺุ ทิโตะ ชีเว



Figure 25. “Yue fu shi ji”

Image source: Haotian Sun

In the Song Dynasty, there used to be a bright star in the long river of Yangzhou folk songs, and that was “Yue Zi Wan Wan Zhao Jiu Zhou”(The Moon Bends to Shine on Several States). The lyrics go like this:

月子弯弯照几州，几家欢乐几家愁。

Yue Zi wan wan zhao ji zhou , Ji jia huan le ji jia chou.

The moon shines in several states, and several families are happy and several families are sad.

几家夫妻团圆聚，几家飘零在外头？

Ji jia fu qi tuan yuan ju , Ji jia piao ling zai wai you?

How many couples are reunited, and how many are out in the world?

This folk song criticized the humiliating surrender and hedonistic corruption of the rulers of the Southern Song Dynasty, and also reflected the life of the common people who were displaced from their homes and lived in sorrow and misery. As soon as it appeared, it quickly spread to the north and south of the Yangtze River, and was sung until the founding of New China. In Suzhou, the tune was called “Wu Jiang Ge”, and in Yangzhou it was called “Jiang Nan Shu Zhuang Tai”. Although we are not sure if these tunes are the original versions from the Southern Song Dynasty, because folk songs change during the process of inheritance, and because sheet music did not appear until the 19th century, it is difficult to understand the original nature of folk

songs musically without sheet music and recordings. However, even just the lyrics of the folk songs can give us some information about the inheritance and changes of Yangzhou folk songs.

It was only after the 19th century, with the advent of notation and recording technology, that musical recordings of Yangzhou folk songs became possible. As early as the 1930s, the Yangzhou artist Shin Xiu-hua recorded the “Xian Hua Diao” in Shanghai, and the melody she sang was similar to the “Xian Hua Diao” in the sixth song of the “Xiao Hui Ji”, Volume XII, Number 38 of the Xiaoqing Master's Minor Tune Score (Gong Chi Pu), which was compiled by the master of the storage of incense in the first year of the Qing dynasty's Daoguang period (1821). This provides us with reliable musical information for the study of the origin, development and inheritance of Yangzhou folk songs.

In the 1950s, a group of new music workers such as Fei Ke, Cheng Ruxin, Zhang Zhongqiao, Wu Xiu Ming, Wu Junda, Lu Qigui, Yi Ren, Zhong Renshu, Huang Ling, Wu Ge, and Wang Hongjun began to collect Yangzhou folk songs and organize and notate them, and vigorously promoted them in a variety of forms, which led to the widespread dissemination of many classic folk songs. In the mid-1950s, Yangzhou folk singers such as Zhen Cheng, Zhu Xianglin, Xia Guozhen, Wang Lanying, and so on, put together a collection of folk songs. Wang Lanying sang folk songs such as “Shu Ya Dan”, “Xiao Mei Mei” to Beijing, which made Yangzhou folk songs well-known nationwide. Xuefei, a famous folk singer of Jiangsu Provincial Song and Dance Troupe, even sang the Jiangdu folk song “Ba Gen Lu Chai Hua”, which was composed by Qian Jingren and arranged by Fei Ke, all over the country and even to the world. The girls of Front Line Song and Dance Troupe won an award at the World Youth Festival with the Yangzhou folk song “Mo Li Hua”. Jiangdu's Zaiyang Haozi “Sa Tang Zi Liao Zai Wai”, Yangzhou's “Yang Liu Qing” and other folk songs have been repeatedly adapted by professional composers into various forms of vocal, instrumental, operatic and movie music and other modern musical works, which allowed Yangzhou folk songs to be disseminated in a wider range of areas. In the late 1970s, the creative group of the former Yangzhou Regional Cultural Bureau mobilized some music workers from various counties and municipalities (districts) to carry out yet another large-scale collection of Yangzhou folk songs. collection.

Entering the 21st century, Yangzhou folk songs are being integrated into the musical life of contemporary people with a new attitude (Li Yanhua;interviewed,2023).

Yangzhou folk songs have been widely circulated throughout history and have been known by roughly six names over the years:

7,000 years ago	Eastern Zhou (770-221 BC)	Sui (581-617) and Tang dynasties (618-907)	Song and Yuan dynasties (960-1279)	The Ming (1368-1644) and Qing (1644-1911) dynasties	Republic of China to the present (1911-2024)
Longqiu Folk Song	Chusheng	Wu Ge	Zhuzhici	Xiao Qu	Yangzhou Xiao diao

4.2 Development of Yangzhou Folk Songs

Yangzhou folk songs have a long history and carry the rich cultural traditions and memories of life in the Yangzhou area. As a famous historical city, Yangzhou's folk songs have undergone a complex process of development from ancient germination to modern changes, reflecting changes in social economy, cultural exchanges, folk customs and other aspects. The history and development of Yangzhou folk songs can be roughly divided into the following stages.

4.2.1 Classification Principles and Criteria for the Development of Yangzhou Folk Songs:

4.2.1.1 Historical Context and Social Changes

The thematic content of Yangzhou folk songs has been deeply influenced by the social contexts of specific historical periods. For instance, during the Ming and Qing dynasties, the songs often focused on labor and daily life, while in modern times, they reflected themes of social reform and patriotism. Singing techniques also evolved with these changes, progressing from simple natural tones to more expressive vocal methods.

4.2.1.2 Folk Customs and Traditions

The themes of Yangzhou folk songs are closely tied to the local customs and traditions of the region, such as weddings, festivals, and agricultural activities.

Singing techniques incorporate local dialects and phonetic features, further enhancing the regional identity of the songs.

4.2.1.3 Emotional Expression and Melodic Development

Yangzhou folk songs convey both personal and collective emotions through forms such as love songs and labor songs. The development of melodies reflects a transition from simplicity to complexity, with the introduction of ornamentations enriching the musical texture and emotional depth.

4.2.1.4 Cultural Exchange and Innovation in Performance Forms

The themes and performance forms of Yangzhou folk songs have diversified under the influence of external cultures and music from other regions. Changes in performance styles, ranging from solo singing to group performances and the integration of opera elements, illustrate a balance between the preservation of tradition and innovation.

4.2.2 The Development of Yangzhou Folk Song Subjects

4.2.2.1 Origins and Early Development (Sui Dynasty to Song Dynasty)

During the Tang and Song dynasties, Yangzhou was one of the most important commercial and cultural centres in China, as well as an important node of the Beijing-Hangzhou Grand Canal. Due to its unique geographical location, Yangzhou became a place where commerce and cultural exchanges between the north and the south converged. The prosperity of Yangzhou promoted the development of culture and art, and folk music began to sprout during this period. It was at this time that the beginnings of Yangzhou folk songs began to appear, mainly labour Jues and customary songs, such as "Qian Fu Hao Zi" and "Ge Mai Hao Zi".

Most of these early folk songs were spontaneously composed and sung by labourers during their productive work and daily life, with simple melodies, distinctive rhythms and plain lyrics, vividly reflecting the life situations and emotional experiences of the people of Yangzhou. For example, "Qian Fu Hao Zi" is a song sung by slender men to coordinate their movements and reduce fatigue during the process of pulling a fibre, while "Ge Mai Hao Zi" is a song sung by peasants to boost morale and regulate the rhythm of their labour during their work in the farmland(Zhang Meilin,2016).

4.2.2.2 Prosperity and Diversification (Yuan, Ming and Qing Dynasties)

By the Ming and Qing dynasties, Yangzhou's economy and culture had further prospered, especially during the Qing dynasty, when, with the development of Yangzhou's salt industry, Yangzhou became one of the richest cities in the country, and the improvement in the standard of living of the inhabitants and the increase in their cultural needs contributed to the development of folk songs. The pursuit of cultural life by Yangzhou's merchants, literati, artists, and other types of people led to the significant development of Yangzhou folk songs during this period.

During this period, the contents and forms of Yangzhou folk songs became richer and more diversified, including folk tunes reflecting the lives of the working people, such as "Zhong Tian Diao" and "Qian Fu Diao", as well as lyrical songs expressing love and life's interests, such as "Yangzhou Xiaoqu", "Deng Yin Ban", "Jiangnan Diao". These folk songs are not only widely circulated in the local area, but also spread to all parts of the country through commercial and cultural exchanges, forming the unique folk song style of "Yangzhou Xiaodiao" (Shao Ping, 2018).

4.2.2.3 Stage of Change and Integration (late Qing to Republican period)

During the late Qing and Republican periods, Yangzhou folk songs began to face new challenges and changes with the introduction of Western culture and great social changes. On the one hand, Yangzhou folk songs were innovative in content and form, influenced by Western music, and adapted works that blended old and new styles appeared; on the other hand, with the social upheaval and the acceleration of urbanisation, the survival space of traditional folk songs gradually narrowed, and faced the risk of extinction.

In order to protect and pass on this cultural heritage, some knowledgeable people and cultural institutions began to collect, organise and research Yangzhou folk songs. During the Republic of China period, local literati and cultural scholars in Yangzhou, such as Shen Xinguang, made important contributions to the collection and collation of Yangzhou folk songs, which has enabled the preservation of the folk song materials of this period to the present day.

4.2.2.4 Contemporary heritage and innovation (New China to the present)

After the founding of New China, Yangzhou folk songs received attention as intangible cultural heritage. The state and local governments began to invest resources in protection, research and promotion, and since the 1950s, cultural

departments and professional research institutes have carried out large-scale collection, collation and recording of Yangzhou folk songs, enabling a large number of precious Yangzhou folk songs to be preserved and passed on (Ge Hong;interviewed,2022).

In the rapid development of modern society, Yangzhou folk songs have faced new challenges but also gained new opportunities. Through various forms of cultural activities, performances and teaching, Yangzhou folk songs have been widely disseminated and promoted. For example, local arts groups and schools have carried out various forms of folk song performances and teaching activities, and some traditional repertoire has been adapted into modern art forms, such as stage plays and musicals, which have attracted the participation of more young people.

In recent years, with the strengthening of cultural self-confidence and the deepening of the protection of intangible cultural heritage, Yangzhou folk songs have gradually embarked on the road of revival. Yangzhou folk songs have been further promoted through the organisation of Yangzhou Folk Song Concerts, Folk Art Festivals and other activities. At the same time, some young musicians and artists have begun to explore the integration of modern musical elements into Yangzhou folk songs and try to create new folk song works, so that they can be revitalised while maintaining their traditional characteristics.

4.2.3 The Development of Singing Techniques in the Occurrence of Yangzhou Folk Songs:

4.2.3.1 Nature Singing Period (Qing Dynasty and before)

The early singing style of Yangzhou folk songs was based on natural singing. The singing of folk songs in this period did not undergo professional training, but came directly from the labor life. As a tool for the working people to express their emotions and coordinate their labor, Yangzhou folk songs are distinctly functional, and their singing style is highly dependent on daily experience and the natural voice, with no complex techniques formed. This kind of singing is mainly found in scenes such as fields and fishing boats in the water countryside. The singing content is close to labor and life, with simple melodies, narrow ranges and free rhythms, which makes it easy to improvise and pass on the songs.

At this stage, Yangzhou folk songs are usually sung mainly as solos, with occasional group choruses. Since they were mostly sung in an improvised manner, the melodies were highly repetitive, while the lyrics were flexible and often improvised in response to the singer's emotions and scenes. In terms of tone color, influenced by the environment of Yangzhou's water town, the singers mostly use bright and soft voices in order to carry their voices in open or humid environments. There is no instrumental accompaniment, and simple percussive or ambient sounds may be added in some scenes to enhance the sense of rhythm(Yang Zi,2019).

The natural singing style of Yangzhou folk songs is heavily influenced by the local living environment and cultural traditions. Because Yangzhou was located on a major transportation route and had frequent cultural exchanges, this style of folk song singing was also influenced by the intermingling of the culture of the Central Plains and the culture of the southern water towns. However, the singing style in this period still maintained a strong regional and primitive character, and was less influenced by foreign art forms. This stage laid the foundation for the artistic characteristics of Yangzhou folk songs, which are centered on true feelings, and provided the basis for the subsequent standardization and artistic development.

4.2.3.2 Period of Artistic Development (mid-to-late Qing Dynasty to Republican Period)

From the mid-to-late Qing Dynasty to the Republican Period, the singing style of Yangzhou folk songs entered a stage of artistic development. Against the background of Yangzhou's urban economic and cultural prosperity, the folk songs gradually departed from mere labor scenes and entered the daily entertainment life of city residents, and began to incorporate local art forms such as Yangzhou opera and Yangzhou commentary. The singing style in this period was more skillful than before, and gradually formed a dramatic and artistic style(Yuan Ye,2019).

The singing of Yangzhou folk songs absorbed the vocal and expressive techniques of local operas. For example, singers began to pay attention to the use of breath, through the “qi sinking into the dantian” breathing control to achieve a more stable voice; at the same time, the clarity of biting and spitting words increased, reflecting the tradition of the “correct and rounded” character in opera singing. The introduction of glissando, vibrato and ornamentation makes the melodies of Yangzhou

folk songs more vivid and emotional. In addition, in order to adapt to the more narrative lyrics, the singers gradually enhanced the delicate expression of emotions, forming a unique local flavor.

The singing forms in this period were more diversified, in addition to the traditional solo singing, there were also duets and rounds of singing, which increased the fun and interactivity of the performance. At the same time, accompanying instruments began to be introduced, and instruments such as the pipa and yangqin, which are common in Yangzhou minstrelsy, added musical color to the singing of folk songs. Through operatic and artistic interpretation, Yangzhou folk songs were gradually transformed from mere labor songs into an art form with a performing nature, and were more widely disseminated in the city.

4.2.3.3 Period of stage performance and specialization (from the early days of the founding of New China to the early days of reform and opening-up)

After the founding of New China, the singing style of Yangzhou folk songs entered a period of stage performance and specialization. With the state's protection and organization of folk culture, Yangzhou folk songs were systematically recorded, organized and brought to the stage, becoming an important part of singing competitions, literary performances and music education. The singing styles in this period were professionally trained and improved, retaining traditional characteristics and enhancing artistic expression(Li Yanhua;interviewed,2022).

At this stage, the singing style of Yangzhou folk songs tended to be standardized. Professional musicians and researchers organized the melodies, rhythms, and lyrics of traditional folk songs and clarified the standards of singing. Singers received systematic vocal training and learned scientific methods of vocalization, such as breathing control and the use of resonating chambers, thus improving the sound quality and stability of singing. In addition, the demand for visual effects in stage performances prompted singers to add more physical movements and emotional expressions to their performances, making Yangzhou folk songs more dramatic.

Accompaniment developed significantly during this period. The combination of traditional instruments such as the erhu and guzheng with modern instruments such as the piano and accordion added new levels of expression to

Yangzhou folk songs. At the same time, the choral form became popular, showing richer harmonic effects. The singing styles of this period not only adapted to the needs of modern stage performances, but also promoted Yangzhou folk songs to the national and international stage through concerts and teaching dissemination.

4.2.3.4 Period of Modern Innovation and Integration (Reform and Opening Up to the Present)

Since the reform and opening up, Yangzhou folk songs have entered a stage of modern innovation and integration, with the singing style absorbing a variety of modern musical elements while maintaining the traditional core, showing a diversified and cross-border development. Yangzhou folk songs in this period have further expanded their dissemination and influence through innovative interpretation and technical means.

The singing style of modern Yangzhou folk songs emphasizes the combination of ethnic singing and modern vocal techniques. For example, the traditional high resonance and soft timbre are combined with the techniques of American vocal singing to make singing more diversified and adaptable to different musical environments. Many singers try to add pop music elements to their singing, giving folk songs a new form of expression. At the same time, with the development of modern recording technology and audio equipment, singers are able to control the timbre, volume and emotional expression more accurately, realizing more delicate artistic effects.

Cross-border fusion is an important feature of Yangzhou folk songs in this period. The combination of folk songs with symphonic music, popular music, and theatrical performances enabled them to reach a wider audience while retaining their local characteristics. In addition, the performance of Yangzhou folk songs in international cultural exchanges has promoted the multilingual adaptation of the singing style and the integration of cultural elements, further enhancing its international influence.

This stage of the singing style demonstrates the vitality of Yangzhou folk songs in keeping with the times, not only inheriting the essence of the traditional art, but also injecting new vitality into it through technological innovation and artistic

creativity, making it one of the models for the preservation and dissemination of China's intangible cultural heritage.

4.3 Summary

Yangzhou folk songs have a long and rich history, which not only carry traces of history, but also reflect social changes and the people's living emotions. From the “Yu Fu Ge” during the Spring and Autumn and Warring States Periods to Li Bai's “Jing Ye Si” in the Tang Dynasty to the Song Dynasty's “Yue Zi Wan Wan Zhao Ji Zhou”, Yangzhou folk songs have evolved in the course of history, forming unique regional characteristics and cultural connotations. These folk song works, whether in terms of word pattern, word meaning or tune, are inextricably linked with ancient folk songs, and their transmission and evolution provide us with important clues for the study of ancient music and culture.

The inheritance and development of Yangzhou folk songs are not only reflected in the circulation of lyrics, but also in the innovation and fusion of musical forms. During the Ming and Qing dynasties, the combination of Yangzhou folk songs and court music allowed some folk song compositions to enter the court and become part of the court music. This cultural exchange and fusion made Yangzhou folk songs absorb the essence of other cultures while maintaining their folk characteristics, forming a more colorful art form.

In modern times, the collection, organization and promotion of Yangzhou folk songs have received unprecedented attention. since the 1950s, the efforts of a group of new music workers and folk singers have led to the widespread dissemination of Yangzhou folk songs throughout the country and even in the world. The collection and organization of musical materials of Yangzhou folk songs have not only provided valuable information for researchers, but also provided opportunities for the general public to appreciate and learn. With its unique charm, Yangzhou folk songs have become a bridge connecting the past and the future, inheriting culture and innovating art.

In conclusion, Yangzhou folk songs, as the treasures in the treasury of Chinese folk songs, have not only witnessed the development of Chinese music and culture, but also carried the people's emotions and memories. In the future, we expect

Yangzhou folk songs to continue to be passed on, so that more people can understand and appreciate this unique art form, and so that the melodies of Yangzhou folk songs can continue to be sung in the context of the new era.

Different Periods in the Development of Yangzhou Folk Songs	Development of singing technique
Eastern Zhou (770-221 BC)	There was no notation during this period, and its singing style was highly dependent on daily experience and the natural voice, without developing a complex technique. At this stage, Yangzhou folk songs were usually sung mainly as solos, with occasional group choral forms.
Sui (581-617) and Tang dynasties (618-907)	
Song and Yuan dynasties (960-1279)	
The Ming (1368-1644) and Qing (1644-1749) dynasties	
Mid to late Qing(1750-1912) Dynasty to Republican Period	The singing style in this period was more skillful than before, and gradually developed into a dramatic and artistic style. Absorbing the vocal and expressive skills of local opera, the singing forms in this period were more diversified, in addition to the traditional solo singing, there were also duets, rounds of singing, etc.
From the early days of the founding of New China to the early days of reform and opening up(1949-1978)	The singing styles of this period have been specialized and improved, retaining traditional characteristics while enhancing artistic expression.
Reform and opening up to the present(1978-2024)	The singing style has absorbed a variety of modern music elements while maintaining the traditional core, presenting a diversified, cross-border development trend

CHAPTER V

The Musical Characteristics of Yangzhou Folk Songs in Jiangsu Province, China

Yangzhou folk songs are representatives of folk art in Yangzhou City, Jiangsu Province, with a long history. This chapter analyses Yangzhou folk songs from four main aspects:

5.1 Linguistic characterisation of Yangzhou folk songs

5.1.1 Characteristics of the dialect

5.1.2 Chenci and Chenqiang

5.1.3 Singing content

5.2 Rhythmic characteristics of the beat

5.2.1 Laodong Haozi

5.2.2 Xiao Diao

5.2.3 Yinchang Diao

5.3 Singing Forms and Characteristics

5.3.1 Singing forms

5.3.2 Singing characteristics

5.3.3 Main Accompanying Instruments

5.4 Analysis of representative musical works

5.4.1 Representative Works 1 “Yang liu qing”

5.4.2 Representative Works 2 “Ba gen lu chai hua”

Summary

5.1 Linguistic Characterisation of Yangzhou Folk Songs

Songs are usually composed of two parts, the melody and the lyrics, from one word to words, from words to sentences, and from several sentences to the content of the song, so in this subsection I will analyse the linguistic characteristics of Yangzhou folk songs in terms of the dialect, the Chen ci and the content of the song.

5.1.1 Characteristics of the dialect

Melody consists of pitch and rhythm, most of the Han folk songs are sung in dialects, and the phonetics of the dialects will also affect the pitch of the folk songs of this place. China has a large area and several large-scale population movements in its history, so the dialects of different places are very different from each other, and their phonetics and grammars are different, which are mainly expressed in the phonetics, and in the "Atlas of the Chinese Language" (1987), the JAC official dialect can be divided into According to the Atlas of the Chinese Language (1987), the JAC dialect can be divided into three regions, namely, Tairu, Hongchao and Huangxiao, of which only Tairu and Hongchao are found in Jiangsu Province, and Hongchao can be subdivided into Yanghuai and Nanjing, which is more or less the same as that of the previous folk song. According to Jiangsu Dialect Records, Yangzhou has five tones: "yinping, yangping, shangsheng, qusheng, and rusheng"(Tone type,high and level tone, the first tone of putonghua,evenly rising tone, the second tone of putonghua,falling and rising tonee,checked tone), and the notation of the tones is shown in the table below.

Tone type	high and level tone, the first tone of putonghua	evenly rising tone, the second tone of putonghua	falling and rising tonee	falling tone	checked tone
quantities	21	34	42	55	4
tone sign	ī	í	ǐ	ì	·

Referring to the table, we can see that the tone of yinping in Yangzhou dialect is a kind of lower falling tone, and the pitch of the declination is higher than that of yinping, and the melody is mostly carried out in thirds and twos, for example, the beginning of the Baoying folk song "A pair of birds sleeping on the tree": "(Hey) a pair, (hey) the birds sleep on the tree", where "(a)" and "pair" are respectively yinping and declination, and the pitch is carried out from low to high. One" and "pair" are yinping and devoicing respectively, and the tones go from low to high. In the case of

superlatives such as brother, sister, mother, the first character has a slightly higher pitch than the second character in the Yangzhou dialect.

5.1.2 Chenci and Chenqiang

“Chenci” and “Chen qiang” are the soul of folk songs, it has nothing to do with the content of the folk song itself, mostly for some tone words, adjectives, names of places and things constitute the Chen ci, the corresponding tunes of the Chen ci will be called ‘Chen qiang’, many folk songs do not have a word from beginning to end, all by the Chen ci, the Chen ci can be arranged more perfectly in the structure of the song, making the work more unique style, according to the content of the Chen ci can be divided into “Cheng wei xing chen ci” and “Zhuang shi xing Chen ci” (Li Yanhua;interviewed,2023).

5.1.2.1 Cheng wei xing chen ci

Including names of places, objects, appellations,often can refer to a thing, very Yangzhou folk songs in many appellative are Chen ci reflect the characteristics of the Yangzhou dialect.Such as Jiangdu planting rice-planting Jue “Yi gen si xian qian guo he” inside a Chen ci “Sa tang zi”, “Sa tang zi” is the “Sha lang zi” homonym, in the Yangzhou area “Sha lang zi” is a kind of rice plant in the field (Li Yanhua;interviewed,2023).

5.1.2.2 Zhuang shi xing cheng ci

Including tone words and onomatopoeia, they are usually added in the middle, at the beginning or at the end of a sentence to better connect the sentences and make the song more expressive, and are usually enclosed in parentheses in the score. The decorative Chen ci in Yangzhou folk songs reflect the characteristics of Yangzhou people's speech.The word (nia) is used very frequently in the Yangzhou dialect, and is added as an auxiliary to an action. “You have eaten (nia)”, “to (nia)”, etc,Commonly used as a Chengci in a labour call (Li Yanhua;interviewed,2023).

5.1.3 Singing content

Since the period of Lu Zhaogong Yangzhou folk songs have sprouted, through the two Han Dynasty, the Three Kingdoms East Jin North and South Dynasties, Sui and Tang dynasties, Song, Yuan, Ming and Qing Yangzhou folk songs sung by a wide range of content, the researcher according to the content of the folk songs will be divided into the following categories of lyrics:

5.1.3.1 Love songs.

The researcher in looking through the "Yang Zhou Ge Yao Yan Yu Ji" statistics in Yangzhou folk songs depicting the number of male and female love songs reached 151, accounting for thirty percent of the total song set, such as "Xiu he bao", "Yi ge jie jie zhen bu chou" and so on, this is with the Yangzhou people's character, habits, working methods are inseparable from the Yangzhou way of agriculture is based on transplanting rice seedlings in rice planting fields, men and women work together to do farm work leisure time to sing love songs to relieve boredom, a lot of love songs are interspersed with male and female love. In the rice-planting fields, men and women work together to do farm work and sing love songs to relieve boredom and relieve boredom, and many of the lyrics of the Zaiyang Haozi are interspersed with love between men and women, Yangzhou has long been a city with a romantic atmosphere, and many literati and elegant guests have left their works here and the stories behind them.

5.1.3.2 Labour and life.

Most of the genres in this category are "Lao dong Hao zi", describing some interesting things in daily work and life, such as "Xiao xiao shui che liang tou qiao", "Chang de da jia jin tou lai", "Wu le ji jie yang nan zai", and "Shi nian jiu huang", "Qiong fu guo nian", which realistically describes the people's poor life.

5.1.3.3 Current affairs and Politics

Most of the folk songs of this kind were popular in some special periods such as the war of resistance, the founding of the People's Republic of China and the Cultural Revolution, for example, "Ku qi qi" during the war of resistance: "Ri ben gui zi sang liang xin, zhuo wo zhang fu qu dang bin" (The Japanese devils have lost their conscience, and they caught my husband to be a soldier). During the period of reform and opening up, "Kuai zi yi shen zuo jue din" and "Xiang yan yi han" are typical of the times.

5.2 Rhythmic Characteristics of the Beat

This summary mainly analyzes the rhythms of Yangzhou folk songs, and the following is an introduction to the rhythmic notation and release of the Chinese simplified score:

Chinese notation	X·	X	<u>X</u>	<u>X</u>	O	<u>O</u>	<u>O</u>
Symbolic meaning	minim (music)	crotchet	quaver	sixteenth note	quarter rest (music)	eighth rest (music)	sixteenth rest (music)

5.2.1 Laodong Haozi

In the stronger labour Jue, the rhythmic pattern of XX, XXX, XXX is mostly used, which is well-proportioned and powerful, consistent with the labour pace of the workers, and has a commanding role. Sometimes the X · X rhythm is added to the leading part, which can emphasize the strong tone on the strong beat and make the music tendency stronger, and strengthen the chanting nature of the music, for example, the rhythm of the first part of the Che Shui Jue, "The car it's white on the east". The rhythm is as follows:XX X|XX XXX|X XX|XX X|XX XX|X · X|Yangtse Jues also use more XXXX, fast music can reflect the cheerful and warm atmosphere in the "Xiao Diao", and the slower speed of the work is more coherent and melodically richer (Li Yanhua;interviewed,2023).

5.2.2 Xiao Diao

Rhythmic patterns in "Xiao Diao"s are more abundant, in general, in addition to XX, XXX, XXXX and other basic rhythmic patterns will be added to the rhythmic patterns such as appendage, syncopation, especially XXX derived from a series of rhythmic patterns: XX X X , X X XX, O X XX, and the inversion of the strong and weak beats can be avoided to avoid a single melody to promote the development of the role of the melody, such as the "Gao you xi bei xiang" of the first phrase of the rhythm is as follows :

X XX X | X XX X | XXXX X XX| X X · |

In the fourth bar, X X · this kind of syncopation can also have the effect of increasing the affirmative tone, and the corresponding lyrics: "Xiang(ai)", in which

"ai" is a preposition, emphasises the tone even more. The rhythmic pattern of Yangzhou's songs and dances is similar to that of the Lao dong Hao zi, and in order to satisfy the need to dance while singing, its rhythmic pattern is relatively clear and simple, and there are some works that add syncopated rhythms to add a sense of rhythm(Li Yanhua;interviewed,2023).

5.2.3 Yinchang Diao

The rhythmic patterns of the children's songs in the chanting tune are similar to those of the bugle, mostly the above-mentioned basic rhythmic patterns such as XX , X XX, which are in line with the simple and bright characteristics of the children's songs. Customs and ceremonial songs and Jiao mai Diaos are characterised by chanting, so they are mostly a combination of long and short rhythmic patterns, with free and varied rhythms, and the music is rich in chanting, for example, the rhythms of the Jiao mai Diao "Cheng yu hao zi" are as follows.

X • XO | X X | X XXXX| X XXXX | XX XX X | XX X | XX X • |

In addition to the use of dotted rhythms, the third and fourth bars also cleverly combine triplets with eighth notes, breaking the original rhythmic balance, the use of triplets can be added to the content of the work to a climax, in the ritual songs of the wailing and mourning often use triplets to express the excitement of the sadness of the mood (Li Yanhua;interviewed,2023).

5.3 Singing Forms and Characteristics

5.3.1 Singing forms

Yangzhou folk songs according to the different genres of singing forms are also slightly different, the most common in the Lao dong Hao zi is a leader and the singing form, most of the Da hang da wo Hao zi are used in this form, in some of the rice Zai yang Hao zi and the Che shui Hao zi due to the use of Xiao diao or tunes adapted from the tune, the subject matter is to recount the legend or sing the praises of the characters, so sometimes also used in the form of solo voice. In the Zai yang Hao zi there is also a unique singing form of a male and female duet, every time to the rice-planting season, rice planting can be seen in the field of men and women working together planting rice-planting scenes, in order to ease the fatigue of you sing a

sentence to me on a sentence on the formation of such a one-on-one form of duet (Li Yanhua;interviewed,2022).

5.3.2 Singing characteristics

Singing in dialect is one of the most important features of folk songs, and also one of the main indicators of the difference between folk songs around the world. As mentioned in the previous article, Yangzhou dialect is characterised by a low descending tone in the yinping key, and the pitch of the declining tone is higher than the yinping tone, while the starting point of the upper tone is low and the end of the tone is low, and there are a lot of "syncretic words" in terms of biting, that is to say, the synthesis of two words into one word reading. For example, in "A Silk Thread Dragged Across the River", "gege ai" is sung as "ge gai", and some of the characters "l" and "n" are not pronounced as "l" and "n". "n". For example, "Xu Ning Men Qiao" is pronounced as "Xu ling Men Qiao" in Yangzhou dialect. Singing in the correct dialect can make the original nature of the folk songs better expressed.

In terms of singing techniques, Yangzhou folk songs can be combined with new ethnic singing styles on the basis of retaining the original singing style. The use of national singing style sung by the repertoire of high-pitched, according to the musical styles of different regions to change the singing style, the national singing method at the beginning of most of the use of the real voice to sing, retaining the original flavour of the folk songs, the end of the last century many of China's singers will be the American vocal singing in the scientific vocal method and the use of the breath with the combination of the national singing to form a new national singing, the voice is more generous and soft, Yangzhou folk songs, a lot of the melody are in the Many melodies of Yangzhou folk songs are in the high register, which requires a clear and transparent voice. In terms of technique, we can learn from this new vocal method appropriately, but we should not have too much "vibrato", so as to retain the natural characteristics of the voice. In terms of singing style, Yangzhou is located in the Jianghuai Plain area north of the Yangtze River and south of the Huaihe River, and its folk song style combines north and south music styles, forming a mixture of strong and soft characteristics, Yangzhou folk songs have both the northern warm and heroic characteristics, such as the Zaiyang Haozi "pulling up roots of the reed wood flower", "willow green", and the southern gentle flavour of the taste, such as "Meng Jiangnu".

The first and second phrases of the song do not have intervals of more than four degrees, but are mostly intervals of three degrees or two degrees, and the end of the third phrase is highly agitated, contrasting with the soft and feminine style of the previous one (Li Yanhua;interviewed,2023).

5.3.3 Main Accompanying Instruments

Early Yangzhou folk songs before the Song Dynasty were mostly vocal, rarely accompanied by musical instruments, occasionally aided by simple rhythmic instruments. Small gongs(see the figure 24.), wooden fish, etc., used for rhythmic assistance at that time Yangzhou as an important commercial port, the music is mostly based on the labor scene of the horn, more oral singing rather than instrumental performance.



Figure 26. “Small gongs”
Image source: Haotian Sun

By the Yuan, Ming and Qing Dynasties, musical instruments were gradually integrated into Yangzhou folk songs. The expression of Yangzhou folk songs and the use of musical instruments tended to diversify. “Pipa(see the figure 25.), sanxian and yangqin(see the figure 26.) became the mainstream accompaniment instruments, used to create soft melodic accompaniment. The “stringed” erhu(see the figure 26.) and jinghu further enrich the musical expression. The “percussion” instruments, such as drums and gongs, are used to emphasize the rhythm and mood.



Figure 27. “Pi pa”

Image source: Haotian Sun



Figure 28. “Yang qin”

Image source: Haotian Sun



Figure 29. “Er hu”

Image source: Haotian Sun

Influenced by western music culture during the Republican period, the accompanying instruments of Yangzhou folk songs gradually integrated new elements, and the forms of expression became more diversified. The pipa, yangqin, erhu, etc. still occupy an important position, while “Western instruments” such as the piano and violin (violin, cello) gradually appeared in some of the adapted or innovative works. The folk songs of this period often combined traditional flavor with modern musical techniques, adapting to a wider audience.

In modern times, as Yangzhou folk songs have been staged and modern forms of communication have developed, the accompanying instruments have incorporated more modern instruments and electronic music while retaining tradition.

The accompanying instruments of Yangzhou folk songs have shown obvious trends of change in different periods with the social culture, economic background and musical development, and their evolution process reflects the characteristics from simple to complex, from traditional to modern (Ge Hong;interviewed,2023).

The form of band accompaniment for modern Yangzhou folk songs is usually divided into two main types: traditional band accompaniment and western band accompaniment according to the needs of performances and stylistic characteristics, and is flexibly combined and innovated in actual performances.

Modern Yangzhou Folk Songs Accompaniment Band Classification :

Band type	Core instruments	Functional orientation	Applicable Scenarios
Traditional bands	Pipa, yangqin, erhu, bamboo flute, pan-drum, small gong	Showing traditional flavor and highlighting local characteristics	Non-heritage performances, cultural festivals and local exhibitions
Western-style orchestra	Piano, violin, cello, flute, jazz drums	Enrichment of melodic and harmonic structure and enhancement of dynamic expression	Concerts, large-scale stage performances, innovative adaptations
Fusion Band	Pipa, Erhu, Bamboo Flute, Piano, Electronic Piano, Synthesizer, Board Drums, Jazz Drums	Retaining the traditional flavor while introducing modern sound effects, adapting to diversified performance needs	Crossover concerts, contemporary theater, music festivals

5.4 Analysis of Representative Musical Works

5.4.1 Representative Works 1 “Yang liu qing”

5.4.1.1 Melodic Analysis

The central tone in “Yang Liu Qing” consists of a San yin zu of D, B, and A, which runs through the entire song. The D, B, A San yin zu of the first phrase is repeated in the second measure, and in the third and fourth measures it is changed and prolonged by leaning ornaments to form a three-beat time value. From the fourth measure onwards, D, B, and A undergo a strict shift imitation to A, #F, and E, and are

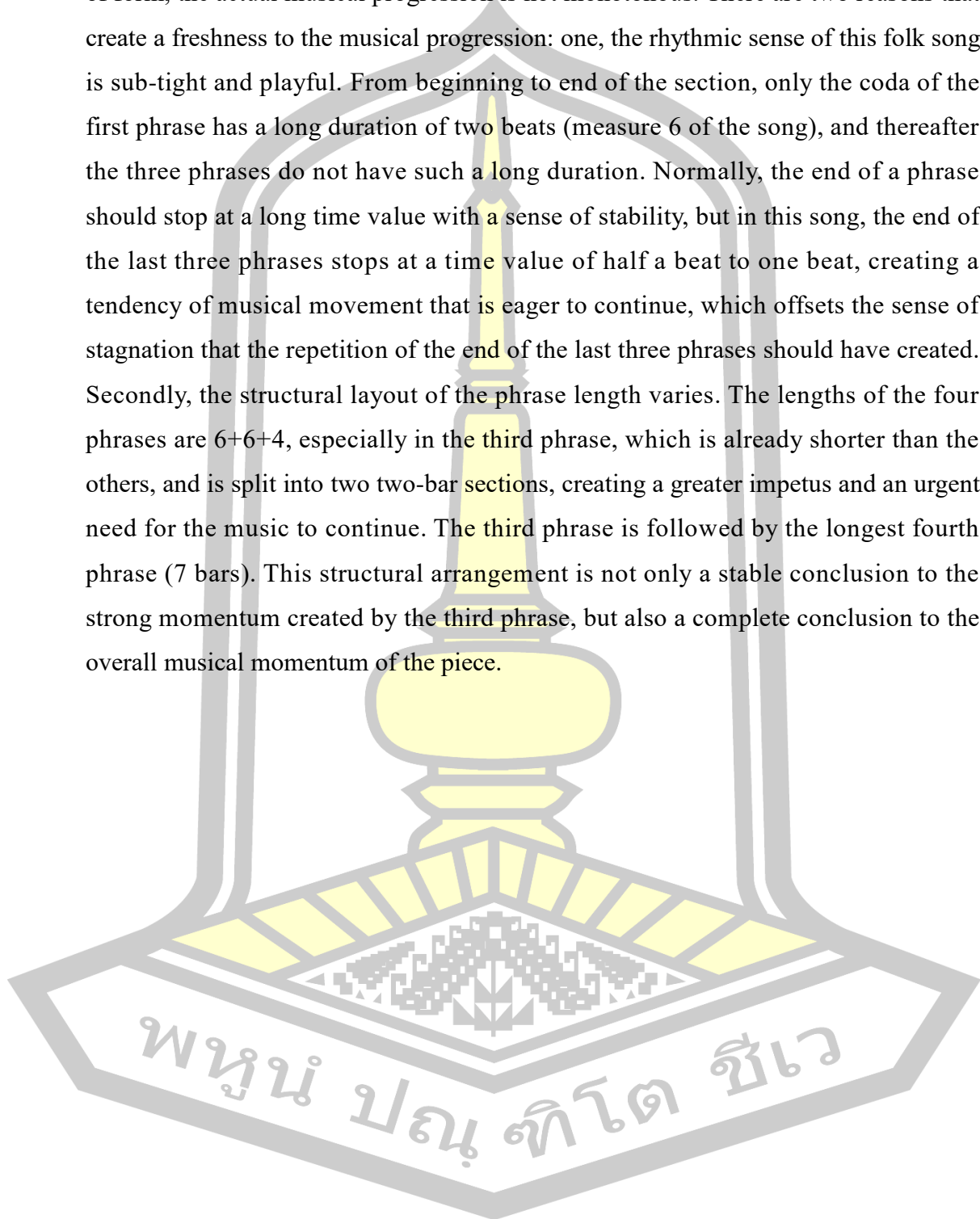
repeated through a lower-fourth modal progression, forming the structural basis of the piece. In the second phrase, the core tones are further developed through reflection and retrogression, creating a Jiangnan waterfront-like aesthetic. The third measure shows the extension of D, B, and A and the downward fourth modulation, which smoothly leads to the terminating #F, E, D. The supplementary part pushes the piece forward through rhythmic changes, generating an emotional outpouring and a sense of “pain”, and finally ending with the simple and clear #F, E, D. The core tone of the song is further developed through reflection and retrogression in the second phrase, which forms the basis of the structure of the song. The core tones of the song are richly developed through the techniques of reflection, retrogression, extension and ornamentation, presenting a unified and harmonious beauty of folk music with the characteristics of Jiangnan, and becoming a beautiful classic.

5.4.1.2 Accompaniment Analysis

The addition of piano accompaniment to the song “Yang Liu Qing” further accentuates the cheerful musical style of “Yang Liu Qing”. It not only adds a rich sense of hierarchy to the melody, but also enhances the emotional expression of the piece. The piano, through the chord support and rhythmic backing, strengthens the rhythm and dynamics of the main theme, and at the same time provides a harmonic foundation for the melody, making the acoustics of the whole song fuller. The left hand weaves supports the octave bass, while the right hand is mainly driven by column chords in the weak beat, forming a close interaction between the piano chord changes and the melody, which not only pushes the music forward, but also strengthens the emotional fluctuation of the melody. The bass part of the piano enhances the overall sense of the piece through stable chord progression and rhythmic padding, while the treble part adds a sense of fluency and color to the melody through the use of decorative notes and jumping chords, making the song more expressive of modern music on the basis of traditional folk songs.

The prelude (bars 1-8), the first phrase (bars 9-14 of the song) ends on the second level, the other three phrases (bars 15-20 of the second phrase, bars 21-24 of the third phrase, and bars 25-31 of the fourth phrase) all end on the first level, and the main structure of the music is the one-on-three style of traditional Chinese musical structure. The last phrase (bars 32-37) is the coda.

Although it seems that the last three lines are repetitive in terms of the type of form, the actual musical progression is not monotonous. There are two reasons that create a freshness to the musical progression: one, the rhythmic sense of this folk song is sub-tight and playful. From beginning to end of the section, only the coda of the first phrase has a long duration of two beats (measure 6 of the song), and thereafter the three phrases do not have such a long duration. Normally, the end of a phrase should stop at a long time value with a sense of stability, but in this song, the end of the last three phrases stops at a time value of half a beat to one beat, creating a tendency of musical movement that is eager to continue, which offsets the sense of stagnation that the repetition of the end of the last three phrases should have created. Secondly, the structural layout of the phrase length varies. The lengths of the four phrases are 6+6+4, especially in the third phrase, which is already shorter than the others, and is split into two two-bar sections, creating a greater impetus and an urgent need for the music to continue. The third phrase is followed by the longest fourth phrase (7 bars). This structural arrangement is not only a stable conclusion to the strong momentum created by the third phrase, but also a complete conclusion to the overall musical momentum of the piece.



杨柳青

Yang liu qing

The first system of the musical score for 'Yang liu qing' consists of three staves. The top staff is the vocal line in G major, 2/4 time, with a melody of quarter and eighth notes. The middle staff is the right-hand piano accompaniment, which is mostly silent in this system. The bottom staff is the left-hand piano accompaniment, featuring a bass line with eighth and quarter notes.

The second system of the musical score continues the melody from the first system. It consists of three staves. The vocal line continues with a similar rhythmic pattern. The right-hand piano accompaniment remains silent. The left-hand piano accompaniment continues with a steady bass line.

The third system of the musical score includes lyrics and a piano accompaniment. It consists of three staves. The vocal line has lyrics in Chinese and pinyin. The right-hand piano accompaniment provides harmonic support with chords. The left-hand piano accompaniment continues with a bass line.

月光 照 到 滴 水 河 哟 哎 嗨 咿 嗨
 yue guang zhao dao di shui he yo ai hei yi hei

Figure 30. “Yang liu qing”

Image source: Haotian Sun

2

14

哟, he bian shu xia kan qing
yo, he bian shu xia kan qing

18

哥呀 杨柳叶子 青啊哟, 山里石头
ge ya yang liu ye zi qing a yo, shan li shi tou

22

崩啊哟, 河里沙子 松啊哟, 崩又崩来, 松又松来,
beng a yo, he li shazi song a yo, beng you beng lai, song you song lai,

Figure 31. “Yang liu qing”

Image source: Haotian Sun

27



好多话要 对他说 杨柳 叶子(嘛) 青啊哟,
hao duo hua yao dui ta shui yang liu ye zi (ma) qing a yo.

32 rit. .



一句话也 不用说 杨柳 叶子(嘛) 青啊哟.
yi ju hua ye bu yong shuo yang liu ye zi (ma) qing a yo.

Figure 32. "Yang liu qing"

Image source: Haotian Sun



Figure 33. Singing Melody

Yangzhou Folk Song "Yangliu Qing" (Green Willow)

A vibrant ode to rural labor in Jiangnan's waterways, "Yangliu Qing" captures the rhythm of agrarian life through its lively dialect and springtime imagery. Lyrics like "Early dawn in the fields, dew-soaked" and "Weeds to pull from rice paddies" paint scenes of farmers toiling in unison, while the recurring refrain "Oh, the willow leaves so green!" mimics the cadence of work chants, symbolizing resilience and renewal. Set against the backdrop of Yangzhou's lush landscapes, the song

intertwines the practicality of labor with poetic metaphors, celebrating communal effort and the harmony between humans and nature. Its buoyant melody and call-and-response structure reflect the spirited optimism of Jiangnan's farming communities, embodying both cultural pride and the timeless beauty of seasonal cycles.

5.4.1.3 Mode Analysis

Gong(Tonic),Shang(Supertoni),Jue(Mediant)Zhi(Subdominant),Yu(Dominant) are the name of the five different tones in China. Similar to 1,2,3,5 and 6 in modern notation. Shang(Supertoni) equals 1(Do), Shang(Supertoni>equals 2(Re),Jue (Mediant) equals 3 (Mi), Zhǐ (Subdominant>equals 5 (So), Yu (Dominant) 6 (La).also known as pentatonic.



Figure 34. Mode Analysis
Image source: Haotian Sun

5.4.1.4 Scale Analysis

The main part of the piece is in four phrases with 23 bars.

Yang Liu Qing					
presage	Phrase 1	Phrase 2	Phrase 3	Phrase 4	coda
1-8	9-14	15-20	21-24	25-31	32-36

1) Phrase 1:

พุ่ม ปณ ทิโต ชเว

9

月光照到滴水河哟 哎嗨哟嗨
 yue guang zhao dao di shui he yo ai hei yi hei

2 14

哟, 河边树下看情
 yo, he bian shu xia kan qing

Figure 35. Phrase 1“Yang liu qing”

Image source: Haotian Sun

The first phrase begins on the dominant palatine, makes two repeated syllabic descents, descends an octave to the palatine, and then terminates on a secondary quotient.

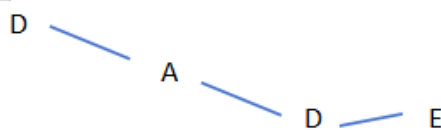


Figure 36. Melodic Phrase 1

Image source: Haotian Sun

2) Phrase 2

2

14

哟, 河 边 树 下 看 情
yo, he bian shu xia kan qing

18

哥 呀 杨 柳 叶 子 青 啊 哟, 山 里 石 头
ge ya yang liu ye zi qing a yo, shan li shi tou

Figure 37. Phrase 2 “Yang liu qing”

Image source: Haotian Sun

The second phrase follows the same melodic logic as the first, beginning on the dominant merchant note that ended the previous phrase, then moving up to the palatine, followed by an upward modal progression starting on the merchant note and ending on the alto palatine.

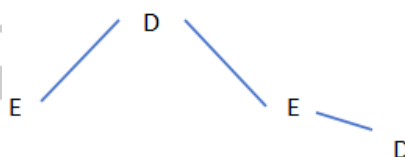


Figure 38. Melodic Phrase 2

Image source: Haotian Sun

3) Phrase 3

18

哥 呀 杨 柳 叶 子 青 啊 哟, 山 里 石 头
ge ya yang liu ye zi qing a yo, shan li shi tou

22

崩 啊 哟, 河 里 沙 子 松 啊 哟, 崩 又 崩 来, 松 又 松 来,
beng a yo, he li shazi song a yo, beng you beng lai, song you song lai,

Figure 39. Phrase 3 “Yang Liu Qing”

Image source: Haotian Sun

The third phrase begins with a dominant levy, then descends to a merchant tone for a homophonic repetition, and the motive develops again to a Jue tone, with the homophonic repetition of the merchant tone reappearing.

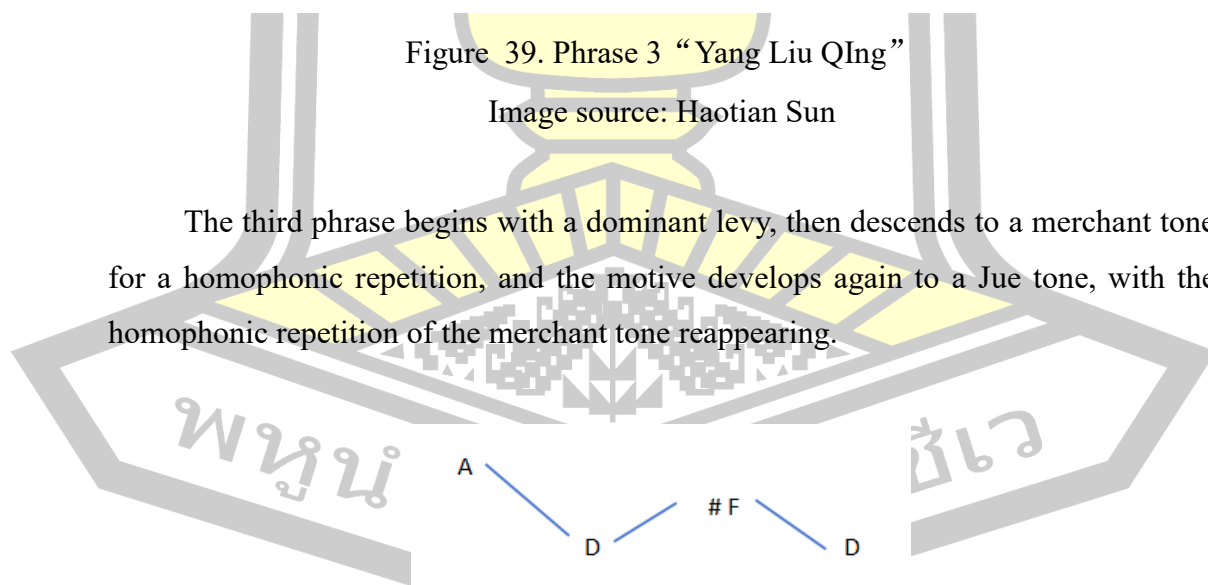


Figure 40. Melodic Phrase 3

Image source: Haotian Sun

4) Phrase 4

Figure 41 shows the musical score for Phrase 4, titled "Yang Liu Qing". The score is written in G major (one sharp) and 2/4 time. It consists of two systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 22 and ends at measure 26. The second system starts at measure 27 and ends at measure 31. The lyrics are in Chinese and Pinyin. Red circles highlight specific notes in the vocal line: the first note of the first system (measure 22), the first note of the second system (measure 27), and the last note of the second system (measure 31).

22
崩啊哟, 河里沙子 松啊哟, 崩又崩来, 松又松来,
beng a yo, he li shazi song a yo, beng you beng lai, song you song lai,

27
好多话要 对他说 杨柳 叶子(嘛) 青啊哟,
hao duo hua yao dui ta shui yang liu ye zi (ma) qing a yo,

Figure 41. Phrase 4 “Yang Liu Qing”

Image source: Haotian Sun

The fourth phrase begins on the dominant plagal note and then moves up to the dominant court note, after which the homophonic repetition of the quotidian note reappears.

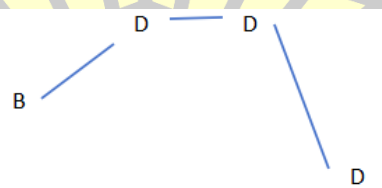


Figure 42. Melodic Phrase 4

Image source: Haotian Sun

5.4.2 Representative Works 2 “Ba gen lu chai hua”

5.4.2.1 Melodic Analysis

The tune of “Ba gen lu chai hua” adopts the downward sequence of the pentatonic scale, with the core tone circling back several times in the middle section, and has a beautiful melody, vividly displaying the scene of laborers working happily in rice-planting fields. Whether from the flower to the rice-planting description, the whole piece deeply conveys the delicacy and gentleness of the Jiangnan minstrelsy. The song is in C-gallery pentatonic mode, the harmony is mainly in major triads, the scale progression is mainly in steps, the melody is up and down, continuous, reflecting the unique flavor of the folk songs of Jiangnan. The complete form of the downward progression of the pentatonic scale is C, A, G, E, D, C. The structure of three times repetition highlights the boldness and straightforwardness of Jiangdu folk songs.

The melody of the whole song is simple and clear, easy to memorize and sing. Different from the cascading style of Jiangnan folk songs, and also different from the northern folk songs characterized by big jumping intervals at the beginning, this song starts with a big third interval from the palace tone to the corner tone, showing a distinctive and bright style. This motive is repeated and undergoes variations throughout the piece. It can be seen that the motive reappears in the third measure of the second phrase, and the upward minor third intervals that frequently appear in the second and third phrases are the retrograde and rhythmic diminishing variations of the theme motive, and this motif throughout the song keeps a high degree of unity in the material. In addition, the song also utilizes the technique of downward big jumps, which further enhances the drama and sense of conflict of the song.

5.4.2.2 Accompaniment Analysis

The folk song “Ba gen lu chai hua” is accompanied by piano as a backing, emphasizing its lively and bright musical style. The melody of the introductory part is the derivation and development of the main melody of the music. Column chords are added around the first beat of the heavy beat and the second half of the weak beat to strengthen the rhythmic nature of the music.



Figure 43. “Ba gen lu chai hua” Melody Clip

Image source: Haotian Sun



Figure 44. Singing Melody

Yangzhou Folk Song "Bagen Luchai Hua" (Pulling Reed Flowers)

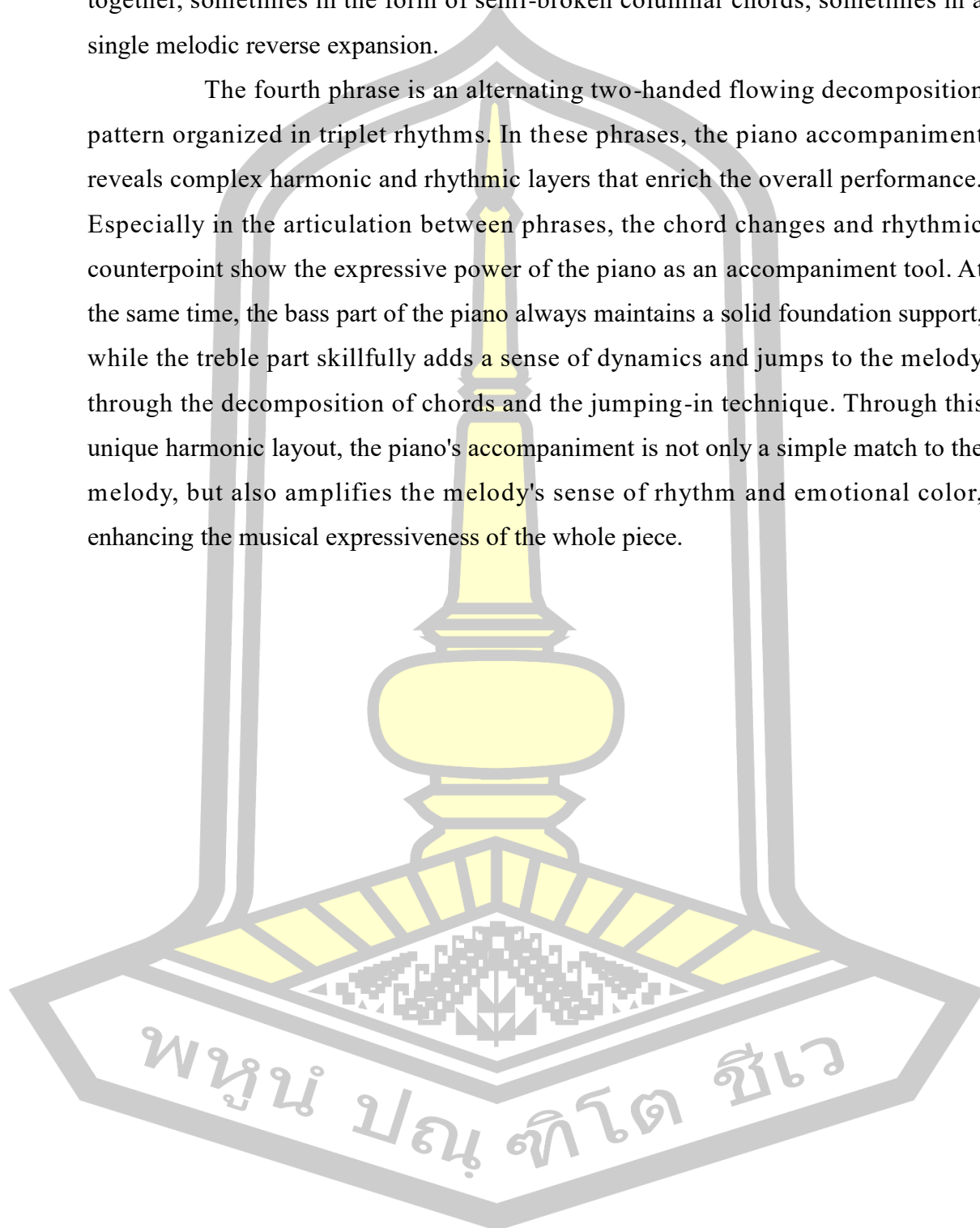
Rooted in the wetlands of Jiangnan, "Bagen Luchai Hua" immortalizes the gritty yet rhythmic labor of reed harvesters. Lines like "Swing the sickle, bend low" and "Bundle reeds, row the boat" evoke synchronized movements of workers navigating marshes, while the titular refrain "Pull the reed flowers, ah-hey!" blends rhythmic drive with metaphors of endurance—comparing the flexibility of reeds to human tenacity. The song's cascading melodies and earthy vernacular mirror the ebb and flow of river life, highlighting the interdependence of laborers and their environment. Steeped in Yangzhou's aquatic traditions, it transforms utilitarian work chants into lyrical art, honoring the quiet dignity of collective toil and the unbreakable bond between people and their waterlogged homeland.

In the first phrase, the left hand and the right hand develop in a staggered fashion, dividing the two beats into four half-beats, with the left hand laying down a downward octave monophonic breakdown on the first and third half-beats, while the right hand joins in with columnar chords on the second and fourth half-beats; thereafter, the left hand changes to octave-harmonic intervallic form as a time-valued full-two-beat bass support, while the right hand rests for a half-beat to break down a jump forward first.

The accompaniment of the second phrase adds the idea of polyphonic counterpoint, with both voices expressing different melodies.

The third phrase is accompanied by the left and right hands working together, sometimes in the form of semi-broken columnar chords, sometimes in a single melodic reverse expansion.

The fourth phrase is an alternating two-handed flowing decomposition pattern organized in triplet rhythms. In these phrases, the piano accompaniment reveals complex harmonic and rhythmic layers that enrich the overall performance. Especially in the articulation between phrases, the chord changes and rhythmic counterpoint show the expressive power of the piano as an accompaniment tool. At the same time, the bass part of the piano always maintains a solid foundation support, while the treble part skillfully adds a sense of dynamics and jumps to the melody through the decomposition of chords and the jumping-in technique. Through this unique harmonic layout, the piano's accompaniment is not only a simple match to the melody, but also amplifies the melody's sense of rhythm and emotional color, enhancing the musical expressiveness of the whole piece.



拔根芦柴花

Ba gen lu chai hua

Vivace 热情地

叫 (呀) 我 (这 么 里 呀) 来 我 (呀) 就 (的)

叫 jiao ya wo zhe me li ya lai wo ya jiu di

来 嘛, 拔 根 (的) 芦 柴 花 花, 清 香

lai miao, ba gen di lu chai hua hua, qing xiang

(那 个) 玫 瑰 玉 兰 花 儿 开,

na ge mei gui yu lan hua er kai,

Figure 45. “Ba gen lu chai hua”

Image source: Haotian Sun

2

29 *p*

蝴蝶 (那个) 恋花 牵姐 (那个) 看呀。
 hu die na ge lian hua qian jie na ge kan ya

36

鸳鸯 (那个) 戏水 要郎
 yuan yang na ge xi shui yao lang

43

猜. 小 小 的 郎 儿 呀. 月 下
 cai. xiao xiao di lang er ya. yue xia

50

芙蓉牡丹花儿开 哟.
 fu rong mu dan hua er kai yo.

1. 2.

The image shows a musical score for a piece titled "Ba gen lu chai hua". It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 29-35) features a vocal line with lyrics "蝴蝶 (那个) 恋花 牵姐 (那个) 看呀。" and piano accompaniment with dynamics *mp* and *p*. The second system (measures 36-42) has lyrics "鸳鸯 (那个) 戏水 要郎" and piano accompaniment with dynamics *p* and *mp*. The third system (measures 43-49) includes lyrics "猜. 小 小 的 郎 儿 呀. 月 下" and piano accompaniment with dynamics *mf* and triplets. The fourth system (measures 50-56) has lyrics "芙蓉牡丹花儿开 哟." and piano accompaniment with dynamics *mp* and *mf*, including a first and second ending bracket. A large grey watermark is visible on the left side of the page.

Figure 46. "Ba gen lu chai hua"

Image source: Haotian Sun

3

Figure 47. “Ba gen lu chai hua” Melody Clip

Image source: Haotian Sun

The whole song of “Ba gen lu chai hua” consists of 56 bars, and adopts the typical structure of “starting and ending”, however, the length of the four parts is not the same, which makes the structure slightly unbalanced. The first eight bars are used as the prelude or introduction, which serves as a preparation for the formal entry of the song, as if it is the preparatory part of the song before people shout the trumpet.

The first 12 bars are the “starting phrase”, which consists of two sections and formally enters the rhythm of shouting the trumpet. The melody mainly unfolds through the second and third degree progressions, and the music expresses the dynamic changes of rising and then falling, which figuratively shows the scene when people start to shout the trumpet. The complete repetition of the two phrases plays a role of emphasis, and the harmony is dominated by the main triad, with bright colors and a smooth and light melody. “The first half of the phrase consists of 8 bars, containing 3 measures, and the structure is expanded from the previous phrase. The first half of the phrase starts with the dominant do, which is smoothly connected to the subordinate tones of the first phrase; the second half of the phrase is similar to the second half of the first phrase, but it is expanded and ends in a dominant triad. The melodies of the first and second phrases are mostly progressive, and the range is concentrated in the upper register, making the music energetic and clear. “The third phrase is divided into two parts, the upper and lower parts, and the upper and lower

parts are divided into two parts, the upper and lower parts are divided into two parts. The third phrase is divided into two parts of 8 bars each, with the same beginning, the first half ending on the dominant note, and the second half ending on the dominant D, returning to the dominant triad. The scale progression is still predominantly progressive, with occasional skips, and the range is concentrated in the middle register, where the clever use of rests makes the music lighter and more fluid.

Finally, the song moves quickly into a “chorus” that moves up the scale and summarizes the motivic material that has come before it, slowing down and diminishing in intensity, with the chorus finally ending on the dominant note, bringing the song to a successful conclusion.

5.4.2.3 Mode Analysis

Gong(Tonic),Shang(Supertoni),Jue(Mediant)Zhi(Subdominant),Yu(Dominant) are the name of the five different tones in China. Similar to 1,2,3,5 and 6 in modern notation. Shang(Supertoni) equals 1(Do), Shang(Supertoni>equals 2(Re),Jue (Mediant) equals 3 (Mi), Zhǐ (Subdominant)equals 5 (So), Yu (Dominant) 6 (La).also known as pentatonic.

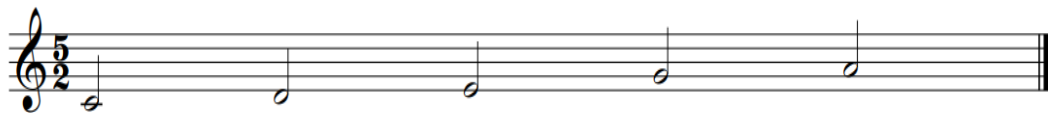


Figure 48.Mode Analysis
Image source: Haotian Sun

5.4.2.4 Scale Analysis

The main part of the piece is in four phrases with 48 bars.

Prelude (bars 1-8). The first phrase is in measures 9-20 and ends on (Gong); The second phrase is in measures 21-28 and ends on (Zhi); The third phrase, measures 29-44, ends on (Gong); The fourth phrase, bars 45 - 56 all, ends on (Gong).

Ba gen lu chai hua

presage	Phrase 1	Phrase 2	Phrase 3	Phrase 4
1-8	9-20	21-28	29-44	45-56

1) Phrase 1

Figure 49 shows the musical score for Phrase 1, "Ba gen lu chai hua". The score is in G major and 4/4 time. It consists of two systems of music. The first system (measures 8-14) features a vocal line with lyrics "叫 (呀) 我 (这 么 里 呀) 来 我 (呀) 就 (的)" and a piano accompaniment. The second system (measures 15-21) features a vocal line with lyrics "来 啦, 拔 根 (的) 芦 柴 花 花, 清 香" and a piano accompaniment. Red circles highlight specific notes in the vocal line: the first note of the first system and the notes "ba" and "hua" in the second system.

Figure 49. Phrase 1“Ba gen lu chai hua”

Image source: Haotian Sun

The first phrase can be divided into phrase a and its connecting four measures. Phrase a begins on the dominant Gong, skips up three steps and then descends to the dominant Shang, which is emphasized several times before descending to the genitive. The linking section also begins in the main key “Gong”, and the melody gradually descends to the “Gong” in the lower octave.

พหุ ประถมศึกษา

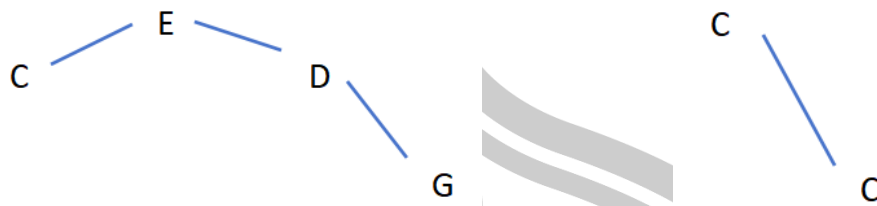


Figure 50. Melodic Phrase 1

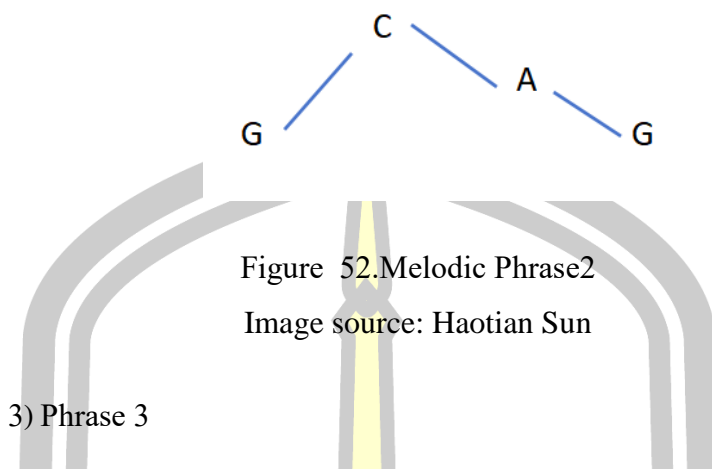
Image source: Haotian Sun

2) Phrase 2

Figure 51. Phrase 2 “Ba gen lu chai hua”

Image source: Haotian Sun

The second phrase begins and ends in the dominant genitive, and the melody unfolds in a large mountainous line.



2

29 *p*
蝴蝶 (那个) 恋花 牵姐 (那个) 看呀
hu die na ge lian hua qian jie na ge kan ya

36
鸳鸯 (那个) 戏水 要郎
yuan yang na ge xi shui yao lang

43
采. 小小的小郎儿呀. 月下
cai. xiao xiao di lang er ya. yue xia

Figure 53. Phrase 3 “Ba gen lu chai hua”

Image source: Haotian Sun

The third phrase is organized around the minor third motifs of “Jue-Zhi” and “Yu-Gong”, ending on the middle register. It ends in the middle register.

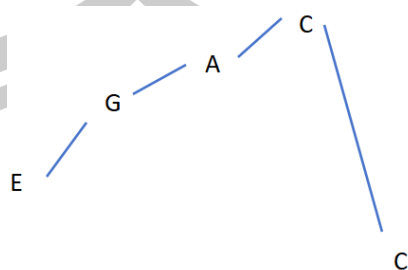


Figure 54. Melodic Phrase 3

Image source: Haotian Sun

4) Phrase 4

Figure 55. Phrase 4 “Ba gen lu chai hua”

Image source: Haotian Sun

The fourth phrase begins on the “Jue” in the soprano range, and then moves down two degrees to emphasize the “shang”. The melody unfolds in a downward motion, ending on the “Gong” in the middle register after the “Yu” note.

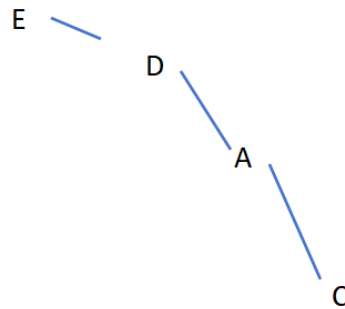


Figure 56.Melodic Phrase4

Image source: Haotian Sun

Yangzhou Folk Songs: Chapters IV V Detailed Summary

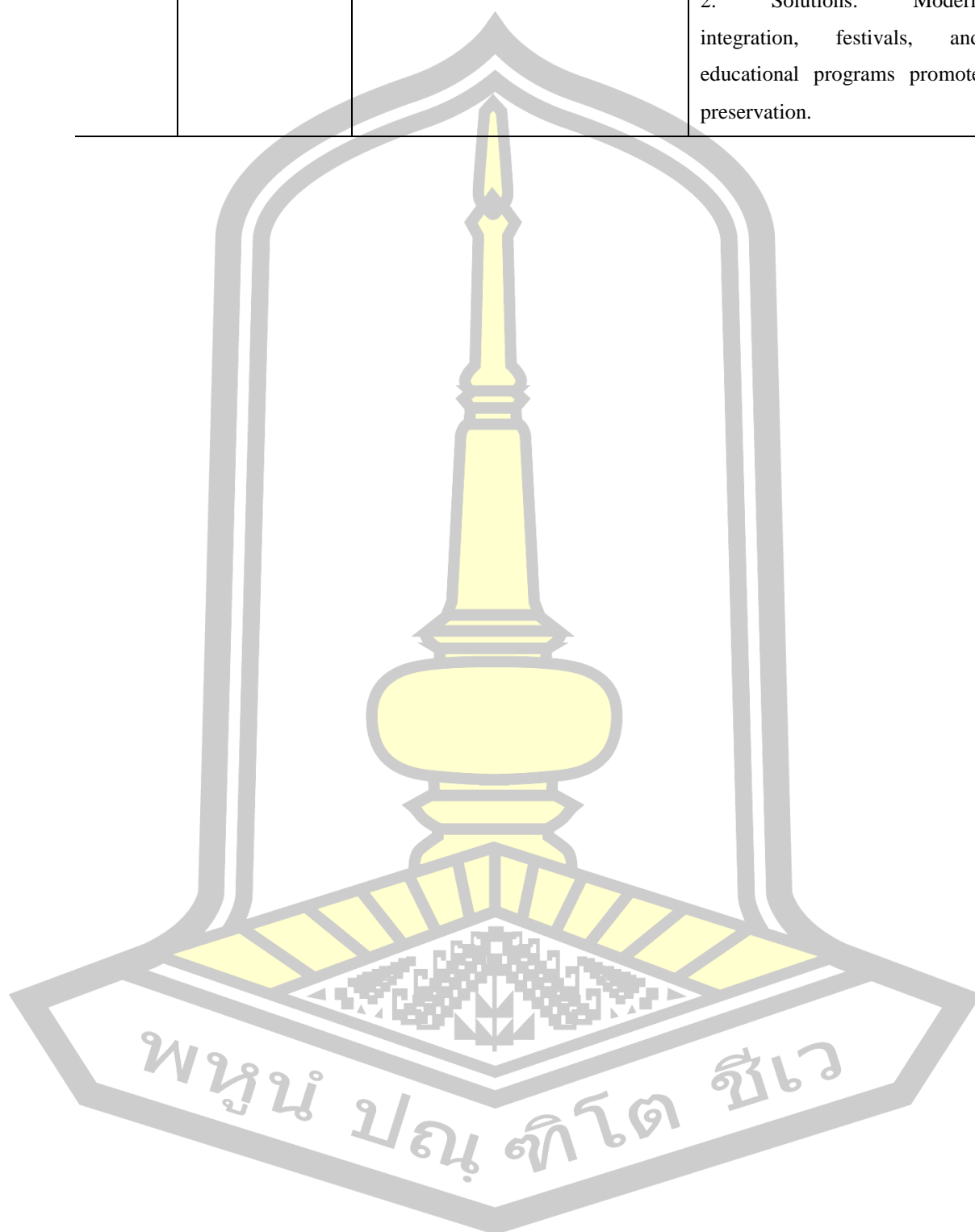
As an important part of Chinese folk music, Yangzhou folk songs have a long history of development, reflecting the unique charm of Yangzhou local culture. From the rise of canal culture in the Sui and Tang dynasties to the prosperity of minstrelsy in the Ming and Qing dynasties, and then to the modern staging and protection of inheritance, Yangzhou folk songs have presented distinctive features at different historical stages. The development of Yangzhou folk songs is not only the accumulation of local culture, but also the epitome of the changing times. In the face of the inheritance crisis, protection measures need to be strengthened, such as in-depth field surveys, innovative dissemination methods, enhanced education and international promotion, to ensure that Yangzhou folk songs can continue to be inherited and revitalized in modern society.

พหุ มั ปรณ ทั โต ชี เว

Chapter	Theme	Overview	Key Points
Chapter IV	History and Development	The origin of Yangzhou folk songs dates back to the Sui and Tang dynasties. Over time, they prospered during the Song and Yuan dynasties, diversified in the Ming and Qing dynasties, and evolved through modern innovation and integration.	<p>Historical Stages:</p> <ol style="list-style-type: none"> Origins and Early Development (Sui to Song): Commerce and cultural exchanges led to early forms like labor chants (e.g., 'Qian Fu Hao Zi'). Prosperity and Diversification (Yuan to Qing): Economic growth (e.g., salt industry) boosted cultural life; forms like 'Yangzhou Xiao Diao' flourished. Changes and Integration (Late Qing to Republic): Western music influenced styles; adaptations emerged. Contemporary Heritage and Innovation (New China to present): Preservation, stage promotion, and modern fusion.
	Evolution of Singing Techniques	Yangzhou folk songs transitioned from natural, untrained singing to more artistic and modern expressions, reflecting cultural and technological shifts.	<p>Stages of Singing Techniques:</p> <ol style="list-style-type: none"> Natural Singing (Qing Dynasty and earlier): Rooted in daily life; simple melodies, free rhythms, mostly solos. Artistic Development (Late Qing to Republic): Operatic techniques (e.g., vibrato, glissando) and instrumental accompaniment (e.g., pipa, yangqin). Professionalization and Stage Performance (New China): Standardized training; modern instruments incorporated. Modern Innovation and

			Fusion (Post-reform era): Blend of folk and pop styles with recording technology.
Chapter V	Classification	Yangzhou folk songs are categorized into labor chants, ditties, and humming tunes, reflecting the rich local culture and social life.	<p>Main Categories:</p> <ol style="list-style-type: none"> 1. Labor Chants: Rhythmic songs for coordination during work (e.g., 'Zaiyang Hao Zi', 'Che Shui Hao Zi'). 2. Ditties: Themes like love and customs (e.g., 'Yang Liu Qing'). Includes recreational and festival ditties. 3. Humming Tunes: Practical tunes like cradle songs and street vendor calls.
	Language Features and Sentence Patterns	Yangzhou dialect significantly shapes folk song lyrics and melodies. Sentence structures range from one to six lines, offering flexible and expressive formats.	<p>Language Features:</p> <ol style="list-style-type: none"> 1. Dialectal Influence: Yangzhou dialect's five tones (yinping, yangping, shangsheng, qusheng, rusheng) shape melodies. 2. Chen Ci and Chen Qiang: Decorative elements like interjections ('ai,' 'ya'). <p>Sentence Patterns: One-line to six-line structures; paired couplets enhance lyrical depth.</p>
	Music and Representative Works	Yangzhou folk songs are primarily based on pentatonic scales, with occasional incorporation of six-tone scales.	<p>Tonal Characteristics:</p> <ol style="list-style-type: none"> 1. Modes: Gong, Shang, and Zhi modes dominate. 2. Representative Works: 'Yang Liu Qing' (a love-themed ditty) and 'Ba Gen Lu Chai Hua' (a lyrical labor chant).
	Current Status and Challenges	Yangzhou folk songs face challenges in inheritance and preservation but are adapting through innovations and	<p>Current Development:</p> <ol style="list-style-type: none"> 1. Challenges: Urbanization reduces traditional spaces; younger generations show less

		government-supported initiatives.	interest. 2. Solutions: Modern integration, festivals, and educational programs promote preservation.
--	--	-----------------------------------	--



CHAPTER VI

Conclusions and Suggestions

This study has two purposes: to study the history and developmental status of Yangzhou folk songs and to analyse the characteristics of the musical features of Yangzhou folk songs. The results of its research can be summarised as follows:

6.1 Conclusion

6.1.1 First conclusion

Focusing on the folk songs of Yangzhou in Jiangsu Province, this paper analyses the development history, musical characteristics and preservation status of Yangzhou folk songs.

Yangzhou folk songs from the Spring and Autumn Period to the present after more than 2,500 years of precipitation, it is deeply rooted in Yangzhou, this land, it witnessed the Yangzhou Sui and Tang dynasties, “the night market thousands of lamps shine blue clouds, high-rise red sleeves guests have” the prosperity of the Northern Song Dynasty, “forty-three years, look in the still remember, the beacon of Yangzhou! Road” on the north bank of the Yangtze River, the tragic scene of war in the long river of history through the changes of the times, the rise and fall of the country, accepted the baptism of war, carrying the people's bitterness, accompanied by the people of Yangzhou countless springs, summers, autumn and winters, is the people's co-creative and own the cultural treasures.

6.1.2 Second conclusion

Music analysis is studied using musicological theories, including traditional Chinese music analysis theory, traditional Chinese music structure theory and traditional Chinese music pattern theory.

Labour songs and love songs mainly in Gongtong style and modulation reflect Yangzhou people's optimistic and positive attitude towards life and romantic and leisure love feelings. People on this land do not have dazzling pursuits and fickle working footsteps, but only a life of curling smoke and full of smoky atmosphere.

Folk singing in Yangzhou is deeply intertwined with the dialect and natural vocal techniques, reflecting local tonalities and expressions. The songs exhibit unique characteristics such as pentatonic scales and dialectal nuances, fostering cultural identity and social cohesion. Their potential extends beyond art, influencing communal unity and acting as a medium for cultural continuity. Folk singers play a pivotal role, both as tradition bearers and community representatives, bridging generations through the oral transmission of music.

6.1.3 Third conclusion

With the outbreak of the industrial revolution, the successive arrival of modern civilisation and the formation of a diversified cultural pattern, the inheritance of Yangzhou's folk songs has faced unprecedented difficulties, the rice paddies that used to nurture and nourish the folk songs no longer exist, and in their place there are various kinds of short-video social networking software, the emergence of popular music culture, the departure of veteran folk singers one after another, and the breakage of the chain of inheritance of the songs, although Yangzhou folk songs have encountered great difficulties. But on the other hand, it also breeds new opportunities, and more and more people begin to pay attention to the protection and development of folk songs.

6.2 Discussion

Through the study of this paper, it can be seen that the folk songs of Yangzhou are a kind of folk music that is constantly innovating and changing.

In terms of singing techniques, Yangzhou folk songs can be combined with new ethnic singing styles on the basis of retaining the original singing style. The tunes sung in the ethnic singing style have a high pitch, and the singing style is changed according to the musical styles of different regions. Most of the ethnic singing styles are sung in the real voice at first, which preserves the original flavour of the folk songs. Many of the melodies of Yangzhou folk songs are in the high register, requiring a clear and transparent voice, in terms of technique, you can learn from this new vocal method, but do not have too much "vibrato", to retain the natural characteristics of the voice'. In terms of singing style, Yangzhou is located in the Jianghuai Plain area north of the Yangtze River and south of the Huaihe River, and its folk song style is a blend

of northern and southern music styles, forming a combination of strong and soft characteristics, Yangzhou folk songs have both the northern warm and bold characteristics and the southern gentle flavour.

In terms of accompanying instruments, Yangzhou folk songs were initially accompanied only by ethnic instruments such as the erhu, pipa, yangqin, and flute, but later on, under the influence of the diversification of music, western instruments such as the double bass and western orchestral instruments were added to cater for the trend of the new era.

Wu Guodong (1997) states that ethnic music is a synthesized product of geographic environment, historical background and cultural tradition. Music reflects not only individual artistic expression, but also the cultural microcosm of the society as a whole. Through fieldwork, the researcher has revealed the social functions of Yangzhou folk songs in their historical development, such as the strengthening of community cohesion and the transmission of emotions in labor songs, which further validates the applicability of Wu's theory. Compared with Wu's study, the researcher's study analyzes the dilemmas of Yangzhou folk songs' inheritance more specifically, such as the declining audience for dialect music in the context of urbanization and globalization. This addition reflects the phenomenon of folk songs' decline in modern society and expands the application of ethnomusicological theories.

Zhang Meilin (2016) He emphasized the local color and artistic expression of Yangzhou folk songs, such as the unique aesthetic value formed through the combination of melody and dialect. Your study builds on this foundation and further analyzes in depth the structural characteristics of Yangzhou folk songs, such as the use of irregular phrases and delicate changes in pitch, revealing the flexibility and uniqueness in their musical expression. Zhang Meilin's study focuses more on the musical style of Yangzhou folk songs and their surface artistic characteristics, but does not fully explore the changes in folk songs in intergenerational transmission. Your study complements this field by providing a new perspective on the inheritance and preservation of Yangzhou folk songs by analyzing the oral transmission of folk songs and the introduction of modern means of communication (e.g., digitization and school education).

Sinking Theory, introduced by Georges Balandier in his ethnomusicological studies (1955) discusses how traditional cultural forms often lose their significance amid social transitions and urbanization. This aligns with my findings, such as the gradual decline of Yangzhou dialect and the diminished role of labor songs due to agricultural mechanization. Your study goes beyond merely diagnosing the decline by proposing solutions such as leveraging digital platforms (e.g., short video apps) and educational innovations (e.g., school-based folk song programs) to revive traditional music. This approach enriches Sinking Theory by offering actionable strategies for cultural preservation in contemporary contexts.

In *Musicology: The Key Concepts* (2005) Beard and Gloag stress that the structural design of music reflects a synthesis of emotion and logic by the composer. Your analysis of Yangzhou folk songs verifies this perspective, demonstrating how local musical structures adapt to cultural contexts. Unlike Beard and Gloag's broader theoretical framework, my study incorporates the cultural background of Yangzhou to analyze how regional traditions shape musical structures. This combination of practice and theory provides a compelling case for applying musicological approaches to regional music studies.

6.3 Suggestions

The biggest dilemma facing the inheritance of folk songs is the gradual disappearance of the external environment on which the folk songs depend for their survival. The more remote and backward the area is, the better the development of folk songs can be due to the relative closure of the environment; however, with the development of modern science and technology and the infiltration of multiculturalism, more and more remote areas are opening their doors to the outside world, and the two types of folk songs, namely, the labor Jue and the custom and ceremony songs, which are based on the traditional labor methods and customs, will disappear the fastest. will disappear the fastest, the environment no longer exists folk songs will be difficult to inherit, this is an unchangeable fact, but if we know the end result because we choose to give up, then we will only lose more valuable traditional culture.

6.3.1 Dissemination of folk song culture on the basis of inheritance

In the inheritance process of folk songs, it can be found that there is a big difference in the “popularity” of folk songs in the same region. For example, the version of “Jasmine Flower” sung in Yangzhou is famous all over the world, while Yangzhou folk songs such as “Trumpet is good, it is hard to open the mouth” and “Scrape the ground wind” are seldom known locally in Yangzhou, which is caused by the breadth and depth of the dissemination of the folk songs. The breadth and depth of dissemination, “Jasmine” has been on the international stage, Spring Festival Gala and other large-scale programs, by Song Zuying, Lei Jia and other famous singers included in the music album, in the humanities version, the human voice version, the Soviet version of the music textbooks as a focus of the chapter to be taught when mentioning the “Jasmine” this work, many people will unconsciously hum a couple of phrases: “Hao yi duo mo li hua, Hao yi duo mo li hua”. Therefore, although the inheritance and dissemination of the two have different focuses, the dissemination of folk songs focuses on the horizontal, that is, the same period, different regions of the folk songs, the inheritance of folk songs focuses on the vertical, that is, the inheritance of the folk song culture, but the two are inextricably linked, each other, a wider range, the degree of dissemination of deeper conducive to the inheritance of the folk songs, the folk songs to be inherited to continue to disseminate, and must therefore be in the transmission of the culture of folk songs on the basis of the inheritance. Therefore, folk songs must be transmitted on the basis of inheritance before the culture of folk songs can be better continued.

6.3.2 Using schools as a specific environment for the living transmission of Yangzhou folk songs.

Taking schools as a specific environment to carry on the living inheritance of Yangzhou folk songs. Take colleges and universities as the solid position for the inheritance of folk songs, and take music students of local higher schools and music students of intermediate-vocational type schools as the main force for the inheritance of folk songs. For example:

6.3.2.1 The first method

To add a specialization in the direction of folk song singing to the music performance program, and to establish professional talent training goals;

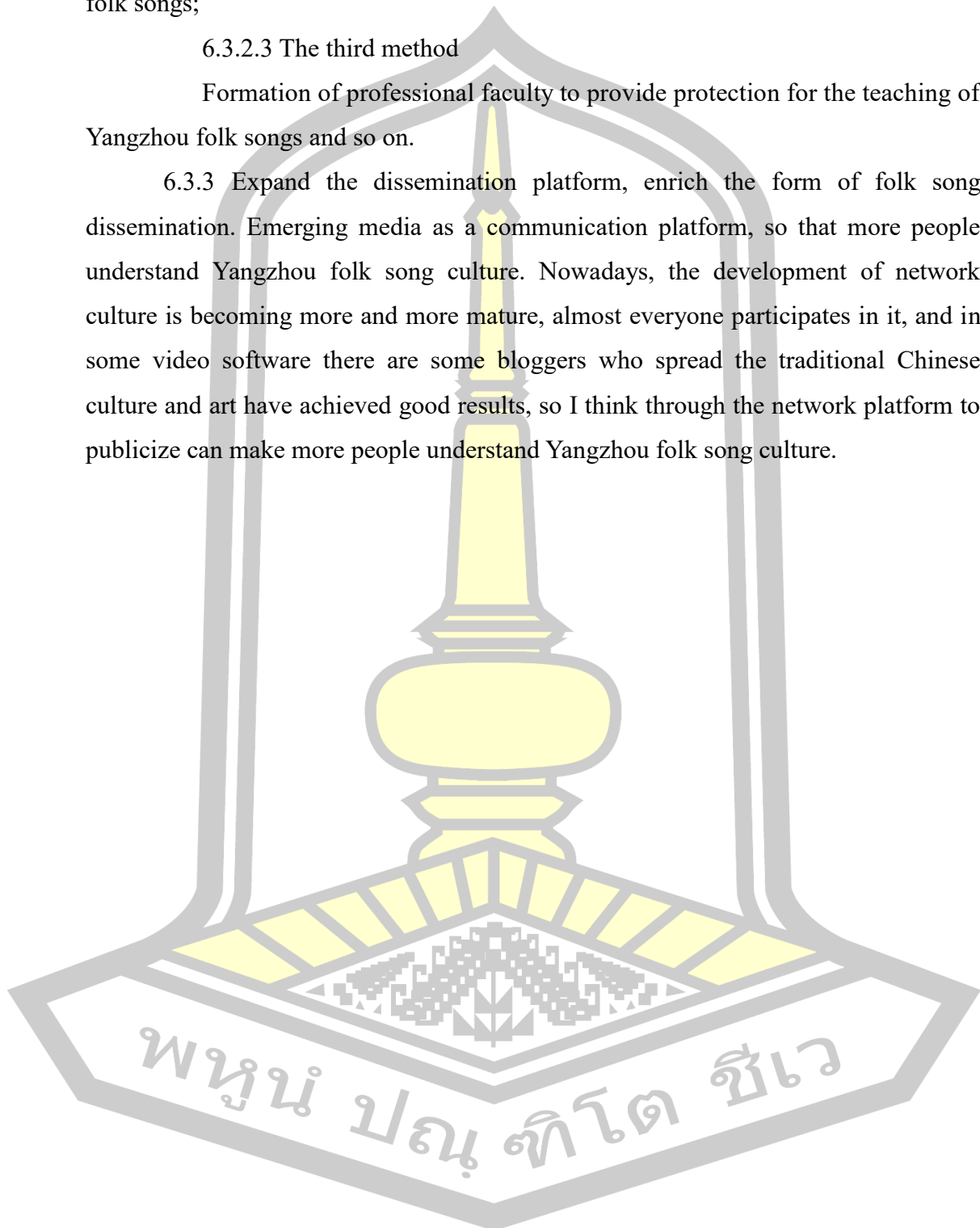
6.3.2.2 The second method

Improve the curriculum to enhance the effectiveness of teaching Yangzhou folk songs;

6.3.2.3 The third method

Formation of professional faculty to provide protection for the teaching of Yangzhou folk songs and so on.

6.3.3 Expand the dissemination platform, enrich the form of folk song dissemination. Emerging media as a communication platform, so that more people understand Yangzhou folk song culture. Nowadays, the development of network culture is becoming more and more mature, almost everyone participates in it, and in some video software there are some bloggers who spread the traditional Chinese culture and art have achieved good results, so I think through the network platform to publicize can make more people understand Yangzhou folk song culture.



REFERENCES

- Bai J (2008). "The flow of the popular song "Jasmine Flower" in the Ming and Qing dynasties. *Journal of Ludong University (Philosophy and Social Science Edition)* (05), 74-77."
- Chang, M.L.. (1998). The development of Yangzhou folk song singing from the comparison of singing styles. *Journal of Yangzhou University (Humanities and Social Sciences Edition)* (06), 73-78. doi:10.19411/j.cnki.1007-7030.1998.06.016.
- Charlene. (2011). The origin and flow of the folksong "Jasmine Flower". *Voice of the Yellow River* (13), 18-20.
- Dietrichson. (2009). The Derivation Process of the Han Chinese Folk Song "Jasmine Flower" in Three Different Regions. *Huang Zhong (China. Journal of Wuhan Conservatory of Music)* (04), 69-75.
- Eddie Lian. (2010). The Inheritance and Flux of Chinese Traditional Music Culture: From the Origin and Flow Controversy of the Folk Song "Jasmine Flower". *Art Hundred* (S2), 13-17.
- Feng, Guangyu. (2006). Where does Jasmine blossom? Symphony. *Journal of Xi'an Conservatory of Music* (04), 19-23.
- Fu, Chenjuan. (2020). Compositional characteristics and singing analysis of Jiangsu folksong "Yang Liu Qing". *Voice of Yellow River* (16), 40-41. doi:10.19340/j.cnki.hhzs.2020.16.018.
- Fu, Pinyi. (2020). A comparative study on the classification problem of folk songs in Chinese traditional music. *Art Review* (15), 11-13.
- Gan, Xiaoyun & Zhou, Yonghong. (2011). Local music culture inheritance education and intangible cultural heritage protection in higher education. *Journal of Southwest University (Social Science Edition)* (03), 190-191. doi:10.13718/j.cnki.xdsk.2011.03.010.
- Ge, Lingyue & Wang, Han. (2020). Reflections on the current situation of Yangzhou folk songs in schools. *Voice of Yellow River* (06), 106. doi:10.19340/j.cnki.hhzs.2020.06.104.
- Ge, Lingyue. (2017). Reflections and Practices on the Incorporation of Yangzhou Folk Songs into Primary and Secondary School Music Classrooms in Yangzhou City Master's

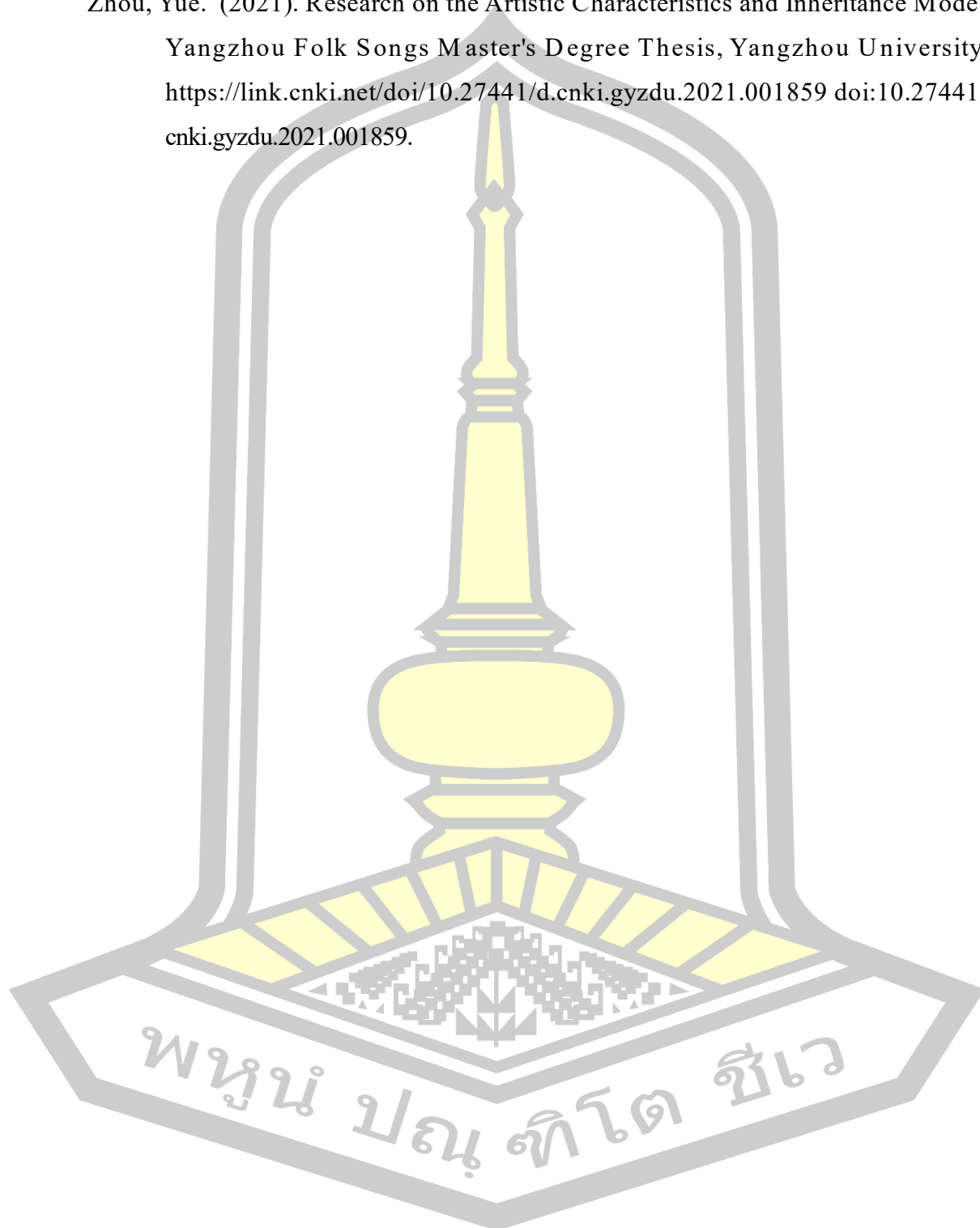
- Degree Dissertation, Yangzhou University). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJQAEkLGLagnRfCz4ti--IIIV9D7Qha8mF6tRkslpPdaxKZgbJWd-fMZdSFWAR_9OyaiKGNxh8H_QIPwkBgPt487WizQZ3c5-xm9s2jtjMBR0wWpQ9pAceXLHQD4uAz2BPbNsFXURLAAwA=&uniplatform=NZKPT&language=CHS
- Guo, H. B.. (2010). Practical significance of Yunnan's local music in the college classroom. *Ethnic Music* (03), 104-105.
- Han Yi. (2023). An analysis of regional culture in Yangzhou dialect vocabulary. *Kanji Culture* (22), 32-34. doi:10.14014/j.cnki.cn11-2597/g2.2023.22.065.
- He, Leizheng. (2017). Singing characteristics of Yangzhou folk songs and its reflection. *Northern Music* (11), 32-33.
- He, Min. (2010). Talking about the change of the folksong "Jasmine Flower". *Journal of Xinyu Higher Education* (06), 46-47.
- Huang, Miaoqiu. (2015). The convergence and fit between intangible music cultural heritage inheritors and the construction of minority music faculty in colleges and universities. *Journal of Xinghai Conservatory of Music* (01), 17-21.
- Li, H.-Z. (2022). On the Artistic Characteristics of Yangzhou Folk Songs—Taking Plucking the Roots of Rutabagas as an Example. *Voice of Yellow River* (01), 24-26. doi:10.19340/j.cnki.hhzs.2022.01.038.
- Li, Hongyun. (2012). The Flowing of the Flower Tune and its Artistic Value. *Ethnic Art* (02), 115-116+133. doi:10.16564/j.cnki.1003-2568.2012.02.016.
- Li, Yuan. (2014). Yangzhou Folk Song "Plucking Roots and Flowers" Singing Analysis Master's Degree Thesis, Nanjing Arts Institute). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJSDvuTikLj_VcE5AtIC_Xxc5jEUANoRyG-qdC7icoC2OIM4HZk4uQqpLOu1U2AwzqyqcbO2B9iPGMUjE6y_launWj7aaQTK5YfdShl6MgljogW5jBghQYvvPQFJn2CvKp7YamQdsoUpmg=&uniplatform=NZKPT&language=CHS
- Li, Yuan. (2017). Appreciation of Jiangsu Folk Songs--Taking Yangzhou Folk Song "Plucking the Roots of Rushes and Flowers" as an Example. *Art Technology* (09), 157-158.
- Luo Xinglian. (2010). The evolution and dissemination of the lyrics of the classic folk song

- "Jasmine Flower". Journal of Henan Institute of Education (Philosophy and Social Science Edition) (05), 10-14.
- Miao, Jiaxin. (2019). Analysis of Jiangsu Folk Songs Master's Degree Thesis, China Conservatory of Music). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJQhRc2XLk5Ek-_cHwvrprqinMDKvGvcfNcKf0f4LP17vvOYQJsPxUBPG36qqmkDDNyarJju2eJ-gOVRpmtlUUI1D5Pho0-ReVm xmEMV0P4t-7sWLcCxDENtxIRXokmmTeKVuyira4B9vA=&uniplatform=NZKPT&language=CHS
- Qian. (2003). Musical composition and morphological classification of the "rice-planting bugle" in northern Jiangsu Province. Art 100 (02), 92-96.
- Shanlin. (2002). From the planting of rice-planting Haozi in Jiangsu folk songs. Journal of Nanjing Arts Institute (Music and Performance Edition) (02), 24-27.
- Shao, P.. (2008). The Use of Dialect in Yangzhou Folk Song Singing and Its Research Master's Degree Thesis, Nanjing Arts Institute). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJQ1hbRP7ITSxL2d82HK4gJ04rJGFFk7VHAex3Ag_EPR1j8f1UmQ9ymqhR_lse-3fIK29JCcASCvRXdQdEMSXZMqjaHRSFvga65OoNbjBxEMIniq_XJQ5C_XkGBPcFDCAL1-V7NHSx98Q=&uniplatform=NZKPT&language=CHS
- Shao, Ping. (2009). The use of dialect in Yangzhou folk songs and its study. Journal of Nanjing Arts Institute (Music and Performance Edition) (04), 119-125.
- Shao, Ping. (2012). A structural analysis of Yangzhou rice-planting Haozi, a folk song in Yangtai culture. Journal of Nanjing Arts Institute (Music and Performance Edition) (03), 67-73.
- Song Jiao. (2015). Yigu Naxi: Blooming - Music and Culture Public Welfare Activity "Local Music in Colleges and Universities". Journal of the Central Conservatory of Music (04), 157. doi:10.16504/j.cnki.cn11-1183/j.2015.04.018.
- Sun Fei declining sun. (2017). Research on the role of dialect inheritance in the inheritance of local folk songs--Taking Yangzhou dialect and Yangzhou folk songs as an example. Northern Music (02), 9+11.
- Wang, B.. (2016). Reflections on the intangible cultural heritage of music and dance in college classrooms - A case study of Sichuan College of Nationalities. Journal of

- Sichuan College of Nationalities (06), 93-97. doi:10.13934/j.cnki.cn51-1729/g4.2016.06.014.
- Wang, Hongxia. (2006). Jasmine blossoms - the formation and spread of the Jiangsu folksong "Jasmine". *Art Hundred* (07), 102-104.
- Wang, S. (2005). A Study on the Musical Homeostatic Characteristics of Yangzhou Qing Qu Music PhD Dissertation, Shanghai Conservatory of Music). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJS57EqYjTedxhz610bJGoUMIBUBlSWsgMDh93vCBejB7C3pNWQLJDR0uHlalo_jobP4Lpf9CDqNsOSxDinaxZpgckPDeMbr3LQWczz7mWPRQ441lykYRs6OMAQGDDSnfqD-GdhvECJzVA=&uniplatform=NZKPT&language=CHS
- Yan, Linqing. (2022). Research on the musical form of Yangzhou folk songs. *Contemporary Music* (02), 60-64.
- Yang, D. D. Dendro. (2014). Does Yangzhou folk song not have a mountain song genre-- and the problem of classifying Chinese folk songs. *Art 100* (04), 166- 172+181.
- Yin, Seed. (2019). Analysis of Ethnic Singing in Yangzhou Folk Songs Master's Degree Thesis, Shanghai Conservatory of Music). <https://link.cnki.net/doi/10.27319/d.cnki.gsyyy.2019.000075> doi:10.27319/ d.cnki.gsyyy.2019.000075.
- Yuan, Ye & Feng, Lingyan. (2019). Exploring the contemporary inheritance and development of Yangzhou Tian Yang Haozi. *Sichuan Theatre* (12), 111-114.
- Zhang, M. L.. (2005). The cultural status of Yangzhou folk songs and their artistic characteristics. *Chinese Music* (02), 185-187.
- Zhang, M. L.. (2009). An Experimental Study of the Artistic Characteristics of Yangzhou Folk Songs and Their Singing. *Chinese Music* (04), 180-183.
- Zhou, Qingtian. (2011). Study on the Development Status of Push Opera and Exploration of the Feasibility of Bringing Opera into Colleges and Universities (Master's Degree Thesis, Nanjing Arts Institute). Nanjing University of the Arts). https://kns.cnki.net/kcms2/article/abstract?v=_AqZbjAWWJTkBhtMaK6H12KyaMG1S-Bf6TMiknRjWbhmG4gAoJFUEHbL9qqy16Q6aOPj25zHxBhETONESWgWZ8KN TKxt4NTna2F8a769YNwzhAuOQSeW4H2teu3oaR7UvMunWkOBLwiYHBI9RbfQ=&uniplatform=NZKPT&language=CHS.
- Zhou, Yubo & Zhang, Declining sun in the west. (2022). A brief discussion of modern

Yangzhou folk songs. Yangzhou Culture Research Series (02), 164-192.

Zhou, Yue. (2021). Research on the Artistic Characteristics and Inheritance Mode of Yangzhou Folk Songs Master's Degree Thesis, Yangzhou University).
<https://link.cnki.net/doi/10.27441/d.cnki.gyzdu.2021.001859> doi:10.27441/d.cnki.gyzdu.2021.001859.



APPENDIX

APPENDIX I Interview

Interview record 1

Interviewee	Li Yanhua
Interview Date	March, 2023
Interview Location	Yangzhou Art Center
Interviewer Identity	Researcher
Question	Answer
How did you come into contact with and learn Yangzhou folk songs?	I grew up in Yangzhou, where my family loved folk songs, so I was influenced from a young age and later formally apprenticed to learn.
What are the characteristics of Yangzhou folk song singing techniques?	Yangzhou folk songs emphasize softness and grace, clear pronunciation, and frequently use glissando and ornamental notes.
Are there any special requirements for breath control when singing Yangzhou folk songs?	Stable breath support is necessary, typically using a combination of chest and abdominal breathing to maintain smooth long phrases.
How does the pronunciation and articulation of Yangzhou folk songs differ from other folk songs?	The delicate pronunciation of the Yangzhou dialect adds a unique charm to the singing, especially in the handling of retroflex and nasal sounds.
How do you express the emotions and artistic conception of Yangzhou folk songs through singing?	Through precise control of pitch, dynamics, and breath, as well as subtle use of vibrato and slides to convey feelings.
Does the Yangzhou dialect affect the singing of Yangzhou folk songs? What challenges do non-locals face when learning?	Yes, the dialect's tone and pronunciation play a big role. Non-locals may struggle with certain phonetic nuances.
Are there specific melodic embellishments in Yangzhou folk songs, such as glissando or vibrato?	Yes, these techniques are widely used to enhance the expressive quality of the singing.
Are there different schools of Yangzhou folk songs? How do their singing styles differ?	There are variations based on regions and themes, with some styles being more narrative and others more lyrical.
How do you view the inheritance and development of Yangzhou folk songs in contemporary times? Should modern singing techniques be integrated?	While tradition should be preserved, adapting to modern aesthetics can help attract younger audiences.
What advice do you have for beginners to better master Yangzhou folk song singing techniques?	Practice fundamental breathing techniques, pay attention to pronunciation, and listen to experienced singers for style and nuance.

Interview record 2

Interviewee	Wang Lanying
Interview Date	April, 2022
Interview Location	Gaoyou Culture and Art Museum
Interviewer Identity	Yangzhou Folk Song Inheritor
Question	Answer
What are the representative Yangzhou folk songs? What are the unique singing techniques in these songs?	Songs such as 'Picking Reed Flowers,' 'Jasmine Flower,' and 'Flower Selling Song' showcase distinct melodic ornamentation.
What is the tonal structure of Yangzhou folk songs?	They mostly follow the pentatonic scale with relatively small melodic fluctuations and flexible rhythms.
How does the resonance and vocal technique in Yangzhou folk songs differ from opera singing?	Yangzhou folk songs focus on natural vocal production, while opera employs more resonance techniques.
Are there unique breath control techniques for singing Yangzhou folk songs? How can one improve?	Yes, breath control must be stable and subtle. Practicing sustained notes and controlled exhalation helps improve breath control.
Do different singing environments (indoor, outdoor, stage) affect the performance techniques?	Yes, adjustments in volume, resonance, and breath support are necessary depending on the environment.
What are the rhythmic and metrical characteristics of Yangzhou folk songs? How do they relate to singing techniques?	Most songs have free rhythm, allowing expressive flexibility in phrasing.
Is personal style emphasized in Yangzhou folk song singing? How can one maintain tradition while showcasing individuality?	Yes, personal expression is encouraged within the traditional framework. The key is balancing authentic style with unique interpretation.
How well are Yangzhou folk singing techniques being passed on to younger generations? Do teaching methods need improvement?	There is a need for more systematic training and integration with modern music education to engage younger learners.
Can modern musical elements (such as pop singing techniques) be integrated with Yangzhou folk songs? What is your view on such innovation?	Some fusion is beneficial for modernization, but care must be taken to retain traditional essence.
What are your hopes for the future preservation and development of Yangzhou folk songs? Any advice for learners?	I hope to see more young people learning and innovating within the tradition. Aspiring singers should listen to recordings and practice regularly.

Interview record 3

Name	Question	Result
Mr Hong Ge	1.What is your date of birth?	Born in 1940
	2.What are your best and most researched contributions to the knowledge of Yangzhou's regional music?	The main focus is on the knowledge of Yangzhou folk songs, Yangzhou local theatre Yangzhou opera, and the linkage of Yangzhou opera and Yangzhou Qingqu.
	3.What is Yang Opera?	The main sources of music for Yangju theatre are the Yangzhou Qingquan and foreign flower-drum operas, incense and fire tunes, and so on. The main source of music in Yangzhou theatre is the Yangzhou Qing Opera, as well as external flower-drum operas and incense tunes. The most important part of the music of Yangzhou theatre comes from the Yangzhou Qing Opera.
	4.So what is the relationship between Yangzhou Qingqu and Yangzhou folk songs?	Many of the Yangzhou ditties in Yangzhou Qing Qu are derived from Yangzhou folk songs. For example, "Yu Beauty", "Eight Duan Jin", "Jasmine", and "Fresh Flower" are all important components of Yangzhou Qing Opera. The "Fresh Flower Song" has been reworked to make it more suitable for theatre and stage music, and has become the main tune of Yangzhou opera.

<p>5.What do you think about the sustainable development of Yangzhou folk songs?</p>	<p>Firstly, the melodies of Yangzhou folk songs are more widely used and favoured by many music workers and music lovers in Yangzhou due to geographical reasons. The melodies of Yangzhou folk songs will be more widely used and loved by many music workers and music lovers in Yangzhou because of their geographical</p>
	<p>origin. Besides, the cultural factors carried by folk songs are closely related to the development of human civilisation. Therefore, it is said that the cultural element in the development of folk songs will continue to grow and flourish.</p>
<p>6.How do you feel about the popularity of Yangzhou folk songs?</p>	<p>On the basis of the above requirements, Yangzhou folk songs can generally be popular among young and old alike, with a wide range of audiences. enjoyable A form of music exists. The existence of a form of music.</p>



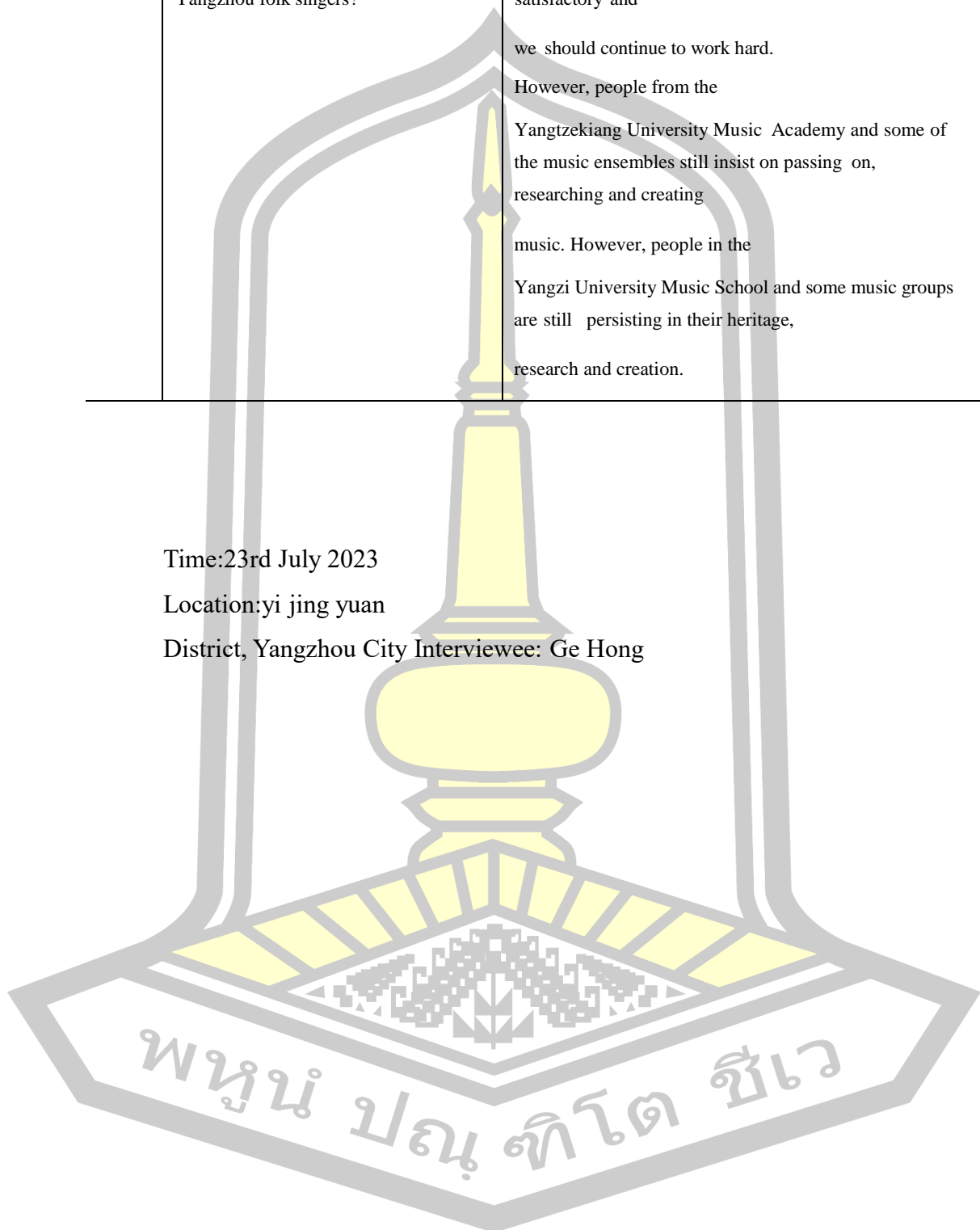
7.What is the current situation of Yangzhou folk singers?

With all due respect, the overall situation is not satisfactory and we should continue to work hard. However, people from the Yangtze University Music Academy and some of the music ensembles still insist on passing on, researching and creating music. However, people in the Yangzi University Music School and some music groups are still persisting in their heritage, research and creation.

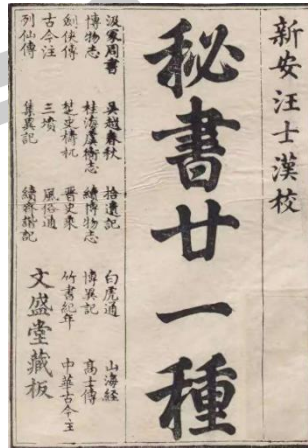
Time:23rd July 2023

Location:yi jing yuan

District, Yangzhou City Interviewee: Ge Hong

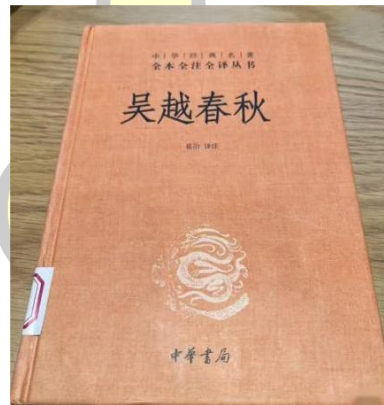


APPENDIX II Fieldwork Picture



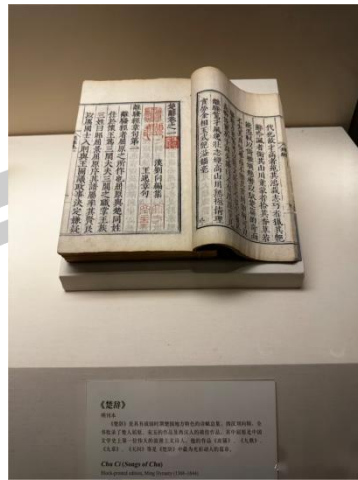
Ancient Chinese Book “Mi Shu Shi Yi Zhong”

The book includes “Wu Yue Chun Qiu” .



“Wu Yue Chun Qiu” Recorded lyrics of ancient Yangzhou folk songs

พหุมนุ ปณ ทิโต ชีเว



“Chu Ci” Recorded lyrics of ancient Yangzhou folk songs



Interviewer Li Yanhua looking for information



Group photo at interviewer's home



Interviewer demonstrates to students in class



2021 at the Yangzhou Culture Hall with interviewers



Art Center Abandoned During the Cultural Revolution



A photo of Mei Lanfang singing folk songs in Yangzhou 60 years ago



Original site of Yangzhou Folk Song Performance Center



BIOGRAPHY

NAME Haotian Sun

DATE OF BIRTH 22/06/1997

PLACE OF BIRTH Yangzhou, China

ADDRESS Guangling District, Yangzhou City, China

POSITION Student

EDUCATION 2015-2019 Anqing Normal University
2022-2025 (M.M.) College of music, Mahasarakham University

