



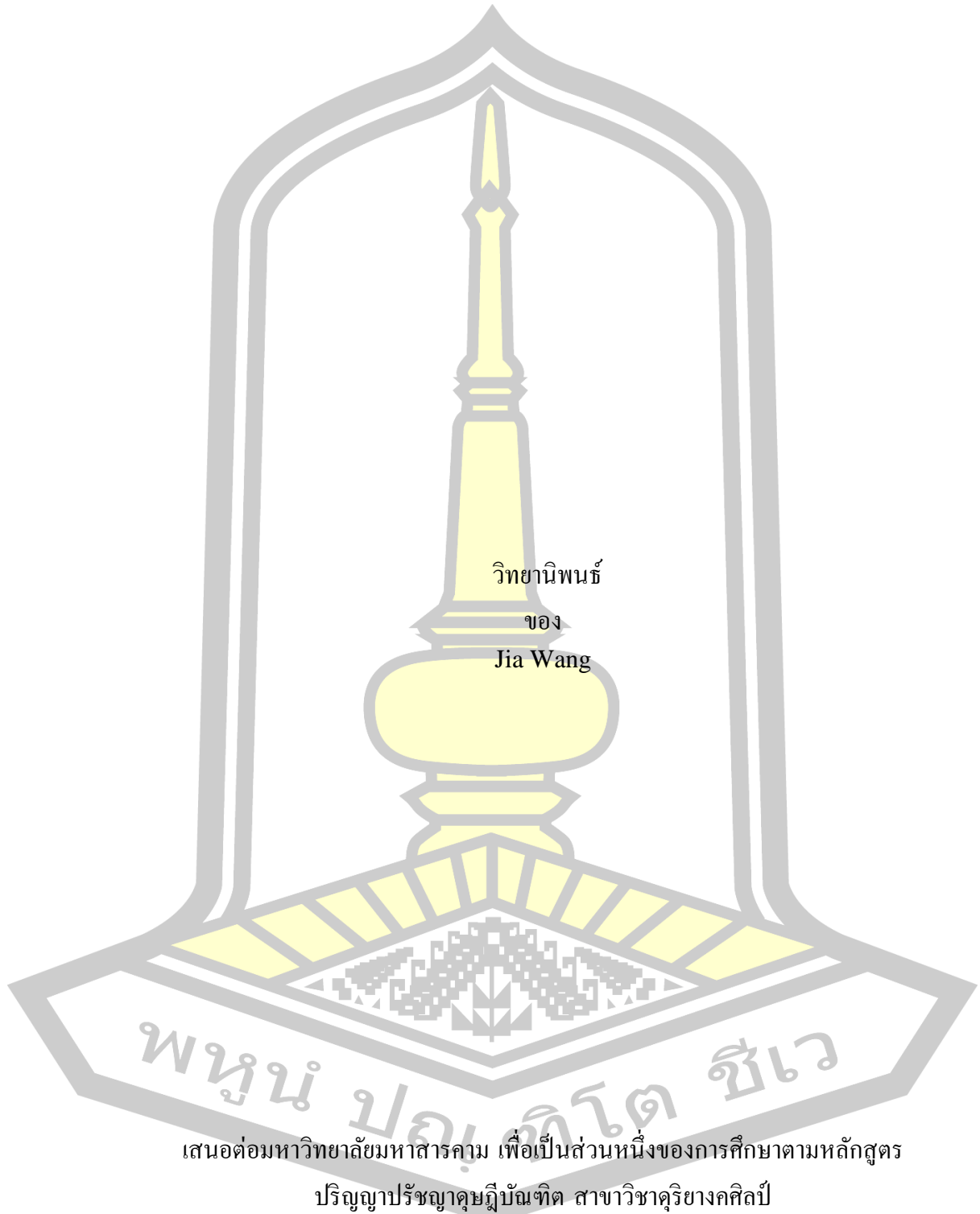
Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

Jia Wang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
March 2025

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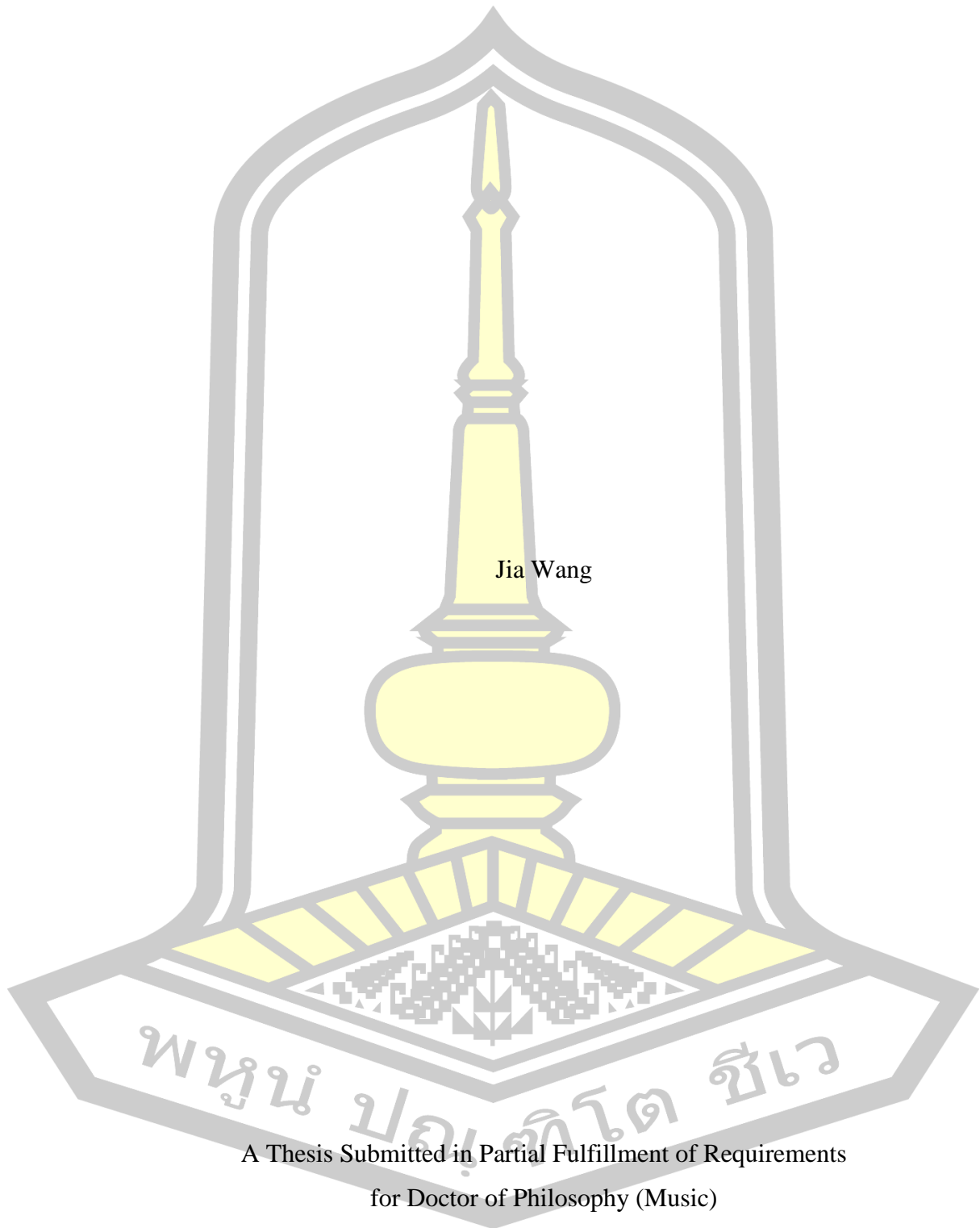
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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### ABSTRACT

The research “Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province ” have three objections. Respectively are: 1) To investigate the current status of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. 2) To analyze the singing technique of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. 3) To purpose the guidelines for the preservation and transmission of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. This study uses qualitative research such as interviews and observations of key informants, field research, and musicological methods to analyze Yulin Xiao Qu . The results are as follows:

1) Based on literature analysis and interviews, the researchers classified the development and current status of Yulin Xiao Qu according to the period classification, and combined with field investigation and observation, summarized and sorted out the six development periods and current status of Yulin Xiao Qu . 1. The Origin of Yulin Xiao Qu (AD1518-1864) 2. The Development period of Yulin Xiao Qu (1909-1914) 3. The Popular period of Yulin Xiao Qu (1949-1960) 4. The Declining period of Yulin Xiao Qu (1966-1976) 5. The Recovery period of Yulin Xiao Qu (1976-1986) 6. The transmission and development period of Yulin Xiao Qu after 1990—2024.

2) This chapter also comprehensively introduces the basic basic skills and practice methods necessary for singing Yulin Xiao Qu. The study focuses on mastering the singing skills of Yulin Xiao Qu by analyzing the singing skills of 5 representative Xiao Qu 1. Singing technique of northern Shaanxi folk song Yulin Xiao Qu 2. Application of singing technique of Yulin Xiao Qu in the song.

3) The researcher conducted in-depth interviews with all informants through field investigation. It is believed that the transmission and preservation work of Yulin Xiao Qu has been supported by relevant transmissionors and researchers, and the specific measures for the transmission and preservation of Yulin Xiao Qu are summarized.

Keyword : Yulin Xiao Qu, Singing Technique, Preservation and transmission

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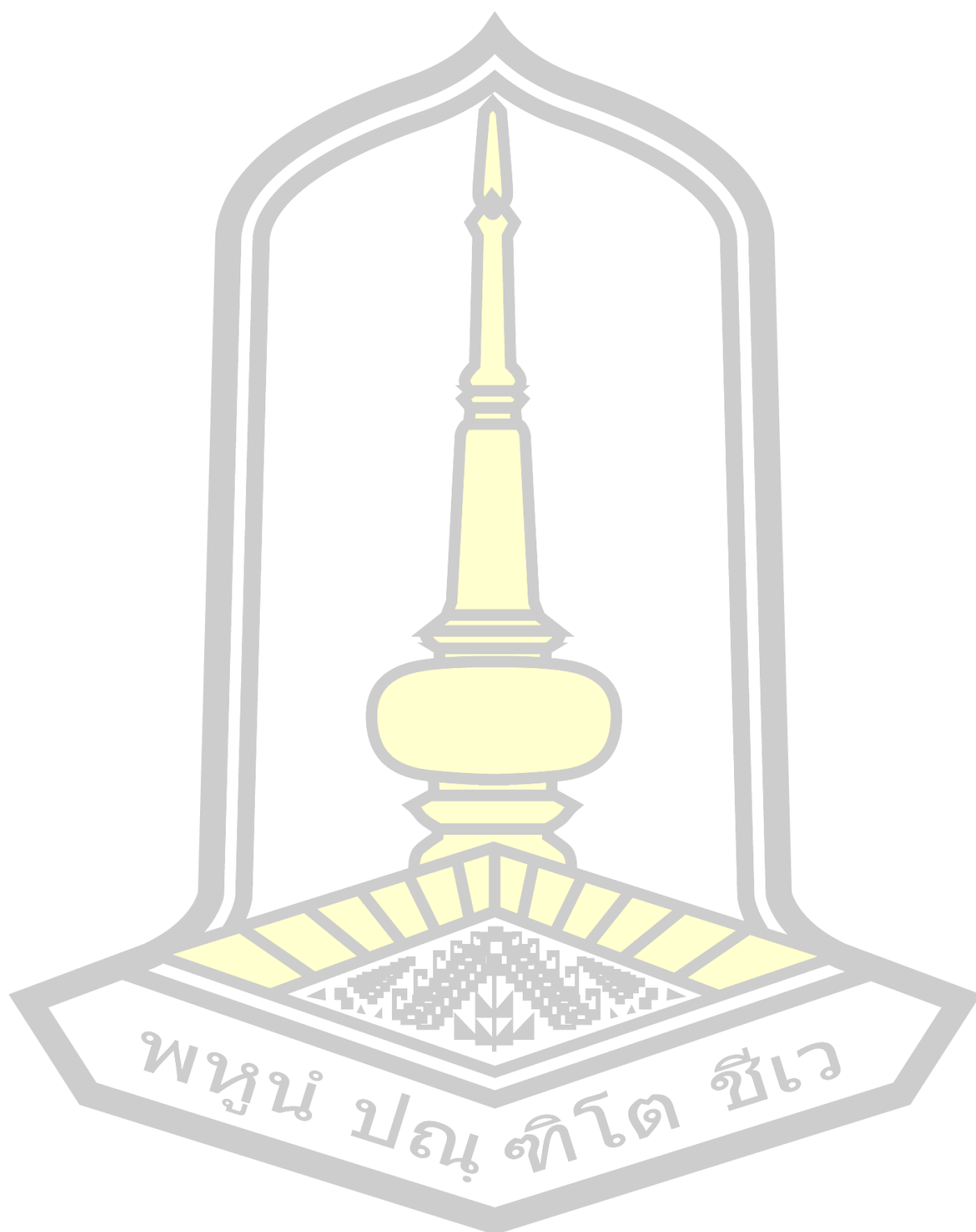
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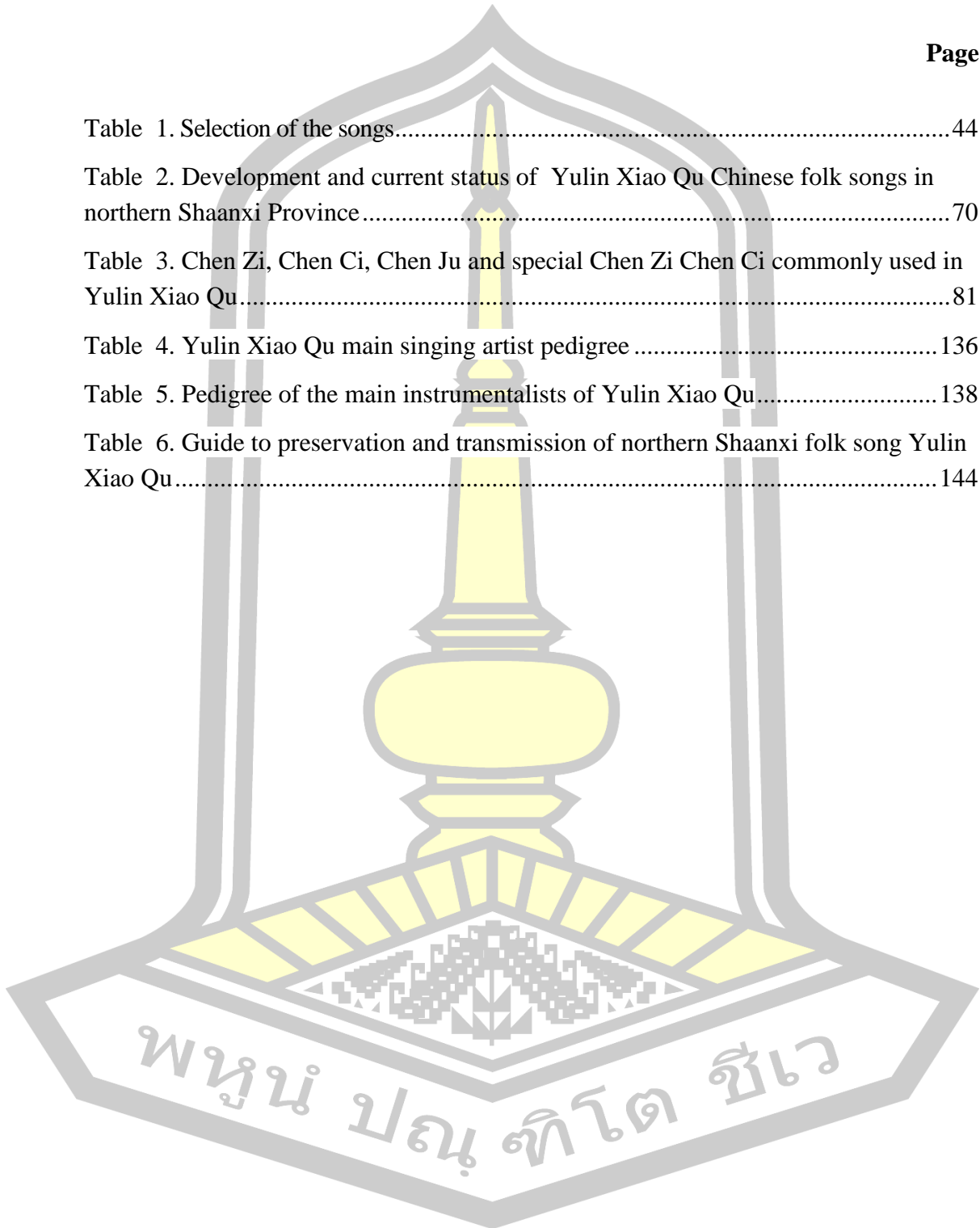
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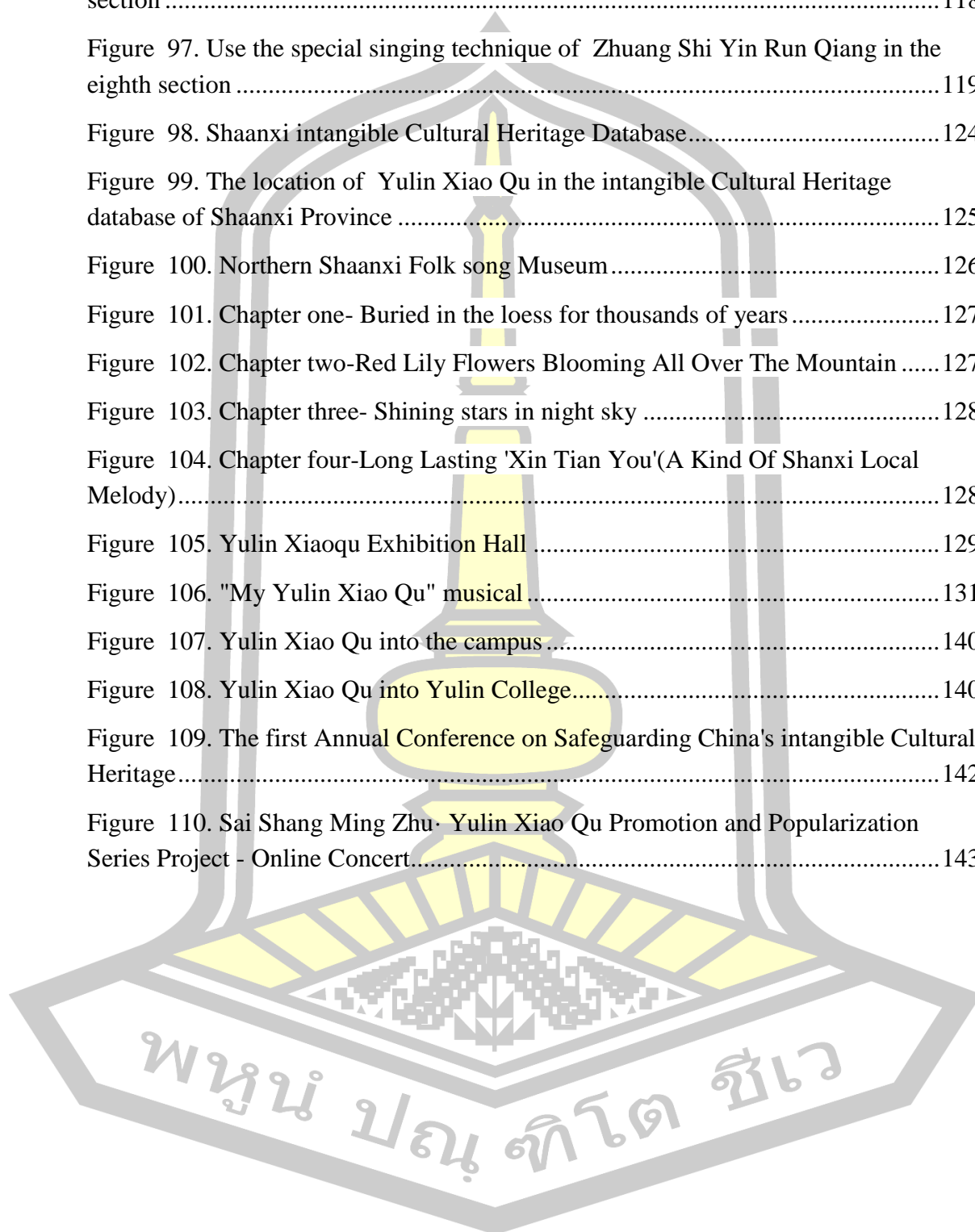
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# CHAPTER I

## Introduction

### 1. Research Background

Northern Shaanxi folk song is an important part of local folk music culture in Shaanxi province, which has strong local characteristics and rich cultural connotation. Among the many folk songs in China, northern Shaanxi folk songs have gradually formed unique folk songs by virtue of the special geographical environment and the influence of humanity. The subject matter of northern Shaanxi folk songs is extremely extensive, the repetitive words and the technique of comparison often appear in the lyrics, and the melody is loud and bright, reflecting the simple and heroic character of northern Shaanxi people. (Wang, X. R,2023)

The theme of folk songs is rich and varied. Of course, there are many ways to classify it. Folk songs can be roughly divided into three types according to their themes, namely, "chant", "folk song" and "minor". Labor chant: including portering chant, boatman chant, workshop chant, etc., is the most representative artistic theme in the historical development of folk songs. Its expression is generally clear and simple in rhythm, mostly in the form of one leading singer, all singing together or solo, etc. The chant has the functions of inspiring labor spirit, stimulating labor enthusiasm and unifying labor rhythm. Folk songs: including general folk songs, grazing folk songs, Tian Yang folk songs, etc. Generally, folk songs are mainly about labor and love life, with rich lyrics, mostly improvisation, watching the mountains and singing the water, with simple lyrics. The tunes of folk songs are generally characterized by high-pitched, loud, concise, hearty, long, unrestrained and free rhythm. Minor: including ballads, time tunes, folk songs, dance songs, etc., it is a popular Xiao Qu in cities and towns. It is a folk song used by people to express their feelings and amuse themselves in their spare time, daily life and weddings and funerals. The main content of minor is the love between young men and women. The tune of minor is lyrical and fluent, with euphemistic and delicate feelings, regular and balanced structure, symmetrical and neat rhythm. (Jiang C, 2014)

Yulin Xiao Qu, also known as "playing silk strings" and "Yulin Qing Singing", is a popular singing with Musical Instruments in Yulin County in northern Shaanxi Province. It is a unique variety of folk music in Yulin County, northern Shaanxi Province, traditional Yulin ditties generally take a seated singing, neither makeup nor stage, usually sung by a person alone, interspersed with dialogue or duet, male dressed as female voice, real and false singing combination; The instrumental music is mainly dulcimer, supplemented by three-string, guzheng, pipa, etc., and sometimes Jinghu and Yueqin are added. The percussion instruments used in Yulin Ditties are relatively simple, with only one porcelain disc, and the lyrics are mostly lyrical ditties. (Wang, X. H , 2007)

The performance form of Yulin Xiao Qu can be sung by a single person, or sung by two people. The singing follows the four elements of traditional "correct character, syndication, nourishing throat and skillful", and adopts the combination of true falsetto and cadence to sing. When singing, it is necessary to pay attention to the control of the sound, pure tacticity, round and smooth, and special practice for the entire grace note, especially the strict use of glissando and stop. In the instrument is also quite particular, the main accompaniment instruments include: fourteen strings Qin pen, pipa, dulcimer, Jinghu, three strings and so on for interpretation. The instruments accompanying modern and contemporary Xiao Qu have gradually changed, adding Zhongruan, Jianzi, etc., and even adding the western instrument cello. The singer often sings on the urn dish, which is the only percussion instrument used in the accompanying band. Usually, the left hand holds a chopstick between the fingers of the porcelain dish, and the right hand holds a chopstick to play. (Li, Z. N, 2017)

Although Yulin Xiao Qu has been included in the national intangible cultural heritage list, it is still facing the risk of losing its heritage. With the development of The Times, Xiao Qu activities lack the participation of young people, and the content of Xiao Qu is out of step with The Times. The current survival situation only depends on people's subjective initiative, and teacher Wang Qing's enthusiasm for Xiao Qu and his identity as a successor have also enhanced his sense of crisis for the continuation of Xiao Qu. Nowadays, people's ideas are also changing, people are more and more fond of fashionable and popular music, and the minority music such as Yulin Xiao Qu is increasingly fading out of sight, resulting in young people rarely like this traditional

music. With the changes in technology, network and even art since the 21st century, Yulin Xiao Qu takes oral and ear learning as a means and is based on perceptual experience. However, it is also urgent to study and sort out the ditto to complete a process of text conversion, that is, from oral text to written text for more people to understand and learn. In terms of education, this kind of traditional music is rarely disseminated in primary and secondary schools and universities. In northern Shaanxi, folk songs are widely disseminated, but Yulin Xiao Qu, an important branch of northern Shaanxi folk songs, is rarely known.

Thus, The researchers hope that through this study, they can further help people who are interested in the northern Shaanxi folk song Yulin Xiaoqu, let more people understand its artistic value and social value, and contribute their part to the inheritance and development of the power of Yulin Xiaoqu.

## **2. Research Objectives**

2.1 To investigate the current status of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province.

2.2 To analyze the singing technique of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province.

2.3 To purpose the guidelines for the preservation and transmission of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province.

## **3. Research Questions**

3.1 What development and current status of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province?

3.2 We can understand the singing technique of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province?

3.3 How to preservation and transmission of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province?

## **4. Research Benefits**

4.1 We can know the historical development of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

4.2 We can understand the singing technique of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

4.3 We can understand the present situation and development of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

## **5. Research Definitions**

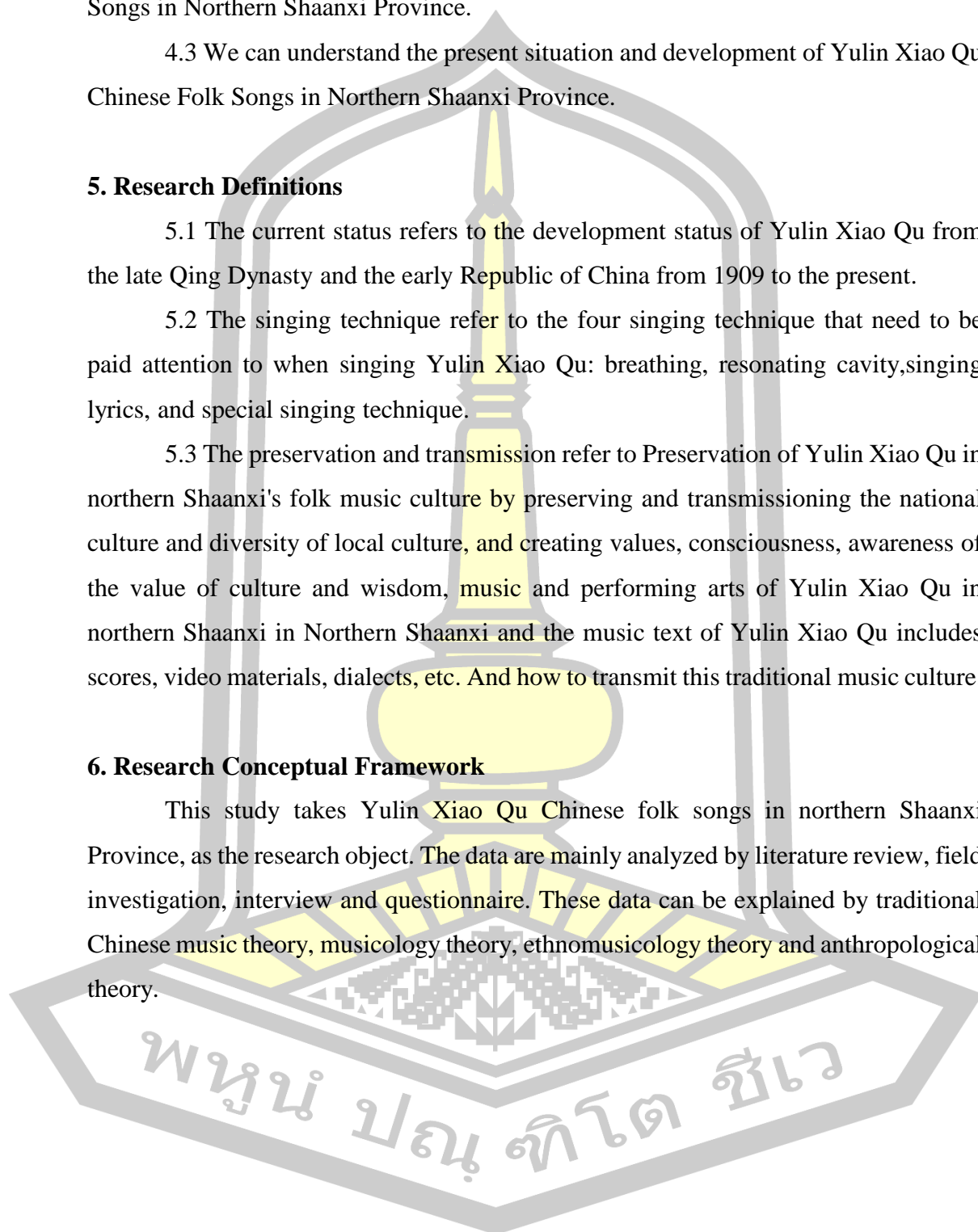
5.1 The current status refers to the development status of Yulin Xiao Qu from the late Qing Dynasty and the early Republic of China from 1909 to the present.

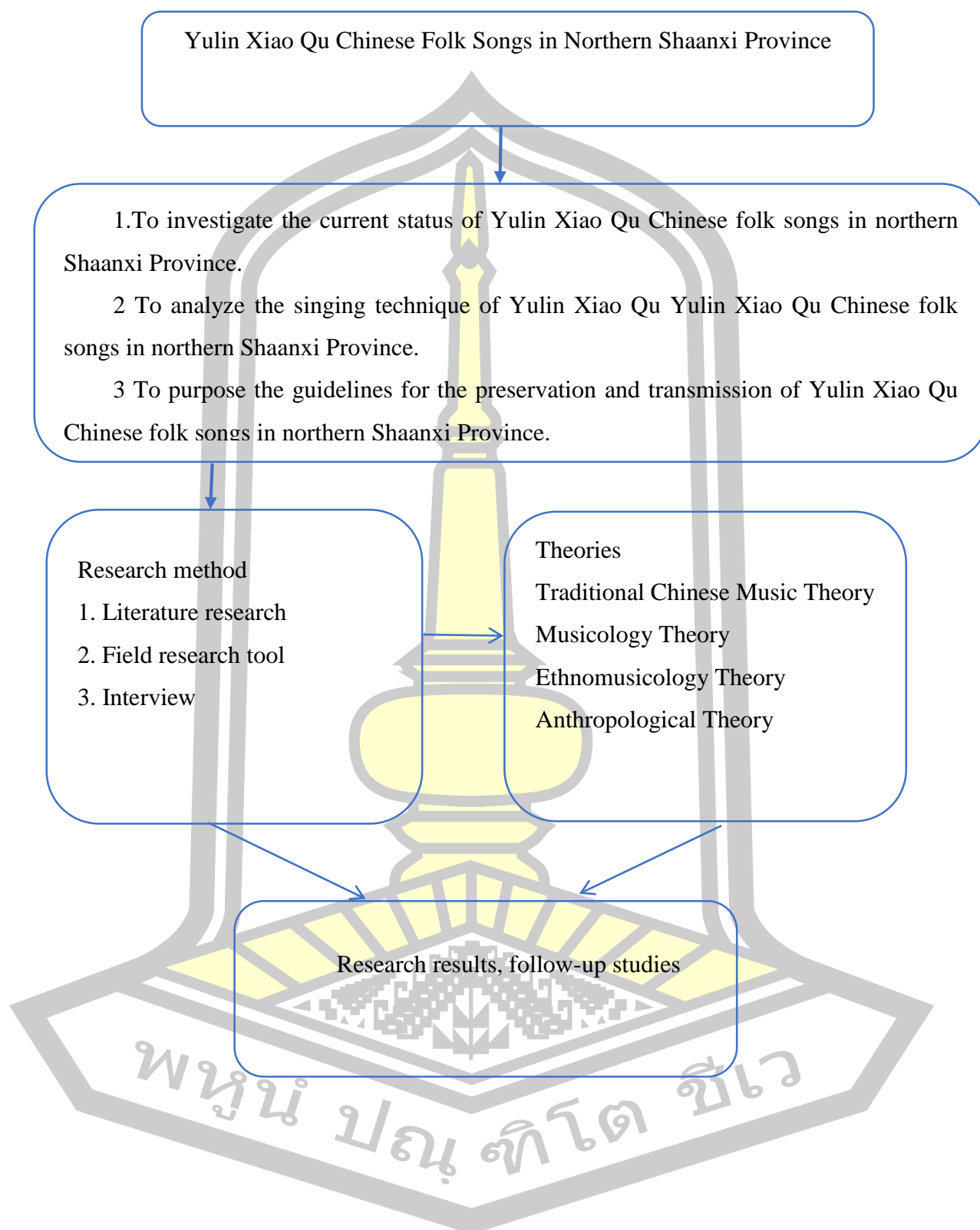
5.2 The singing technique refer to the four singing technique that need to be paid attention to when singing Yulin Xiao Qu: breathing, resonating cavity, singing lyrics, and special singing technique.

5.3 The preservation and transmission refer to Preservation of Yulin Xiao Qu in northern Shaanxi's folk music culture by preserving and transmissioning the national culture and diversity of local culture, and creating values, consciousness, awareness of the value of culture and wisdom, music and performing arts of Yulin Xiao Qu in northern Shaanxi in Northern Shaanxi and the music text of Yulin Xiao Qu includes scores, video materials, dialects, etc. And how to transmit this traditional music culture.

## **6. Research Conceptual Framework**

This study takes Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province, as the research object. The data are mainly analyzed by literature review, field investigation, interview and questionnaire. These data can be explained by traditional Chinese music theory, musicology theory, ethnomusicology theory and anthropological theory.





## **CHAPTER II**

### **Literature Review**

In the chapter about Research on “Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province” . The researcher reviewed the document to obtain the most comprehensive information for this thesis. With review of various documents according to the following topics:

1. General Knowledge about Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province
2. General Knowledge of the singing technique of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province
3. General Knowledge of the social and cultural aspects of Yulin City in northern Shaanxi Province
4. General Knowledge of the basic characteristics of folk songs in northern Shaanxi Province
5. The Theory Used in Research
6. Documents and Related Research

#### **1. General Knowledge about Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province**

Yulin region is located in the northernmost part of Shaanxi Province, located in the transition zone between Loess Plateau and Mu Us Desert, facing Shanxi across the Yellow River in the east, Ningxia and Gansu in the west, Inner Mongolia , in the north and Yan 'an in the south. The Great Wall of China spans a total area of 43,000 square kilometers from east to west. The district has jurisdiction over Yulin City and 11 counties such as Suide, Mizhi and Fugu, with a population of 3.2 million. The majority of the population is Han , there are also 9 ethnic minorities such as Hui, Mongolian, Tibetan and Manchu. Yulin area belongs to warm temperate zone and temperate arid continental monsoon climate average temperature of 10 degrees. The landform of the whole area is roughly bounded by the Great Wall in the north, the windblown sand area in the south, the hilly and gully area, the loess hills, gullies and deserts are the prominent

features of the landform of Yulin area. Methods of production North of the Great Wall there are vast grasslands and a long history of animal husbandry which is the main reason for this and south of the Great Wall is farming. (Bai, X. Q,2000)

Yulin Xiao Qu or "Yulin Qing Song", the folk also has its instrumental music card playing music ", playing silk strings "composition of another name, with the Ming and Qing folk songs and local folk songs, minor fusion, combined with the local language after singing qualitative, popular in Yulin county. According to legend, Yulin Xiao Qu was first introduced from Jiangnan. According to Li Xiling's Yulin House Records, Tan Jichen, a native of Jiaying, Zhejiang Province, was appointed as a fellow scholar in the ninth year of Kangxi's reign (1670), accompanied by his family, handmaids, geisha and Musical Instruments. In his spare time, he let the geisha sing popular tunes. And "Yulin House Annals of Art and Literature": Qing Kangxi twelve years (1673), Yulin city is already "midnight music listening to the city", "Qiang flute blowing a new tune, harp to make a sharp string", "literature and art very complex" scene. (cheng Y, 2013)

### 1.1 Development of Yulin Xiao Qu

At the end of the Qing Dynasty and the beginning of the Republic of China, many folk music factors were absorbed into the creation of Yulin Xiao Qu. With the increase of singers, especially the participation of some craftsmen and literati, Yulin Xiao Qu gained rapid popularity and development in this period. The "stage" of this period had relatively fixed "professional" places, that is, fields such as manual workshops. The southern music ditties carried by officials and merchants from south to north continue to impact the folk music of northern Shaanxi. The soft music style of South and rough folk songs of Northern Shaanxi has been well blended and expanded in the historical trend of cultural integration between the north and the south, thus making Yulin Xiao Qu popular in the streets and alleys of Yulin city with the special character of "South tune and north tone". It can be said that the style of Yulin Xiao Qu of this period, "South tune and North tune", has been basically mature. (Gao, F. R,2017)

#### 1.1.1 The popular period of Yulin Xiao Qu

It can be said that the formation process of Yulin Xiao Qu itself is the origin of its popularity, and it is the people's preference that promotes its "from south to north" and "from officials to the people". If the early popularity promoted the maturity and

stereotypical style of Yulin Xiao Qu, then the prevalence around the 1950s was the first "popularity" in its true sense. The development of Yulin Xiao Qu is closely related to The Times, and it will rise and fall with the rise and fall of The Times. During the War of Resistance against Japan and the War of Liberation, the people in the nationalized areas lived in difficulties, the people were upset, and the small Quyi people felt extremely depressed and interrupted the gathering of music for a long time. After 1949, under the guidance of the Party's literary and artistic policy of "let a hundred flowers blossom and a hundred schools of thought contending", Yulin Xiao Qu gained new life again. That is to say, in the early days of the founding of the People's Republic, the singing of Yulin Xiao Qu was limited to Yulin City; After the founding of the People's Republic of China, under the guidance of the "double hundred" policy, Zhang Yunting opened a Yulin Xiao Qu study class in the workers' club of Yulin County, with the first batch of "professional" students who can sing Xiao Qu being cultivated, Yulin Xiao Qu also began to prevail in the surrounding areas, and its attention is getting higher and higher; And with the folk music "show" trend, more and more Yulin Xiaqu artists on the modern meaning of the "stage" to perform, and gradually formed the front street and back street two different styles of factions. The two factions to the Yulin Drum Tower as the boundary, the former is located in the south of the drum tower, the latter is located in the north of the drum tower, the communication and competition between the north and the south led to the further development of Yulin Xiao Qu, so far, Yulin Xiao Qu officially in the form of folk music in the Yulin area, began to come out of the Yulin county, and gradually issued a brilliant light. (Teng , W. L., & lv, Z. X,2018)

#### 1.1.2 Decline period of Yulin Xiao Qu

Like many traditional folk-art varieties, Yulin Xiao Qu was forced to "stop" for nearly 20 years in the Cultural Revolution movement of "breaking the Four Old", which can be said to be the decline period of Yulin Xiao Qu. However, this kind of "silence" only means that Yulin Xiao Qu did not continue to spread and become popular outside the country through the momentum after the performance. For Yulin Xiao Qu artists, such external environment, to some extent, makes the popular Xiao Qu, which is based on folk word of mouth, become an entertainment project in a special era of simple social life. The old people who love Yulin Xiao Qu, still in their own home after dinner, on the one hand, sing a little song to enrich their life, on the other hand, they are

also influenced by the ear and mouth, and they are familiar with the tunes, good at singing and playing techniques to their children or family members. This makes Yulin Xiao Qu not into the danger of complete extinction and can be transmitted.( Lv, Z. X, 2019)

### 1.1.3 The recovery period of Yulin Xiao Qu

In 1979, with the start of the folk song integration work, "Yulin Xiao Qu", which was once again concerned because of the winning of the concert, was also included in the rescue work. From the government level, Liu Zhe, the first chairman of the CPPCC who resumed the work of the CPPCC after the "Cultural Revolution", in order to better protect Yulin Xiao Qu, specially appointed Chen Wangxing, who was then the Committee member of literature and history, to hold a special meeting on Yulin Xiao Qu, which was mainly for the responsible persons and artists at all levels of Yulin Xiao Qu to discuss. The results of the research contributed to the formal establishment of the Yulin Xiao Qu Research Group on May 4, 1986. The establishment of this research group has played an important role in promoting the recovery of Yulin Xiao Qu, Huo Xianggui once pointed out in the Yulin Xiao Qu Collection: "Among the 17 members of the research group, there are many artistic backbones, especially Lin Yubi, Wang Qing, Ye Wanxiu and other excellent artistic backbones." The work of the group is mainly to organize artists to carry out activities, and it is stipulated that the activities are held twice a week. The main content of the activities includes the training of students, the integration of singing words, the history of Xiao Qu and so on." (Pan, S. L, 2015)

In terms of the current research status, the formation and development of Yulin Xiao Qu is a long process, which has experienced the transformation from south to north, from officials to people, and was once misunderstood and confused. It was not officially distinguished from "Fugu Errentai" until 1957 after the art show. Throughout this long process of change, the development of Yulin Xiao Qu can be roughly divided into the formation period, the popular period, the decline period, the recovery period, and in each period, the "stage" of Yulin Xiao Qu has developed and changed.

## 1.2 Artistic characteristics of Yulin Xiao Qu

### 1.2.1 Folk theme content

Yulin Xiao Qu is mainly composed and transmitted by the folk artists in Yulin area according to the aesthetic thoughts and concepts of the ordinary people. It is often performed for the public after dinner, birthdays, festivals, the fourth quarter, weddings and funerals, etc. As a result, this folk music art contains a large number of folk themes, such as "Little Nun", "Walking West", "Daishanglang", "Selling Sundance", etc., which are a manifestation and reproduction of the real-life status, emotional experience, aesthetic thoughts and values of ordinary people.

### 1.2.2 Folk song form structure

Yulin Xiao Qu presents the structure of folk songs, that is, most of the paragraphs are connected, which can be long or short. It not only gives people an easy to understand and catchy feeling, but also facilitates the free expression of the singer's thoughts and emotions. In addition, the singing words of Yulin Xiao Qu are divided into odd and even formats. Even numbers are usually composed of four sentences, while odd numbers are composed of three sentences. The whole singing words are mainly composed of seven words of "two, two and three", interspersed with some five words, miscellaneous words or long and short sentences without laws, showing obvious liberalized characteristics similar to folk songs, which is convenient for singers to sing and express their emotions.

### 1.2.3 Diversified singing techniques

The first is the high voice singing, or falsetto singing, which is a singing technique used by male singers to imitate female voices, so that in a particular narrative work, a male singer can represent different characters such as a boy, a lady, and a maid. Secondly, the true falsetto combination singing method, that is, in the current male-female duet, male and female solo more and more common cases, male voices often use falsetto lip-synching, while female voices are many use true voice, especially the use of more big jumps above the octave. The third is the style of burlesque singing, which presents the delicate, euphemistic, delicate and soft emotional implication, greatly strengthening the lyric effect of the work, and showing the personalized style characteristics of Yulin Xiao Qu. The fourth is the trill singing method, which is mostly short, or two degrees of trill down from the main note, or two degrees of trill up from the main note.

#### 1.2.4 Da Xiaodiao combined melody characteristics

Yulin Xiao Qu are accompanied by certain instrumental accompaniment during the singing process, which mainly includes major and minor keys. Among them, the major key is relatively long, which is suitable for the narrative style music with long content. Minor tunes, on the other hand, use only one tune in either long or short lyrics, often for special songs, and are therefore also called "one-character keys".

## 2. General Knowledge of the singing technique of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province

### 2.1 Musical characteristics of Yulin Xiao Qu

The music of Yulin Xiao Qu is divided into two parts: singing and instrumental music. Singing: can be divided into Da Diao and Xiao Diao. The Da Diao and Xiao Diao here is not a concept of western mode, but a concept of musical structure that is distinguished by the musical development and Xiao Diao of the Xiao Qu.

#### Xiao Diao Xiao Qu

In the mouth of the old artists, Xiao Diao is also called only song, a character tune, which is known to us as a single segment. The length is relatively short, the whole song is composed of a melody and a number of different lyrics, and the overall form is the same as the verse. Mostly four sentences. Most of the songs are composed of seven characters and five characters. There are more than 60 Xiao Diao Xiao Qu in the more than 80 songs now included. Due to its short, concise and catchy characteristics, Xiao Diao are also used as the main performance repertoire in various performance occasions today.

Singing will be handled to slow down, the last note does not drag long, abrupt stop. Such a structure not only ensures the integrity and balance of the Xiao Qu, but also the beginning and end of the lyrics can echo the theme, and at the same time, it will leave the audience with endless aftertaste and the feeling of wanting to listen to another song, adding the artistry of the Xiao Qu.

#### Da Diao Xiao Qu

The Da Diao in the Xiao Qu is also called Lian Qu, which is longer in length, focusing on the accumulation of a complete story plot, and the musical development has different Lian Qu techniques (that is, musical development techniques). The

structure of the Da Diao Xiao Qu is long and large on the whole, and the music development mostly presents the forms of interlocking, entangling and repetition, and the expression of the content is stronger narrative.

## 2.2 Yulin Xiao Qu lyrics and singing technique

### 2.2.1 The singing language of Yulin Xiao Qu

Most of the lyrics of Yulin Xiao Qu are sung by the Yulin city dialect, namely Jin language, with 24 initial consonants and 41 vowels. Due to the special history of the Xiao Qu, in the singing, the Xiao Qu mostly shows the characteristics of Yulin city people speaking "Yao Jing Qiang", the language between Mandarin and Yulin City dialect. From the point of view of understanding the meaning alone, the dialect of Yulin urban area is easier to understand than that of other areas of Yulin.

The lining words, village words and interlining sentences in Yulin Xiao Qu are very common, and there are almost no ditties without village words. They are interspersed in the Xiao Qu or play the role of filling the rhyme of syllables, or play the role of enriching the emotion and deepening the content.

The contents of the lyrics of Yulin Xiao Qu are about the life of officials and citizens in many countries, describing the scenes of life, teahouse vendors, wind, flowers, snow and moon, etc. The lyrics reflect the characteristics of Jiangnan Xiao Qu. There are obvious stylistic differences between the writing of Xiao Qu lyrics and that of Xin Tian you in northern Shaanxi folk songs. Xin Tian you mostly focus on the life of clothing village, the main emotion is released, and the expression is more direct. However, the content of Xiao Qu is more delicate and the wording is more exquisite.

### 2.2.2 singing technique of Yulin Xiao Qu

The use of breath is a compulsory course for vocal singers, singing Yulin Xiao Qu, breathing is built on the basis of body relaxation, mouth and nose suction at the same time to breathe smoothly into the lungs, the diaphragm sinks, the two ribs to the back and the outside of the body wide, with the beginning of singing, breath gradually exhaled, the muscles of the upper body were pulled back to their original position, a complete breath is completed.

The premise of resonance is the existence of space, just like if the guitar case is filled with cotton, there is no space, then the sound of the plucked string will become a thousand astringent and thin. Singing is the same, so when we learn vocal music, we

can always hear the teacher emphasize "suck, open", in fact, here means to open the mouth, nasopharyngeal cavity, chest cavity and other resonating cavity.

No words, no singing. A complete vocal music work cannot be separated from the content of the lyrics, and the expression of the content requires the singer to articulate clearly. Singing Yulin Xiao Qu is the same, according to the word sound, according to the word line, to the word with emotion, are built on the basis of the character, dialect is the main source of the charm of Yulin Xiao Qu in northern Shaanxi, and most of the Xiao Qu every paragraph of the lyrics is a picture or a story, so sing clearly every pronunciation, for the Xiao Qu artistic expression is very key.

There are three basic singing methods of Yulin Xiao Qu: Gaoqiang singing, that is, falsetto singing. In the past, when the male voice sang the female part in Yulin Xiao Qu, the female voice was often simulated by falsetto, which was lip-synched Real falsetto combination singing. In recent decades, the singing of Yulin Xiao Qu has broken the old system. The form of male and female duet singing or male and female voices can sing solo. In Yulin Xiao Qu, most of the singing is the combination of true falsetto singing, but the proportion of true falsetto is different, male voice with falsetto lip-synching, female voice with real voice more; Glissando singing. Any euphemistic, lingering, delicate, delicate and lyrical folk songs inevitably use glissando and trill to create atmosphere and highlight style.

### **3. General Knowledge of the social and cultural aspects of Yulin City in northern Shaanxi Province**

Yulin City, a prefecture-level city under the jurisdiction of Shaanxi Province, known as Shangjun in ancient times and Tuocheng, Little Beijing, and the Pearl of Seishang, is located in the northernmost part of Shaanxi Province, northern Shaanxi region and Hetao region, the junction of Loess Plateau and Mu Us Sandy Land. It is a transition area between the Loess Plateau and Inner Mongolia Plateau, between 36° 57' ~ 39° 35' north latitude and 107° 28' ~ 111° 15' east longitude. It is the junction of Shaanxi, Gansu, Ningxia, Mongolia and Jin provinces, with temperate continental monsoon climate and a total area of 42920.2 square kilometers. As of April 2023, Yulin has jurisdiction over 2 municipal districts, 9 counties, and 1 county-level city. City

people's government in Yuyang District. By the end of 2022, the permanent population of Yulin was 3,616,100. (As shown in Figure 1)

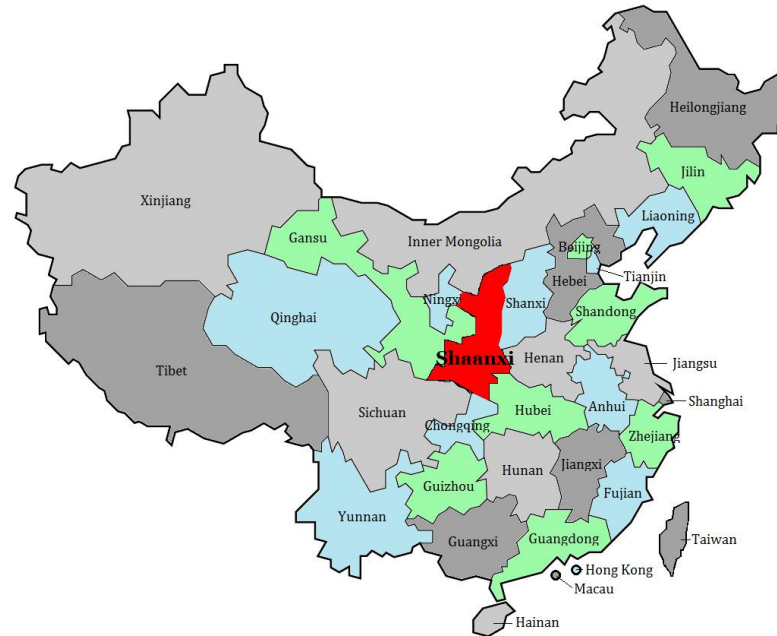


Figure 1. Location on the map of China

Source: Chinafolio

### 3.1 Intangible cultural heritage of Yulin City, Shaanxi Province

#### Northern Shaanxi Yang Ge

Northern Shaanxi Yang Ge is a popular and representative traditional dance art form in the northern Shaanxi Plateau. It is also known as "making red fire", "making Yang Ge", "making house fire" and "making Yang song". It is mainly distributed in Yulin, Yan 'an, Suide, Mizhi and other places in northern Shaanxi, of which Suide Yang Ge is the most representative. Northern Shaanxi Yang Ge is a group dance performed in squares, courts, streets and other occasions. It is mainly performed during the Spring Festival, Spring Festival and Autumn festival.

Yang Ge is generally divided into "big field" and "small field" two kinds. The big field is the whole dance team under the unified command and leadership of the umbrella head twisted out of a rich variety of formations, there are hundreds of formations such as "dragon wagging tail", "rolling cabbage", "cross plum blossom", "two dragons spitting water" and "twelve lotus lights", the number of participants in the

performance is as small as twenty or thirty people, and more than one hundred or two hundred people. Small performances include "water boat", "running donkey", "stilt" and "Farewell whip". It can also be divided into "Wen chang zi", "Wu chang zi", "kicking Chang zi" and "ugly Chang zi" according to the action style and content. Among them, the playing field is a duet dance to show the love life of men and women, and there are many difficult movements. (As shown in the Figure 2)



Figure 2. Northern Shaanxi Yang Ge

Source: Jia Wang, from fieldwork in February 2024

#### Yulin Xia Qu

Yulin Xia Qu is a name card of Yulin ancient City, is also another feature of Yulin ancient city culture, soft and delicate voice in the ear, musical instrument ensemble of minor melodious and melodious, accompanied by the sound of silk-string singing art, with its lingering, euphemism, beautiful style, in hundreds of years of history, deeply rooted in the masses of Yulin city, become a school of art and wonderful work. (As shown in the Figure 3)



Figure 3. Yulin Xiao Qu

Source: Wang Qing (2023)

#### Jingbian running donkey

Jingbian Running donkey, a traditional dance in Jingbian County, Yulin City, Shaanxi Province, is one of the national intangible cultural heritage. Jingbian Donkey Running is a kind of traditional folk song and dance performance in Jingbian County, Yulin City, Shaanxi Province. The legend is created by the folk story of "Zhang Guolao riding the donkey upside down" or adapted by Yao Fu, an artist in the Chenghua period of the Ming Dynasty. Jingbian running donkey in the form of performance has a person running donkey, double running donkey, many people running donkey, most of the double running donkey, one riding, one driving. The performance content of the traditional donkey is purely fun improvisation, men and women tease each other, and later through the evolution of folk artists and transmissionors, to give this traditional form of new content, such as "husband and wife visit", "back to the family", "market road", "grandfather and grandson market", so that the ancient art of new life. The basic movements of the running donkey are: "slow step and flash waist", "uphill step", "downhill step", "crossing the river step", "small running", "big running", "playing and jumping" and so on. The action combinations are: "startled donkey fight", "mud rescue donkey", "double riding donkey", "peace jump" and so on. When performing, the performers improvise without restriction. (As shown in Figure 4)



Figure 4. Jingbian Running Donkey

Source: Jia Wang, from fieldwork in September 2024

#### Yulin Paper Cut

Yulin paper-cut is a traditional culture and art with a long history in Yulin, Shaanxi, and is also a precious local cultural heritage. It is the essence of paper-cut art in northern Shaanxi, which is known as the "soul of loess". Paper-cutting is an important part of traditional folk activities in Yulin City. It is a folk-art form that takes root in the people, is closely related to people's life, and adds color and happiness to thousands of households. Yulin paper-cut is closely combined with local customs and habits, which is an organic part of the traditional culture of Yulin. Yulin paper-cut rich content, a wide range of subjects, there are characters, flowers and birds, fish and insects, animals, patterns, patterns, natural style, drama stories, myths and legends, bold techniques, exaggerated image, both delicate and beautiful, evishado transparent, and rough and generous, thick and simple, known as loess soul. Yulin paper-cut content is rich, a wide range of subjects, there are characters, birds, fish and insects, animals, patterns, patterns, natural style, drama stories, myths and legends, bold choice in the technique, deformation exaggerated, both delicate and beautiful, evisit transparent, and rough and generous, thick and simple, known as loess soul. Thousands of years of loess culture gave birth to this unique art form, both elegant and popular, has always been favored

by people of insight at home and abroad, has a high collection value. (As shown in Figure 5)



Figure 5. Yulin Paper Cut

Source: Jia Wang, from fieldwork in February 2024

### 3.2 Traditional folk activities in Yulin City, northern Shaanxi

#### Zhuan Jiu Qu

Zhuan Jiu Qu is a traditional folk cultural activity popular in Shaanxi Province, mainly spread in Shaanxi area. "Zhuan Jiu Qu" is also known as "Zhuan deng". It belongs to a folk custom of sacrifice activities. People seek the blessing of the gods, expel evil spirits within a year, eliminate disasters and avoid disasters, and ensure the safety of people and animals, grain abundance, peace, health and happiness. It is a folk cultural activity spread in the Yellow River basin, is an activity in which everyone participates in the first month, and is an ancient custom spread from northern Shaanxi. By the afternoon of the fifteenth day of the first month, people beat gongs and drums, like to open the nine-quad door, the thick gongs and drums, knocking thousands of years of people's hope, knock out the momentum of the yellow land, people with sorghum straw planted into a square pattern, the first "four Qu" and later developed into Jiu Qu, and then put oil lamps made of mud. The "Nine curves" is like a city and a maze, with no repeated paths. Some people call the nine curves "the Yellow River Array of nine curves". As night falls, 360 oil lamps are lit at the same time, gongs, drums and

suona are played together, and the Yangko team leads into the nine-tune serial array. As the saying goes: "Zhuan Jiu Qu, eliminate disasters and diseases, people live ninety-nine." Therefore, men, women and children, no one is wrong. (As shown in Figure 6)



Figure 6. Zhuan Jiu Qu

Source: Jia Wang, from fieldwork in February 2023

#### Tie Shui Da Hua

Tie Shui Da Hua was originally a ritual activity for Taoist priests to pray for disaster and exorcism of the town house, inviting folk gold, silver, copper, iron and tin craftsmen to visit Taishang Laojun's alchemy furnace to break up the molten iron to pay tribute to their common ancestral master - Taishang Laojun. After the five color artisans in the annual temple fair, opening ceremony in order to show the momentum of the school, the industry, to please all walks of life and urban and rural people, the hot metal into the tree to make it more ornamental, the iron flower has both the mysterious color of Taoism, but also has the five color artisan's industry characteristics. After the Northern Song Dynasty, it gradually formed a large folk traditional firework with unique local characteristics, which was widely spread in northern Shaanxi. Originated in the Northern Song Dynasty, flourished in the Ming and Qing dynasties, has a history of more than 1,000 years. In the past, the Sanlilou Temple fair in the east of Mizhi County (part of Yulin City in Shaanxi Province) was celebrated with blacksmithing flowers every year. After the interruption due to various reasons, various

places have been lost. In recent years, the cultural department of Mizhi County has made this legendary folk firework pass on to the present through in-depth folk excavation and sorting. (As shown in Figure 7)



Figure 7. Tie Shui Da Hua

Source: Jia Wang, from fieldwork in February 2024

#### Yuhe Cheng Huang Miao Miao Hui

2009-2012, Yuhe Cheng Huang Miao Miao Hui successively for Yu Yang district, Yulin city, Shaanxi provincial intangible cultural heritage list, is the historical and cultural value of the biggest affirmation. Yuhebaofu City God Temple is one of the three major city God temples in Shaanxi (Xi'an City God Temple, Sanyuan City God Temple, Yulin City God Temple), is the largest and most famous city God Temple in northern Shaanxi. Yuhe Fort is located 40 kilometers south of Yulin City Yuxi River and Wuding River exchange east bank west Bao road line, Ming Orthodox two years (1437) set up as the fish River village, Ming Chenghua eleven years (1475) renamed the fish River fort. It is one of the thirty-six forts of the Great Wall in Yulin Town, an important town in nine sides of the Ming Dynasty, and has a history of more than 500 years. "Yulin Mansion" contains: in the Ming Orthodox two years, there were nine strands of water in the Fish River Fort, and in the eleven years of Chenghua, Governor Yu Zijun moved to this place. Because it is located in the traffic arteries of Yulin-Yan'an and Yulin-Yinchuan, it has a very important historical significance. Local spread, Kangxi twelve years (1673), Kangxi private visit Yulin Wei, because of the fish river city god to save the service, seal the city god as "city God" "spirit should Hou",

personally give "spirit should Hou" plaque, and give half of the emperor, dragon and tiger crescent flag, red umbrella cover a roof, ordered local officials to renovate the temple. Since then, the City God Temple of Yuhe Bao Fu is flourishing, and the temple scale has gradually expanded. Since the 1950s, banks, hospitals, middle schools and other units have been built in the town, the scope has expanded, and now the town has formed four main streets, with a total length of 2550 meters, and shops stand on both sides of each street, with neat buildings and economic prosperity. (As shown in Figure 8)



Figure 8. Yuhe Chenghuangmiao Miaohui

Source: Jia Wang, from fieldwork in February 2023

#### **4. General Knowledge of the basic characteristics of folk songs in northern Shaanxi Province**

The folk songs of northern Shaanxi are simple in language, free in rhythm, bold and passionate, bold and bold, melodious and beautiful, simple in melody and vivid in image, like the water of the pentium Yellow River, which has a long history and echoes in the mountains and valleys of the Loess Plateau. Northern Shaanxi folk song lies in its arbitrary, it is just to express people's hearts for the suffering of life a kind of emotion, and there is no too orthodox moral constraints. There are many kinds of folk songs in northern Shaanxi, mainly in minor tunes, Xin Tian You and labor songs.

Xiao Diao focuses on narrative, with scenes, characters, plots and details. Rich in content, fine course mixed. Xiao Diao's extensive contact with different classes and

strata in urban and rural areas, coupled with the spread of professional artists and the printing of singing books, has promoted Xiao Diao's more artistic processing, and also brought complexity to the ideological content of minor tunes. Diverse subject matter, wide range of life. Minor keys reflect a wide range of life. It both expresses the history of revolutionary struggle and sings the real life; There are also narratives of historical events, legends, or life stories; It reflects all kinds of major political and social events; It also reflects the games and customs in daily life. The lyrics are mostly divided. Sentence pattern is varied, there are five words, seven words. Each paragraph has four or six sentences, and there are also odd numbers of three or five sentences. Some lyrics are shorter, while others are as long as twenty or thirty paragraphs. Generally, the lyrics and music are more fixed and do not have the characteristics of improvisation and singing.

Xin Tian You, also called Shun Tian You, is a special style in northern Shaanxi folk songs, which can best represent the charm of northern Shaanxi folk songs. It is a song that travels in the vast nature. It is the voice of the working people to express their feelings freely and freely. Its rhythm is free, simple and generous, high and long. The sentence structure is generally two sentences per section, two sentences a rhyme, the artistic technique is used in bixing, voicing ambition, borrowing scenery lyric, beautiful melody. Its characteristics are: the lyrics are two sentences of the structure of the next sentence. Because its words are words according to the sound and are strictly restricted by the phrase, it has formed a stable form of two sentences and one verse. It uses Bixing as a means of image thinking to choose life and extract a harmonious and unified artistic image of content and form. This is "asking for things to feel" or "touching the scene to evoke emotion." These two traditional expression methods have become their own fine traditions in the long-term development of Xintianyou, which are generally invoked and compared in the last sentence and pointed in the next sentence. The use of Bixing is natural and ingenious, appropriate and precise. The sentence pattern is diverse, the rhythm is clear, the rhyme way is flexible and free. It's easy to read and sweet to sing. The length can be long or short, two lines can be used as an independent small poem, and the organic combination of multiple lines and paragraphs can make the short chapter into a continuous long song, showing more rich and complete content.

Lao Dong Haozi is a folk song sung by workers to accompany the rhythm of work. The intense labor movement and the heavy physical load give its singing the characteristics of labor voice - Shouting and Shouting. Because labor songs are directly connected with labor production, their tune, rhythm, temperament, style, language and singing form all show different characteristics with the difference of labor mode and labor intensity. Generally speaking, their characteristics are: closely combined with labor, rich in a strong breath of life. Each kind of labor and labor process is closely integrated. What work is done, what content is sung, even the mood of the tune is also closely integrated with the engagement in a certain labor, so that when people listen to it, they will feel that they are lifting rammer, beating stone, or driving cattle, raising cattle. One team, one team, improvise. Lao Dong Haoz usually sings for one person, and everyone should join in. This form of singing came into being with the birth of the work song. The main role of the lead singer is to direct labor, or to encourage everyone's labor mood. The alternation of the lead singer and the chorus can promote the exchange of feelings between each other, strengthen the unified action, but also can use the interval, regulate labor and breathing, and allow the lead singer to improvise singing. The improvisation of the lead singer is usually created temporarily according to the scenery in front of him, and he sings along with the composition. There are also those who use Xiao Diao and Xiao Qu as Haoz, which, if they coincide with the rhythm of Labour and are combined with the mood of the labourers, can also play a role in encouraging, regulating and coordinating Labour. (Barnard Alan, 2006)

## **5. The Theory Used in Research**

### **5.1 Traditional Chinese Music Theory**

As far as Chinese traditional music is concerned, it is not a traditional title, but a new concept since the reform and opening up. Today, of course, it has been widely recognized by the musical community, including folk music, literati music, court music, and religious music. First of all, it has a strong humanistic atmosphere. This point is not only directly reflected by the literary works, but also radiated to other kinds of music. For example, in the folk creation activities of traditional folk songs, the participation of intellectuals at the bottom is quite large. Whether it is festival activities, funerals or happy events, the participants are usually not stratified, but are determined by village

or clan relationship. Therefore, Confucianism, Buddhism, Taoism and other philosophical and religious thoughts can penetrate deeply into it. (Li, Y. H, 2016)

In Chinese traditional music theory, the analysis of traditional music forms is one of the most important analytical paradigms. Chinese research methods on traditional music are characterized by special research on the forms of traditional music. The characteristic principle of music is music. The grammar of a country. This is a kind of thinking pattern summarized by human beings, which has formed its own natural law of cultural form in the long-term practice of music. Most of them can perform multi-angle, multi-level, and three-dimensional analyses of musical structures and apply them to macroscopic traditional music. At the same time, you can also conduct in-depth analysis of micro-music elements, comprehensively and carefully study the structure of traditional Chinese music, and deeply understand and study the ontology of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. It is important to note that nothing can be analyzed by a single analysis. Therefore, the research method of the characteristics of Chinese traditional music is very important to analyze the ontology of Yulin Xiao Qu. However, as far as collecting relevant documents, scores, recordings, and other materials related to Yulin Xiao Qu is concerned, the analytical methods of western music theory are also a very important addition. However, Western music theory deals only with music symbols and modular systems and music systems. Chinese traditional music theory will help researchers to study the musical characteristics and transmission of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province, and provide relevant opinions.

### 5.2 Musicological Theory

As a means of understanding the rules of musical thinking, music analysis has developed into an interdisciplinary field that spans music technology theory and musicology in this century. (Zhou, Q. R, 1986)

Based on the theory of musical performance and composition in musicology, this study collected singing videos and audio of Yulin Xiao Qu, a folk song in northern Shaanxi. Through the analysis of singing technique, singing style, song types. At the same time, according to the characteristics of music materials in music theory, the singing technique of northern Shaanxi folk song Yulin Xiao Qu are analyzed.

### 5.3 Ethnomusicology Theory

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 peoples, 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, G. D, 1997)

Researchers should continue to analyze the ontology of music on the basis of the western music analysis theory, analyze the deep structure, and apply the traditional Chinese music theory. Using the theory of Chinese and western music, this paper makes an in-depth analysis of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province.

#### 5.4 Anthropological Theory

Anthropology of music is a branch of anthropology, and at the same time provides vitality for the development of anthropology, becomes a relatively independent and distinctive research field. In fact, in order to adapt to the research work of unique objects, musical anthropology has explored many unique research theories and methods while learning from the whole anthropological theories and methods. Musical anthropology is a special application of anthropology in the field of musical research. Therefore, its basic theories and methods are mainly from anthropological theories and methods. From the perspective of basic theory, the development of musical anthropology is closely related to the development of anthropological theory, and the theoretical achievements and ideological renewal of anthropology will be reflected in the field of musical research. (Yu, R. H, 1997)

Based on the basic theory of anthropology, I went to Yulin City of Shaanxi Province for many field visits. On the basis of the basic theory of anthropology, the basic data are obtained from the customs, living environment, history and culture, language and culture, songs and music, lifestyle, diet and other aspects. The theoretical basis of this study.

## 6. Documents and Related Research

Furong Gao (2017) pointed out that Yulin Xiao Qu, also known as "Yulin Qing Chang Qu", refers to a folk-art form with accompaniment that is popular in Yulin City, Shaanxi, between folk songs and qu yi. Traditional Yulin Xiao Qu generally take a seated singing, neither makeup nor stage, usually sung by a person alone, interspersed with dialogue or duet, male dressed as female voice, real and false singing combination; The instrumental music is mainly dulcimer, supplemented by three-string, gu zheng, pi pa, etc., and sometimes Jing hu and Yueqin are added. The percussion instruments used in Yulin Xiao Qu are relatively simple, with only one porcelain disc, and the lyrics are mostly lyrical Xiao Qu.

Beibei Wang (2013) pointed out that the music of Yulin Xiao Qu is divided into two parts: singing and instrumental music. Singing: can be divided into Da Diao and Xiao Diao two kinds. Da Diao refers to a long narrative style tune with a complicated plot; Xiao Diao, sometimes called one-character tune, is the same as a segmented folk song, which is sung with only one tune no matter how many verses are sung in a piece. Xiao Diao is usually a special song, that is, there are fixed words, but there are also cases of multiple use of one song.

From the above literature, we can understand what is Yulin Xiao Qu, combined with the musical content of Yulin Xiao Qu, feel the musical characteristics of Yulin Xiao Qu.

Wenli Teng &Zhengxuan Lv (2018) believe that about the origin of Yulin Xiao Qu. First, Yulin Xiao Qu is the court music left by the Ming and Wu Zong. Second, Yulin Xiao Qu is Tan Jicong brought from the south "Shao Yin"; Third, Yulin Xiao Qu originated from the martial arts class brought by Zuo Zongtang from Hunan, which was practiced by Liu Houji.

From the above literature, we can know the origin of Yulin Xiao Qu. In order to provide theoretical basis for the development of Yulin Xiao Qu.

Zhengxuan LV (2019) collects and studies Yulin Xiao Qu, and points out that as a kind of folk literature, the original spreading mode of Yulin Xiao Qu is undoubtedly spread by mouth. Oral transmission has great limitations, such as variability and loss.

Zhizhang Xue (2022) analyzed the status quo and problems of the transmission and development of Yulin Xiao Qu and pointed out that the transmission and

development of Yulin Xiao Qu is different from and even more complex than northern Shaanxi folk songs, which requires thinking, thinking of countermeasures and coming up with measures, and requires multiple departments and units as well as a large number of Yulin Xiao Qu singing, creation and research talents to work together and promote together.

From the above literature, we can know the preservation status of Yulin Xiao Qu, and provide theoretical basis for the study of transmission and preservation of Yulin Xiao Qu.

Xinhui Wang (2007) pointed out the basic singing method of Yulin Xiao Qu. First, the high voice singing, that is, falsetto singing; Second, the combination of true falsetto singing, mostly the combination of true falsetto singing, but the proportion of true falsetto used is different, male voice with falsetto lip-synching, female voice with real voice more; Third, glissando singing, there are two kinds of glissando and glissando; Fourth, tremolo singing, most of the tremolo in Yulin Xiao Qu is relatively short, there are two degrees of tremolo from the main note up, and there are two degrees of tremolo from the main note down.

Singing technique can be borrowed from the above literature. Combining with the musical characteristics of Yulin Xiao Qu, this paper analyzes its singing technique.

Shan Li& Lan Hu (2021) point out, In a long process of development, Chinese folk music continuously exudes attractive fragrance with its unique national characteristics and charms. As the most basic content in the field of national vocal music, Chinese folk songs include local folk songs and ethnic folk songs, as well as adapted folk songs and newly created folk songs. Rooted in the fertile soil of Chinese folk music, it is closely related to the production and life of the working people, directly reflecting the people's life and spiritual world. The singing of folk songs with a unique national style is the innovation from tradition to modernity, which contributes Chinese folk songs to a shining star on the stage of the world's national music.

From the above literature, we can know that Chinese tones and dialects have a great impact on singing, and the above literature can provide a theoretical basis for the singing technique of Yulin Xiao Qu.

Xiaowei Bai (2011) believes that there is a close relationship between Chinese tones and the musical varieties of Han folk lyrics, and it has long been a consensus that dialects have a significant influence on folk melody. In the study of northern Shaanxi folk songs, it is noted that the influence of tone is important, but the influence of dialect rhythm on folk song rhythm cannot be ignored. Although dialects have an indispensable and important influence on the melody of folk songs, the development law of local music itself has a qualitative influence on folk songs concerts, which is the first.

Yingyue Zhang(2017) Argued , the concept of folk songs needs to be updated, lack of transmission, and innovation and development. In order to effectively achieve the transmission, protection and development of folk song culture in Northern Shaanxi, we can start from the following aspects: expanding the scope of promote, being innovative, strengthening foreign exchanges, promoting local popularization, playing the leading role of the government, relating to real life, and focusing on talent training.

From the above literature, through the understanding of folk songs in northern Shaanxi, we can study the development and current situation of Yulin Xiao Qu in more detail.

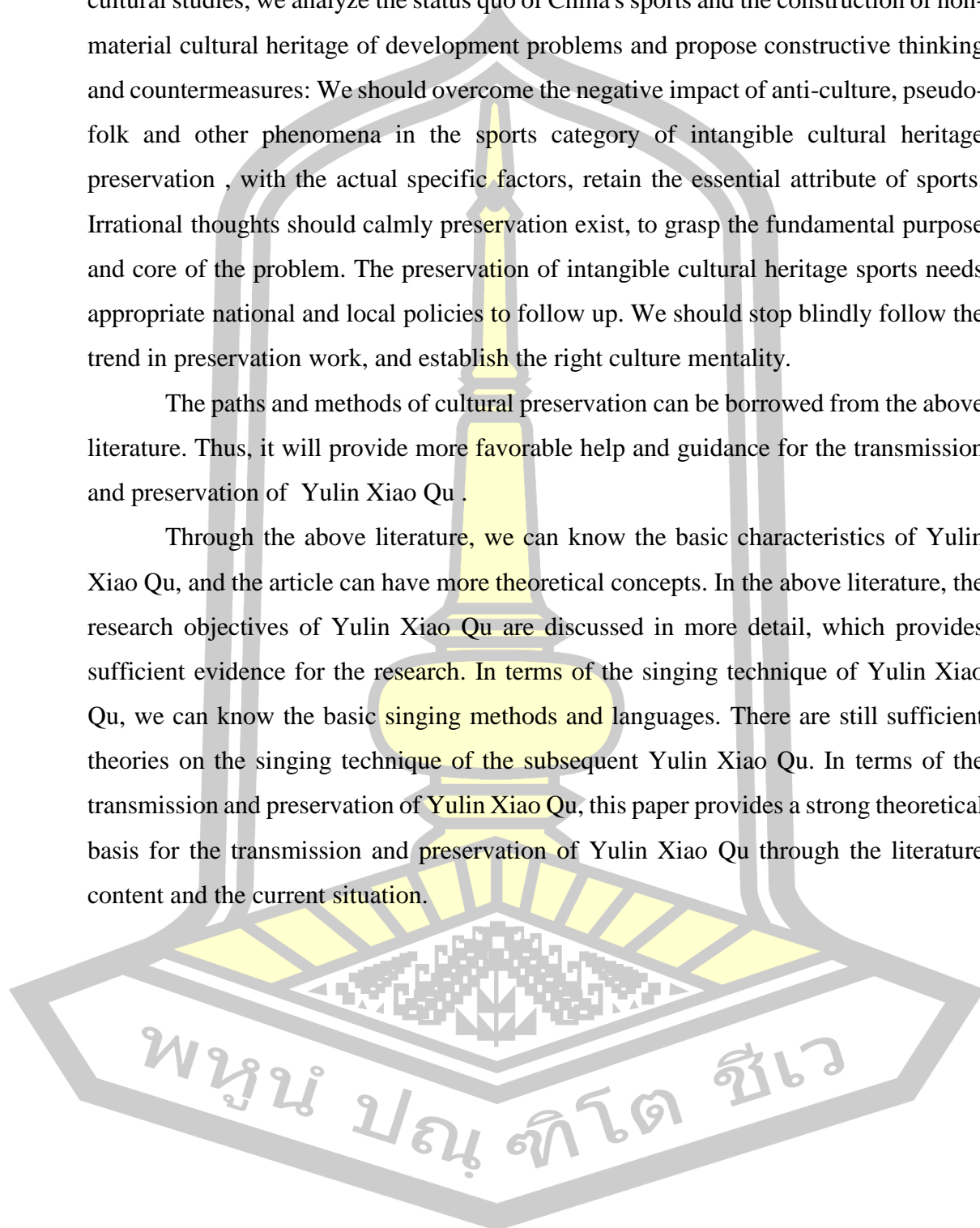
Haizhen He (2020) believes that, starting from the current situation of translation, research and promotion of northern Shaanxi folk songs and taking the external publicity translation of northern Shaanxi folk songs as the research object, the foreign translation of northern Shaanxi folk songs is not only a promotion of Yulin regional culture, but also an important achievement of Chinese culture "going out". Under the background of the increasingly important cultural soft power, Yulin City should seize the opportunity of history and the advocacy and support of national policies, use other countries' languages to tell the Yulin story well, and help northern Shaanxi folk song culture better and truly "go out".

Xiaofeng Jiang (2015) published in “ Research of Path of the Intangible Cultural Heritage preservation in Sports Field in Northern Shaanxi by International Conference on Social Science and Technology Education. Through relevant theories of the sport Intangible Cultural Heritage, concepts analysis to the sports field in northern Shaanxi intangible cultural heritage preservation as a case research, combined with the

results of the basis of previous folklore, folk culture, traditional culture of sports and cultural studies, we analyze the status quo of China's sports and the construction of non-material cultural heritage of development problems and propose constructive thinking and countermeasures: We should overcome the negative impact of anti-culture, pseudo-folk and other phenomena in the sports category of intangible cultural heritage preservation , with the actual specific factors, retain the essential attribute of sports. Irrational thoughts should calmly preservation exist, to grasp the fundamental purpose and core of the problem. The preservation of intangible cultural heritage sports needs appropriate national and local policies to follow up. We should stop blindly follow the trend in preservation work, and establish the right culture mentality.

The paths and methods of cultural preservation can be borrowed from the above literature. Thus, it will provide more favorable help and guidance for the transmission and preservation of Yulin Xiao Qu .

Through the above literature, we can know the basic characteristics of Yulin Xiao Qu, and the article can have more theoretical concepts. In the above literature, the research objectives of Yulin Xiao Qu are discussed in more detail, which provides sufficient evidence for the research. In terms of the singing technique of Yulin Xiao Qu, we can know the basic singing methods and languages. There are still sufficient theories on the singing technique of the subsequent Yulin Xiao Qu. In terms of the transmission and preservation of Yulin Xiao Qu, this paper provides a strong theoretical basis for the transmission and preservation of Yulin Xiao Qu through the literature content and the current situation.



## **CHAPTER III**

### **Research Methodology**

The study of "Yulin Xiao Qu: Musical characteristics and transmission of folk songs in northern " is a qualitative study in the field of ethnomusicology. It involves conducting preliminary research and collecting academic documents, textbooks, reports, concepts, theories, and articles from various journals related to the research. In addition, the researchers conducted a study using field work data from key informants, casual informants, and general informants for analysis. The researchers divided the study topics into the following:

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

#### **1. Research scope**

##### **1.1 Scope of content**

1.1.1 To investigate the development and current status of Yulin Xiao Qu, Chinese Folk Songs in Northern Shaanxi Province.

1.1.2 To analyze the singing technique of Yulin Xiao Qu, Chinese Folk Songs in Northern Shaanxi Province.

1.1.3 To purpose the guidance the preservation and transmission of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

The scope of this study includes Yulin City, Shaanxi Province. (As shown in Figure 9-10)

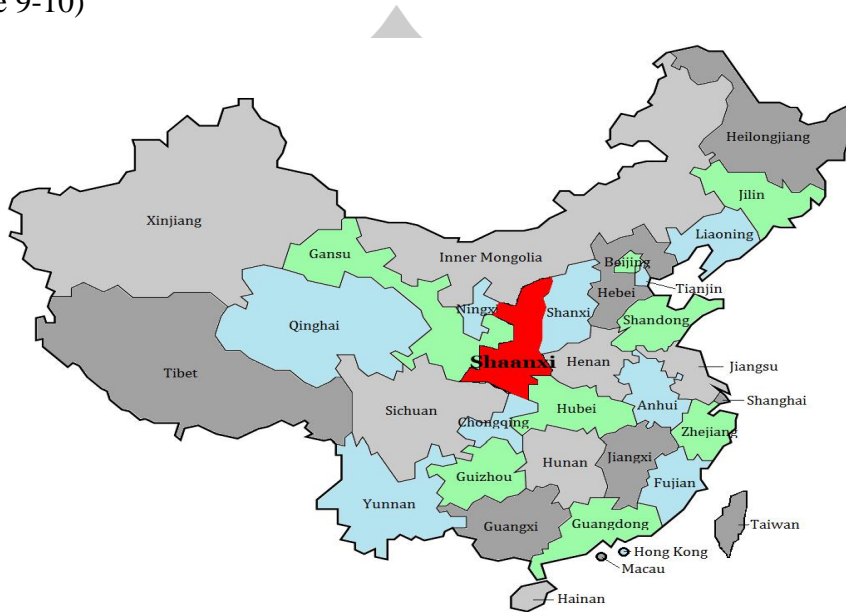


Figure 9. Shaanxi Province on the map of China

Source: Chinafolio



Figure 10. Yulin, Shaanxi Province, China

Source: <https://images.app.goo.gl/zXpbzr6y1UCmJKzb9> (2024)

### 1.3 Scope of time

April 2023- -March 2024

## 2. Research Process

### 2.1 Selection of the research site

The reason:

Yulin is located in the Mu Us desert and the northern Shaanxi Plateau junction zone, so there is a Puhui spring, surrounded by elm trees, people live around the spring, so called Yulin. Yulin Xiao Qu is different from other northern folk songs of the unique art form, also known as "playing silk strings" "Yulin Qing Chang Qu", and Yulin city's long history, everywhere left the remains of civilization, accumulated a deep culture, derived a unique humanistic phenomenon Yulin. The previous chapter, on the basis of field investigation and literature collection, truly understand the development status of Yulin Xiao Qu and explore its development law.

### 2.2 Selection of the key informants

Based on the research objectives, the researcher selected three groups of people as the interviewees in the field research. They are: key informants, general informant and casual informants. The following selected criteria and selected personnel will be presented.

#### 2.2.1 Key informants

The criteria for selecting key informants are:

- 1) He or she has more than 30 years of experience in performing and singing Yulin Xiao Qu
- 2) Received important awards at provincial level or above
- 3) Experts and scholars in this field

Based on the above selection criteria, two key information providers were selected. They are the transmitters of Yulin Xiao Qu from Yulin City, as shown below:

- 1) Mr. Wang Qing, as shown in Figure 11.

พหุ ประถมศึกษา



Figure 11. Wang Qing

Source: Jia Wang, from research fieldwork in November 2023

Mr. Wang Qing, a native of Yulin, Shaanxi Province, was born in 1954. His grandfather, Wang Jisan (1886-1956), was a renowned dulcimer artist specializing in Yulin Xiao Qu , while his father, Wang Ziyang (1910-1973), was a well-known zither player of the same genre. From a young age, Wang Qing was influenced by his family's musical traditions. At 14, he began studying the three-stringed instrument and Pipa under his father's guidance. He is the primary string player and instructor in the Yulin Xiao Qu band, boasting over 50 years of experience in performing Yulin Xiao Qu . In 2006, Wang Qing founded the Yulin Xiao Qu Research Association, assuming the role of president. With over 100 members, she has also collaborated on compiling and publishing the "Yulin Xiao Qu Album". In February 2008, Wang Qing was honored as a representative inheritor for the second batch of national intangible cultural heritage projects. Mr. Wang Qing stands as a pivotal figure in the Transmission and preservation of Yulin Xiao Qu . (As shown in Figure 12—14)



Figure 12. The Ministry of culture of the people's Republic of China granted Wang Qing the certificate of representative transmitter of Yulin Xiaoqu's national intangible cultural heritage

Source: Wang Qing (2023)



Figure 13. Yulin Xiao Qu Research Association founded by Mr. Wang Qing

Source: Jia Wang, from research fieldwork in November 2023



Figure 14. Mr. Wang Qing founded Yulin Xiao Qu Study Center  
Source: Jia Wang, from research fieldwork in November 2023

2) Ms. Liang Mei, as shown in Figure 15.

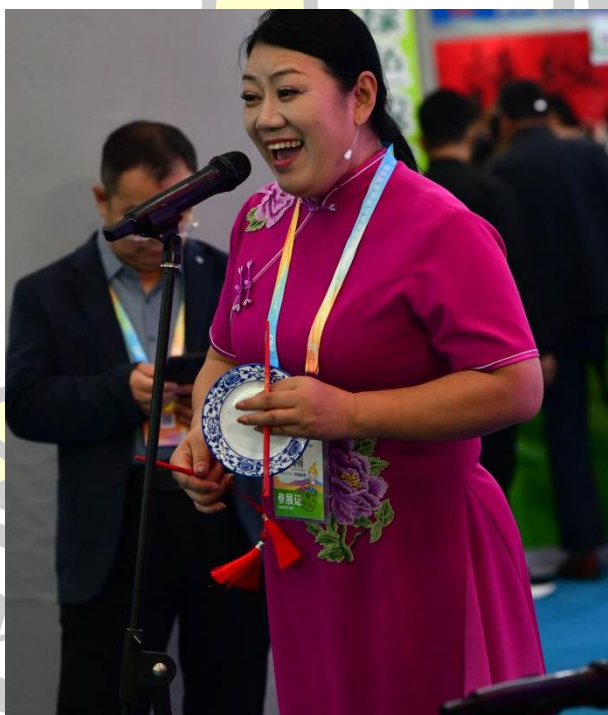


Figure 15. Liang Mei

Source:Liang Mei (2024)

Liang Mei, born in Yulin City in 1967, is one of the lead singers of Yulin Xiao Qu, the deputy chief committee of the medical branch of the People's Advancement, the provincial inheritor of the first batch of national intangible cultural heritage of Yulin Xiao Qu in 2023, the member of the Provincial Artists Association, the vice chairman of the Yulin Artists Association, the municipal transmitter of Yulin Xiao Qu in 2008, and the secretary-general of the Yulin Xiao Qu Research Association. At the age of 14, She learned art from Hu Yingjie and Wang Qing (national inheritors). In 2005, She participated in the performance and recording of Xiaoqu Jin Beijing in China Conservatory of Music, Central Conservatory of Music and Tianjin Conservatory of Music, and presided over the explanation. Nanjing Xiaozhuang Conservatory of Music, Xi 'an Conservatory of Music, Yangzhou Concert Hall, Shandong Jinan University, Yan 'an Luyi, Hubei Hanjiang University, Yulin University, Yuan Yushi and other large and medium-sized colleges and municipal Party schools have conducted academic exchange performances and spread the Yulin Xiao Qu. Since 2015, it has entered various middle and primary schools in Yulin, and has more than 1,000 students studying. In 2023, the first annual meeting of intangible cultural heritage (inheriting cultural intangible cultural heritage and safeguarding intangible cultural heritage treasures) was made a special report by Shaanxi TV Station and Yulin Taiwan. In June 2024, eight students were recruited by the Northern Shaanxi Folk Song Museum. (As shown in Figure 16-17)

### 陕西省第七批省级非物质文化遗产代表性传承人推荐名单

序号	项目名称	姓名	性别	民族	申报单位或地区
35	榆林小曲	梁梅	女	汉	榆林市文化馆

Figure 16. In 2023, the Shaanxi Provincial Department of Culture and Tourism awarded Liang Mei as the representative transmitter of the provincial intangible cultural heritage of Yulin Xiao Qu

Source:Liang Mei (2024)



Figure 17. Liang Mei was awarded the representative transmitter of Yulin Xiao Qu at the municipal level by Yulin Culture, Radio, Film, Press and Publication Bureau of Shaanxi Province

Source:Liang Mei (2024)

### 2.2.2 General informant

The criteria for selecting general informants are:

- 1) He or she has more than 20 years of experience in performing and singing Yulin Xiao Qu
- 2) He or she has an in-depth understanding of the history of Yulin Xiao Qu

According to the above selection criteria, three general information providers were selected. They are the singers and performers of Yulin Xiao Qu, presented on the below:

Ms. Yao Mei, as shown in Figure 18.

พหุบัณฑิต ชีเว



Figure 18. Yao Mei

Source: Yao Mei (2024)

Yao Mei was born in Yulin City, Shaanxi Province in 1970. She began to learn Yulin Xiao Qu at the age of 17. She has followed Hu Yingjie for many times to listen to and learn Yulin Xiao Qu in various places such as clock tower and clock shop. After that, She studied and accurately mastered the major, middle and minor keys of Yulin Xiao Qu systematically, and then I studied pipa and Guzheng by teacher Wang Qing. He has more than 30 years of experience in singing Yulin Xiao Qu. As a Yulin Xiao Qu singer, she has unique singing technique and a deep understanding of Yulin Xiao Qu. She has served as the lead singer in various intangible cultural activities for many times. She has participated in many Yulin cultural festivals and brought wonderful performances to the audience. She is currently a teacher of the Yulin Xiao Qu Association of the 15th Primary School of Yulin City and the 11th primary School of Yulin Development Zone.

1) Ms. You Yunxia, as shown in Figure 19.



Figure 19. You Yunxia  
Source: You Yunxia (2024)

You Yunxia was born in Yulin, Shaanxi Province in 1968. She learned to play the Yangqin with her father since childhood. At the age of seven, she will play more than 20 Yulin Xiao Qu. In 2001, she officially participated in Yulin Xiao Qu, and also learned zither and pipa. She also followed Teacher Wang Qing to various places to sing small songs, sing, listen to and learn classic tunes of Yulin Xiao Qu. After that, she took teacher Liang Mei as her teacher and systematically learned and accurately mastered the major, medium and minor tunes of Yulin Xiao Qu. She has more than 30 years of experience in performing and singing Yulin Xiao Qu, has long been committed to the Transmission of this folk intangible cultural heritage art, and has participated in Yulin cultural festival activities for many times, bringing wonderful performances to the audience.

2) Mr. Chen Wenyi, as shown in Figure 20.



Figure 20. Chen Wenyi

Source: Jia Wang, from research fieldwork in February 2024

Chen Wenyi, born in Hengshan District, Yulin City in 1976, is a member of Shaanxi Provincial Qu Association and Hengshan Qu Association. In 1991, he studied storytelling in Northern Shaanxi with Sun Wangsheng as his teacher. Later, he studied Banhu and musical theory with Wang Weixin as his teacher. He also studied dulcimer, Sanxian and Jinghu in Yulin Xiao Qu and sang Yulin Xiao Qu at the same time. He has been playing and singing Yulin Xiao Qu for more than 20 years. In 2018, he entered the Northern Shaanxi folk song Museum in Yulin City as a storyteller, as well as a singer and accompanist of Yulin Xiao Qu.

### 2.2.3 Casual informant

The criteria for selecting casual informants are:

- 1) Actors with acting experience
- 2) Young singer

This is one of the casual informants from Yulin City. (as shown in Figure

21)

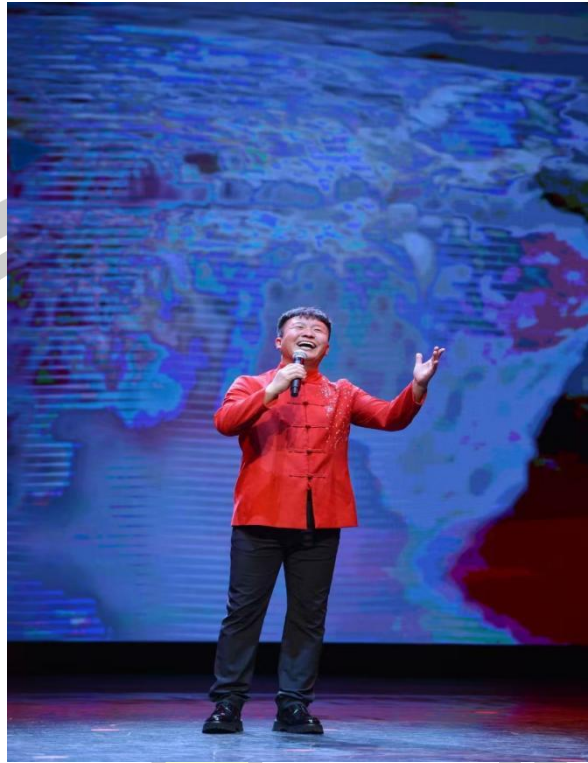


Figure 21. Wang Zhihang  
Source: Wang Zhihang (2024)

Wang Zhihang, born in Suide County, Yulin City, member of Shaanxi Musicians Association, member of China Northern Shaanxi Folk Song Research Association, standing director of Yuyang District Musicians Association, and singer of Northern Shaanxi Folk Song Museum in Yuyang District. He is not only good at singing northern Shaanxi folk songs, but also very familiar with and understand Yulin Xiao Qu. In 2016, he participated in the program of CCTV Spring Festival Gala in Xi 'an. In 2017, he won the first prize of Shaanxi Northern Folk Song Contest in the third section of Shaanxi Province and was awarded the honorary title of Top Ten singers. In 2017, he won the sixth Shaanxi Music Award - the top ten Northern Shaanxi Folk singers in the Northern Shaanxi Folk Song Contest; In 2019, he won the title of Mountain Song King of the second Yangtaishan National Reality Mountain Song Contest; In 2023, the Yulin Municipal Government was rated as an expert with outstanding contributions. Over the years have won many prizes in the competition, and has participated in the

China central television CCTV3 to happiness start programs. (as shown in Figure 22-23)



Figure 22. Wang Zhihang was awarded the certificate of Top ten Northern Shaanxi folk singers by Shaanxi Literature and Art Federation and Shaanxi Musicians Association

Source: Jia Wang, from research fieldwork in February 2024

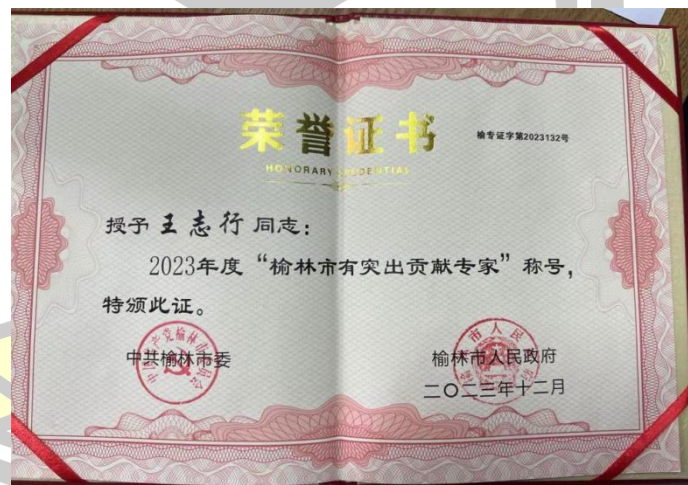


Figure 23. The Yulin Municipal People's Government awarded Wang Zhihang as an expert with outstanding contributions to Yulin in 2023

Source: Jia Wang, from research fieldwork in February 2024

### 2.3 Selection of the songs

Yulin Xiao Qu is a hybrid of Jiangnan Yulin Xiao Qu and northern Shaanxi folk songs. In the Qing Dynasty, Yulin was the political and cultural center of northern Shaanxi.

Most of the officials in Yulin were from Jiangnan, and they directly brought Jiangnan Yulin Xiao Qu to this famous city outside the Great Wall. Jiangnan Yulin Xiao Qu gradually flew into the homes of ordinary people in northern Shaanxi. The rough and delicate hands of people from all walks of life began to play various musical instruments, and the throats that were used to singing Xintianyou began to hum foreign tunes with local pronunciation habits. As a result, Jiangnan Yulin Xiao Qu took root in the gullies of the Loess Plateau, and the words and phrases of northern Shaanxi folk songs slowly infiltrated into Jiangnan Yulin Xiao Qu. Various musical forms merged and penetrated each other, forming a unique musical hodgepodge. is a hybrid of Jiangnan Yulin Xiao Qu and northern Shaanxi folk songs. In the Qing Dynasty, Yulin was the political and cultural center of northern Shaanxi. Most of the officials in Yulin were from Jiangnan, and they directly brought Jiangnan Yulin Xiao Qu to this famous city outside the Great Wall. Jiangnan Yulin Xiao Qu gradually flew into the homes of ordinary people in northern Shaanxi. The rough and delicate hands of people from all walks of life began to play various musical instruments, and the throats that were used to singing Xintianyou began to hum foreign tunes with local pronunciation habits. As a result, Jiangnan Yulin Xiao Qu took root in the gullies of the Loess Plateau, and the words and phrases of northern Shaanxi folk songs slowly infiltrated into Jiangnan Yulin Xiao Qu. Various musical forms merged and penetrated each other, forming a unique musical hodgepodge.

Yulin Xiao Qu can be divided into two parts from the perspective of style: 1. Repertoires with distinct Jiangnan style, such as “Zhang Sheng Xi Ying Ying”, “Xiao Xiao Chuan”, and “Jiu Lian Huan”, etc, which are the main part of Yulin Xiaoqu. 2. Repertoires with Northwest charm and the style of the Loess Plateau in northern Shaanxi, such as “Qia Suan Tai” and “Xiu He Bao”,etc, which are the absorption and integration of folk songs in northern Shaanxi. The tunes of Yulin Xiaoqu are mostly steadily progressive, and its overall style has the artistic characteristics of beautiful lyricism, delicate and delicate, and euphemistic and lingering.

Table 1. Selection of the songs

Category	Total songs	Selected song
Repertoires with distinct Jiangnan style	There are dozens of songs, and I am still in the process of collecting them	3
Repertoires with Northwest charm and the style of the Loess Plateau in northern Shaanxi	There are dozens of songs, and I am still in the process of collecting them	2

#### 2.4 Research tools

- 1) Literature analysis
- 2) Field investigation
- 3) Interview method
- 4) Observation method
- 5) Questionnaire survey

Through interviews with key informants, we have a deeper understanding of the development of the research object; Use the questionnaire to collect the actual or historical situation of the research object purposefully, planned and systematically.

#### 2.5 Data collection

In order to better analyze the musical characteristics and transmission of Yulin Xiao Qu in northern Shaanxi, researchers began to consult and understand Yulin Xiao Qu in August 2023, and interviewed key information providers, and finally interviewed key informants through telephone, video call and other means. Through the analysis of Yulin Xiao Qu system of northern Shaanxi folk songs, we can understand the music characteristics of Yulin Xiao Qu, collect the literature, the singing video and audio of the singer, and conduct a more comprehensive and in-depth study on the interviews of the characters.

- 1) Through literature review and database search, researchers collected and recorded the historical documents related to Yulin Xiao Qu and folk songs in northern Shaanxi.

2) In May 2022, the researcher interviewed key informants by telephone to briefly discuss the development status of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

3) In August 2023, the researcher conducted a series of relevant field investigations in Yulin City by contacting key informants, including interviews, observations and questionnaires.

#### 2.6 Data management

All the collected data has been classified and organized.

##### 1) Interview transcripts and recordings

The interview transcripts and audio recordings are converted into transcripts, and the original information and audio recordings are kept separately.

##### 2) Music score and video

According to the purpose of the study, the music score is classified and recorded as a staff. The obtained promotion materials are classified and managed.

3) Literature, music, audio, papers, etc. are organized and stored according to the type of data. Help to learn the singing technique and transmission of the northern Shaanxi folk song Yulin Xiao Qu.

#### 2.7 Data analysis

The collected data is classified and categorized according to the research objectives. In the singing technique part of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province., the related theories of musicology and ethnomusicology are used to analyze several works. In the part of extension methods, researchers use cultural promotion theory to analyze the data.

1) The key informants provided relevant information and opinions on the development and current status of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province, which provided strong support for researchers to study Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province.

2) The key informants guidance the preservation and transmission of Yulin Xiao Qu, a folk song in northern Shaanxi province, which provided strong supporting materials for researchers.

#### 2.8 Data presentation

In this paper, the researcher proposed 7 chapters:

Chapter I: Introduction

Chapter II: Literature review

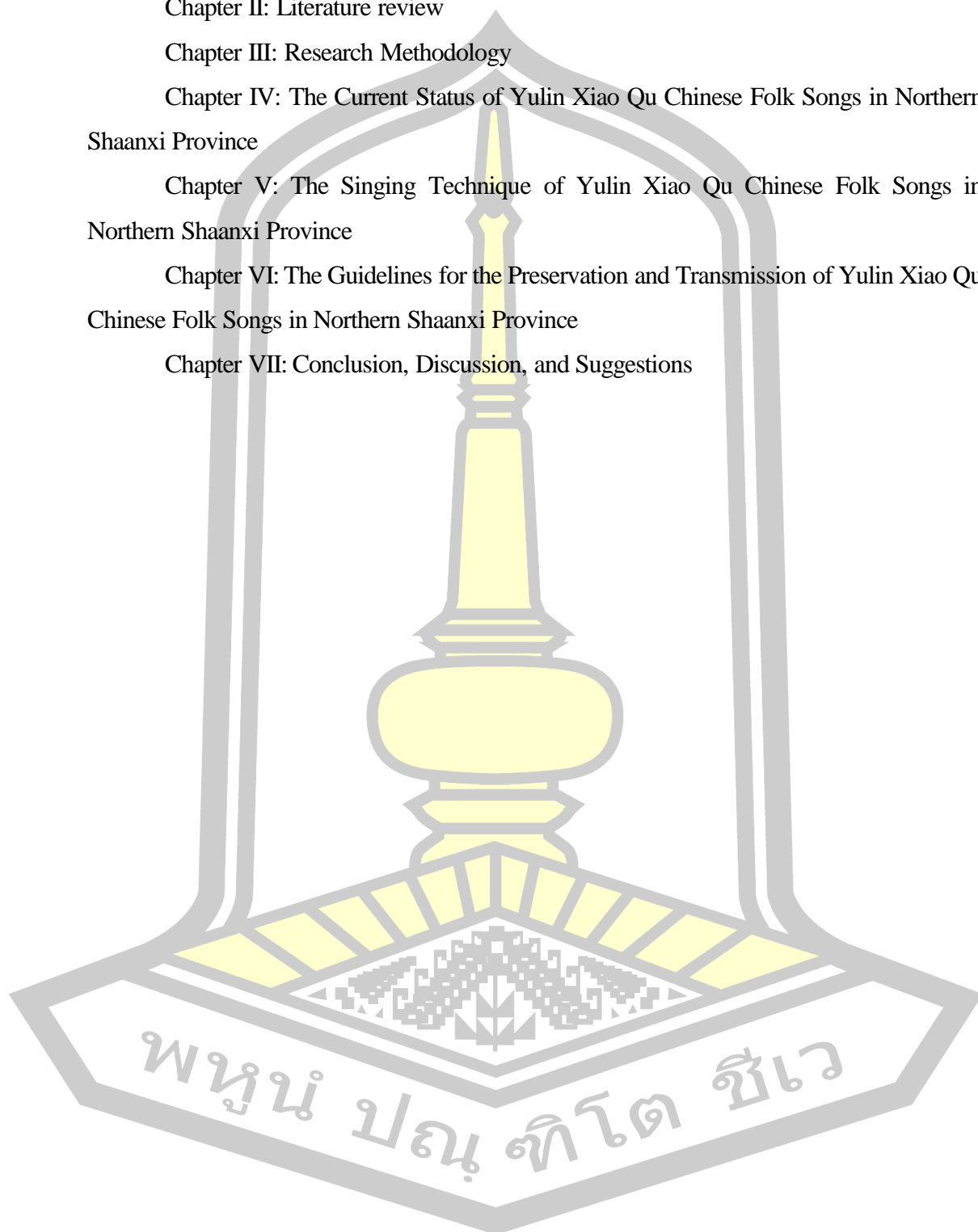
Chapter III: Research Methodology

Chapter IV: The Current Status of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

Chapter V: The Singing Technique of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

Chapter VI: The Guidelines for the Preservation and Transmission of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

Chapter VII: Conclusion, Discussion, and Suggestions



## CHAPTER IV

### The Current Status of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

This chapter reviews the relevant literature. According to the literature such as "The Historical Origin and Development Period of Yulin Xiao Qu" by Teng Wenli and Lv Zhengxuan and "Research on Yulin Xiao Qu" by Li Qing, as well as the interview with the key informant Wang Qing, the development of Yulin Xiao Qu, Teng Wenli and Lv Zhengxuan's "The Historical Origin and Development Period of Yulin Xiao Qu" made a detailed discussion on the origin of Yulin Xiao Qu, dividing Yulin Xiao Qu into 5 periods; Li Qing's "Research on Yulin Xiao Qu" divided Yulin Xiaoqu into 4 periods, etc.; in the interview with the key informant Wang Qing, he did not classify the development period, but only described it in chronological order; based on the above literature analysis and interviews, the researcher classified the development and current situation of Yulin Xiao Qu According to the period classification, combined with field investigation and observation, the six development periods and current situation of Yulin Xiao Qu were summarized and sorted out. These special periods enriched and matured the theme and content of Yulin Xiao Qu, formed a unique style and characteristics, and also created the status of Yulin Xiao Qu in Chinese folk songs.

The main research and analysis in this chapter:

1. The Origin of Yulin Xiao Qu (AD1518-1864)
2. The Development period of Yulin Xiao Qu (1909-1914)
3. The Popular period of Yulin Xiao Qu (1949-1960)
4. The Declining period of Yulin Xiao Qu (1966-1976)
5. The Recovery period of Yulin Xiao Qu (1976-1986)
6. The transmission and development period of Yulin Xiao Qu after 1990—

2024

7. Summary

## 1. The Origin of Yulin Xiao Qu (AD1518-1864)

About the origin of Yulin Xiao Qu, there is no direct record of the literature data, here based on some indirect, scattered historical materials to make some inferences.

1.1 Yulin Xiao Qu is the palace music left by MingWuzong when he toured the frontier

According to the Qing Dynasty "imperial review of Tongjian" : Ming Zhengde thirteen years (AD 1518) autumn July, Ming Emperor Zhu Houzao patrol border, lived in Yulin for more than three months, married Yansui General Dai Qin's daughter as concubine, also wantonly levy female music, in the city Taiyi Jingu (that is, today's victory Song building) daily song and dance, the court music spread Yulin. It was not until the beginning of February in the fourteenth year (AD 1519) that he returned to the capital by the original road. This is the earliest record about the history of song and dance and folk art in Yulin City. (Fu H,1997)

Historical records show that MingWuzong, who was 27 years old at the time, plundered people wherever he went during this border patrol, and was so happy that he forgot to return that he died of an illness three years later. The imperial court of all dynasties had two parts: Yalue (Tai music) and Yanle (vulgar music). Elegant music generally follows the tradition of the past dynasties, such as newly created lyrics written by the minister, by the music official "coordination", according to the old music or contemporary tunes adapted music, and there are special instruments, mainly used for sacrifice, celebration and so on. The feudal hierarchy made it impossible for elegant music to spread to the people. Yan music is a summary of all the vulgar music of the court, the Ming Dynasty set up a department of education, music and dance and opera, for the emperor to enjoy the banquet and entertainment. When Emperor Wuzong went out on his tour, he was accompanied by the teachers and singers.

It can be seen that Mingwuzong's great campaign for female music in Yulin, first of all, the local government selected and sent to the emperor female artists who were good at playing and singing, including those who were self-supporting and selected from the people, for their erotic music; The second is to choose the best from the accompanying officials of the department of education, enriching the talents of the palace. In this process, the Yan music of the court and the silk and bamboo singing of

the folk in Yulin will naturally exchange with each other, but this exchange is mainly music. It does not adopt the common words of folk Xiao Qu, and there are few elegant words in existing Yulin Xiao Qu. However, the communication between Gong Ting Yan Music and Yulin folk music undoubtedly played a catalytic and promoting role in the embryonic period of Yulin Xiao Qu, and thus laid its elegant style.

#### 1.2 Yulin Xiao Qu is "Shao Yin" brought by Tan Jichong from the South

Tan Jichen, styled Zhoushi, born in Jiaxing, Zhejiang Province. Kangxi at the beginning of the birth, in the capital had served as Hong Wen house in the book. In the ninth year of Kangxi (1670), he served as Yulin Tongzhi. Tan Nengwen Xi Shu, according to Xu Zhankui, general soldier of Yulin at that time, recorded in the "Rerepair" of "Yansui Town Records" : Tan Jichen was presiding over the rerepair of "Yansui Town records" when he and his friends "gathered in the east side of the department said 'drink green hall', silk and bamboo music, wine between the line." (Li X.L, 2014)

Tan Jichen is "very familiar with the shape and customs of Bian Wei place" in Yulin. According to the artists, he was very fond of Jiangnan ditties. When he came to Yulin, he brought his family, handmaids, geisha and Musical Instruments. In his spare time, he often sang for music. According to the old artists passed down from generation to generation: during the Kangxi years of the Qing Dynasty, "literature and art are very complex" in Yulin City, often "listening to the song in the middle of the night", and there are "Qiang flute blowing new words, Qin Zheng making urgent strings" upstairs. You can see it in all its glory. According to folk legend, the soldiers guarding the castle at that time were mostly small handicrafts in the city, and they were both soldiers and practitioners. After a long time, these soldiers also listened to some songs. One day, a person in the house playing sanxian died of illness, Tan Jichen worried about this, a local soldier volunteered, he played Sanxian hand played a few songs, Tan was very happy after listening. From then on, these soldiers were also allowed to play music in the house. It can be seen that the Xiao Qu had begun to flow into the people at that time and became a new art form popular with the masses. At this point, the fusion of the rap art from the south of the Yangtze River and the original songs from the Yuan and Ming dynasty accompanied by silk and bamboo folk songs, as well as the

combination of local dialect pronunciation, so that Yulin Xiao Qu in the Kangxi years came into being.

1.3 Yulin Xiao Qu originated from the martial arts class brought by Zuo Zongtang from Hunan, which was practiced by Liu Houji

After the outbreak of the Taiping Heavenly Kingdom, the Qing Court was in danger. In order to consolidate its rule, the Qing government levied taxes on the whole country. In 1864, Liu Rong, an official of the Qing government, told the court: "Now the method of raising funds is poor everywhere, and the ruins of the Qin Dynasty have been ruined so far that there is no hope for this year." As for the neighbors, they can only draw bread." It can be seen that the hardships of people's lives, coupled with the government officials pockmarked, taking the opportunity to amaze, intensified the class contradictions, especially the large number of Hui people in northern Shaanxi, the national contradictions are acute. In the first year of Tongzhi, the Hui uprising broke out, the Hui people rose up, the rulers were deeply afraid, and successively sent Duolong A, Sheng Bao to suppress, and then sent another subordinate of Zuo Zongtang Liu Houji to Shaanxi, after the Hui people were killed, most of the Hunan army remained in Yulin, so there is a military practice to stay in Yulin.

"Hengyang Literature and History Data" sixth volume "Qi Opera source style and development" article wrote: "It is said that during the Tongzhi period of the Qing Dynasty, Zuo Zongtang was planning to Xinjiang, and there was a military commander Liu Songshan under his command, who had taken a Qi opera class to accompany the army. So the footprints of Qi opera artists far to Tianshan north and south."

Liu Houji and Liu Songshan were both subordinates of Zuo Zongtang, and they were in the same hometown. Liu Houji was then commander in chief of Yansui Town, Shaanxi Province. "In February, seven years, we set out from Niuwu Town to Zhou city and defeated the Ganquan rebel Army of Yan 'an. Tongzhi Emperor rewarded its "merit", gave the white jade finger, jade wing pipe, the size of the bag, and awarded the Shaanxi Yansui Town general soldiers "The two of them were very happy, Liu Houji during the Yu period, built the Zhongyi Temple, although Songshan died in Shanxi, but the Zhongyi Temple also has his statue, Liu Houji also edited the book," Map open the path of Victory ":" Songshan died, army Ji-class stay Yu Yan." The military dance class mentioned here should be the military dance class brought by Liu Songshan, so that

Xiangchule in Hunan came to Yulin. After Liu Houji, Yansui Town general Tan Renfang, Cao Jingnan are Hunan people, love the music of home is a very normal thing, after the three of them before and after 40 years of rule, Jiangnan music gradually and Yulin local music fusion, Yulin Xiao Qu was finally born. (Li,Q, 2017)

The above three arguments have played a certain role in the origin and development of Yulin Xiao Qu. When Emperor Wuzong toured the border in Ming Dynasty, the court music flowed into the folk and exchanged with the ShidiaoXiao Qu at that time, which can be said to be the germination of Yulin Xiao Qu. Tan Jichen brought from the south of the "Shaoyue said", both credible historical data support, but also by the old artists generally recognized. Therefore, the true origin of Yulin Xiao Qu should be in this period. The military dance class brought from Hunan by Liu Songshan, Zuo Zongtang's military superintendent, further promoted the integration of Jiangnan Xiao Qu and Yulin style, thus greatly enriching the expression and basic connotation of Yulin Xiao Qu.

In the origin period, most of the singing content of Yulin Xiao Qu was based on Jiangnan Xiao Qu, and the types of lyrics were mostly sacrifice, celebration and other content. Yulin Xiao Qu was written with the legends of Jiangnan as the carrier, which itself did not exist in northern Shaanxi, but was written with the help of legends. Its lyrics and tunes also belong to Jiangnan Xiao Qu, which are only for the enjoyment of the bureaucratic class in the court.

## **2. The Development period of Yulin Xiao Qu (1909-1914)**

At the end of the Qing Dynasty and the beginning of the Republic of China (1909-1914), many folk music factors were absorbed into the creation of Yulin Xiao Qu. With the increase of singing artists, especially the participation of some handicraft industry practitioners and scholars, Yulin Xiao Qu was rapidly popularized and developed during this period. The "stage" of this period had relatively fixed "professional" places, that is, fields such as manual workshops. Wang Jishi alone collected and created more than 20 pieces of music, and there are as many as 10 pieces of instrumental music. In addition, the southern music ditties carried by the officials and businessmen from south to north continue to impact the folk music of northern Shaanxi. The soft and beautiful southern music style and the rough folk songs of

Northern Shaanxi have been well blended and expanded in the historical trend of cultural integration between the north and the south, so that the special character of "south tune and north tone" Yulin Xiao Qu are popular in the streets of Yulin city. It can be said that the style of Yulin Xiao Qu of this period, "South tune and North tune", has been basically mature. ( Gao,F.R,2017)

In the late Qing Dynasty, China was in the era of great changes. After the Revolution of 1911, China's feudal autocratic system of more than 2,000 years was overthrown, the idea of democratic revolution flourished, new types of education were widely spread, and social customs also underwent significant changes, with the abolition of foot binding, hair cutting, title changes, and etiquette changes. The imperialist powers, busy with the First World War, temporarily relaxed their aggression against China, and the national capitalist economy ushered in a brief spring. With the new development of economy and politics, the field of thought will surely be reflected, so in the creation of Xiao Qu there appears "Uncle Chen takes office" : "Little girl is many over Liu family (Ah-ha), Guangxu 26 years into Yulin (city), annual revenue tax debt can hardly be forced, force forces little girl into prostitute door." These were anti-feudal and critical of the government. In the past, under the strict rule of the Qing government, even if the people were dissatisfied, they did not dare to speak out. Today, the creation of these lyrics and songs shows that the development of small songs is closely integrated with the background of The Times. (Li,Q, 2017)

The old artists of Yulin Xiao Qu in different periods are all professional and versatile, and each has his own style. Famous singers include Jia heting, husibin, wangshengqing, lidingzhai, wenziyi, zhaochonghou, panzhiqing, Qin Jun and their sons Qin Siying, Zhang Yunting, Lin Maosen, Wednesday Bao, huyingjie, zhangrunmin, etc. It is particularly worth mentioning that during the period of the Republic of China, the old artist Wang Jisan opened a "Qingxing silver stove" near the drum tower. He made a living by silversmith craft and his business was relatively prosperous. He organized singing Yulin Xiao Qu in his spare time, so "Qingxing silver stove" became the center of singing Yulin Xiao Qu at that time. It has laid a good foundation for the inheritance and development of Yulin Xiao Qu.(as shown in Figure 24)



Figure 24. Wang Jisan (Wang Qing's grandfather)

Source: Jia Wang, from research fieldwork in February 2024

During the development period of Yulin Xiao Qu, the lyrics of the Xiao Qu were anti-feudal and critical of the government. The development of the Xiao Qu was closely combined with the background of The Times. Due to the communication and integration with the local language and folk music, the Xiao Qu integrated the elegance of court music, the touching of Jiangnan silk and bamboo and the melodious folk songs of northern Shaanxi, and became the unique culture of Yulin.

### 3. The Popular period of Yulin Xiao Qu (1949-1960)

It can be said that the formation process of Yulin Xiao Qu itself is the origin of its popularity, and it is the people's preference that promotes its "from south to north" and "from officials to the people". If the early popularity promoted the maturity and typification of the Yulin Xiao Qu style, then the popularity of the 1950s or so was its first "popularity" in the real sense. The development of Yulin Xiao Qu is closely related to The Times, and it will inevitably rise and fall with The Times. During the War of Resistance against Japan and the War of Liberation, the people in the nationalized areas lived in difficulties, the people were upset, and the small Quyi people felt extremely depressed and interrupted the gathering of music for a long time. After 1949, under the

guidance of the Party's literary and artistic policy of "let a hundred flowers blossom and a hundred schools of thought contending", Yulin Xiao Qu gained new life again. That is to say, in the early days of the founding of the People's Republic, the singing of Yulin Xiao Qu was limited to Yulin City; After the founding of the People's Republic of China, under the guidance of the "double hundred" policy, Zhang Yunting opened a Yulin Xiao Qu study class in the workers' club of Yulin County, with the first batch of "professional" students who can sing Xiao Qu being cultivated, Yulin Xiao Qu also began to prevail in the surrounding areas, and its attention is getting higher and higher; And with the trend of folk music "concert", more Yulin Xiao Qu artists boarded the modern meaning of the "stage" to perform, and gradually formed the front street and back street two different styles of factions. The two factions to the Yulin Drum Tower as the boundary, the former is located in the south of the drum tower, the latter is located in the north of the drum tower, the communication and competition between the north and the south led to the further development of Yulin Xiao Qu, so far, Yulin Xiao Qu officially in the form of folk music in the Yulin area, began to come out of the Yulin county, and gradually issued a brilliant light. (Teng , W. L. & lv, Z. X,2018)

In the early 1950s, Yulin County workers' Club held a small song singing training class, invited famous artist Zhang Yunting to take the class as a guide, and trained 40 male and female students. In March, 1957, Yulin Xiao Qu participated in the "second national folk music and dance show" held in Beijing with its unique music variety and won the Excellence Award. Among them, Wu Chunlan also participated in the show. She is one of the best female trainees in the training class. Due to the regional differences in Yulin, Xiaoqu gradually differentiated into two different factions. The northern part of Yulin is close to Inner Mongolia, and the people are more influenced by the frontier fortress culture, while the people in the southern part of Yulin have been influenced by the farming culture for a long time, so Xiaoqu is refracted and divided into two schools. The main representatives of this school are Lin Maosen, Hu Yingjie and others. This school advocates emphasizing the use of rhyme, orthography and decorative sounds, especially the preference for glide and frequent use of staccato. The other faction is represented by Zhang Yunting, Wen Ziyi and Wu Chunlan. This faction pays attention to the pure, graceful, mellow and smooth voice. The competition and

communication between the two factions make the performance forms and singing methods of Xiaoqu constantly enriched and developed.(as shown in Figure 25—26)



Figure 25. The first female student of Yulin Xiao Qu in the early 1950s

Source:Jia Wang, from research fieldwork in February 2024



Figure 26. Yulin Xiao Qu was first performed in Beijing in 1957. From left are: Ran Jixian, Wu Chunlan, Hu Futang, Wang Ziyong (Wang Qing's father), Bai Baojin

Source:Jia Wang, from research fieldwork in February 2024

In the early 1960s, Yulin Xiao Qu was performed in Xi 'an People's Theater and received unanimous praise. Therefore, it was invited by Beijing to perform in Beijing. Oh Chun-lan, who is highly educated and has a good voice, also won an excellence award. Wang Ziyong, a famous zither player, also performed well. In this process, Yulin Xiao Qu began to walk on the modern "stage" on the basis of the early places for singing - meetings, manual workshops, etc., that is, the "platform" specially built for

performance. Its performance began to spread out from Yulin city gradually, and also began to move from the entertainment after dinner to the "stage" of various performances and folk performances.

In the period when Yulin Xiao Qu was popular, due to the founding of New China, the lyrics of Yulin Xiao Qu in this period were also more cheerful, and the content of the lyrics was also a breakthrough in the feudal tradition before, which was constantly enriched and developed in the form of expression and singing method.

#### **4. The Declining period of Yulin Xiao Qu (1966-1976)**

In the turbulent era of the Cultural Revolution, the cultural circle stood silent, and many advanced cultural figures were destroyed in the strong momentum of breaking the "Four Olds". "Xiao Qu and lyrics were regarded as the remnants of feudal thoughts because they involved too many classical operas and stories about men and women's love, and Xiao Qu artists were also criticized, thinking that their thoughts were rigid and backward. Therefore, the Xiao Qu could not be performed, and it was cold for a time." (He,F, 1994)

The Xiao Qu artists suffered from criticism and great mental pressure, coupled with the economic shortage at that time, the artists lived in poverty and were weak and ill, and the masters and apprentices were afraid to tell each other, and the Xiao Qu stagnated and declined during this period. However, Xiao Qu art people are very persistent, they do not want to lose the Xiao Qu, they will still gather in remote places to sing the Xiao Qu orally, for example: Zhu Xueyi and other old artists do their best to teach the Xiao Qu repertoire, Qu brand, playing method to their families or students (Lin Yushu, Lin Yubi, etc.), this is to avoid the demise of Wang Qing is especially represented by Wang Qing's father, Wang Ziying, who is an all-round Xiao Qu artist. He not only sings well, but also plays, plays and blows well. Under his influence, Wang Qing learned pipa, guzheng and other technique from a young age. (as shown in Figure 27)



Figure 27. Wang Ziying (Wang Qing's father)

Source: Jia Wang, from research fieldwork in February 2024

During the Cultural Revolution, Wang Ziying would wait until the dead of night, with the doors and Windows closed and the door locked, teach her son Wang Qing to play the guzheng and pipa, etc. After a long time, Wang Qing finally mastered the performance of the Xiao Qu and went to the front line of the protection of the Xiao Qu, making great contributions to the transmission and development of the Xiao Qu. (as shown in Figure 28—30)

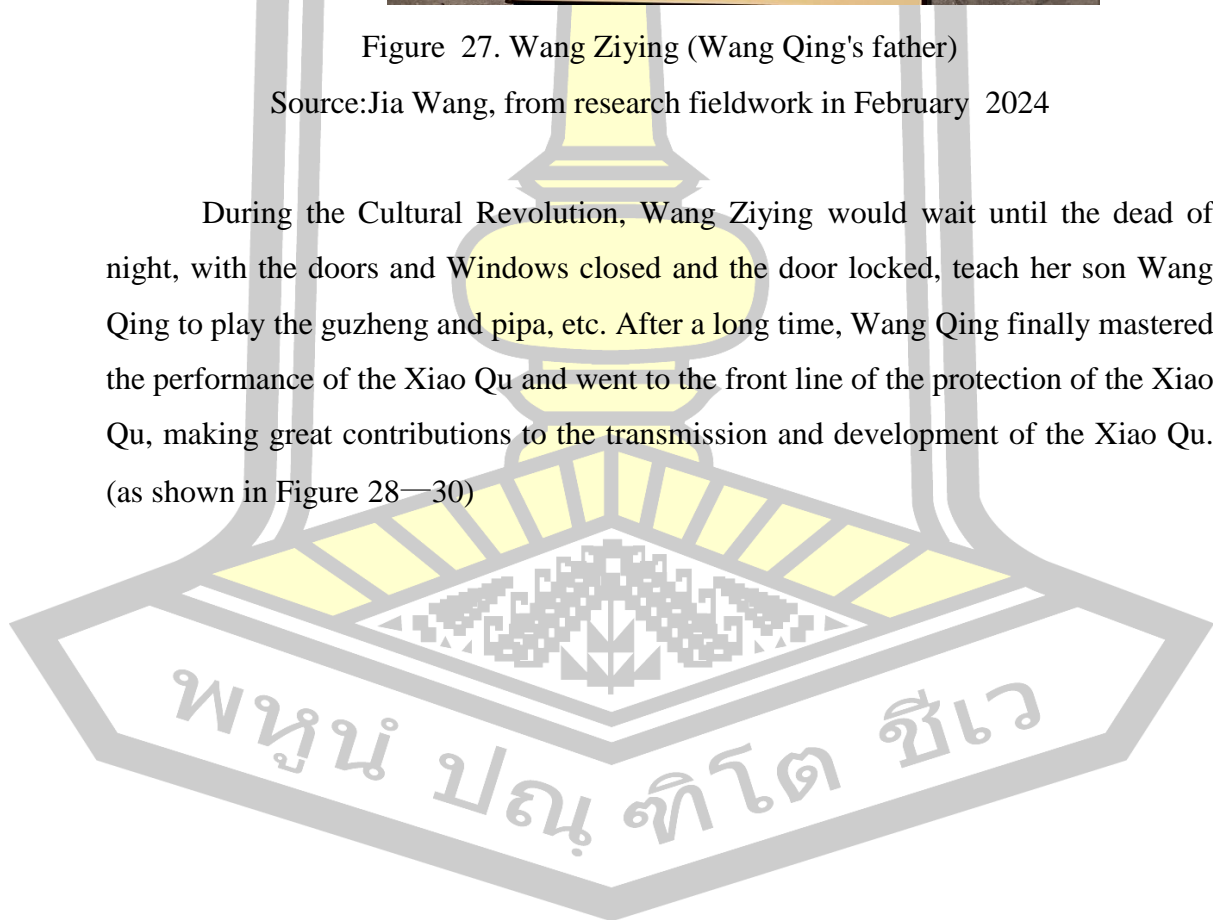




Figure 28. The guzheng played by Wang Qing

Source:Jia Wang, from research fieldwork in February 2024



Figure 29. The pipa and three-stringed instrument played by Wang Qing

Source:Jia Wang, from research fieldwork in February 2024

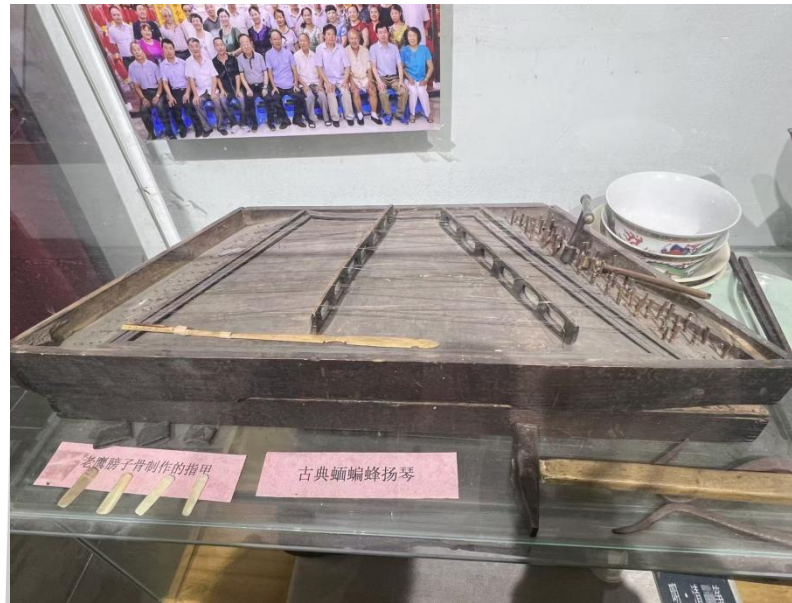


Figure 30. The dulcimer played by Wang Qing

Source: Jia Wang, from research fieldwork in February 2024

In the declining period of Yulin Xiao Qu, because Xiao Qu lyrics involved too many classical dramas and stories about men and women, they were regarded as the remnants of feudal thought, and the development of Xiao Qu was at a standstill.

### 5. The Recovery period of Yulin Xiao Qu (1976-1986)

From the late 1970s to the end of the 1980s, it was the recovery period of Yulin Xiao Qu.

In the winter of 1976, Yulin area Mass Art Museum and Yulin County Cultural Center held a meeting, the main content of the meeting is how to carry out the work of Yulin Xiao Qu. In the following ten years, fans of Xiao Qu collected and sorted out a large number of zheng music and Yulin Xiao Qu music. In the "Chinese Folk Instrumental Music Integration • Shaanxi volume", "Chinese Folk Song Integration • Shaanxi volume" and "Chinese Folk Music Integration • Shaanxi volume" three sets of integration, these materials are included in a large number of. Li Shibin, a famous artist, said: "Because of the government's attention and concern, the study of Yulin Xiao Qu has a relatively systematic analysis, which has laid the foundation for the collation and compilation of Yulin Xiao Qu in the future, which is

their experts and scholars to contribute to the traditional folk art." (Pan,S.L, 2015)(as shown in Figure 31)



Figure 31. In 1976, Wang Qing and others performed Yulin Xiao Qu  
Source:Jia Wang, from research fieldwork in February 2024

In 1978, the Third Plenary session of the 11th Central Committee was held, the Party Central Committee righted the ideological line, the people's minds were liberated, and the attitude toward folk art changed from the past, "Yulin local government, the CPPCC and the cultural department attach great importance to the excavation, rescue and development of the folk art of Yulin Xiao Qu, the relevant departments in addition to organizing young lovers to learn Yulin Xiao Qu, On May 4, 1986, a Yulin Xiao Qu research group headed by Hu Yingjie, a CPPCC member and a famous artist of Yulin Xiao Qu, was set up. It was mainly responsible for collecting and compiling Xiao Qu data. On the basis of removing the raw materials and saving the essence, it edited and published the album of "Yulin Xiao Qu", No. 13 of "Yulin Literature and History Data", in February 1994. The album collected 56 pieces of Yulin Xiao Qu, 10 Qu cards and several research articles." (Wang,Q,2006)(as shown in Figure 32)



Figure 32. Yulin Xiao Qu Research Group

Source: Jia Wang, from research fieldwork in February 2024

In the 1980s, the construction of material civilization and spiritual civilization was deeply rooted in people's hearts, and literature and art became indispensable spiritual food in people's spiritual life. In 1980, Shaanxi Provincial People's Radio Station made a special trip to Yu to record Yulin Xiao Qu, Professor Zhou Yanjia from Xi 'an Conservatory of Music and Li Shibin from the Provincial Department of Culture also came to record the beautiful voice of "Yulin Guzheng". They once said with emotion: "Yulin still retains the guzheng, which is the lingering xu of Qin Zheng." Qin Zheng is not lost in Qin, it is the most powerful witness." In 1982, Yulin Xiao Qu, along with the Yulin Folk Song and Dance Troupe, went to the provincial capital and Beijing to report performances, and was welcomed by leaders at all levels, professional literary and artistic workers and the general audience. Yulin Xiao Qu is known as "the first-class oasis in the desert". In 1983, Xi 'an established the "Xi 'an Qin Zheng Association", and Bai Baojin, the Qin zheng player of Yulin Xiao Qu, was elected as the vice president. In 1984, Qiao Jianzhong, deputy director of the Art Research Institute of the Central Ministry of Culture, came to Yu to sing Yulin Xiao Qu and made a special introduction to the Xiao Qu in relevant music magazines. In July 1984, at the founding meeting of the regional folk Art Troupe held in Yulin, Quyun teachers of Xi 'an University of the Arts made a special speech on how to transmission and carry forward the performance of Yulin Xiao Qu and Yulin Guzheng, and also recorded the singing. In order to better transmission and develop Yulin Xiao Qu, the Yulin Xiao Qu

Research Group was established on May 4, 1986, with Hu Yingjie as the group leader and Luo Xinmin and Li Zhenye as the deputy group leaders. The research group started its activities in a timely manner, and more than 10 new students such as Liang Mei, Guo Hongyan, Zhang Yongli, Hou Yahui, Lei Xiaoyan, Li Hongli, etc. were recruited, and Hu Yingjie and Li Tianmin taught singing every Tuesday and Saturday. In a few years, the research team collected more than 50 pieces of Yulin Xiao Qu. In December 1986, with the recommendation of the research group, Wang Qing and Ye Mei participated in the first Qin Zheng competition held by Xi 'an Qin Zheng Society, Wang Qing won the third place of the young amateurs group, and Ye Mei's Yulin Xiaoqu "Liu Qingniang" won the amateurs Group Commemorative Award. (as shown in Figure 33)



Figure 33. Yulin Xiao Qu research group leader Hu Yingjie artist  
Source: Jia Wang, from research fieldwork in February 2024

During this period, an endless stream of scholars and singers from other places came to Yu to interview and record. There are CCTV's "looking at the Great Wall" production team, Taiwan's Jiufu Media Co., Ltd., Taiwan's jiedeng video production Co., Ltd., Shaanxi's "music of the west" production team, yuanjingfang, director of the Musicology Department of the Central Conservatory of music, Yang Hong and Li Yin, postgraduates of guzheng, qiaojianzhong, zhangpeiji, zhangzhentao and Xiaomei, director of the Music Research Institute of the Chinese Academy of Arts, zhouyanjia, director of the Folk Music Department of Xi'an Conservatory of music, Bai Bingquan and zhanghuamin, famous singers of Shaanxi Province, hezhiquan of the Shaanxi

Institute of Arts, He Yi, chairman of the Shaanxi Provincial Music Association, and the interview team of the Shaanxi Conservatory of music. (as shown in Figure 34—39)



Figure 34. CCTV "Looking at the Great Wall" large-scale documentary shooting "Yulin Xiao Qu"

Source: Jia Wang, from research fieldwork in February 2024



Figure 35. Shaanxi TV Station "The Joy of the West" TV film crew shoot "Yulin Xiao Qu"

Source: Jia Wang, from research fieldwork in February 2024



Figure 36. The famous singers Bai Bingquan and Zhang Huamin from Shaanxi Province interviewed Mr. Hu Yingjie from Yulin Xiao Qu  
Source: Jia Wang, from research fieldwork in February 2024



Figure 37. Yuan Jingfang, professor of the music department of the Central Conservatory of Music, interviewed the artists of Yulin Xiao Qu  
Source: Jia Wang, from research fieldwork in February 2024

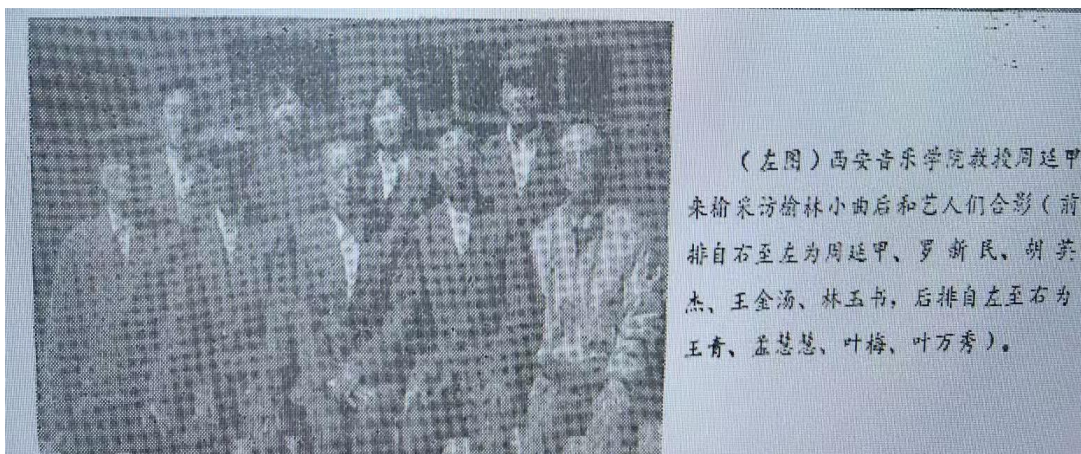


Figure 38. Zhou Yanjia, professor of Xi 'an Conservatory of Music, interviewed the artists of Yulin Xiao Qu

Source:Jia Wang, from research fieldwork in February 2024



Figure 39. Ms. Zhang Peiji of the Chinese National Academy of Arts interviewed Mr. Hu Yingjie, an artist of Yulin Xiao Qu

Source:Jia Wang, from research fieldwork in February 2024

In the recovery period of Yulin Xiao Qu, there are many innovations in both the subject matter and the singing form. The singing form is not limited to sitting, but can also stand up to perform. The actors can also make up a little and bring some props, which has greatly changed compared with the past.

## 6. The transmission and development period of Yulin Xiao Qu after 1990-2024

In the 1990s, under the impact of multi-culture, the living space of Yulin Xiao Qu was gradually reduced, the performance activities were less and less, and Yulin Xiao Qu was faced with survival difficulties. How to transmission and protect Yulin Xiao Qu has been put on the agenda. Fortunately, more than 20 years, Yuyang District (formerly Yulin County) CPPCC for the transmission and protection of Yulin Xiao Qu made unremitting efforts, and achieved gratishing results.

At the end of 1993, Li Yunzhen, chief editor of Yulin Literary and Historical Data of Yulin County CPPCC, convened a meeting of relevant people to study and edit the special collection of literary and historical data -- Yulin Xiao Qu album. The participants agreed that the Yulin Xiao Qu research group Luo Xinmin, Chen Wangxing, Li Zhenye and other years of collecting and collating the lyrics and music of Yulin Xiao Qu are basically mature, and plan to issue a Yulin Xiao Qu album with the 13th collection of Yulin literature and history data. The album contains 55 Yulin Xiao Qu, of which "Sisters Bickering", "Big Back Talk", "Three in a Row" and "Five More Birds" are lost major tunes. In February 1994, "Yulin Literature and history data 13th collection - Yulin Xiao Qu album" was officially published, after the publication has been unanimously praised by people from all walks of life, the famous music theory research expert Qiao Jianzhong said happily: "It can be said that it is the first rich anthology since the formation of Xiao Qu."

With the progress of folk art and culture, as well as the municipal government's attention to folk art, Yulin Xiao Qu, a folk art with characteristics, has received great attention, thus a large number of artists and Yulin people through the construction, rescue and protection of the common wish of Yulin Xiao Qu slowly established. The "Yulin Xiao Qu Research Association" was officially established on September 23, 2005. The study is completely built on the basis of the Yulin Research group, Wang Qing said that the purpose of the Yulin Research Group is to carry forward the slow decline of the Yulin research group. In November 2005, Mr. Huo Xianggui published "Yulin Xiao Qu Collection" (Northern Shaanxi Cultural Studies series). This book is written on the basis of previous data, just integrated, this book is a more systematic and comprehensive explanation of the art of Yulin Xiao Qu, this is the first officially published "Yulin Xiao Qu" collection.

In 2006, The State Council officially listed Yulin Xiao Qu as the national intangible cultural heritage, the national intangible cultural heritage list, this period is a major extraordinary period for Yulin Xiao Qu. In the same year, the old artists performed the Yulin Xiao Qu on the same stage in the Yulin Folk Culture and Art Festival, thus the Yulin Xiao Qu once again appeared in front of the public. This art has also been extended from 2006 to 2015, becoming a fixed performance program, so that Yulin Xiao Qu has another new development space, and its influence is slowly expanding, so that Yulin, a place that is not well-known, is also promoted by Yulin Xiao Qu to create its own cultural image. (as shown in Figure 40)



Figure 40. Announced by The State Council of the People's Republic of China, the Ministry of Culture of the People's Republic of China awarded Yulin Xiao Qu as a national intangible cultural heritage

Source: Jia Wang, from research fieldwork in February 2024

On January 26, 2008, among the representatives of the second batch of national intangible cultural heritage projects announced by the Ministry of Culture, Wang Qing and Lin Yubi were selected as the transmissionors of "Yulin Xiao Qu". In August 2008, Ye Wanxiu became a provincial transmissionor. In the same year, Li Tianmin, Ge Zhi, Li Qingxiu, Gao Wenxia and Liang Mei were selected as the municipal transmissionor of Yulin Xiao Qu. The evaluation of transmissionors is not only conducive to the better transmission of Yulin Xiao Qu, but also gives Yulin Xiao Qu a broader space for development.

The establishment of the research association and the success of the national intangible cultural heritage application have greatly enhanced the influence of Yulin Xiao Qu and promoted its development. From 2005 to 2010, Xiaoqu artists participated in the Yulin City Shanbei Folk Song Art Festival and folk culture exhibition for five consecutive years. In November 2009 and October 2010, Wang Qing and some of his Xiao Qu artists were invited to participate in the second and third Tourism and Culture Fairs in Shaanxi Province. In September 2011, Wang Qing, Ye Wanxiu, Shi Huanfang, Wang Yan, etc., participated in the first folk Culture Art Festival in Shaanxi Province, and Yulin Xiao Qu "Nine Serial" won the second Shaanxi Province folk art Mountain Flower Prize. In October of the same year, the Xiao Qu artist participated in the second Shaanxi Province Community Culture Festival and won the performance award.

With the gradual improvement of the influence of Yulin Xiao Qu and the gradual expansion of the influence surface, a masterpiece of transmission and protection of Yulin Xiao Qu will also be ready to emerge. Or Yuyang District CPPCC, they have fulfilled their mission, after years of collection, collation, compilation, "Yulin Library · Yulin Xiao Qu volume" was finally officially published by Shanghai Ancient Books Publishing House in December 2015.(as shown in Figure 41)

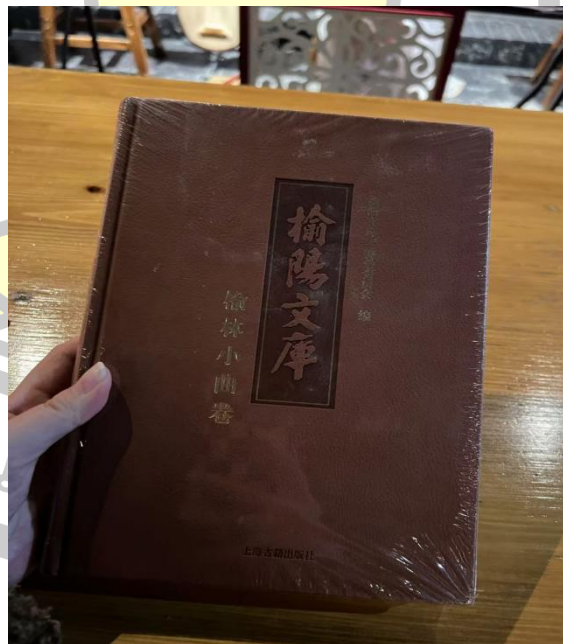


Figure 41. Yulin Library · Yulin Xiao Qu volume

Source:Jia Wang, from research fieldwork in February 2024

Since the reform and opening up, the content of the Xiao Qu has been constantly updated, such as the Xiao Qu "Huai Xiang" added a lot of modern content, especially highly praised Yulin, "Yuxi River water sand rolling, men and women weaving field picturesque, plum blossom downstairs water mist around, Puhui famous spring A world, peach blossom God water overflowing the city." Praised the unique peach blossom water in Yulin, and also mentioned the role of the Xiao Qu: "Singing Yulin House in the county, the sixth floor riding street world rare, the memorial hall stands in the county loyal filial piety, showing loyalty filial piety, the Xiao Qu sound etiquette Ming." It can be seen that today's Xiao Qu are teaching the public, knowing rites and observing rituals, and practicing socialist core values in real life, which is in line with the municipal government's promotion of creating a civilized ancient city.(as shown in Figure 42)



Figure 42. 2024 Singing Yulin Xiao Qu "Huai Xiang"

Source: Jia Wang, from research fieldwork in February 2024

In the development of Yulin Xiao Qu after 1990, the content of Xiao Qu is constantly updated. On the way to the new era, the singing content is also rich and colorful, and the form of performance can not only stand singing but also sing, making Yulin Xiao Qu more suitable for the new era of public aesthetic, so that the people more love the singing of Yulin Xiao Qu.

## 7. Summary

After three hundred years of development, Yulin Xiao Qu has undergone great changes in its development before and after the founding of the People's Republic of China in the 20th century. Before the founding of the People's Liberation of China, Yulin Xiao Qu, like many folk music, mainly relied on personal hobbies and oral natural transmission. Although there were some changes in tunes and styles according to the personal characteristics of the transmissionors, there were no special research and creators, so it was relatively "original ecology" and changed little. After the founding of the People's Republic of China, Yulin Xiao Qu received strong support from government departments. With the joint efforts of many scholars, researchers and a new generation of transmissionors, more professionals joined in, so that Yulin Xiao Qu not only made great progress in the collation, collection and research, but also in order to adapt to the new situation and new social customs and habits, a large number of new songs and lyrics appeared in Yulin Xiao Qu. This folk song, which was once only sung in one city, began to go out of Yulin City and become one of the important heritages of Chinese music culture.

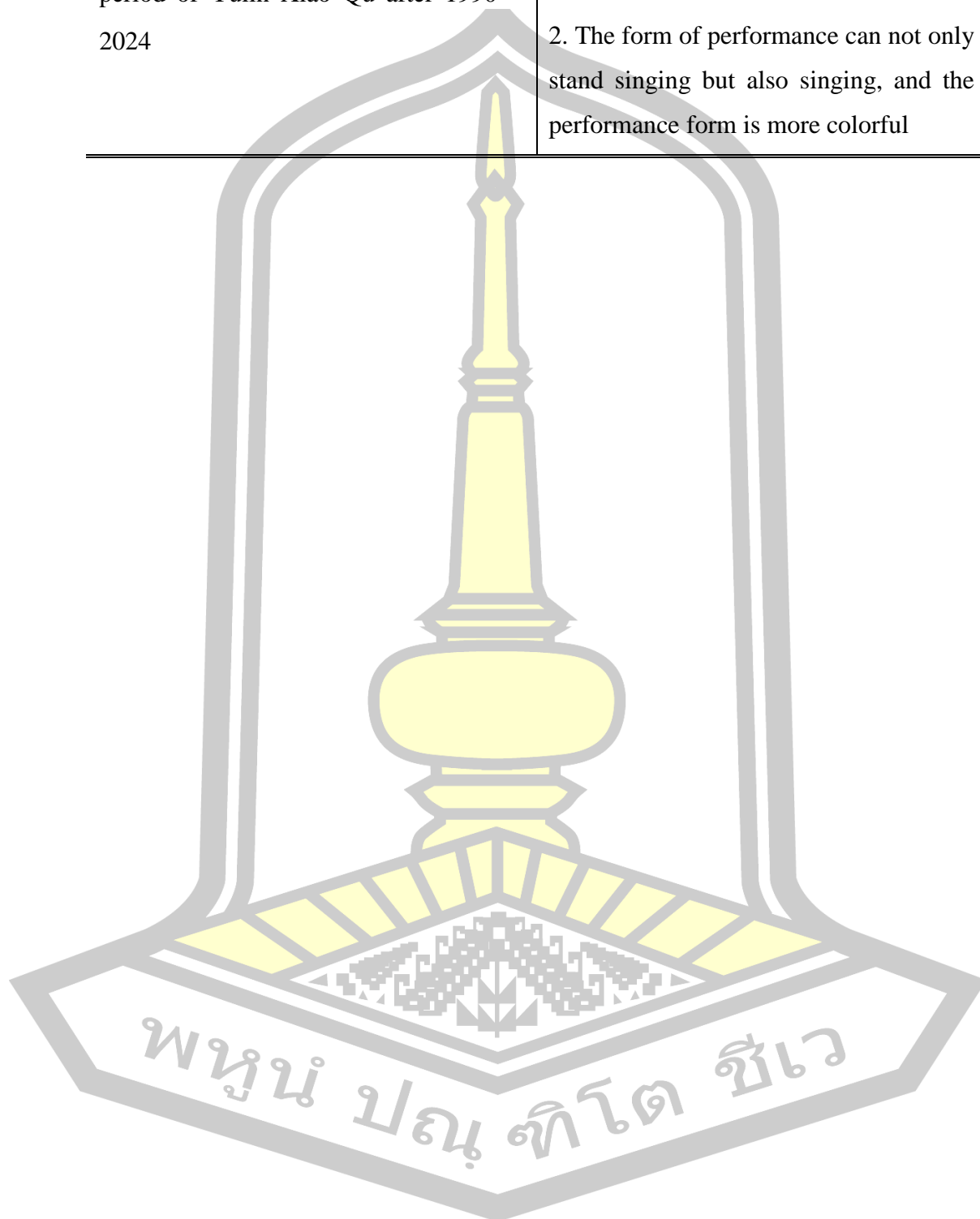
Influenced by the local environment and closely related to the politics of The Times, Xiao Qu has gone through several stages such as origin, development, popularity, decline and recovery, and gradually changed from the gentle and delicate southern Xiao Qu to the graceful and high, elegant and popular Yulin Xiao Qu, which embodies the folk customs of Yulin people, and constantly follows the trend of The Times, advancing with The Times, becoming a unique cultural symbol of Yulin.

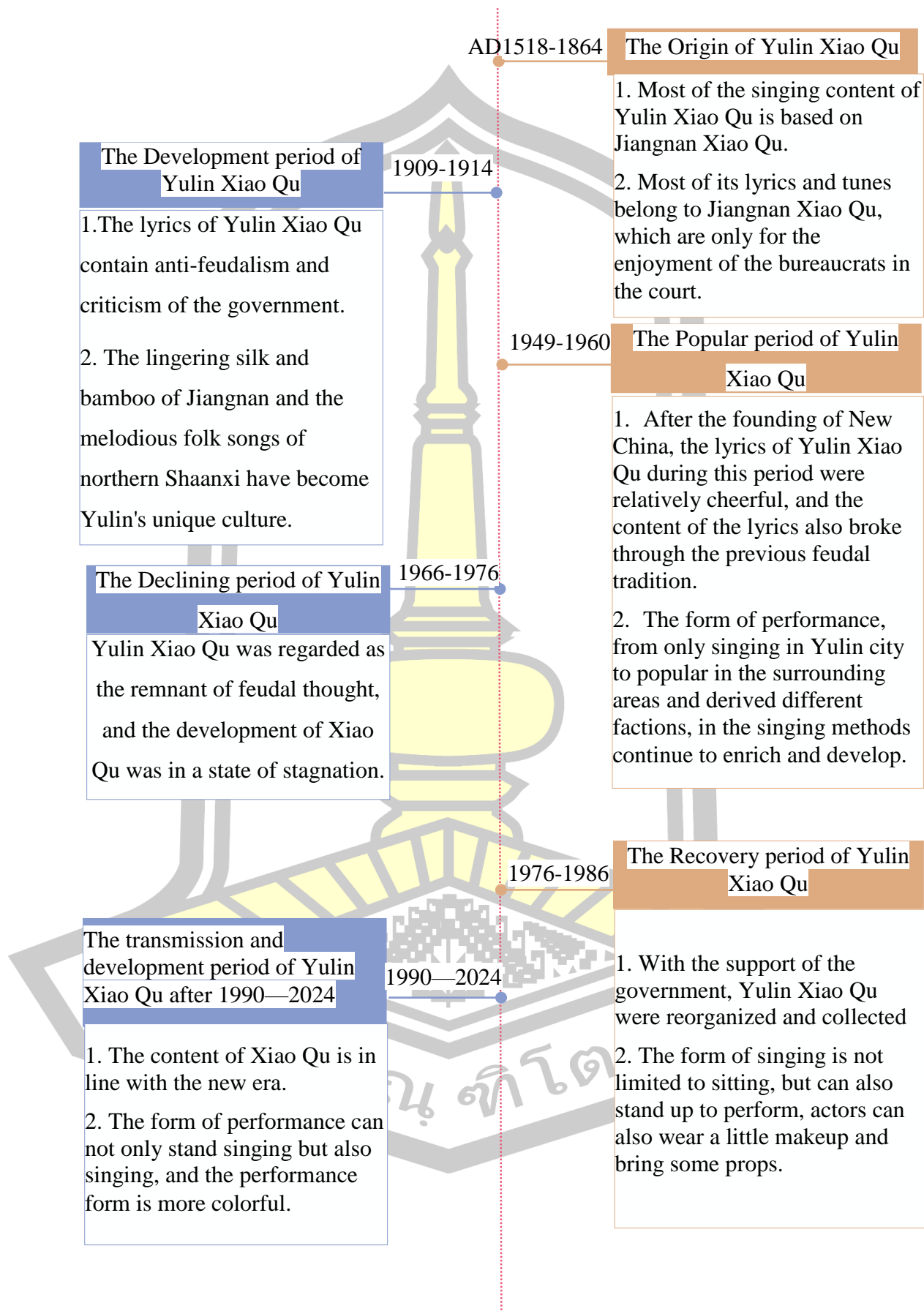
Table 2. Development and current status of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province

Development and current status of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province	The change of singing content and form of Yulin Xiao Qu
The Origin of Yulin Xiao Qu (AD1518-1864)	1. Most of the singing content of Yulin Xiao Qu is based on Jiangnan Xiao Qu. 2. Most of its lyrics and tunes belong to Jiangnan Xiao Qu, which are only for the

	enjoyment of the bureaucrats in the court.
The Development period of Yulin Xiao Qu (1909-1914)	<ol style="list-style-type: none"> <li>1. The lyrics of Yulin Xiao Qu contain anti-feudalism and criticism of the government.</li> <li>2. The lingering silk and bamboo of Jiangnan and the melodious folk songs of northern Shaanxi have become Yulin's unique culture.</li> </ol>
The Popular period of Yulin Xiao Qu (1949-1960)	<ol style="list-style-type: none"> <li>1. After the founding of New China, the lyrics of Yulin Xiao Qu during this period were relatively cheerful, and the content of the lyrics also broke through the previous feudal tradition.</li> <li>2. The form of performance, from only singing in Yulin city to popular in the surrounding areas and derived different factions, in the singing methods continue to enrich and develop.</li> </ol>
The Declining period of Yulin Xiao Qu (1966-1976)	Yulin Xiao Qu was regarded as the remnant of feudal thought, and the development of Xiao Qu was in a state of stagnation.
The Recovery period of Yulin Xiao Qu (1976-1986)	<ol style="list-style-type: none"> <li>1. With the support of the government, Yulin Xiao Qu were reorganized and collected.</li> <li>2. The form of singing is not limited to sitting, but can also stand up to perform, actors can also wear a little makeup and bring some props.</li> </ol>

The transmission and development period of Yulin Xiao Qu after 1990—2024	<ol style="list-style-type: none"><li>1. The content of Xiao Qu is in line with the new era</li><li>2. The form of performance can not only stand singing but also singing, and the performance form is more colorful</li></ol>
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## CHAPTER V

### **The Singing Technique of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province**

The researchers employ a multifaceted approach in this chapter, combining musicology, field research, and literature review methods such as traditional Chinese musicology, ethnomusicology, and anthropological studies. The study focuses on mastering the singing technique of Yulin Xiao Qu by analyzing the singing technique of 5 representative Xiao Qu. In addition, this chapter also comprehensively introduces the basic basic technique and practice methods necessary for singing Yulin Xiao Qu. Singing technique of Yulin Xiao Qu This chapter analyzes the representative works of Yulin Xiao Qu by means of field investigation and music analysis. Finally, its purpose is to let readers deeply understand how to sing Yulin Xiao Qu, and through these technical technique to let readers can better sing Yulin Xiao Qu.

1. Singing technique of northern Shaanxi folk song Yulin Xiao Qu
2. Application of singing technique of Yulin Xiao Qu in the song
3. Summary

#### **1. Singing technique of northern Shaanxi folk song Yulin Xiao Qu**

##### 1.1 Breathing

There are three main breathing methods involved in the process of singing. One is to breathe by using the human chest cavity, which is the method used by most people when breathing normally. The main feature of this breathing is that the breathing volume is small, and the airflow and breathing sound generated are relatively small. The second is the use of abdominal breathing, also known as "abdominal breathing" method, this method is characterized by the contraction of the abdomen to achieve deeper breathing, this breathing mode can increase the inspiratory volume, so that the sound of the low voice area is more deep; The third is the combination of chest breathing and abdominal breathing breathing, also known as chest and abdominal breathing, this breathing mode has the advantages of both, and can greatly make up for the shortcomings of the two, with the characteristics of large inhalation volume, fast air

exchange, easy to control, you can use this way to effectively reduce and reduce the level and strength of the voice. (Yang,S.Y, 2017)

The researchers observed the singing state of Yulin Xiao Qu artists and found that whether they were sitting, standing or singing, their posture was dignified and straight but not stiff, even to the high vocal range of the phrase, they still did not change color, when the researchers asked them breathing methods and principles, most of them thought that "the more natural the better, and did not deliberately think about this problem." The lower back should be hard, how much to use and how much to suck." These seemingly simple words are the essence of breathing in any song. Vocal music is a coordinated movement of the muscles of the whole body, seemingly easy, but in fact every link is closely coordinated, but the result of harmonious operation is exactly the natural relaxation of the return to the starting point.

Because the melody of Yulin Xiao Qu is uneven and the vocal range is also very wide, when singing Yulin Xiao Qu, the breath is based on the relaxation of the body due to the use of the method of chest and abdomen joint breathing. The breath enters the lungs smoothly when the mouth and nose inhale at the same time, the diaphragm sinks, the two ribs extend to the back and the outside of the body, and the breath is gradually exhaled as the singing begins. The muscles in the upper body that have been pulled back also return to their original position, and a full breath is completed.

In summary, in the process of singing Yulin Xiao Qu, there are four points for mastering the technique of breath: 1. The first is "pine", in the process of singing is actually a wholehearted process, the process of appreciating the beauty of music itself, so in singing Yulin Xiao Qu must pay attention to the relaxation of the whole body, maintain a positive and cheerful attitude, and relax the facial muscles in an orderly manner, and then adjust each organ needed for singing, so as to bring out the best singing state; The second is "deep", the role of "deep" is mainly reflected in deep breathing, the pressure generated when inhaling gas is applied to the waist and abdomen, which can also be called "dantian". In the process of exhaling and singing, you can experience this slowly emitting force and feel the changes between the waist and abdomen; The third is "stability", which is mainly reflected in the process of inhaling and exhaling to maintain the stability of their own breath, reasonable use of breath, so as to achieve a smooth and orderly sound, and keep the rhythm of the whole

song in the singing process will not be disrupted; The fourth is "Tong", which mainly refers to the meaning of smooth, in the whole singing process to maintain the balance of body and mind, the smooth gas exchange of the whole body, the trachea, the chest open, so as to fully show the charm of Yulin Xiao Qu. (as shown in Figure 43)

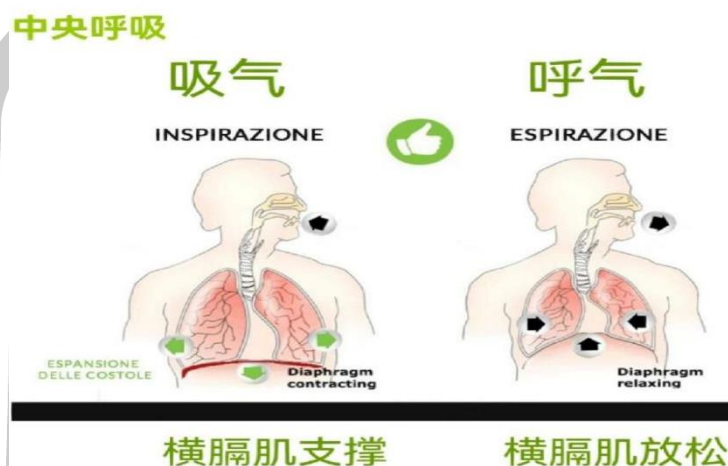


Figure 43. Use of breath

Source: <https://ml.mbd.baidu.com/r/1k7hA7dgtUc?f=cp&u=f316a02da25fe6e9>

### 1.2 Resonating cavity

From the aesthetic point of view of hearing, good sounds are resonant. In our daily life, we often see comments like "her voice seems to have its own reverb." In fact, reverberation is the reflection of sound waves when they encounter obstacles, which is a physical phenomenon. The same is true of resonance, and good resonance is like singing in a good concert hall, the sound will be brighter, richer, fuller.

In the process of singing, in order to achieve the best singing effect, it is necessary to make full use of all resonating cavities in the body. After opening the resonating cavity, it is always kept open in the process of sound transmission, so that the sound can produce corresponding changes in different cavities to achieve the expected effect. Resonance cavity is generally divided into two categories, one is variable resonance cavity, the other is fixed resonance cavity.

1) There are generally two kinds of variable resonance cavity, namely pharyngeal cavity resonance and oral resonance.

The location of the resonance in the pharyngeal cavity is more complex, it is behind the mouth, below the nasal cavity, above the vocal cord trachea. Its change is also related to the contraction of the pharyngeal wall muscles, which will make the pharyngeal cavity thicker or thinner, and the change of the pharyngeal cavity body is also related to the rise and fall of the Adam's apple, which will affect the length and length of the pharyngeal cavity. The pharyngeal lumen is subdivided into three parts, namely, large pharyngeal lumen, oropharyngeal lumen and laryngeal pharyngeal lumen. These three pharyngeal cavities are combined together to form the entire pharyngeal cavity, which connects the upper head cavity and the lower chest cavity, connecting the entire resonating cavity together, making the breath through each other inside, which is also the key to forming mixed resonance.

Oral resonance is the last step of the whole resonance system, the sound is emitted from the mouth, the left and right movement of the column muscle in the mouth and the fluctuation of the tongue surface in the mouth will cause the space of the back part of the mouth to change. The flatness and fluctuation of the tongue and the size of the opening of the mouth affect the sound. In daily life, oral resonance is used most, but if only oral resonance is used, the sound will be too personalized, and the timbre is ordinary and monotonous, without the corresponding artistic appeal of songs. Therefore, in the process of singing, the oral resonator should be combined with other resonating cavities, so that the song can have artistic appeal and the personality of the singer. (as shown in Figure 44)

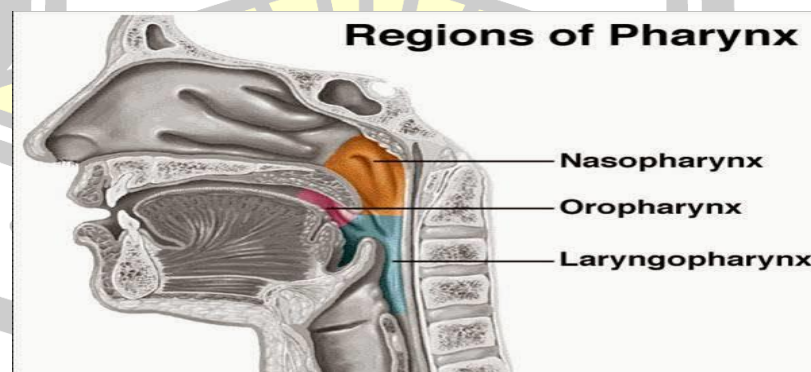


Figure 44. Pharyngeal cavity and oral cavity resonance

Source:<https://g.co/about/nqv2bd>

2) There are generally three types of fixed resonators, namely chest resonance, nasal resonance and head cavity resonance.

Chest resonance as the name suggests is the use of the chest to produce resonance effect. The human chest is mainly composed of the sternum, thoracic vertebra, ribs and intercostal muscles. The front and center of the chest is the sternum and the back is the thoracic vertebra. The sides of the thoracic vertebra and the sternum are surrounded by 12 ribs, and the ribs are connected by the intercostal muscles, so the whole chest looks like a cage. The inner wall of the chest is covered with a sponge-like substance, and this special structure makes the chest resonance mainly complete the resonance of the bass register. The common cavity of chest resonance is large, and the use of chest resonance can make the pronunciation strong and thick, improve the strength and intensity of singing sound, and make the sound full of power and infectious. At the same time, in the process of using the chest resonance, you will feel that the lungs are in a relatively full state, and the fluidity of the breath is relatively good.

Nasal resonance is an essential resonating cavity in singing, the position of nasal resonance between the nose and the two eyebrows, it is also called "mask". Nasal resonance is mainly for sounds above the middle voice area, which connects the head cavity with the nasal cavity. In the process of singing, the nasal cavity and the pharynx cavity are in an open state, and then the breath enters the nasal cavity and resonates in the nasal cavity, and then the nasal cavity is connected to the head cavity, and the sound is moved from the nasal cavity to the head cavity and resonates in the head cavity. Because the resonance of the nasal cavity is acting on the sound above the middle voice area, the sound emitted by the nasal resonance is bright, but it is also because the sound is bright and concentrated, so it will appear thin and not thick.

The resonance of the head cavity is mainly in the upper part of the nasal cavity. The resonating cavity of this space is small, so the resonating sound emitted by her has a clear luster and sounds soft but contains a metal texture. When the breath enters the body, it resonates in the chest, then it comes up to the nasal cavity from the bottom, resonates again in the nasal cavity, and then enters the head cavity through the bridge of the nasal cavity. From this process, the resonance of the head cavity is in a very important position. Head-cavity resonance plays a role in adjusting and beautifying the sound of the whole singing process. Once the head-cavity resonance is

lost, the song issued by the singing will be very stiff, lacking emotion and brilliance. (as shown in Figure 45)

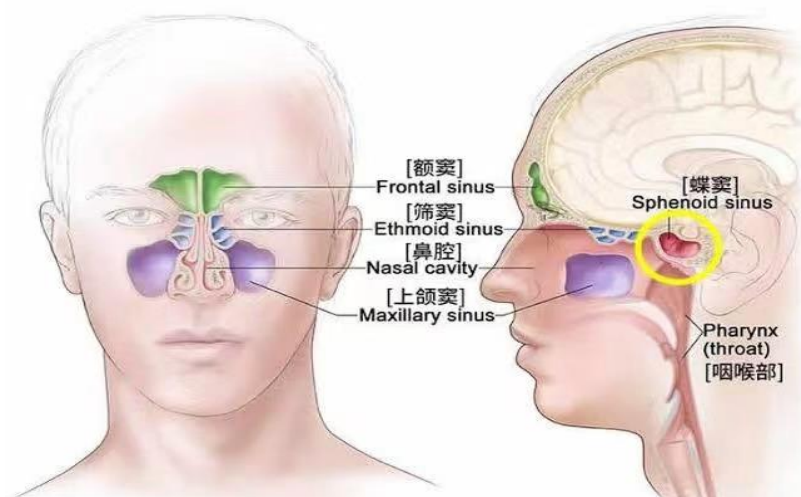


Figure 45. Nasal head cavity resonance

Source:<https://g.co/about/vck64v>

In the field investigation, the researcher asked teacher Liang Mei how she used the resonating cavity when singing Yulin Xiao Qu, and she said: "If you feel dizzy when singing to a high pitch, it is correct." Put the low notes on your heart and sing as you speak." This is actually the head cavity resonance and chest resonance described above. Of course, the coordination of other resonating cavities can better sing the charm of the Xiao Qu. She also mentioned that when singing the Xiao Qu, the timbre should bring some "can" (Yulin dialect, the general meaning of flattery, affectation), so when singing the female role in the Xiao Qu, it is necessary to sing with anger and the feeling of "hum", which is actually to emphasize the use of high position to sing. The researchers observed the performances of other Xiao Qu artists, and found that they could naturally perform the actions of lifting the smile muscle and having a deity in the eyes to assist in finding high position resonance in singing, which also proves that female singing Yulin Xiao Qu is the same as the soprano in the folk singing method, and both should maintain a high position and a unified resonating cavity.

### 1.3 Singing lyrics

Chen Ci Chen Qiang

Chen Ci Chen Qiang of Yulin Xiao Qu is an important and unique means of musical expression, which is not only rich in content, but also diversified in expression. Chen Zi, Chen Ci and Chen Ju in Yulin Xiao Qu are very common, and there are almost no Xiao Qu without Chen Ci. They are interspersed in the Xiao Qu or play the role of filling the rhyme of syllables, or play the role of enriching the emotion and deepening the content.

Chen Zi, Chen Ci, Chen Ju appear in an indefinite position, there is a situation of word contrast. This is in the process of the line, in the gap between the content words embedded Chen Zi, does not form an independent music, will not cause structural changes, but enhances the vitality of the singing, so a word is generally appeared in the cheerful tune. Among them, these Chen Zi also play the role of filling syllables and supplementing lyrics.

Chen Ju, on the other hand, usually appears at the end of a song or at the end of a song, connecting between the first and the next. This use of Chen Ju is closely related to the specific content and singing habits of Yulin Xiao Qu, which makes the music be supplemented and improved, and further express feelings.

The unique Chen Zi "yue". In other northern Shaanxi folk music, the word "yue" as Chen Zi has never appeared, and the word "yue" in the Xiao Qu is often used in combination with other Chen Ci. This unique Chen Zi "month" is the characteristic word used to distinguish Yulin Xiao Qu from other local folk music. "yue" is commonly used after other Chen Zi, most mainly in the end of the sentence, the end of the song, etc. The word "yue" has no practical meaning, sometimes it indicates a certain tone, sometimes it is a colloquial habit, and it is pure Chen Zi in the song. This Chen Zi is similar to the pronunciation of the word "yo" in the Jiangnan area, and it brings a unique charm to Yulin Xiao Qu.

Rhotic "De er" Chen Ci. Singing Yulin Xiao Qu, will encounter a large number of Chen Ci "son", it has no practical significance, just a happy mood performance, commonly used in humorous, humorous, cheerful, joy of music, son "to sing authentic, tongue kungfu must be excellent, a series of rolling" son "to sing bright and brittle, Hua and qiao, sweet and water, Only then can fully reflect the unique style characteristics of Yulin Xiao Qu. "De er" is the tongue rolled up gently with the sound of gas, singing the

key is the position of the voice to be high and concentrated, do not use strength, the tongue rolled up gently against the jaw, the diaphragm slightly with strength.

Table 3. Chen Zi, Chen Ci, Chen Ju and special Chen Zi Chen Ci commonly used in Yulin Xiao Qu

Types	Examples
Chen Zi	ai、 yo、 hai、 jie、 ya、 na、 wa、 shi、 di、 zi、 jiu
Chen Ci	di ge、 di na、 ai jiu(yo)、 yajiu、 yo ai
Chen Ju	ai ya shi yi de er yue yi er yi er yo ai ai hai ai hai yue yi er di ge ai
special Chen Zi Chen Ci	yue、 de er

#### 1.4 Special singing technique of Yulin Xiao Qu

Run Qiang is a unique phenomenon in Chinese folk music singing. It can be found everywhere in folk songs, folk music, opera and Qu Yi. Xu Zhuanzhen mentioned in "Introduction to Han Folk Song Run Qiang": "Run Qiang is built on the basis of" singing "to perform decorative colorful performance of some basic characters, whose basic characters are framed and relatively fixed, with a great degree of flexibility, improvisation and randomness for the singer and pianist. Run Qiang is also a kind of singing technique of national vocal music in our country. Through the decoration of the singing cavity, it can express different musical artistic style more accurately. (Xu Zhuozhen, 2015)

In the singing of Yulin Xiao Qu, moisture is the soul and the source of artistic appeal of Yulin Xiao Qu. It is the decorative variation singing that the artists of Yulin Xiao Qu extract according to the mood, rhythm, strength, speed and melody of the song in the process of learning art with Master and practicing performance for a long time.

##### 1) Duan yin Run Qiang

Duan yin Run Qiang is a kind of rhythmical runqiang, which often appears in Xiao Qu. Xiao Qu artists also known as "Shan Duan" or "Duan Zi Duan Qiang",

which means they stop after the sound. Sometimes it will appear in succession with the consonant, continuous long notes show melodic ups and downs, and then appear "Duan yin", connecting and contrasting, making the musical image more rich. The "Duan" in the Xiao Qu is similar to the stops in Huagu Opera of Hunan and the "breaking when entering" in Kunqu Opera, but the singing in Yulin Xiao Qu is more free and frequent. Xiao Qu artists often use different ways of breathing to form a staccato phenomenon on the sound, such as rapid breathing, sound staccato and so on. The old artists who sing Yulin Xiao Qu are also good at using the singing method of one word with many breaks. One word with many breaks is generally used in a sentence with many sounds. The notes of each word pair should be emphasized and broken, and the prefix should be short and broken as soon as the prefix comes out, but the sentence is connected together. When singing, he intentionally sang each note really and truly, showing a playful and flexible expression and an eager tone, reflecting a unique artistic personality.

When singing, bite the word, play the word out with the power of the breath, and sing each note really and truly, like a series of stops with strength, which is the unique Duan Yin singing method of Yulin Xiao Qu.

### 2) Hua Yin Run Qiang

Hua Yin Run Qiang is very common in folk songs, with rich forms of expression. Euphemistic, lingering, delicate, delicate and lyrical folk songs inevitably use glissodes and trills to create atmosphere and highlight style. Hua Yin in Yulin Xiao Qu has Shang Hua Yin and Xia Hua Yin. Hua Yin in Yulin Xiao Qu is shorter and shows another graceful charm of Jiangnan. Hua Yin used in the folk songs of northern Shaanxi such as Xintian You is mostly slow and the rhythm is mostly scattered, which more shows the feeling of freedom and rough when shouting on the Loess Plateau with the exhaustion of breath, the sound naturally falls down. Hua Yin in Yulin Xiao Qu is shorter and shows another graceful charm of Jiangnan.

### 3) Zhuang Shi Yin Run Qiang

Zhuang Shi Yin Run Qiang is quite common in Yulin Xiao Qu. Zhuang Shi Yin exists in almost every Yulin Xiao Qu. As the name suggests, Zhuang Shi Yin plays a supplementary and modifying role in the presentation of musical works. Zhuang Shi Yin is used to simulate or exaggerate the style and tone of the lyrics in the singing style, so that they have added flavor to the lyrics themselves. In the singing of Yulin Xiao Qu,

the use of Zhuang Shi Yin can make the singing voice achieve the desired effect of depicting, emphasizing and highlighting a specific meaning or emotion, such as sighing, sobbing, resentment, joy and so on. Through the accurate and skillful use of Zhuang Shi Yin, These emotions can be perfectly reflected in the work.

## 2. Application of singing technique of Yulin Xiao Qu in the song

From the perspective of style, Yulin Xiao Qu can be divided into two parts :1. Songs with distinctive Jiangnan style characteristics, such as "Zhang Sheng Xi Ying Ying", "Xiao Xiao Chuan", "Jiu Lian Huan", etc., which is the main part of Yulin Xiao Qu. 2, has a charm of northwest and northern Shaanxi loess plateau style characteristic, such as "Qia Suan Tai", "Xiu He Bao", this is the song of northern Shaanxi folk songs to absorb and digest.

### 2.1 Zhang Sheng Xi Ying Ying (as shown in Figure 46)

#### 1) Background of the song

The story tells the love story between Zhang Sheng, a scholar in the Tang Dynasty, and Cui Yingying, daughter of the late Cui Xiangguo. The story took place in Pujiu Temple, where Zhang Sheng met Yingying and developed a deep bond with her. At that time, River bridge guard Sun Feihu tried to force Yingying to be his wife, Mrs. Cui in order to relieve the siege, made a promise in public: can retreat the enemy can marry Yingying. Zhang Sheng successfully relieved the siege by sending troops through his good friend Du Chu, General of Baima. , however, Mrs. Cui later refused to fulfill her promise because of Zhang Sheng's poverty, , which caused Zhang Sheng to fall ill. with the help of maidservant matchmaker, Yingying night run to the west to visit Zhang Sheng, two people's feelings further deepened. In the end, Mrs. Cui is forced to agree to marry Yingying to Zhang Sheng, on the condition that Zhang go to Beijing to take the exam. at Changting farewell, two people full of sadness, reluctantly goodbye. In "Zhang Sheng Xi Ying Ying", the female heroine praises the flowers in the garden to metaphor her heart is about to bloom the flowers of love for the male master.

"Zhang Sheng Xi Ying Ying" can be said to be the most direct expression of the "experience" of the small song in Yulin. The score is from the popular song Mu pai [Xian Hua Diao] in the Ming and Qing Dynasties. The lyrics first appeared in the

drama script collection "Zhui Bai Qiu" in the reign of Qianlong. In the later Yangzhou Qing song Lao Xian Hua Diao and Jiangsu folk song Mo Li Hua are derived from it.

## Zhang Sheng Xi Ying Ying 张生戏莺莺

Yingjie Hu singing  
胡英杰演唱  
霍向贵记谱  
Xianggui Huo Ji Pu

慢速  $\text{♩} = 60$   
Larghetto

hao yi duo xian hua hao yi duo xian hua  
好 一 朵 鲜 花, 好 一 朵 鲜 花,  
san yue li tao hua kai jiu yue li ju hua huang  
三 月 里 桃 花 开, 九 月 里 菊 花 黄,  
ai gao xiao hong niang ai gao xiao hong niang  
哀 告 小 红 娘, 哀 告 小 红 娘,

5  
man yuan di hua kai sai ya sai bu guo ta  
满 园 (的) 花 开 赛 (呀) 赛 不 过 它,  
dan deng na zhang sheng tiao guo fen bi qiang ai yo  
单 等 (那) 张 生 跳 过 粉 壁 墙 (哟 哎),  
ke lian wo zhang sheng gui zai ni men shang  
可 怜 (我) 张 生 跪 在 你 门 上,

9  
wo you xin cai yi zhi ya kong hai pa kan hua ren  
我 有 心 采 一 枝 (呀), 恐 害 怕 看 花 人  
jing xing lai cui ying ying ya hua la la men ya guan  
惊 醒 来 崔 莺 莺 (呀), 啐 啦 啦 门 (呀) 关  
jin ye wan bu kai men ya gui zai ge dong fang fang  
今 夜 晚 不 开 门 (呀), 跪 在 (个) 东 方 方

13  
ma ai hai ai hai yue  
骂 (哎 嗨 哎 嗨 月)。  
shang ai hai ai hai yue  
上 (哎 嗨 哎 嗨 月)。  
liang ai hai ai hai yue  
亮 (哎 嗨 哎 嗨 月)。



Figure 46. Zhang Sheng Xi Ying Ying  
Source:Jia Wang (2024)

## 2) Singing technique of "Zhang Sheng Xi Ying Ying"

### Breathing

The song "Zhang Sheng Xi Ying Ying" the whole song melody fluctuation is relatively large, there are more octaves singing, when singing this song, the first bar of the first word "hao" word due to the addition of the glissando, so the breath to inhale deep waist abdomen to maintain good expansion, to sing out the word, keep the throat open, with the breath to promote the "hao" word to sing out. (as shown in Figure 47)



Figure 47. The use of breath in singing the word "hao"

Source:Jia Wang (2024)

The word "hao" in the third section is sung in octaves, which requires the breath to be steady and clear when singing, otherwise it will easily cause the sound to be crowded and jammed. Singing in octaves is more difficult for singing songs, so the steady breath requirement makes the singer's voice more stable and beautiful when singing the wider range of the word "hao". (as shown in Figure 48)



Figure 48. How to use the breath of the word "good" in the third section of singing  
Source:Jia Wang (2024)

### Resonating cavity

"Zhang Sheng Xi Ying Ying" is a representative work of Yulin Xiao Qu, the melody is high and beautiful, and it is catchy to sing. The whole Xiao Qu has a relatively large vocal range and more high notes. When singing, it mainly uses head cavity resonance, nasal resonance, chest resonance, oral resonance and so on.

This Yulin Xiao Qu is in the key of  $^bE$ . The first sentence starts on  $^b b^1$ , with the addition of the lower glissando, and the highest note reaches  $^b e^2$ . The singing range is relatively high, so the voice is kept bright and high by the use of the head cavity resonance, and the voice is hum through the nasal resonance. Hang the head cavity resonance can sing out the tone of love for flowers, but also keep smiling to sing. (as shown in Figure 49)

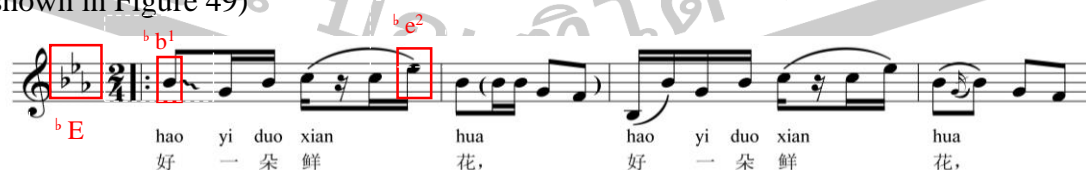




Figure 49. The use of resonance in the first phrase of the song

Source: Jia Wang (2024)

The ninth bar, it starts with an octave  ${}^bB$  to  ${}^b b^1$  and then back to  ${}^bB$ , then a fourth to the top with  ${}^b b^1$  to  ${}^b e^2$ , and then a seventh down from  ${}^b e^2$  to  $f^1$ . There is not only a high head cavity resonance but also a low chest cavity resonance, and they work together to keep the sound unified. (as shown in Figure 50)

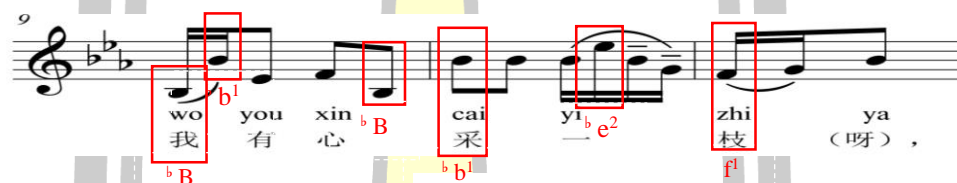


Figure 50. The use of resonance in the ninth bar of the song

Source: Jia Wang (2024)

The last sentence of "ai hai ai hai yue" is closer to saying when singing, using oral resonance to rap the sound out. (as shown in Figure 51)



Figure 51. The use of resonance in the last section of the song

Source: Jia Wang (2024)

### Singing lyrics

"Zhang Sheng Xi Ying Ying" this Yulin Xiao Qu, in addition to the general folk songs often appear in the lining lining sentence, as well as Yulin Xiao Qu in the special lining sentence "ai hai ai hai yue", "yue" has no practical meaning, is a colloquial habit, some scholars believe that the sound is the same as the pronunciation of "yo" in the folk music dialect of Jiangnan. Others believe it is a homophone borrowed from the word "yue" in Jiangsu folk songs. When singing, these unique lining cavity enhance the special song charm of Yulin Xiao Qu, but also supplement the performance of the lyrics of the positive words, the last bar of "ai hai ai hai yue" also has the effect of strengthening the folding and stable termination, because the positive words of the song did not fall on the stable tone at the end, and finally use it to end the song. (as shown in Figure 52)



The figure shows a musical staff with a melody line. Below the staff, the lyrics are written in a table format. The lyrics are: ai hai ai hai yue. The characters in parentheses below the pinyin are: (哎 嗨 哎 嗨 月). A red box highlights the first four columns of the table. A QR code is located below the table.

ai	hai	ai	hai	yue
(哎	嗨	哎	嗨	月)
ai	hai	ai	hai	yue
(哎	嗨	哎	嗨	月)
ai	hai	ai	hai	yue
(哎	嗨	哎	嗨	月)

Figure 52. Lyrics to "ai hai ai hai yue"

Source:Jia Wang (2024)

### singing technique of Yulin Xiao Qu

The special Hua Yin Run Qiang singing technique is mainly used in this Xiao Qu, which mainly uses the Xia Hua Yin. For example, the first "hao" song Xia Hua Yin, Ru Sheng Diao in the first bar at the beginning shows the emphasis on tone and movement. (as shown in Figure 53)



Figure 53. Use special singing technique Xia Hua Yin to sing "hao"

Source:Jia Wang (2024)

For example, the "sai" in the seventh section "sai ye sai bu guo ta" emphasizes the unique beauty of flowers. (as shown in Figure 54)

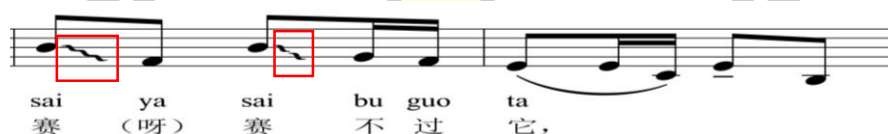


Figure 54. Use special singing technique Xia Hua Yin to sing "sai" and "sai ye sai bu guo ta"

Source:Jia Wang (2024)

The "tiao" in the second paragraph of the fifth section of "dan den na zhang sheng tiao guo fen bi qiang" transforms the forward appoggiatura in the original score into a short underslide, forming an auditory effect combining speaking and singing, and emphasizing the lively narrative content of the Xiao Qu while presenting the musical characteristics of its ups and downs. (as shown in Figure 55)

5

man yuan di hua kai sai ya sai bu guo ta  
 满 园 (的) 花 开 赛 (呀) 赛 不 过 它,  
 dan deng na zhang sheng tiao guo fen bi qiang ai yo  
 单 等 (那) 张 生 跳 过 粉 壁 墙 (哟 哎),

QR code

Figure 55. Use special singing technique Xia Hua Yin to sing "tiao"

Source: Jia Wang (2024)

When singing, keep the unity of the cavity, the throat muscles should be relaxed and coordinated with the more concentrated and relaxed sound state, and ensure that the direction of the sound is sliding, but the voice position is always stable, so as to reflect the witty and light characteristics of the glide in the Xiao Qu.

## 2.2 Xiao Xiao Chuan (as shown in Figure 56)

### 1) Background of the song

The contents of the lyrics in Yulin Xiao Qu usually reflect the daily life of the people and their longing for a better future. The Yulin Xiao Qu "Xiao Xiao Chuan" is a joyful scene, and pepper and ginger, as common spices, are given special meanings here. They may represent different values or objects, or they may symbolize the richness and variety of life. "Xiao Xiao Chuan" shows the happy moments in people's lives through a light-hearted melody and vivid lyrics, giving people a pleasant feeling.



## Xiao Xiao Chuan 小小船

Yingjie Hu singing  
胡英杰演唱  
霍向贵记谱  
Xianggui Huo Ji Pu

慢速  $\text{♩} = 54-60$   
Larghetto

xiao xiao chuan er shi yo san dige ban ai hai ai  
小 小 船 儿 十 (哟) 三 (的个) 板 (哎 嗨 哎)

yue , ban chuan di hu jiao ban chuan  
月) , 半 船 (的) 胡 椒 半 船

jiang ai ai hai yue ai hai ai hai yue  
姜 (哎 哎 嗨 月) 。 哎 嗨 哎 嗨 月

ban chuan de hu jiao ban chuan jiang ai hai yue  
半 船 (的) 胡 椒 半 船 姜 (哎 嗨 月)



Figure 56. Xiao Xiao Chuan

Source: Jia Wang (2024)

## 2) Singing technique of "Xiao Xiao Chuan"

### Breathing

The overall vocal range of this Xiao Qu is not high, the melody rhythm is flat, there is no very large vocal area jump, and it is not difficult for the breath requirements. The melody and rhythm of the two bars of "xiao xiao chuan er" are the same. The starting note is  $b^1$ , which belongs to the middle high register. Therefore, before singing these two bars, keep deep breathing, keep the breath in the waist and abdomen, and sing this line with a very loose body state and hang the high position. (as shown in Figure 57)



Figure 57. The use of breath in the first phrase  
Source: Jia Wang (2024)

The last two bars of "shi (yo) san (di ge) ban (ai hai yue)", this sentence Chen Ci Chen Qiang is more and has the singing technique of Run Qiang, so the breath should be kept stable, and the breath should be reasonably distributed to ensure that the sentence is sung well. (as shown in Figure 58)





Figure 58. The use of breath in the last two bars

Source: Jia Wang (2024)

### Resonating cavity

The low vocal range of the whole Yulin Xiao Qu is mainly based on the middle and high voice areas, so it is mainly nasal resonance, oral resonance and chest resonance. People in northern Shaanxi speak with a nasal voice, so when singing this little song, the nasal resonance runs through the whole song, which can not only add flavor to the Yulin local dialect display, but also keep the sound focused and bright.

The first sentence "xiao xiao chuan er shi (yo) san di ge) ban (ai hai yue)", the first "xiao" word uses nasal resonance to hang a high position to send the sound out, "ai hai yue" here "hai" has Run Qiang singing and falling to the bass, so the nasal resonance driven by the last bit of chest resonance, so that the sound from high to low is not easy to hollow. (as shown in Figure 59)

xiao xiao chuan er shi yo san di ge ban ai hai ai  
小 小 船 儿 十 (哟) 三 (的个) 板 (哎嗨哎)

yue ban chuan di hu jiao ban chuan  
月), 半 船 (的) 胡 椒 半 船



Figure 59. The use of resonance cavity in the first sentence

Source:Jia Wang (2024)

The overall melody of the second sentence, "ban chuan di hu jiao, ban chuan jian" is similar to that of the first sentence, but this sentence has a stronger narrative, and makes full use of oral resonance to rap out the word when singing. (as shown in Figure 60)

5  
yue ,      ban    chuan      di      hu      jiao      ban      chuan  
月) ,      半    船      (的)      胡      椒      半      船

9  
jiang    ai    ai    hai    yue      ai    hai    ai    hai    yue  
姜    (哎    哎    嗨    月) 。      哎    嗨    哎    嗨    月



Figure 60. The use of resonance cavity in the second sentence

Source:Jia Wang (2024)

### Singing lyrics

Yulin Xiao Qu "Xiao Xiao Chuan" it inside the interlining cavity is mainly "yo" "di ge ""yo me", there are special interlining sentences "yue", "ai hai yue" and "ai hai ai hai yue". For example, "shi (yo) san(di ge)ban (ai hai yue)", here (yo) (di ge) has no special meaning, here it plays the role of filling the syllable and increasing the local

ethnic flavor of the Xiao Qu. "ai hai yue" this special Yulin Xiao Qu interlining sentence, this song is A five-tone A mode, this "yue" word just falls on the characteristic tone. (as shown in Figure 61)

xiao xiao chuan er      shi yo san dige ban ai hai ai  
小 小 船 儿      十 (哟) 三 (的个) 板 (哎 嗨 哎)

5 yue      ban chuan di hu jiao ban chuan  
月),      半 船 (的) 胡 椒 半 船

Figure 61. Chen Ci Chen Qiang in the first phrase

Source:Jia Wang (2024)

The last bar "ai hai yue" is the same, so this "yue" word is very important for the rhyme and end of the song, but also adds the special charm of Yulin Xiao Qu to it. (as shown in Figure 62)

ban chuan jiang ai hai yue  
半 船 姜 (哎 嗨 月)

Figure 62. Chen Ci Chen Qiang in the last bar

Source:Jia Wang (2024)

### Special singing technique of Yulin Xiao Qu

The singing techniques used here are mainly the Xia Hua Yin and Zhuang Shi Yin Run Qiang. For example, "shi (yo) san(di ge)ban (ai hai yue)",The "san" here uses the appoggiatura of Zhuang Shi Yin Run Qiang ,through the upward vibration of two degrees to imitate the tone of the word, giving people a kind and soft feeling. (as shown in Figure 63)



Figure 63. This phrase uses special singing technique Zhuang Shi Yin Run Qiang

Source:Jia Wang (2024)

The word "ban" in "ban chuan di hu jiao" is added to Xia Hua Yin to create an atmosphere for the mediocre song, emphasize the joy of pulling half a boat of pepper, and highlight the style of the work. (as shown in Figure 64)



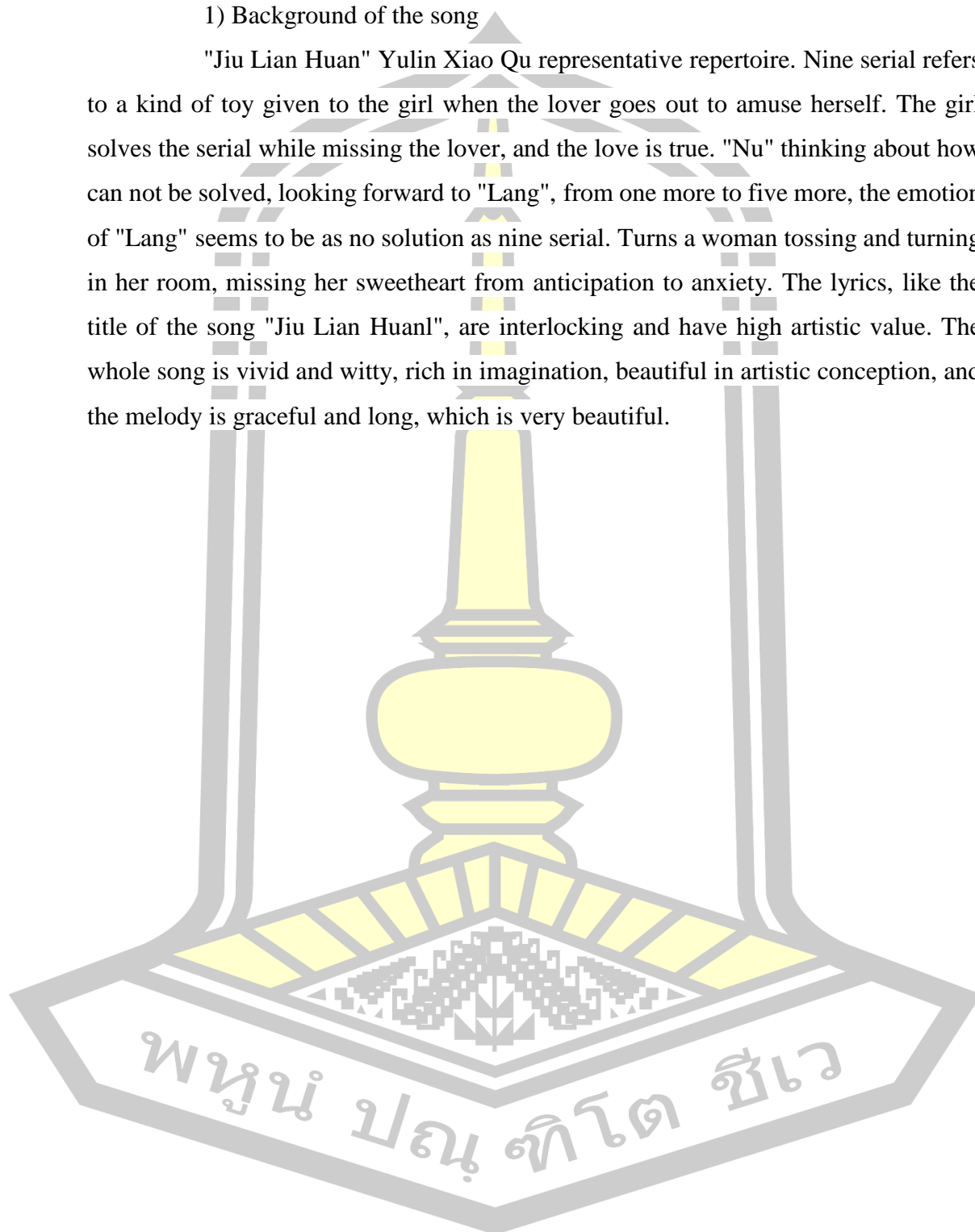
Figure 64. This phrase uses special singing technique Xia Hua Yin

Source:Jia Wang (2024)

### 2.3 Jiu Lian Huan (as shown in Figure 65—66)

#### 1) Background of the song

"Jiu Lian Huan" Yulin Xiao Qu representative repertoire. Nine serial refers to a kind of toy given to the girl when the lover goes out to amuse herself. The girl solves the serial while missing the lover, and the love is true. "Nu" thinking about how can not be solved, looking forward to "Lang", from one more to five more, the emotion of "Lang" seems to be as no solution as nine serial. Turns a woman tossing and turning in her room, missing her sweetheart from anticipation to anxiety. The lyrics, like the title of the song "Jiu Lian Huan", are interlocking and have high artistic value. The whole song is vivid and witty, rich in imagination, beautiful in artistic conception, and the melody is graceful and long, which is very beautiful.



# Jiu Lian Huan

## 九连环

Chunlan Wu Singing  
吴春兰演唱  
霍向贵记谱  
Xianggui Huo Ji Pu

nu di ge yo ai  
奴 的 (个 哟 哎)

6 gan lang yi er di ge  
干 郎 (啣 儿 的 个)

11 yo ai hai yi er yi er yo ai  
哟 哎 嗨 啣 儿 啣 儿 哟 哎


16 qing ren dige yo ai  
情 人 (的个) 哟 哎  
yi geng li ai  
一 更 里 哎

21 song nu yi ba jiu lian di ge  
送 奴 一 把 九 连 (的个)  
yi geng gu li yi er di ge  
一 更 鼓 里 (啣 儿 (的个))

Figure 65. Jiu Lian Huan  
Source: Jia Wang (2024)


2

26




huan ai hai jiu ya shi jiu lian huan ai shuang shuang shou er  
 环 (哎嗨) 九 (呀是) 九 连 环 哎 双 双 手 儿  
 yo ai hai yi er yi er yo ai hai er gengma gu li  
 哟 (哎嗨) (啾儿 啾儿 哟 哎嗨 二 更嘛 鼓 里  
 san gengma gu li  
 三 更嘛 鼓 里

30




jie bu di na kai ai hai na shang ba dao er ge ai  
 解 不 (的那) 开 哎嗨 拿 上 把 刀 儿 割 哎  
 bu lai di ma yo bu ya shi bu lai yo ai  
 不 来 (的麻) (哟) 不 呀 是 不 来 哟 哎  
 jiang ban di ge ye si geng li jiao  
 将 半 (的个) 夜 四 更 里 叫

34



ge yi yo ai ge yi yo ai ge ya shi ge bu duan ai  
 割 (啾哟哎) 割 (啾哟哎) 割 (呀是) 割 不 断 哎  
 jin yi yo ai jin yi yo ai jin jiu jin ji ba ming jiao  
 金 (啾哟哎) 金 (啾哟哎) 金 就 金 鸡 把 鸣 叫

38



ya shi yi de er yue yo de er yue  
 呀 是 啾 得 儿 月 哟 得 儿 月  
 ya shi yi de er yue yo de er yue  
 呀 是 啾 得 儿 月 (哟) 得 儿 月



Figure 66. Jiu Lian Huan

Source:Jia Wang (2024)

## 2) Singing technique of "Jiu Lian Huan"

### Breathing

"Jiu Lian Huan" this Yulin Xiao Qu cheerful rhythm, melodic ups and downs are relatively high, singing difficulty is relatively high, so for this song is very test breath control. Take the first sentence of "nu di(ge yo ai)" as an example, the song begins with a freely extended lining "ai" on the treble  $c^2$ , where it needs to keep the breath, sing in a straight voice, avoid the sound of trills, and constantly push forward in the process of maintaining, processing into a crescendo and then a weakening sound effect, the breath seems to be stagnant, but it is constantly flowing. (as shown in Figure 67)



Figure 67. The use of breath in the first sentence

Source:Jia Wang (2024)

In the second half of the singing, the speed is accelerated and the lyrics are dense, for example, in singing the sentence "song nu yi ba jiu lian (di ge) huan (ai hai) jiu(ya shi)jiu lian huan(ai)", you need to use the diaphragm and lower abdomen flexibly, while the breath has been supporting the flow of sound, the lyrics should show the feeling of jumping, expressing the joy of the girl to get the nine-serial sent by her sweetheart. The place where the sound should be broken should also be clearly disconnected, which is the constant sound of gas breaking. (as shown in Figure 68-69)



Figure 68. The use of breath in the second sentence

Source: Jia Wang (2024)



Figure 69. The use of breath in the second sentence

Source: Jia Wang (2024)

The rhythm of the song is more complex, the melody of the jump is relatively large, coupled with the need to sing a lot of lining words lining cavity, not only to sing steadily but also to make the sound delicate and sweet, which requires the flexibility of the breath for the sound control to be very high.

### Resonating cavity

The melody of this Xiao Qu has ups and downs, a large vocal span, and a variety of Run Qiang decorative singing, which makes the singing technically difficult. The head cavity resonance, oral cavity resonance, nasal cavity resonance are the main resonators, and the throat cavity resonance and chest cavity resonance are the auxiliary resonators.

In the first bar, "nu di(ge yo ai)" starts from  $c^2$  to  $f^2$ , and maintains five beats in  $c^2$  to extend the singing, so it is necessary to use the head cavity resonance to help the sound hang in a high position, and use the diaphragm to keep the breath and abdominal force, and feel the sound concentrated on the brow. (as shown in Figure 70)

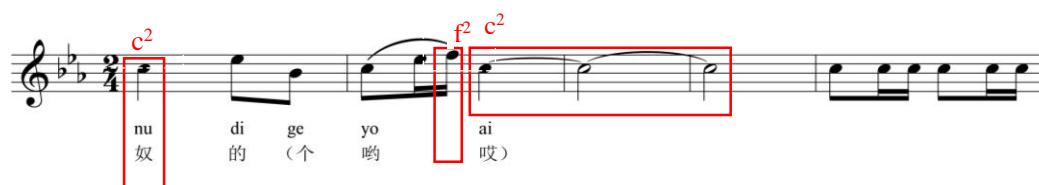


Figure 70. The use of the resonance cavity in the first bar

Source: Jia Wang (2024)

The ninth to thirteenth bars of "gan lang (yi er di ge yo ai hai yi er yi er yo ai)", this sentence is mainly sung with the interlining sentence, coupled with the singing with the glissando, the melody area is more low in the middle, the head cavity resonance to maintain the sound light through, the nasal resonance to hum the sound, the oral resonance to say the feeling to sing out the interlining sentence, more has the flavor of folk songs. (as shown in Figure 71)

Figure 71. The use of the resonance chamber in measures ninth to thirteenth bars

Source: Jia Wang (2024)

The back allegro part "song nu yi ba jiu lian (di ge) huan (ai hai) jiu(ya shi) jiu lian huan(ai), shuang shuang shou er jie bu (di na) kai (yo hai) , na shang ba dao er ge (ai)", this part in the singing rhythm is more complex, the melody span is large and there are many glissando, stop and other singing technique, pharyngeal resonance is more important, The opening and relaxation of the laryngeal cavity allows the sound to be more common and come and go freely, the head cavity resonance keeps the high notes bright, the chest resonance increases where the low notes fall to make the sound firm and not false, and the nasal resonance keeps the whole phoneme in one position. (as shown in Figure 72—74)



Figure 72. The use of resonance chambers in the allegro section

Source: Jia Wang (2024)



Figure 73. The use of resonance chambers in the allegro section

Source: Jia Wang (2024)



Figure 74. The use of resonance chambers in the allegro section

Source: Jia Wang (2024)

### Singing lyrics

The phrasings in this Xiao Qu basically fill up the whole song, they don't make any sense on their own, but combined with the meaning of the previous words and the meaning of the song, they have different meanings and meanings in it. For example: "nu di(ge yo ai) gan lang (yi er di ge yo ai hai yi er yi er yo ai )", to remove chen ci chen ju is my lover, "nu di(ge yo ai)" here the word "ge" to fill the role of the syllable also has the meaning of this, "yo ai" here expresses the lover to look forward to his arrival. "gan lang (yi er di ge yo ai hai yi er yi er yo ai )"here is the face of the sweetheart to give themselves nine serial happy and miss him. (as shown in Figure 75)

The figure shows three staves of musical notation in a 2/4 time signature. The lyrics are written below the notes. Three red boxes highlight specific phrases:

- Staff 1: **nu di ge yo ai** (奴 的 (个 哟 哎))
- Staff 2: **gan lang yi er di ge** (干 郎 (啁 儿 的 个))
- Staff 3: **yo ai hai yi er yi er yo ai** (哟 哎 嗨 啁 儿 啁 儿 哟 哎)

A QR code is located at the bottom center of the musical score.

Figure 75. The Chen Ci Chen Ju in this phrase

Source: Jia Wang (2024)

At the end of the section, "ge(yi yo ai) ge(yi yo ai) ge(ya shi)ge bu duan(ai ya shi yi er yue yo er yue ", the three cutting words here express the continuation of the action of cutting, and also express the emotion of eager to cut off the nine serial, and then appear the unique "yue" and "de er" lining of Yulin Xiao Qu. End the song and highlight the unique charm of the song. "de er" is the tongue rolled up gently with the sound of gas, singing the key is the position of the voice to be high and concentrated,

do not use strength, the tongue rolled up gently against the roof of the mouth, the diaphragm slightly with strength. (as shown in Figure 76)

34

ge yi yo ai ge yi yo ai ge ya shi ge bu duan ai  
 割 (啞 哟 哎) 割 (啞 哟 哎) 割 (呀 是) 割 不 断 哎

jin yi yo ai jin yi yo ai jin jiu jin ji ba ming jiao  
 金 (啞 哟 哎) 金 (啞 哟 哎) 金 就 金 鸡 把 鸣 叫

38

ya shi yi de er yue yo de er yue  
 呀 是 啞 得 儿 月 (哟) 得 儿 月

ya shi yi de er yue yo de er yue  
 呀 是 啞 得 儿 月 (哟) 得 儿 月

Figure 76. The Chen Ci Chen Ju the end of the section

Source: Jia Wang (2024)

### Special singing technique of Yulin Xiao Qu

The song uses a variety of singing techniques. The Duan Yin Run Qiang runs through almost the entire song, while Hua Yin and Zhuang Shi Yin Qun Qiang add flavor to the song. The introduction at the beginning of the Xiao Qu uses the combination of Duan Yin and Lian Yin singing, "nu(Duan) di ge(Duan) yo ai(Lian Yin)" here the contrast between Duan Yin and Lian Yin is very obvious, and the connecting part is sung in a flat and straight tone. It seems to show that "the woman lies at the window and tears the petals in her hand, one, two, three, will the husband come in the end?" Duan Yin sings hesitantly while Lian Yin cries out in anticipation. (as shown in Figure 77)

nu di ge yo ai  
 奴 的 (个 哟 哎)



Figure 77. This phrase uses a special technique Duan Yin Run Qiang

Source: Jia Wang (2024)

And the frequent Duan Qiang and Hua Yin of the last phrase, "ge(yi yo ai) ge(yi yo ai) ge(ya shi)ge bu duan", is coordinated with the faster speed here, showing the feeling of "gasp" worry and panic, reflecting the irritability of the woman who can not solve the nine serial and can not wait for someone. (as shown in Figure 78)

34

ge yi yo ai ge yi yo ai ge ya shi ge bu duan ai  
 割 (啞 哟 哎) 割 (啞 哟 哎) 割 (呀 是) 割 不 断 哎

jin yi yo ai jin yi yo ai jin jiu jin ji ba ming jiao  
 金 (啞 哟 哎) 金 (啞 哟 哎) 金 就 金 鸡 把 鸣 叫

38



Figure 78. This phrase uses a special technique Duan Yin Run Qiang and Shang Hua Yin

Source: Jia Wang (2024)

The second half of the "ge (ya jiu)ge bu duan" uses a Shang Hua Yin, which is a big jump of nine degrees from alto  $g^1$  to bass  $a$  and should be treated as Xia Hua Yin, but Shang Hua is used here Yin's singing treatment breaks the previous repeated calm tone, emphasizing the thoughts of "cutting constantly" and the pain of "deep love". (as shown in Figure 79)



Figure 79. This phrase uses a special technique Shang Hua Yin

Source: Jia Wang (2024)

The "yi" of "song nu yi ba" uses a Shang Bo Yin Zhuang Shi Yin Run Qiang to emphasize that the sweetheart gave the girl a nine serial, which can also express the girl's happy mood. (as shown in Figure 80)



Figure 80. This phrase uses a special technique Zhuang Shi Yin Run Qiang

Source: Jia Wang (2024)

## 2.4 Qia Suan Tai (as shown in Figure 81)

### 1) Background of the song

As one of the representative works of Yulin Xiao Qu, "Qia Suan Tai" is closely connected with the whole background of Yulin Xiao Qu. The lyrics depict the encounter and interaction between the male and female protagonists in the daily work of squeezing garlic moss, showing the pure and simple love of young men and women in ancient times. When the heroine is squeezing garlic moss in the garden, the hero comes to visit because of his love. This kind of love expression based on daily life

scenes is particularly real and moving. The song is based on the daily activity of squeezing garlic moss. Through vivid lyrics and beautiful tunes, the song shows the simple love of young men and women in ancient times and their yearning for a better life. At the same time, it also reflects the unique charm of the music style of Yulin Xiao Qu - both the euphemistic and lingering of the water towns in the south of the Yangtze River, and the loud and rough of the north.

## Qia Suan Tai 掐蒜苔

Yingjie Hu singing  
胡英杰演唱  
Xianggui Huo Ji Pu  
霍向贵记谱

中速  $\text{♩} = 72$   
Moderato

nu zai ya yuan zi li ya jiu qia suan ni jiu tai  
奴 在 呀 园 子 里 (呀 就) 掐 蒜 (你 就) 苔,  
shou ban shang yuan zai qiang ya jiu wang wai bian jiu qiao  
手 扳 上 院 子 墙 (呀 就) 往 外 (边 就) 瞧,  
ni yao chi tai ni jiu na shang ya jiu san liang ba jiu tai  
你 要 吃 苔 你 就 拿 上 (呀 就) 三 两 把 (就) 苔,  
5  
cong qiang liao guo lai jie zhi lai zhe shi ge hao qi de guai  
从 墙 撂 过 来 戒 指 来, 这 是 个 好 奇 (的) 怪。  
qiao jian zhang jia de er xiu cai ni cong na li jiu lai  
瞧 见 张 家 的 二 秀 才, 你 从 哪 里 (就) 来?  
ni yao cheng qin jiu wan shang lai nu yu ni ba men jiu kai  
你 要 成 亲 就 晚 上 来, 奴 与 你 把 门 (就) 开。

Figure 81. Qia Suan Tai

Source: Jia Wang (2024)

### 3) Singing technique of "Qia Suan Tai"

#### Breathing

When singing the song "Qia Suan Tai", you need to take a deep breath and inhale the breath into your abdomen to ensure that the breath is stable and sufficient. This deep breathing provides a solid breath support throughout the song. The first, second and third bars of the song are a seven-degree melodic jump, which requires breath and corresponding reinforcement to support the issuance of high notes.

The beginning sentence "nu zai ya yuan zi li (ya jiu) qia suan (ni jiu) tai" usually needs to be brought out with a fuller breath to attract the attention of the audience. Breathe in as you sing "nu zai ya," then exhale steadily to support the lyrics that follow. When the melody rises, such as the high notes in "qia suan (ni jiu) tai," the singer needs to strengthen the support of the breath, pushing the breath through the contraction of the abdominal muscles, so that the voice can easily reach the high register, and keep the voice bright and penetrating. (as shown in Figure 82)



Figure 82. The use of breath in the beginning sentence

Source: Jia Wang (2024)

The second sentence, "cong qiang liao guo lai jie zhi lai ,zhe shi ge hao qi (di) guai", in the "jie zhi lai" and "zhe shi ge hao qi (di) guai" pitch, the breath needs to gradually strengthen, through the contraction of the abdominal muscles to push the breath, so that the voice can easily reach the high register. At the same time, pay attention to maintaining the coherence and stability of the voice, and avoid the voice tremor caused by insufficient breath. (as shown in Figure 83)



Figure 83. The use of breath in the second sentence

Source: Jia Wang (2024)

### Resonating cavity

Yulin Xiao Qu "Qia Suan Tai" in the singing, the use of a wealth of resonance technique, these technique through the synergistic effect of different resonating cavity, make the song sound rich, emotional expression delicate. Yulin Xiao Qu emphasizes the roundness and smoothness of sound, so mixed resonance is used in singing, that is, multiple resonating cavities such as head cavity, mouth cavity and chest cavity participate in the resonance at the same time, so that the sound is bright and full. Yulin Xiao Qu has its unique charm, in which nasal resonance plays a key role. Through the participation of the nasal cavity, the sound is softer and warmer, adding the national characteristics of the song.

In the first bar, "nu zai ya" starts with a big jump of seven degrees of melody. In order to maintain the unity of sound during singing, head cavity and nasal resonance are used to make the sound bright and penetrating when singing from low to high. "nu" is nasal in Chinese language, so nasal resonance can also be used with the help of nasal "nu". (as shown in Figure 84)



Figure 84. The use of resonance cavity in the first bar

Source: Jia Wang (2024)

The "suan" in the third section of "qia suan tai" is both high-pitched and Xia Hua Yin, so the echo point is placed in the head cavity, and the word "tai" falls into the middle voice area and uses oral resonance to maintain the clarity of the sound. (as shown in Figure 85)



Figure 85. The use of resonance cavity in the third section

Source: Jia Wang (2024)

### Singing lyrics

"Qia Suan Tai" this Yulin Xiao Qu appeared in Chen Ci Chen Ju not much, such as "yuan zi li (ya jiu) qia suan (ni jiu) tai", here (ya jiu) used to enhance the emotional expression of the song, enhance the tone, (ni jiu) refers to the "nu" that is, the heroine of the character, increase the narrative and affinity of the song. (as shown in Figure 86)



Figure 86. The application of Chen Ci Chen Ju in this section

Source: Jia Wang (2024)

### Special singing technique of Yulin Xiao Qu

Yulin Xiao Qu "Qia Suan Tai" mainly uses the singing technique of Hua Yin Run Qiang, mainly Xia Hua Yin, to increase the dynamic sense and expressiveness of the music. In the singing of "qia suan tai" in the first sentence, Xia Hua Yin is added to the word "suan" to express the action of pinch garlic moss, which makes the audience feel the dynamic changes in the song, and also expresses the meaning of naughty and happy, making the emotional expression of the song more delicate. (as shown in Figure 87)



Figure 87. The word "suan" in this phrase uses the special singing technique of Hua Yin Run Qiang

Source: Jia Wang (2024)

In the second sentence, "cong qiang liao guo lai jie zhi lai", Xia Hua Yin is added after the "jie zhi", one is to emphasize the action of "liao guo lai", and the other is to tell the "jie zhi", a token of love. Xia Hua Yin addition not only enriches the lyrics, but also enhances the artistic value. (as shown in Figure 88)

The image shows a musical score on a treble clef staff with a key signature of one flat (B-flat). The melody is written in a simple, rhythmic style. The lyrics are written below the staff: 'cong qiang liao guo lai jie zhi lai'. The characters are: 从 墙 擦 过 来 戒 指 来。 A red box highlights the notes corresponding to the characters 'jie zhi lai'. Below the QR code, the text 'Yin Run Qiang' and 'Source: Jia Wang (2024)' is visible.

Figure 88. The word "jie zhi" in this phrase uses the special singing technique of Hua Yin Run Qiang  
Source: Jia Wang (2024)

## 2.5 Xiu He Bao (as shown in Figure 89)

### 1) Background of the song

The Yulin Xiao Qu "Xiu He Bao" is about a simple love story. The song, through the artistic form of Yulin Xiao Qu, tells about the heroine's persistent pursuit for love and her deep yearning for her lover. The "He Bao" mentioned in the song is often used as a token of affection in traditional Chinese culture, while symbolizes love and longing. Yulin Xiao Qu "Xiu He Bao" through depicting the protagonist for the desired person embroidered purse scene, shows the heroine of love and beautiful hopes for the future. The song not only shows the artistic charm of Yulin Xiao Qu, also conveys deep feelings and good wishes.

## Xiu He Bao 绣荷包

Yingjie Hu singing  
胡英杰演唱  
霍向贵记谱  
Xianggui Huo Ji Pu

慢速  $\text{♩} = 48-72$   
Larghetto

chu yi dao shi wu shi wu yue er gao ai hai  
初 一 到 十 五, 十 五 月 儿 高 (哎 嗨),  
san yueli tao hua kai qing ren shao shu lai ai hai  
三 月 里 桃 花 开, 情 人 捎 书 来 (哎 嗨),

5  
na chun feng bai dong yang ya yang liu shao  
那 春 风 摆 动 杨 (呀) 杨 柳 捎。  
shao shu shu dai xin yao yi ge he bao dai  
稍 书 书 带 信 要 一 个 荷 包 戴。

Figure 89. Xiu He Bao

Source: Jia Wang (2024)

### 2) Singing technique of "Xiu He Bao"

#### Breathing

The singing speed of the whole song "Xiu He Bao" is slow, the melody is gentle and soft, and the method of combining narrative and lyric is adopted. The singing of high register is more, the transition from low register is smooth, and there is no sudden big jump vocal range. Therefore, the singing mood requires a good grasp of the intensity control of the breath.

The lyrics of section 1 from section 1 to Section 4 begin with time, starting with "chu yi dao shi wu ,shi wu di yue er gao", and the singing starts on  $b^2e^2$ . Before singing, keep a relaxed mood and get ready for breathing. When breathing, try to be full and keep the breath in the Dantian position through chest and abdomen breathing, and push the initials out with breath. This sentence is a symbol of reunion on the night of the full moon, but his sweetheart has not yet come back, from the control of breath strength shows the feeling of urgency and telling. (as shown in Figure 90)

The image shows a musical score in 2/4 time, key of B-flat major. The first note, a quarter note G4, is highlighted with a red box and labeled with  $b^2e^2$  above it. The lyrics are written below the notes: 'chu yi dao shi wu, shi wu yue er gao ai hai' and '初一到十五, 十五月儿高 (哎嗨),'. A QR code is centered below the lyrics.

Figure 90.The use of breath in this phrase

Source: Jia Wang (2024)

From the fifth to the eighth bars of "na chun feng bai dong,yang (ya)yang liu shao", the overall rhythm of the last sentence is mainly four sixteenth notes as a beat intensive rhythm, the vocal range is not large, but the melody is sung in a circular style, requiring the breath to be smooth and maintain the stability of the waist and abdomen strength when making sound, and the air is slowly released through the control of the diaphragm and abdominal muscles. This sentence expresses reunion night people did not return, see the wind blowing the desolate mood of willow leaves, from the breath strength control shows the feeling of loss. (as shown in Figure 91)

na chun feng bai dong yang ya yang liu shao  
那 春 风 摆 动 杨 (呀) 杨 柳 梢。

Figure 91. The use of breath in the fifth to the eighth bars

Source: Jia Wang (2024)

### Resonating cavity

Most of the high melody pitch of this Xiao Qu is in the small character 2 group, so the main singing is falsetto, with head cavity resonance and nasal resonance as the main resonating cavity, and oropharyngeal cavity and chest cavity resonance as the auxiliary singing. This Xiao Qu is a song in the key of  ${}^bE$ . The first bar starts on  ${}^b e^2$  and the second bar continues to sing 4 sixteenth notes with  ${}^b e^2$  as the main note. When singing these two bars, we should use the head cavity resonance to hold the high position, the nasal resonance to hold the sound, and the breath to inhale deeply and the waist and abdomen to keep the power. (as shown in Figure 92)

${}^b E$   ${}^b e^2$   
chu yi dao shi wu  ${}^b e^2$   
初 一 到 十 五，

Figure 92. The use of resonance cavity in the first bar

Source: Jia Wang (2024)

The sixth and seventh bar melody is composed of multiple sixteenth notes, with a span of four intervals. Nasal resonance is very commonly used in singing northern Shaanxi folk songs, and it is also very important in Yulin Xiao Qu. Because people's speaking habits, nasal resonance can also increase the charm. In order to keep the sound unified in the complex rhythm and interval relationship, and use the head cavity resonance to make the sound delicate and transparent. (as shown in Figure 94)

bai      dong      yang    ya      yang    liu      shao  
摆      动      杨    (呀)    杨    柳      梢。

Figure 93. The use of resonance cavity in the sixth and seventh bar

Source: Jia Wang (2024)

### Singing lyrics

The Chen Ci in the Yulin Xiao Qu "Xiu He Bao" takes "ya" and "ai hai" as the main Chen Ci. For example: the third section "shi wu di yue er gao(ai hai)", the seventh section "yang (ya) yang liu shao" and so on. These Chen Ci have no practical meaning in the song, and play the role of filling the syllables and supplementing the lyrics, but add the unique charm of this Xiao Qu. (as shown in Figure 94—95)

shi    wu    yue    er    gao    ai    hai  
十    五    月    儿    高    (哎 嗨)。

Figure 94. The role of "ai hai" in Chen Ci

Source: Jia Wang (2024)



Figure 95. The role of "ya" in Chen Ci

Source: Jia Wang (2024)

### Special singing technique of Yulin Xiao Qu

The singing technique of Hua Yin Run Qiang and Zhuang Shi Yin Run Qiang are mainly used in this Xiao Qu, and the singing technique of Xia Hua Yin and Yi Yin are mainly concentrated in the latter part of the song, and the charm of the song is enhanced by Xia Hua Yin and Yi Yin, for example: In section five, the "feng" of "na chun feng" adds a Xia Hua Yin, which vividly shows the dynamic feeling of wind blowing willows. (as shown in Figure 96)



Figure 96. Use the special singing technique of Hua Yin Run Qiang in the fifth section

Source: Jia Wang (2024)

The word "bai" in the eighth section of "bai dong" has two degrees of Yi Yin, which is just the same as the intonation when the word "bai" is pronounced (bai reads three tones). Most of the Xiao Yi Yin in Yulin Xiao Qu is produced by the intonation of lyrics, and this kind of Yi Yin only appears on the words of a certain tone, with a small decorative effect. These Yi Yin sounds give people a kind and soft feeling. (as shown in Figure 97)



Figure 97. Use the special singing technique of Zhuang Shi Yin Run Qiang in the eighth section

Source: Jia Wang (2024)

### 3. Summary

#### 3.1 Practice of singing technique

Once the basic singing technique are mastered, the learner will develop practical singing technique. This includes opening the resonating chamber by practicing good breath, transmitting the sound in a soft and beautiful way by adjusting the resonating chamber, and singing in combination with the singing words of the song, basic singing methods and special singing technique. In addition, mastering the method of singing technique, you can sing other types of songs according to this method.

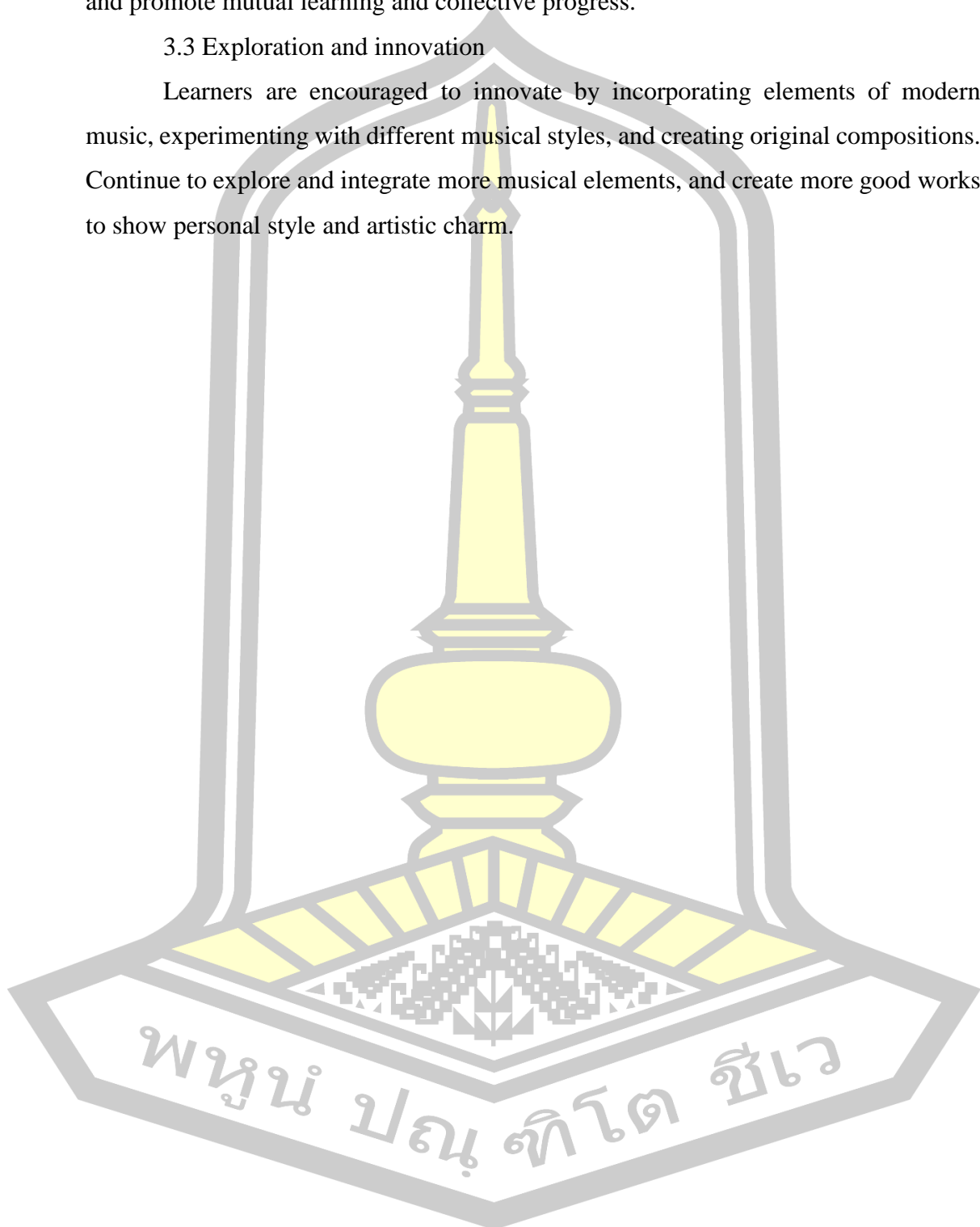
#### 3.2 Extended learning and skill development

Master the basic technique and broaden their horizons by exploring classic Yulin Xiao Qu works and the works of famous solo performers. Participate in Yulin

Xiao Qu exchange activities and concerts to promote interaction with other enthusiasts and promote mutual learning and collective progress.

### 3.3 Exploration and innovation

Learners are encouraged to innovate by incorporating elements of modern music, experimenting with different musical styles, and creating original compositions. Continue to explore and integrate more musical elements, and create more good works to show personal style and artistic charm.



## CHAPTER VI

### The Guidelines for the Preservation and Transmission of Yulin Xiao Qu Chinese Folk Songs in Northern Shaanxi Province

In this chapter, researchers conduct research from the following three aspects:

1. The importance of preservation Yulin Xiao Qu
2. Preservation measures of Yulin Xiao Qu
3. Transmission measures for Yulin Xiao Qu
4. Summary

#### 1. The importance of preservation Yulin Xiao Qu

##### 1.1 Historical significance

Yulin Xiao Qu is the only surviving surviving sounds of Ming and Qing dynasties, which is precious folk traditional art in our country. It is mainly preserved in Yulin city area in northern Shaanxi Province. It was spread to Yulin by Jiangnan artists who came with the army in Ming and Qing Dynasties. It has a history of three to five hundred years. Yulin Xiao Qu not only retains the original characteristics of Jiangnan Xiao Qu, but also integrates with the local folk songs of northern Shaanxi, becoming a typical product of the fusion of north and South cultures, reflecting the thoughts and lifestyles of the people of Yulin, and is a very representative folk culture and art in Yulin.

To explore Yulin Xiao Qu from a historical perspective, it is not only to trace the history, but also to better preserve the essence of Yulin Xiao Qu through historical research, so as to inject original vitality into the protection of today's Chinese traditional culture, and thus better speed up the protection and transmission of Chinese traditional culture.

##### 1.2 Cultural significance

In terms of cultural value, first of all, Xiao Qu originated in Ming Dynasty and formed in the late Qing Dynasty. It is the only "living" relic of Ming and Qing folk music in China, and it is a living fossil of the comprehensive multi-musical culture

based on the northern and southern music cultures. It provides evidence for us to understand the folk music of Ming and Qing dynasties and study the phenomenon of multi-cultural exchange and integration in northern Shaanxi. Secondly, the small song is one of the folk customs of the historical and cultural city, which can reflect the cultural style of Yulin, and the protection of the historical and cultural city, tourism development and so on. The rescue and protection of Yulin Xiao Qu and the experience of its development and evolution can play an important role in promoting the establishment of socialist culture with characteristics in the new era of China, enriching the cultural life of the people, improving the cultural quality of the people and the construction of spiritual civilization.

Yulin Xiao Qu, as the last surviving song of Ming and Qing Dynasties, is a special folk art culture with high social and cultural value. Many of its lyrics clearly reflect the life style and thinking concept of the local people in Yulin. A specific culture has a specific social environment, so strengthening the analysis of Yulin Xiao Qu is conducive to exploring the social features of the local people in Yulin, enriching the study of the local history of Yulin, and then improving the attention of the government departments and the people to Yulin Xiao Qu to a certain extent, and promoting the transmission of traditional Chinese folk art.

### 1.3 Spiritual significance

In the course of China's social development, Yulin Xiao Qu was once a kind of music popular with the masses, which could relieve people's work pressure and enrich people's spiritual life. Nowadays, Yulin Xiao Qu is still deeply loved by the masses of the people and has become an indispensable part of People's Daily life.

The spiritual significance of Yulin Xiao Qu is also reflected in its contribution to the development and transmission of Chinese music culture. Yulin Xiao Qu is an important part of Chinese folk music, and its transmission and development is of great significance to the development of Chinese music culture. Nowadays, Yulin Xiao Qu has become an internationally influential musical form, which shows the charm and essence of traditional Chinese culture to the world.

## 2. Preservation measures of Yulin Xiao Qu

### 2.1 Establishment of Shaanxi Intangible Cultural Heritage Protection Center

In recent years, the use of digital means to protect intangible cultural heritage has become an important way to protect intangible cultural heritage. The digitization of intangible cultural heritage is not only a challenge brought by social trend and information technology, but also a new task of cultural work under new historical conditions. On March 26, 2005, The General Office of the State Council issued the Opinions on Strengthening the Protection of China's intangible Cultural Heritage, which clearly pointed out that "the intangible cultural heritage should be recorded in a true, systematic and comprehensive way through various means such as text, audio, video and digital multimedia, and archives and databases should be established." The establishment of intangible cultural heritage protection database is to use computer network technology, database technology, multimedia technology, literature retrieval and other technologies to realize the scientific classification and management of intangible cultural heritage resources, improve the retrieval efficiency and utilization rate, and realize the realization of unified standards and norms as the basis, digital information as the content, and distributed massive resource database groups as the support. The information service form with intelligent audio-visual retrieval technology achieves the purpose of recording, preserving, transmission, disseminating, utilizing, protecting and developing the intangible cultural heritage.

The construction of the special database is based on the above contents, and 164 items are currently co-built. In view of the dynamic nature of the protection of intangible cultural heritage, new items will be continuously added to the database in the future according to the situation of intangible cultural heritage in Shaanxi Province. Browsing the intangible cultural heritage database means that readers choose their favorite items from different regions and items for reading, learning and research step by step according to their own operating habits. The content of intangible cultural heritage resources (including the specific content introduction of each project, electronic text, photos, audio and video, multimedia materials, etc.) is the basis of the entire "intangible cultural heritage" database, and the fundamental construction of the database. The preservation of "intangible cultural heritage" items is not immutable, so the data must be both extensible and repairable to facilitate the staff to update the data

in a timely manner. According to the classification of intangible cultural heritage items, the database can be set up in multi-level directories to facilitate users' browsing. According to the category of the national intangible cultural heritage list, it can be divided into 1, folk literature 2, folk music 3, folk dance 4, traditional drama 5, folk art 6, acrobatics and competition 7, folk art 8, traditional handicrafts 9, traditional medicine 10, folk customs, a total of ten directories.(as shown in Figure 98)



Figure 98. Shaanxi intangible Cultural Heritage Database

Source:[https://www.sxlib.org.cn/dfzy/feiwuzhi/sjyp/qy/12/201703/t20170302\\_63713](https://www.sxlib.org.cn/dfzy/feiwuzhi/sjyp/qy/12/201703/t20170302_63713)

7.html

Of course, Yulin Xiao Qu, as the second batch of national projects, is also one of them, which records the video introduction of Yulin Xiao Qu, endangered status, protection plan, related utensils and products, transmission pedigree, main value, historical origin, basic content, basic characteristics, and its location and geographical environment. The introduction of these situations can have a basic understanding of Yulin Xiao Qu by searching in the database very clearly. Of course, the establishment of the database has greatly protected the intangible cultural heritage, but it is very necessary for the timely update of information. In the search process of Yulin Xiao Qu, for the development status of Yulin Xiao Qu in recent years and the protection measures taken by Yulin Xiao Qu at present, the database content is not updated in time, which will have certain obstacles for understanding how to protect and transmission Yulin Xiao Qu at present.(as shown in Figure 99)

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- 榆林小曲的视频介绍
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- 榆林小曲的主要价值
- 榆林小曲的历史渊源
- 榆林小曲的基本内容
- 榆林小曲的基本特征
- 榆林小曲的所在区域及地理环境

Figure 99. The location of Yulin Xiao Qu in the intangible Cultural Heritage database of Shaanxi Province

Source:<https://www.sxlib.org.cn/dfzy/feiwuzhi/gjep/12/>

## 2.2 Strengthen the recruitment of Yulin Xiao Qu personnel

Since the birth of the Xiao Qu to the present day, the daily entertainment performance is only in Yulin City, never far away from Yulin City. The performance is especially concentrated in the street, the silversmith shop at the bottom of the drum tower, the clock shop at the mouth of the liberation Alley are often gathered places. Xiao Qu is the entertainment, enjoy the thing, regardless of time, regardless of the occasion, improvise and sing improvise and play. Every leisure time, the Xiao Qu performers accompanied, to a fixed place to perform. Performers are mostly their own preferences, only to play and sing Xiao Qu, never make a living from it, and there is no small song performer who takes it as a career.

In recent years, the government attaches great importance to Yulin Xiao Qu, in 2024 Yuyang District government for Yuyang District Cultural Tourism Industry Investment Co., LTD., open recruitment of 9 Yulin Xiao Qu actors, of which 8 actresses are singing Yulin Xiao Qu, 1 is playing Yulin Xiao Qu actor. In 2023, Shaanxi Northern Folk Song Museum will recruit one Yulin Xiao Qu performer and one Yulin Xiao Qu performer for public welfare. For young people to join, young people have a formal job, more so that they have enthusiasm for Yulin Xiao Qu, which is unprecedented in

the history of Yulin Xiao Qu, can make young people make a living with Yulin Xiao Qu a historic breakthrough. (Wang Qing, interviewed ,2024)

This historic breakthrough can also be seen that the government's support for Yulin Xiao Qu is very large, Yulin Municipal Party Committee and municipal government, Yuyang District Party Committee and district government attach great importance to Yulin intangible cultural heritage, and also put the transmission and protection of Yulin Xiao Qu in the real place, so that Yulin Xiao Qu can become a living and employment for young people, and better transmission, protection and development of Yulin Xiao Qu.

### 2.3 Establishment of Northern Shaanxi Folk Song Museum

Shaanxi Northern Folk Song Museum is the first Shaanxi Northern folk song museum in China, located in Shaanxi Northern Folk Song Culture Square at the northeast corner of the intersection of Jinsha Road and Hongshan East Road, Yuyang District, Yulin City, Shaanxi Province, with a total construction area of about 11,800 square meters. It was officially opened to the public on May 23, 2018, which is the construction of "Northern Shaanxi Cultural Ecological Protection Experimental Zone" accelerated by Yuyang District Party Committee and district government. A major project to enhance the influence of cultural brands and show cultural self-confidence. (as shown in Figure 100)



Figure 100. Northern Shaanxi Folk song Museum

Source:Jia Wang, from research fieldwork in February 2024

The museum consists of four plates, which are "Buried in the loess for thousands of years", "Red Lily Flowers Blooming All Over The Mountain", "Shining stars in night sky", "Long Lasting 'Xin Tian You'(A Kind Of Shanxi Local Melody)", Northern

Shaanxi folk music art Exhibition area, Northern Shaanxi folk song research thematic exhibition area, the four plates are distributed in four floors, and the tour route is carried out from top to bottom, layer by layer.(as shown in Figure 101—104)



Figure 101. Chapter one- Buried in the loess for thousands of years  
Source:Jia Wang, from research fieldwork in February 2024



Figure 102. Chapter two-Red Lily Flowers Blooming All Over The Mountain  
Source:Jia Wang, from research fieldwork in February 2024



Figure 103. Chapter three- Shining stars in night sky

Source:Jia Wang, from research fieldwork in February 2024

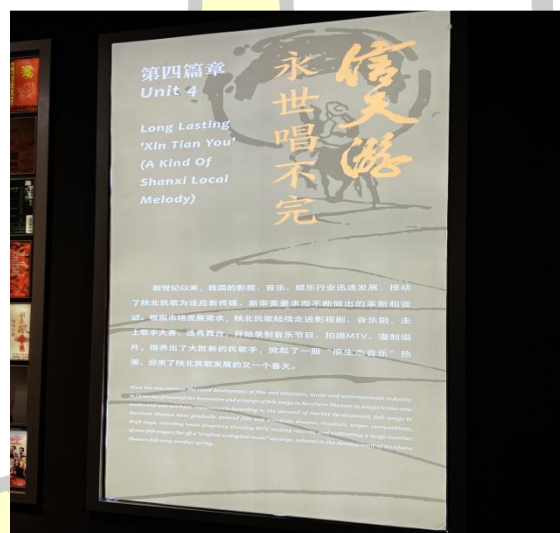


Figure 104. Chapter four-Long Lasting 'Xin Tian You'(A Kind Of Shanxi Local Melody)

Source:Jia Wang, from research fieldwork in February 2024

Yulin Xiao Qu is in the first exhibition area, with a miniature courtyard landscape, back to the courtyard gate, in front of the tea table tea stool, tea table neatly placed with tea bowls, no matter when to visit like Liang Mei, Chang Xiaofeng and other Yulin Xiao Qu study artist members in the scene singing Xiao Qu. While listening to the Xiao Qu, you can enjoy the history and culture, music scores, books and so on

about the Xiao Qu on the surrounding walls. In this way, Yulin Xiao Qu has more specialization. More development and transmission of the significance of the performance venue, in the popularization of Yulin Xiao Qu has an indelible contribution.(as shown in Figure 105)



Figure 105. Yulin Xiaoqu Exhibition Hall

Source:Jia Wang, from research fieldwork in February 2024

Northern Shaanxi Folk Song Museum is a regional folk song theme museum jointly established by the government and scholars under the background of "intangible cultural heritage" protection and cultural consciousness, creating a "home" for all the folk songs and folk music in northern Shaanxi. The establishment of the museum also solves the difficulties in the protection of music living space in the work of music intangible cultural heritage, and is a successful case for reference in the protection of music intangible cultural heritage in China.

#### 2.4 Innovation and development of Yulin Xiao Qu

Yulin Xiao Qu has been lingering in the ancient city of Yulin for hundreds of years. This is such a proud thing. However, today, the development of this art form has encountered difficulties in transmission and is facing the danger of being lost. It needs to be protected. In the face of a diversified era, Yulin Xiao Qu must make changes of the times, otherwise it will be out of touch with the times. The content of Xiao Qu is mostly about the customs of the citizens in the past, which is relatively simple. Therefore, the subject matter of Xiao Qu can be innovated in transmission, integrated

into the social content of the new era, practice the core values of socialism, and resonate with the people.

The 2019 large-scale original musical "My Yulin Xiao Qu", produced by Yulin Yuyang District Cultural Tourism Industry Investment Co., Ltd. and performed by Yulin Yuyang District Art Troupe, is a stage work that tells the past and present of Yulin Xiao Qu, the first batch of national intangible cultural heritage in Yulin, and showcases the charm of Yulin's local cultural and artistic characteristics. It combines new creativity, new leaps, new breakthroughs, new integration, and new development, and vividly reproduces the life scenes of the ancestors of the ancient city of Yulin for more than 500 years. This is not only a repertoire that narrates the past years, but also a major measure to rescue, protect, and innovate Yulin Xiao Qu. It can also enrich the cultural life of the masses, improve the cultural quality of the masses, and serve the construction of spiritual civilization.(as shown in Figure 106)

The whole musical is a unique form of artistic expression that combines "Southern tunes and northern tunes" and crooning back and forth, and runs through the musical elements of Yulin Xiao Qu from beginning to end. Fan Zhaoqing, former lyricist of Shaanxi Provincial Song and Dance Theater, said, "This play shows the cultural achievements of Yulin, as a genuine original musical drama, the plot is fascinating and unprecedented in the cultural history of Yulin." Therefore, the successful performance of the musical also makes Yulin Xiao Qu a higher level of innovation. Wang Qing teacher said in an interview, "My Yulin Xiao Qu" musical in some song fragments they are also actively to learn and sing, good and innovative Yulin Xiao Qu so that the elderly, middle-aged and even young people like Yulin Xiao Qu more, at the same time, as the Yulin Xiao Qu innovation program to perform. (Wang Qing, interviewed,2024)

พหุ ประถมศึกษา



Figure 106. "My Yulin Xiao Qu" musical

Source: Jia Wang, from research fieldwork in November 2023

#### 2.5 Increase publicity efforts and expand audience groups

At present, if we want to promote and develop Yulin Xiao Qu, more hope to sing Yulin Xiao Qu more people, more performance opportunities, in addition to the local people like Yulin Xiao Qu, other places of social attention to strengthen and pay more attention to Yulin Xiao Qu, expand the audience, can be transmission and protected from generation to generation. (Wang Qing, interviewed, 2024)

Increase the propaganda of Yulin Xiao Qu, we have mentioned above, Yulin local government for Xiao Qu is strongly supported, which makes the process of Yulin Xiao Qu has a strong guarantee, but this influence is not enough, compared with the northern Shaanxi folk song, its platform is still very limited, so in order to make the Yulin Xiao Qu break through the current difficulties, it is necessary to increase publicity efforts and seek publicity brightness.

In order to match the stage performance, Yulin Xiao Qu has changed the past without makeup, only a simple way to sit and sing, and with beautiful Jiangnan characteristics of the ancient fan and some simple dance movements, which makes Yulin Xiao Qu more ornamental. And from the actual performance effect, this way of performance is also extremely attractive to the "eye", for the vast audience is still more attractive, which provides a certain basis for the development of Yulin Xiao Qu.

## 2.6 Establish Yulin Xiao Qu Research Institute

In the early 1980s, under the leadership of Director Miao of the Yulin Political Consultative Committee, Huo Xianggui, Hu Yingjie, Wang Qing and other people organized a special research organization for Xiao Qu. Began to protect and cultivate new students, Transmitter Liang Mei teacher also began to learn from teachers at this time. This move can be described as "saving" the soon-to-be-lost Yulin Xiao Qu and bringing it back into the public eye.

After the 1990s, the singing team of Yulin Xiao Qu was formed with teacher Wang Qing as the center. At that time, there were few artists, only seven people, including two singers (singers) and the rest were band instrument players. Since 2002, under the leadership of teacher Wang Qing, artists, Transmitter and lovers of Xiao Qu in Yulin have gathered together because of their love for Xiao Qu, began to rehearse and teach regularly, and brought out some students. At this time, Xiao Qu began to develop continuously. In 2005, the Yulin Xiao Qu Research Association was established with nearly 60 members. So far, the Yulin Xiao Qu Research Group has 27 singers such as Liang Mei, Wang Yan, Zhang Yongli, Qiao Wenxin and Liu Guilian, and 16 folk music accompanists including Wang Qing, Ye Wanxiu, Ai Xianfeng, Liu Shengkui and Shi Huanfang. In 2006, Yulin Xiao Qu successfully applied to become a national intangible cultural heritage. At the same time, with the strong support of the municipal government, the Municipal Cultural Bureau and the Cultural Tourism Department, Yulin Xiao Qu began to prosper again, and the transmission and protection measures for Xiao Qu have also been enriched. (Shi,Y, 2023)

## 3. Transmission measures for Yulin Xiao Qu

### 3.1 Transmission of the traditional mode of Yulin Xiao Qu

#### 1) Family Transmission mode of Yulin Xiao Qu

Taking 1949 as the boundary, the transmission of Yulin Xiao Qu can be divided into two major stages, that is, before and after the founding of the People's Republic. Before the founding of the People's Republic of China, the learning and performance of Yulin Xiao Qu were generally passed down from father to son, or brothers together, singing and playing, and there were also artists who were known for singing or playing, such as: Li Diankui - Li Fang - Li Guozhen brothers - Li MAO

brothers (four generations of ancestors and grandchildren); Bai Rushan - Bai Zilin (father and son); The third king - Wang Ziyong - Wang Qing (three generations of ancestors and grandchildren); Lin Maosen - two brothers, Lin Yushu and Lin Yubi (father and son); Ye Zifeng - Ye Wanxiu (uncle and nephew); Zhu Chongyi, Zhu Huaiyi, Zhu Xueyi three brothers...

In the long singing activities, Yulin Xiao Qu has formed two schools of different styles, namely the Back street school represented by Zhang Yunting, Wen Ziyi and Wu Chunlan. This school pays attention to the pure mellow, rounded and smooth sound. The use of grace notes, especially glissando and stop notes, is strict. The other faction is the front street faction represented by Lin Maosen and Hu Yingjie. This school of singing highlights the pause, break, rigid, soft, emphasizing the use of rhymes, words and grace notes, especially liking glissodes and frequent use of stops.

On why the school of Xiao Qu is divided into front street school and back street school, Wang Qing, president of the Yulin Xiao Qu Research Association, explained it this way: The earliest Yulin people called the city wall within Yulin City, bounded by the bell tower, the back street to the north of the bell tower, and the front street to the south of the bell tower. In the front street, the "Xinglin Tang Medicine Shop" in the east of Jiapan Stone Lane is the activity center, in the back street, the "clock shop" across the Jiefang Alley is the activity center, and the "Qingxing Silver Stove" activity under the Drum Tower is also more.

The representatives of the front Street group are: Qin Jun - Lin Maosen, Zhu Xueyi - Hu Yingjie, Li Xinghua, Wu Guozhen, Lin Yushu, Lin Yubi - Li Tianmin, Li Yane, Ge Zhi.

The representatives of the Backstreet school were Jia Heting, Qin Siying, Ye Zifeng, Wang Qisan-Zhang Yunting, Luo Xinmin, Ye Wanxiu, Wen Ziyi, Ran Jixian, Wang Ziyong - Wu Chunlan, Qiao Yuxiu, Bai Baojin, Wang Qing-Wang Yan, Shi Huanfang, Liang Mei.

Yulin Xiao Qu can not go out of Yulin City (refers to the old city), such a statement is more appropriate before the founding of the People's Republic, but after the founding of the People's Republic, it is not accurate enough to say. Because after the founding of the People's Republic of China, Yulin Xiao Qu not only went out of Yulin City, but also went to Xi 'an, Nanjing and Beijing and other places. At the same

time, from the way of transmission, it also changed from the family transmission to the teacher transmission.

## 2) The transmission mode of master and apprentice of Yulin Xiao Qu

In 1953, Yulin County Workers Club held Yulin Xiao Qu, singing training classes, invited the old artist Zhang Yunting to guide, training more than 40 men and women students, of which Wu Chunlan is the outstanding representative of this group of students, in addition to Qiao Yuxiu, Ji Guiying and so on.

In 1979, with the official launch of the national folk music integration work, the rescue and restoration work of Yulin Xiao Qu began. In 1981, the cadres of the local and county cultural centers recorded Hu Yingjie, a Xiao Qu singer from Yulin. The work lasted more than 40 days, and the Xiao Qu artists who participated in the recording also included Bai Baojin, Luo Xinmin, Lin Yushu, Lin Yubi, Ye Wanxiu, Wang Qing, Hu Zhenji, Li Tianmin, Chen Yuanwa, Li Shaolin, etc. Subsequently, two mimeographs of Yulin Xiao Qu were printed by hand. In the same year, Shaanxi People's Radio Station made a special trip to Yulin to record the Yulin Xiao Qu performed by Hu Yingjie, and Zhou Yanjia from Xi 'an Conservatory of Music and Li Shibin from the Music Research Institute of Shaanxi Provincial Department of Culture made a special trip to Yulin to record the Yulin Xiao Qu performed by Bai Baojin.

In July 1984, Qu Yun, professor of Xi 'an Conservatory of Music, made a special speech at the Yulin Xiao Qu Seminar on how to continue to carry forward the singing and performance of Yulin Xiao Qu and Yulin Zheng, and collected the singing and performance repertoire of Yulin Xiao Qu. Since 1984, Professor Qiao Jianzhong, director of the Music Research Institute of the Chinese Academy of Music and Art, has brought scholars and students from home and abroad to Yulin for many times to record Yulin Xiao Qu, and introduced Yulin Xiao Qu to Beijing in 2005 for performances and academic exchanges in China Conservatory of Music, Central Conservatory of Music and Tianjin Conservatory of Music.

On May 4, 1986, the Yulin County Political Consultative Committee "Yulin Xiao Qu Research Group" was established, and Hu Yingjie, a member of the political consultative Committee, was elected as the leader, Luo Xinmin, Li Zhenye as the deputy leader, and at the same time, it absorbed unemployed young people and workers with junior and senior high school education, such as Liang Mei, Guo Hongyan, Zhang

Yongli, Hou Yahui, Lei Xiaoyan, Li Yane and other 10 Xiaoqu students. Every Tuesday and Saturday evening in Tian Fengnian Lane and the Courtyard of the Federation of Industry and Commerce of Yulin County, the research team will teach the students to sing Yulin Xiao Qu. The teachers are Hu Yingjie, Li Tianmin, Li Qingxiu, and the instrumental accompaniment is Luo Xinmin, Li Zhenye, Wang Jintang, Lin Yushu, Lin Yubi, Ye Wanxiu, Wang Qing. At the same time, members of the research team Luo Xinmin, Hu Yingjie, Li Zhenye and Chen Wangxing refer to the Yulin Xiao Qu lyrics copied down by Ye Wanxiu's uncle and Ye Dongzhen's father Ye Zifeng in the early days of the founding of the People's Republic of China, collated and modified, and included a total of more than 50 Xiao Qu.

In September 2005, the Yulin Xiao Qu Research Association was officially established, with Wang Qing as its president. Under the auspices of Wang Qing, the Yulin Xiao Qu Research Association actively carried out the training and performance activities of Xiao Qu. They insist on going to the grassroots and singing for the masses. No matter in large-scale celebrations, weddings, temple fairs and other occasions, people can hear the wonderful singing of Xiao Qu artists.

In June 2006, Yulin Xiao Qu was selected into the national intangible Cultural Heritage list.

In February 2008, Wang Qing and Lin Yubi were named representative transmissionors of Yulin Xiao Qu, a national intangible cultural heritage project, by the Ministry of Culture of the People's Republic of China.

In June 2008, Wang Qing, Lin Yubi and Ye Wanxiu were named representative transmissionors of Yulin Xiao Qu, an intangible cultural heritage project of Shaanxi Province by the Shaanxi Provincial Department of Culture.

In 2010, Wang Qing, Ye Wanxiu, Lin Yubi, Gao Wenxia, Li Qingxiu, Ge Zhi, Liang Mei and Li Tianmin were selected as representative transmissionors of Yulin Xiao Qu, an intangible cultural heritage project in Yulin City.

### 3) Transmission pedigree of Yulin Xiao Qu

Yulin Xiao Qu has always been a form of singing for self-entertainment, which can be performed in indoor courtyards without fixed singing occasions. After dinner, the artists meet with each other, with their own Musical Instruments cloth bag, to participate in the singing. Therefore, there is no professional club, and there is no

professional artist who makes a career out of it. Although there is a certain transmission relationship among artists, there is no clear lineage of transmission.

In the late Qing Dynasty, the people who introduced Xiaoqu from the residence to the people were Li Diankui, Li Guozhen, Li Fang's grandparents and grandchildren, and the artists of the same period were Bai Rushan, Bai Zilin and his son, as well as Sun Maolin, Sheng Qian, Qin Junye, Chen Junde, Sun Yuan and so on. (Their birth, death and age are unknown)

The artists of the late Qing Dynasty and the early Republic of China were Wang Caide, Gao Yicheng, Wang Ziyang, Wang Shangqing, Wang Yunxiang, Wang Jing, Prince He, Xie Yuchang, Zhu Siyu, Zhang Yunting, Hu Futang, Zhou Tianen, Lin Maocen, Bai Baojin, Ran Jixian, Ye Zifeng and Zhu Chongyi, Zhu Huaiyi, Zhu Tangyi brothers.

Later, He Jianliang, Li MAO, Chen Yuanwa, Wen Ziyi, Xie Fushi, Hu Yingjie, Wu Guoyan, Wu Tianhua, Luo Xinmin, Jia Heting, Hu Sibin, Wang Shengqing, Li Dingzhai, Wen Jiuchang, Zhao Chonghou, Pan Zhiqing, Qin Siying and so on.

Artists after the founding of the People's Republic of China include Li Xinghua, Lin Yushu, Lin Yubi, Ye Wanxiu, Wu Guozhen, Wang Qing, Qiao Yuxiu (female), Ye Mei (female), Wu Qingxue (female), Li Tianmin, etc.

Table 4. Yulin Xiao Qu main singing artist pedigree

Generation	Name	Gender	Date of birth	Culture level	Transmission way	Time to learn art	Live address
First generation	Zhang Yunting	Male	In 1900	unknown	Transmission of teachers	unknown	Yuyang district
second generation	Bai Baojin	Male	In 1914	unknown	Transmission of	In 1929	Yuyang district

					teachers		
Third Generation	Hu Yingjie	Male	In 1921	unknown	Transmission of teachers	In 1944	Yuyang district
	Hu Tangwa	Male	In 1931	Primary school	Transmission of teachers	In 1945	Yuyang district
The fourth generation	Wu Chunlan	Female	In 1930	Senior high school	Transmission of teachers	In 1950	Yuyang district
	Su Qingxiu	Female	In 1934	Primary school	Transmission of teachers	In 1950	Yuyang district
	You Lanfang	Female	In 1936	Junior high school	Transmission of teachers	In 1950	Yuyang district
The fifth generation	Li Tianmin	Male	In 1957	Junior high school	Transmission of teachers	In 1980	Yuyang district
The sixth generation	Qiao Wenxin	Male	In 1956	Junior high school	Transmission of teachers	In 2003	Yuyang district
	Bai Qiufang	Female	In 1964	Junior high school	Transmission of teachers	In 2004	Yuyang district
	Guo Hongyan	Female	In 1967	Junior high school	Transmission of teachers	In 2004	Yuyang district

	Liang Mei	Female	In 1967	Senior high school	Transmission of teachers	In 2004	Yuyang district
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Table 5. Pedigree of the main instrumentalists of Yulin Xiao Qu

Generation	Name	Gender	Date of birth	Culture level	transmission way	Time to learn art	live address
First generation	Luo Xinmin	Male	In 1925	Technical secondary school	Transmission of teachers	In 1945	Yuyang district
second generation	Lin Yushu	Male	In 1935	Senior high school	Handed down in the family	In 1950	Yuyang district
	Lin Yubi	Male	In 1945	Junior high school	Handed down in the family	In 1958	Yuyang district
	Ge Zhi	Male	In 1944	Junior high school	Handed down in the family	In 1958	Yuyang district
	Ye Wanxiu	Male	In 1946	Primary school	Handed down in the family	In 1960	Yuyang district
Third Generation	Hu Zhenji	Male	In 1953	Primary school	Transmission of teachers	In 1970	Yuyang district
	Wang Qing	Male	In 1954	Senior high school	Transmission of teachers	In 1975	Yuyang district

It is not difficult to see from the chart that there are only two ways of traditional transmission. The audience is relatively narrow, most of them have been taught mainly, and Yulin Xiao Qu has not been introduced to the market, and there is no market-oriented operation. Teacher Liang Mei, an transmissionor of the municipal intangible cultural heritage, said: "When I was young, I fell in love with Yulin Xiao Qu when I heard it, and then I went to the teacher to teach me." It can be seen that there is no standardized training place for the transmission of Yulin Xiao Qu, and it is not as good as the paper cutting training center that has been opened in the Jingbian Cultural Center, so as to be passed on in an orderly manner. It is an inevitable and necessary condition for transmission.

### 3.2 Transmission of modern mode of Yulin Xiao Qu

#### 1) Yulin Xiao Qu is transmission on campus

Since 2014, with the joint efforts of the Yulin Municipal government, the cultural department and the Education Commission, Yulin Xiao Qu has started the related work of entering the classroom of Yulin Xiao Qu. In September 2015, Yulin Xiao Qu began to enter Yulin No. 9 Primary School, Yulin No. 2 Primary School, Yulin No. 1 High School, Yulin Suzhou Middle School, Yulin Youth Training Base and more than a dozen colleges and universities as a community activity. The members of the Xiao Qu Research Association, such as Wang Qing, Liang Mei, Qiao Wenxin and Zhang Yongli, have become the teachers of the association and taught the students to learn and perform Xiao Qu once a week or twice a week.(as shown in Figure 107—108)

At the same time, in the large and small activities held in the school and the city since then, more and more children sang Yulin Xiao Qu programs, and more schools and parents began to pay attention to Yulin Xiao Qu clubs. In addition to primary and secondary school classes, Yulin Xiao Qu has also begun to give lectures and perform in local universities and communities in Yulin, such as Yulin College, Yulin University for the Elderly, Bishi community, Dinghuisi community, etc., so that Yulin Xiao Qu has a new vitality and development.

Yulin Xiao Qu into the classroom, starting from the children, to cultivate students' appreciation of traditional music art and culture, rooted in the regional culture in the hearts of students and condensed students' national spirit, so that children in the

process of learning and singing Yulin Xiao Qu to form a love of hometown, love the motherland positive thoughts. It not only meets the requirements of quality education, but also has important significance for the protection and transmission of Yulin Xiao Qu.



Figure 107. Yulin Xiao Qu into the campus

Source:Liang Mei(2024)



Figure 108. Yulin Xiao Qu into Yulin College

Source:Liang Mei (2023)

## 2) Yulin Xiao Qu will be transmission in intangible heritage activities

The five-day first Annual Conference on the Protection of China's Intangible Cultural Heritage was held in Yulin, Shaanxi province, on Feb 16, 2023. The first

annual meeting, with the theme of "Creating the annual business card of Intangible Cultural Heritage, blooming the brilliant color of intangible cultural Heritage", is composed of the opening ceremony, innovation exhibition, summit forum and other contents, showing four characteristics: "Create a non-heritage market, innovate the intangible cultural heritage exhibition method", "create an immersive space, innovate the non-body examination scene", "create an authoritative release, innovate the annual work exhibition", and "create a summit forum to explore the forefront of intangible cultural heritage research". The annual meeting will present intangible cultural heritage projects in the form of exhibition, enhance the experience of the masses with market scenes, and plan to set up four characteristic intangible cultural heritage markets: Sanqin Street, Heluo Street, Tianfu Street and Qilu Street. Create an immersive experience space integrating intangible heritage and tourism; Integrated and released the "Financial Support for Intangible Heritage 100 million Plan" and the "National Support Plan for Young Non-genetic transmissionors"; Explore new ways of cultural mutual learning and integration, and carry out the national collection of selected projects for the integration of intangible cultural heritage and tourism; Sort out the teaching cases of intangible cultural heritage in schools, and publish the results of the collection of practical cases of intangible cultural heritage in schools in 2021. The forum was held with the theme of "Upholding integrity and innovation, promoting the value of intangible cultural heritage in the era", and guests were invited to discuss major issues of intangible cultural heritage protection, transmission and dissemination around the main topics..(as shown in Figure 109)

Yulin Xiao Qu have a special stage in the annual meeting, and the members of the research association are basically all to bring wonderful performances to the audience. In addition to singing and speaking, tourists have stopped to enjoy taking photos. For the artists who performed the ditto, this annual meeting is of great significance, it is the first, and it is very rare to be held at the door, in their words, "life, how honored". Old artists in the outdoor singing, a performance is half a day, playing sanxian hand to play for a while, warm a warm continue, although the weather is cold, but the artists and the audience's heart is really hot. According to statistics, during the annual meeting, the flow of people in Yulin Old Street reached more than 600,000 times,

which is of great significance for the protection and transmission of all intangible cultural heritage, including Yulin Xiao Qu.



Figure 109. The first Annual Conference on Safeguarding China's intangible Cultural Heritage

Source: Jia Wang, from research fieldwork in November 2023

### 3) Yulin Xiao Qu is transmission on the Internet

With the iterative development of new forms of network media, the intangible cultural heritage of Yulin Xiao Qu is promoted and protected by more novel network platforms, such as Xiaohongshu app, Douyin app, wechat video number and public number, etc. The performance videos are exquisitely produced and the interview videos are profound and rich, which are changing the status of the single audience of Yulin Xiao Qu in the past. Most of the young people around are aware of Yulin Xiao Qu through short videos, to watch the performance, and the followers of various platforms are also on the rise.

The combination of intangible cultural heritage and short video can be said to complement each other. The "old" paradigm is integrated into the "new" form of communication, and the thick historical and cultural heritage and original cultural content are integrated into modern life through the transformation of new media, unlocking more possibilities for intangible cultural heritage. Through the dissemination of short videos, intangible cultural heritage has experienced the path of offline experience - online fire - feeding back offline.

"Sai Shang Ming Zhu • Yulin Xiao Qu Promotion and Popularization Series Project - Online Concert" was live broadcast on Tik Tok "Yulin Intangible Heritage" on March 26, 2022. The concert was the first performance of Yulin Xiao Qu in the form of online "interview + performance". The original singing of Yulin Xiao Qu was restored in the courtyard of the Qing Dynasty. Let the audience intuitively feel the spread of more than 300 years of intangible cultural heritage.(as shown in Figure 110 )



Figure 110. Sai Shang Ming Zhu • Yulin Xiao Qu Promotion and Popularization Series Project - Online Concert  
Source:Wang Qing (2023)

#### 4. Summary

In summary, the researchers conducted in-depth interviews with all informants through field investigation. It is believed that the transmission and preservation work of Yulin Xiao Qu has been supported by relevant transmissionors and researchers, and the specific measures for the transmission and preservation of Yulin Xiao Qu are summarized.

Table 6. Guide to preservation and transmission of northern Shaanxi folk song Yulin Xiao Qu

Preservation and transmission of northern Shaanxi folk song Yulin Xiao Qu	
The importance of preservation Yulin Xiao Qu	<ol style="list-style-type: none"> <li>1. Historical significance</li> <li>2. Cultural significance</li> <li>3. Spiritual significance</li> </ol>
Preservation measures of Yulin Xiao Qu	<ol style="list-style-type: none"> <li>1. Establish the Shaanxi Intangible Cultural Heritage Protection Center</li> <li>2. Strengthen the recruitment of Yulin Xiao Qu personnel</li> <li>3. Establishment of Northern Shaanxi Folk Song Museum</li> <li>4. Innovation and development of Yulin Xiao Qu</li> <li>5. Intensify publicity efforts to expand audience groups</li> <li>6. Establish Yulin Xiao Qu Research Institute</li> </ol>
Transmission measures for Yulin Xiao Qu	<ol style="list-style-type: none"> <li>1. Transmission of the traditional mode of Yulin Xiao Qu               <ol style="list-style-type: none"> <li>1) Family transmission mode of Yulin Xiao Qu</li> <li>2) Master and Apprentice transmission mode of Yulin Xiao Qu</li> <li>3) Transmission pedigree of Yulin Xiao Qu</li> </ol> </li> <li>2. the transmission of modern mode of Yulin Xiao Qu               <ol style="list-style-type: none"> <li>1) Yulin Xiao Qu is transmission on campus</li> <li>2) Transmission of Yulin Xiao Qu in intangible heritage activities</li> <li>3) Yulin Xiao Qu is transmission on the Internet</li> </ol> </li> </ol>

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## CHAPTER VII

### Conclusion Discussion and Suggestion

#### 1. Conclusion

1.1 According to the first research purpose, from the northern Shaanxi folk song Yulin Xiao Qu development and current situation. From the origin, development, popularity, decline and recovery of Yulin Xiao Qu to the transmission and development of Yulin Xiao Qu after 1900, after hundreds of years of time and space evolution, Yulin Xiao Qu has become one of the most unique folk music in northern Shaanxi. Yulin Xiao Qu, it originates from Fugu County in northern Shaanxi, northern Shaanxi Province, and gradually developed in the long river of history. Its origin can be traced back to the Ming Dynasty, and it is closely related to the integration of multi-ethnic cultures in Yulin area, the migration of generations of immigrants and the introduction of Jiangnan culture. From the Qing Dynasty to the Republic of China, Yulin Xiao Qu gradually flourished and became one of the favorite art forms of the local people. After the founding of New China, Yulin Xiao Qu has gained a new life, Yulin Xiao Qu officially in the form of folk music in Yulin area, began to come out of Yulin County, and gradually emitted a brilliant light. After the baptism of the Cultural Revolution in 1966, Yulin Xiao Qu was regarded as a remnant of feudal thought, and the development of Xiao Qu was in a state of stagnation. After 1976, Xiao Qu slowly recovered, until 1990, received official attention and protection, and was included in the national intangible cultural heritage list, laying a solid foundation for its transmission and development. In general, the emergence and development of Yulin Xiao Qu is a long and rich historical process. It not only reflects the cultural tradition of Yulin area, but also shows the unique charm and artistic value of Chinese traditional music.

1.2 According to the second research objective, by analyzing the singing technique of Yulin Xiao Qu in northern Shaanxi folk songs, it is concluded that in order to sing Yulin Xiao Qu well, we should master the atmosphere, resonance, singing words, basic singing methods and special singing technique. The singing of Yulin Xiao Qu provides sufficient and stable breath support for the voice through abdominal breathing. The use of this breath enables the singer to freely adjust the strength and

height of the voice in the singing process, and achieve the coherence and fluency of the voice. Resonance is an important link in Yulin Xiao Qu singing. Singers need to skillfully use the head cavity, nasal cavity, mouth, chest cavity and other resonating cavity, so that the voice is fully resonant and amplified. The contents of the lyrics in Yulin Xiao Qu are rich and varied, both the literati's words and words, and the local dialect. The basic singing methods of Yulin Xiao Qu include the singing of high accent, the singing of falsetto and so on. Singers need to flexibly use these basic singing methods according to the emotional and stylistic needs of the song. Yulin Xiao Qu contains rich special singing technique, such as staccato, glissando, grace note and so on. The application of these special singing technique requires singers to have a higher level of musical accomplishment and singing technique. The ingenious combination and application of these techniques make Yulin Xiao Qu unique charm and style in the field of music.

1.3 According to the third research purpose, by understanding the importance of preserving Yulin Xiao Qu and the status quo and problems of preservation and transmission, the paper summarizes the specific measures for the transmission and preservation of Yulin Xiao Qu. transmission of traditional mode and modern mode of Yulin Xiao Qu. The preservation measures of Yulin Xiao Qu include: establishing the Shaanxi intangible Cultural Heritage Protection Center, strengthening the recruitment of Yulin Xiao Qu personnel, establishing the Northern Shaanxi Folk Song Museum, the innovation and development of Yulin Xiao Qu, strengthening the publicity, expanding the audience, and establishing the Yulin Xiao Qu Research Institute.

## **2. Discussion**

2.1 According to the first research objective, this paper studies the development and current situation of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. From the literature review, it is found that Wang Beibei (2014) The Historical Origin of Yulin Xiao Qu. He mainly analyzed the formation and development of Yulin Xiao Qu, representative Xiao Qu and its artistic value. However, he did not classify and summarize the evolution of Yulin Xiao Qu in various periods. (Wang, B.B,2014)

In the exploration of Yulin Xiao Qu music, the author introduces the origin, development and evolution of Yulin Xiao Qu and its characteristics in different

historical stages from different angles. The relationship between literature, music, performance and Yulin Xiao Qu is expounded in detail. And according to the existing problems of Yulin Xiao Qu, the author makes specific suggestions on the transmission and protection of Yulin Xiao Qu. (Teng , W. L., & lv, Z. X, 2018)

However, in this paper, the researchers have made a detailed classification and summary of the development forms of Yulin Xiao Qu in different periods. Yulin Xiao Qu is closely related to the local folk life, which deeply reflects the local people's aesthetic taste and customs. It has educational function, entertainment function and aesthetic function. At the same time, it undertakes the task of transmission in the form of folk art, and has become one of the important musical forms in the cultural life of the region.

2.2 According to the second research purpose, the singing technique of Yulin Xiao Qu in northern Shaanxi folk songs are studied. Wang Xinhui's article "An Exploration of the singing art of Yulin Xiao Qu" mainly analyzes the basic singing methods of Yulin Xiao Qu and its unique treatment in singing. In style, Yulin Xiao Qu is different from other folk songs in northern Shaanxi. But he did not cite a particular song as an example. (Wang, X.H, 2007)

Taking Yulin Xiao Qu as the research object, this paper probes into its regional cultural characteristics, musical characteristics, singing analysis and so on. Understand the culture and nature to shape this folk music art, in the form of the structure, rhythm, rhythm and melody of the music features in-depth study; This paper probes into the general characteristics and grasp of the singing of Yulin Xiao Qu from four parts: analysis of singing words, singing technique, handling of running tune, performance form and accompaniment instrument. Taking Liang Mei, the transmissionor, as the representative, this paper discusses the current development of Xiao Qu. (Shi, Y2023)

In this paper, the researchers not only study the basic singing methods and special singing technique of Yulin Xiao Qu, but also carry out a detailed analysis from its breath, resonance and singing words, and through the five representative songs of Yulin Xiao Qu, carry out a detailed analysis of singing technique word for word. Through careful analysis, people have a deeper understanding of singing Yulin Xiao Qu, and according to these singing technique, they can sing other types of songs as a reference.

2.3 According to the third research purpose, the transmission and preservation of Yulin Xiao Qu Chinese folk songs in northern Shaanxi Province. The transmission and preservation of Yulin Xiao Qu can promote its development. In the literature review, it is found that Xue Zhizhang (2022), *Research on Problems and Countermeasures of the transmission and Development of Yulin Xiao Qu in the New Era*, studied the current situation and problems of the transmission and development of Yulin Xiao Qu and proposed countermeasures to these problems. But he did not delve deeper into the proposed policies with substantive examples. (Xue,Z.Z, 2022)

This paper studies the transmission and development of Yulin Xiao Qu, and finds that although it has been listed in the national intangible cultural heritage list, it is still facing the danger of being lost, the activities of Xiao Qu lack the participation of young people, and the content of Xiao Qu is out of step with The Times. The current survival situation only depends on people's subjective initiative, and teacher Wang Qing's enthusiasm for Xiao Qu and his identity as a successor have also enhanced his sense of crisis for the continuation of Xiao Qu. Therefore, if there is no warm-hearted person like Wang Qing, it is uncertain whether the activity can continue, or the survival status of the Xiao Qu is very fragile. (Wang,B.B,2013)

The researchers agree. First of all, the government played a leading role in the transmission and preservation of Yulin Xiao Qu. The state should build Yulin Xiao Qu research demonstration base and transmission and preservation base. In this way, the transmission of Yulin Xiao Qu can play a fundamental role. Then, Yulin Xiao Qu into the campus is an important transmission and preservation. The transmission of Yulin Xiao Qu plays the role of education and cultivation; Finally, the combination of online and offline further opened the audience of Yulin Xiao Qu. Therefore, to transmission and transmission this folk art form, it is necessary to further carry out the exploration, sorting, research, innovation and cultivation of Yulin Xiao Qu art, so that it can be transmitted and preserved at a higher level, in line with the aesthetic habits of modern audiences.

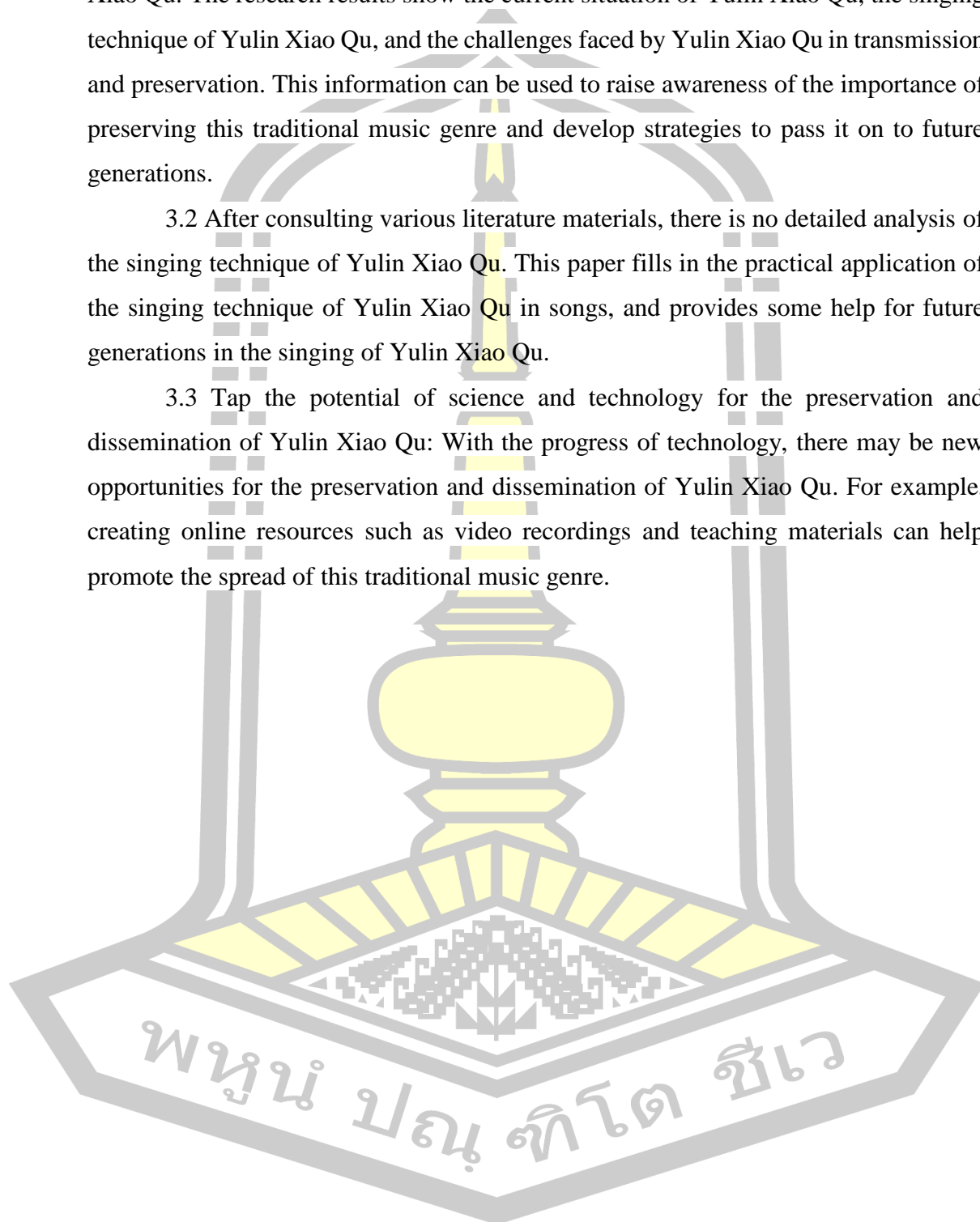
### **3. Suggestions**

Based on the research results presented, the following suggestions can be made for reference and further study:

3.1 Using research results to improve the popularity and preservation of Yulin Xiao Qu: The research results show the current situation of Yulin Xiao Qu, the singing technique of Yulin Xiao Qu, and the challenges faced by Yulin Xiao Qu in transmission and preservation. This information can be used to raise awareness of the importance of preserving this traditional music genre and develop strategies to pass it on to future generations.

3.2 After consulting various literature materials, there is no detailed analysis of the singing technique of Yulin Xiao Qu. This paper fills in the practical application of the singing technique of Yulin Xiao Qu in songs, and provides some help for future generations in the singing of Yulin Xiao Qu.

3.3 Tap the potential of science and technology for the preservation and dissemination of Yulin Xiao Qu: With the progress of technology, there may be new opportunities for the preservation and dissemination of Yulin Xiao Qu. For example, creating online resources such as video recordings and teaching materials can help promote the spread of this traditional music genre.



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## APPENDIX

### Appendix I Main interview log

Time	Site	Informant	Investigation content
November 2023	Yulin City, Shaanxi Province	Wang Qing	Yulin Xiao Qu is divided into several periods of development and transmission
November 2023	Yulin City, Shaanxi Province	Liang Mei	Want to sing a good Yulin Xiao Qu should be from which aspects of training
February 2024	Yulin City, Shaanxi Province	Yao Mei	What technique do you need to sing a good Yulin Xiao Qu
February 2024	Yulin City, Shaanxi Province	You Yunxia	Transmission and protection of the Yulin Xiao Qu, what measures have been done
February 2024	Yulin City, Shaanxi Province	Chen Wenyi	The method of singing Yulin Xiao Qu
November 2023	Yulin City, Shaanxi Province	Wang Zhihang	The transmission and protection of Yulin Xiao Qu

**Appendix II**  
**Fieldwork Pictures**



Figure 1. Researcher and Yulin Xiao Qu transmitter Wang Qing artis  
Source: Jia Wang (2024)



Figure 2. Researcher and Yulin Xiao Qu transmitter Liang Mei artis  
Source: Jia Wang (2024)



Figure 3. Researcher and Yulin Xiao Qu transmitter Yao Mei artis

Source: Jia Wang (2024)



Figure 4. Researcher and Yulin Xiao Qu transmitter You Yunxia artis

Source: Jia Wang (2024)



Figure 5. Researcher and Yulin Xiao Qu transmitter Chen Wenyi artis

Source: Jia Wang (2024)



Figure 6. Researcher and northern Shaanxi folk song singer Wang Zhihang

Source: Jia Wang (2024)



Figure 7. Researcher and transmitters of Yulin Xiao Qu

Source: Jia Wang (2024)



Figure 8. The researcher is interviewing artist Wang Qing, the transmitter of Yulin Xiao Qu

Source: Jia Wang (2024)



Figure 9. The researcher is singing Yulin Xiao Qu for the tourists

Source: Jia Wang (2024)



Figure 10. Yulin Xiao Qu transmitter artist Wang Qing is teaching researcher the instruments that accompany Yulin Xiao Qu

Source: Jia Wang (2024)



Figure 11. Yulin Xiao Qu transmitter Wang Qing artist is signing for researcher and giving Yulin Xiao Qu books

Source: Jia Wang (2024)



Figure 12. Yulin Xiao Qu transmitter Liang Mei artist is teaching to sing Yulin Xiao Qu for researcher

Source: Jia Wang (2024)



Figure 13. In 2020, the Shaanxi Provincial Department of Education awarded Yulin Xiao Qu as a lifelong learning brand project

Source: Jia Wang (2024)



Figure 14. Yulin Xiaoqu Teaching Center

Source: Jia Wang (2024)

## Appendix III

### Song

# 张生戏莺莺

胡英杰演唱  
霍向贵记谱

慢速 ♩ = 60



hao yi duo xian hua hao yi duo xian hua  
好 一 朵 鲜 花, 好 一 朵 鲜 花,  
san yue li tao hua kai jiu yue li ju hua huang  
三 月 里 桃 花 开, 九 月 里 菊 花 黄,  
ai gao xiao hong niang ai gao xiao hong niang  
哀 告 小 红 娘, 哀 告 小 红 娘,



man yuan di hua kai sai ya sai bu guo ta  
满 园 (的) 花 开 赛 (呀) 赛 不 过 它,  
dan deng na zhang sheng tiao guo fen bi qiang ai yo  
单 等 (那) 张 生 跳 过 粉 壁 墙 (哟 哎),  
ke lian wo zhang sheng gui zai ni men shang  
可 怜 (我) 张 生 跪 在 你 门 上,



wo you xin cai yi zhi ya kong hai pa kan hua ren  
我 有 心 采 一 枝 (呀), 恐 害 怕 看 花 人  
jing xing lai cui ying ying ya hua la la men ya guan  
惊 醒 来 崔 莺 莺 (呀), 啐 啦 啦 门 (呀) 关  
jin ye wan bu kai men ya gui zai ge dong fang fang  
今 夜 晚 不 开 门 (呀), 跪 在 (个) 东 方 方



ma ai hai ai hai yue  
骂 (哎 嗨 哎 嗨 月)。  
shang ai hai ai hai yue  
上 (哎 嗨 哎 嗨 月)。  
liang ai hai ai hai yue  
亮 (哎 嗨 哎 嗨 月)。

# 小小船

胡英杰演唱  
霍向贵记谱

慢速 ♩ = 54-60



xiao xiao chuan er shi yo san dige ban ai hai ai  
小 小 船 儿 十 (哟) 三 (的个) 板 (哎 嗨 哎)



yue ban chuan di hu jiao ban chuan  
月), 半 船 (的) 胡 椒 半 船



jiang ai ai hai yue ai hai ai hai yue  
姜 (哎 哎 嗨 月)。 哎 嗨 哎 嗨 月



ban chuan de hu jiao ban chuan jiang ai hai yue  
半 船 (的) 胡 椒 半 船 姜 (哎 嗨 月)

เพลง ปณฺทิตโต

## 九连环

吴春兰演唱  
霍向贵记谱



2



huan ai hai jiu ya shi jiu lian huan ai shuang shuang shou er  
 环 (哎嗨) 九 (呀是) 九 连 环 哎 双 双 手 儿  
 yo ai hai yi er yi er yo ai hai er gengma gu li  
 哟 (哎嗨) (啾儿 啾儿 哟 哎嗨 二 更嘛 鼓 里  
 san gengma gu li  
 三 更嘛 鼓 里



jie bu di na kai ai hai na shang ba dao er ge ai  
 解 不 (的那) 开 哎嗨 拿 上 把 刀 儿 割 哎  
 bu lai di ma yo bu ya shi bu lai yo ai  
 不 来 (的麻) (哟) 不 呀 是 不 来 哟 哎  
 jiang ban di ge ye si geng li jiao  
 将 半 (的个) 夜 四 更 里 叫



ge yi yo ai ge yi yo ai ge ya shi ge bu duan ai  
 割 (啾哟哎) 割 (啾哟哎) 割 (呀是) 割 不 断 哎  
 jin yi yo ai jin yi yo ai jin jiu jin ji ba ming jiao  
 金 (啾哟哎) 金 (啾哟哎) 金 就 金 鸡 把 鸣 叫



ya shi yi de er yue yo de er yue  
 呀 是 啾 得 儿 月 (哟) 得 儿 月  
 ya shi yi de er yue yo de er yue  
 呀 是 啾 得 儿 月 (哟) 得 儿 月

# 掐蒜苔

胡英杰演唱  
霍向贵记谱

中速 ♩ = 72



nu zai ya yuan zi li ya jiu qia suan ni jiu tai  
 奴 在 呀 园 子 里 (呀 就) 掐 蒜 (你 就) 苔,  
 shou ban shang yuan zai qiang ya jiu wang wai bian jiu qiao  
 手 扳 上 院 子 墙 (呀 就) 往 外 (边 就) 瞧,  
 ni yao chi tai ni jiu na shang ya jiu san liang ba jiu tai  
 你 要 吃 苔 你 就 拿 上 (呀 就) 三 两 把 (就) 苔,



cong qiang liao guo lai jie zhi lai zhe shi ge hao qi de guai  
 从 墙 摺 过 来 戒 指 来, 这 是 个 好 奇 (的) 怪。  
 qiao jian zhang jia de er xiu cai ni cong na li jiu lai  
 瞧 见 张 家 的 二 秀 才, 你 从 哪 里 (就) 来?  
 ni yao cheng qin jiu wan shang lai nu yu ni ba men jiu kai  
 你 要 成 亲 就 晚 上 来, 奴 与 你 把 门 (就) 开。

# 绣荷包

胡英杰演唱  
霍向贵记谱

慢速 ♩ = 48-72



chu yi dao shi wu shi wu yue er gao ai hai  
 初 一 到 十 五 十 五 月 儿 高 (哎 嗨),  
 san yue li tao hua kai qing ren shao shu lai ai hai  
 三 月 里 桃 花 开 情 人 捎 书 来 (哎 嗨),



na chun feng bai dong yang ya yang liu shao  
 那 春 风 摆 动 杨 (呀) 杨 柳 捎。  
 shao shu shu dai xin yao yi ge he bao dai  
 稍 书 书 带 信 要 一 个 荷 包 戴。

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## BIOGRAPHY

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