



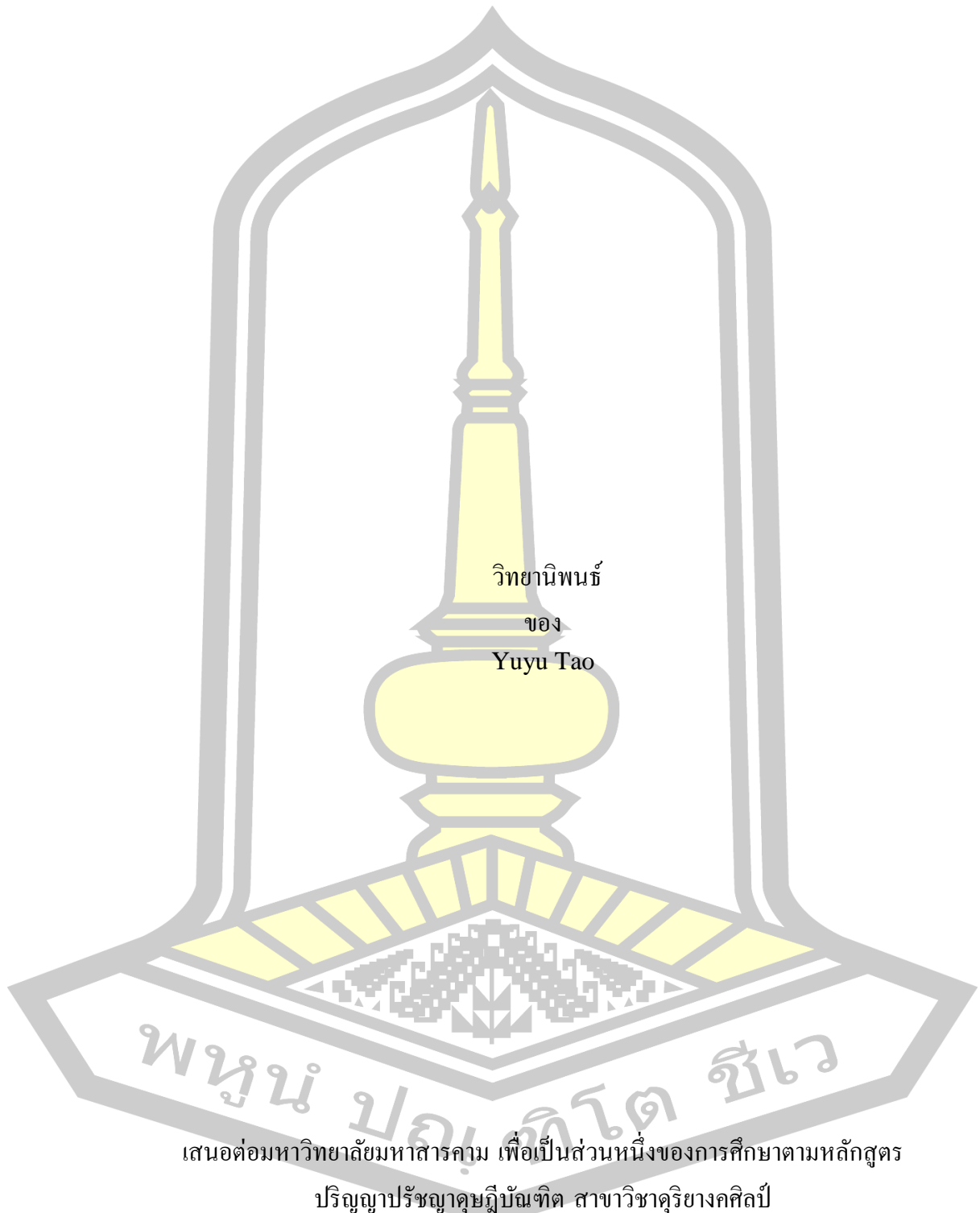
The Historical and musical characteristics of Fuyang Folk Songs in Anhui

Yuyu Tao

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

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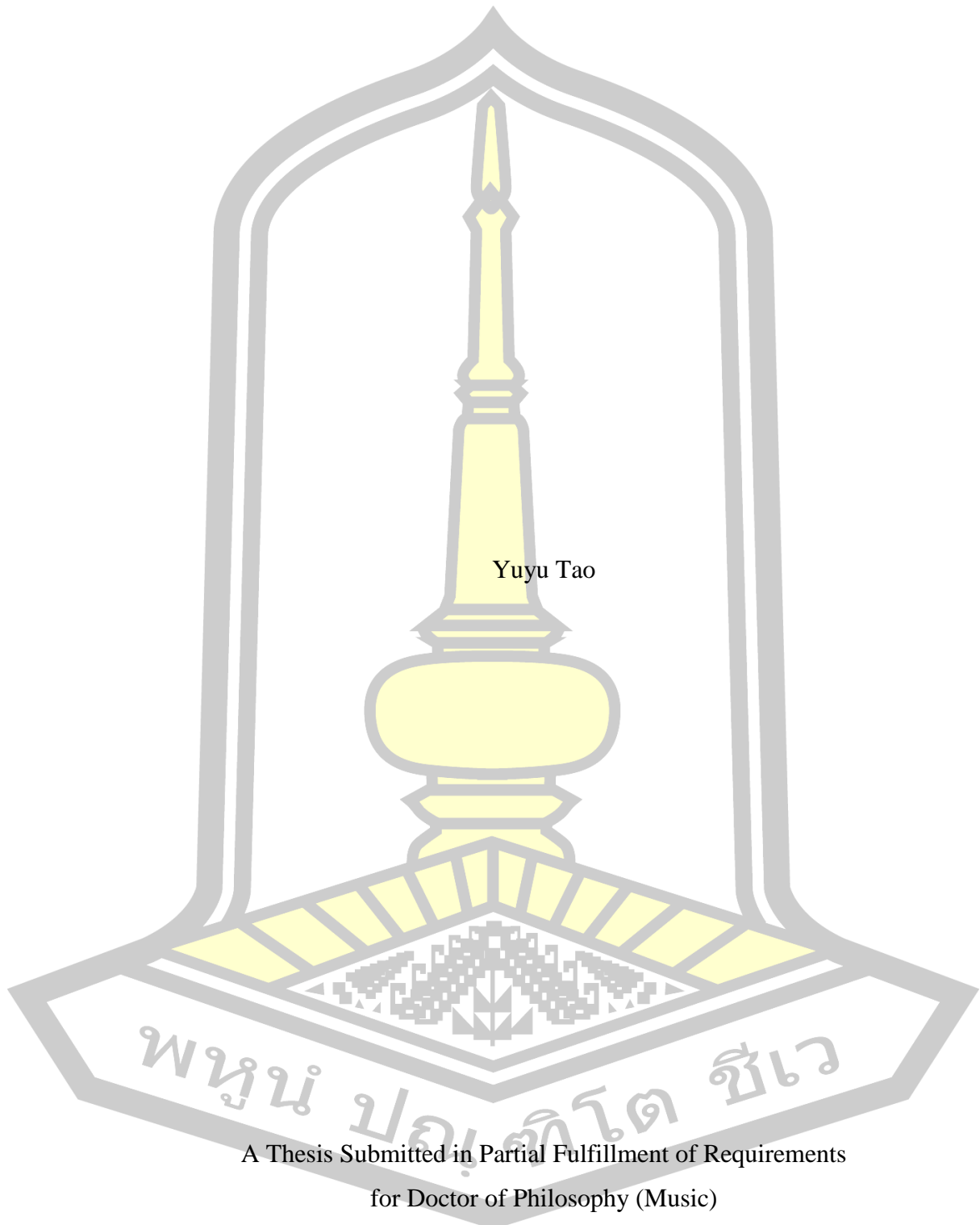


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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March 2025

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### ABSTRACT

The dissertation is concerned with the Historical and musical characteristics of Fuyang Folk Songs in Anhui, have the following objectives: 1) To study the deveopment of Fuyang folk songs. 2)To analyze the musical characteristics of Fuyang folk songs. 3) To propose guidelines for the preservation and transmission of Fuyang folk songs.The researcher researched, analyzed, and documented the information gathered from the literature review and fieldwork using theoretical approaches from ethnomusicology and musicology.

Firstly, through literature research, clarify the development of Anhui Fuyang folk songs, and track the changes in the form and inheritors of Anhui Fuyang folk songs through field investigations and interviews with key informants.

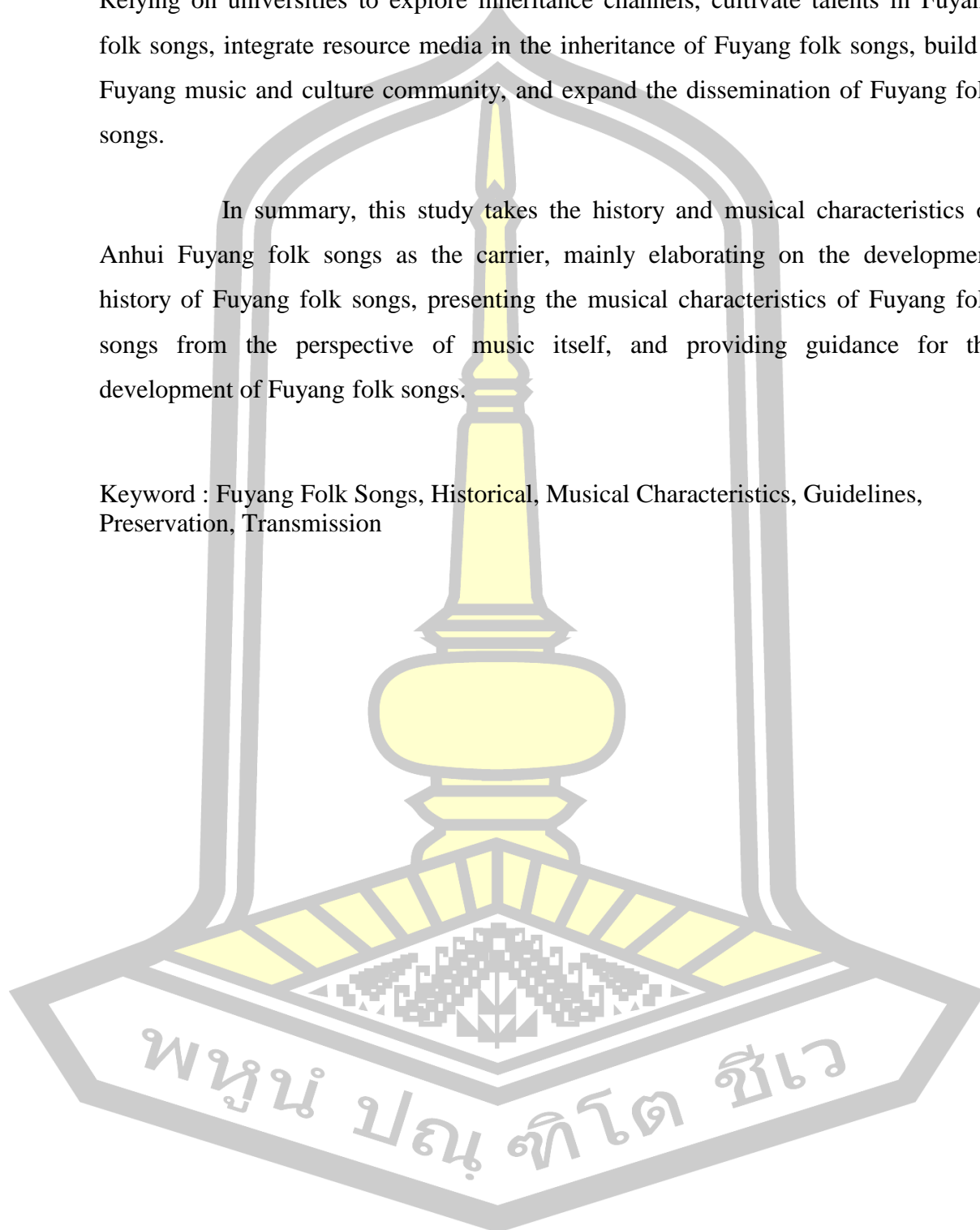
Secondly, from the analysis of the characteristics of eight songs, including unswerving love songs, colorful songs of social life, wonderful labor peddling songs, sonorous and powerful revolutionary songs,summarize the singing music characteristics of Fuyang folk songs and reveal the connotation of Fuyang folk songs.

Thirdly, we should fully leverage the advantages of Fuyang folk song carriers to broaden the audience, strengthen government leadership, and increase policy and financial support for Fuyang folk songs; Expand the survival space of Fuyang folk songs, improve performance forms, enhance the attractiveness of Fuyang

folk songs, and continuously cultivate young forces to inherit Fuyang folk songs; Relying on universities to explore inheritance channels, cultivate talents in Fuyang folk songs, integrate resource media in the inheritance of Fuyang folk songs, build a Fuyang music and culture community, and expand the dissemination of Fuyang folk songs.

In summary, this study takes the history and musical characteristics of Anhui Fuyang folk songs as the carrier, mainly elaborating on the development history of Fuyang folk songs, presenting the musical characteristics of Fuyang folk songs from the perspective of music itself, and providing guidance for the development of Fuyang folk songs.

Keyword : Fuyang Folk Songs, Historical, Musical Characteristics, Guidelines, Preservation, Transmission



## ACKNOWLEDGEMENTS

Time passes by my fingertips, passing through the three years at Mahasarakhan University. Unconsciously, we have reached the awkward graduation season, with three years of accumulation in my heart. A thousand words but I don't know where to start. The excitement and unease at the beginning of the project, the anger and fighting spirit during writing, and the awkwardness and dissatisfaction during completion have outlined my emotions towards the writing of 'The Historical and Characteristics of Anhui Fuyang Folk Songs in Anhi' over the past three year.

Firstly, I would like to thank my mentor Asst Prof. Dr. Norongruch Woramitmaitree's care and concern for me have further improved my professional skills. My mentor has repeatedly emphasized the relationship between art, being a good person, and life, which has given me enlightenment and a broad perspective on life.

Secondly, I would like to thank the other members of my thesis committee: Asst.Prof.Dr.SayamChuangprakhon, Prof.Dr.WiboonTrakulhun,Dr.Thanporn Bhengri, Prof.Dr.Lin You and all the reviewers for their valuable comments and suggestions on my thesis. Your valuable comments and suggestions--your review and critique have given me new thoughts and directions for improvement. Thank you for your rigor and patience, which made my thesis even better. I would also like to express my heartfelt thanks to the people from all walks of life who have silently struggled and contributed to Anhui Fuyang folk songs. Without your full support, my paper would not have been completed.

At the same time, I want to thank my wife Yi Zhao , my son YunSheng Tao and my relatives. Thank you for supporting me, encouraging me, caring for me, loving me . It is your selfless love and care that gives me the power of writing, so that I can write my doctoral thesis.

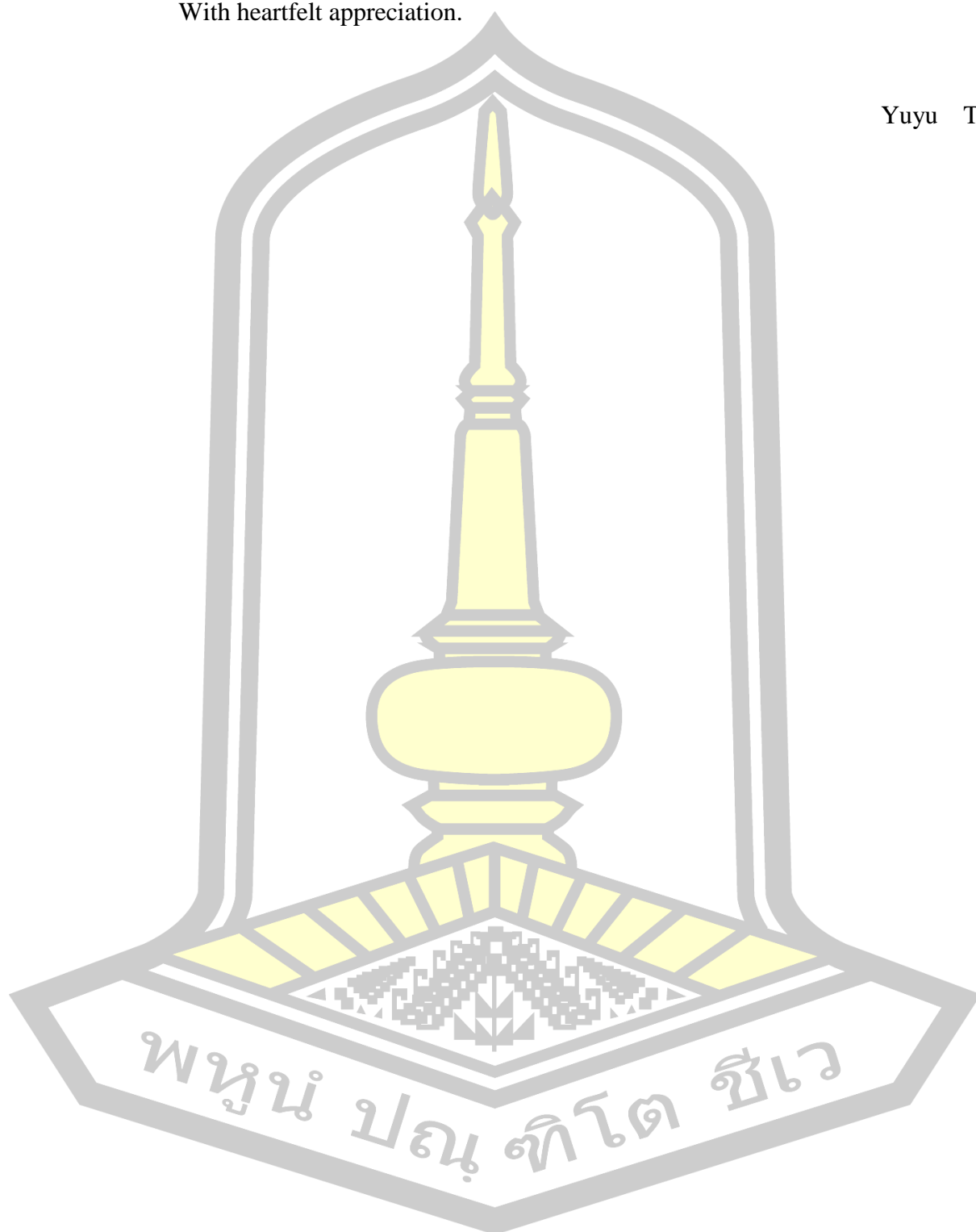
Finally, thank you to all the thesis evaluation experts, the chairmen and members of the defense committee. Thank you for your efforts and hard work.

Time to today, although the problems studied in the article can be temporarily summarized, I still need to further discuss and study, which also lays a further foundation for my future study and work. Please forgive the shortcomings and mistakes.

Once again, I would like to extend my sincere thanks to all those who have helped me!

With heartfelt appreciation.

Yuyu Tao



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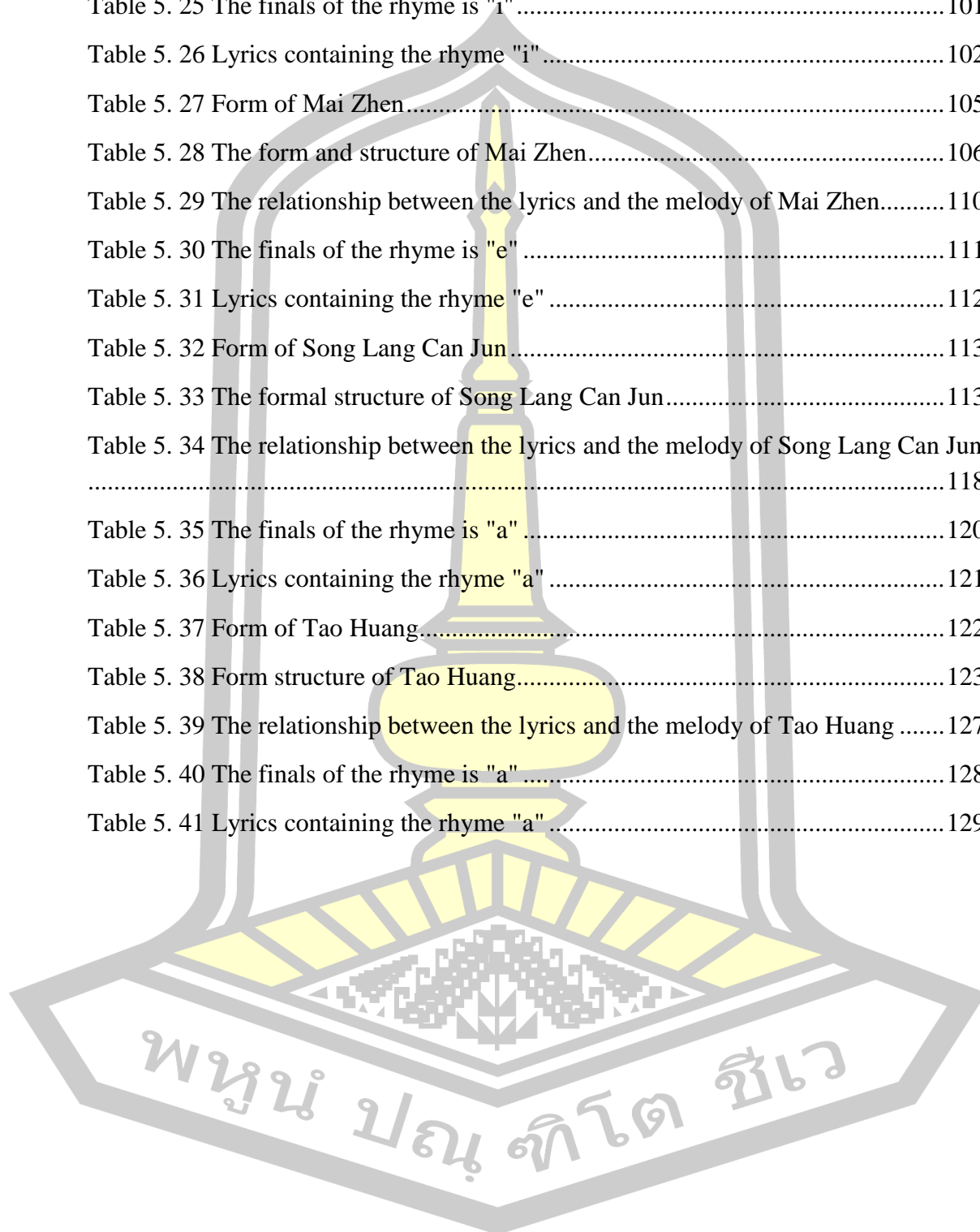
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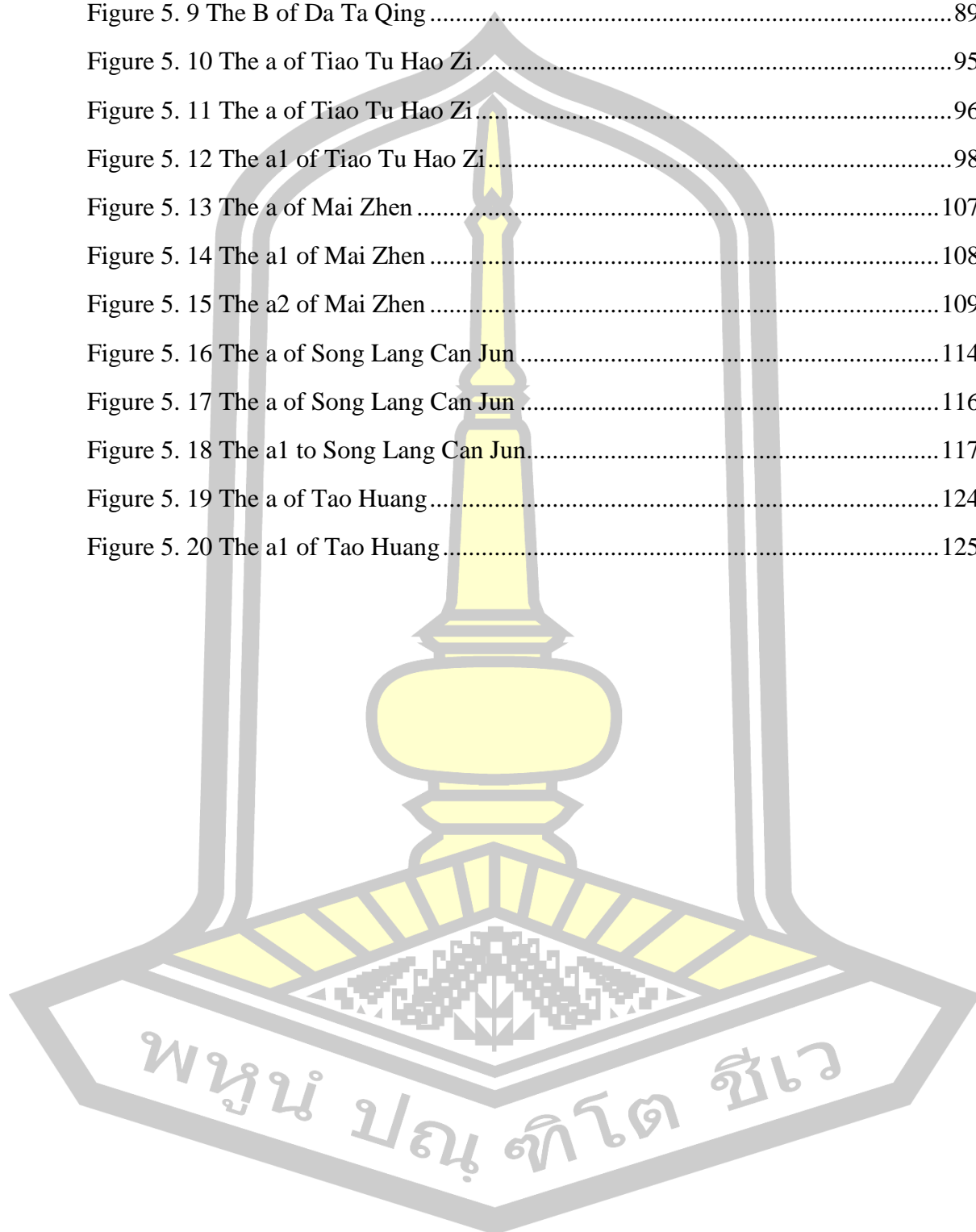
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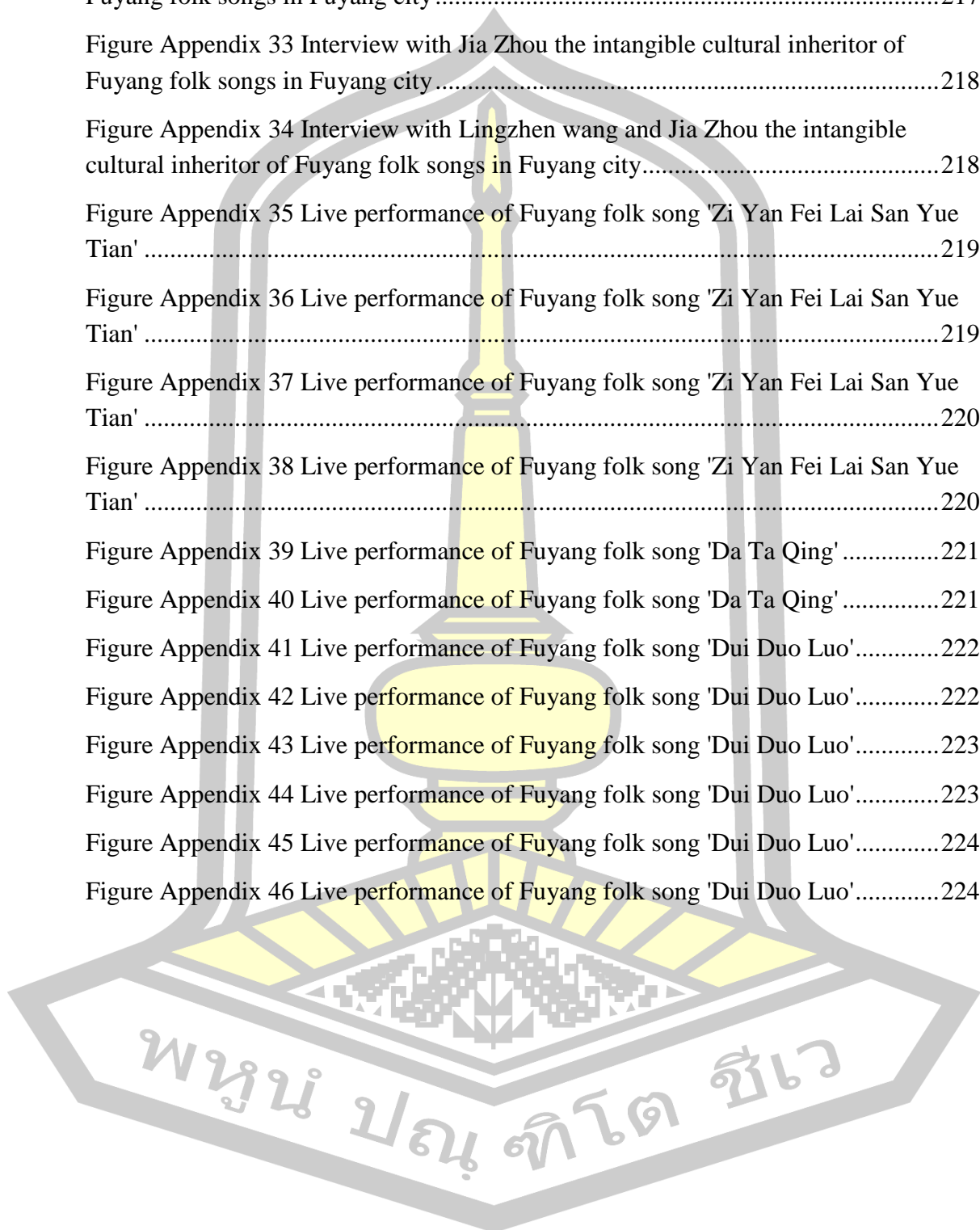


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# CHAPTER I

## INTRODUCTION

### 1.1 Research Background

Fuyang folk songs with a very long development history is a musical genre created by a long-term experience of working people. Fuyang folk songs originated in the rural towns on both sides of the Huaihe River, where they are closely related to the labor and life of the working people, and locality. The most important feature of the folk song is mainly an impromptu singing with various themes and forms, and the singing style that is reflected in the smooth pronunciations, contrast dialects. It is the cultural crystallization of agricultural civilization in Fuyang and the surrounding areas, from whom generations of workers in agriculture, animal husbandry, sidelines, fishing, and commerce was a source of the creation. The study of Fuyang folk songs generate an in-depth understanding of local cultures and customs to aid their sustenance and can be used as an element of music creation.

Li (2021) in her "Analysis on the musical form and Singing style of Fuyang Folk Songs" mentioned that " The Fuyang folk song has a strong local flavor and distinctive characteristics of northern Anhui, and it embodies the spiritual outlook, thoughts and feelings of the working people in different historical periods". Fuyang, having a long history and a prosperous culture, is located in the northwest of Anhui Province, adjacent to Henan Province in the northwest, southwest, and west. The city connects to Huainan City in the east, and facing Lu'an City across the Huaihe River in the south. It is the hometown of Ganluo, Guan Zhong, Bao Shuya, and Lv Meng. Geographically speaking, there are the Run, Runhe, Yinghe, Yinghe, Xifei, Cihe, Xie, and Bao Rivers, which belong to the Huaihe River running through the city where the vicinity is centered in the Huaibei Plain with flat terrain, Longshan, Huishan Mountain, Wolf Mountain, and Shuangshuo Mountain in the northeast. The developed water system and unique geographical environment have created a rich and colorful cultural environment that can be seen as a catalyst to the creation of Fuyang folk songs. Cheng (2017) in her "The Study of Fuyang Folk Songs under the Vision of Intangible Cultural Heritage Protection" holds that "Fuyang Folk songs show the real

spiritual outlook of the people in various historical periods and the strong thoughts and feelings of love, hate, sorrow and joy in Fuyang area, and are the true portrayal of the dynamic life of the people in Fuyang area".

Anhui is a treasure house of folk song art and local traditional folk songs throughout the north and south, each with its own characteristics. Fuyang folk songs are rich in content, diverse in forms, and wide in themes, which lays the important position of "North Song" in Anhui Province with its unique musical personality. Thus, the Fuyang folk song is an invaluable local treasure. Growing up in Anhui Fuyang, the hometown of folk art and inheritance protection, I relive that the songs still resonate in my memory since my childhood with nostalgia and love for the tradition of folk art, and more in the national cultural system in the new period of intangible cultural heritage and protection. I decided to use Fuyang folk song art value and singing style, as a local traditional literature and art, to be a focus on my research project.

Fuyang folk song contains many artistic values, such as historical records, a cultural communication, an educational edification, and an artistic aesthetic value. Being a unique cultural phenomenon in the Fuyang area, Fuyang folk songs developed under mainly impromptu singing until they came to light and were valued by publicity. The artistic value of Fuyang folk songs connects the past and future of Fuyang music culture, to which people should pay attention. My hometown, Fuyang city, is the provenance of Fuyang folk songs, but with the current situation of Fuyang folk songs is less prosperous. As a Fuyang person and an art educator, I have the responsibility and obligation to study the local opera in my hometown to know that nowadays, with the development of Internet media, the way of mass entertainment and leisure posts a threat of a traditional art to the inevitable reduction of audience. I hope that my hometown opera can live on stage forever. It can be better inherited and developed, so I am willing to fight for the development of Fuyang folk songs.

All in all, the owner of Fuyang folk songs has a unique development history, and its performance and singing are the ups and downs of life told by the local working people. Because of its rich content, diverse forms, and wide range of themes, Fuyang folk songs have established an important role in the "Northern Song" of

Anhui Province with its unique musical personality. Although it is a regional local folk song in Anhui Province, but it has strong local characteristics and value.

## 1.2 Research Objectives

- 1.2.1 To study the development of Fuyang folk songs.
- 1.2.2 To analyze the musical characteristics of Fuyang folk songs.
- 1.2.3 To propose guidelines for the preservation and transmission of Fuyang folk songs.

## 1.3 Research Questions

- 1.3.1 What is the development of Fuyang folk songs?
- 1.3.2 What is the musical characteristics of Fuyang folk songs?
- 1.3.3 How about the guidelines for the preservation and transmission of Fuyang folk songs?

## 1.4 The importance of the Research

- 1.4.1 Learned the development of Fuyang folk songs.
- 1.4.2 Reveal the musical characteristics of Fuyang folk songs.
- 1.4.3 Research the guidelines for the preservation and transmission of Fuyang folk songs.

## 1.5 Definition of terms

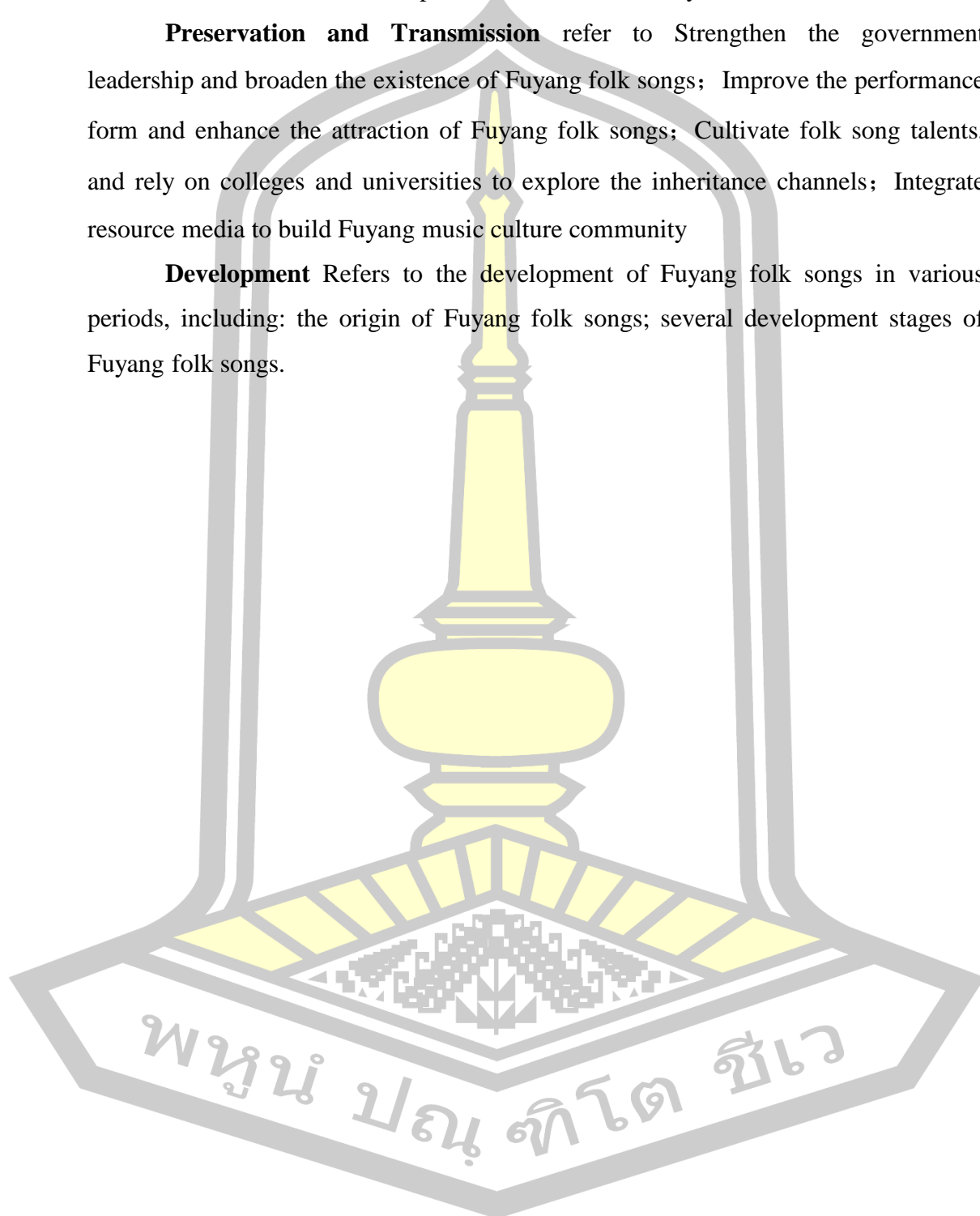
**Fuyang Folk Song** refer to Fuyang folk songs originated from folk songs in the urban area of Fuyang, Anhui, China, There are four types: Unswerving love songs, Colorful songs of social life, Wonderful labor peddling songs, Sonorous and powerful revolutionary songs.

**Historical** refers to the systematic recording, study and interpretation of the past events and activities of human society, as well as of the behaviors of these events. It can be divided into four stages, the first stage is Origin period, the second stage is Excavation period, the third stage is Songs organization period, and the fourth stage is development period. The fourth stage is the focus of my research(2001-2025).

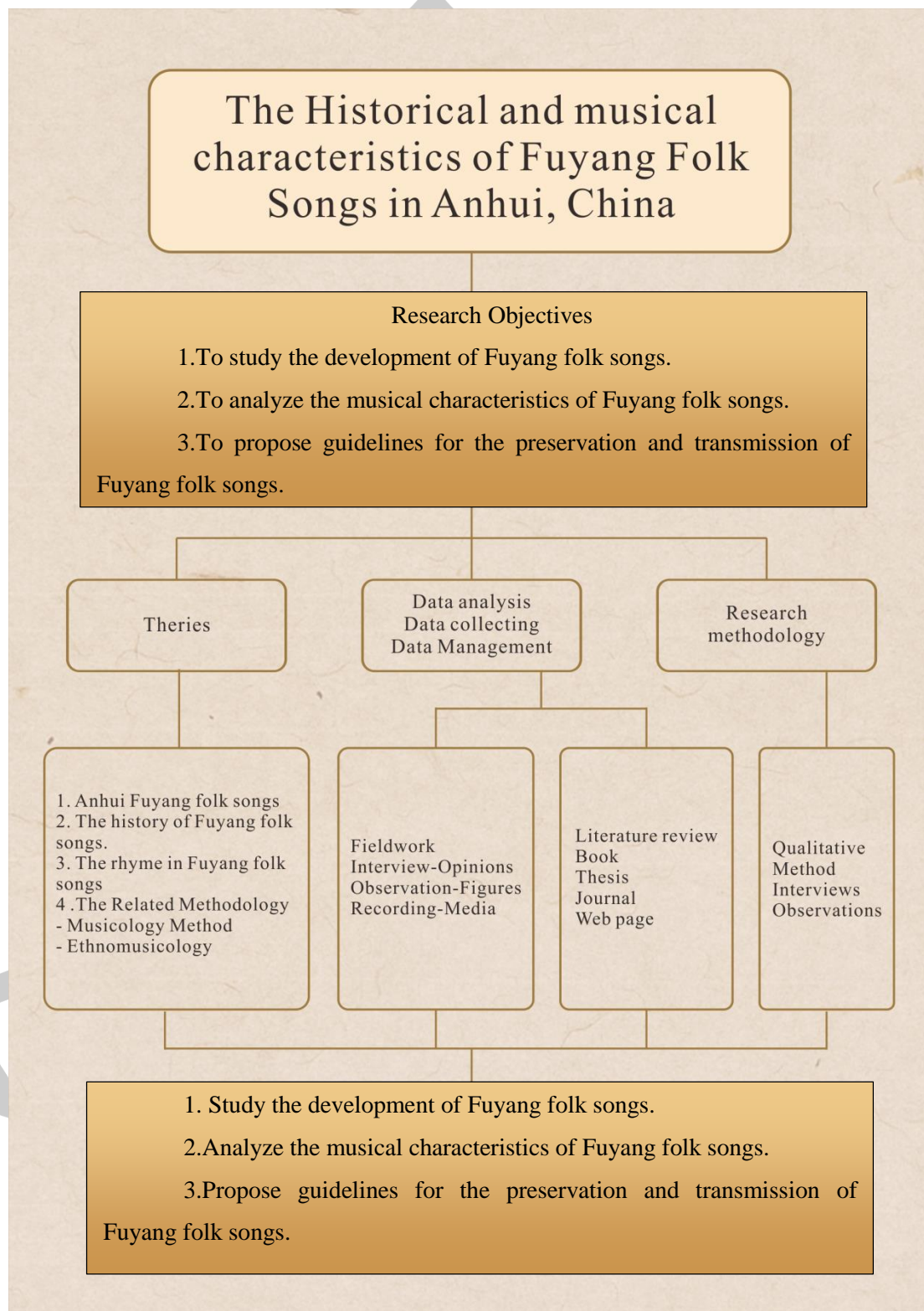
**Musical Characteristics** refer to the Formal structure, Tempo, Range, Melodic contour, the relationship between text and melody.

**Preservation and Transmission** refer to Strengthen the government leadership and broaden the existence of Fuyang folk songs; Improve the performance form and enhance the attraction of Fuyang folk songs; Cultivate folk song talents, and rely on colleges and universities to explore the inheritance channels; Integrate resource media to build Fuyang music culture community

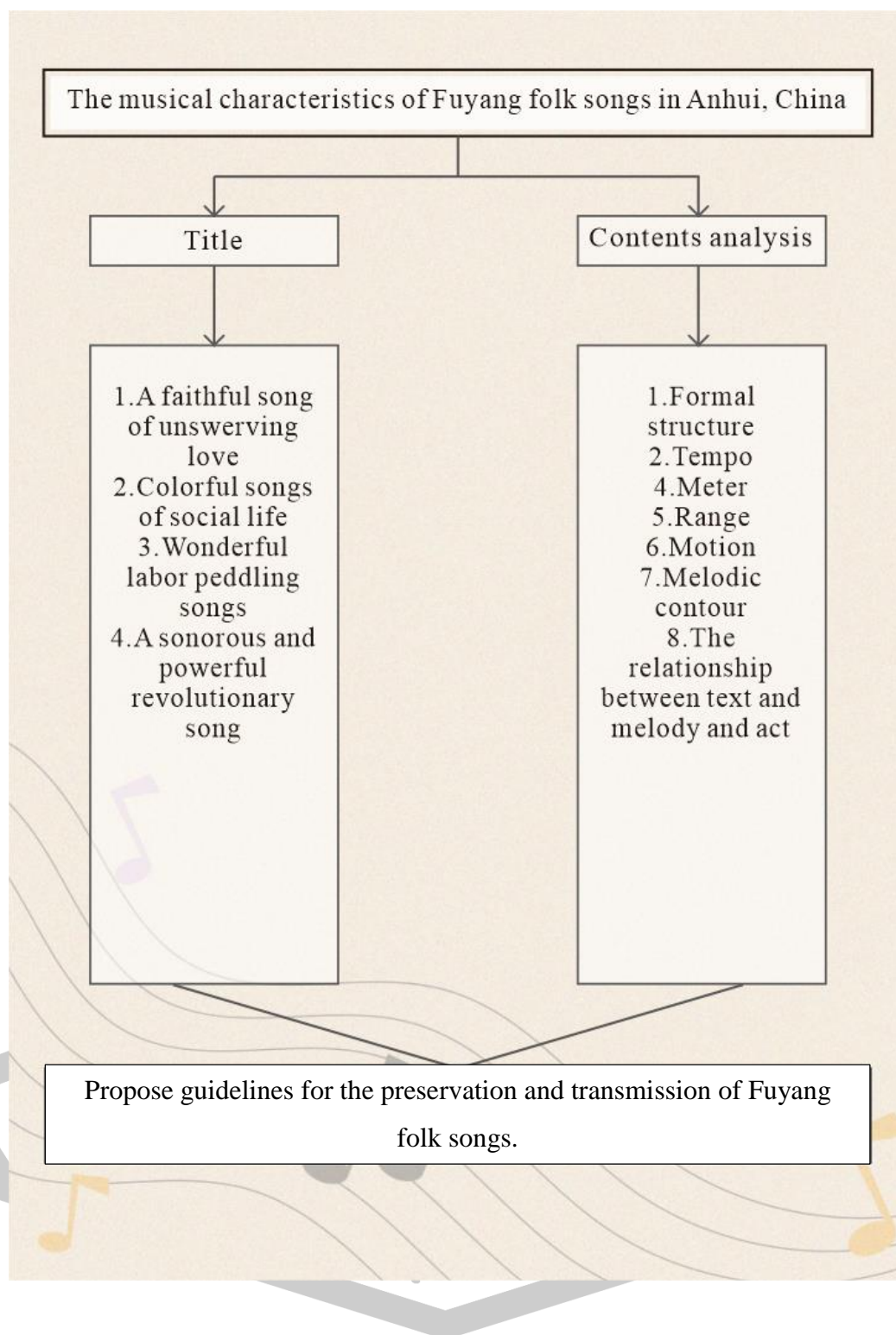
**Development** Refers to the development of Fuyang folk songs in various periods, including: the origin of Fuyang folk songs; several development stages of Fuyang folk songs.



## 1.6 Conceptual Framework

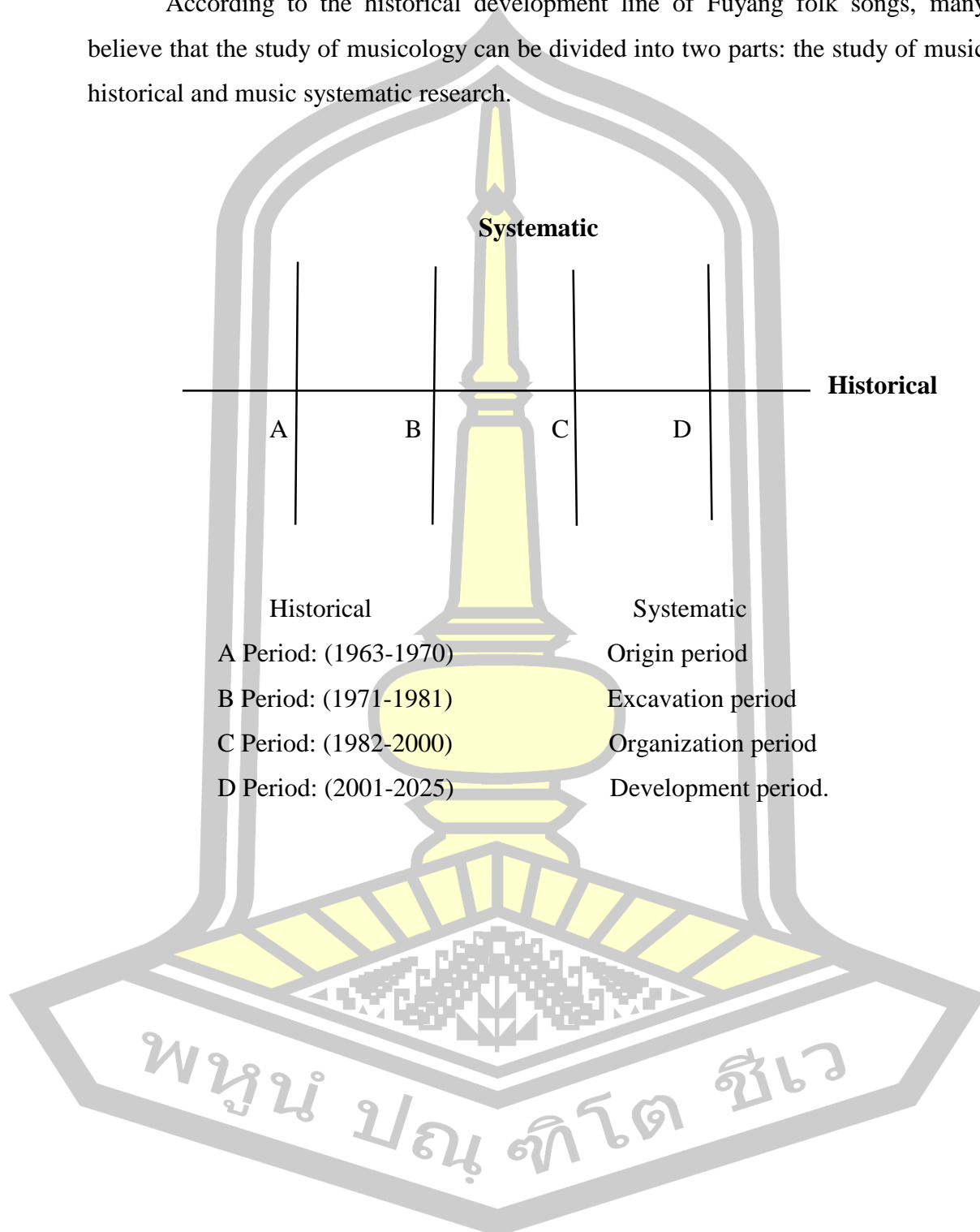


## Conceptual Framework



### Conceptual Framework

According to the historical development line of Fuyang folk songs, many believe that the study of musicology can be divided into two parts: the study of music historical and music systematic research.



## CHAPTER II

### LITERATURE REVIEW

This chapter reviews the relevant documents of the Fuyang folk songs to obtain the relevant information available to be used in this research that is pertinent to the topic and objectives:

#### 2.1 Anhui folk songs

- The classification of Anhui folk songs

#### 2.2 The history of Fuyang folk songs.

#### 2.3 The rhyme in Fuyang folk songs

#### 2.4 The Related Methodology

##### 2.4.1 Ethnomusicology

##### 2.4.2 Musicology Method

##### 2.4.3 Theory of Chinese National Mode

#### **2.1 Aanhui Folk Songs**

In this study, the researchers consulted the relevant literature to obtain more comprehensive information. In CNCK searched the keyword "Anhui folk songs", they obtained 54 papers, nine master's papers and one foreign literature. Many experts have different classifications for Anhui folk songs.

As one of the representatives of Anhui culture, Anhui folk songs have undergone thousands of years of evolution and development, bringing joy to generations of Anhui people. The rich cultural connotations contained in Anhui folk songs provide inexhaustible resources for music creation. With the passage of time and historical changes, Anhui folk songs have been continuously adapted and created by generations of artists, making them prominent among a variety of folk songs (Hong, 2107).

Anhui, abbreviated as "Wan", is a province which is named after the first characters of Anqing and Huizhou prefectures. Its terrain consists of plains, hills, and mountains, spanning the three major water systems of the Huai River, Yangtze River, and Xin'an River. Anhui has diverse cultural types, with influences from the Central

Plains culture, Chu culture, and Wu culture respectively that afford to diffuse the areas between Huaibei, Jianghuai, and Jiangnan. These factors have also directly influenced the formation of rich and colorful types of folk songs in various regions of Anhui in terms of musical form and style, becoming shining pearls in Chinese folk song (Shi,2021).

Folk songs are treasures of traditional Chinese folk music, and people have poured human thinking into their creation, inheritance, and performance. Most of them celebrate love, praise the working people, while detest to oppression that reflects on the simple emotions of the working people. Different types of folk songs have emerged in different regions due to their geographical, natural, and cultural environments. It can be said that Anhui, located in the Central Plains and has a unique climate and topography, gives rise to the unique charm of folk songs in this region (zhang,2021).

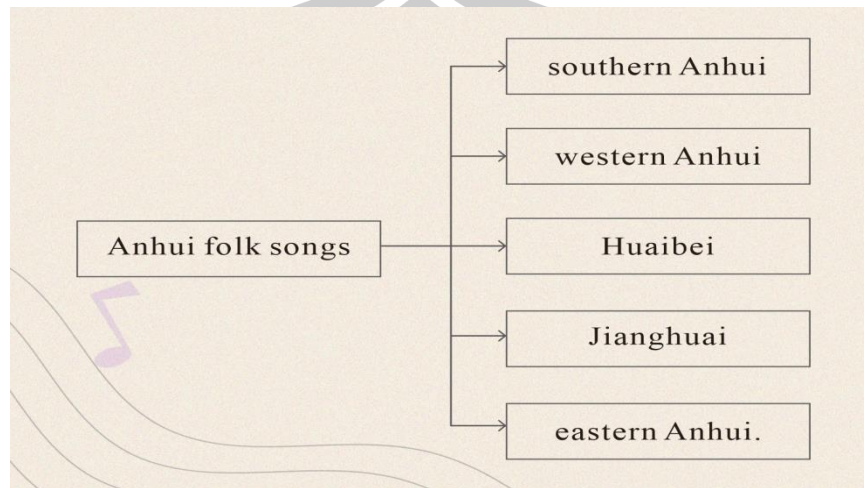
#### **- The classification of Anhui folk songs**

Anhui folk songs are classified according to the relevant theoretical literature data and the provenance of folk songs. For the study of Anhui folk songs, there are mainly the following six classification methods.

(1) Miao (1985) argued in her article "On the Division of Approximate Color Zones for Han Chinese Folk Songs" that northern Anhui can be classified as part of the Jianghuai Folk Song Approximate Color Zone, while southern Anhui (eastern Anhui) can be grouped as part of the Jiangsu Zhejiang Plain Folk Song Approximate Color Zone. At the national editorial exchange meeting of "Zhong Guo Min Jian Ge Qu Ji Cheng" held by the China Conservatory of Music, it was proposed earlier to divide Anhui folk songs into five parts: southern Anhui, western Anhui, Huaibei, Jianghuai, and eastern Anhui. (See Figure 2.1)

**Figure 2. 1**

*The first classification view of Anhui folk songs*



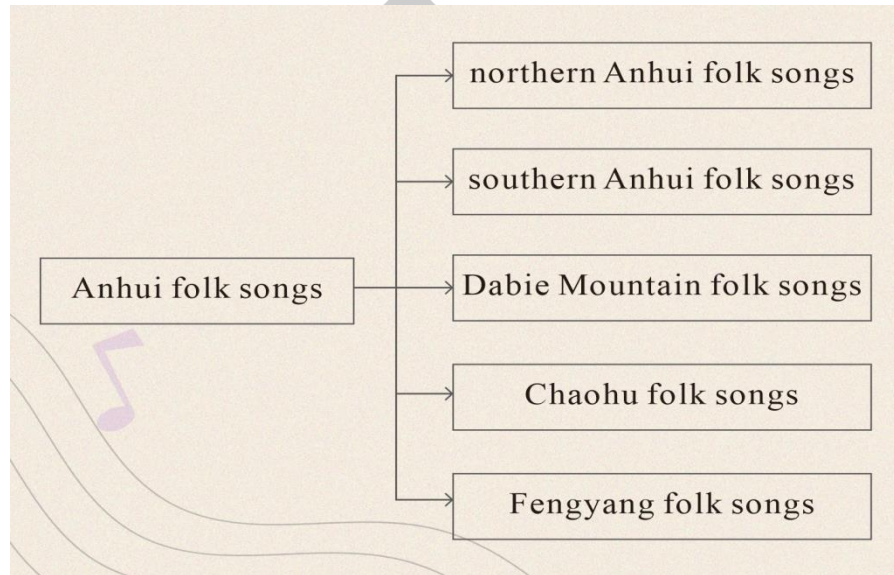
Source: Miao (1985)

2) Lu (2016) In the article "Research on the Inheritance of Anhui Folk Songs in College Music Education" , it is mentioned that Anhui folk songs have strong regional characteristics, which are closely related to specific historical development backgrounds, regional cultures, and local customs. Anhui folk songs can be divided into northern Anhui folk songs, southern Anhui folk songs, Dabie Mountain folk songs, Chaohu folk songs, and Fengyang folk songs. (See Figure 2.2)



**Figure 2. 2**

*The second classification view of Anhui folk songs*



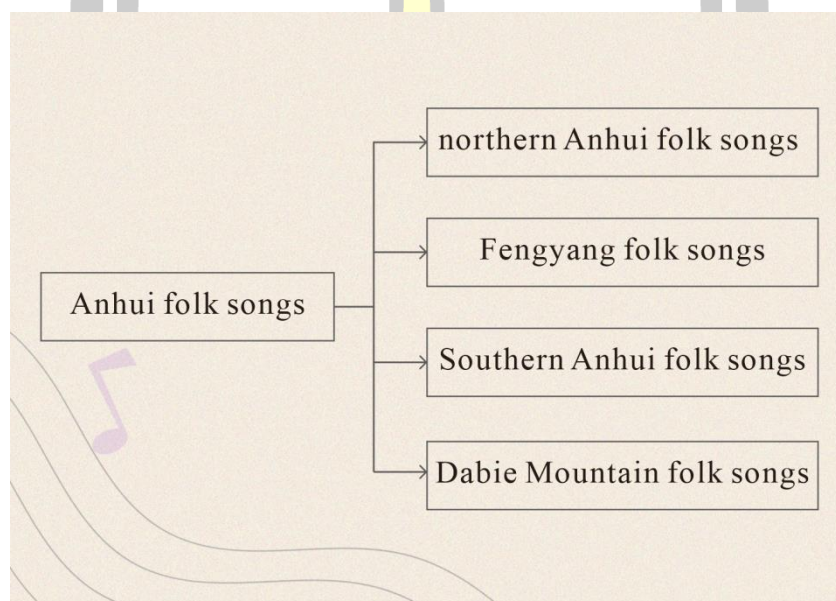
Source: Lu (2016)

3) Zhang (2017) wrote the article "A Study of Dialects in Anhui Folk Song Art," to argue that Anhui does not have a unique characteristic, but rather a mixture of folk songs from different regions. Specifically, it mainly includes the following types: firstly, folk songs from northern Anhui. With Anhui North located in the northern part of Anhui Province, especially the areas north of the Huai River, it is geographically close to Henan; therefore, its dialect tends to lean towards the Central Plains Mandarin. The rhythm of folk songs in northern Anhui is usually relatively stable, while the melody is rough and has obvious northern characteristics. Typical folk songs include "Di shang Huang He Ju Dao Wan" and so on. Secondly, Fengyang folk songs are most famous for their Fengyang Flower Drum, which is a unique flower in Anhui folk songs and is renowned both domestically and internationally. Fengyang folk songs are inclined to be passionate, lively, and have both northern and southern characteristics with a unique local charm. Thirdly, the folk songs of southern Anhui, the city that located south of the Yangtze River, they have a dialect that is distinct from other regions in Anhui, and a culture with a clear Wu cultural color. Therefore, it also has a distinct Jiangnan water town characteristic in folk songs, with emotional attachment and beautiful tone. A typical example is "Cai Cha Ge". Next, Dabie

Mountain folk songs from a city called The Dabie Mountains that stretch thousands of miles, with natural scenery and cultural history unparalleled in Anhui. The mountain songs of Lu'an, Anqing and other places are passionate and unrestrained, while the minor tunes are relatively gentle and passionate, possessing the characteristics of southern water towns. (See Figure 2.3)

**Figure 2.3**

*The third classification view of Anhui folk songs*



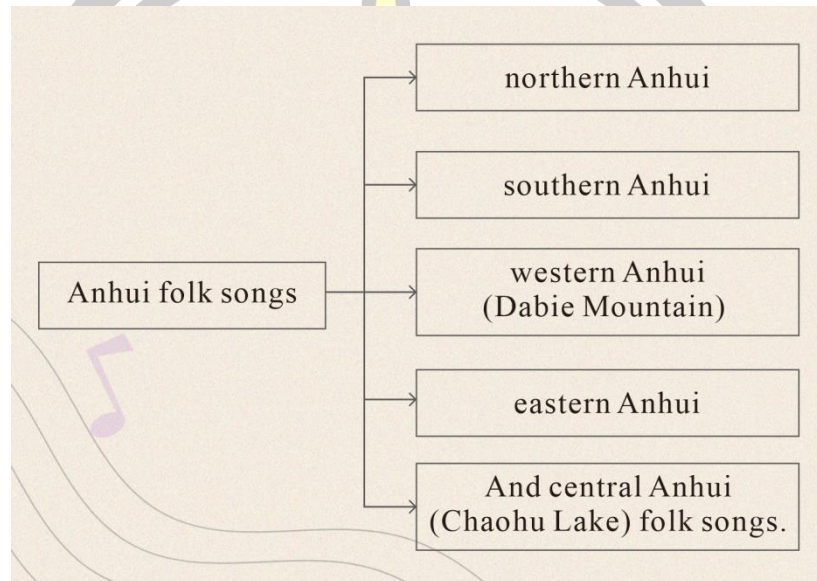
Source: Zhang(2017)

4) Rong (2019) wrote "The Inheritance Path of Anhui Folk Songs under the Background of the New Era" to mention that folk songs, as folk music art, are closely related to specific natural and social environments, and have distinct "regional" characteristics. According to regional styles, Anhui folk songs are generally divided into five color regions—namely, northern Anhui, southern Anhui, western Anhui (Dabie Mountains), eastern Anhui, and central Anhui (Chaohu Lake) folk songs. The differences in regional characteristics have created different styles of folk songs. Overall, the folk songs of southern Anhui are beautiful and lyrical, while the folk songs of western Anhui are loud and clear. In addition, the folk songs of northern Anhui are rough and simple, while the folk songs of eastern Anhui are humorous and

witty, in contrast to the folk songs of central Anhui that are mainly from the south and have both northern flavors, thus composing the colorful movements of Anhui folk songs with various distinctive melodies. (See Figure 2.4)

**Figure 2. 4**

*The four classification view of Anhui folk songs*

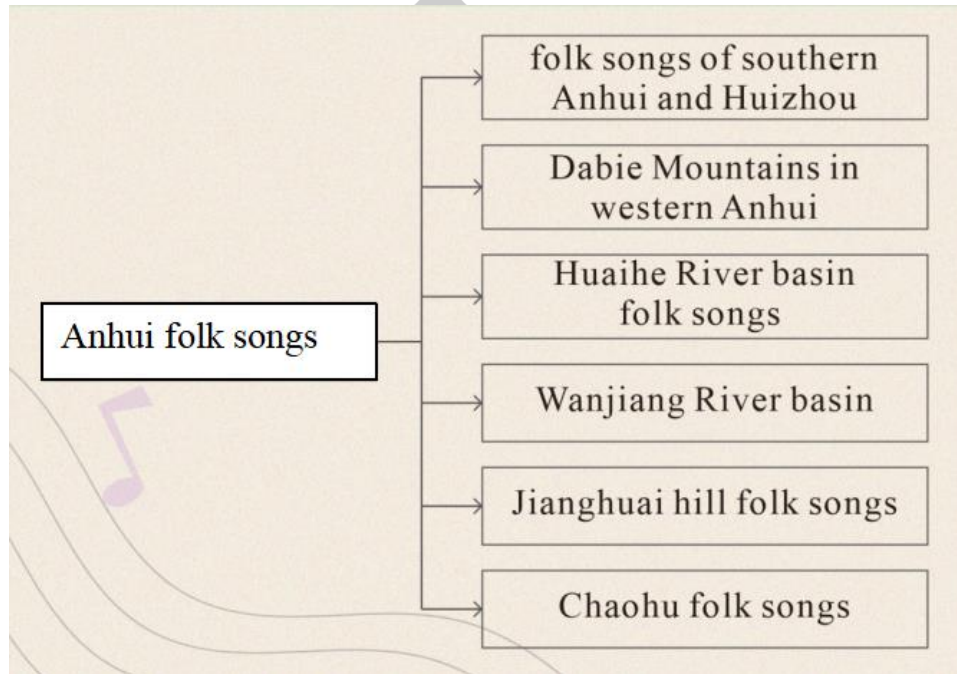


Source: Rong(2019)

5) Tang (2020) wrote the article "Research on the Inheritance and Development of Anhui Folk Songs under the Background of Rural Revitalization" to contend that Anhui folk songs mainly include Wuhe folk songs, Dabie Mountain folk songs, Huizhou folk songs, Dangtu folk songs, Fengyang folk songs, Wanbei folk songs, Guichi folk songs, Tongling Niu songs, Chaohu folk songs. According to the elements of human geography and environment, Anhui folk songs can be roughly divided into seven types: Anhui South Mountain and Huizhou folk songs, Anhui West Dabie Mountain folk songs, Huaihe River Basin folk songs, Wanjiang River Basin folk songs, Jianghuai Hill folk songs, and Chaohu folk songs. In a word. (See Figure 2.5)

**Figure 2. 5**

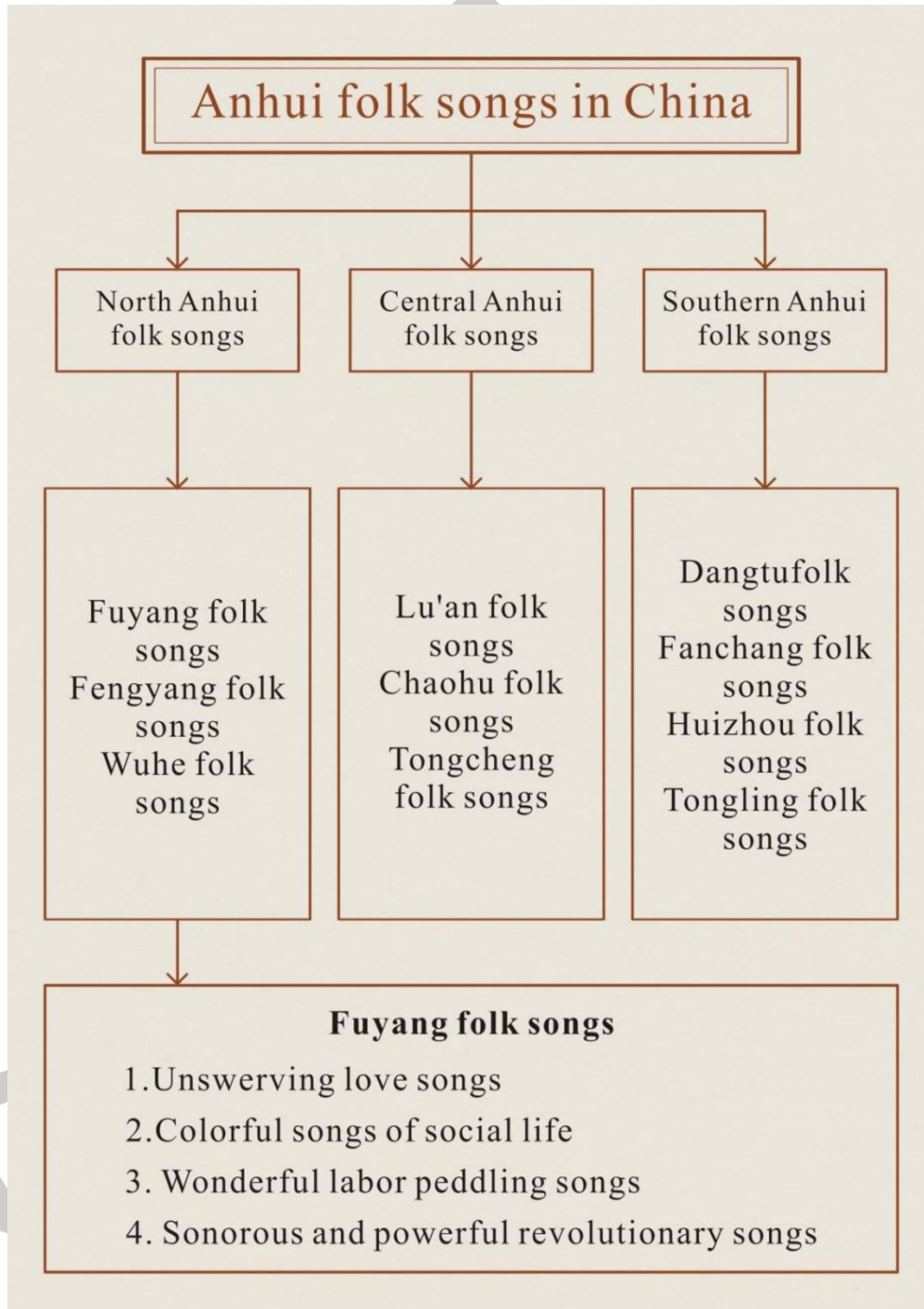
*The six classification view of Anhui folk songs*



Source: Tang (2020)

### **Conclusion**

Through the compilation and analysis of the above literature, Anhui folk songs can be divided into three types: northern Anhui folk songs, central Anhui folk songs and southern Anhui folk songs according to their geographical location. (See Figure 2.7). Fuyang folk songs are one of the most important representatives of folk songs in northern Anhui. Fuyang folk songs play an irreplaceable role and position with their unique musical characteristics. As the representative folk song type in northern Anhui province, Fuyang folk song has four special typical song types, which are Unswerving love songs, Colorful songs of social life, Wonderful labor peddling songs, Sonorous and powerful revolutionary songs.

**Figure 2. 5***Anhui folk song classification*

Source: Yuyu Tao (The researcher)

### 1) Unswerving love songs

The theme of love, a common expression, is one of the important types of folk songs in Fuyang. From the style of the songs, while some of the Fuyang folk songs with love themes showcase the soft and sweet feelings between lovers, the deep and lonely longing day and night, the other side of expression reflects the accusation and resistance against treacherous behavior, and some deeply depict the shyness and simple values of the Fuyang people in love, such as the initial love song, hot love song, heartbreak song, bitter love song, melody love song.

As a representative song in Fuyang folk songs with the theme of first love, "Gao Lu Tan Mei" expresses a girl's admiration for her beloved with its sincere and simple lyrics. The lyrics "Exploring the girl in the first month, the first month is full. Ding ding, instructing my little husband" perfectly combine melody and lyrics, to picture the wholesome innocence of the girl. The folk song "Shi Xiang" with a passionate love theme is created from the perspective of a young girl, with the theme shifting from admiration to praise. The lyrics 'I only hope to get married in March, and the two of us will be so happy' reflect the girl's longing for a better future and her persistent pursuit of love. The theme song of heartbreak, "Shi hen," expresses the pain and helplessness of women in a mournful tone. The lyrics, "Men and women are mostly the same, hey, why don't you give me a dowry?" deeply reveal the grief and reluctance of women who have a heartbreak. The songs with love as the theme in Fuyang folk songs have the characteristics of sincere and simple emotions, and belong to the true representation of the local people's emotions.

### 2) Colorful songs of social life

Music is the art of time. It originates from life and shows the different lives of different social classes. First of all, Fuyang folk songs are the emotional expression of the working people engaged in social production, as well as their true statement of social life. They play an important role in people's wedding and funeral ceremonies. Among Fuyang folk songs, there is no lack of exposure to the old society and praise for the new society. Looking at the development of Fuyang folk songs, it is actually a result of the historical change of Chinese dynasties. The recording and preservation of Fuyang folk songs provide important materials for the study of folk songs' regional culture, which is of great historical value. For example, Jian Mian Hua, Kai Cha

Guan, Wang Da Niang Ba Gang, Zi Yan Fei Lai San Yeu Tain, Da Ta Qing and so on all truly describe the scenes of folk daily life. We can explore the traditional music art of Fuyang folk songs from these songs, then provide reference for the study of folk culture in Northern Anhui. To deeply explore the content of social life songs in Fuyang folk songs, we take Zi Yan Fei Lai San Yeu Tain, and Da Ta Qing as examples for analysis.

### 3) Wonderful labor peddling songs

Labor songs have an important component of traditional Chinese folk music, such as fishing boat songs and agricultural songs. The labor songs in Fuyang area emerged from the working life of the people. These songs were originally created by the laboring people of Fuyang in their production activities. The improvised and neat rhythm and melody can increase the enthusiasm of workers and reflect the concept of spreading culture through singing in agricultural civilization. The most representative labor songs include "Liao Tu Hao Zi", "Mai Ma Hu Tang", "Mai Hua Sheng", "Mai Xi Gua", "Mai Zhen", etc.

The song "Tiao Tu Hao Zi" is sung led by the lead singer and together in harmony by the chorus. The lyrics "Two ships advancing together, ah hey hey! The power of the collective, ah hey hey! The power is boundless, ah hey hey!" express the spirit of unity, cooperation, and joint struggle of the working people. It can still be heard in the fields and banks of Fuyang today. Mai Ma Hu Tang depicts the scene of rural stalls selling horse paste soup, hot and steaming, sold at the beginning and end of the village, showcasing the local people's lifestyle and culinary culture. Similarly, songs such as "Mai Hua Sheng" and "Mai Xi Gua", have simple and clear melodies, easy to understand lyrics, and lengthy lyrics. They introduce the purpose and characteristics of the products sold, and have a certain level of entertainment value. These labor themed songs have distinct regional characteristics in form, and are full of fireworks atmosphere in content.

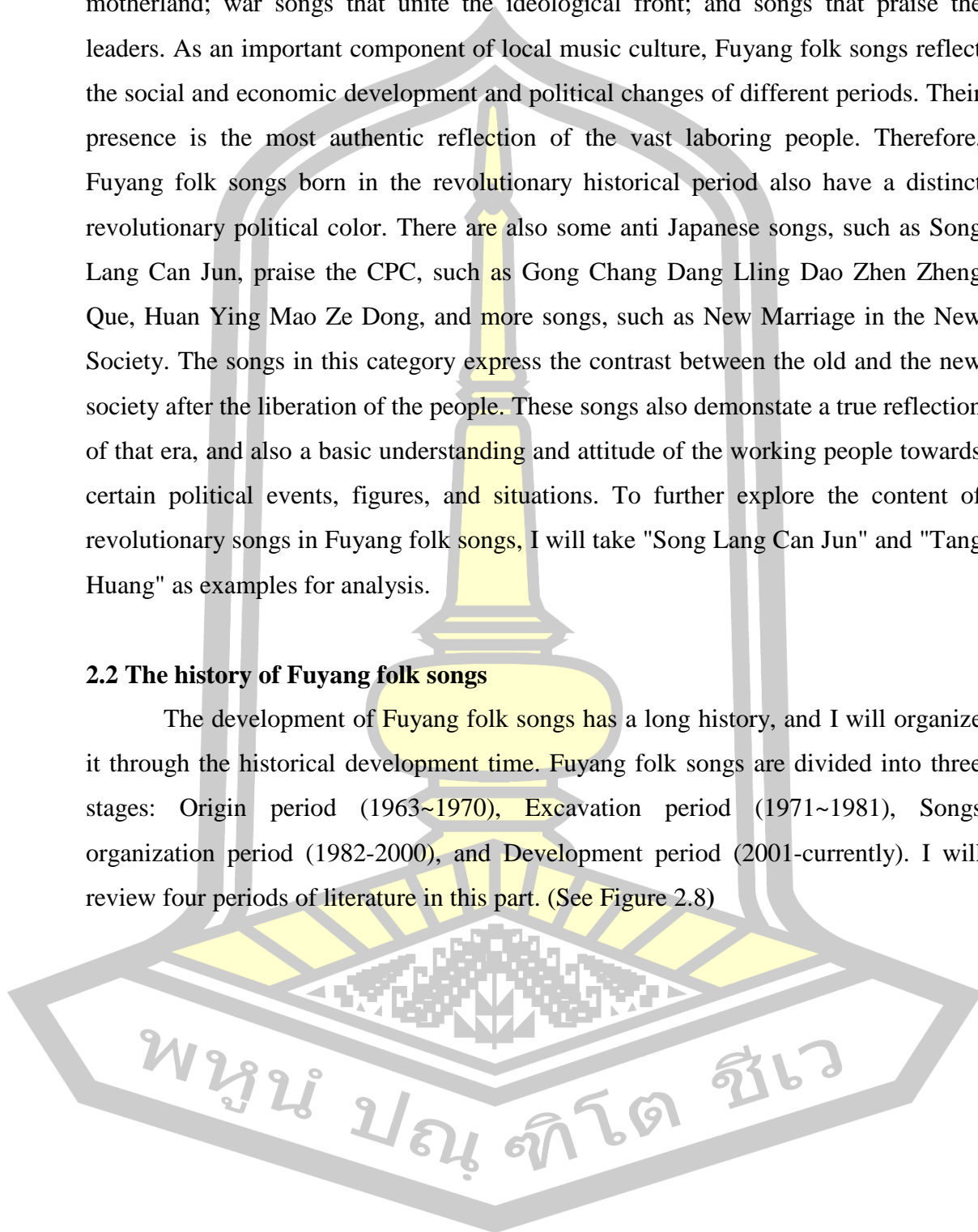
### 4) Sonorous and powerful revolutionary songs

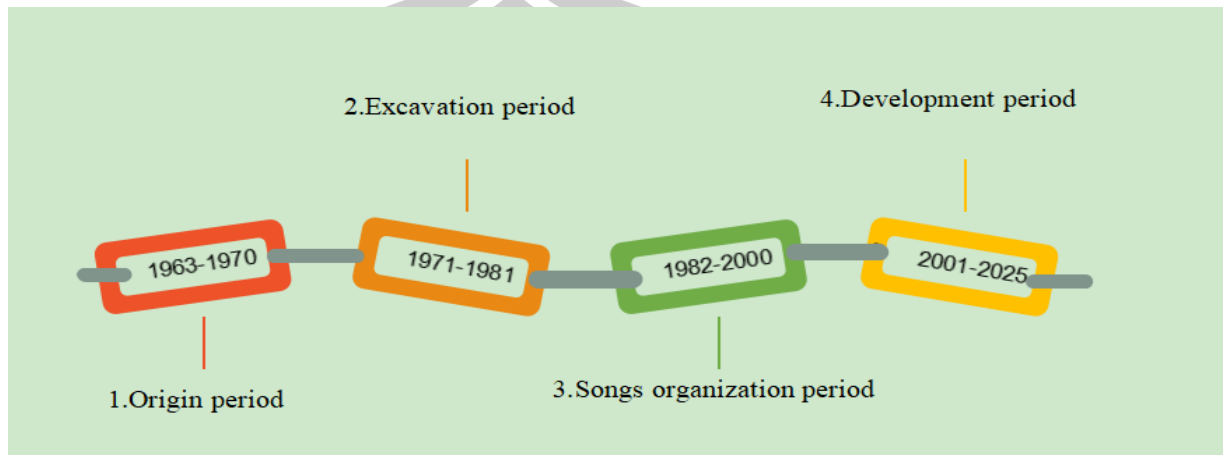
Revolution has two meanings. One is the change of feudal dynasties, and the other is the meaning of resurrection and rebirth. The revolutionary folk songs are a type of song that politicizes traditional Fuyang folk songs in the process of historical revolution. It consists of red revolutionary songs that resist the enemy and save the

country; patriotic songs that praise the beautiful rivers and mountains of the motherland; war songs that unite the ideological front; and songs that praise the leaders. As an important component of local music culture, Fuyang folk songs reflect the social and economic development and political changes of different periods. Their presence is the most authentic reflection of the vast laboring people. Therefore, Fuyang folk songs born in the revolutionary historical period also have a distinct revolutionary political color. There are also some anti Japanese songs, such as Song Lang Can Jun, praise the CPC, such as Gong Chang Dang Lling Dao Zhen Zheng Que, Huan Ying Mao Ze Dong, and more songs, such as New Marriage in the New Society. The songs in this category express the contrast between the old and the new society after the liberation of the people. These songs also demonstrate a true reflection of that era, and also a basic understanding and attitude of the working people towards certain political events, figures, and situations. To further explore the content of revolutionary songs in Fuyang folk songs, I will take "Song Lang Can Jun" and "Tang Huang" as examples for analysis.

## **2.2 The history of Fuyang folk songs**

The development of Fuyang folk songs has a long history, and I will organize it through the historical development time. Fuyang folk songs are divided into three stages: Origin period (1963~1970), Excavation period (1971~1981), Songs organization period (1982-2000), and Development period (2001-currently). I will review four periods of literature in this part. (See Figure 2.8)



**Figure 2. 6***The time structure of literature review*

Source: Yuyu Tao (The researcher)

According to the time context of the historical development of Fuyang folk songs, it can be divided into four stages: the first stage is Origin period, the second stage is Excavation period, the third stage is Songs organization period, and the fourth stage is development period. The first, second and third phases will be reviewed in chapter II , while the fourth phase will be closely looked into in Section IV.

### **2.2.1 Origin period (1963~1970)**

After the founding of the People's Republic of China, the economy, politics and culture of Fuyang developed effectively. During this period, people gradually paid attention to Fuyang folk song as a form of musical performance. Some experts and scholars began to find and explore the history of its development.

Anhui Provincial Bureau of Culture (1995) in the "Anhui Folk Songs anthology" believed that "Folk songs not only show the revolutionary drive and optimism of the working people, but also show the high artistic creation ability of the working people." The book includes Fuyang folk songs such as "Da Nian Zi Qi Le Shou " "Song Lang Can Jun " .

Liu (1959) said that the Anhui region has a rich folk music culture. He created this song by depicting the beautiful scenery on both sides of the Huai River, to

express the happy and joyful life of the Anhui people after liberation, and their love for their hometown. The first theme of the song is to use the tone of "Hua Gu Deng" in Yingshang, Fuyang, depicting a scene of singing and dancing in life.

The editorial board of the Fuyang Special Zone Cultural and Educational Bureau (1963) believes that "Three Hundred Folk Songs of Fuyang" found in the 1950s and 1960s had a purpose to protect traditional culture and inherit the spirit of national culture. Local music staffs such as Yong Wang and Pengbin Zhao went to the countryside to conduct surveys and continuously excavated and organized more than 300 folk songs of Fuyang. This evidence provides a detailed record of the types, songs, and scores of Fuyang folk songs, including a large number of Fuyang folk songs and related articles on Fuyang folk songs. This is the first book dedicated to recording Fuyang folk songs after the founding of the People's Republic of China. The book records the collection process and anecdotes of Fuyang folk songs. Since then, the classic songs of Fuyang folk songs have gradually gained popularity among the general public. This book comprehensively showcases the historical style and charm that local folk songs should have, and plays an important reference value for inheriting the fine traditions of folk songs and even nourishing music creation.

Jing (1964) stated in his article "Anhui Province held a province wide new music program performance" that the Anhui Provincial Cultural Bureau held a new drama music program performance in Hefei from April 14th to April 20th. Professional song and dance groups from Hefei, Bengbu, Huainan, Yanhu and other places, as well as outstanding folk singers and musicians were recommended by Chuxian, Fuyang, Anqing, Yanhu, Tongling and other places to be put in the performance and performed multiple newly created music programs. This has played an important role in the dissemination and development of Fuyang folk songs.

Dai (1970) believed in "200 Folk Songs of Anhui" that the folk songs of Fuyang in Anhui have a long history and have been widely spread. This book collects folk songs from Fuyang, such as "Da Ta Qing", "Tao Hung", and "Zhai Shi Liu".

### **2.2.2 Excavation period (1971~1981)**

Since the Third Plenary Session of the Eleventh Central Committee, the cultural industry has experienced a revival, which has brought a new momentum to the study of Fuyang folk songs. After the China Conservatory of Music held an

editorial exchange meeting for the "Collection of Chinese Folk Songs" in Wuhu, Anhui, then many songs in Fuyang folk songs began to be included in major song collections, and papers on Fuyang folk songs gradually entered people's sight.

Xinyang Land Reform Commission (1979) believed in the book "Selected Folk Songs of the Dabie Mountains" that folk songs have played a positive role in various historical periods. The song "Sending off a Boy to Join the Army" that emerged during the revolutionary struggle is a true record of the times when the revolutionary struggle benefited. This song is a core representative of Fuyang folk songs.

The Compilation Committee of Anhui Branch (1978) believed in the book "Anhui Folk Songs" that the Chinese Musicians Association had songs such as "Da Nian Zi Qi Le Shou" in the Huai River region as early as the Nian Army Uprising in the Qing Dynasty, and Fuyang folk songs such as "Tao Huang" appeared during the Anti Japanese War.

Yang (1980) believed in his book "The Sound of the Sea of Music" that from 1979 to 1980, the Anhui volume of "Chinese Folk Songs Collection" was launched, and the province wide census, collection, notation, and singing of folk songs activities resumed. In 1981, 100 Anhui folk songs were recorded, pushing the recording, organization, singing, recording, and preservation of Anhui folk songs to a high point in the history of Anhui folk songs such as the folk songs "Xiao Jie Ai Shang Xiao Huo Lang", "Da Ta Qing", and "Song of Songs" from the northern Anhui region; Fuyang Yingshang folk song "Ni Yao Ba Mei Mei Ji Xin Shang".

### **2.2.3 Songs organization period (1982~2000)**

Wang (1982) argued in his book "Folk song lining words and lining cavity" that some folk songs in Anhui Province also have different inserted lyrics due to language differences. For example, the folk songs "Jie Zai Tian Li Hao Dou Ke" in Fuyang and "Quan Lang Can Jun" in Lu'an, despite an additional word such as "brother" being sung as "Ge Ge" in Fuyang and "Ge a" in Lu'an.

Compiled by Anhui Provincial Department of Culture (1983) into a book, a hundred Anhui folk songs with dew flowers" believed that folk songs in northern Anhui (including Fuyang and Suxian districts) are also known for their roughness, humor, wit, and liveliness, such as "Jin Hua Yuan" and "Zhai Shi Liu". From these

song collections, It can be seen that some of Fuyang folk songs are folk arts that publishing houses must include and are an integral part of Anhui folk songs.

Zhang (1994) recorded in detail the historical materials of the repertoire, lyrics, characteristics, and dissemination of Fuyang folk songs in his book. He believed that "In the late Qing Dynasty, various folk songs and minor tunes—including 'Da Ta Qing', 'Xiao Ta Qing', 'Shang He Diao', 'Yu Mei Ren', 'Meng Jiang Nv', 'Li Yu Lian', 'Shi Yue Qia Hua', and others— were popular among the people. Many folk singers fill in words according to the tune and sing "Da Man Chuan" during performances of dry boat, stilts and other dances. Based on this, It can be estimated that Fuyang folk songs were already very popular and widely used in the lives of the people in the late Qing Dynasty (1912). The article also places a specific emphasis on the song "Da Man Chuan" to have been sung for nearly a hundred years in that era. Therefore, the origin of Fuyang folk songs can be traced back to around the Jiaqing period (1812) in the middle of the Qing Dynasty.

Wang (2000) argues in his article "Exploring the Regional Distribution of Anhui Folk Songs from 'Gan Man Niu' and 'Wu Geng Diao' that the Jianghuai region is rich in folk songs, which Fuyang folk songs and Fengyang folk songs abound. In terms of music culture, they are also the regions that best represent the musical characteristics of Anhui Province. Various folk songs from the province can be seen in this region, such as Shan Ge, Xiao Daio, Hao Zi, Fengyang Hua Gu Deng, Fuyang YingShang Deng Ge.

All in all, we learn three stages of the historical development of Fuyang folk songs Origin period (1963~1970), Excavation period (1971~1981), Songs organization period(1982-2000), from academia and in publications. According to the aforementioned academic papers and research monographs, it can be seen that over the years, scholars made fruitful studies on the Fuyang folk songs from various angles and had rich academic achievements.

Since the establishment of the People's Republic of China, "Three Hundred Folk Songs of Fuyang" has been the first book to record Fuyang folk songs. The book records the collection process and anecdotes of Fuyang folk songs. Since then, some classic songs of Fuyang folk songs have gradually aroused the enthusiasm of the general public.

### 2.3 The rhyme in Fuyang folk songs

Chinese language is a tonal language which one of the functions of the tone is to distinguish the meaning. In singing Chinese art songs, tone not only plays the role of distinguishing word meaning, but also affects the melody of the music. Only by unifying the two can the songs be fully interpreted. In singing Fuyang folk songs, also we have to pay great attention to the combination of tone and rhythm.

Du (1990) argues in his article "Language and Music as a Medium" that language and music are two systematic elements in which humans use sound as a medium to express their thoughts and emotions. They are all based on sound, and there is a close connection between the two. As a physical phenomenon, high and low, long and short, strong and weak, and timbre are the fundamental properties of sound, the basis of music, and thus the foundation of language.

Wang (2002) argues in his article "The Influence of Dialect Phonetic Tones in the Three Gorges Reservoir Area on Typical Tones of Folk Songs" that the Han language has a tone problem, where the four tones of yin and yang are different, resulting in completely different meanings of the language. In tonal language, each syllable of a word has a fixed, distinguishable height and pitch that can change its meaning. The tones are generally divided into four types: Yinping, Yangping, Shangsheng, and Qusheng. The tone of Yinping is high and flat, the tone of Yangping is low and slightly downward, the tone of Shangsheng is centered but the latter half is downward, and the tone of Qusheng is a rising tone.

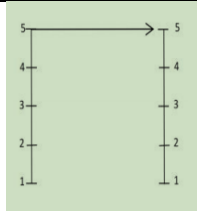
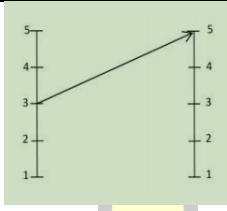
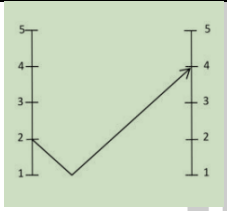
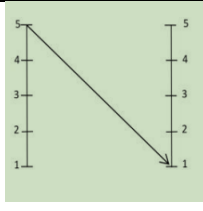








Zhang (2014) argues in his article "The Role of Chinese Tone and Intonation in the Singing of Chinese Art Songs" that a high-level art song required the lyrics to be in harmony with the music. Therefore, when singing such art songs, both the ups and downs of the music melody and the tone of the lyrics should be considered. It can be said that the awareness of the distinct characteristics of Chinese tones is a key step in singing Chinese art songs well. Mastering Chinese tones plays an important role in singing Chinese art songs well.

Li (2023) in the article "The Application of Sound Rhyme in Solaural Training" believes that there are different values in the Han language, after long-term evolution, and phonetic values gradually localized. The tone of the lyrics is basically

based on the Yin, Yang, upper and four tones of Mandarin. With the staff to "Yin, Yang, up, go" four tone value relationship write down. (see table 2.1).

**Table 2. 1**

The time structure of literature review

<b>The four tones of modern standard Chinese pronunciation</b>				
<b>Four tones</b>	1.First tone (Yin Ping)	2.Second tone (Yang Ping)	3.Third tone (Qu Sheng)	4. Four tone ( Xia Sheng)
<b>Tone pitch</b>	 5-5	 3-5	 2-1-4	 5-1
<b>Staff</b>				
<b>Symbol</b>				

Source: Li (2023)

Therefore, when singing Fuyang songs, attention is needed to be paid with the changes of these tones to ensure that the pronunciation of the song accurately and effectively conveys the emotion and artistic conception of the song. I will analyze this point in the analysis of Fuyang folk songs in chapter V.

In short, rhythm is an important part of Fuyang folk song art, which directly affects the expressivity of folk songs and the emotional resonance of the audience. The rhythm of musical language comes from the natural intonation and rhythm of the lyrics. Whether the rhythm of the song is accurately expressed in the singing or not will directly affect the artistic appeal of the folk songs. Therefore, the in-depth

analysis of the rhythm of the lyrics can provide a useful reference to the singing of Fuyang folk songs and promote the development of Fuyang folk song art.

## **2.4 The Related Methodology**

This paper mainly uses the related theories of musicology and ethnic musicology to support the research ideas and contents, including the methods of music analysis and music communication, and the theories of field investigation and historical research.

### **2.4.1 Ethnomusicology**

In the study of the history, musical characteristics, functions and development of Fuyang folk songs, I used many theories, among which ethnomusicology is one of the important theories. While applying the theory of ethnomusicology, we should first understand what is ethnomusicology.

Du (1984) discussed that ethnomusicology is an independent discipline, and its research results can be adopted by various disciplines and can serve a wider range of disciplines. It can serve for singing, playing, appreciation and other musical activities. It can serve for ethnology, linguistics, and history.

Jennifer C. Post (2004) mentions that disciplinary study and teaching in ethnomusicology generally focuses on music as a form of human expression that exists in the context of everyday life. Students and scholars study meanings and structures of music, considering each cultural event in which music is performed as a meaningful experience in the lives of individuals and communities.

Wu (2012) mentions that ethnomusicology is a theoretical discipline within the field of musicology that studies the traditional music of various ethnic groups around the world as well as the development of common musical types. Ethnomusicology advocates placing the existing traditional music and its developmental types within the specific natural and socio-cultural environments of a particular ethnic group. It aims to describe the basic morphological features, evolutionary patterns, and cultural traits of the related music types within a particular ethnic group.

William C. Banfield (2015) argued that the ethnomusicology contains writings on contemporary music and culture studies, creative glimpses on history through

reflective essays, interviews with contemporary artists, perspectives on popular culture analysis, and criticism.

Narongruch Woramitmaitree (2017) said that ethnomusicology is a very important research field. Just like sociology and human informatics, music is a good way to learn the culture of other groups, which can be seen in eastern music and art. The oral tradition method in the research of problems is music creation, the change, and development of music, music, and music styles. Related to the role of music in society is the structure of music, the way music exists, music and dance, including local music art, and Western Folk Songs. (Hang Cao,2023:7)

Rong (2020) holds that the study of ethnomusicology is influenced by the politics and consciousness of other countries. He also believes that after more than one hundred years of development, ethnomusicology shows local characteristics, but the subject is fraught with British and American ethnomusicological thoughts.

In a word, through the relevant research theory of ethnomusicology, we can find out the focus of Fuyang folk songs, and find out the development law and research content of Fuyang folk songs under the vision of ethnomusicology.

### **1) Field survey method**

Wang (2015) argues in his article "The Dilemma of Fields: A Discussion on Contemporary Field Investigation Methods in Ethnomusicology" that "fields" have social significance. It holographic reflects the judgments and demands put forward when dealing with the issue of overlapping villages, but it also represents the spatiotemporal process of philosophical and epistemological, dynamic social evolution. Field work "highlights the significant importance of national surveys.

Gai (2019) argues in his article "Field Investigation in Ethnomusicology" that field investigation, as an important procedure and link in the research methodology system of ethnomusicology, can enable more researchers to obtain first-hand information. In the field of ethnomusicology and related research abroad, it is also known as "fieldwork".

Chou (2018) believes that the doing of fieldwork is once a person leaves their comfort zone and tries to familiarize to live in an environment that is completely strange with the language, poor living conditions, lack of communication, and many other inconvenient city, country and tribes to go to investigate music.

Qi (2021) wrote the article "Field Investigation of Historical Ethnomusicology" to suggest that field investigation is the core method of ethnomusicology. The audio and audiovisual materials obtained during on-site inspections then constitute the object of spectral analysis. The interview data and observation experiences obtained in the field will also constitute the main body of the music ethnography text. The research path of on-site investigation of the present, present, and current situation constitutes the foundation of synchronic research in ethnomusicology.

## 2) History research method

Li (2006) wrote the article "Historical Research" of Ethnomusicology to demonstrate that studying the history of Chinese music from the perspective of diachronic has always been valued by Chinese music scholars. The formation of this academic tradition is closely related to the reality that China has a long history of civilization and rich traditional music culture historical materials. In the past, the historical research of Chinese traditional music is mainly in the way of "the historical research thinking of traditional musicology", which is the general study of music history.

Qi (2006) in the historical interpretation: the history of ethnic music research says that national music scholars in the face of the local collective memory should not only as a "historical background" foil in the music ethnography, but should show in the music music writing "process" the keywords of historical research.

Li (2010) in the article A Brief Description of the Historical Research of Ethnomusicology tells that since the introduction of Chinese mainland, ethnomusicology pays little attention to the investigation of the history of the research objects. The idea of introducing historical research in the field of ethnomusicology can help us to better understand the research subjects and gain a more comprehensive understanding.

In short, through the above experts, we can summarize a point, that is, if we want to thoroughly study Fuyang folk songs, we must put them in the two perspectives of duration and harmony, and deeply and continuously reveal the development history of Fuyang folk songs.

#### 2.4.2 The Musicology Method

Musicology is the general term of all theoretical disciplines in the study of music. Its task is to clarify their nature and laws through various phenomena related to music. Therefore, it is a discipline with the dual attributes of humanities and nature Music vision. In addition to the study of ontology, it can also focus on the study of music and its external relations.

Guo (2017) in “Musicology, Please Look at People” argued that musicology, as the aggregate of music knowledge, includes both the historical (so-called "diachronic") research and the horizontal Theoretical and systematic (namely, the so-called "synteny") research. But whether historical or theoretical research, there are two different angles. One is the research on music itself, the example is music acoustics, music morphology and some other disciplines usually classified as "music theory". The other focuses on the connection between music and its external conditions, such as music geography, music sociology, music ethnology (or "music anthropology"), music aesthetics, music psychology. Many marginal disciplines can belong to this category.

Kang (2005) in the system of musicology consider that musicology is a dynamic ensemble concept that can present multiple disciplines, multiple perspectives, and a broad perspective. It makes us realize that the history of human beings that created music in different ways can also be interpreted in different ways.

Yang (2021) in “Research on the disciplinary boundaries of musicology and its academic production form” holds that from the perspective of academia, the discipline of musicology can be defined as taking the existing music concept or similar sounds as the main research object. The idea is to translate the general space of music facts into language time and space through actual music facts. Then it follows different perspectives of research, and uses the music vocabulary which is structured by music and language to sequence the co-occurrence of musical events of a certain dimension. The humanities are reorganized and reconstructed in terms of primary and secondary status, and the analysis revolves around morphological variables to draw conclusions.

Pu (2022) in “Musicology's Gaze and Research Quality Issues” studies that the object of musicology research can or should be "multiple" rather than single. In the

studies of musicology in recent years, the views on "people", "music", "performance" and "culture" have shown this diversified or different research concept.

Du (2022) in “Research method and purpose of ethnomusicology” has established and defined musicology from a new Angle, which he emphasized that musicology is the study of music which can be recognized as a form of behavior and art created or selected by human beings in order to express their thoughts and feelings and convey information, by using sound as the medium and carrier of expression, and experiencing it with hearing. Because music is non-semantic, the different branches of musicology should be studied using the research methods of other disciplines. The disciplines of systematic musicology adopt the research methods of natural science, the historical musicology of history, and the study of ethnography in folk musicology. Therefore, all disciplines in music are interdisciplinary.

#### 2.4.3 Theory of Chinese National Mode

The Chinese pentatonic scale, or pentatonic modulation, is a scale system commonly used in Chinese music. Ancient China named the five tones Gong, Shang, Jue, Zhi, and Yu, which is roughly equivalent to the syllable name (do) (re), (mi), (sol), and (la) on the Western music notation. Take C sound as the starting sound, push up pure five degrees, get C, D, A, E, and then make octave movement, all the way to an octave, namely: C-D-E-G-A (Li, 2023).

For example, C Gong Mode (see Figure 2.9).

**Figure 2.7**

*C Gong Mode*



Source: Li (2023)

Each tone of the pentatonic scale can be used as a tonal center to form a pentatonic tuning:

(1) Gong tonality: Gong, Shang, Jue, Zhi, Yu. (C, D, E, G, A)

Intervallic relationships: major second, major second, minor third, major second, minor third

(2) Shang mode: Shang, Jue, Zhi, Yu, Gong. (D, E, G, A, C)

Intervallic relationships: major second, minor third, major second, minor third, major second

(3) Jue mode: Jue, Zhi, Yu, Gong, Shang. (E, G, A, C, D)

Intervals: minor third, major second, minor third, major second, major second.

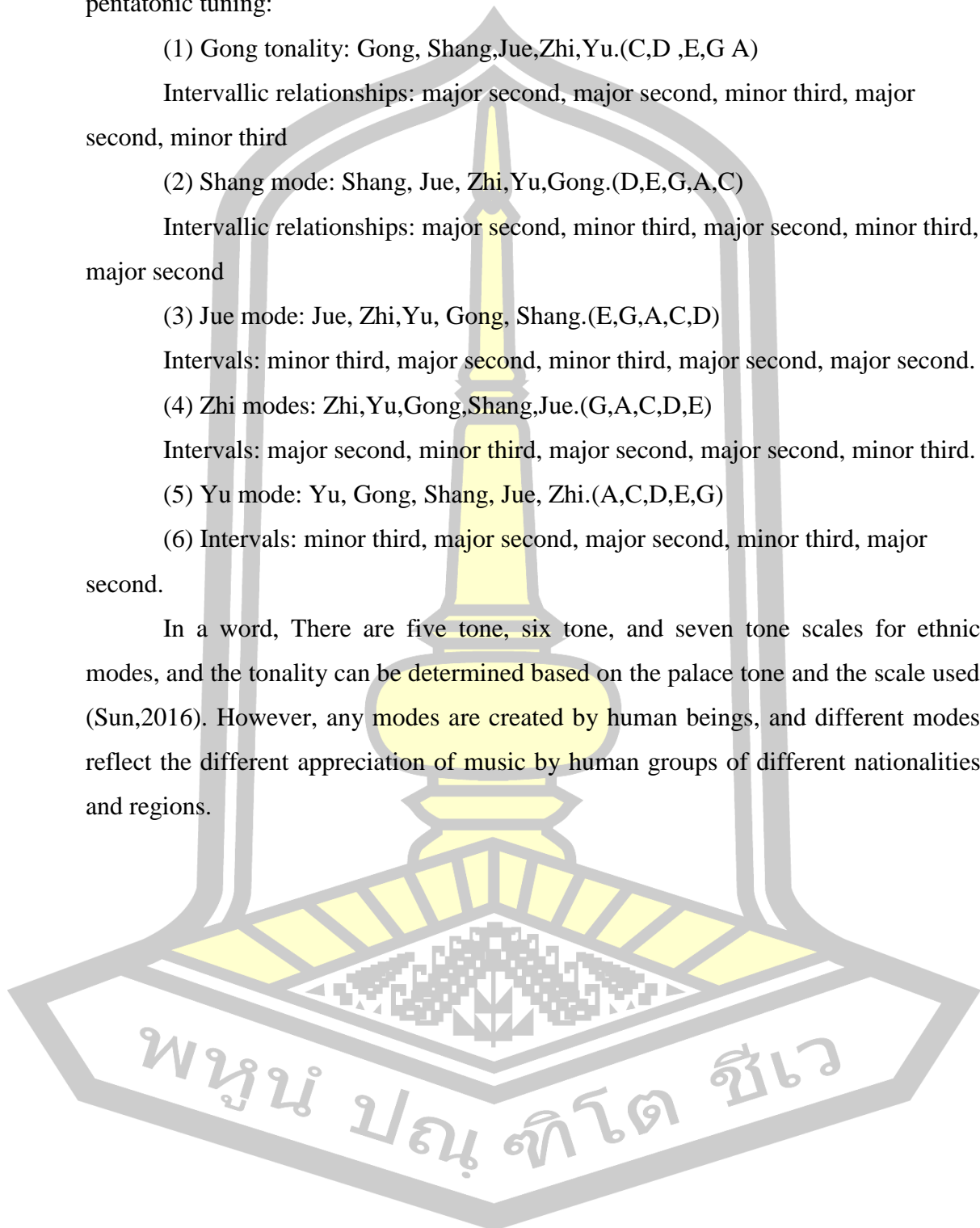
(4) Zhi modes: Zhi, Yu, Gong, Shang, Jue. (G, A, C, D, E)

Intervals: major second, minor third, major second, major second, minor third.

(5) Yu mode: Yu, Gong, Shang, Jue, Zhi. (A, C, D, E, G)

(6) Intervals: minor third, major second, major second, minor third, major second.

In a word, There are five tone, six tone, and seven tone scales for ethnic modes, and the tonality can be determined based on the palace tone and the scale used (Sun, 2016). However, any modes are created by human beings, and different modes reflect the different appreciation of music by human groups of different nationalities and regions.



## CHAPTER III

### RESEARCH METHODOLOGY

This study uses the methods of qualitative research, by which Fuyang folk songs from Fuyang city and its surrounding areas were selected as the research object. Because this area is the source of Fuyang folk songs, the key informants are selected as the research clues in the research. Therefore, this study will be conducted in the following steps:

#### 3.1 Research scope

##### 3.1.1 Scope of content

##### 3.1.2 Scope of research site

##### 3.1.3 Scope of time

#### 3.2 Research Process

##### 3.2.1 Research site

##### 3.2.2 Selected key informants

##### 3.2.3 Research tools

##### 3.2.4 Data collecting

##### 3.2.5 Data analysis

##### 3.2.6 Research plan

#### **3.1 Research Scope**

##### 3.1.1 Scope of content

- 1) To study the development of Fuyang folk songs.
- 2) To analyze the musical characteristics of Fuyang folk songs.
- 3) To propose guidelines for the preservation and transmission of Fuyang folk songs.

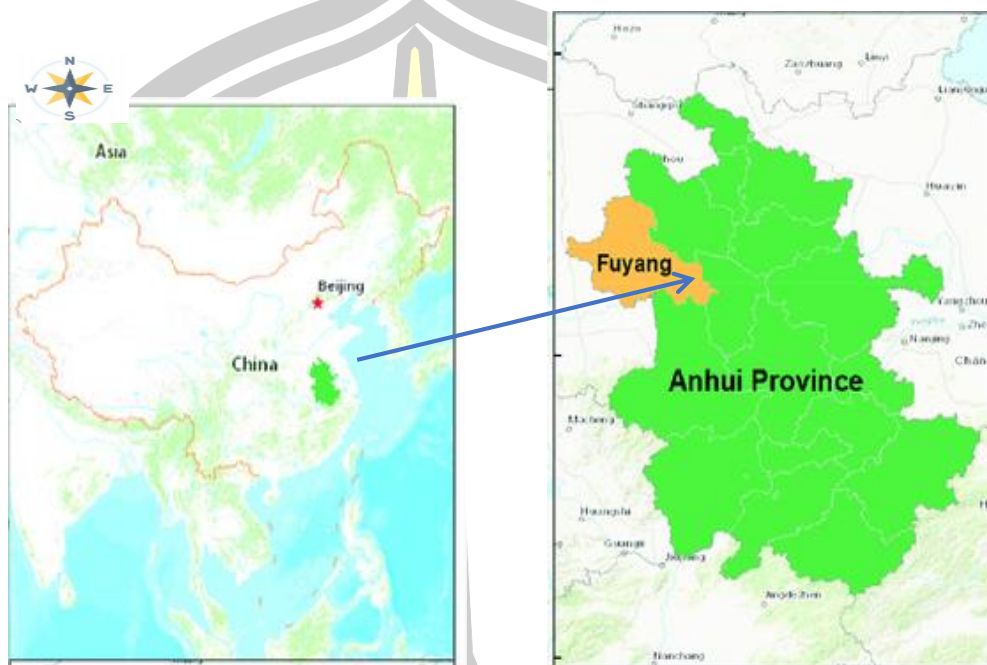
##### 3.1.2 Scope of the research site

The scope of this research encompasses the Fuyang city and its surrounding areas, with a focus on the Ying Zhou District, in Anhui Province, China.

- 1) Anhui Province, China (see Figure 3.1)

**Figure 3. 1**

*Map of Anhui Province, China,2023*



*Note.* Location Map of Anhui Province, China

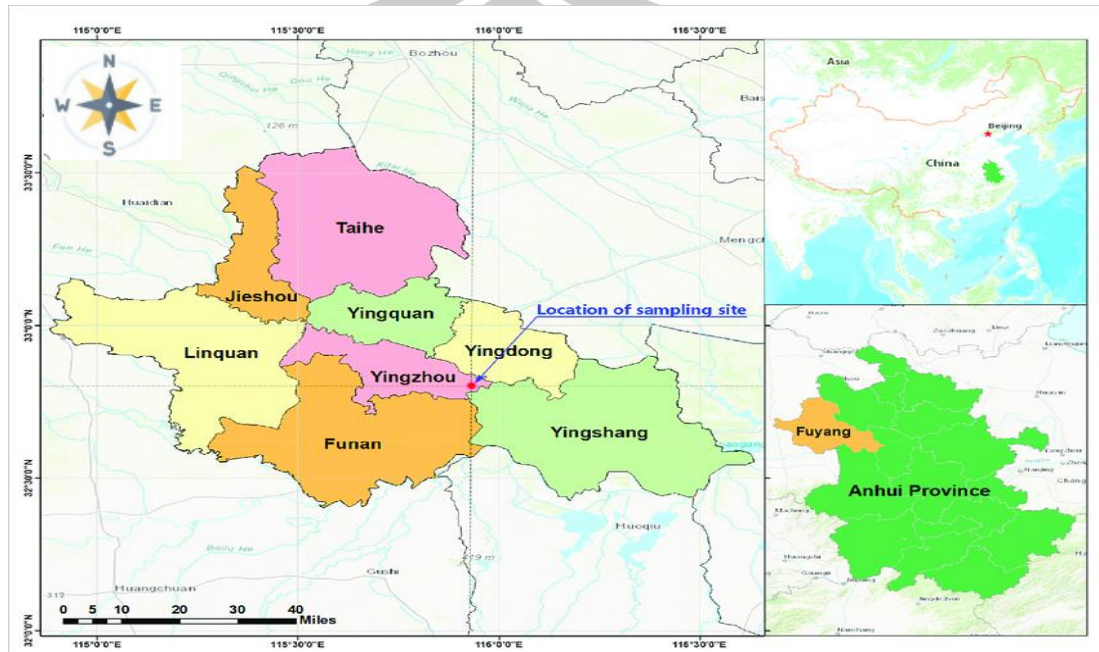
Source: WuDaguo,ChenGuangyaoXiaZhengzhaoh[https://www.researchgate.net/figure/Location-map-of-Fuyang-Xiaoguo-zhuang-Yuanji-Town-Yingzhou-District-Fuyang-City-Anhui\\_fig1\\_367285715](https://www.researchgate.net/figure/Location-map-of-Fuyang-Xiaoguo-zhuang-Yuanji-Town-Yingzhou-District-Fuyang-City-Anhui_fig1_367285715)



2) Fuyang City, Anhui Province, China (see Figure 3.2,3.3)

**Figure 3. 2**

*Fuyang City, Anhui Province, China, 2023*



*Note.* Map of Fuyang City, Anhui Province, China

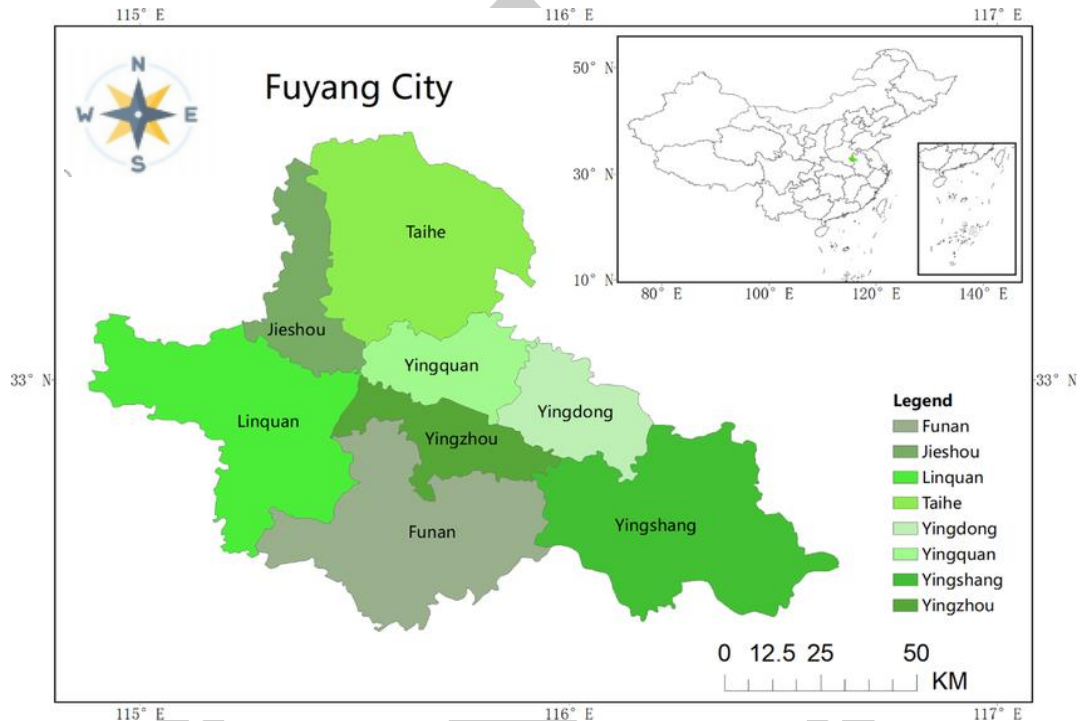
Source: Wu Daguo, Chen Guang yao , Xia Zhengzhao

[https://www.researchgate.net/figure/Location-map-of-Fuyang-Xiaoguo Zhuang-Yuanji-Town-Yingzhou-District-Fuyang-City-Anhui\\_fig1\\_367285715](https://www.researchgate.net/figure/Location-map-of-Fuyang-Xiaoguo Zhuang-Yuanji-Town-Yingzhou-District-Fuyang-City-Anhui_fig1_367285715)



**Figure 3.3**

Map of Fuyang City, Anhui Province, China



*Note.* Map of Fuyang City, Anhui Province, China

Source: Dong Tengfei, Zha Zhengqiu, Sun Liang

[https://www.researchgate.net/figure/The-geographical-location-of-Fuyang-city-analysed-in-this-study\\_fig1\\_368688368](https://www.researchgate.net/figure/The-geographical-location-of-Fuyang-city-analysed-in-this-study_fig1_368688368)

### 3.1.3 Scope of time

I have conducted the research from November May 2022- May 2025

## 3.2 Research Process

### 3.2.1 Research reason and informants

#### 3.2.1.1 Research site

Located in Fuyang City, Anhui Province, China, and the surrounding areas.

#### 3.2.1.2 The reason

- 1) Fuyang folk songs originated here.
- 2) Fuyang folk songs spread here.
- 3) Singers who can sing Fuyang folk songs live in this area.

4) In the memory of local people, Fuyang folk songs is a byproduct of a deep localization.

Fuyang folk song, as a form of musical art, carries the ideological values and aesthetic implications of culture art in Fuyang, reflecting the historical conditions of different periods in Fuyang, and showing the local people's living customs and emotional states as a witness of social changes, economic development and evolution of people's spiritual outlook.

### 3.2.2 Selected key informants.

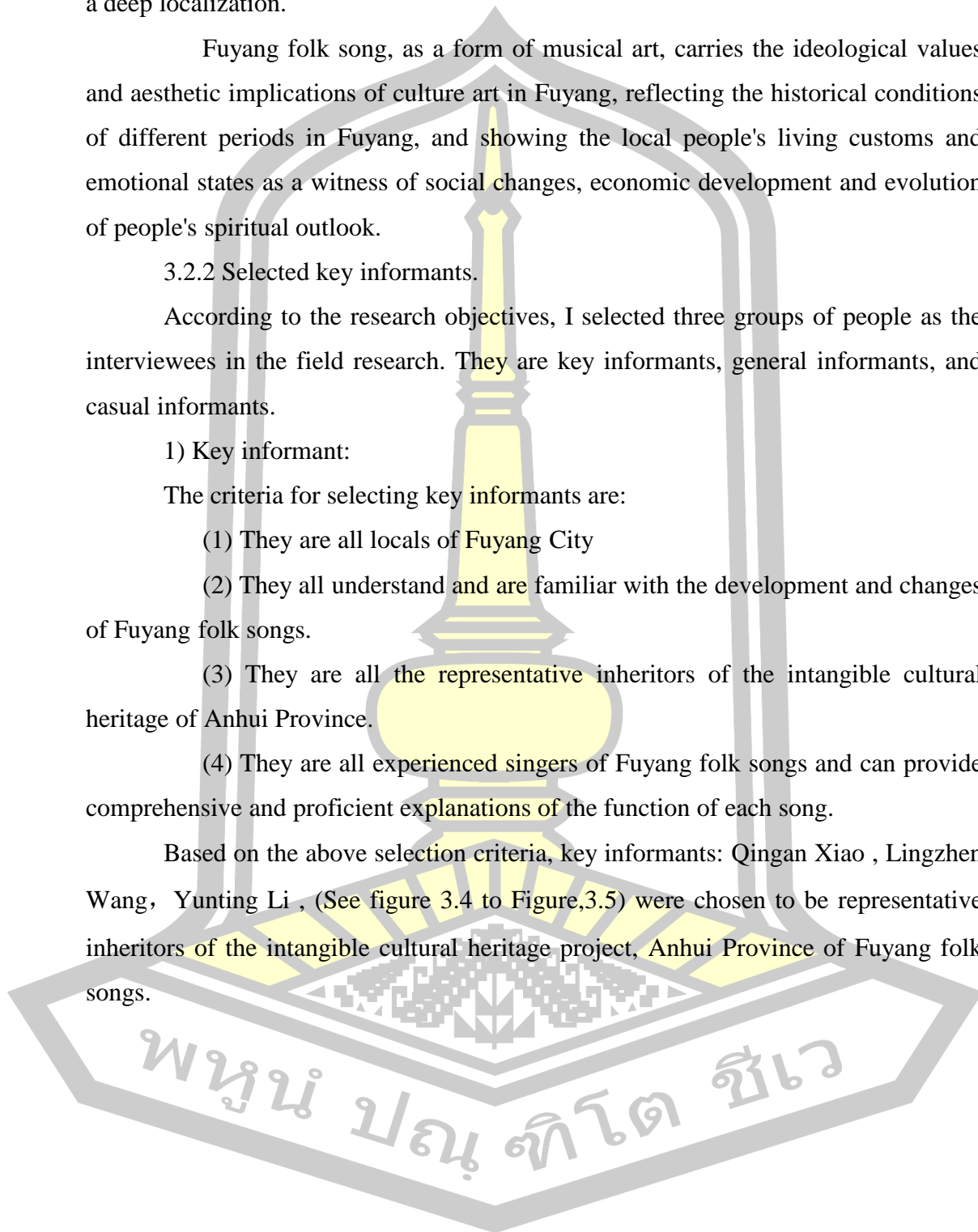
According to the research objectives, I selected three groups of people as the interviewees in the field research. They are key informants, general informants, and casual informants.

#### 1) Key informant:

The criteria for selecting key informants are:

- (1) They are all locals of Fuyang City
- (2) They all understand and are familiar with the development and changes of Fuyang folk songs.
- (3) They are all the representative inheritors of the intangible cultural heritage of Anhui Province.
- (4) They are all experienced singers of Fuyang folk songs and can provide comprehensive and proficient explanations of the function of each song.

Based on the above selection criteria, key informants: Qingan Xiao , Lingzhen Wang, Yunting Li , (See figure 3.4 to Figure,3.5) were chosen to be representative inheritors of the intangible cultural heritage project, Anhui Province of Fuyang folk songs.



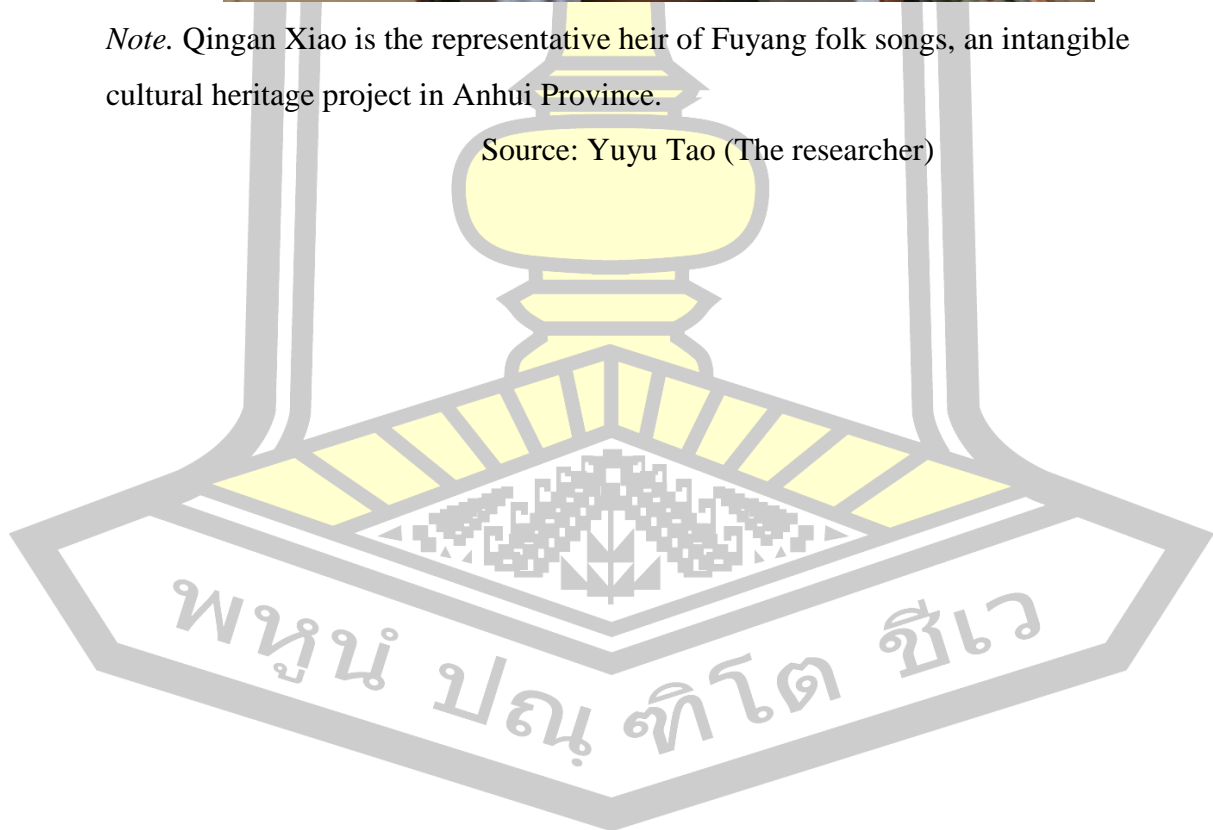
**Figure 3. 4**

*Photos of the Qingan Xiao*



*Note.* Qingan Xiao is the representative heir of Fuyang folk songs, an intangible cultural heritage project in Anhui Province.

Source: Yuyu Tao (The researcher)



**Figure 3. 5**

*Photos of the Lingzhen Wang*



Note. Lingzhen Wang is a representative inheritor of the intangible cultural heritage project of Anhui Province, Fuyang folk songs.

Source: Yuyu Tao (The researcher)

2) General informant:

The following are the criteria for selecting general informants:

(1) The singer of Fuyang folk songs is native-born. The exhaustive engagement in the Fuyang folk song performance provides him with experiences of singing. (See Figure 3.6)

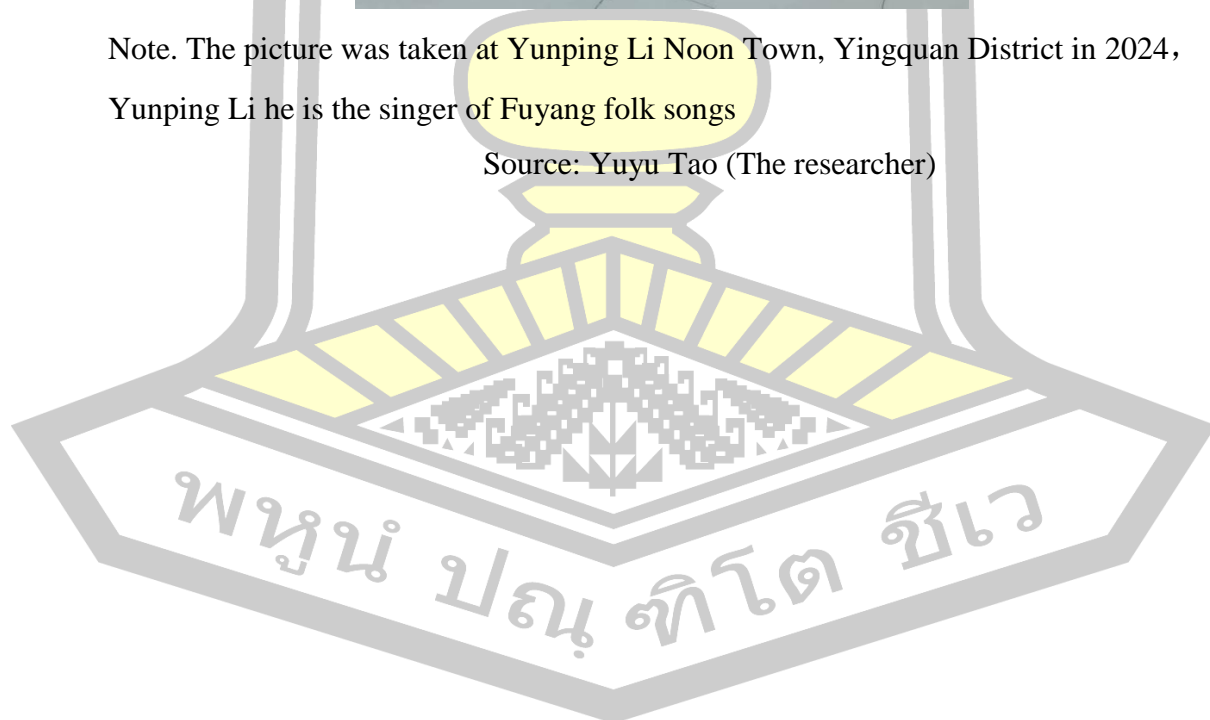
**Figure 3. 6**

*Photos of the Yunping Li*



Note. The picture was taken at Yunping Li Noon Town, Yingquan District in 2024,  
Yunping Li he is the singer of Fuyang folk songs

Source: Yuyu Tao (The researcher)



(2) Government-related staff: Protection, transmission, and management  
Staff of the Fuyang folk songs project (See Figure 3.7).

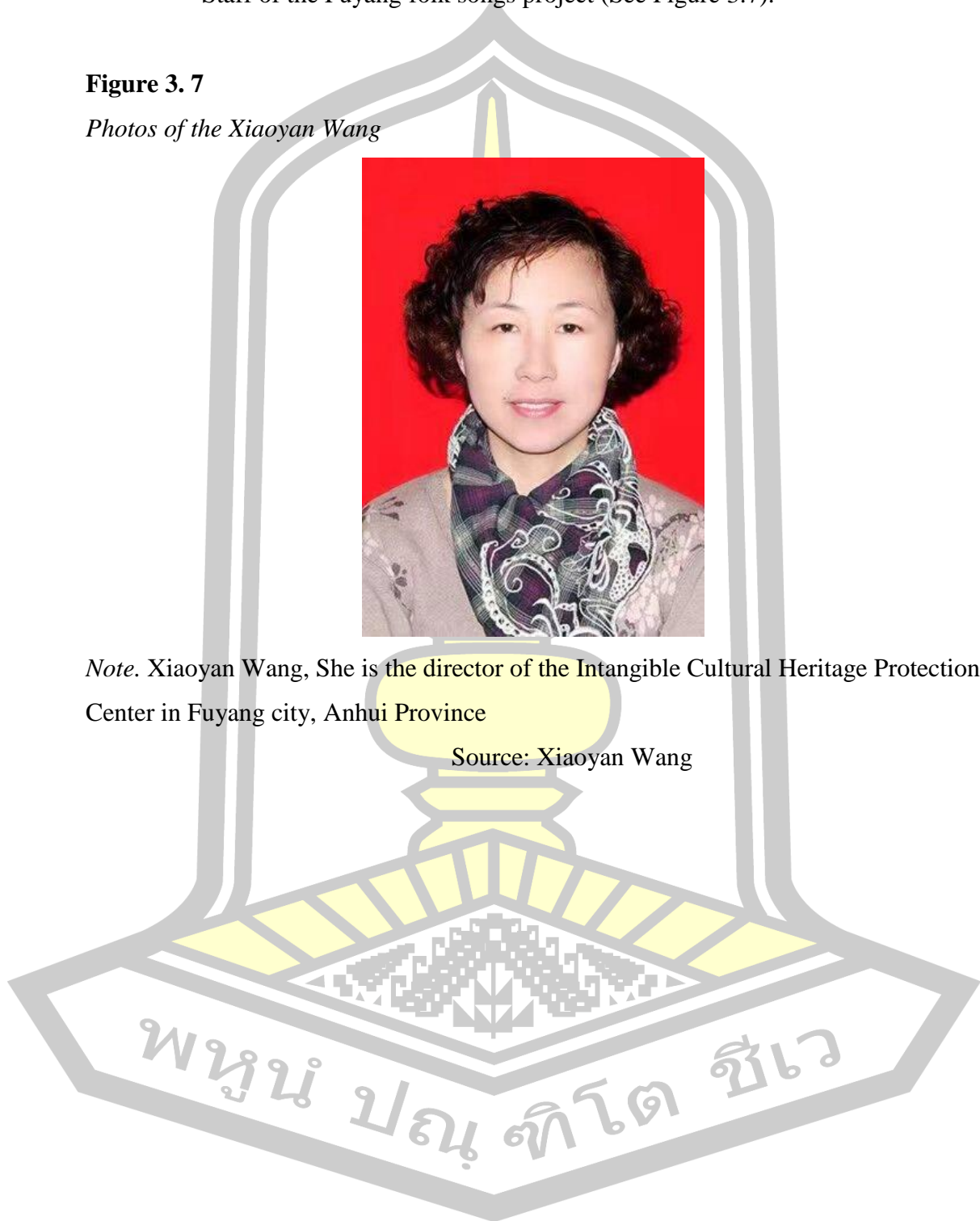
**Figure 3.7**

*Photos of the Xiaoyan Wang*



*Note.* Xiaoyan Wang, She is the director of the Intangible Cultural Heritage Protection Center in Fuyang city, Anhui Province

Source: Xiaoyan Wang



### 3) Casual informant

Residents who are Familiar with the Fuyang folk songs and Capable of Humming Some Melodies. (See Figure 3.8 to Figure 3.9).

#### **Figure 3. 8**

*Native people Yilin Shi grew up listening to Fuyang folk songs.*



*Note.* The picture was taken at Yingshang County Cultural Center in Fuyang city in 2023.

Source: Yuyu Tao (The researcher)



**Figure 3. 9**

*Communicate Fuyang folk songs with the students of Fuyang Art School*



*Note.* The picture was taken at Fuyang Art School Fuyang City, in 2023.

Source: Yuyu Tao (The researcher)

### 3.2.3 Research tools

The research tools used in this study are mainly the interview and observation.

To obtain the data, I designed to use the corresponding interview form and observation form as follows:

- 1) Review the literature to make the questions according to the information needed investigating.
- 2) Give the questions to the professor for inspection, and modify it according to the feedback.
- 3) The researcher revised it follow up adviser suggestions.
- 4) The researcher used it in fieldwork.

### 3.2.4 Data collecting

In the process of data collection, the researcher collects data based on the research objectives.

-For objective 1

On the development of Fuyang folk songs in Anhui, China, I collected data from the existing literature and fieldwork, then, verifying relevant materials from the help of the local Ethnic cultural Center, Digital Museum of Chinese Intangible Cultural Heritage, Google scholar and CNKI database. During the fieldwork, I used the information obtained from the key informants.

- For objective 2

As for the data of my research 2, the researcher collected data from interviews and observation.

Firstly, I obtained representative recommendation information by interviewed key informants to understand the musical characteristics of Anhui Fuyang folk songs.

Secondly, I obtains audio and video data of the performance process by observing and recording it.

- For objective 3

As for the current development situation of Fuyang folk songs, I collected the data from the interviews and observations.

Firstly, I interviewed key informants and collected their information on the preservation and transmission of Fuyang folk songs.

Secondly, I observed the performance of contemporary Fuyang folk songs and record their repertoire.

Third, I obtained books and materials related to recording Fuyang folk songs.

### 3.2.5 Data analysis

Material relevant to this study will be used for analysis.

First, I will describe and explain the historical of Fuyang folk songs. This chapter mainly discusses the development history of the Fuyang folk songs and summarizes the development process of Fuyang folk songs from the historical context of the Anhui Fuyang urban development and the historical narrative of the Anhui Fuyang folk songs.

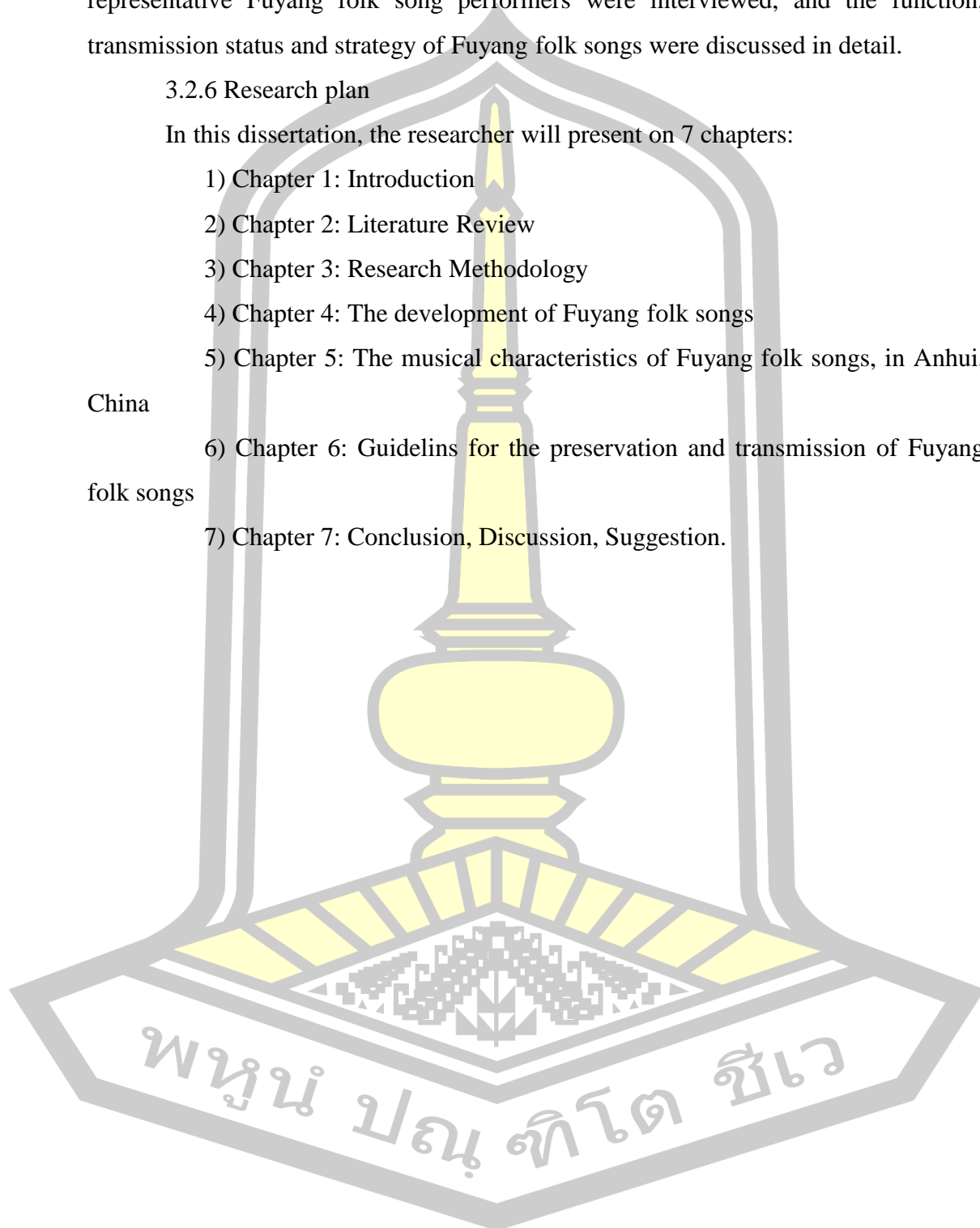
Secondly, I will focus on the analysis and introduction and tell from love songs, social life songs, labor songs, revolutionary songs, four different types of theme 8 Fuyang folk songs, before summarizing the Fuyang folk songs of singing music characteristics (See chapter V for more details) that can reveal the connotation of Fuyang folk songs.

Finally, through the field survey, (See Appendix I for more details) the representative Fuyang folk song performers were interviewed, and the function, transmission status and strategy of Fuyang folk songs were discussed in detail.

### 3.2.6 Research plan

In this dissertation, the researcher will present on 7 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Literature Review
- 3) Chapter 3: Research Methodology
- 4) Chapter 4: The development of Fuyang folk songs
- 5) Chapter 5: The musical characteristics of Fuyang folk songs, in Anhui, China
- 6) Chapter 6: Guidelines for the preservation and transmission of Fuyang folk songs
- 7) Chapter 7: Conclusion, Discussion, Suggestion.



**CHAPTER IV**  
**THE DEVELOPMENT OF FUYANG FOLK SONGS IN ANHUI**  
**PROVINCE, CHINA**

This chapter has two main objectives. The first objective is to clarify the development of Fuyang folk songs in Anhui province through literature research, and field investigations and interviews with key informants, track the form of Anhui Fuyang folk songs and the changes of inheritors. The other objective is to summarize the development characteristics of Anhui Fuyang folk song.

This chapter mainly examines the development course of Fuyang folk songs in Anhui province from the perspective of ethnomusicology, and sets two important periods for the development of Fuyang folk songs in Anhui province: 2002-2012 and 2013-2025(See Figure4.1)

4.1 The Development of Fuyang Folk Songs in Anhui Province (2001-2025)

4.1.1 The development of Fuyang folk songs (From 2001 to 2012)

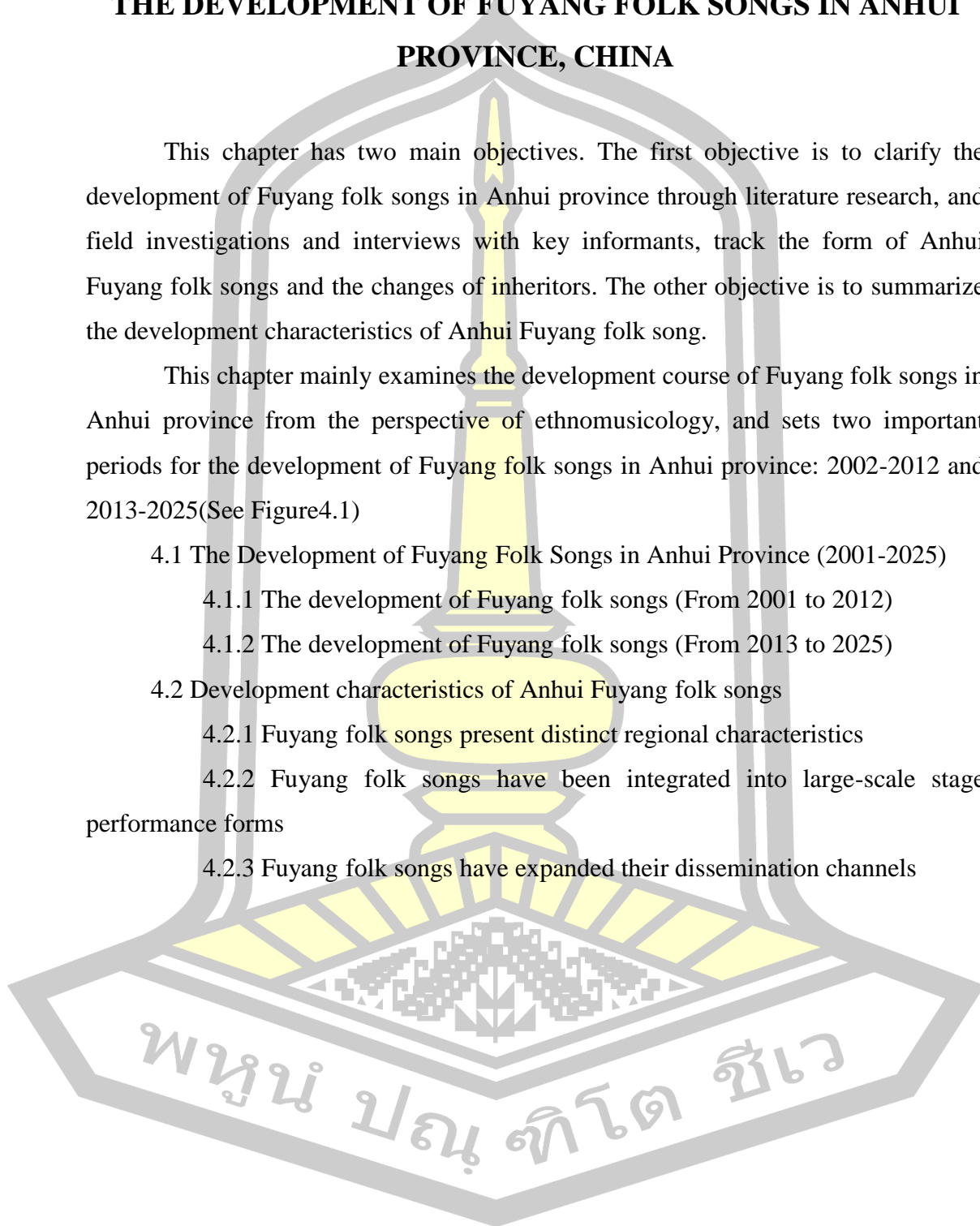
4.1.2 The development of Fuyang folk songs (From 2013 to 2025)

4.2 Development characteristics of Anhui Fuyang folk songs

4.2.1 Fuyang folk songs present distinct regional characteristics

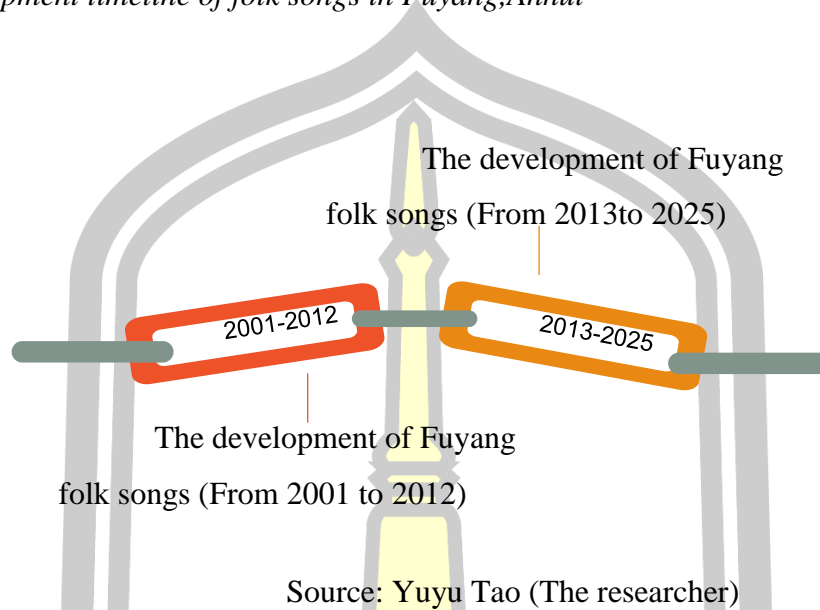
4.2.2 Fuyang folk songs have been integrated into large-scale stage performance forms

4.2.3 Fuyang folk songs have expanded their dissemination channels



**Figure 4. 1**

*Development timeline of folk songs in Fuyang, Anhui*



#### **4.1 The Development of Fuyang Folk Songs in Anhui Province (2001-2025)**

##### **4.1.1 The development of Fuyang folk songs (From 2001 to 2012)**

The Anhui folk song is one of the important genre music in Chinese art and culture. Its origin, evolution, development and inheritance all represent the long history of Anhui folk songs, and witness the Sanghai and Sangtian in Yingzhou for thousands of years. In this outcoming musical invention, Fuyang folk songs supports the entertainment life and life attitude of Fuyang people for thousands of years, with the depiction of the beautiful pursuit of life.

Since 2000, with the implementation of national intangible cultural heritage protection policies Fuyang folk songs survives a threat of decline and can see its development and sustenance. Also, there is an increase of the discussion about Fuyang folk songs in academic and monograph research.

Through literature review, I found information about the participation of Fuyang folk songs in the "Welcome Song Cup Anhui Folk Song Festival and Singer Competition". The article believes that this year's Song Festival is a large-scale mass singing event organized by the cultural department of Anhui Province since the beginning of the new century. Anhui Province, located between the Yangtze River and the Huai River, has produced a series of long-standing songs that have been sung

among people. In this competition, the Fuyang participating team brought two folk songs, "Hua Xie Bian Cheng Ni Ge Da " and "Zhai Shi Liu," which achieved good results (Wang, 2002).

In the article "Aesthetic Characteristics and Cultural Inheritance of Anhui Folk Songs", it shows that folk songs in northern Anhui are rough, simple, and brightly colored. Due to their location in Huaibei, areas such as Suxian and Fuyang have the characteristics of Central Plains culture in terms of culture and language, while also permeating Chu and Wu cultures. Their folk songs have a rough and bold style, smooth rhythm, and fluctuating melody. Representative works include "Zhai Shi Liu", "Da Gu Cha", "Di Shang Huang He Ji Dao Wan", "Shi Ren Jian Le Jiu Ren Kua", "Qian Niu Hua Kai Chui La Ba (Rong, 2011) .

In the master's thesis "Flowing Song: A Study of Music Geography in the Huaihe River Basin of Anhui Province" , tells that although there is no evidence to prove the origin of Fuyang music, it can be seen from folk songs such as "Hua Xie Bian Cheng Ni Ge Da " , "Da nian zi qi le shou", "Wang xiao gan jiao", "Kan Xi", "Tao huang", "Huang LangZi Diao", and "Li Yu Lian" that have been widely circulated in the local areas. According to existing relevant information, Fuyang has a large number of folk tunes, labor chant, and rap music, among which folk tunes are the most popular (Wu, 2012).

In the master's thesis "Local Opera Love Folk Songs, Taking Anhui Province's' Huangmei Opera 'as an Example" , it argues that the folk songs of northern Anhui, located north of the Yangtze River, have a rough and bold style, smooth rhythm, large melody fluctuations, and bright colors. Due to their location in Huaibei, counties such as Suxian and Fuyang in Anhui Province have the characteristics of Central Plains culture in terms of culture and language, while also being infused with Chu and Wu cultures. Representative works include "Zhai Shi Liu", "Di Shang Huang He Ji Dao Wan", and "Qian Niu Hua Chui La Ba"(Liu, 2012).

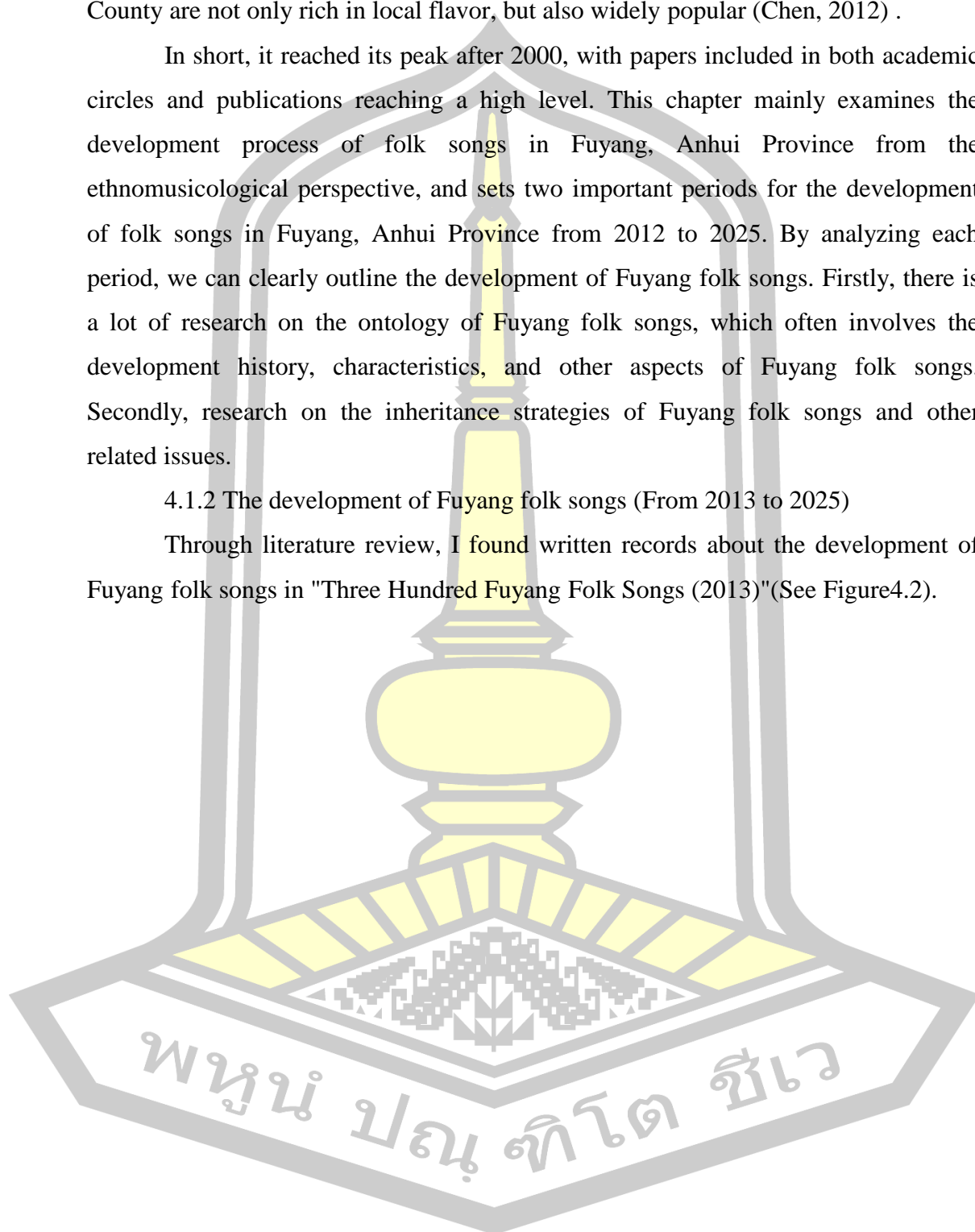
The article "Vocal Inheritance of Anhui Folk Songs" shows that Anhui's minor tunes have both a wide range of themes and smooth melodies. Although their content is positively mediocre, there are also works of art with some of which being well-known and widely circulated both domestically and internationally. Folk songs such

as "Zi Yan Fei Lai San Yue Tian" from Fuyang and "Si Ju Tui Zi" from Yingshang County are not only rich in local flavor, but also widely popular (Chen, 2012) .

In short, it reached its peak after 2000, with papers included in both academic circles and publications reaching a high level. This chapter mainly examines the development process of folk songs in Fuyang, Anhui Province from the ethnomusicological perspective, and sets two important periods for the development of folk songs in Fuyang, Anhui Province from 2012 to 2025. By analyzing each period, we can clearly outline the development of Fuyang folk songs. Firstly, there is a lot of research on the ontology of Fuyang folk songs, which often involves the development history, characteristics, and other aspects of Fuyang folk songs. Secondly, research on the inheritance strategies of Fuyang folk songs and other related issues.

#### 4.1.2 The development of Fuyang folk songs (From 2013 to 2025)

Through literature review, I found written records about the development of Fuyang folk songs in "Three Hundred Fuyang Folk Songs (2013)"(See Figure4.2).





China (1913). Its content is more than 40 Fuyang folk songs, rich in content, wide theme, complete lyrics, clear handwriting. This document is a very rare and has a certain preservation value of the musical materials. The original copy was probably a music lover who loved but was unable to notate the music score, which only showed the record of the beat number, tone number, section line and a "sound name" of each song, while the height and length of the most important sound in the music work being neglected to dictate (Ren, 2013).

According to the Local Gazetteer of Yingzhou District, Fuyang City (2013), the song "Planting Melons" composed by Han Ling in June 2006 won the Excellent Award in the "Huifeng Wanyun" New Folk Song Works Collection and Selection in Anhui Province. The singing and dissemination of this song has sparked a learning craze for folk songs in Fuyang. In addition, the two collections of Anhui Folk Songs, "Flowers with Dew" and "China Records Anhui Folk Song Collection" include some representative folk songs from the Fuyang region; 200 Anhui Folk Songs "published by Anhui Literature and Art Publishing House.

In the master's thesis of "Mobile Singing, Study of Music Geography in the Huaihe River Basin of Anhui Province" , the author believes that although the source of Fuyang music is not fully documented from the folk tunes that were once widely spread in this region, the musical genre emerged in the Huaibei Plain, and folk songs, as an integral part of its culture, undoubtedly are hearts of the community and have the characteristics of local culture. In other words, the Fuyang folk song is an art form created by the working people living in this land. It was produced in the center of Fuyang, accompanied by the life and labor of its people. Fuyang folk songs also record the life aspirations, hobbies, pursuits, emotions, joys, angers, sorrows, and joys of the people of Wanyang at various stages of historical development. Fuyang folk songs are sincere, simple, and free with a smooth melody, despite coming from the strong local atmosphere: the Huaibei characteristics are distinct, and they are full of the spirit of music modernism (Wu, 2014).

In the article "Fuyang Folk Songs under the Vision of Intangible Cultural Heritage Protection" , the author believes that Fuyang folk songs have a long history. It is unfortunate that there are few written records about their formation and development in the literature, and the language is unclear. The relevant information

we can see today is only few documented information. In the 1950s and 1960s, according to the instructions of the central government and the province to rescue and protect traditional culture, the Fuyang Special Bureau of Culture and Education transferred several times to conduct a comprehensive survey and arrangement of local operas, operas, folk arts, folk songs and other folk literature in Fuyang area. Musworkers went to 11 counties and cities in Fuyang and went into rural towns to complete the recording of more than 500 folk songs (Cheng, 2017) .

In the article "Looking for the" sleepless Folk Songs, Fuyang Folk Songs Survey Report " , it shows that Fuyang folk songs are folk songs sung by the working people in their daily life. It integrates into the local customs, folk customs, rich themes. For example, the folk songs of the same kind of the work, and the content of history. Fuyang area folk songs in various genres, mainly including labor songs, minor tunes, folk songs. Singing forms include solo, duet, reply singing, chanting white rap and other different types (Li, 2021).

In the article On the Classification and Cultural Significance of Fuyang Folk Songs, the author tells that developed water system and unique geographical environment have created a rich and colorful cultural environment and Fuyang folk songs. Based on the content and theme of folk songs, the application environment, singing occasions as the standard of classification, Fuyang folk songs are divided into labor songs, folk songs, minor tunes, children's songs, The melody, beat, tone, texture and other musical elements are analyzed (Li, 2021).

At the same time, in the master's thesis on the Music Forms and Singing Style of Fuyang Folk Songs, the author believes that Fuyang folk songs were born in rural towns north of the Huaihe River and are an art form with the gradual development of people's life. According to the literature research, the earliest Fuyang folk songs appeared in an unwritten form. Fuyang folk songs belong to those of the Han nationality. Most of the singing contents reflect the internal meaning of different social classes. At the same time, they also express the enthusiasm or simple and true feelings of the Fuyang people. The works are divided into labor, current politics, life, love songs, ballads, and legendary story-telling (Li, 2021).

In the article "The Flying Time, The Leaning Notes, On the survival dilemma and Living Inheritance of Fuyang Folk Songs" , it is believed that Fuyang folk songs

are located in the northwest of Anhui province, rich in resources, diverse forms, and have distinctive characteristics of Huaibei River. People sang their own life with songs in the long-term labor practice that brought about a large number of musical materials, and created many popular folk songs (cheng, 2021).

I interviewed the key informant Qingan Xiao (Interviewed, June 20, 2023). He mentioned in April 1980, the Central Committee of the Communist Party of China demanded a nationwide census to collect and organize folk songs from various regions which followed the mandate of The Ministry of Culture and the Chinese National Music Integrated Editing Office of the Chinese Musicians Association. In this context, the "Collection of Chinese Folk Songs - Anhui Volume" found its rebirth, and the Anhui Fuyang Music Association quickly organized relevant personnel from three districts and five counties to actively carry out extensive collection of folk songs in the Fuyang area. At that time, the field survey of collecting folk songs was not so sophisticated as it is now. However, in the present days, there are recording pens, cameras, smart phones, Tiktok short videos and other hardware and software to aid musical collections. At that time, when collecting folk songs in various places in Fuyang, the staff only took a pen and a notebook, and recorded what they heard only based on their own feelings about music. If the interviewees were nervous or ill and sang it wrong, we would be in a certain situation of being misled until today. So, the interviewers braved the cold and hot weather every day and worked diligently to complete the sorting of Fuyang folk songs in three districts and five counties. In terms of organizing folk songs in Fuyang, the Fuyang Special Zone Cultural and Educational Bureau organized music cadres Pengbin Zhao, Yong Wang, Hua'an Dong, Jiayi Xu, Guozheng Ge, Ge Gao, Linzong Guo, Peihua Wang and others from the entire district to conduct a large-scale survey of folk songs in 11 counties in Fuyang area, with Pengbin Zhao and Yong Wang leading teams to go deep into rural towns and villages to record scores and lyrics to complete the recording of more than 500 folk songs. After sorting and editing, the book "Three Hundred Fuyang Folk Songs" was hand engraved and oil printed by Jianhong Yang from San li wan Printing Factory, with a print run of less than 100 copies. From then on, the oil printed version of "Three Hundred Folk Songs of Fuyang" that we see now is out to the open.

Just as this book had not yet entered the stage of research, adaptation, and innovation, the magnificent "Cultural Revolution" began. In the historical frenzy of "breaking the Four Olds and renovating feudal resources", many cultural heritages suffered unprecedented disasters, and a myriad of literary and artistic workers were doomed to termination. Fuyang folk songs were regarded as the cancer of "feudalism, capitalism, and revisionism". The staff responsible for organizing them became the key targets of criticism in the literary and artistic circles. In 2000, Comrade Ziqiang Han, the director of the Cultural Center, made a novel discovery that among the piles of old books that had not been moved for many years, there was a copy of "Three Hundred Folk Songs of Fuyang" that had been an object of criticism. Until 2012, it was under the specific responsibility of Lin Yang and the former museum's director, Ziqiang Han. Due to the large number of tracks, we called on aspiring young people in the music industry in Fuyang to use the "Pu Pu Feng" computer software to create music scores. The publication of this book, despite being formerly announced to be funded by the Municipal Cultural Bureau, is not yet complete due to financial difficulties at the time. Later, I took a liberty of requesting permission to print out of my own account. Thus, the new version of "Three Hundred Folk Songs of Fuyang" has been released.

The researcher interviewed the general informant Yunping Li (Interviewed, May 20, 2024). He mentioned that the development of folk songs in Fuyang has a special relationship with the Yingshang Hua Gu Deng Festival in Fuyang. Firstly, the Yingshang Hua Gu Deng developed during the Song and Yuan dynasties, and reached its peak during the Ming and Qing dynasties. Its period of the development took longer than that of Fuyang folk songs. Secondly, although they are popular in more than 20 counties and cities in the four provinces of the Huai River Basin (these regions include Anhui Bengbu, Huainan, Fuyang, and other provinces such as Henan, Anhui, Shandong, and Jiangsu in the middle reaches of the Huai River), their performance forms are also different. Hua Gu Deng is a comprehensive art form mainly composed for singing and dance accompanied by small percussions such as gongs and drums. It is one of the most complete and systematic folk song and dance art forms created by the Han people in China. Compared with the distribution and performance forms of folk songs in Fuyang, it appears relatively simple. Thirdly, the folk song "dui duo luo"

in Fuyang adopts the melody of flower drum lanterns. For example, in "Zi yan fei lai san yue tian", "Xiao hua deng", "Hua gu ge", "Quan lang can jun", and "xiao gua fu shang fen", a myriad of melodies and lyrics use the melody and rhythm of flower drum lanterns. So, from a certain extension perspective, Fuyang folk songs are part of Hua Gu Deng songs.

I interviewed Xiao Yan Wang, the head of the Intangible Cultural Heritage Protection Center in Fuyang city, Anhui province (interview time, March 28, 2024). She mentioned that in April 2023, Fuyang folk songs were listed as the Sixth Batch of municipal intangible cultural heritage representative projects (Project No: II-4) by Fuyang City in an effort to obtain artists and various social groups. In recent years, Fuyang City has continuously strengthened the protection and inheritance of excellent cultural resources, and actively promoted the double harvest of economic and social benefits of cultural works, of which the protection, inheritance and innovation of folk song resources are its due meaning. The emergence and wide application of the new media provide opportunities for the protection and inheritance of folk songs. On the one hand, the government should make full use of the advantages of the new media and promote a conducive atmosphere of "encouraging the creation of folk songs and protecting and inheriting folk songs" in the whole society through the new experience of cultural communication from the use of the new media. For example, the government should instill knowledge about folk songs and facilitate newly conducted activities, concerently with the establishment of Fuyang Municipal Bureau of culture and tourism, the official website of Fuyang intangible cultural heritage protection center, and wechat official account. It is also advisable to promote some well-made and melodious folk songs to the people by using mobile app, making micro video. On the other hand, it is necessary to formulate systematic specifications to strictly control the quality of the folk songs, especially those that are aired through the electronic media should be closely monitored to curb with an excessive vulgarity behind the entertainment of folk songs, steering the spread of folk songs to a positive, civilized, standardized and healthy direction.

The researcher interviewed the key informant Lingzhen Wang (Interviewed, May 20, 2024). She mentioned that Fuyang is located in the plain, and its folk songs usually incorporate dance music and folk tunes such as flower Hua Gu Deng, Hong

Deng, Taiping song. The musical forms are varied, ranging from mere a short single sentence to five sentence patterns. The singing forms include solo singing, chorus singing, duet singing, interlude singing. From the perspective of mode, it is mainly composed of Zhi and Gong modes, but there are also a small number of melodic ups and downs, fresh and unique horn, feather and Shang modes, as well as feather and Shang alternative modes, with a relatively regular beat. Ideally, the ideological content of folk songs containing the combination of music and literature equates to Fuyang folk songs being with melody and language. The language of Fuyang folk songs is sincere and simple, which not only has the artistic characteristics of the general folk song language, but also the unique Fuyang local characteristics. The features are shown in three aspects: the spoken language expression, the theme statement of duet or solo, and the ingenious use of "linings" in language.

The researcher interviewed the key informant Lingzhen Wang (Interviewed, May 20, 2024). She mentioned that Fuyang folk song artists and inheritors are forecast to be discontinued. With the rapid development and progress of society, people's living standards have been greatly improved. At the same time, people's spiritual and cultural life has become more colorful and diversified. Today when a popular culture is favor, and art and culture are changing with time, folk songs seem to be set aside. Under such a social background, many folk song artists and inheritors are facing economic and life difficulties. They no longer maintain a sustenance of original folk songs, but rather choose to stop being a musician or create popular pop songs to meet the needs of society and the preferences of young people. Fewer and fewer people can sing and be passionate to sing folk songs, even old artists. There is a serious lack of folk song artists and successors. Secondly, the chance of being hired to perform is so occasional, and the content is outdated. With the rapid development of mass communication technology, people's entertainment and cultural life is becoming more and more diversified. People's leisure time is occupied by microblogging, playing wechat, watching twitter, shopping Taobao. The traditional folk songs are gradually disappearing from the public's view. The folk songs that can still be heard are also old songs from the olden times. The lyrics and tunes are not able to meet the aesthetic requirements of contemporary young people.

I interviewed the casual informant Yilin Shi (Interviewed, September 12, 2023). He mentioned that in daily creation, Fuyang folk songs are basically based on the use of melodies that Fuyang people enjoy, mostly with variations or imitations. His intention is to make people fall in love with the songs once listened to. If one comes across good lyrics, he can try to use different forms of creative techniques to write them out. For example, in "Xin shi dai li yang fan", he used the traditional "Tui ju" (four sentence deduction) of Fuyang Flower Drum Lantern to create it. Secondly, he thinks that the most important thing in creating Fuyang folk songs is to make it closely associated with the traditional culture of Fuyang, so that the songs composed can have a chance of becoming popular. Finally, if the creation of Fuyang folk songs has purpose and persistence, an excellent song, whether it is the structure of the melody, the way the melody is carried out, or the rhythm, mode, tonality, and tempo, we must have a clear goal in our hearts. The questions are where is the soothing point, and where is the music of climax.

All in all, through the above experts and scholars for the study of Fuyang folk songs can be seen about the history of Fuyang folk songs is unknown, if not is inconclusive because the inception of Fuyang folk songs, the period of prosperity, and development is not clearly documented. However, with many scholars have done a lot of academic research on the development and history of Fuyang folk songs, the clue of the study of Fuyang folk songs from the above research paves ways to provide an important point for further research.

Fuyang folk songs—like the folk songs of all provinces, cities and autonomous regions—are an art form created by the working people with their wisdom and wisdom. It is in Fuyang this land has a long history of civilization, with Fuyang people's life, labor. Although some folk songs were from outside Fuyang, but for generations, singing, innovation, development, and change were evidenced to form its own regional characteristics, the scale, and tone characteristics. The aspect of musical aspects are positively colorful. There are short single sentence pattern and the upper and lower two sentence pattern, from, bearing, turn, close four sentence pattern and three sentences, five sentence pattern and other sentence patterns.

All in all, the relevant research on Fuyang folk songs is very rich. Many experts and scholars have assert a lot of valuable opinions on the development of

Fuyang folk songs and folk songs in northern Anhui, especially the survival and inheritance of folk songs that have attracted people's attention. Therefore, we should focus on in-depth studies of the existing research on Fuyang folk songs to give a chance for the musical genre which has a thousand-year of history and unique ancient music to be unceased.

## **4.2 Development characteristics of Anhui Fuyang folk songs**

### **4.2.1 Fuyang folk songs present distinct regional characteristics**

The distinctive regional characteristics of Fuyang folk songs are mainly reflected in their strong local flavor and distinct regional features. Firstly, Fuyang folk songs represent simple emotions, smooth melodies, and a deep local foundation. These folk songs often tell the lives and emotions of the working people, expressing their love for life and pursuit of beautiful ideals through concise and lively lyrics and beautiful and moving melodies. The reporteries reflect the unique natural scenery and cultural landscape of Fuyang region, embodying the spiritual outlook and ideological emotions of the working people from different historical periods. Secondly, Fuyang folk songs also have distinct regional characteristics. As a representative of folk songs in Anhui Province, Fuyang folk songs showcase the unique charm of local music, typically characterized by the distinct melody, rhythm, and mode used. Its melody is high pitched with a beautiful and lively contour. The uniqueness is demonstrated by the combination between the rough and unrestrained style of northern music and the delicate and gentle style of southern music. Thirdly, Fuyang folk songs are closely linked to local dialects, customs, and other cultural elements. The dialect characteristics of the Fuyang region are infused into folk songs, making them more closely related to the lives and emotions of the local people when sung. At the same time, the customs and traditional culture of Fuyang area have also been inherited and developed in folk songs, further enhancing the regional characteristics and cultural connotations of Fuyang folk songs.

4.2.2 Fuyang folk songs have been integrated into large-scale stage performance forms

In the developing process, Fuyang folk songs not only maintain their traditional characteristics of simple emotions and smooth melodies, but also actively

innovate stage performance forms to meet the aesthetic needs of modern audiences. Fuyang folk songs have gradually entered the big theater from folk art in many villages. In recent years, Fuyang folk songs have often been combined with other art forms, such as dance, quyi, and sitcoms, to enliven cultural events such as the Spring Festival cultural feast. The stage performance into which Fuyang folk songs is subsumed can rarely be seen without the use of modern technologies such as lighting, sound, projection, and visual effects. Through stage scenery and props, the living scenes in folk songs, such as farmland and villages, are restored to enhance the audience's sense of immersion. Secondly, integrate multiple art forms. Combining folk songs with dance, expressing song content through dance movements, and enhancing artistic expression. Incorporating piano performance elements into the roleplay and plots is a useful tool to make folk song performances more vivid and interesting. I experienced it once from participating in the 5th Anhui Province Chinese Vocational Education Innovation and Entrepreneurship Competition and performed programs such as "Dui Duo Luo" and "Zi Yan Fei Lai San Yue Tian" (see Appendix V for details). Thirdly, to increase interactive performances, the multimedia technology is employed to play specific videos in relation to the song content in the background of the stage to effect audience's visuality. The purposes are designed to invite the audience to fully participate in the performance, thereby enhancing the atmosphere and audience's experiences. In recent years, many traditional folk songs from Fuyang have composed and later combined with modern musical elements to recreate new musical species towards modernity. This innovative development not only enriches the expression forms of Fuyang folk songs, but also makes them closer to today's people lifestyle and their artistic view. I have composed piano accompaniment for eight Fuyang folk songs (see Appendix IV for details).

#### 4.2.3 Fuyang folk songs have expanded their dissemination channels

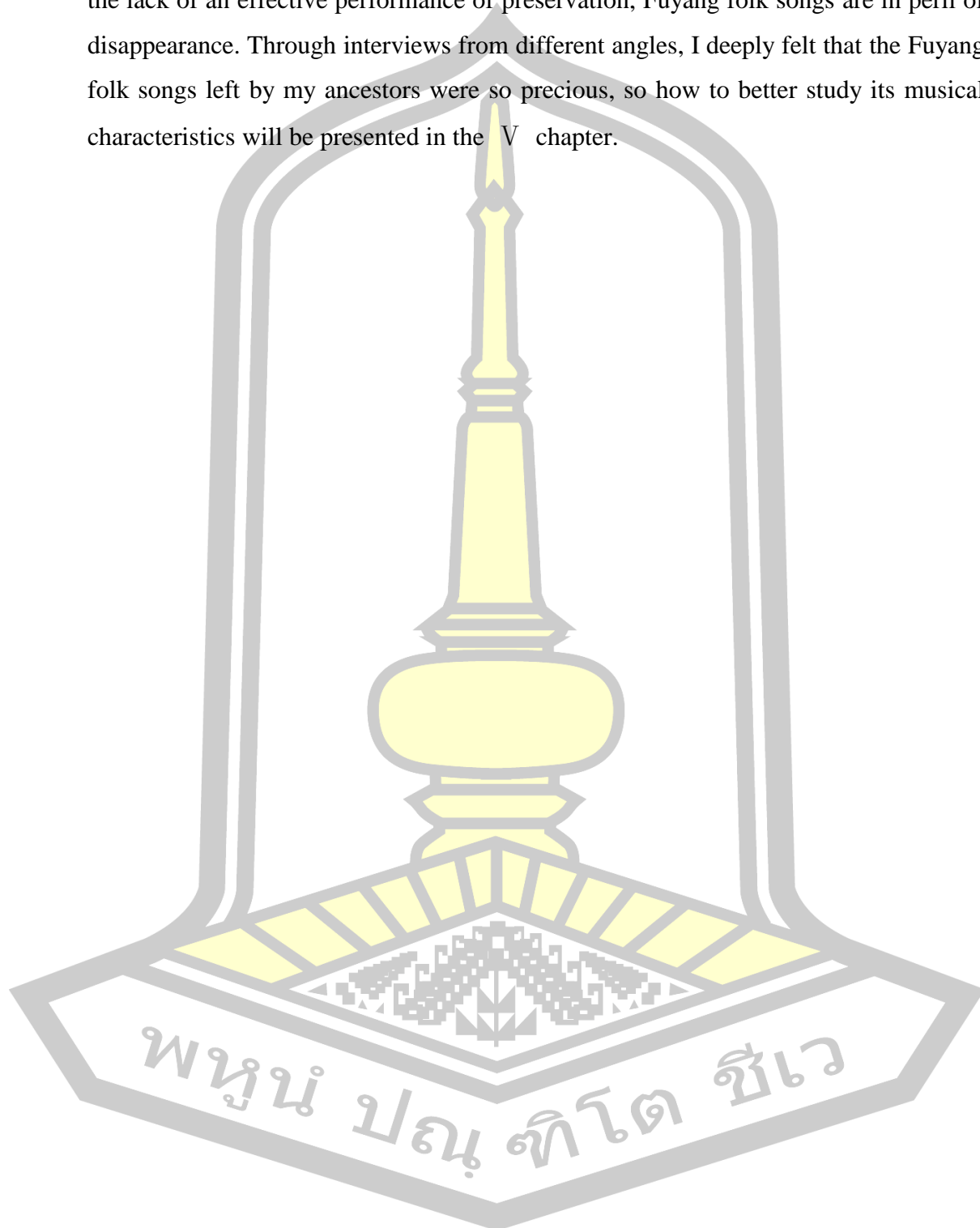
As an important part of traditional Chinese culture, Fuyang folk songs have shown new trends in inheritance and innovation in recent years. With the changes in social environment and the diversification of cultural needs, Fuyang folk songs find its way to new directions while wanting to maintain traditional characteristics. Firstly, in response to the challenges of modernization, Fuyang folk songs have actively expanded their dissemination channels, striving to radiate new vitality in the new era.

Fuyang folk songs are digitized and disseminated into short video platforms such as Tiktok, Kwai, and Station B. The fragmentation characteristics of short videos are used to attract the attention of young audiences, and they are promoted through social platforms such as WeChat and Weibo. The stories, historical backgrounds, and performance information related to folk songs are published to draw interaction and other channels to promote Fuyang folk song culture, and enhance public awareness and interest. At the same time, Fuyang folk songs have also undergone in-depth research and exploration in terms of singing techniques, performance characteristics, and artistic value. I am committed to placing Fuyang folk songs in the social and cultural context, analyzing the development and changes influenced by the times, and striving to broaden the avenues and theoretical methods of Fuyang folk song research. In response to existing challenges, one effective way to protect Fuyang folk songs from disinterest is to hold Fuyang folk song concerts by inviting folk artists and professional singers to participate in performances which is able to somehow attract local residents and students to participate. Another way to be effective is to hold special exhibitions on Fuyang folk songs in museums, cultural centers, and other places to showcase their historical origins, artistic features, and development history. Alternatively, organizing folk song concerts and lectures in communities and schools would be conducive for people to experience the charm of folk songs.

### **Conclusion**

This chapter mainly investigates the development process of Fuyang folk songs in Anhui Province from the perspective of ethnomusicology, and sets two important periods for the development of Fuyang folk songs in Anhui Province from 2001-2012 to 2013-2025 which can effectively draw a gist of the development characteristics of Anhui Fuyang folk song. According to four different fieldtrips, I can feel the development of Fuyang folk songs at different levels. The development and changes of Fuyang folk songs are of the great episode in Chinese society. It can be said that the change of Fuyang folk songs is inevitable under the trend of the times. The theme of "cultural change" is reflected in the inheritance of Fuyang folk songs. Fuyang folk songs are very popular with local people that almost everyone can sing one or two sentences. For more than half a century, many older generation singers,

folk song collectors and Fuyang folk song classics have almost disappeared. Due to the lack of an effective performance of preservation, Fuyang folk songs are in peril of disappearance. Through interviews from different angles, I deeply felt that the Fuyang folk songs left by my ancestors were so precious, so how to better study its musical characteristics will be presented in the V chapter.



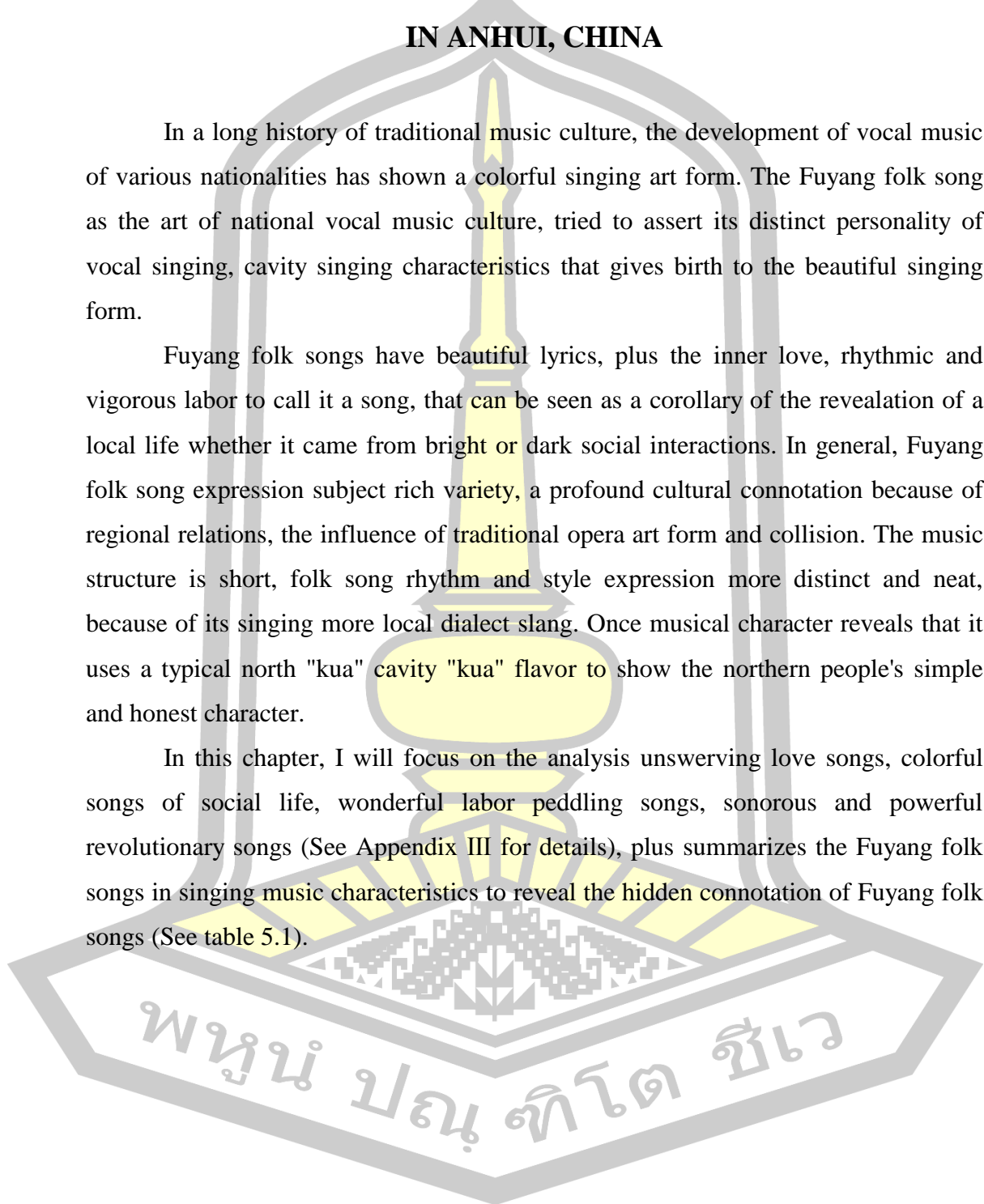
## CHAPTER V

### THE MUSIC CHARACTERISTICS OF FUYANG FOLK SONGS IN ANHUI, CHINA

In a long history of traditional music culture, the development of vocal music of various nationalities has shown a colorful singing art form. The Fuyang folk song as the art of national vocal music culture, tried to assert its distinct personality of vocal singing, cavity singing characteristics that gives birth to the beautiful singing form.

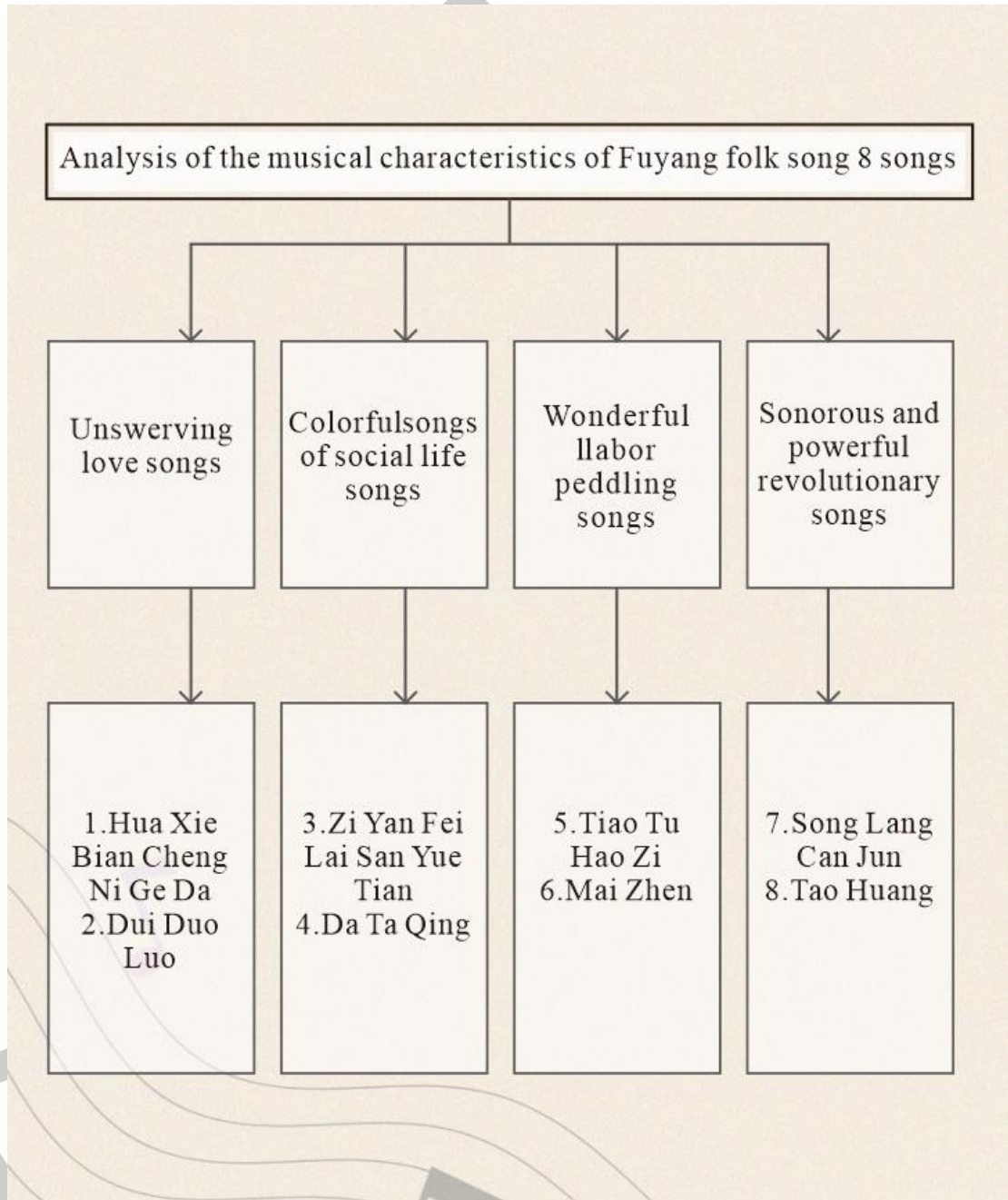
Fuyang folk songs have beautiful lyrics, plus the inner love, rhythmic and vigorous labor to call it a song, that can be seen as a corollary of the revelation of a local life whether it came from bright or dark social interactions. In general, Fuyang folk song expression subject rich variety, a profound cultural connotation because of regional relations, the influence of traditional opera art form and collision. The music structure is short, folk song rhythm and style expression more distinct and neat, because of its singing more local dialect slang. Once musical character reveals that it uses a typical north "kua" cavity "kua" flavor to show the northern people's simple and honest character.

In this chapter, I will focus on the analysis unswerving love songs, colorful songs of social life, wonderful labor peddling songs, sonorous and powerful revolutionary songs (See Appendix III for details), plus summarizes the Fuyang folk songs in singing music characteristics to reveal the hidden connotation of Fuyang folk songs (See table 5.1).



**Table 5. 1**

*Analysis of the musical characteristics of Fuyang folk song 8 songs*



Source: Yuyu Tao (The researcher)

### **Unswerving love songs**

5.1 Hua Xie Bian Cheng Ni Ge Da

5.2 Dui Duo Luo

### **Colorful songs of social life**

5.3 Zi Yan Fei Lai San Yue Tian

5.4 Da Ta Qing

### **Wonderful labor peddling songs**

5.5 Tiao Tu Hao Zi

5.6 Mai Zhen

### **Sonorous and powerful revolutionary songs**

5.7 Song Lang Can Jun

5.8 Tao Huang

### **5.1 Hua Xie Bian Cheng Ni Ge Da**

"Hua Xie Bian Cheng Ni Ge Da " is a folk song in Fuyang, Anhui province with strong local flavor and distinctive characteristics of northern Anhui. It is also a classic piece sung by the inheritors when I did my fieldwork. It mainly shows the innocent and vibrant image of the girls in the countryside. Through vivid lyrics and melody, the song depicts the girls standing soaked in a heavy rain on a blind date with her shoes becoming a muddy knot. This shows the optimism and a person's tough character. In 2023, they won the best Performance award in the second "Chizhou Cup" Yangtze River Delta Folk Song Invitational Competition in 2023.

"Hua Xie Bian Cheng Ni Ge Da " belongs to the form of one-part form. Is a folk song of F Zhi pentatonic mode. (In table 5.2,5.3)

**Table 5.2**

*Form of Hua Xie Bian Cheng Ni Ge Da*

Number	Section	Measure
1	A	1-23

Source: Yuyu Tao (The researcher)

**Table 5.3***Form and structure of Hua Xie Bian Cheng Ni Ge Da*

Section	A					
Phrase	Phrase1	Phrase2	Phrase 3	Phrase4	Phrase 5	Phrase 6
Measures	1-4	5-8	9-12	13-6	17-20	21-23
Range	From F <sup>4</sup> to G <sup>5</sup>					
Meter	2/4					
Tempo	Andantino(75)					
Mode	F Zhi pentatonic mode					





Audio



Song Score

[https://www.bilibili.com/video/BV1pdcweTEiz?vd\\_source=2f71fb2d46dd948630e234b460380cd6](https://www.bilibili.com/video/BV1pdcweTEiz?vd_source=2f71fb2d46dd948630e234b460380cd6)

Source: Yuyu Tao (The researcher)

a (Measure1-8)

**Figure 5.1***The a of Hua Xie Bian Cheng Ni Ge Da*

The musical score is in 2/4 time and F major. It consists of two phrases, each with an antecedent and a consequent subphrase. The lyrics are in Chinese and Pinyin.

**Phrase 1:**

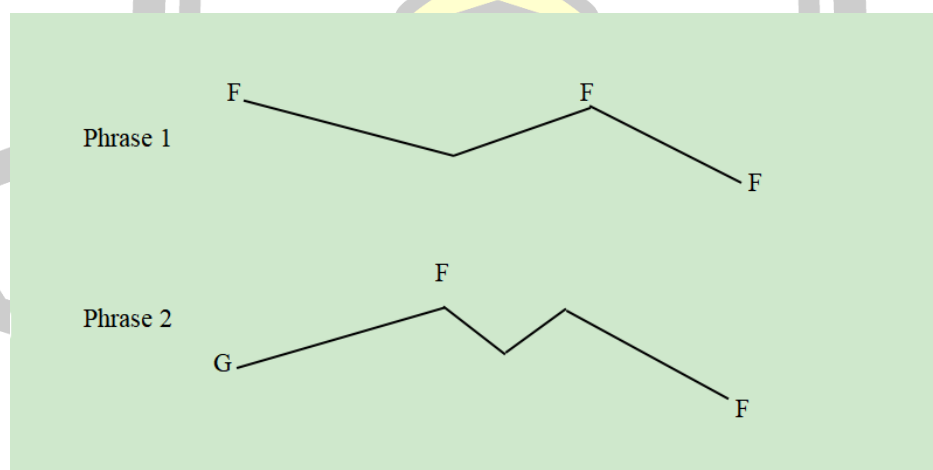
Antecedent: 绿布鞋来 (lv bu xie lai)  
 Consequent: 紫红花, 妹妹相亲穿上了它 (zi hong hua, mei mei xiang qin chuan shang le ta)

**Phrase 2:**

Antecedent: 半路上(那个)雨下大 (ban lu shang (nage) yu xia da)  
 Consequent: 花鞋变成了泥疙瘩 (hua xie bian cheng le ni ge da)

Source: Yuyu Tao (The researcher)

Mode F Zhi pentatonic mode(F,G,Bb,C,D)  
 Tempo Mostly at the speed of Andantino( $\text{♩}=75$ )  
 Meter 2/4  
 Range From F<sup>4</sup> to F<sup>5</sup>  
 Melodic Contour Move to the lowest note and then up and down



This section utilizes the F Zhi pentatonic mode. It consists of two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.1.

a1 (Measure9-16)

**Figure 5.2***The a1 of Hua Xie Bian Cheng Ni Ge Da*

9 **a1**

Antecedent Consequent

Phrase 3

小 妹 妹 叫 姐 姐 哎! 花 鞋 变 成 个 泥 疙 瘩,  
 xiao mei mei jiao jie jie (ai) hua xie bian cheng ge ni ge da,

13

Antecedent Consequent

Phrase 4

泥 疙 瘩 呀 俺 不 怕, 相 亲 地 日 子 早 订 下。  
 ni ge da ya an bu pai, xiang qin di ri zi zao ding xia,

Source: Yuyu Tao (The researcher)

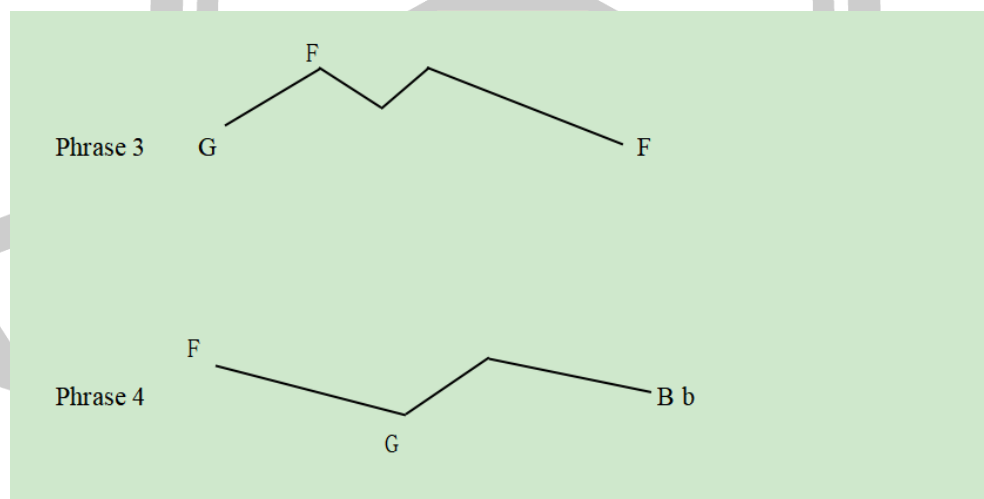
Mode F Zhi pentatonic mode(F,G,Bb,C,D)

Tempo Mostly at the speed of Andantino( $\text{♩}=75$ )

Meter 2/4

Range From F<sup>4</sup> to F<sup>5</sup>

Melodic Contour Move to the lowest note and then up and down



This section is a total of eight measure, the thematic melody is mainly with two peaks and down. This section utilizes the F Zhi pentatonic mode. It consists of

two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.2.

a2 (Measure17-23)

**Figure 5.3**

*The a2 of Hua Xie Bian Cheng Ni Ge Da*

17 **a2**

Antecedent Consequent

Phrase 5

怎 么 能 去 那 个 光 顾 它, 等 我 把 婚 事 订 下 后.  
zen me nengqu na ge guang gu ta, deng wo ba hun shi ding xiahou.

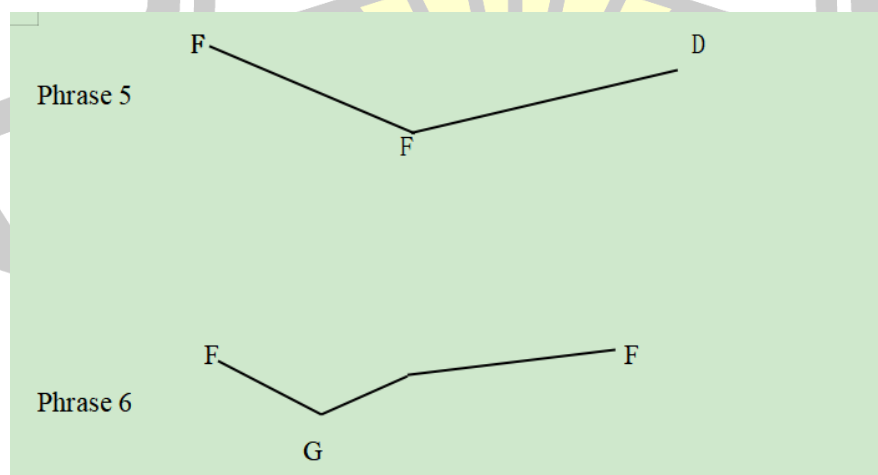
21

Phrase 6

姐 姐 我 做 鞋 在 插 花, 在 插 那 个 花.  
jie jie wo zuo xie zai cha hua, zai cha na ge hua.

Source: Yuyu Tao (The researcher)

Mode F Zhi pentatonic mode(F,G,Bb,C,D)  
Tempo Mostly at the speed of Andantino( $\text{♩}=75$ )  
Meter 2/4  
Range From  $F^4$  to  $F^5$   
Melodic Contour Move to the lowest note and then up and down



This section is a total of seven measure divided into 4+3 structure. Measure 23 is repeated for measure 22 and changes mainly in the waves and down. This section utilizes the F Zhi pentatonic mode. It consists of two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.3.

Chinese language belongs to the tonal language, and one of the functions of the tone is to distinguish the meaning of the characters. In the singing of Chinese art songs, tone not only plays the role of distinguishing word meaning, but also affects the melody of music. Only by unifying them can the songs be fully interpreted. Fuyang folk songs pay great attention to the combination of tone and rhythm when singing, which is reflected in many songs.

This song can be divided into 6 phrases, and the lyrics of each phrase can be roughly divided into a 7+7 word. (See table 5.4).

**Table 5.4**

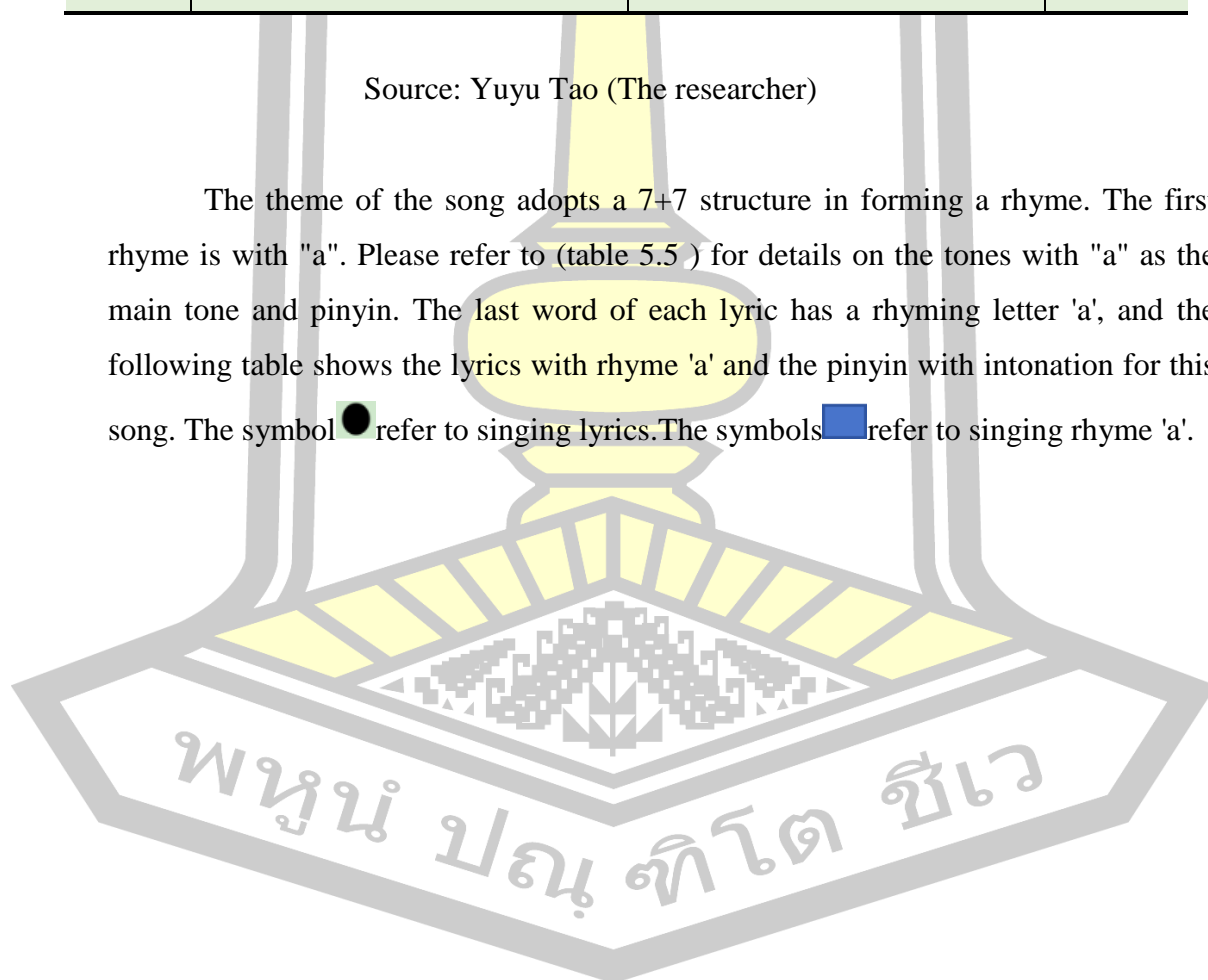
*The relationship between the lyrics and the melody of Hua Xie Bian Cheng Ni Ge Da*

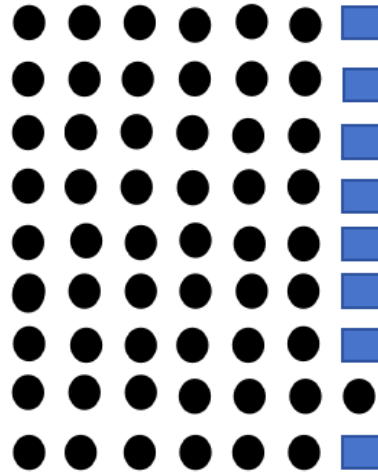
Phrase	Text	Meaning of the text	Word
1	绿 布 鞋 来 紫 红 花, Lv bu xie lai zi hong hua, 妹 妹 相 亲 穿 上 (了) 它。 mei mei xiang qin chuan shang(le) ta .	A pair of beautiful green cloth shoes, full of exquisite purple, red flowers, the little girl put on it to see the sweetheart.	7+7
2	半 路 上 那 (个) 雨 下 大, Ban lu shang na (ge) yu xia da, 花 鞋 变 成 (了) 泥 疙 瘩。 hua xie bian cheng (le) ni ge da.	Suddenly, the little girl walked on the way, it began to rain heavily, beautiful shoes stuck with thick mud.	7+7
3	小 妹 妹 叫 姐 姐, 哎 xiao mei mei jiao jie jie, ai 花 鞋 变 成 (了) 泥 疙 瘩。 hua xie bian cheng(le) ni ge da.	Suddenly, a little sister stopped her and reminded her, "Your flower shoes have turned into mud shoes."	7+7

4	泥 疙 瘩 呀, 俺 不 怕, ni ge da ya, an bu pa , 相 亲(的) 日 子 早 定 下, xiang qin (de) ri zi zao ding xia,	Sister, identification answer, my blind date has been set in today, I can not go because of dirty blind date.	7+7
5	怎 么 能 去(那 个) 光 顾 他. Zen me neng qu (nage) guang gu ta. 等 我 把 婚 事 定 下 后, deng wo ba hun shi ding xia hou	After I meet up, I will make a new pair of flower shoes.	7+7
6	妹 妹 我 做 鞋 在 插 花, mei mei wo zuo xie zai cha hua, 在 插 那 个 花。 zai cha na ge hua.	Determined to make a beautiful pair of flower shoes	7+5





Source: Yuyu Tao (The researcher)

The theme of the song adopts a 7+7 structure in forming a rhyme. The first rhyme is with "a". Please refer to (table 5.5 ) for details on the tones with "a" as the main tone and pinyin. The last word of each lyric has a rhyming letter 'a', and the following table shows the lyrics with rhyme 'a' and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme 'a'.



**Table 5. 5***The finals of the rhyme is "a"*

Source: Yuyu Tao (The researcher)

(See table 5.6), “” refer to (5-5)Yinping, “” refer to (5-1)Yangping, “” refer to (2-1-4)Qusheng, “” refer to (5-2)Xiasheng.

พิณ ปณ พิโต ชีเว

Table 5.6

Lyrics containing the rhyme "a"

绿	布	鞋	来	紫	红	花	
Lv	bu	xie	lai	zi	hong	hua	
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
妹	妹	相	亲	穿	上	了	它
Mei	mei	xiang	qin	chuan	shang	le	ta
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
半	路	上	那(个)	雨	下	大	
Ban	lu	shang	na(ge)	yu	xia	da	
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
花	鞋	变	成(了)	泥	疙	瘩	
Hua	xie	bian	cheng(le)	ni	ge	da	
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
泥	疙	瘩	呀,	俺	不	怕,	
Ni	ge	da	ya,	an	bu	pa,	
➤➤	➤➤	➤➤	➤➤	✶	➤➤	✶	
相	亲	的	日	子	早	定	下
xiang	qinde	ri	zi	zao	ding	xia	
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
怎	么	能	去(那个)	光	顾	他	
Zen	me	nengqu(nage)	guang	gu	ta		
➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤	
等	我	把	婚	事	定	下	后
Deng	wo	ba	hui	shi	ding	xia	hou
➤➤	➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤
妹	妹	我	做	鞋	再	插	花
Mei	mei	wo	zuo	xie	zai	cha	hua
➤➤	➤➤	➤➤	➤➤	➤➤	✶	➤➤	➤➤

Source: Yuyu Tao (The researcher)

In summary, this song is in one-part form, which can be divided into three parts, a, a1, and a2. It belongs to the F Zhi mode (F, G, Bb, C, D), and the song is developed in the form of an antecedent and consequent. The song adopts a 7+7 word, with alternating use of fluctuating melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a".

## 5.2 Dui Duo Luo

"Dui Duo Luo" is a highly popular folk song in Fuyang area, Anhui province. It is also a duet song between men and women, with a strong local flavor. In the field survey, the inheritors sang this classic song, which mainly shows the simple life of the couple, and shows their optimistic attitude towards life. The song uses many of Fuyang area unique lining words, making the music more fluent, full of character depiction ability.

"Dui Duo Luo" belongs to the simple binary form of A + B, a folk song of E Zhi pentatonic mode. (In table 5.7, 5.8)

**Table 5.7**

*Form of Dui Duo Luo*

Number	Section	Measure
1	A	1-8
2	B	9-24

Source: Yuyu Tao (The researcher)

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**Table 5. 8***Form and structure of Dui Duo Luo*

Section	A		B			
Phrase	Phrase1	Phrase2	Phrase 3	Phrase4	Phrase 5	Phrase 6
Measures	1-4	5-8	9-12	13-16	17-20	21-24
Range	From C <sup>4</sup> to E <sup>5</sup>					
Meter	2/4					
Tempo	Andantino(72)					
Mode	E Zhi pentatonic mode					



Audio



Song Score

<https://www.bilibili.com/video/BV1bscx1Ea5>

Source: Yuyu Tao (The researcher)

## Section A (Measure1-8)

Figure 5.4

*The A of Dui Duo Luo*

Figure 5.4 displays the musical score for Section A (Measures 1-8) of the piece "The A of Dui Duo Luo". The score is written in treble clef, 2/4 time, and E major. It is divided into two phrases, each consisting of an Antecedent and a Consequent.

**Phrase 1:** Measures 1-4. The melody starts on F# and rises to E. The lyrics are: 我命(里)苦(来)我命(里)薄(哟), 一辈子没有贪着好老婆 (wo ming li ku lai wo ming li bo yao, yi bei zi mei you tan zhe hao laopo).

**Phrase 2:** Measures 5-8. The melody starts on F# and rises to E. The lyrics are: 人家(这)老婆(那)巧针线(哎), 俺贪个老婆你瞎(里)摸索。 (ren jia zhe lao po na qiao zhen xian ai, an tan ge lao po ni xia li mo suo).

Source: Yuyu Tao (The researcher)

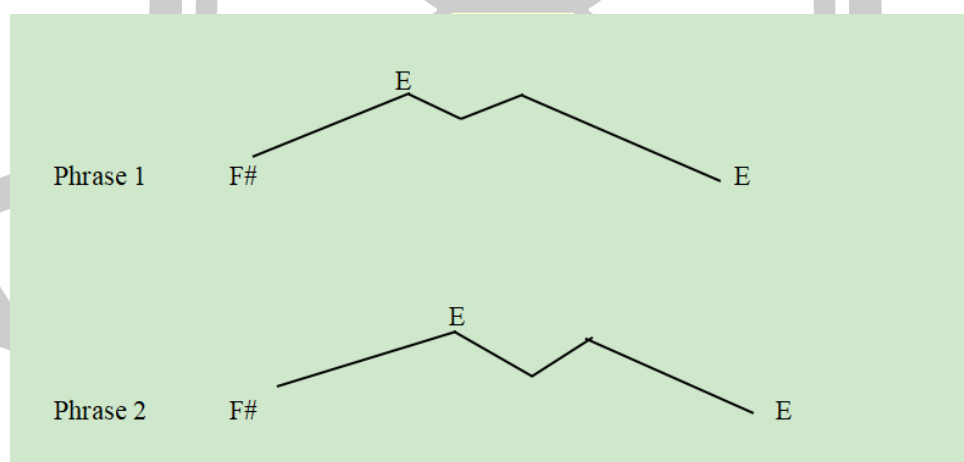
Mode E Zhi pentatonic mode(E, F#, G#, B, C#)

Tempo Mostly at the speed of Andantino( $\text{♩}=72$ )

Meter 2/4

Range From  $C^4$  to  $E^5$ 

Melodic Contour Moves to the highest note and moves down at the end



This section utilizes the E Zhi pentatonic mode, which is identical (E, F#, G#, B, C#). It consists of two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.4.

Section B (Measure 9-24)

Figure 5.5

The B of Dui Duo Luo

**B**

9 女 (Woman) Antecedent Consequent  
 叫 俺 男 (里 个) 们 呀, 你 (呀) 听 (里 个) 着 呀,  
 jiao an nan li ge men ya ni ya ting li ge zhe ya

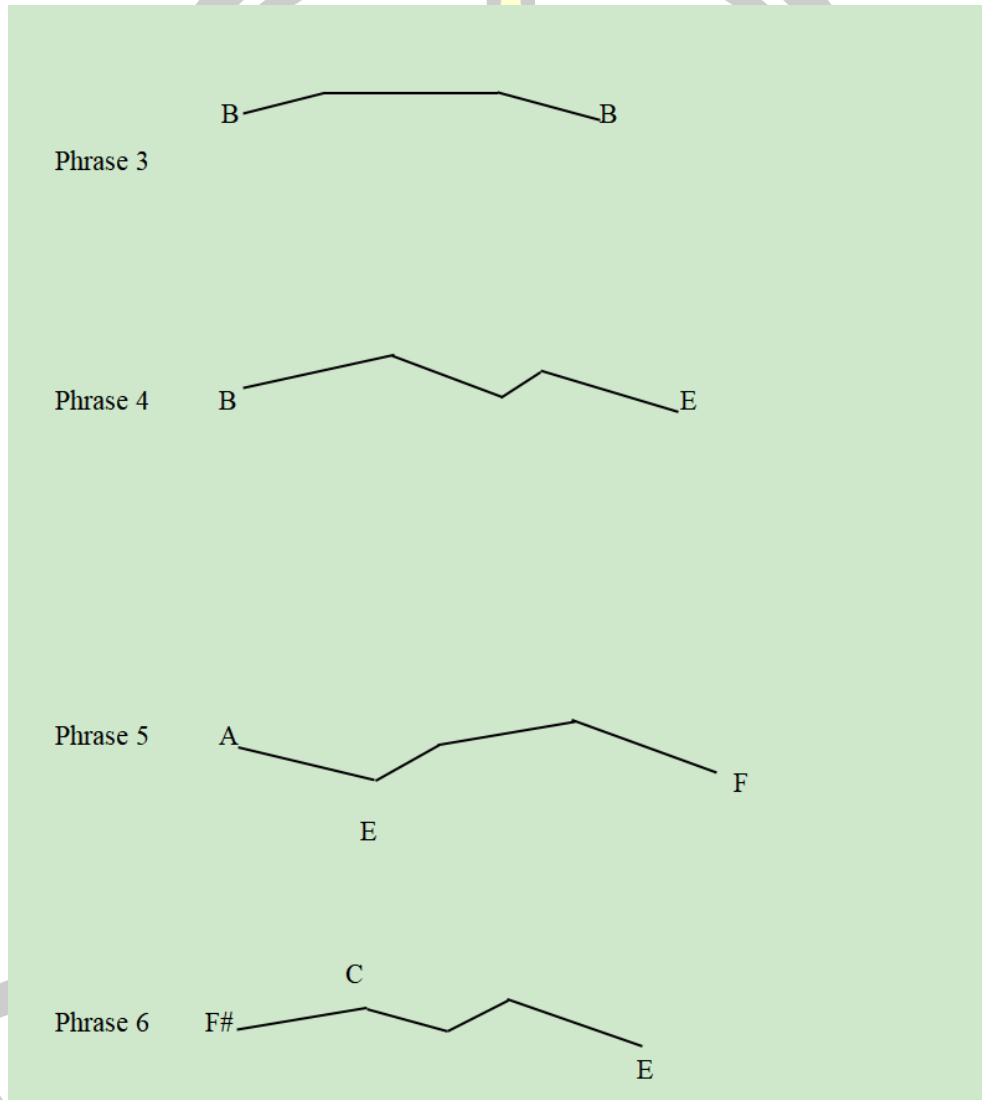
13 Antecedent Consequent  
 你 听 俺 (那 个) 小 奴 家 细 细 都 向 你 说 (呀)  
 ni ting an na ge xiao nu jia xi xi douxiang ni shuo ya

17 Antecedent Consequent  
 为 了 给 你 做 褥 楞 俺 整 整 忙 (了 个) 半 年 多,  
 wei le gei ni zuo du Luo an zheng zheng mang le ge ban nian duo,

21 Antecedent Consequent  
 脸 不 洗 来 头 不 梳, 你 还 说 我 瞎 摸 索。  
 lian bu xi lai tou bu shu, ni hai shuo wo xia mo suo.

Source: Yuyu Tao (The researcher)

Mode E Zhi pentatonic mode(E, F#, G#, B, C#)  
 Tempo Mostly at the speed of Andantino( $\text{♩}=72$ )  
 Meter 2/4  
 Range From  $C^4$  to  $E^5$   
 Melodic Contour Move to the highest or lowest note and move down at the end



This section has a total of 16 measures, divided into 4+4+4+4 word, mainly in the wavering shape and down. This section utilizes the E Zhi pentatonic mode, which is identical (E, F#, G#, B, C#). It consists of two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.5.

This song can be divided into 6 phrases, and the lyrics of each phrase can be roughly divided into 6+8,7+9,5+4,6+5,6+6 word. The lyrics are closely related to the melody.(See table5.9).

**Table 5.9**

*The relationship between the lyrics and the melody of Dui Duo Luo*

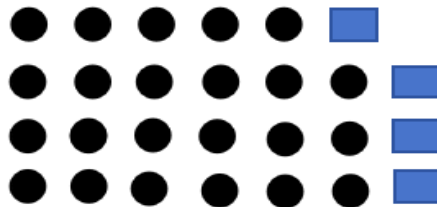
Phrase	Text	Meaning of the text	Word
1	我 命(里) 苦(来) 我 命(里) 薄(哟) , wo ming(li) ku(lai) wo ming(li) bao(yao), 一 辈 子 没 贪 着 好 老 婆, Yi bei zi mei tan zhe hao lao po.	The husband complained that his life was not good and he did not find a good wife.	6+8
2	人 家(这) 老 婆(那) 巧 针 线(哎) , ren jia(zhe) lao po(na) qiao zhen xian(ai) , 俺 贪 个 老 婆 你 瞎(里) 摸 索. an tan ge lao po ni xia(li) mo suo.	He said he was very good at sewing than his wife, while his wife was not good at sewing.	7+9
3	叫 俺 男(里个) 们 呀, jiao an nan(li ge) men ya, 你(呀) 听(里个) 着 呀, ni(ya) ting(li ge) zhe ya,	My husband, please listen carefully.	5+4
4	你 听 俺(那个) 小 奴 家 ni ting an (nage) xiao nu jia 细 细 向 你 说(呀) . xi xi xiang ni shuo(ya).	My husband, please listen carefully to my explanation.	6+5
5	为 了 给 你 做 襖 楞, wei lei gei ni zuo duo luo, 整 整 忙(了个) 半 年 多, zheng zheng mang(le ge) ban nian duo,	In order to make your shirt, I worked for half a year.	6+6
6	脸 不 洗 来 头 不 梳, Lian bu xi lai tou bu shu, 你 还 说 我 瞎 摸 索. ni hai shuo wo xia mo suo.	My face clean and my hair combed, and you said I couldn't stitch.	6+6

Source: Yuyu Tao (The researcher)

The theme of the song adopts a 6+8,7+9,5+4,6+6 structure in forming a rhyme. The initial rhyme of the rhyme is either with "a" or "o". Please refer to (See table 5.10) for details on the tones with "a" as the main tone and pinyin. The last word of each lyric has a rhyming letter 'a', and the following table shows the lyrics with rhyme 'a' and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme 'a','o'.

**Table 5. 10**

*The finals of the rhyme is "a", "o"*



Source: Yuyu Tao (The researcher)

(See table 5.11), “→” refer to (5-5)Yinping, “↗” refer to (5-1)Yangping, “↘” refer to (2-1-4)Qusheng, “↙” refer to (5-2)Xiasheng.

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Table 5. 11

*Lrics containing the rhyme "a" or "o"*

我	命(里)	苦(来)	我	命(里)	薄(哟),	
Wo	ming(li)	ku(lai)	wo	ming(li)	bao(yao),	
⇒	⇒	⇒	⇒	⇒	⇒	
一	辈	子	没有	贪着	好	老婆
Yi	bei	zi	meiyou	tan zhe	hao	laopo
⇒	⇒	⇒	⇒	↘	⇒	⇒
人	家的	老	婆(那)	巧	针	线
ren	jiade	lao	po(na)	qiao	zhen	xian
⇒	⇒	⇒	⇒	↘	⇒	⇒
俺	贪个	老	婆你	瞎	摸	索
an	tange	lao	poni	xia	mo	suo
⇒	⇒	⇒	⇒	↘	⇒	⇒
人	家的	老	婆(那)	巧	针	线
ren	jiade	lao	po(na)	qiao	zhen	xian
⇒	⇒	⇒	⇒	↘	⇒	⇒
叫	俺	男(里个)	们	呀		
jiao	an	nan(lige)	men	ya		
⇒	⇒	⇒	↘	⇒		
你(呀)	你	听(里个)	着	呀		
ni(ya)	ni	ting(lige)	zhe	ya		
⇒	⇒	⇒	↘	⇒		
细	细都	向	你	说	呀	
xi	xidou	xiang	ni	shuo	ya	
⇒	⇒	⇒	⇒	⇒	⇒	

为	了	给	你	做	襖	楞
Wei	le	gei	ni	zuo	duo	luo
➡	➡	➡	➡	↘	➡	➡
整	整	忙(了个)	半	年	多	
Zheng	zheng	mang(lege)	ban	ni	duo	
➡	➡	➡	↘	➡	➡	
脸	不	洗	来	头	不	梳
lian	bu	xi	lai	tou	bu	shu
➡	➡	➡	➡	↘	➡	➡
你	还	说	我	瞎	摸	索
ni	hai	shuo	wo	xia	mo	suo
➡	➡	➡	➡	↘	➡	➡

Source: Yuyu Tao (The researcher)

In short, this song belongs to a simple binary, which can be divided into two parts: A+B. It belongs to the E Zhi mode (E, F #, G #, B, C #), and the song is unfolded in the form of both antecedent and consequent. The song adopts a structure of 6+8, 7+9, 5+4, 6+6, with the use of undulating melodies, forming a rhyming relationship at the last word of each sentence. The rhyming vowels are "a" or "o".

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### 5.3 Zi Yan Nan Fei San Yue Tian

"Zi Yan Nan Fei San Yue Tian" is a popular folk song in Fuyang, Anhui province. The song is included in the "Chinese folk song and dance integration" Anhui volume, and is a famous Anhui Fuyang folk song sung by the folk singer Wendou Mou. The song describes men and women in the spring of the good life, showing the northern Anhui people's love for life. The song, in a simple binary form, probably refers to the scene where people love life in the spring of March. Through such a plot, the song shows the people's optimism in the face of the hard life.

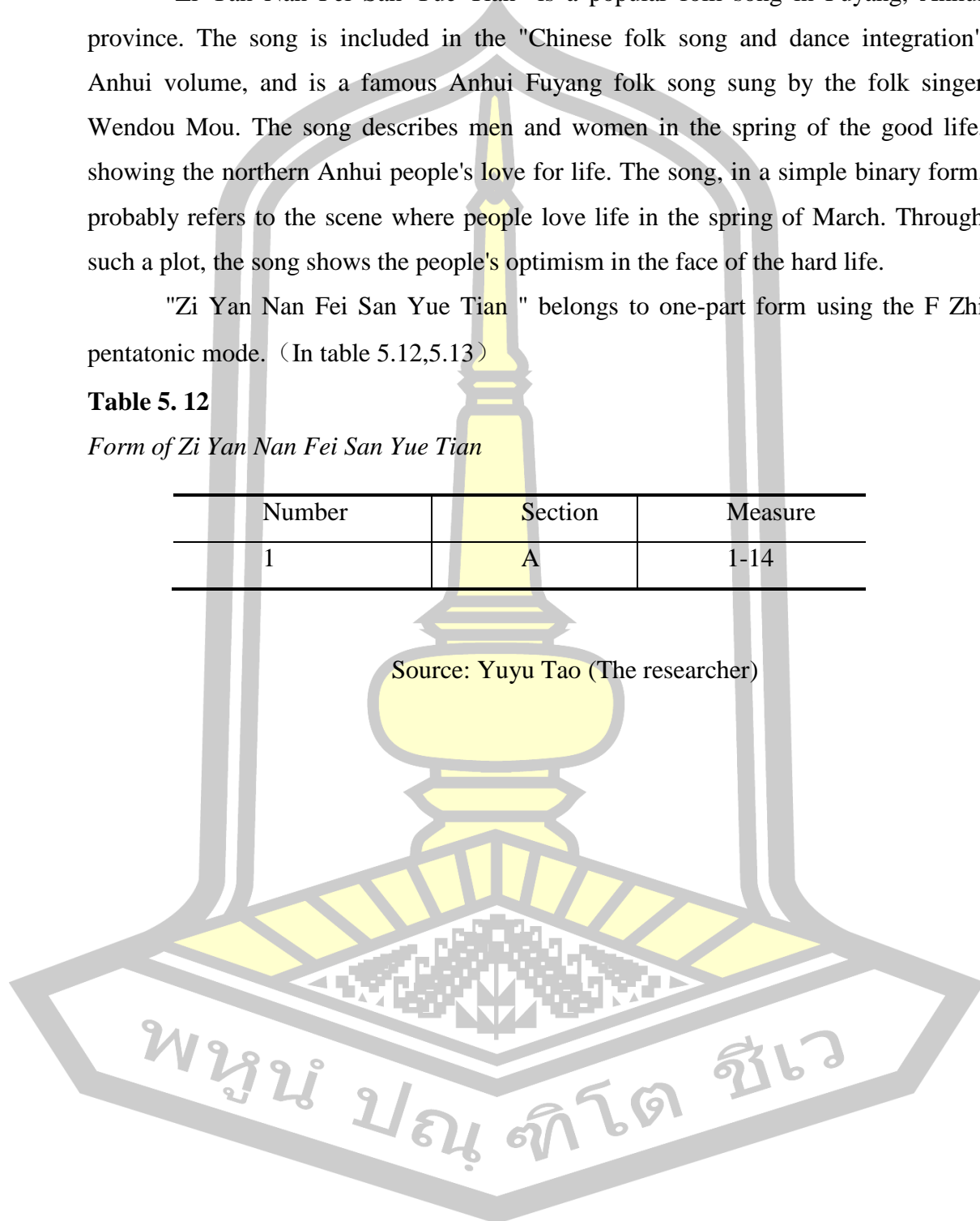
"Zi Yan Nan Fei San Yue Tian " belongs to one-part form using the F Zhi pentatonic mode. (In table 5.12,5.13)

**Table 5. 12**

*Form of Zi Yan Nan Fei San Yue Tian*

Number	Section	Measure
1	A	1-14

Source: Yuyu Tao (The researcher)



**Table 5. 13***Form and structure of Zi Yan Nan Fei San Yue Tian*

Section	A	
Phrase	Phrase1	Phrase2
Measures	1-8	9-14
Range	From D <sup>4</sup> to F <sup>5</sup>	
Meter	2/4	
Tempo	Andantino (80)	
mode	E Zhi pentatonic mode	



Audio



Song Score

<https://www.bilibili.com/video/BV1s1cFeKEYa>

Source: Yuyu Tao (The researcher)

a (Measure1-8)

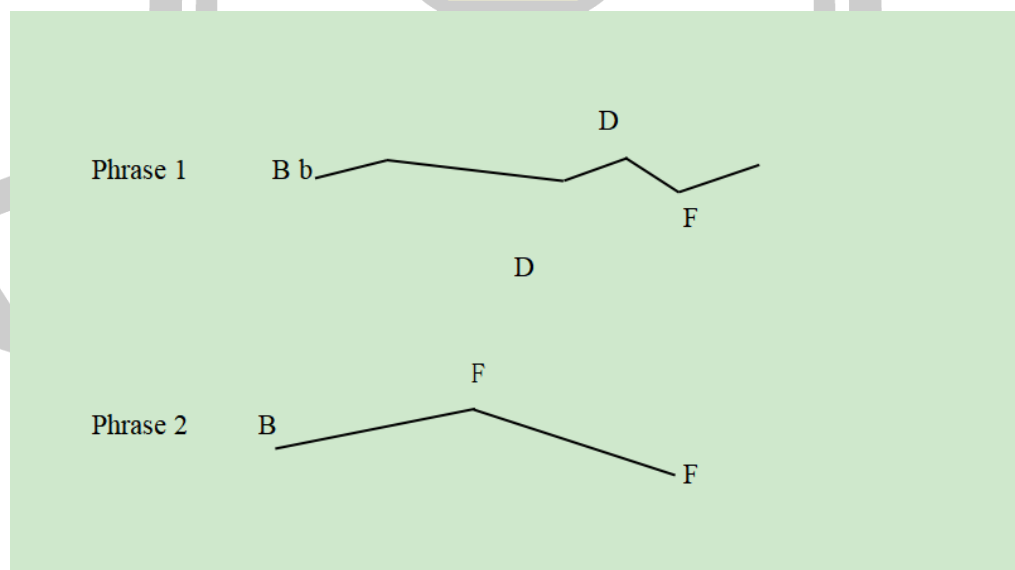
**Figure 5.6**

*The a of Zi Yan Fei Lai San Yue Tian*

The musical score is presented in two staves. The first staff, labeled 'a' and '♩ = 80', shows a melody in 2/4 time. It is divided into 'Antecedent' and 'Consequent' phrases, collectively labeled 'Phrase 1'. The lyrics are: 紫燕飞来(么) (一呀一子啵) 三月天 (喂), with pinyin: zi yan fei lai me (yi ya yi zi yao) san yue tian wei. The second staff, starting at measure 5, also shows 'Antecedent' and 'Consequent' phrases, collectively labeled 'Phrase 2'. The lyrics are: 男 女 老 少 来(呀么)来 植 棉, with pinyin: nan nv lao shao lai (ya me) lai zhi mian.

Source: Yuyu Tao (The researcher)

- Mode F Zhi pentatonic mode(F, G, Bb, C, D)
- Tempo Mostly at the speed of Andantino (♩=80)
- Meter 2/4
- Range From D<sup>4</sup> to F<sup>5</sup>
- Melodic Contour Musical melodies are arch shaped.



This section utilizes the F Zhi pentatonic mode (F, G, Bb, C, D). It consists of two phrases, each containing two subphrases (Antecedent and Consequent). An example is shown in figure 5.6.

a1 (Measure 9-14)

**Figure 5.7**

*The a1 of Zi Yan Fei Lai San Yue Tian*

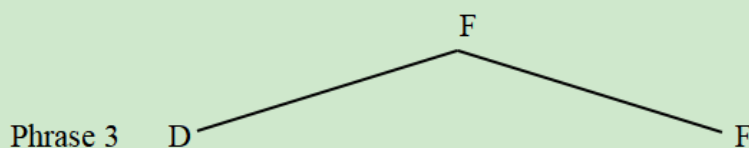
9 **a1** Antecedent Consequent  
Phrase 3

哥 哥 犁 田 前 面 走 (呀) 妹 妹 植 棉 随 后 边 (得 儿 吆)  
ge ge li tian qian mian zou (ya) mei mei zhi mian sui hou bian (de er yao)

13  
随 后 边。  
sui hou bian。

Source: Yuyu Tao (The researcher)

Mode	F Zhi pentatonic mode(F, G, Bb, C, D)
Tempo	Mostly at the speed of Andantino (♩=80)
Meter	2/4
Range	From D <sup>4</sup> to F <sup>5</sup>
Melodic Contour	Musical melodies are arch shaped



This section utilizes the F Zhi pentatonic mode, (F, G, Bb, C, D). It consists of two phrases, each containing two subphrases (Antecedent and Consequent). Measure 13.14 is a supplement and repetition of the melody in measure 11.12. An example is shown in figure 5.7.

This song can be divided into 2 phrases. The lyrics of each phrase can be roughly divided into a 7+7 structure. The lyrics are closely related to the melody. The song has a beautiful melody, which can be said to be one of distinguished Fuyang folk songs (See table5.14).

**Table 5. 14**

*The relationship between the lyrics and the melody of Zi Yan Nan Fei San Yue Tian*

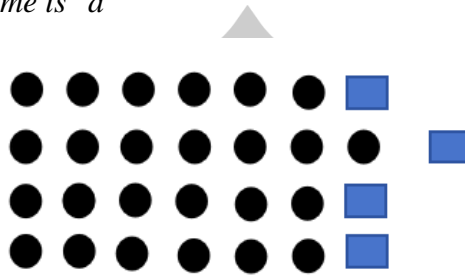
Phrase	Text	Meaning of the text	Word
1	紫燕飞来(么) (一呀一子吆) 三月天(喂), zi yan fei lai(me) (yi ya yi zi yao) san yue tian(wei) 男女老少来(呀么)来植棉, nan nv lao shao lai(ya me) lai zhi mian.	In the purple swallows flying everywhere in March, it is the season when men, women and children began to plant cotton.	7+8
2	哥哥犁田前面走(呀) ge ge li tian qian mian zou(ya) 妹妹植棉随后边(得儿吆) mei mei zhi mian sui hou bian(de er yao)sui hou bian.	Brother in front of the efforts to plow, sister happy behind began to sow cotton.	7+7

Source: Yuyu Tao (The researcher)

The melody theme of the song adopts a structure of 7+8,7+7 in forming a rhyme. The initial rhyme of the rhyme is "a", please refer to the tone with "a" as the main tone and pinyin in table 5.15 for details. The last word of each lyric has a rhyming letter 'a'. The following table shows the lyrics with rhyme 'a' and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme 'a'.

**Table 5.15**

The finals of the rhyme is "a"



Source: Yuyu Tao (The researcher)

(See table 5.16), “➡➡” refer to (5-5)Yinping, “↗” refer to (5-1)Yangping, “↘” refer to (2-1-4)Qusheng, “↙” refer to (5-2)Xiasheng.

**Table 5.16**

Lyrics containing the rhyme “a”

紫 燕 飞 来 (么) (一呀一子吆) 三 月 天,  
Zi yan fei lai (me) (yi ya yi zi yao) san yue tian,

➡➡ ➡➡ ➡➡ ➡➡ ↗ ➡➡ ➡➡

男 女 老 少 来 (呀么) 来 植 棉  
Nan nv lao shao lai(yame) lai zhi mian

➡➡ ➡➡ ➡➡ ➡➡ ↘ ➡➡ ➡➡

哥 哥 犁 田 前 面 走  
Ge ge li tian qian mian zou

➡➡ ➡➡ ➡➡ ➡➡ ↗ ➡➡ ➡➡

妹 妹 植 棉 随 后 边 (得儿吆)  
Mei mei zhi mian sui hou bian(de er yao)

➡➡ ➡➡ ➡➡ ➡➡ ↘ ➡➡ ➡➡

Source: Yuyu Tao (The researcher)

In a word, this song belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the F Zhi pentatonic mode, (F, G, Bb, C, D), The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 7+8, 7+7, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a".

#### 5.4 Da Ta Qing

"Da Ta Qing" is included in the Anhui volume of "Chinese Folk Song and Dance Integration". It is a famous folk song in Fuyang, Anhui province. The folk song is sung by folk singer Jifu Dong. The song describes the beautiful life of the two sister-in-law taking kites for an outing on Qingming Festival.

As one of the representative tunes reflecting the local customs of the Fuyang people, the song called "Da Ta Qing" belongs to the single two-part structure, which is not only sung in a very high register, but also the lining word is very representative. Municipal non-material cultural heritage representative inheritance Lingzhen Wang calls them "fancy" which is a concise word to describe the music characteristics of Fuyang folk songs. The word "fancy" not only reflected in its music characteristics, in the use of lining words, but Fuyang folk songs "Da Ta Qing" also reflects the characteristics of "fancy", in the use of lining words, Fuyang folk song "Da Ta Qing", "ah", "ah", "oh" ah cough ", " ah, "ah" cough cough " with singing demand flexible use of lining words, which can show the north of the people's love of life.

"Da Ta Qing " belongs to simple binary form A+B and employs D Zhi pentatonic mode. (In table 5.17,5.18)

**Table 5. 17**

*Form of Da Ta Qing*

Number	Section	Measure
1	A	1-12
2	B	13-32

Source: Yuyu Tao (The researcher)

**Table 5. 18***Form and structure of Da Ta Qing*

Section	A		B		
Phrase	Phrase1	Phrase2	Phrase3	Phrase4	Phrase5
Measures	1-8	9-12	13-20	21-26	27-32
Range	From C <sup>4</sup> to G <sup>5</sup>				
Meter	2/4				
Tempo	Andantino (80)				
Mode	D Zhi pentatonic mode				



Audio



Song score

<https://www.bilibili.com/video/BV1iScxebEbQ>

Source: Yuyu Tao (The researcher)

## Section A (Measure1-12)

Figure 5. 8

*The A of Da Ta Qing*

♩ = 80

Antecedent Consequent

Phrase 1

三 月 (呀) 佳 节 (呀) 是 清 明 (啊) ,  
 san yue (ya) jia jie (ya) shi qing ming (a) ,

9 Subphrase

Phrase 2

三 月 佳 节 是 清 明 姑 嫂 二 人 去 踏 青  
 san yue jia jie shi qing ming gu sao er ren qu ta qing

Source: Yuyu Tao (The researcher)

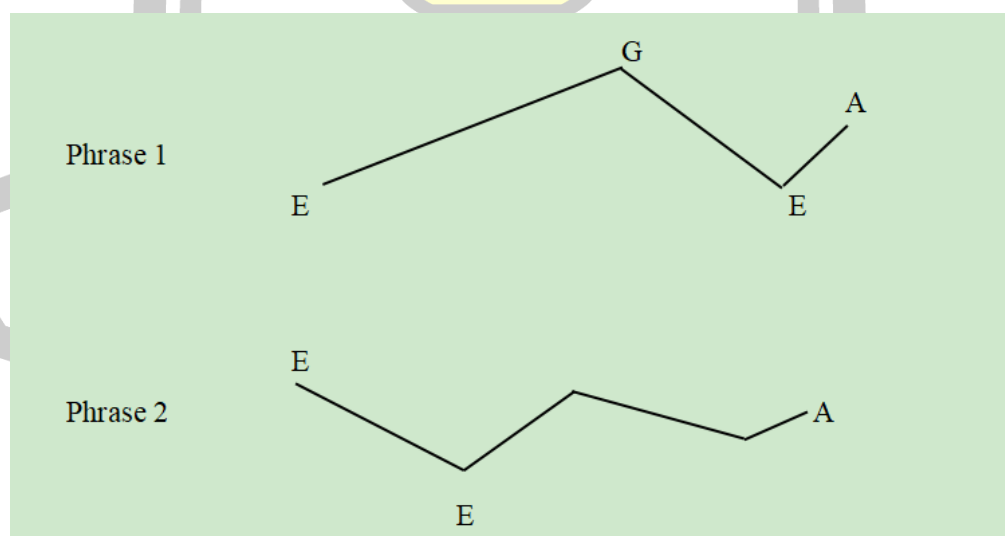
Mode D Zhi pentatonic mode(D, E, F#, A, B)

Tempo Mostly at the speed of Andantino (♩=80)

Meter 2/4

Range From E<sup>4</sup> to G<sup>5</sup>

Melodic Contour Musical melodies are arch shaped.



This section utilizes the D Zhi pentatonic mode, (D, E, F#, A, B). It consists of two phrases, each containing two subphrases. The first subphrase is a complete question and answer sentence (Antecedent and Consequent). The second subphrase is a supplement. An example is shown in Figure 5.8.

Section B (Measure 13-32)

Figure 5.9

The B of Da Ta Qing

**B**

13

Phrase 3

手拿着, 怀抱着, 纸面的, 面纸的, 线绑的, 绑线的, 纸糊的, 糊纸的,  
shou na zhe, huai bao zhe, zhi mian de, mian zhi de, xian bang de, bang xian de, zhi hu de, hu zhi de,

21

Phrase 4

花花溜蛋系好的那么五彩的花风筝(哎哎咳吆)  
hua hua liu dan xi hao de na me wu cai de hua feng zheng (ai ai he yao)

27

Phrase 5

(哎吆咳咳吆哎咳咳)五彩的花风筝(哎哎咳吆)。  
(ai yao he he yao ai he he wu cai de hua feng zheng (ai ai he yao))

Source: Yuyu Tao (The researcher)

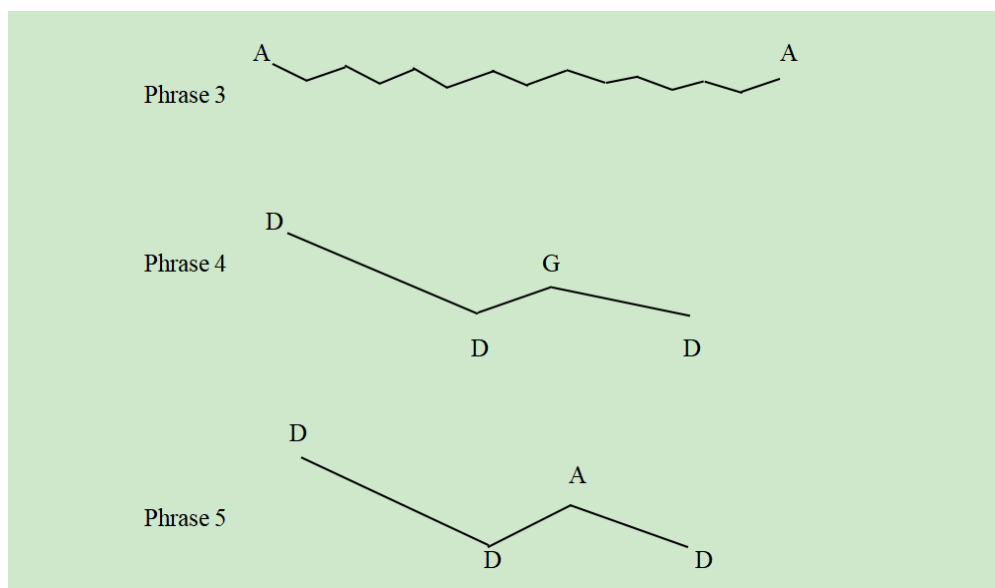
Mode D Zhi pentatonic mode (D, E, F#, A, B)

Tempo Mostly at the speed of Andantino ( $\text{♩} = 80$ )

Meter 2/4

Range From  $C^4$  to  $E^5$

Melodic Contour Musical melodies are arch shaped.



This section utilizes the D Zhi pentatonic mode, (D, E, F#, A, B). It consists of two phrases, each containing two subphrases. The first subphrases is a complete question and answer sentence (Antecedent and Consequent). The second subphrase is a supplement. An example is shown in table 5.9.

This can be divided into 3 phrases, and the lyrics of each phrase is roughly tructures into 7 + 7 and 12 + 12. The lyrics are closely related to the melody. The song has beautiful melody and is said to be one of distinguished Fuyang folk songs (See table5.19).

**Table 5. 19**

*The relationship between the lyrics and the melody of Da Ta Qing*

Phrase	Text	Meaning of the text	Word
1	三月(呀)佳节(呀)是清明(啊), san yue(ya) jia jie(ya) shi qing ming (a) , 三月佳节是清明, san yue jia jie shi qing ming, 姑嫂二人去踏青. gu sao er ren qu ta qing.	The Qingming Festival is one of the most beautiful festivals in Anhui province, China. My sister-in-law went for an outing with his sister-in-law.	7+7+7

2	手拿着, 怀抱着, 纸面的, 面纸的, shou na zhe ,huai bao zhe,zhi mian de,mian zhi de, 线绑的, 绑线的, 纸糊的, 糊纸的, xian bang de,bang xian de,zhi hu de, hu zhi de,	Holding in hand, arms holding a thin paper and batter to make a colorful kite.	12+12
3	花花溜蛋系好的 hua hua liu dan ji hao de 那么五彩(的) 花风筝(哎哎咳) na me wu cai (de) hua feng zheng(ai ai hai yao) (哎 咳咳哎咳咳) (ai yao hai hai ai yao hai hai) 五彩的花风筝(哎哎嗨) wu cai de hua feng zheng(ai ai hai yao).	Emphasize the joy of taking an outing in spring	7+7+ 6

Source: Yuyu Tao (The researcher)

The theme of the song adopts a structure of 7+7, 12+12 in forming a rhyme. The rhyming vowels are either "i" or "e". Please refer to table 5.20 for details on the tones with "i" as the main tone and pinyin. Basically, the last word of each lyric has a rhyming letter "i" or "e". The following table shows the lyrics of this song that rhyme with "i" or "e" and the pinyin with intonation. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme "i" or "e".

**Table 5. 20**

*The finals of the rhyme is "i" or "e"*

●	●	●	●	●	●	■						
●	●	●	●	●	●	■						
●	●	●	●	●	●	●	●	●	●	●	●	■
●	●	●	●	●	●	●	●	●	●	●	●	■

Source: Yuyu Tao (The researcher)

(See table 5.21), “>>” refer to (5-5)Yinping,“↗” refer to (5-1)Yangping,  
 “↘”refer to (2-1-4)Qusheng,“↙”refer to (5-2)Xiasheng.

**Table 5. 21**

*Lyrics containing the rhyme "i" or "e"*

三 月(呀) 佳 节(呀) 是 清 明(啊),  
 san yu(ya) jia jie(ya) shi qing ming(ya),

>> >> >> >> ↗ >> >>

三 月 佳 节 是 清 明,  
 san yu jia jie shi qing ming,

>> >> >> >> ↙ >> >>

姑 嫂 二 人 去 踏 青  
 Gu sao er ren qu ta qing

>> >> >> >> ↗ >> >>

手 拿 着, 怀 抱 着, 纸 面 的, 面 纸 的  
 Shou na zhe huai bao zhe zhi mian de mian zhi de

>> >> >> >> >> >> >> >> >> >> >> >>

线 绑 的, 绑 线 的, 纸 糊 的, 糊 纸 的  
 xian bang de bang xian de zhi hu de hu zhi de

>> >> >> >> >> >> >> >> >> >> >> >>

系 好 的 那 么 五 彩 的 花 风 箏(哎 哎 咳 咳)  
 Xi hao de name wu caide hua feng zheng

>> >> >> >> >> >> ↙ >> >>

(哎 哎 咳 咳 哎 哎 咳 咳) 五 彩 的 花 风 箏(哎 哎 咳 咳)  
 (ai yao hai hai ai yao hai ha) Wu cai de hua feng zheng(ai ai hai yao)

>> >> >> ↗ >> >>

Source: Yuyu Tao (The researcher)

This song belongs to the simple binary form, and its structure can be divided into two parts: A+B. It belongs to the D Zhi pentatonic mode, (D, E, F#, A, B). The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 7+7, 12+12, with alternating use of fluctuating melodies that forms a rhyming relationship at the last word of each sentence. The rhyming vowels are "i" and "e".

### 5.5 Tiao Tu Hao Zi

"Tiao Tu Hao Zi" is one of the "300 Folk Songs of Fuyang". It is a famous folk song of Fuyang, Anhui province. Written by Zhang Shuben, it depicts the scene of when the working people gather soil. As one of the representative works to present the local customs of Fuyang people, the song belongs to the single two-part structure with reproduction, which is not only very popular, but also the lining word is very representative.

Hao zi is a folk song that directly accompanies a daily manual labor which is closely coordinated with the rhythm of labor's work. It is produced directly to increase the production of labor, truly reflects the labor situation and the spiritual outlook of workers. Its musical characteristic is solid and powerful, with an indispensable organic part of some physical labor. Hao zi is a song sung to unify the pace, reduce fatigue. Its characteristic is that one person leads the singing with the rest, acting in group. In terms of the use of supporting words, 'Tiao Tu Hao Zi' mainly includes flexible use of supporting words such as 'sigh ', 'hi ', 'hi yo hi ', and 'shout to hi 'according to the singing needs, which demonstrates the characteristics of Fuyang folk songs.

"Tiao Tu Hao Zi " belongs to one-part form A . Is a folk song of G Zhi pentatonic mode. (In table 5.22,5.23)

**Table 5. 22**

*Form of Tiao Tu Hao Zi*

Number	Section	Measure
1	A	1-42

Source: Yuyu Tao (The researcher)

**Table 5. 23***Form and structure of Tiao Tu Hao Zi*

Section	A							
Phrase	Phrase1	Phrase2	Phrase3	Phrase4	Phrase5	Phrase6	Phrase7	Phrase8
Measures	1-4	5-8	9-12	13-16	17-20	21-24	25-30	31-42
Range	From E <sup>4</sup> to E <sup>5</sup>							
Meter	2/4							
Tempo	Andantino (69)							
Mode	G Zhi pentatonic mode							



Audio



Song Score

<https://www.bilibili.com/video/BV1AvcAe6Eo6>

Source: Yuyu Tao (The researcher)

a (Measure1-8)

**Figure 5. 10***The a of Tiao Tu Hao Zi*

Antecedent consequent

Phrase 1

唉! 嗨! 唉 哟 来 起 肩 嗨

yi! hai! yi yo lai qi jian hai

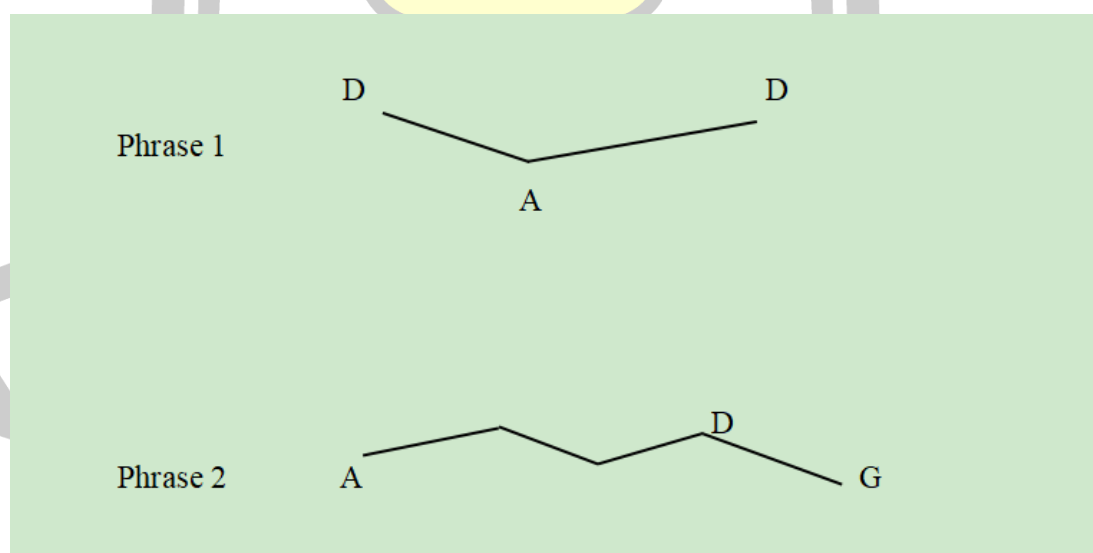
Antecedent consequent

Phrase 2

往 前 走 哇 嗨! 加 油 干 哪 嗨 哟 嗨!

wang qian zou wa hai! jia you gan na hai yo hai!

Mode	G Zhi pentatonic mode (G, A, B, D, E)
Tempo	Mostly at the speed of Andantino (♩=69)
Meter	2/4
Range	From E <sup>4</sup> to E <sup>5</sup>
Melodic Contour	Musical melodies are on a downward direction.



This section utilizes the G Zhi pentatonic mode, (G, A, B, D, E). It consists of two phrases, each containing two subphrases. The two subphrases is a complete Antecedent and Consequent. The theme phrases of the music adopt a demonstrative

writing technique, and the music structure stable. An example is shown in Figure 5.10.

a (Measure 9-24)

**Figure 5.11**

*The a of Tiao Tu Hao Zi*

9  
Phrase 3  
一 人 难 撑 嗨 哟 嗨! 两 只 船 么 嗨 哟 嗨!  
yi ren nan cheng hai yo hai! liang zhi chuan me hai yo hai!

13  
Phrase 4  
集 体 力 量 嗨 哟 嗨! 大 无 边 么 嗨 哟 嗨!  
ji ti li liang hai yao hai! da wu bian me hai yao hai!

17  
Phrase 5  
移 山 倒 海 嗨 哟 嗨! 不 费 力 么 嗨 哟 嗨!  
yi shan dao hai hai yo hai! bu fei li me hai yo hai!

21  
Phrase 6  
呼 风 唤 雨 嗨 哟 嗨! 不 由 天 么 嗨 哟 嗨!  
hu feng huan yu hai yo hai! bu you tian me hai yo hai!

Source: Yuyu Tao (The researcher)

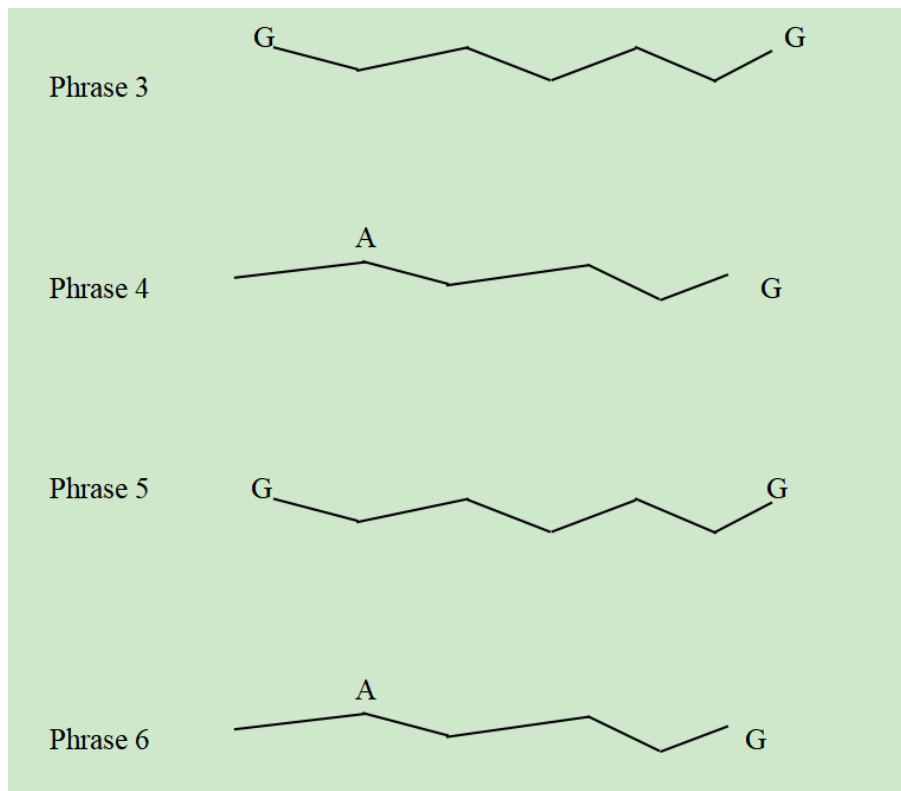
Mode G Zhi pentatonic mode (G, A, B, D, E)

Tempo Mostly at the speed of Andantino ( $\text{♩}=69$ )

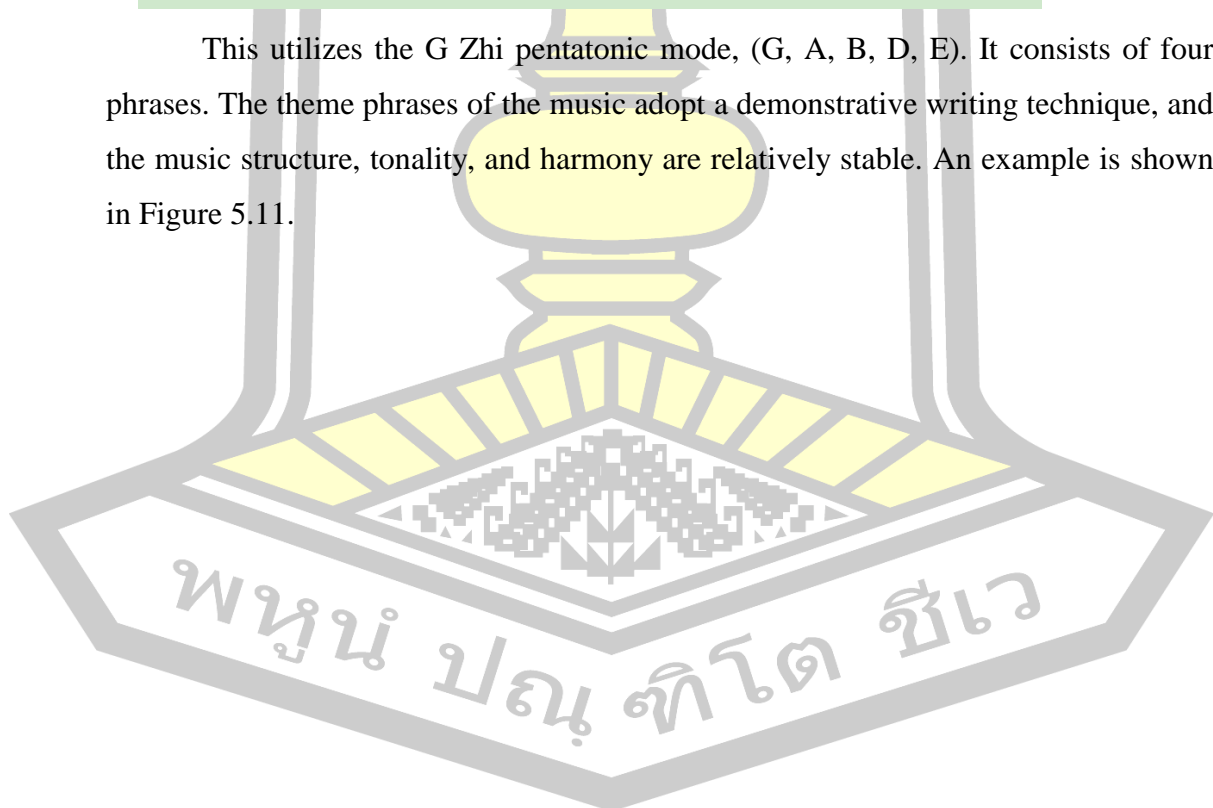
Meter 2/4

Range From  $E^4$  to  $A^4$

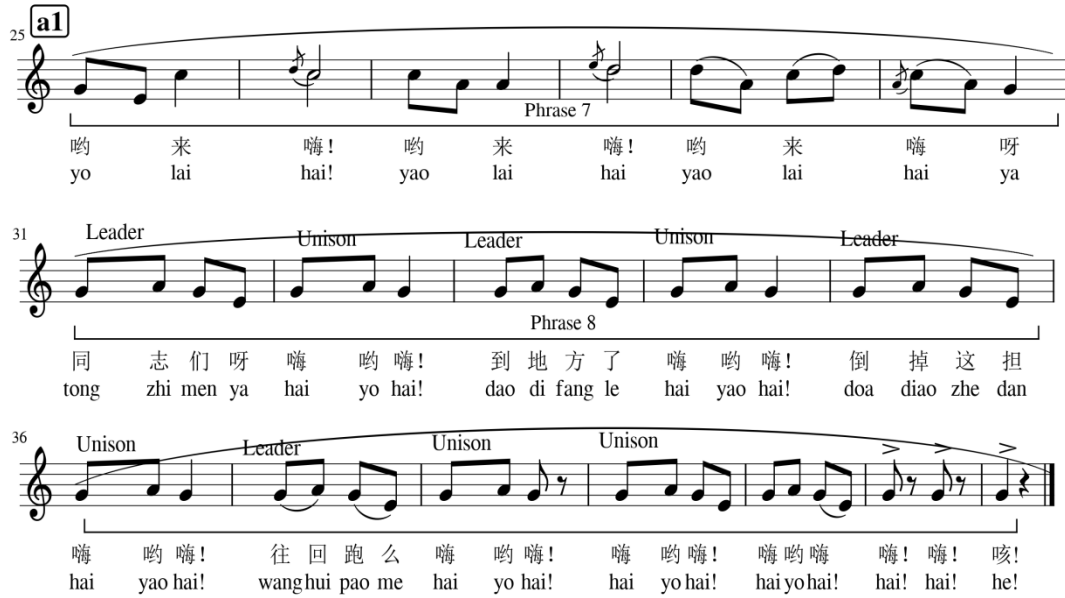
Melodic Contour Musical melodies Up and down in a small amplitude



This utilizes the G Zhi pentatonic mode, (G, A, B, D, E). It consists of four phrases. The theme phrases of the music adopt a demonstrative writing technique, and the music structure, tonality, and harmony are relatively stable. An example is shown in Figure 5.11.



a1 (Measure 25-42)

**Figure 5.12***The a1 of Tiao Tu Hao Zi*


25 **a1**

Phrase 7

哟 来 嗨! 哟 来 嗨! 哟 来 嗨 呀  
 yo lai hai! yao lai hai yao lai hai ya

31 Leader Unison Leader Unison Leader

Phrase 8

同 志 们 呀 嗨 哟 嗨! 到 地 方 了 嗨 哟 嗨! 倒 掉 这 担  
 tong zhi men ya hai yo hai! dao di fang le hai yao hai! do diao zhe dan

36 Unison Leader Unison Unison

嗨 哟 嗨! 往 回 跑 么 嗨 哟 嗨! 嗨 哟 嗨! 嗨 哟 嗨 嗨! 嗨! 咳!  
 hai yao hai! wanghui pao me hai yo hai! hai yo hai! hai yohai! hai! hai! he!

Source: Yuyu Tao (The researcher)

Mode G Zhi pentatonic mode (G, A, B, D, E)

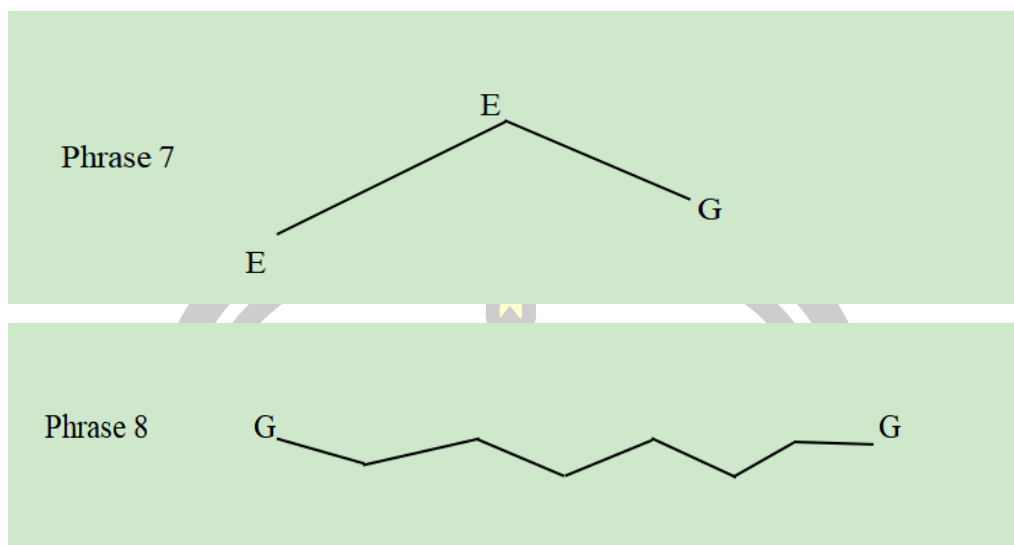
Tempo Mostly at the speed of Andantino ( $\text{♩}=69$ )

Meter 2/4

Range From  $E^4$  to  $E^5$ 

Melodic Contour Musical melodies are arch shaped

พหุ ประทีป ชีวะ



This section utilizes the G Zhi pentatonic mode, (G, A, B, D, E). It consists of only one phrase. This paragraph is written in a jagged way, the melody fluctuates less. An example is shown in Figure 5.12.

This song can be divided into 4 section, and the lyrics of each phrase can be roughly structured to be divided into 7 + 7. The lyrics are closely related to the melody. The song has a beautiful melody, is a strong representation of Fuyang folk song (See table5.24).

**Table 5. 24**

*The relationship between the lyrics and the melody of Tiao Tu Hao Zi*

Phrase	Text	Meaning of the text	Word
1	唉! 嗨! 唉 哟 yi! hai! ai yao 来 起 肩 嗨 往 前 走 哇 嗨! lai qi jian hai wang qian zou wa hai! 加 油 干 哪 嗨 哟 嗨! jia you gan na hai yo gai!	Ah and hi two words, in this song said to use the best to pick the tone of the soil, while struggling with the shoulder to lift the soil, while striding forward.	4+9 +7
	一 人 难 撑 嗨 哟 嗨! yi ren nan cheng hai yo hai! 两 只 船 么 嗨 哟 嗨! Liang zhi chuan me hai yo hai!	One person can not support two boats walking in the water, the collective strength is	

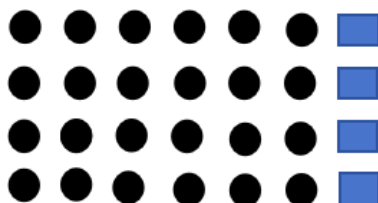
2	集体力量嗨哟嗨! Ji ti li liang hai yo hai! 大无边么嗨哟嗨! da wu bian me hai yo hai! 移山倒海嗨哟嗨! yi shan dao hai hai yo hai! 不费力么嗨哟嗨! bu fei li me hai yo hai! 呼风唤雨嗨哟嗨! hu feng huan yu hai yo hai! 不由天么嗨哟嗨! bu you tian me hai yo hai!	enough to be overwhelming, it can overcome all the difficulties encountered.	7+7 7+7 7+7 7+7
3	哟来嗨! 哟来嗨! 哟来嗨 yo lai hai! yo lai hai! yo lai hai 同志们呀嗨哟嗨! Tong zhi men ya hai yo hai, 到地方了嗨哟嗨! dao di fang le hai yo hai! 倒掉这担嗨哟嗨! Dao diao zhe dan hai yo hai! 往回跑么嗨哟嗨! Wang hui pao me hai yo hai! 嗨哟嗨! 嗨哟嗨! 嗨! 嗨! 嗨! hai yo hai! hai yo hai! hai! hai! hai!	Dear comrades, work on, pour this load of earth, we will pick another load of earth. Come on, dry!	9+7 7+7 7+9

Source: Yuyu Tao (The researcher)

The theme of the song adopts a structure of 7+7 in forming a rhyme. The rhyming vowels are "i" or "e". Please refer to table 5.25 for details on the tones with "i" as the main tone and pinyin. Basically, the last word of each lyric has a rhyming letter "i". The following table shows the lyrics of this song that rhyme with "i" or "e" and the pinyin with intonation. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme "i".

**Table 5. 25**

*The finals of the rhyme is "i"*



Source: Yuyu Tao (The researcher)

(See table 5.26), “” refer to (5-1)Yangping, “” refer to (5-2)Xiasheng.

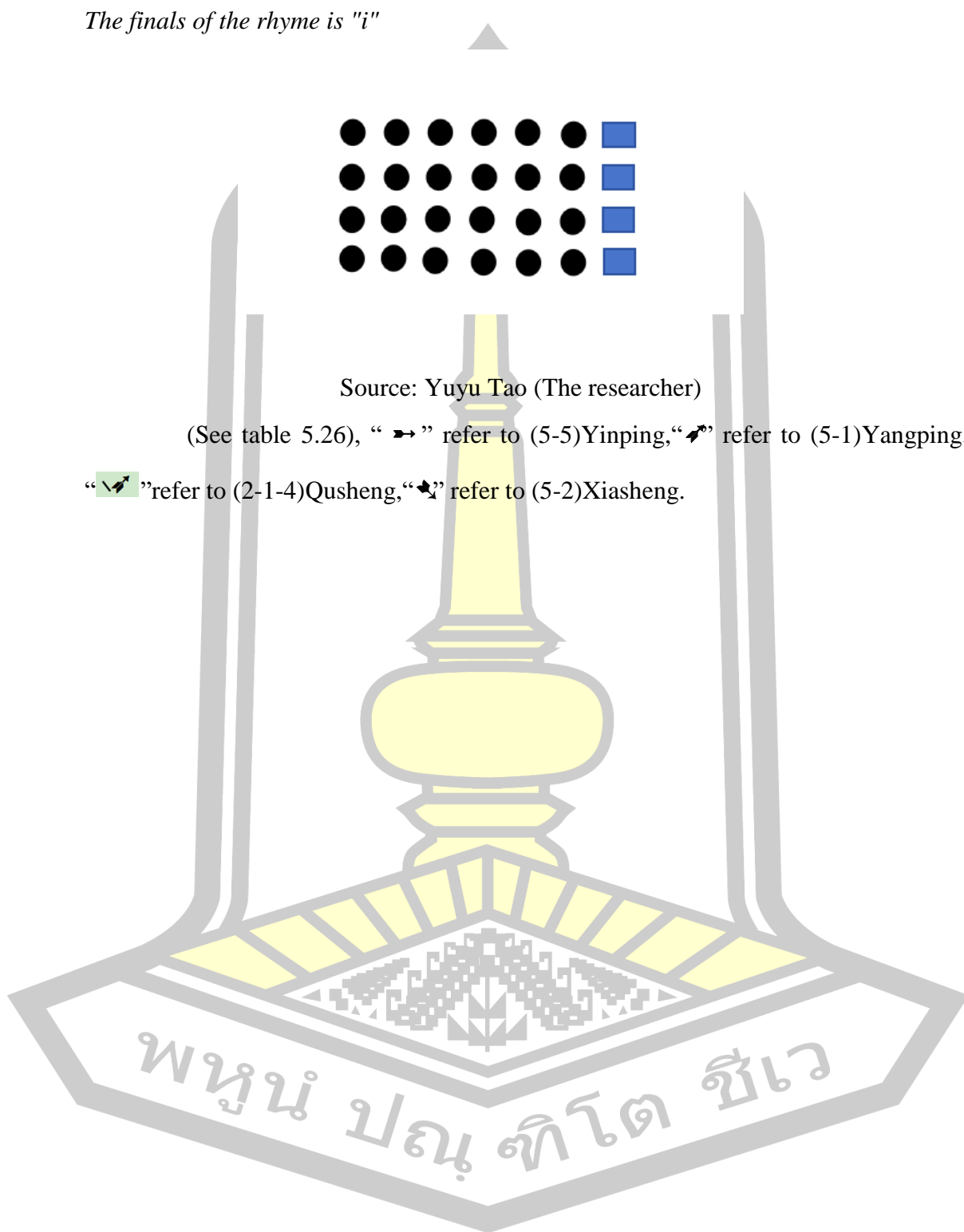


Table 5. 26

Lyrics containing the rhyme "i"

哎！ 嗨！ 哎 哟 来 起 肩 嗨  
 Ai hai ai yo lai qi jian hai

➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡

往 前 走 哇 嗨！  
 Wang qian zou wa hai

➡ ➡ ➡ ➡ ➡

加 油 干 哪 嗨 哟 嗨！  
 Jia you gan na hai yo hai

➡ ➡ ➡ ➡ ➡ ➡ ➡

哟 来 嗨！ 哟 来 嗨！ 哟 来 嗨 呀  
 Yo lai hai yo lai hai yo lai hai ya

➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡

一 人 难 撑 嗨 哟 嗨！  
 Yi ren nan cheng hai yo hai

➡ ➡ ➡ ➡ ➡ ➡ ➡

两 只 船 么 嗨 哟 嗨！  
 Liang zhi chuan me hai yo hai

➡ ➡ ➡ ➡ ➡ ➡ ➡

集 体 力 量 嗨 哟 嗨！

大 无 边 么 嗨 哟 嗨!

Da wu bian me hai yo hai



移 山 倒 海 嗨 哟 嗨!

Yi shan dao hai hai yo hai



不 费 力 么 嗨 哟 嗨!

bu fei li me hai yo hai



呼 风 唤 雨 嗨 哟 嗨!

Hu feng huan yu hai yo hai



不 由 天 么 嗨 哟 嗨!

bu you tian me hai yo hai



哟 来 嗨! 哟 来 嗨! 哟 来 嗨 呀

Yo lai hai yo lai hai yo lai hai ya



พหุมนุ ปรณุ ทิโต ชีเว

同 志 们 呀 嗨 哟 嗨!  
Tong zhi men ya hai yo hai

倒 掉 这 担 嗨 哟 嗨!  
dao diao zhe dan hai yo hai

往 回 跑 么 嗨 哟 嗨!  
Wang hui pao ma hai yo hai

嗨 哟 嗨! 嗨 哟 嗨! 嗨 哟 嗨  
Hai yo hai hai yo hai hai yo hai

Source: Yuyu Tao (The researcher)

All in all, this song belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the G Zhi pentatonic mode, (G, A, B, D, E). The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 4+9 and 7+7, with the use of fluctuating melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "i".

### 5.6 Mai Zhen

"Mai Zhen" is included in the Anhui volume of Chinese Folk Music and is a famous Anhui Fuyang sales song sung by Yifang Ma. The song showcases the scene of market sales.

"Mai Zhen" is one of the symbolic works to represent the customs and traditions of the people of Fuyang. It belongs to the one-part form, and the lyrics are lively and pleasant. It not only explains the purpose and advantages of the items being sold, but also attracts and entertains customers. Selling songs originated in the streets and alleys. These songs can enliven an urban culture, and strengthen a beautiful scenery on the streets and alleys, allowing people to feel the colors of life in their busy lives and demonstrating the love of the people of Fuyang for labor life.

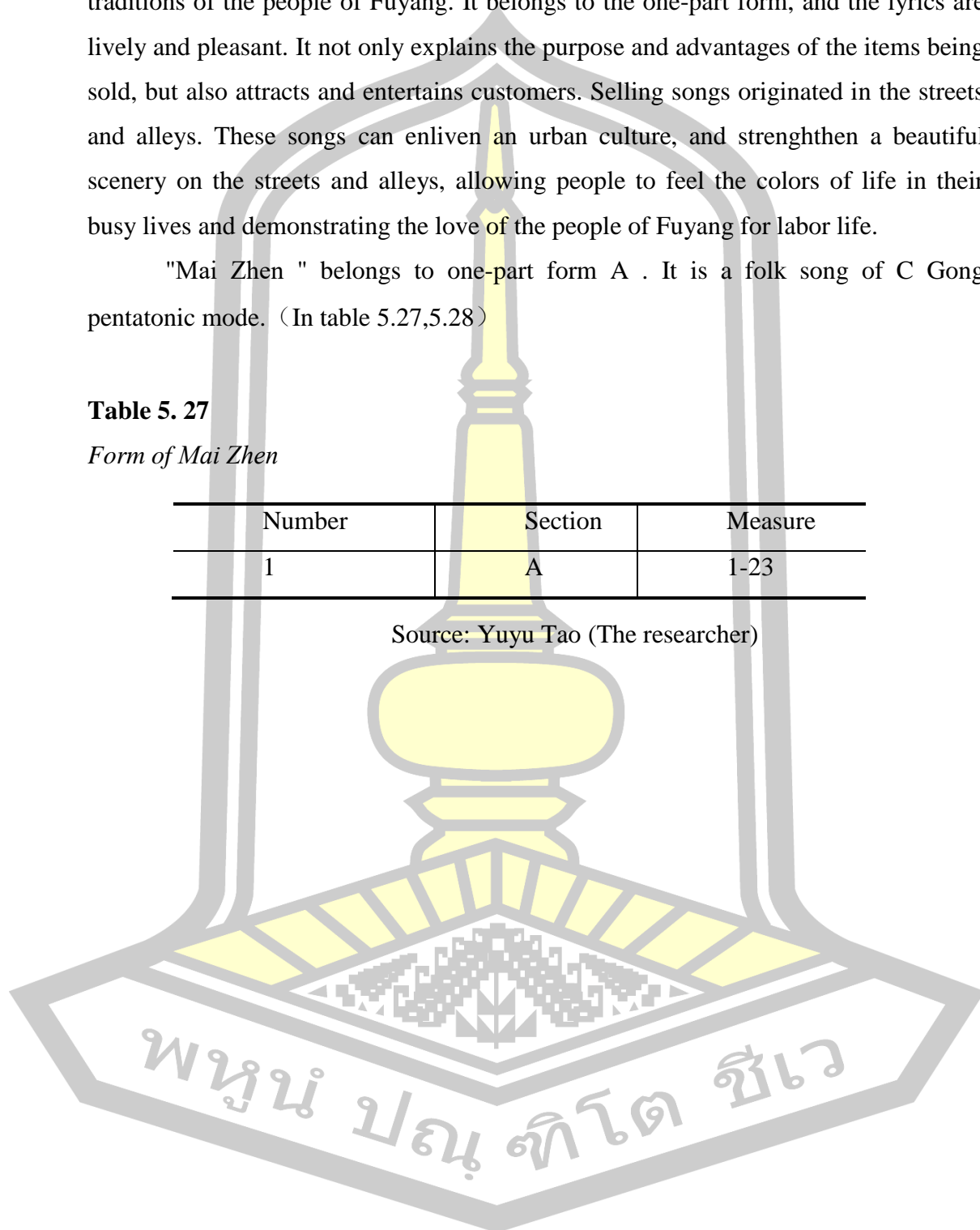
"Mai Zhen " belongs to one-part form A . It is a folk song of C Gong pentatonic mode. (In table 5.27,5.28)

**Table 5. 27**

*Form of Mai Zhen*

Number	Section	Measure
1	A	1-23

Source: Yuyu Tao (The researcher)



**Table 5. 28***The form and structure of Mai Zhen*

Section	A			
Phrase	Phrase1	Phrase2	Phrase3	Phrase4
Measures	1-5	6-10	11-16	17-23
Range	From F <sup>4</sup> to G <sup>5</sup>			
Meter	2/4			
Tempo	Andantino (75)			
mode	C Gong pentatonic mode			



Audio



Song Score

<https://www.bilibili.com/video/BV1EAcAeaEZ8>

Source: Yuyu Tao (The researcher)

a (Measure1-10)

Figure 5.13

The a of Mai Zhen

♩ = 75  
 a 中速，节奏较自由

Antecedent

Phrase 1

老大针拿五根，再拿五根二号针，二  
 lao da zhen na wu gen zai na wu gen er hao zhen, er

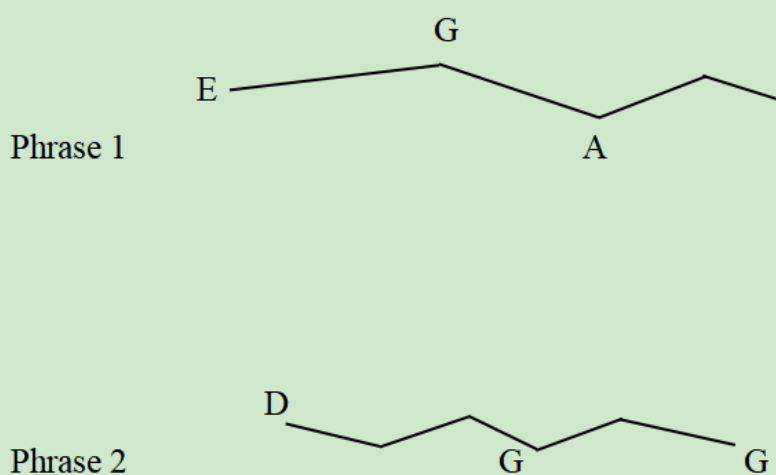
Consequent

Phrase 2

号针用处多，还管纳底儿行被窝冬  
 hao zhen yong chu duo hai guan na di xing bei wo dong

Source: Yuyu Tao (The researcher)

Mode	C Gong pentatonic mode(C, D, E, G, A)
Tempo	Mostly at the speed of Andantino (♩=75)
Meter	2/4
Range	From F <sup>4</sup> to G <sup>5</sup>
Melodic Contour	Musical melodies are arch shaped



This section utilizes the C Gong pentatonic mode (C, D, E, G, A). It consists of two phrases, each containing two subphrases. The two subphrases is a complete question and answer sentence (Antecedent and Consequent). The theme phrases of the music adopt a demonstrative writing technique, and the music structure, tonality, and harmony are relatively stable. An example is shown in Figure 5.13.

a1 (Measure 11-16)

**Figure 5.14**

*The a1 of Mai Zhen*

11 a1

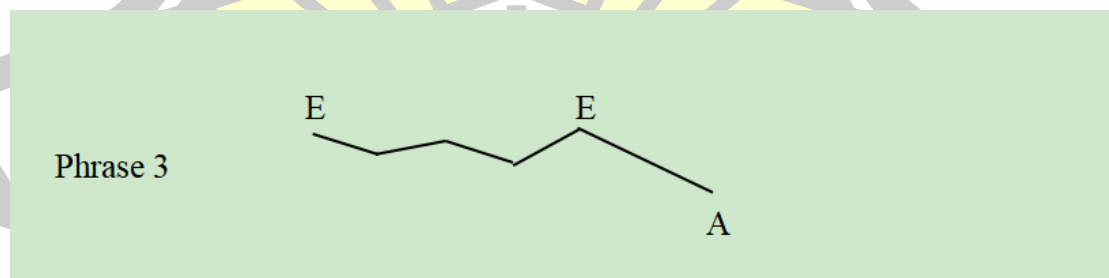
2.

Phrase 3

针 四 号 针 两 道 印 (儿) 还 管 插 花 描 绣 云,  
zhen si hao zhen liang dao yin (er) hai guan cha hua miao xiu yun

Source: Yuyu Tao (The researcher)

Mode	C Gong pentatonic mode(C, D, E, G, A)
Tempo	Mostly at the speed of Andantino (♩=75)
Meter	2/4
Range	From A <sup>4</sup> to E <sup>5</sup>
Melodic Contour	Musical melodies are on a downward direction



This section utilizes the C Gong pentatonic mode (C, D, E, G, A). It consists of one phrases, vocal range *From A<sup>4</sup> to E<sup>5</sup>*. This phrase is mainly derived from the theme motivation of Phrase 1 through repetition and variation, to some extent, has similar musical materials. An example is shown in Figure 5.14.

a2 (Measure17-23)

**Figure 5.15***The a2 of Mai Zhen*

17 **a2** 1. 2.

Phrase 4

添 一 根 饶 一 根, 咱 再 送 一 对 玩 意 针。 滴 号。  
 tian yi gen rao yi gen zan zai song yi dui wan yi di

Source: Yuyu Tao (The researcher)

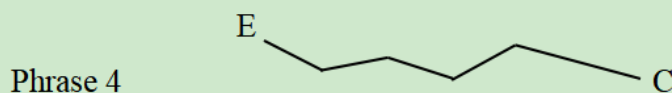
Mode C Gong pentatonic mode(C, D, E, G, A)

Tempo Mostly at the speed of Andantino (♩=75)

Meter 2/4

Range From A<sup>4</sup> to G<sup>5</sup>

Melodic Contour Musical melodies are arch shaped



This section utilizes the C Gong pentatonic mode(C, D, E, G, A). It consists of one phrases, vocal range From A<sup>4</sup> to G<sup>5</sup>.This phrase is mainly derived from the theme motivation of Phrase 1 through repetition and variation, to some extent, has similar musical materials. An example is shown in Figure 5.15.

This song can be divided into 3 section, and the lyrics of each phrase can be roughly Structure divided into 6 + 7. The lyrics are closely related to the melody. The song with a beautiful melody is a representative Fuyang folk song (See table 5.29).

**Table 5. 29***The relationship between the lyrics and the melody of Mai Zhen*

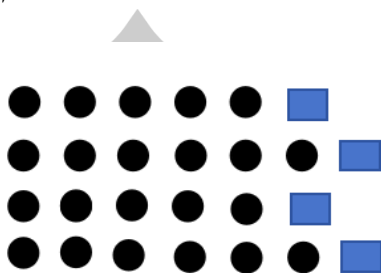
Phrase	Text	Meaning of the text	Word
1	老大针拿五根， lao da zhen na wu gen, 再拿五根二号针， zai na wu gan er hao zhen, 二号针用处多， er hao zhen yong chu duo, 还管纳底(儿)行被窝。 hai guan na di(er) xing bei wo.	This is a peddling song selling large needles. In order to attract people's attention, he began to shout loudly, "Large needles and two needles are the most useful, which can make soles and sew quilts."	6+7 6+7
2	四号针两道印(儿) si hao zhen liang dao yin(er) 还管插花描绣云， hai guan cha hua miao xiu yun,	The needle seller saw that the pedestrians were unmoved, so he began again: "The fourth needle, which can also be embroidered on a cloth to depict colorful clouds."If you buy it, I can give you three more.	6+7
3	添一根饶一根， tian yi gen rao yi gen, 咱再送一对玩意针。 zan zai song yi dui wan yi zhen	Again, if you buy it, I can give you three more.	6+8

Source: Yuyu Tao (The researcher)

The melody theme of the song adopts a 6+7 structure in forming a rhyme. The initial rhyme of the rhyme is "e" or, for details, please refer to the tone with "e" as the main tone and pinyin in Figure 5.30. The following table shows the lyrics with rhyme "e" and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme "e".

**Table 5. 30**

*The finals of the rhyme is "e"*



Source: Yuyu Tao (The researcher)

(See table 5.31), “→” refer to (5-5)Yinping, “↗” refer to (5-1)Yangping, “↘” refer to (2-1-4)Qusheng, “↙” refer to (5-2)Xiasheng.



Table 5. 31

Lyrics containing the rhyme "e"

老 大 针 拿 五 根  
lao da zhen na wu **gen**

➡ ➡ ➡ ↗ ➡ ➡

再 拿 五 根 二 号 针  
zai na wu gen er hao **zhe**

➡ ↗ ➡ ➡ ↘ ➡ ➡

二 号 针 用 处 多  
er hao zhen yong chu **duo**

➡ ➡ ➡ ➡ ➡ ➡

还 管 纳 底(儿) 行 被 窝  
Hai guan na di(er) xing bei wo

➡ ➡ ➡ ↗ ➡ ➡ ➡

四 号 针 两 道 印(儿)  
Si hao zhen liang dao **yin(er)**

➡ ➡ ➡ ➡ ➡ ➡

还 管 插 花 描 绣 云  
hai guan cha hua miao xiu **yun**

➡ ➡ ➡ ➡ ↘ ➡ ➡

再 添 一 根 再 饶 一 根, 咱 再 送 一 根  
Zai tian yi gen zai rao yi gen, zan zai song yi **gen**

➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡

再 添 一 根 再 饶 一 根,  
Zai tian yi gen zai rao yi **gen,**

➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡

再 送 一 对 玩 意 针  
Zai song yi dui wan yi **zhen**

➡ ↘ ➡ ➡ ➡ ➡ ➡

Source: Yuyu Tao (The researcher)

In short, this song is in one part form, which can be divided into three parts: a+a1+a2. It belongs to the C Gong pentatonic mode (C, D, E, G, A), and the song is developed in the form of antecedent and consequent. The song adopts a 6+7 structure, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "e".

### 5.7 Song Lang Can Jun

"Song Lang Can Jun", included in "Fuyang 300 Folk Songs", is a famous folk song in Fuyang, Anhui province, sung by Xinzheng Hu is in the single two-part structure. The song describes in the revolutionary war years, the people's children eager to join the army to serve the country. "Sending the Wolf to the Army", as a reflection of the indomitable spirit of the Fuyang people in the revolutionary war. The song uses the tune of "Meng Jiang Nu ku Chang Cheng", and is highly popular in Fuyang area.

"Song Lang Can Jun" belongs to one-part form A. It is a folk song of C Zhi pentatonic mode. (In table 5.32,5.33)

**Table 5. 32**

Form of Song Lang Can Jun

Number	Section	Measure
1	A	1-30

Source: Yuyu Tao (The researcher)

**Table 5. 33**

*The formal structure of Song Lang Can Jun*

Section	A			
Phrase	Phrase1	Phrase2	Phrase2	Phrase4
Measures	1-8	9-16	17-26	27-30
Range	From A <sup>3</sup> to D <sup>5</sup>			
Meter	2/4			

Tempo	Andantino (75)
Mode	C Zhi pentatonic mode



Audio



Song Score

<https://www.bilibili.com/video/BV1NhcAeVEUe>

Source: Yuyu Tao (The researcher)

a (Measures 1-8)

**Figure 5.16**

*The a of Song Lang Can Jun*

**a**

Antecedent

Phrase 1

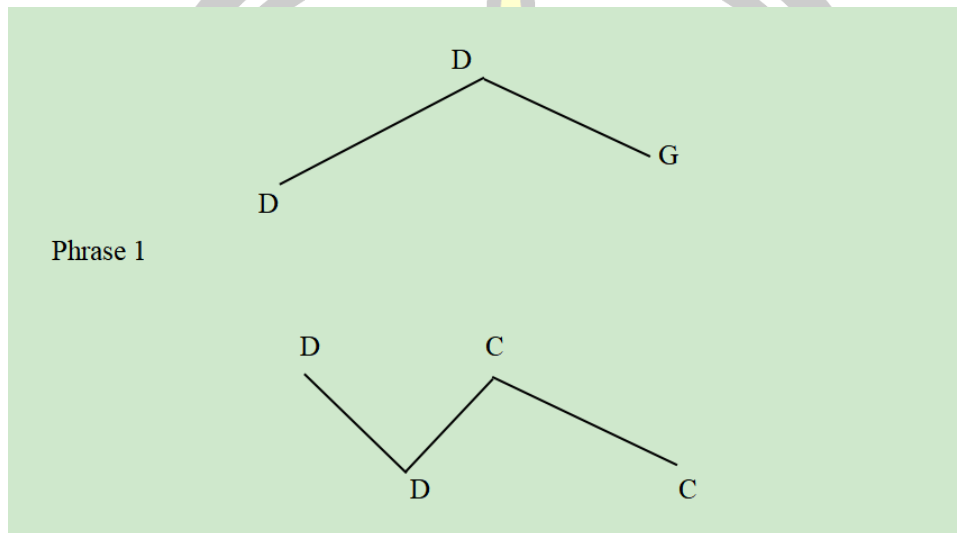
一 更 进 儿 里, 开 会 转 回 还,  
yi geng jin er li, kai hui zhuan hui huan,

Consequent

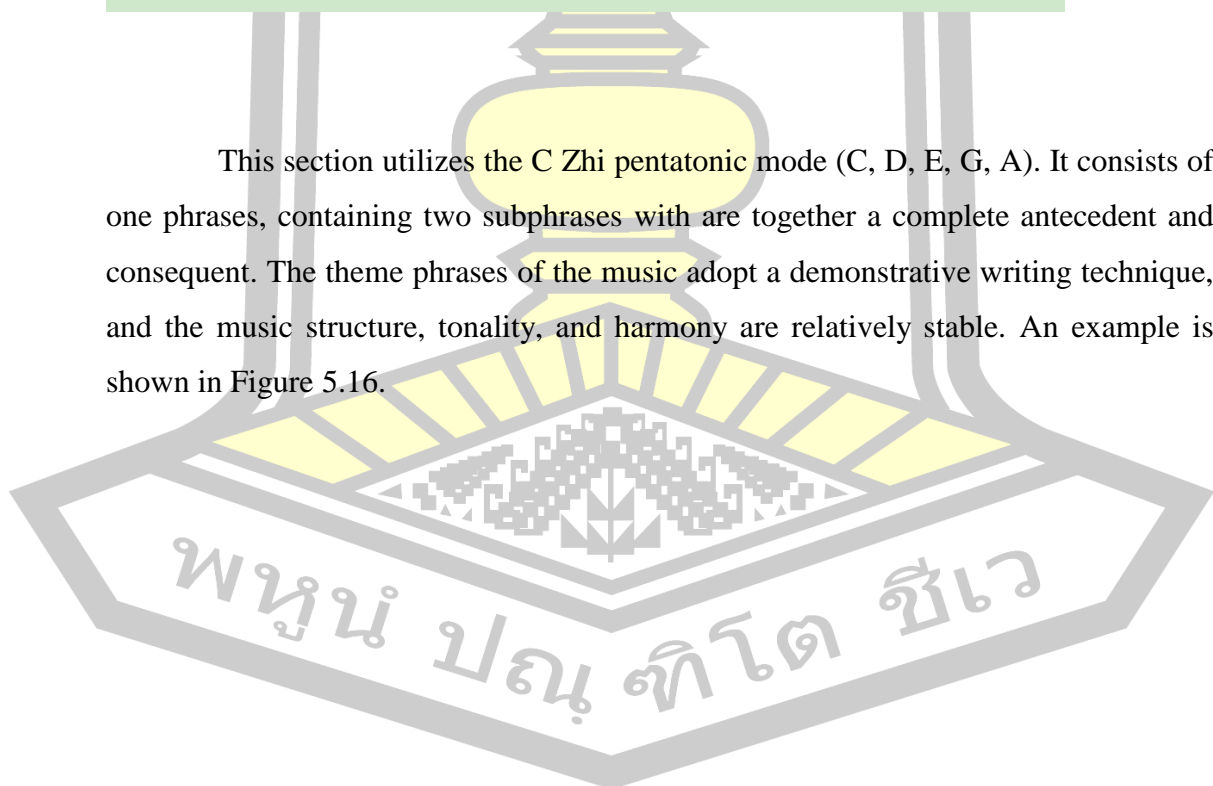
5 劝 丈 夫 你 参 军 去 啊 不 要 你 把 俺 念,  
quan zhang fu ni can jun qu a bu yao ni ba an nian,

Source: Yuyu Tao (The researcher)

Mode	C Zhi pentatonic mode(C, D, E, G, A)
Tempo	Mostly at the speed of Andantino ( $\text{♩}=75$ )
Meter	2/4
Range	From $C^4$ to $D^5$
Melodic Contour	Musical melodies are arch shaped



This section utilizes the C Zhi pentatonic mode (C, D, E, G, A). It consists of one phrases, containing two subphrases with are together a complete antecedent and consequent. The theme phrases of the music adopt a demonstrative writing technique, and the music structure, tonality, and harmony are relatively stable. An example is shown in Figure 5.16.



a (Measures9-16)

**Figure 5. 17**

*The a of Song Lang Can Jun*

Antecedent

Phrase 2

9

生 啊 活 能 改 善 吃 穿 你 不 费 难 呐  
sheng a huo neng gai shan chi chuan ni bu fei nan na

Consequent

13

家 中 的 二 父 母 为 妻 就 能 照 管。  
jia zhong de er fu mu wei qi jiu neng zhao guan。

Source: Yuyu Tao (The researcher)

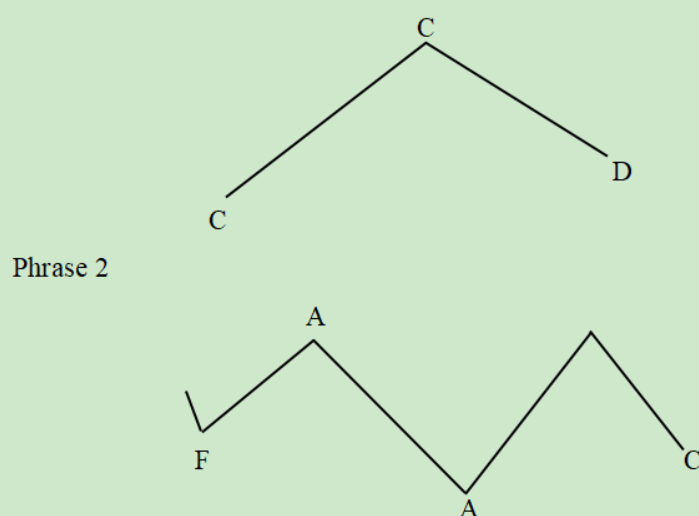
Mode C Zhi pentatonic mode(C, D, E, G, A)

Tempo Mostly at the speed of Andantino ( $\text{♩}=75$ )

Meter 2/4

Range From  $A^3$  to  $C^4$

Melodic Contour Musical melodies are arch shaped, The notes move rapidly to the highest note, and then move downward



This section utilizes the C Zhi pentatonic mode (C, D, E, G, A). It consists of one phrases, containing two subphrases, which forms a complete antecedent and consequent. The rhythm is mainly composed of sixteenth notes, with small fluctuations in melody. This musical phrase is mainly derived from the theme of Phrase 1 through repetition and variation, to some extent, has similar musical materials. An example is shown in Figure 5.17.

a1 (Measures 17-26)

**Figure 5. 18**

*The a1 to Song Lang Can Jun*

17 **a1** Antecedent

Phrase 3

劝君劝到天明亮, 劝丈夫你喜呀洋洋要把那战场上  
 quan jun quandaotian ming liang, quanzhangfu ni xi yayangyang yaoba nazhanchang shang

23 Consequent

又骑马又披红又用那秧歌把你送  
 you qi ma you pi hong you yong na yang ge ba ni song

27

各团体都欢迎咱们多光荣。  
 ge tuan ti dou huan ying zan men duo guang rong。

Source: Yuyu Tao (The researcher)

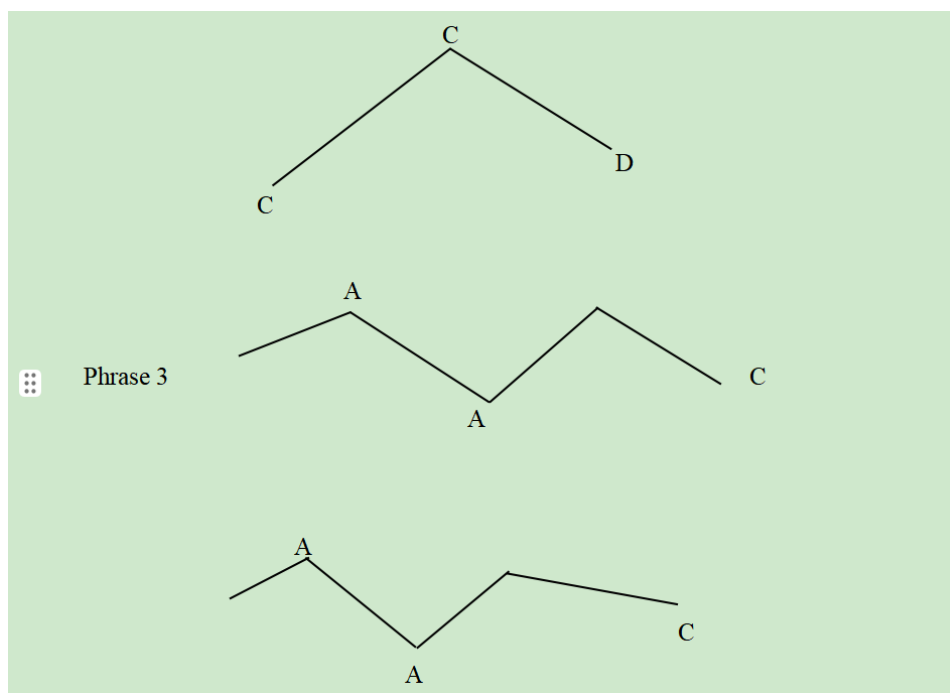
Mode C Zhi pentatonic mode(C, D, E, G, A)

Tempo Mostly at the speed of Andantino (♩=75)

Meter 2/4

Range From C<sup>4</sup> to D<sup>5</sup>

Melodic Contour Musical melodies are arch shaped, The notes move to the highest note, and then move downward



This section utilizes the C Zhi pentatonic mode (C, D, E, G, A). It consists of one phrase, containing two subphrases. The two subphrases is a complete antecedent and consequent. An example is shown in Figure 5.18.

This place can be divided into 4 phrase and the lyrics of each phrase can be roughly structured and divided into 5+5,5+7,6+6. The lyrics are closely related to the melody. The song is beautiful melody, which can be a very representative Fuyang folk song (See table5.34).

**Table 5. 34**

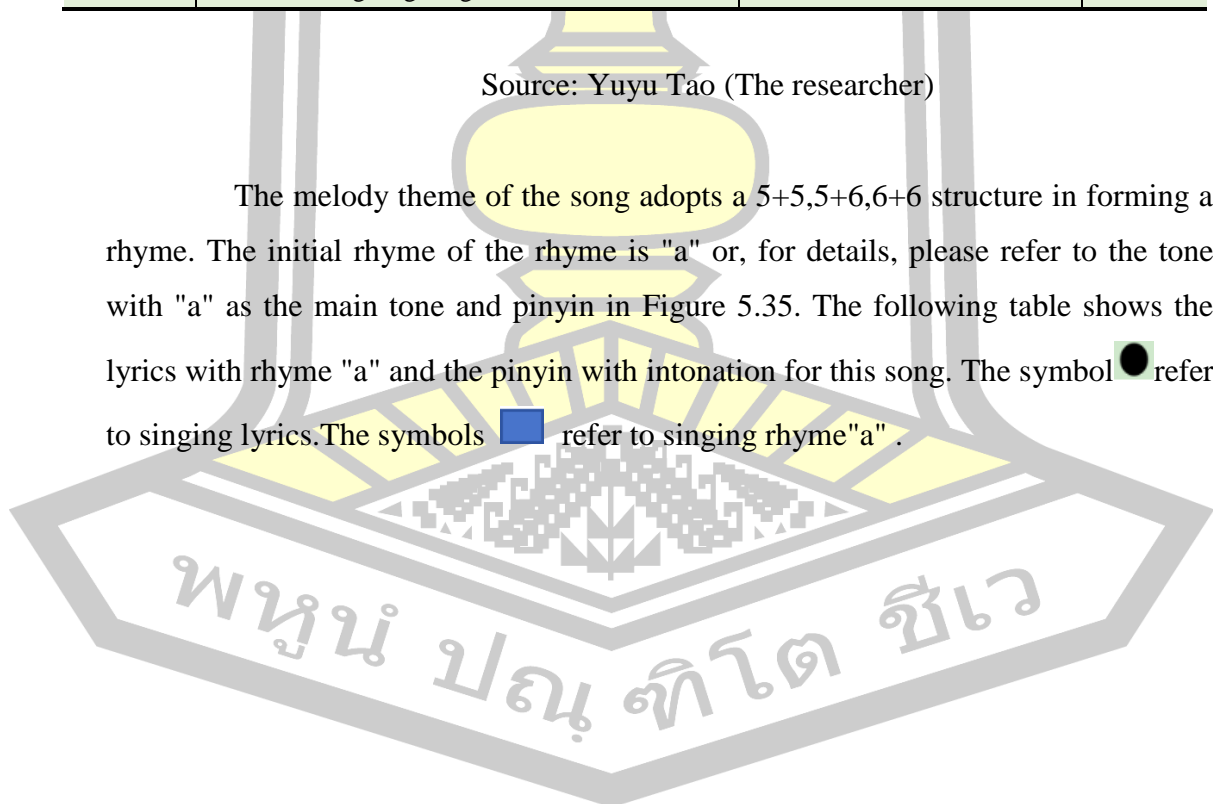
*The relationship between the lyrics and the melody of Song Lang Can Jun*

Phrase	Text	Meaning of the text	Word
1	一更进儿里， yi geng jin er li, 开会转回还， kai hui zhuan hui huan, 劝丈夫你参军去(啊) quan zhang fu ni can jun qu (a) 不要把俺念。 bu yao ba an nian.	In the evening, I went to the village for a general meeting. Now soldiers are needed to fight. I advise my husband for you to defend the country.	5+5 7+5
	生(啊)活能改善， Shang(a) huo neng gai shan ,	After you go to the army, you don't need to worry about things at home, we	

2	吃 穿 你 不 费 难 (呐), chi chuan ni bu fei nan (na), 家 中 的 二 父 母 jia zhong de er fu mu 为 妻 就 能 照 管. wei qi jiu neng zhao guan.	don't worry about food and clothing, mom and dad don't need to worry about you.	5+6 6+6
3	劝 君 到 天 亮, quan jun dao tian liang, 劝 丈 夫 你 喜 (呀) 洋 洋 quan zhang fu ni xi (ya) yang yang 要 把 那 战 场 上 yao ba na zhan chang shang 又 骑 马 又 披 红, you qi ma you pi hong	Husband, I have advised you from dark to dawn, you think, when you return from the battlefield, red and green, the people in the village twist yangko to welcome you back, our family should have how glorious.	5+7 6+6
4	又 把 那 秧 歌 把 你 送, you ba na yang ge ba ni song , 各 团 体 都 欢 迎 ge tuan ti dou huan ying 咱 们 多 光 荣. zan men duo guang rong.		8 6+6

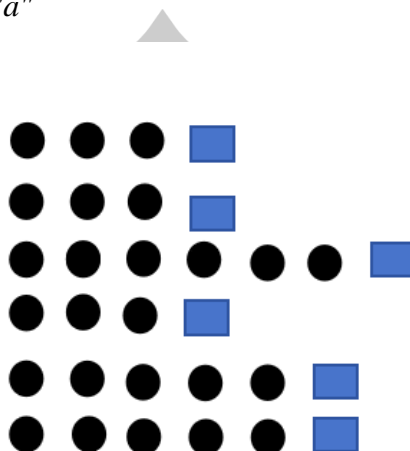
Source: Yuyu Tao (The researcher)

The melody theme of the song adopts a 5+5,5+6,6+6 structure in forming a rhyme. The initial rhyme of the rhyme is "a" or, for details, please refer to the tone with "a" as the main tone and pinyin in Figure 5.35. The following table shows the lyrics with rhyme "a" and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme "a".



**Table 5. 35**

*The finals of the rhyme is "a"*



Source: Yuyu Tao (The researcher)

(See table 5.11), “→” refer to (5-5)Yinping, “↗” refer to (5-1)Yangping,  
 “↘” refer to (2-1-4)Qusheng, “↙” refer to (5-2)Xiasheng.

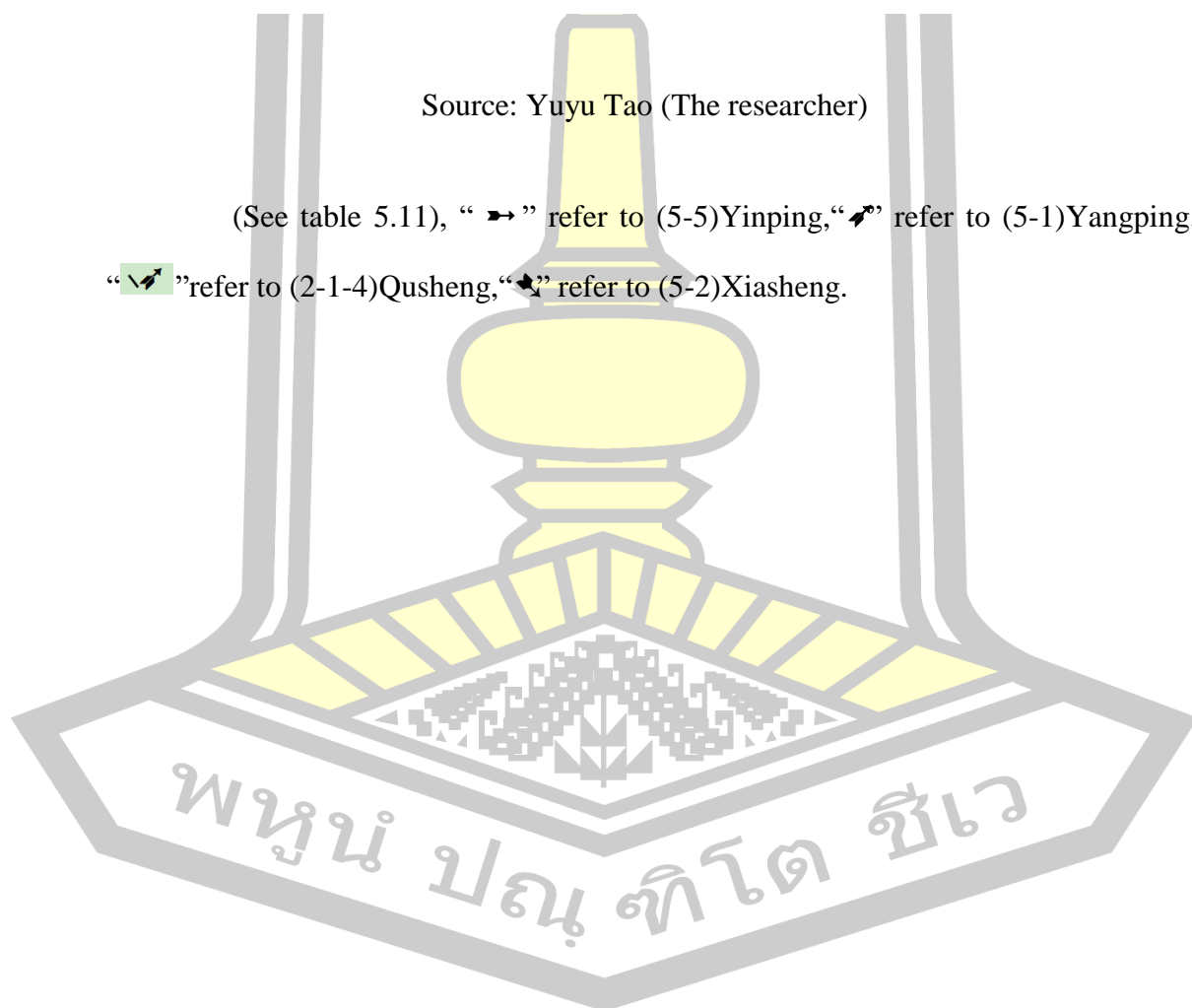


Table 5. 36

Lyrics containing the rhyme "a"

一 更 进 儿 里，  
Yi geng jin er li

➡ ➡ ➡ ➡ ➡

开 会 转 回 还，  
kai hui zhuan hui huan

➡ ➡ ↗ ➡ ➡

劝 丈 夫 你 参 军 去 (啊) 不 要 把 俺 念，  
quan zhang fu ni can jun qu(a) bu yao ba an nian

➡ ➡ ➡ ➡ ↘ ➡ ➡ ➡ ➡ ➡ ➡ ↘

生 (啊) 活 能 改 善 吃 穿 你 不 费 难 (呐)  
Sheng(a) huo neng gai shan chi chuan ni bu fei nan (na)

➡ ➡ ➡ ↗ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ↘

家 中 的 二 父 母 为 妻 就 能 照 管  
Jia zhong de er fu mu wei qi jiu neng zhao guan

➡ ➡ ➡ ↗ ↘ ➡ ➡ ➡ ➡ ➡ ➡ ↘

劝 君 劝 到 天 明 亮  
quan jun quan dao tian ming liang

➡ ➡ ➡ ➡ ↘ ➡ ➡

劝 丈 夫 你 喜 (呀) 洋 洋 要 把 那 战 场 上  
quan zhang fu ni xi (ya) yang yang yao ba na zhan chang shang

➡ ➡ ➡ ➡ ↗ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ↘

又 骑 马 又 披 红， 又 用 那 秧 歌 把 你 送，  
You qi ma you pi hong you yong na yang ge ba ni song,

➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ↘

各 团 体 都 欢 迎 咱 们 多 光 荣。  
Ge tuan ti dou huan ying zan men duo guang rong

➡ ➡ ↗ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ➡ ↘

Source: Yuyu Tao (The researcher)

In short, this song belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the C Zhi pentatonic mode (C, D, E, G, A), and the song is developed in the form of precedent and consequence. The song adopts a structure of 5+5, 6+6, 5+7, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a".

### 5.8 Tao Huang

"Tao Huang" is included in the Anhui volume of "Chinese Folk Music". It is a famous traditional revolutionary song from Fuyang, Anhui. The song depicts the scene of the masses suffering greatly during the revolutionary war such as the calamity of poor harvests, and the escape to a foreign land to seek food and survival. Therefore, most of the adolescent and the people bravely join the army to serve the country. As a reflection of the indomitable spirit of the people of Fuyang during the revolutionary war era, "Tao Huang" belongs to a single segment structure. The song has a strong appeal and is widely sung in the Fuyang area.

"Tao Huang" belongs to one-part form A. Is a folk song of C Gong pentatonic mode. (In table 5.37,5.38)

**Table 5. 37**

*Form of Tao Huang*

Number	Section	Measure
1	A	1-24

Source: Yuyu Tao (The researcher)

**Table 5. 38***Form structure of Tao Huang*

Section		
Phrase	Phrase1	Phrase2
Measures	1-12	13-24
Range	From E <sup>4</sup> to E <sup>5</sup>	
Meter	2/4	
Tempo	Adagio (65)	
Mode	C Gong pentatonic mode	



Audio



Song Score

<https://www.bilibili.com/video/BV1KtcAeLEie>

Source: Yuyu Tao (The researcher)

a (Measures1-12)

**Figure 5. 19***The a of Tao Huang*

**a**  
♩ = 65

Antecedent

Phrase 1

Consequent

叫 了 一 声 爹 喊 了 一 声 娘,  
jiao le yi sheng die han le yi sheng niang,

好 不 该 留 俺 在 (哟) 世 上,  
hao bu gai liu an zai yao shi shang,

人 人 比 俺 强 (噢) 人 人 比 俺 强,  
ren ren bi an qiang (o) ren ren bi an qiang

Source: Yuyu Tao (The researcher)

Mode C Gong pentatonic mode(C, D, E, G, A)

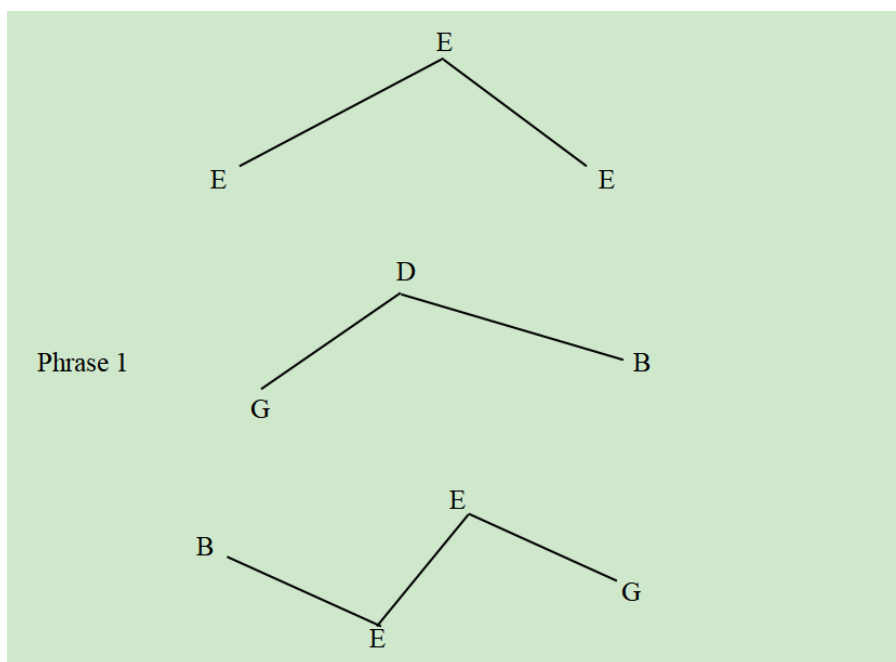
Tempo Mostly at the speed of Andantino (♩=75)

Meter 2/4

Range From E<sup>4</sup> to E<sup>5</sup>

Melodic Contour Musical melodies are arch shaped, The notes move to the highest note, and then move downward

พหุบัณฑิตศิลป์



This section utilizes the C Gong pentatonic mode (C, D, E, G, A). It consists of one phrases, containing two subphrases, which form a complete question and answer sentence (Antecedent and Consequent). The theme phrases of the music adopt a demonstrative writing technique, and the music structure, tonality, and harmony are relatively stable. An example is shown in Figure 5.19.

a1(Measures13-24)

**Figure 5. 20**

*The a1 of Tao Huang*

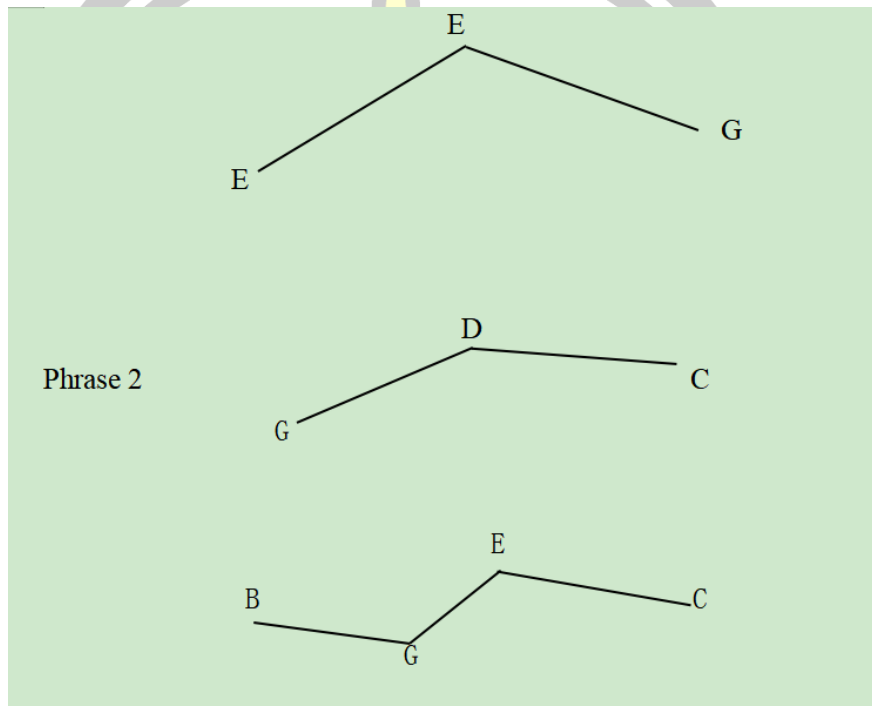
13 **a1** Antecedent  
 想 要 不 要 饭, 坚 决 去 抗 战,  
 xiang yao bu yao fan, jian jue qu kang zhan ,

17 Consequent  
 打 狗 棍 一 丢 唤 (哩) 枪 杆,  
 da gou gun yi diu huan (li) qiang gan,

21  
 跟 着 老 彭 干! 跟 着 老 彭 干!  
 gen zhe lao peng gan! gen zhe lao peng han!

Source: Yuyu Tao (The researcher)

Mode	C Gong pentatonic mode(C, D, E, G, A)
Tempo	Mostly at the speed of Andantino ( $\text{♩}=75$ )
Meter	2/4
Range	From $E^1$ to $E^2$
Motion	Melodic Contour Musical melodies are arch shaped.



This section utilizes the C Gong pentatonic mode (C, D, E, G, A). It consists of one phrases, containing two subphrases. The two subphrases is combined to form a complete question and answer sentence (Antecedent and Consequent). The theme phrases of the music adopt a demonstrative writing technique, and the music structure, tonality, and harmony are relatively stable. An example is shown in Figure 5.20.

This song can be divided into 2 phrase and the lyrics of each phrase can be roughly structured, and divided into 5+5,8,5+5. The lyrics are closely related to the melody. The song is beautiful melody, is a very representative Fuyang folk song (See table 5.39).

**Table 5. 39**

*The relationship between the lyrics and the melody of Tao Huang*

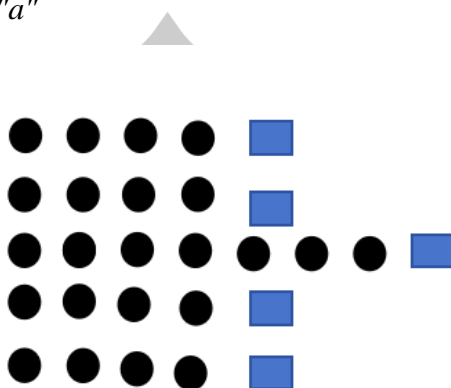
Phrase	Text	Meaning of the text	Word
1	叫了一声爹， jiao le yi sheng die, 喊了一声娘， han le yi sheng niang, 好不该留俺在(哟)世上， hao bu gai liu an zai (yo) shi shang, 人人比俺强(噢) en ren bi an qiang(ao) 人人比俺强。 rren ren bi an qian.	<i>The hero angrily called a mom and dad, complaining: "you should not have left me in the world, now I think every one is better than my life."</i>	5+5 8 5+5
2	想要不要饭， xiang yao bu yao fan, 坚决去抗战， jian jue qu kang zhan, 打狗棍一丢(哩)换枪杆， da gou gun yi diu(li) huan qiang gan, 跟着老彭干！ gen zhe lao peng gan, 跟着老彭干！ gen zhe lao peng gan.	<i>His parents gave him an idea: "If you don't want to beg, want to live a good life, then you put the root of the dog into the barrel of a gun, to follow the New Fourth Army division commander Peng Xuefeng to fight the world."</i>	5+5 8 5+5

Source: Yuyu Tao (The researcher)

The melody theme of the song adopts a 5+5 structure in forming a rhyme. The initial rhyme is with "a", for details, please refer to the tone with "a" as the main tone and pinyin in Figure 5.40. The following table shows the lyrics with rhyme "a" and the pinyin with intonation for this song. The symbol ● refer to singing lyrics. The symbols ■ refer to singing rhyme "i" or "e".

**Table 5. 40**

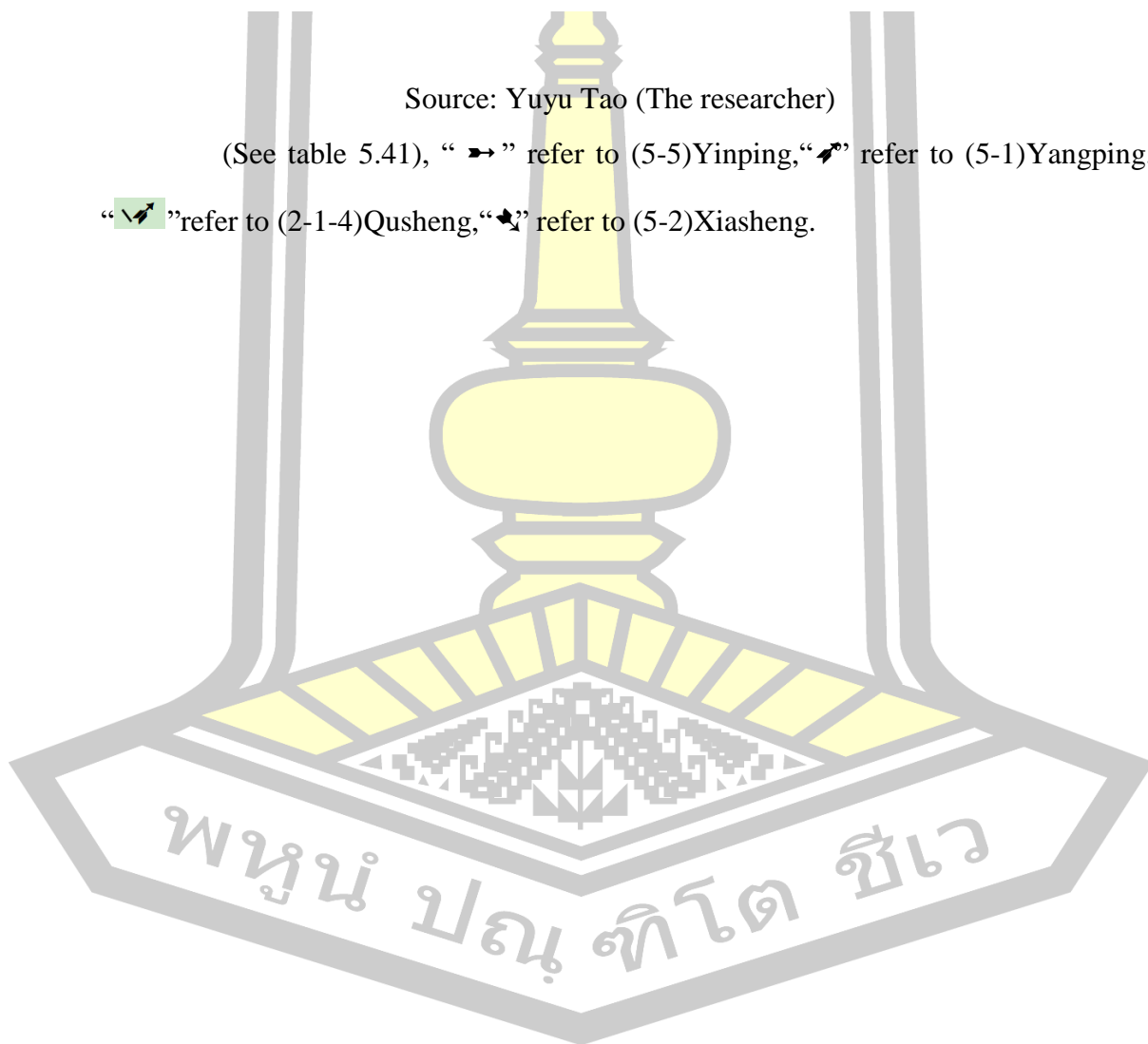
*The finals of the rhyme is "a"*



Source: Yuyu Tao (The researcher)

(See table 5.41), “↔” refer to (5-5)Yinping, “↗” refer to (5-1)Yangping,

“↘” refer to (2-1-4)Qusheng, “↙” refer to (5-2)Xiasheng.



**Table 5. 41***Lyrics containing the rhyme "a"*

叫 了 一 声 爹  
jiao le yi sheng die

➡ ➡ ↗ ➡ ↘

喊 了 一 声 娘  
Han le yi sheng niang

➡ ➡ ↗ ➡ ↘

好 不 该 留 俺 这(哟) 世 上,  
hao bu gai liu an zai(yo) shi shang

➡ ➡ ➡ ➡ ➡ ➡ ➡ ↘

人 人 比 俺 强(噢)  
ren ren bi an qiang (ao)

➡ ➡ ➡ ➡ ↘

人 人 比 俺 强  
ren ren bi an qiang

➡ ➡ ➡ ➡ ↘

想 要 不 要 饭,  
Xiang yao bu yao fan

➡ ➡ ➡ ➡ ↘

坚 决 去 抗 战,  
Jian jue qu kang zhan

➡ ➡ ➡ ➡ ↘

打 狗 棍 一 丢(哩) 换 枪 杆,  
Da gou gun yi diu (li) huan qiang gan,

跟着老彭干!  
Ge zhe lao peng gan!

跟着老彭干!  
Ge zhe lao peng gan!

Source: Yuyu Tao (The researcher)

In short, this song belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the C Gong pentatonic mode (C, D, E, G, A), and the song is developed in the form of precedent and consequence. The song adopts a 5+5 structure, use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a".

### Conclusion

From *Hua Xie Bian Cheng Ni Ge Da*, the song belongs to the one part form, which can be divided into three parts: a, a1, and a2. It belongs to the F Zhi mode (F, G, Bb, C, D), and the song is developed in the form of an antecedent and consequent. The song adopts a 7+7 structure, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a". On the other hand, on the course of analysis of *Dui Duo Luo*, the song belongs to the simple binary form, which can be divided into two parts: A+B. It belongs to the E Zhi mode (E, F #, G #, B, C #), and the song appears in the form of antecedent and consequent. The song adopts a structure of 6+8, 7+9, 5+4, 6+6, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence. The rhyming vowels are "a" or "o".

In the colorful songs of social life, I have analyzed two songs. On the one hand, *Zi Yan Fei Lai San Yue Tian* belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the F Zhi pentatonic mode, (F, G, Bb, C, D). The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 7+8, 7+7, with alternating use of ascending and descending melodies, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a". On the other hand, *Da Ta Qing* belongs to the simple binary form, and its structure can be divided into two parts: A+B. It belongs to the D Zhi pentatonic mode, (D, E, F#, A, B). The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 7+7, 12+12, with alternating use of fluctuating melodies, forming a rhyming relationship at the last word of each sentence. The rhyming vowels are "i" and "e".

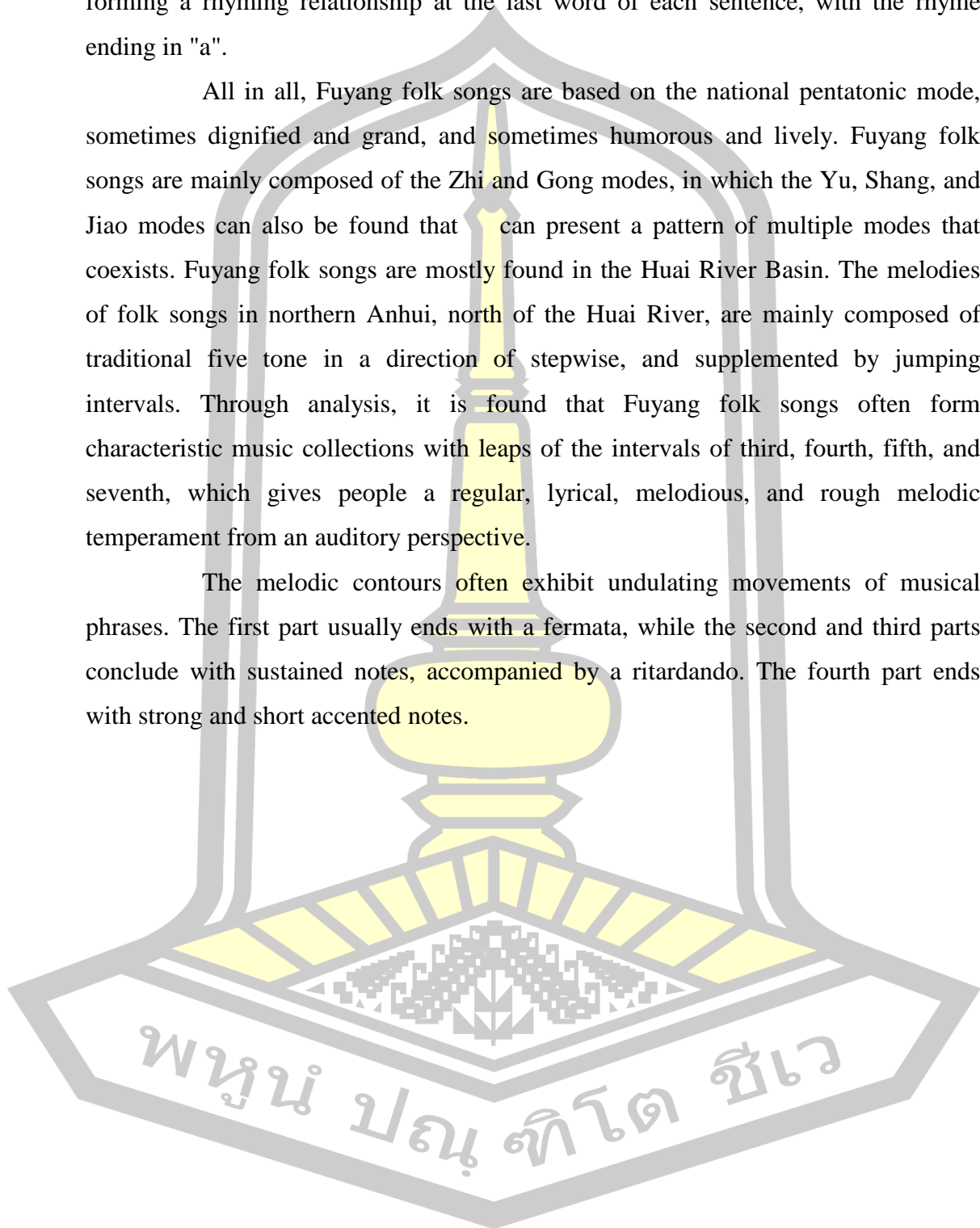
Third, in the wonderful labor peddling songs, I analyzed two songs. On the one hand, *Tiao Tu Hao Zi* belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the G Zhi pentatonic mode, (G, A, B, D, E). The song is presented in the form of an antecedent and a consequent. The song adopts a structure of 4+9 and 7+7, with alternating use of ascending and descending melodies to form a rhyming relationship at the last word of each sentence, with the rhyme ending in "i". On the other hand, *Mai Zhen* belongs to the one part form, which can be divided into three parts: a+a1+a2. It belongs to the C Gong pentatonic mode (C, D, E, G, A), and the song is developed in the form of antecedent and consequent. The song adopts a 6+7 structure, with alternating use of ups and downs melodies to form a rhyming relationship at the last word of each sentence, with the rhyme ending in "e".

Finally, in the sonorous and powerful revolutionary songs, I have analyzed two songs. On the one hand *Song Lang Can Jun* belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the C Zhi pentatonic mode (C, D, E, G, A), and the song is developed in the form of precedent and consequence. The song adopts a structure of 5+5, 6+6, 5+7, with alternating use of undulating melodies to form a rhyming relationship at the last word of each sentence, with the rhyme ending in "a". On the other hand, *Tao Huang* belongs to the one part form, which can be divided into two parts: a+a1. It belongs to the C Gong pentatonic mode (C, D, E, G, A), and the song is developed in the form of precedent and consequence. The song

adopts a 5+5 structure, with alternating use of an undulating melodic direction, forming a rhyming relationship at the last word of each sentence, with the rhyme ending in "a".

All in all, Fuyang folk songs are based on the national pentatonic mode, sometimes dignified and grand, and sometimes humorous and lively. Fuyang folk songs are mainly composed of the Zhi and Gong modes, in which the Yu, Shang, and Jiao modes can also be found that can present a pattern of multiple modes that coexists. Fuyang folk songs are mostly found in the Huai River Basin. The melodies of folk songs in northern Anhui, north of the Huai River, are mainly composed of traditional five tone in a direction of stepwise, and supplemented by jumping intervals. Through analysis, it is found that Fuyang folk songs often form characteristic music collections with leaps of the intervals of third, fourth, fifth, and seventh, which gives people a regular, lyrical, melodious, and rough melodic temperament from an auditory perspective.

The melodic contours often exhibit undulating movements of musical phrases. The first part usually ends with a fermata, while the second and third parts conclude with sustained notes, accompanied by a ritardando. The fourth part ends with strong and short accented notes.



## CHAPTER VI

### GUIDELINS FOR THE PRESERVATION AND TRANSMISSION OF FUNYANG FOLK SONGS IN ANHUI, CHINA

China, with the union of more than 56 ethnic cultural community, has a distinctive historical and cultural civilization. The history of the development of all ethnicities also created a brilliant, colorful music cultural heritage, such as Chinese folk song that represents distribution, diversity, variety. Fuyang folk song is the motherland unknown flowers in the garden. Although there are many kinds of Chinese folk songs, the strong local properties and unique musical functions of Fuyang folk songs are of great significance for inheriting the excellent Chinese folk culture.

Fuyang folk songs are an important part of Anhui Province's intangible cultural heritage. In order to promote the development of Fuyang folk songs, I examined the key content of Fuyang folk songs. By a series of fieldworks in the local situation and interviews local people, I provide suggestions for the development of Fuyang folk songs based on the transmission dilemma and guidelines of Fuyang folk songs.

6.1 The dilemma of preservation and transmission folk songs in Fuyang, Anhui, China

6.1.1 The living space of Fuyang folk songs is becoming increasingly cramped

6.1.2 Fuyang folk songs are impacted by multicultural consequences

6.1.3 In Fuyang folk songs, the transmission and artists of the fault

6.1.4 Fuyang folk songs are lack of publicity and promotion platform

6.2 Guidelines for the preservation and transmission of Fuyang Folk Songs in Anhui, China

6.2.1 Strengthen the government leadership and broaden the existence of Fuyang folk songs

6.2.2 Improve the performance form and enhance the attraction of Fuyang folk songs

6.2.3 Cultivate folk song talents, and rely on colleges and universities to explore the inheritance channels

6.2.4 Integrate resource media to build Fuyang music culture community

### **6.1 The dilemma of preservation and transmission folk songs in Fuyang, Anhui, China**

Fuyang folk songs, as a distinctive local traditional music culture in Anhui, have a wide range of repertoires. Fuyang folk songs express a rich variety of themes and profound cultural connotations. The regional relationships and the influence and collision of traditional opera arts such as Henan Opera have shaped their music structure into having a mere short rhythm, and style of folk songs are relatively regular and distinct. Because their singing often uses local dialects and slang, they have a typical local charm and reflect the straightforward, and honest personality characteristics of the people of Fuyang. In the era of low productivity in the old society, Fuyang people single-mindedly adopted Fuyang folk songs under their list of the entertainment modes. However, with the continuous development and improvement of social productivity, the rural and township populations sharply decreased, and stable blood relations and agricultural civilization were gradually destroyed to varying degrees. This posed unprecedented challenges to the singing profession and dissemination of Fuyang folk songs. When traditional Fuyang folk songs encounter the impact of diverse cultural life, a rate of survival becomes falling to the minimum, which requires clear regulations to cope with the hardship, whereby endowing it with new vitality.

For a long period of time in history, Fuyang folk songs have been widely spread among the people to express emotions, convey feelings, communicate and entertain, and assist labor. It has become people's daily partner and spiritual refuge. However, with the development of science and technology, the progress of production mode, the improvement of living conditions and the enrichment of communication means, people's lifestyle and content have changed greatly, and the glory of Fuyang folk songs have gradually faded out of people's vision. The main reasons are given as follows.

### 6.1.1 The living space of Fuyang folk songs is becoming increasingly cramped

At present, the development status of Fuyang folk songs can be defined and understood by two survival conditions: original Fuyang folk songs and sub ecological Fuyang folk songs. Firstly, the original ecological Fuyang folk songs refer to songs that exist in a natural form in the Fuyang area, such as weddings, funerals, labor sales, and other forms. Through extensive research and interviews conducted, it has been found that the original Fuyang folk songs are currently on the brink of extinction. Secondly, sub ecological Fuyang folk songs refer to performance songs that break away from the original ecology and create the scene and melody of the song again. In April 2023, the Fuyang folk song "Hua Xei BianchengNi Ge Da" selected by the Fuyang Cultural Center won the Best Performance Award at the second "Chizhou Cup" Yangtze River Delta Folk Song Invitation Competition. This is a song that creates traditional Fuyang folk song lyrics, melodies, performances, and other forms. This sub ecological Fuyang folk song has more vitality and popularity than the original ecological Fuyang folk song. Fuyang folk songs originated from the labor and life of the people in Fuyang. The singers are good at singing old tunes and new songs, and have strong improvisational characteristics. However, with the intensification of urbanization, these singing environments of working in the fields have basically disappeared. Modern intelligent machines have replaced the heavy manual labor of the past. Although they have improved labor productivity, they have had a fatal impact on the survival, dissemination, and development of intangible culture such as Fuyang folk songs. For example, songs like "Liao Tu Hao Zi", "Mai Zhen", and "Da Hang Hao Zi" in Fuyang folk songs have gradually disappeared. The reason behind this is that Fuyang folk songs have lost their singing environment and audience, which has greatly limited their living space.

### 6.1.2 Fuyang folk songs are impacted by multicultural consequences

Since China's reform and opening up, the collision of domestic and foreign cultures has intensified cultural diversity, leading to the survival of the fittest in music and art forms. Fuyang folk songs are a performing art that originated from the agricultural civilization. With the decline of their musical performance methods, content, and environment, Fuyang folk songs have gradually lost their competitiveness. On the one hand, with the booming development of emerging

industries such as artificial intelligence and information technology, online social media has strongly penetrated cities and rural areas, bringing earth shattering changes to people's production and life, which has caused the traditional singing form of Fuyang folk songs to lose its original living environment. On the other hand, the impact of modern popular songs has reduced the scale of creators, performers, and appreciators of Fuyang folk songs. In the areas of Fuyang, it is common to see grand events featuring popular music elements, such as the "Fuyang Zebra Music Festival" held continuously in recent years, which has been warmly sought after by local young people and has resulted in a shortage of tickets. Compared to modern popular songs, the performance repertoire, characteristics, and singing forms of Fuyang folk songs are relatively unknown. The reason for this is that Fuyang folk songs are different from popular songs in that they are catchy, easy to spread, and lack a "star effect". Ultimately, this led to the loss of the audience for the new generation of Fuyang folk songs, an intangible cultural heritage.

#### 6.1.3 In Fuyang folk songs, the transmission and artists of the fault

The inheritors of Fuyang folk songs are the chain of inheriting Fuyang's intangible cultural heritage music culture. In the early days of the founding of the People's Republic of China, the old artists were mainly distributed in areas such as Noon Town, Yingshang County, and Taihe County in Yingdong District, Fuyang, Anhui. Due to physical and age reasons, most of them have already withdrawn from the stage and do not have the extra physical and mental energy to sing and spread Fuyang folk songs. Nowadays, the performance remuneration of Fuyang folk songs is not enough to make the material life of the inheritors richer, so most inheritors sing to satisfy their own entertainment and leisure. Therefore, Fuyang folk songs are facing the dilemma of a discontinuity in inheritance and no successors. Firstly, as a traditional music culture passed down orally, the core and essence of Fuyang folk songs will disappear with the passing of their inheritors if they are not effectively inherited. Although Fuyang folk songs were selected as the sixth batch of municipal intangible cultural heritage projects (project numbers: II-4) in April 2023, their survival is still difficult with the acceleration of urbanization. Secondly, from the perspective of inheritance methods, the inheritance of Fuyang folk songs is relatively narrow and single, mainly relying on family inheritance and oral transmission.

Although oral transmission is an important way of spreading folk music culture in China, it has become very closed in the face of rapid development today, with kinship or mentorship as the inheritance relationship, which has hindered the learning of other singers. Thirdly, the professional quality of the older generation of inheritors of Fuyang folk songs is not high, theoretical research is not deep, and some inheritors are older and have not left systematic performance theory knowledge, resulting in poor innovation ability of the new generation of young people. There are very few inheritors who can create, sing, and perform. In addition, traditional Fuyang folk songs cannot effectively attract young people in form, and the performance of Fuyang folk songs requires a certain voice and performance talent. The number of young people who have the conditions and are willing to learn is very limited.

#### 6.1.4 Fuyang folk songs are lack of publicity and promotion platform

The current dissemination of Fuyang folk songs is mainly through natural transmission. Natural transmission was the initial mode of dissemination for Fuyang folk songs. According to previous field investigations, early Fuyang folk songs were mainly spread in a "tree like" manner, often originating from villages with a strong atmosphere of singing Fuyang folk songs, mainly through oral transmission and heart to heart teaching. Fuyang region has rich folk festivals, such as March 3rd, Qingming Festival, June 6th, October 8th, Spring Festival, etc. During this period, various folk performances are held, which has become an effective channel for the dissemination of Fuyang folk songs. In November 2003, the "Collection of Chinese Folk Songs - Anhui Volume" was officially published, with over 70 Fuyang folk songs selected. Among them, 11 Fuyang folk songs were recorded by the China Record Society and distributed nationwide. In recent years, Fuyang folk songs have gradually emerged on the music performance stage in the Yangtze River Delta region and even across the country. However, in today's era of informatization, intelligence, and digitization, the dissemination channels of Fuyang folk songs have not been further expanded, mainly because the development of Fuyang folk songs lacks specialized and collaborative packaging and diverse and efficient dissemination platforms.

In summary, Fuyang folk songs face various challenges, including narrow living space, multicultural impact, discontinuity of inheritance subjects, and a single promotion platform. Therefore, in the process of protecting and inheriting them, it is

necessary to not only play the role of existing inheritance and protection mechanisms, but also creatively transform and innovate their development. How to revitalize Fuyang folk songs in the new era requires targeted measures and methods.

## **6.2 Preservation and Transmission of Fuyang Folk Songs in Anhui, China**

### 6.2.1 Strengthen the government leadership and broaden the existence of Fuyang folk songs

The development and survival of Fuyang folk songs cannot be separated from the financial investment and policy support of the local government. The local government should regulate and require in the form of laws, plan and guide from the top level, and provide certain institutional guarantees for Fuyang folk songs. Firstly, in the name of the government, provide strong financial support for Fuyang folk songs, and provide a favorable policy environment for the inheritance and development of Fuyang folk song culture. Increase financial support for the inheritors and schools of Fuyang folk songs, and strive to include Fuyang folk songs in the Anhui Province Intangible Cultural Heritage List as soon as possible. Secondly, as a living cultural art form, Fuyang folk songs require government departments to take the lead in conducting specific surveys and research on their performances, forms, contents, works, and inheritors. At present, there is no official published research collection on Fuyang folk songs in the market, and research on its map, origin, inheritance, works, and performance forms is still in a blank state. Therefore, the local government should increase funding and policy support, conduct systematic research and protection on Fuyang folk songs, adopt archival protection methods, use digital music inheritance technology, explore the cultural connotation of Fuyang folk songs, and expand the living space of Fuyang folk songs.

### 6.2.2 Improve the performance form and enhance the attraction of Fuyang folk songs

Firstly, it is necessary to innovate the song content of Fuyang folk songs. In the context of the new era, the content of the new Fuyang folk songs should not only meet the spiritual and cultural needs of the people, but also meet the needs of Fuyang's economic reform and development. Fuyang folk song creators should work in collaboration to make Fuyang folk songs once again mesmerized by the people. For

example, the lyrics of the new Fuyang folk song "Ge La Tiao Zi Zhi Ge" not only promote the unique food culture of Fuyang region, but also showcase the new development of Fuyang city today. Secondly, it is advisable to innovate the singing form of Fuyang folk songs. If we want to attract the attention of the new generation of young people to Fuyang folk songs, we must create their performance forms and make Fuyang folk songs a popular form of entertainment in the public eye. At present, there are a wide variety of folk songs accumulated in Fuyang, but their performance forms are mainly solo and duet, which are limiting. Moreover, the music accompaniment has a simple and rough texture, which cannot provide visual and auditory stimulation to the audience. This requires Fuyang folk songs to adhere to tradition and innovation in their singing forms, broaden the presentation forms of stage performances, and particularly make beneficial attempts and reforms in enriching stage singing and accompaniment fabrics, thereby enhancing the attractiveness of Fuyang folk songs. For example, in the stage performance of the Fuyang folk song "Dui Duo Luo" rehearsed by the author, local folk art, choir, piano accompaniment and other musical integrations.

6.2.3 Cultivate folk song talents, and rely on colleges and universities to explore the inheritance channels

Firstly, it is good to vigorously cultivate talents in the inheritance of Fuyang folk songs. The local government needs policy support to provide targeted assistance and assistance to the inheritors of Fuyang folk songs. Set up a stage during major events and festivals for the inheritors of Fuyang folk songs to showcase classic repertoire, sing Fuyang folk songs, and provide opportunity for Fuyang folk song inheritors to perform and can live by the money they collect. Secondly, taking universities in the Fuyang area as the field, carry out dynamic inheritance of Fuyang folk songs. At present, universities such as Fuyang Normal University, Fuyang Vocational and Technical College, and Fuyang Preschool Higher Normal College have established majors in music education and music performance. Students majoring in music education serve the local music activities by bringing Fuyang folk songs into primary school music classrooms. The activities are good for helping primary school students understand Fuyang folk song music culture, cultivating local feelings, and enhancing aesthetic literacy. Music performance majors can serve the

development of cultural tourism industry in Fuyang City to promote the marketing and industrialization process of Fuyang folk songs. Finally, it is vital to incorporate Fuyang folk songs into the curriculum system of music majors as compulsory courses such as "Sheng Yue", "Gang Qing", "Zhong Guo Min Zu Min Jian Yin Yue", "Zhong Guo Yin Yue Shi" and as the public basic course "Da Xue Mei Yu", offering a public elective course "Fuyang Folk Song Singing and Appreciation" to all students in the school, expanding the audience of Fuyang folk songs, and effectively spreading them among college students.

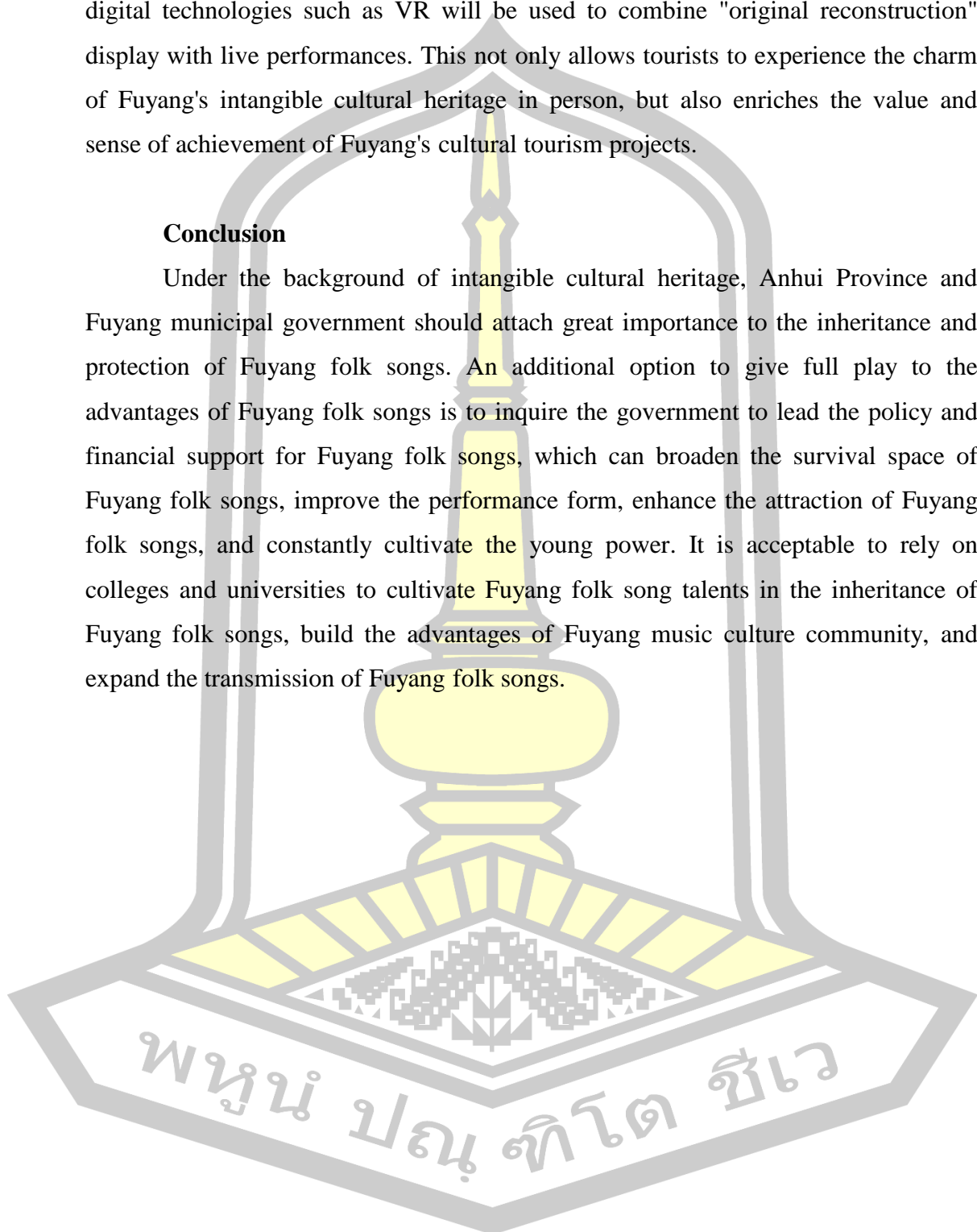
#### 6.2.4 Integrate resource media to build Fuyang music culture community

As a traditional local intangible cultural heritage protection project, Fuyang folk songs have produced and absorbed numerous performance art forms, including Huagudeng, Bangzi Opera, Haizi Opera, Taihe Qingyin, and Huaihe Qinshu. As the saying goes, "A single branch alone is not spring. A hundred flowers bloom in spring, filling the garden." In order to achieve better development of folk songs in Fuyang, it is necessary to integrate the many associated arts in the region and jointly build a community of music and cultural industry in Fuyang. On the one hand, we need to seek collaboration and integration from different forms of music and art, bringing new impetus and energy to the entire music culture industry in Fuyang. As a traditional form of musical expression, Fuyang folk songs have obvious limitations. The inheritors of Fuyang folk songs today should create works that adapt to the trend of social development, constantly adjust their performance forms and content, actively learn from intangible cultural heritage such as Huai River qin books and flower drum lanterns, and present cross-border performances. On the other hand, it is best to promote the integration of Fuyang folk songs with local cultural and tourism projects, and develop high-quality cultural and tourism resources. Taking the large-scale Guilin landscape live performance of "Liu San Jie" as a reference, the play uses the singer Liu Sanjie as a guide to showcase the music culture of ethnic minorities in Guangxi and the myriad of families around the Li River. So far, the drama has been performed 6500 times, receiving nearly 16 million viewers, and the entire performance earned a 5% increase in the local GDP of Yangshuo. In 2024, the Fuyang Municipal Government will include cultural tourism in the "nine high-quality and efficient service industries". For example, stage performances such as Fuyang folk songs and

Yingshang Flower Drum Lanterns will be presented in cultural tourism projects, and digital technologies such as VR will be used to combine "original reconstruction" display with live performances. This not only allows tourists to experience the charm of Fuyang's intangible cultural heritage in person, but also enriches the value and sense of achievement of Fuyang's cultural tourism projects.

### **Conclusion**

Under the background of intangible cultural heritage, Anhui Province and Fuyang municipal government should attach great importance to the inheritance and protection of Fuyang folk songs. An additional option to give full play to the advantages of Fuyang folk songs is to inquire the government to lead the policy and financial support for Fuyang folk songs, which can broaden the survival space of Fuyang folk songs, improve the performance form, enhance the attraction of Fuyang folk songs, and constantly cultivate the young power. It is acceptable to rely on colleges and universities to cultivate Fuyang folk song talents in the inheritance of Fuyang folk songs, build the advantages of Fuyang music culture community, and expand the transmission of Fuyang folk songs.



## CHAPTER VII

### CONCLUSION, DISCUSSION, AND SUGGESTIONS

This study explores the Anhui Fuyang folk songs from the perspective of musicology and ethnic musicology. From having scrutinized the historical review of Fuyang folk songs, the analysis of the musical characteristics of Fuyang folk songs, and proposed current guidelines for the transmission of Fuyang folk songs, we believe that the further development of Fuyang folk songs is contingent upon the concerted efforts that all parties vehemently provide to achieve good results. This study has attained to point out significant aspects to further enrich and perfect the theory of Fuyang folk songs, as well as certain academic value to deepen the stage performance of Fuyang folk songs in the 21st century to ensure the survival ability of Fuyang folk songs.

In this present study, there are three objectives:

1. To study the development of Fuyang folk songs.
2. To analyze the musical characteristics of Fuyang folk songs.
3. To propose guidelines for the preservation and transmission of Fuyang folk songs.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

#### **7.1 Conclusion**

7.1.1 Through the study of the development of folk songs in Fuyang, Anhui Province, China, it can be summarized as follows:

This section is a detailed study of the history of the development of Fuyang folk songs. I believe that according to the records of Fuyang county annals, since the end of the Qing Dynasty, a variety of folk songs were popular among the people, such as da ta Qing, Xiao TA Qing, Shang He Diao, Yu Mei Ren, Meng Jiang NV, Li Yu Lian, Shi Yue Qia Hua. Many folk singers fill in the lyrics in accordance with the tune and sing "da man Chuan" during dance performances such as the dry boat and stilts. Based on this, it can be verified that Fuyang folk songs were very popular and used in

people's life activities in the late Qing Dynasty (1912). The study also specifically emphasizes that the song "da man Chuan" was sung for nearly a hundred years in that era, so the origin of Fuyang folk songs can be traced back to the Jiaqing period (1812) in the middle of the Qing Dynasty.

With the prosperity of economy, Fuyang folk songs have endured new changes to be developed. First, the development of Fuyang folk songs has distinctive regional characteristics. Second, Fuyang folk songs are integrated into the form of large-scale stage performance. Third, Fuyang folk songs broaden the channels of transmission.

7.1.2 Through the in-depth analysis of the musical characteristics of Fuyang folk songs in Anhui Province, China, the researchers reached the following conclusions:

The musical characteristics of Fuyang folk songs are based on the national pentatonic mode, sometimes dignified and grand, and sometimes humorous and lively. Fuyang folk songs are mainly composed of the Zhi and Gong modes, with the Yu, Shang, and Jiao modes, intermingling to present a pattern of multiple modes. Fuyang folk songs are popular in the Huai River Basin. The melodies of folk songs in northern Anhui, north of the Huai River, are mainly composed of traditional five tone flat and stepwise progression, supplemented by leaps. Through analysis, it is found that Fuyang folk songs often form characteristic music collections with the intervals of third, fourth, fifth, and seventh degrees, which gives people a regular, lyrical, melodious, and rough melodic temperament.

The Melodic contours often exhibit undulating movements of musical phrases. The first part usually ends with a fermata, while the second and third parts conclude with sustained notes, and then a ritardando. The fourth part ends with strong and short accented notes.

7.1.3 By proposing the guidelines for the preservation and dissemination of Fuyang folk songs in Anhui Province, China, it can be summarized as follows:

Under the background of intangible cultural heritage, Anhui Province and Fuyang municipal government should focus a great importance to the inheritance and protection of Fuyang folk songs, which will give full play to the advantages of Fuyang folk songs to attract the audience, enlist the government assistance, to make a

helpful policy and financial support for Fuyang folk songs. This scheme will enhance the attraction of Fuyang folk songs. One who care for the survival of Fuyang folk songs will cultivate the realization to all parties that reliance on colleges and universities to nurture new Fuyang folk song talents in the inheritance of Fuyang folk songs will be bthe advantages of Fuyang music culture community, and the expansion of Fuyang folk songs.

## 7.2 Discussion

7.2.1 According to the research results of the development of Fuyang folk songs in Anhui Province, China.

By proposing the guidelines for the preservation and dissemination of Fuyang folk songs in Anhui Province, China, it can be summarized as follows:

Under the background of intangible cultural heritage, Anhui Province and Fuyang municipal government should focus a great importance to the inheritance and protection of Fuyang folk songs, which will give full play to the advantages of Fuyang folk songs to attract the audience, enlist the government assistance, to make a helpful policy and financial support for Fuyang folk songs. This scheme will enhance the attraction of Fuyang folk songs. One who care for the survival of Fuyang folk songs will cultivate the realization to all parties that reliance on colleges and universities to nurture new Fuyang folk song talents in the inheritance of Fuyang folk songs will be bthe advantages of Fuyang music culture community, and the expansion of Fuyang folk songs.

7.2.2 Through the recording and analysis of the music characteristics of Fuyang folk songs in Anhui Province, China, the results are obtained.

Firstly, Fuyang folk song, as a form of musical art, carries the ideological values and aesthetic implications of culture art in Fuyang. Fuyang folk song reflects the historical conditions of different periods in Fuyang to show that there were the local people's living customs and emotional states, and witnesses social changes, economic development and evolution of people's spiritual outlook.

Secondly, through the analysis of music characteristics, it is found that the musical structure of Fuyang folk songs is mostly one part form, and the commonly

used fourth, fifth and eighth intervals of melody (see Li, 2021). This is the specific expression of the traditional music characteristics of Fuyang folk songs.

Third, the performance of contemporary Fuyang folk songs is more sophisticated. Fuyang folk songs came from the countryside to the city, and their performance content, form, stage and accompanying instruments have changed significantly. How to create and perform accurately according to the characteristics of the song content is a key topic we will discuss in the future.

7.2.3 According to the study results of the guidelines for the preservation and dissemination of Fuyang folk songs in Anhui Province, China, it can be summarized as follows:

After 2020, Fuyang folk songs will gradually return in good graces in the eyes of local people, especially in the context of the implementation of inheritance and performance in colleges and universities. In April 2023, Fuyang folk songs were identified as the key protection object of the intangible cultural heritage of Fuyang municipal government. A group of scholars and experts studying Fuyang folk songs have emerged in Fuyang colleges and universities. The inheritors of Fuyang folk songs have been recruited as college teachers, and Fuyang folk songs have been regarded as a characteristic course by colleges and universities. But how to make Fuyang folk songs revive in depth is another important topic we need to discuss.

### 7.3 Suggestions

This paper aims to make contributions to the historical origin and future development of Fuyang folk songs. There are still many limitations to my thesis writing. Scholars are entitled to participate in the subsequent study process.

7.3.1 This study only seeks clues to the history of Fuyang folk songs from the perspective of historical development, and tries to give you an accurate historical development context. However, it is necessary to collect more relevant historical materials to further analyze and study Fuyang folk songs.

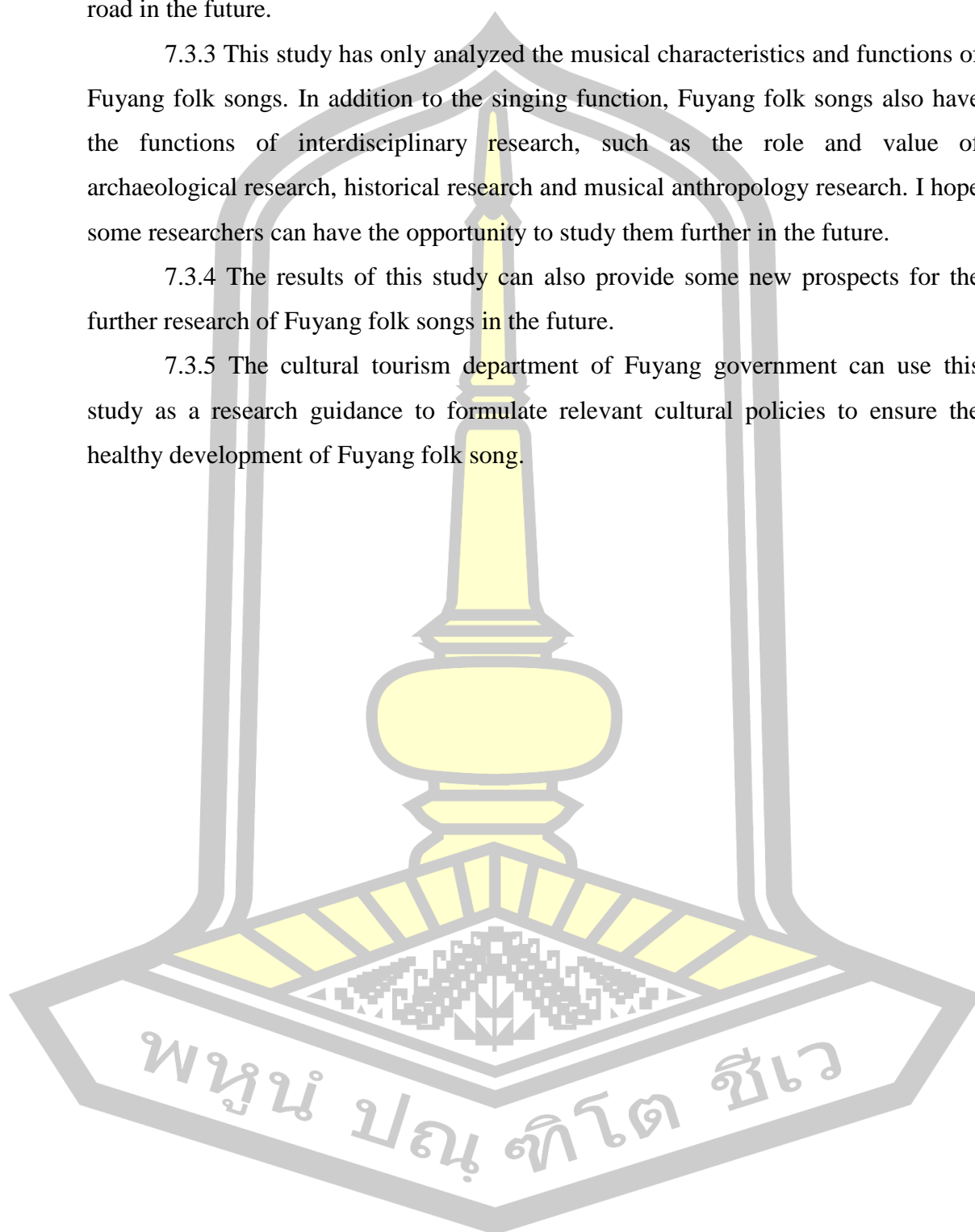
7.3.2 There are many representative Fuyang folk songs and vocal music works. This study only has analysed merely 8 works, and at present. It is impossible to conduct a large-scale comprehensive analysis of many works, which will encourage

me to continue to study, and hope to publish a book of Fuyang folk songs on the study road in the future.

7.3.3 This study has only analyzed the musical characteristics and functions of Fuyang folk songs. In addition to the singing function, Fuyang folk songs also have the functions of interdisciplinary research, such as the role and value of archaeological research, historical research and musical anthropology research. I hope some researchers can have the opportunity to study them further in the future.

7.3.4 The results of this study can also provide some new prospects for the further research of Fuyang folk songs in the future.

7.3.5 The cultural tourism department of Fuyang government can use this study as a research guidance to formulate relevant cultural policies to ensure the healthy development of Fuyang folk song.



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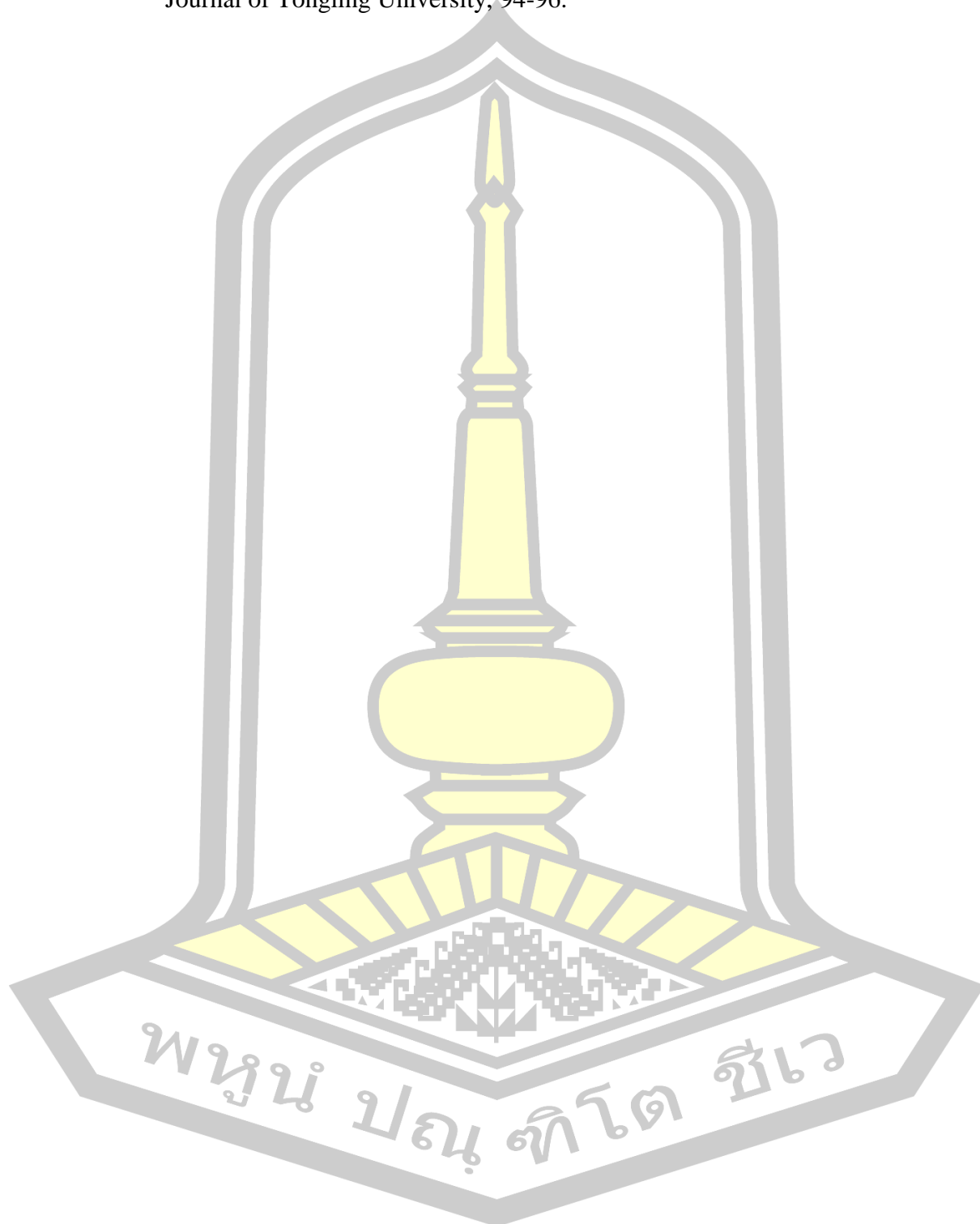
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## APPENDIX

### Appendix I: Fieldwork

The **first** time: June 20,2023, field survey, interview subjects: The person in charge of Fuyang Federation of Literary and Art Circles, Jianzhong Zhang; online questionnaire.

The **second** time: On September 12,2023, field survey was conducted to interview Zhu legendary, head of Huagudeng Art Troupe of Yingshang County Cultural Center, Fuyang City, and Yilin Shi , Fuyang folk song composer.

The **third** time: March 28,2024, field survey, interview Xiaoyan Wang, curator of Fuyang Intangible Cultural Heritage Cultural Center.

The **fourth** time: On May 20,2024, to conduct an interview of the municipal non-cultural heritage inheritors of Fuyang folk songs in Noon Town, Yingzhou District.

1) The first interview Time: June 20,2023

Location: Jianzhong Zhang, head of Fuyang Federation of Literary and Art, Qinghe Road Municipal Government Family Hospital

Interview: Jianzhong Zhang, head of Fuyang Literary and Art Federation

In June 2023, the city of Fuyang had entered the scorching heat in northern China. Having no place to start Fuyang folk songs, I accidentally opened the printed version of Fuyang 300 Folk Songs sent by my colleagues. Like Kaizhi Gu eating sugarcane, from slightly to the end of sugarcane, gradually into a better situation. The book is written by Yong Wang , Ziqiang Han , Yiyun Liu and Wenyi Wan. It covers various kinds of Fuyang folk songs, such as love, social life, labor peddling, revolution, legends, and others, which are completely read, and the whole body is smooth. Seeing the catalogue of the editorial board, I actually found that my uncle Comrade Jianzhong Zhang had participated in the compilation of 300 Fuyang Folk Songs. Without delay, immediately pull out to his home(See figure 4.3 ).



Figure Appendix 1 Fuyang City Federation of Literary and Arts director, Jianzhong Zhang.

*Note. Photo was taken at Jianzhong Zhang by the Yingzhou Distric.*

*Source: Jianzhong Zhang*

At 9:00 in the morning, I came to Jianzhong Zhang's home to organize and investigate the clues concerning Fuyang folk songs. In his home, I heard the hardships and frustrations of the book, Comrade Jianzhong Zhang hurried to the study a beautiful document, I quickly read and found many historical origin of the development of Fuyang music. Secondly, Comrade Jianzhong Zhang introduced to me the intangible cultural heritage in Fuyang area, such as "small flower drum lamp", "Huaihe Luo Gu", "Huaihe Qin Shu", "Taihe Qing Yin", "Fen Tai Suo Na", "Hai Zi Xi" and other operas. Through the introduction of Comrade Jianzhong Zhang, I listened to many "Fuyang Folk songs", such as "Hua Xia Bian Cheng Ni Ge Da", "Zhai Shi Liu", "Fang Feng Zheng" and others. These works originated from the daily life of the local people and showed their attitude towards life.

Although Jianzhong Zhang health is not very good due to perennial chronic disease, when hearing my purpose of visit, he was very warm and generous to me. In the early years, Comrade Jianzhong Zhang was an important role in the performance of the Federation of Literary and Art. Although he did not sing much now, he

sometimes cheered and sometimes quietly shed tears in the process of conversation. Here are the details of the conversation.

Interviewer: Comrade Jianzhong Zhang, hello! Do you know anything about Fuyang folk songs? Do you know the origin of the book, Three Hundred Fuyang Folk Songs?

Jianzhong Zhang: since the founding of the People's Republic of China in 1949, political, economic, cultural undertakings, as the people's most spiritual culture, until 1950-1960, according to the central and provincial rescues and protect traditional culture spirits, Fuyang organized music talent of Fuyang local operas, drama, quyi, folk songs, and other folk art by conducting a comprehensive census and finishing the work.

In April 1980, the CPC Central Committee called for a national census to investigate and collect local folk songs, of which the Ministry of Culture and the Chinese Folk Music Integrated Editorial Office of the Chinese Musicians Association was in charge. Under this background, "Chinese Folk Songs Collection into Anhui Volume" began its rebirth. The Music Association of Fuyang City in Anhui Province also quickly organized relevant personnel in three districts and five counties to actively carry out the extensive collection of folk songs in Fuyang area. At that time, the field survey tour had not got any technological gadgets such as a voice recorder, camera, smart phones, TikTok short video hardware and software. The staff were armed only with a pen, a notebook, heard, only by their feelings of music record. If the interviewer were nervous or sick and did sing they wrong, it may be wrong until today, so the interviewer every day in cold heat, conscientiously the completion of the three areas, five counties of Fuyang folk song finishing work. In Fuyang folk songs, Fuyang zone of Fuyang culture and education bureau organization music cadres Pengbin Zhao, Yong Wang, Jiayi Xu, Hua Dong, Guoxi Xu, Ge Gao, Zong Linguo, Peihua Wang, Bin Pengzhao, Yong Wang each to bring a team to 11 counties, further rural town folk census, record music and lyrics, complete more than 500 folk song records, after finishing, editing, and by three bay printing factory Jianhong Yang hand oil ink into "Fuyang folk songs three hundred", print less than one hundred. Since then, there is this mimeographed "Fuyang 300 Folk Songs" version that you see now. (See figure 4.4 )

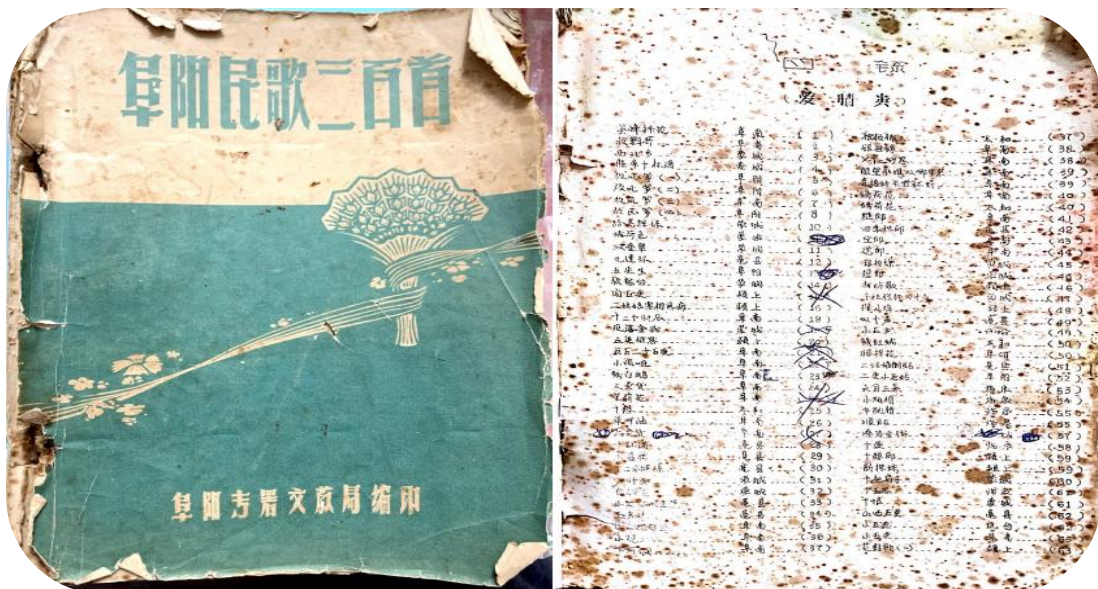


Figure Appendix 2 Hand-engraved mimeographed version of the Fuyang folk songs of the 300 original manuscripts.

*Note. Photo was taken at Jianzhong Zhang by the Yingzhou Distric.*

*Source: Jianzhong Zhang*

Interviewer: I heard that there are two versions of 300 Fuyang Folk Songs. Just now you said that one is the 1963 oil-printed version, which I basically know, so the other is the 300 Fuyang Folk Songs printed in 2012. What is this? Can you elaborate on that?

Jianzhong Zhang : Ok, let me explain it to you in detail. This book has not yet entered the stage of research. Many cultural heritage suffered unprecedented disaster. A large number of literary and art workers, as well as Fuyang folk songs is regarded as "feudalism, capitalism, revisionism" cancer, and responsible for finishing the staff also become the key criticism. In 2000, Comrade Ziqiang Han, the director of the cultural center, gave me a weird phone call, and said on the phone. Finally in the old books, I found a book as the object of criticism, and see the way to be in the version of this lost treasure. Until 2012, Lin Yang and the old director of the museum Ziqiang Han were in charge. Due to the large number of songs, they called on the Fuyang music industry aspiring youth to use the "spectrum wind" computer software to play music. The publication of this book was originally scheduled to be funded by the Municipal Bureau of Culture, but due to financial difficulties and other reasons at that

time. I volunteered to order and wish to print it myself. At this point, the lead version of the "Fuyang Three hundred Folk Songs" can be republished. Along the way, every step of the survival and development of Fuyang folk songs is full of difficulties.

Interviewer: In the process of recording Fuyang folk songs, how did the recording personnel in the three districts and five counties record the melody they heard in the field? Are there any important ways and methods of recording?

Jianzhong Zhang : I am not a technician so has no clue about how to record, but I know that the Fuyang folk songs were collected in the three districts and five counties, without the so-called tone and tone. Before that, the folk artists are impromptu random singing, and the record in the form of simple music. Not even the singers know about it.

In addition, when it is very difficult to record the Fuyang folk songs, we will use a tape recorder to make rough recording, if not, we will give the recorded music to the music department of Fuyang Normal University teachers for more professional music.

Interviewer: Today, are there any inheritors who can sing Fuyang folk songs? How can we look for them?

Jianzhong zhang: As far as I know, most of the people who can sing are dead. But Fuyang city fu south cultural center Guangwen Zhang can also sing, small east noon town Yun Tingli can also sing. Before a while cultural center recording, I also heard the scene, that is really good. You can go to small county and funan county cultural center to do the key research. I put the small county cultural center curator call you.

Interviewer: Thank you very much for uncle Zhang Jianzhong's question and answer about Fuyang folk songs. You have solved my doubts for many years. I look forward to your better health and happiness. Goodbye.

2) The second interview

Time: September 12,2023;

Location: Yingshang County Cultural Center, Fuyang City;

Interview: Chuanqi Zhu, head of the Lantern Art Troupe in Yingshang County, Fuyang City, and Yilin Shi , Fuyang folk song composer;

Chuanqi Zhu, male, member of the Communist Party of China, is currently head of Yingshang County Huagudeng Art Troupe, vice president of Anhui Huagudeng Research Association, member of presidium of Fuyang Dancers Association, vice president of Yingshang County Dancers Association, and member of Yingshang County CPPCC. After his improvement and innovation, the art entered the CCTV stage, went out of the country, and was loved and applauded by the people all over the world.

Yi Linshi, male, Fuyang folk songwriter, has created a large number of now sung Fuyang folk songs, such as songs "Ren Sheng De Zi Wei", "Zu Guo Mu Qian" "Renshengdawutai",etc. the repertoire mostly adopted Fuyang local folk tunes and small characteristic Hua Gu Deng vocabulary, is the most active in Fuyang composer. (See figure 4.5 )



Figure Appendix 3 Chuanqi Zhu and Yilin Shi

*Chuanqi Zhu , head of the Flower Drum and Lantern Art Troupe in Yingshang County, Fuyang City, and Yilin Shi , a Fuyang folk song composer*

*Source:Yuyu Tao*

After about 40 minutes' drive, we arrived at Yingshang County in the misty rain. It is one of the places with the ardent cultural and artistic atmosphere in Anhui province. It is also the hometown of Guan Zhong, a famous politician and thinker. Yingshang Art Flower Drum Lantern is the key protection object of the national intangible cultural tiger heritage. During this trip, I hope to understand the singing of Fuyang folk songs on Ying from different angles.

Interviewer: Dear Colonel Zhu, I am very glad to see you. You are really so young, like a college student just graduated. Because we just meet Fuyang folk songs, can you talk about the related content of Fuyang folk songs in detail?

Chuanqi Zhu: Hello, I am very honored. I think Fuyang folk songs are a way for Fuyang people to express their aspirations. Fuyang folk songs are not only a true portrayal of the ups and downs of life, but also a depiction of truth, goodness. The beauty seen by the people Fuyang ethnic songs are rich in content, diverse in form, simple in emotion, and smooth in melody, with a strong local flavor and distinct artistic characteristics. It showcases the true spiritual outlook and strong emotions of love, hate, sorrow, and joy of the people in the Fuyang area during various historical periods, and is a true portrayal of the dynamic life of the people in the Fuyang area.

We all know, Fuyang is located in the huaihe river basin, flowing in the huaihe river drainage valley river, spring river, yinghe river, west at river. The river belongs to the north and south cultural exchanges and the southern Yangtze river blend in the central plains culture, forming the rich and colorful Fuyang culture, especially Fuyang folk music, Hua Deng, Hua Gu Deng, Hong Deng, Tai Ping Ge, and minor dance performances, which are widely popular in Fuyang area 11 counties (including Bozhou city area three counties and Huainan fengtai county) and the surrounding areas.

Interviewer: Colonel Zhu said what is so good! I recently read a lot of literature, but occasionally that did confuse me. Does Yingshang flower drum have anything to do with Fuyang folk songs? I would love to know your answer.

Chuanqi Zhu: Your this question is too difficult to answer, ha ha ha, let me think about it. First of all, the origin of the two was different. Yingshang Huagudeng developed from the Song Dynasty and the Yuan Dynasty to its heyday in the Ming and Qing Dynasties. Its development time was longer than that of Fuyang folk songs. Secondly, they were distributed in different regions and performed in different forms. Huagudeng is mainly distributed in more than 20 counties and cities in four provinces along the Huaihe River Basin. These areas include Bengbu, Huainan and Fuyang in Anhui province, which radiate to Henan, Anhui, Shandong, Jiangsu and other provinces in the middle reaches of the Huaihe River. Flower drum lamp is a kind of dance as the main part of comprehensive art form. It includes dance, and singing,

drums and other percussion performance. It is acknowledged that the Chinese han people create the most complete system of folk song and dance art form, Fuyang folk song distribution and performance form by comparison is relatively single.

Third, Fuyang folk song "Hao Si Bu Ru Lai Huo Zhe" adopts the tune of huagu lantern, such as "Kan Deng", "Xiao Guan Deng", "Hua Gu Ge", "Guan Hua Diao", "Guan Hua Diao", "and" Xiao Gua Fu Sheng Fen " in the melody and rhythm of huagu lantern. I think Fuyang folk songs are actually a part of the lantern song. Do not know I say so you can understand, also do not know I say so can be right, but also I a little thin see, only for reference.

Yilin Shi : You have won the prize. I have just been playing outside for years, what I feel and think. In fact, there are not too many factors to consider. My goal is to let you listen to the song I write and love it. If I meet a good word, I will try to write it in different forms of creative techniques. For example, you just heard the "Xin Shi Dai Li Yang Feng Fan" I used the Fuyang flower drum lamp traditional "Tui Ju" (four sentences push) to create. Secondly, I think the most important thing in the creation of Fuyang folk songs is to take root in the traditional culture of Fuyang, so that your songs will have strong vitality and popularity. Finally, if the Fuyang folk song creation has a purpose and persistence, an excellent song, whether it is the song structure, or the melody, or the beat, tone, rhythm, we should have music in our hearts, we should have clear goals, where is the soothing point? Where is the climax music? It's usually not too bad or too badly written.

Interviewer: when the teacher, you speak too professional! What do you think of the current living state of Fuyang folk songs? What what you would like to say about the current state?

Yilin Shi: With the development of Fuyang folk songs today, in fact, they have been in a state of half death. You may have investigated that among the 100 students, almost the 100 students with more than 95 percent do not know the existence of Fuyang folk songs, which is like intangible cultural heritage. Fuyang people, especially young people, do not know much about local folk songs, and their only impression is the nursery rhymes they heard when they were children. Now they can not remember clearly, let alone other types of folk songs. When the older

generation of Fuyang people mention local folk songs, they can hum a few lines, but they gradually become because of their age

In my opinion, there are mainly the following problems in Fuyang folk songs: First, there are no artists and inheritors of Fuyang folk songs. With the continuous development and progress of the society, the living standards of the common people have been greatly improved. At the same time, people's spiritual and cultural life has become more and more colorful, showing a diversified trend. In today's society with rich popular culture and changing art and culture, folk songs are very unsociable. Under such a social background, more and more folk song artists and inheritors are faced with economic difficulties and life difficulties. Instead, they no longer create original folk songs or collect and organize folk songs, but choose to change careers or create popular pop songs to meet the needs of society and the preferences of young people. Fewer and fewer people can sing and love to sing folk songs, and fewer and fewer old artists can sing folk songs. There is a serious shortage of folk song artists and inheritors. Secondly, the lack of folk songs, outdated content. With the rapid development of mass communication technology, people's entertainment and cultural life is more and more diversified. Weibo, WeChat, TikTok, Taobao and so on, occupy most of people's leisure and entertainment time. Traditional folk songs are gradually disappearing from the public view, and the occasional folk songs that can be heard are also old songs from long ago. The content and melody of the lyrics cannot meet the aesthetic requirements of contemporary young people. This is only a brief introduction of me. Please understand the mistakes.

Interviewer: Teacher Shi, listen to your words, read ten years, thank you for your answer, look forward to seeing you next time.

3) The third interview

Time: March 28,2024;

Location: Fuyang City Cultural Center;

Interview: Xiaoyan Wang, Director of Fuyang Intangible Cultural Heritage Cultural Center;

Xiaoyan Wang: Director of the Intangible Cultural Heritage Protection Center of Fuyang City, Anhui Province, and an expert of the intangible cultural heritage project. (See figure 4.6)



Figure Appendix 4 Director of Fuyang Intangible Cultural Heritage Cultural Center,  
Anhui, China Xiaoyan Wang.

*Interview intangible culture in Anhui Intangible Cultural Center Xiaoyan Wang.*

*Source: Yuyu Tao*

In March, Fuyang spring is in the air, the grass grown and swept into the sky. Today, I had the honor to come to the Fuyang Cultural Center intangible cultural Heritage Protection Center, which is the most important administrative office unit to undertake the protection of intangible cultural heritage in Fuyang area, which is also the specific implementation unit. With the guidelines of "protection first, rescue first, rational utilization, inheritance and development", they fully protect the endangered intangible cultural heritage in Fuyang and even northern Anhui.

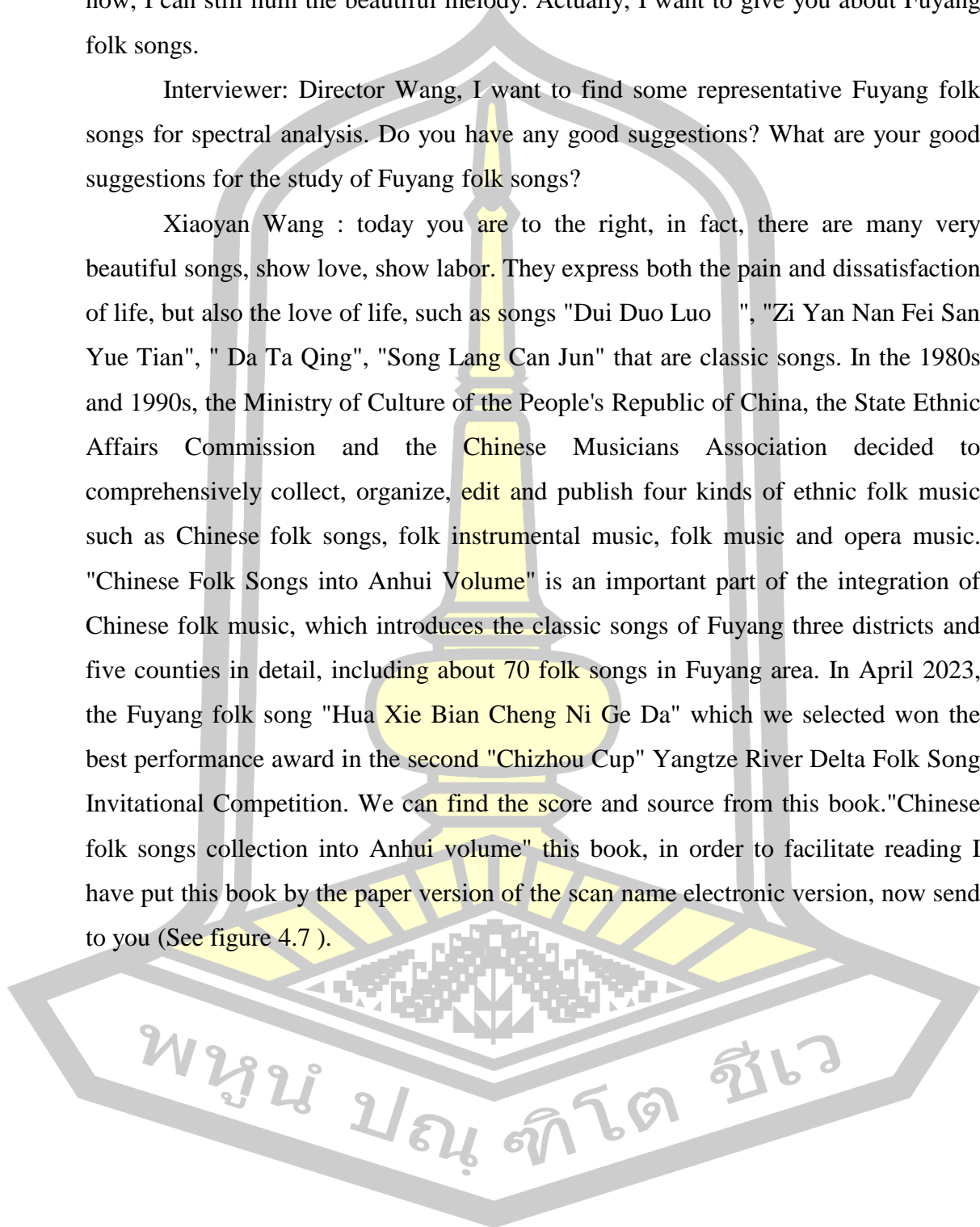
Interviewer: Director Wang, I am so glad to meet you. Thank you for providing so much help to me in recording the intangible cultural heritage courses in the early stage. You have made so much effort to the intangible cultural heritage of Fuyang area for so many years. After so many years of working on the frontline, do you have any special impression of Fuyang folk songs?

Xiaoyan Wang: Hello, Tao, it's been a long time. I can only talk about my understanding from my daily work experience about Fuyang folk songs. The first time I listened to the performance of YuntingLi, the inheritor of Fuyang folk song, Yingdong District. While he danced, he sang which was full of local flavor and

distinctive local characteristics, which left a deep impression on me. So that up to now, I can still hum the beautiful melody. Actually, I want to give you about Fuyang folk songs.

Interviewer: Director Wang, I want to find some representative Fuyang folk songs for spectral analysis. Do you have any good suggestions? What are your good suggestions for the study of Fuyang folk songs?

Xiaoyan Wang : today you are to the right, in fact, there are many very beautiful songs, show love, show labor. They express both the pain and dissatisfaction of life, but also the love of life, such as songs "Dui Duo Luo", "Zi Yan Nan Fei San Yue Tian", "Da Ta Qing", "Song Lang Can Jun" that are classic songs. In the 1980s and 1990s, the Ministry of Culture of the People's Republic of China, the State Ethnic Affairs Commission and the Chinese Musicians Association decided to comprehensively collect, organize, edit and publish four kinds of ethnic folk music such as Chinese folk songs, folk instrumental music, folk music and opera music. "Chinese Folk Songs into Anhui Volume" is an important part of the integration of Chinese folk music, which introduces the classic songs of Fuyang three districts and five counties in detail, including about 70 folk songs in Fuyang area. In April 2023, the Fuyang folk song "Hua Xie Bian Cheng Ni Ge Da" which we selected won the best performance award in the second "Chizhou Cup" Yangtze River Delta Folk Song Invitational Competition. We can find the score and source from this book. "Chinese folk songs collection into Anhui volume" this book, in order to facilitate reading I have put this book by the paper version of the scan name electronic version, now send to you (See figure 4.7).



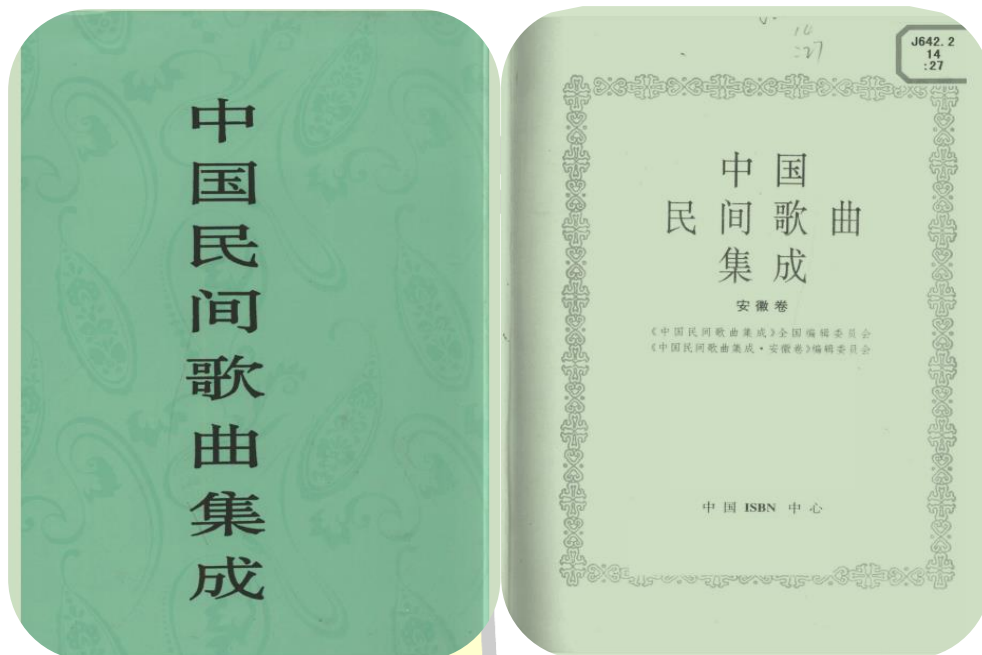


Figure Appendix 5 Director Xiaoyan Wang gave me an important reference material:

Chinese folk songs collection

*Chinese folk songs collection*

*Source: Xiaoyan Wang*

Interviewer: As far as I know, in April 2023, with the efforts of inheriting artists and various social groups, Fuyang Folk Song was listed as the sixth batch of representative projects of municipal intangible cultural heritage (Project No.: -4). I would like to know who are the existing and active art groups or inheritors?

Xiaoyan Wang: In 2023, Fuyang folk songs can be listed as the sixth batch of intangible cultural heritage in Fuyang City. Many people have paid a lot of efforts for it, which is also the result of the active promotion of our Fuyang Intangible Cultural Heritage Protection Center. At present, Fuyang folk songs get more and more attention by the masses of the people and scholars and experts. Its success in the World Heritage application is not accidental, but is the inevitable result of the historical development of Fuyang music culture.

At present, we can see from our collected material, there are many folk performing arts groups: Fuyang folk songs in the east, YingShang, FuNa, LinQuan, with MengCheng being the most popular. Other kinds of music are also interesting

such as east noon town lantern art troupe namely: QingAn Xiao, Yunting Li, Yunping Li , YingShang Xuedao Yu , Dingfeng Jiang, Zhanyun Chen, FuNan Baofang Zheng, Yuxi Wang , Haipo Yuan , Guoze Dong, Zhen Cheng , LinQuan Long Zhang, Mengcheng Junmei Qiao. With Tengyue Feng, the older singers, it made in the inheritance of Fuyang folk song development greater contribution.

Interviewer: These clues are so precious. If you gave you a definition of Fuyang folk songs, how would you summarize them?

Xiaoyan Wang: Let me think about it. If I have to make a summary, then I will throw a brick to attract jade. First of all, Fuyang folk songs are the true portrayal of the people of Fuyang, which records the spiritual life of the people in Fuyang area in various times. The true and beauty expressed of Fuyang folk songs always give the people great encouragement and strength; and some philosophical words give the people ideological enlightenment. Secondly, although Fuyang folk songs cannot record all the past details of Fuyang people, it involves a wide range of life, from national history to social life in various times from various labor life to family, marriage and love life, and from various national folk customs to religious belief in different folk songs. Finally, Fuyang folk songs not only have various research value in the field of music, but also provide precious materials for the study of folk poetry, folklore, sociology, sociology, linguistics, history, ethnology and anthropology in varying degrees.

Interviewer: Director Liu's summary is very insightful. From the perspective of our government managers, how can we make Fuyang folk songs develop better? Do you have specific plans or expectations?

Xiaoyan Wang: The protection, inheritance and development of Fuyang folk songs are inseparable from the support and supervision of the government. Since China officially joined the Convention on the Protection of Intangible Cultural Heritage in 2004, we have vigorously carried out the protection of intangible cultural heritage in our city, and a large number of private intangible cultural heritage residents have been listed in the municipal and provincial protection lists. In recent years, Fuyang city has continuously strengthened the protection and inheritance of excellent cultural resources, and actively promoted the double harvest of economic and social benefits of cultural works, among which the protection, inheritance and

innovation of folk song resources is essential. The emergence and wide application of new media provides an opportunity for the protection and inheritance of folk songs. one side, Governments should make full use of the advantages of new media, New experience of cultural communication brought through new media, To promote the formation of an atmosphere of “encouraging the creation of folk songs and protecting and inheritance of folk songs” in the whole society, For example, through the establishment of Fuyang Culture and Tourism Bureau, the official website of Fuyang Intangible Cultural Heritage Protection Center, Wechat public account and other forms to popularize folk song knowledge, carry out corresponding activities, Use mobile APP, making micro-videos and other forms to push some well-produced and beautiful melody folk songs to the people; on the other hand, To formulate the corresponding system and norms in time, Strict quality control, In particular, folk songs spread through electronic media should be strictly reviewed, Strictly stop the spread of excessively vulgar and entertaining folk songs, To guide the spread of folk songs to a positive, civilized, standardized and healthy direction.

About the future development of Fuyang folk songs now the most critical is to cultivate inheritance successors and appreciation groups, this will give Fuyang folk songs more living space, the next step we plan to declare the Fuyang folk songs into intangible cultural heritage in Anhui province, even the national intangible cultural heritage, of course, this also need your help.

Interviewer: Thanks to Director Liu for his full cooperation and support, I sincerely hope that our Fuyang folk songs will have more and more vitality and transmission power in the future development, shining in the long river of Fuyang music culture. thanks.

#### 4) The fourth interview

Time: May 20, 2024;

Location: Xiaozhuang, Noon Town, Yingdong District, Fuyang City;

Interview subjects: Xiao Qing'an, head of Fuyang Folk Song Troupe, Yunting Li and Lingzhen Wang , inheritors of Fuyang folk song.

Qing'an Xiao , male, midday Town, Yingdong District, Anhui Province, the head of Fuyang Folk Song Troupe;

Yunting Li , male, born in 1949, from midday Town, Yingdong District, Anhui Province, is now the third generation inheritor of Fuyang folk songs;

Lingzhen Wang , female, born in 2003 in Nonoon Town, Yingdong District, Anhui Province, is now the third generation inheritor of Fuyang folk songs.

May is the harvest season, an hour's drive from the bustling downtown to the beautiful noon town Xiaozhuang, the wind blows the wheat, golden wheat everywhere, as if people in the joy of harvest. The three old people had already made their hot tea at home and were waiting for our arrival. (See figure 4.8)



Figure Appendix 6 Went to midday Town, Yingdong District to interview Qing'an Xiao, Yunting Li , the inheritors of the intangible cultural heritage of Fuyang folk songs

*Qing'an Xiao and Yunting Li Is singing a classic clip of Fuyang folk songs*

*Source:Yuyu Tao*

Interviewer: Xiao head, hello, finally meet you, good things wear! What are Fuyang folk songs like in your heart? Can you summarize it briefly with us?

Qing'an Xiao : Hello, Teacher Tao, I warmly welcome you! In my opinion, Fuyang Yang folk songs are the cultural crystallization of agricultural civilization in Fuyang and its surrounding areas. They are created by generations of workers of agriculture, animal husbandry, sideline, fishing and commerce. Fuyang folk songs convey the cultural customs of Fuyang and, at the same time, are the source of the rich creation of new folk songs in the new era. The ancient document "Fuyang District Cultural Annals" once recorded that "it (refers to the Fuyang folk song) is a true

record of the people's life and the struggle in our district, reflecting the spiritual outlook of the people and the thoughts and feelings of love, hate, sorrow and joy". I think this explanation is relatively reasonable.

Interviewer: I heard that our group is the largest number of people in Fuyang area. How long has our Fuyang Folk Song Art Troupe been established? How many years old is it probably there?

Qing'an Xiao: About the development of Fuyang folk songs in our town, that time is a long time! Fuyang folk songs developed to my generation has been the third generation.

Fuyang folk songs have a long history. Although there are few written notes about their formation and development in the literature, we can see from the folk songs that Fuyang folk songs were formed in the late Qing Dynasty, and its formation time was about between 1840 and 1853. And our noon town Xiaozhuang Fuyang folk song art troupe was founded in 1900, this year the eight-power allied forces began to attack China in a large scale. In this kind of broken country and the people in poverty, Xiaoran Xiao, Hongxi Xiao, Hongyun Xiao and other more than a dozen people played the "Jiu Lian Deng", which is also the prototype of Fuyang folk songs, with the development of plays and performance forms has been spread to the present areas of the Yangtze River.

We have an art troupe of Xiaozhuang Fuyang folk songs, which has been passed down for eight generations. The first four generations are more professional. The last four classes are amateur, only in the slack season, festival, wedding, and mostly for the lantern performance to sing and dance.

In 2012, Noon Town Cultural Station, named "Noon Town Fuyang Folk Song Art Troupe", appointed me as the leader, along with Yunting Li and Yunping Li as the teachers of the group, to play "four lights, four dances", in early March, 2012. The noon temple lit up to meet the audience again. There are about 20 members, mainly people in their 50s and 60s.

Interviewer: Head of Xiao, can you elaborate on the development history of our Fuyang Folk Song Art Troupe?

Qing'an Xiao: Ok, then I will tell you more about the development of the Fuyang Folk Song Art Troupe.

Qingran Xiao , the first generation (1900-1920) inheritor. In order to survive, he led Xiao Hongxi, Xiao Hongyun, Xiao Jinshan, Xiao Yufa, Xiao Qingtang and other more than a dozen people to play the "Nine Lotus Lantern". Since the lantern master, they started from Fuyang, through Yingshang, Bengbu, Hefei, and spread to both sides of the Yangtze River. These years have sung songs: "Quan Lang Can Jun", "Meng Jiang female detective", "Ba Gang"and so on more than 10.

Yuliang Xiao, the second generation (1921-1992) inheritor. In the performance because some of the lyrics can be carried back small flower drum singing performance with the change of the performance form gradually changed to Xiao Zhuang "flower drum lamp". Yuliang Xiao is the master of the lamp, he is our former Xiao Zhuang people are most good at the role of clowns, this generation of Cancheng Xiao, Yuhui Xiao, Yuqi Xiao, Qingen Xiao, Jinfu Li, Jinfang Li, Yunting Li, Yuxian Xiao , Yuling Xiao and so on. Under the leadership of Yuliang Xiao , more singing "small car" lights and other songs, the lanterns spread to Huainan, Hefei, Lu'an, Funan, Huoqiu, Fengtai and other surrounding counties and cities. At this stage, they performed "Song Lang Can Jun", "Tiao Tu Hao Zi", "Tao Huang" and so on.

Qing'an Xiao, the third generation inheritor (1992-1997), my generation, development is also the largest. At present, there are about 20 members. In 1997, we celebrated the establishment of Fuyang city and held the Spring Festival lantern competition in Fuyang City, and we also won the grand prize. We sang songs like "Zhai Cai Xin", "Zhi Shou Juan", "Shi Yeu Huai Tai", "Hao RenJia". In our group has a heritage called yun-ping li, his sweet voice is good at playing many roles (male ugly women ugly, young girl), the characters, praise, stage performance is very infectious, second, another person called Lingzhen Wang, voice melodious, so is now is the backbone of the group, is also the most brilliant "pillars".

**Table Appendix 1**

*List of Fuyang Folk Songs in midday Town, Yingdong District, Fuyang, Anhui Province*

<i>Head of the name</i>	<i>Inheritance lineage</i>	<i>Survival time</i>	<i>Successor</i>	<i>Profession</i>	<i>Representative works</i>	<i>Remarks</i>
Guanran xiao	First generation	1990-1920	Hongxi Xiao Hongyuan Xiao Jinshan Xiao Yufa xiao Qing tang Xiao	Fuyang folk singer	Don't gamble Detective Meng Jiang Grabbing cylinder Low year song	
Yuliangxiao	Second generation	1921-1992	Cancheng Xiao Yuhuai Xiao Yuqi Xiao Qingen Xiao Jinfu Li Jinfang Li Yunting Li Yuxian Xiao Yuling Xiao	Fuyang folk singer	Send lang to join the army Embroidery lanterns press-gang able-bodied men Lazy wife The couple picked up cotton Five golden needles	

Qingan Xiao	The Third Generation	1992-to present	Yunping Li Lingzheng Wang Yunlan Chen	Fuyang folk singer	Da ta qing Tiao tu hao zi Zi yan fei lai san yue tian Dui Duo Luo Song lang can jun Tao huang	Current class master
Lingzhen Wang	The fourth generation			Fuyang folk singer	Da ta qing Tiao tu hao zi Zi yan fei lai san yue tian Dui Duo Luo Song lang can jun Tao huang	

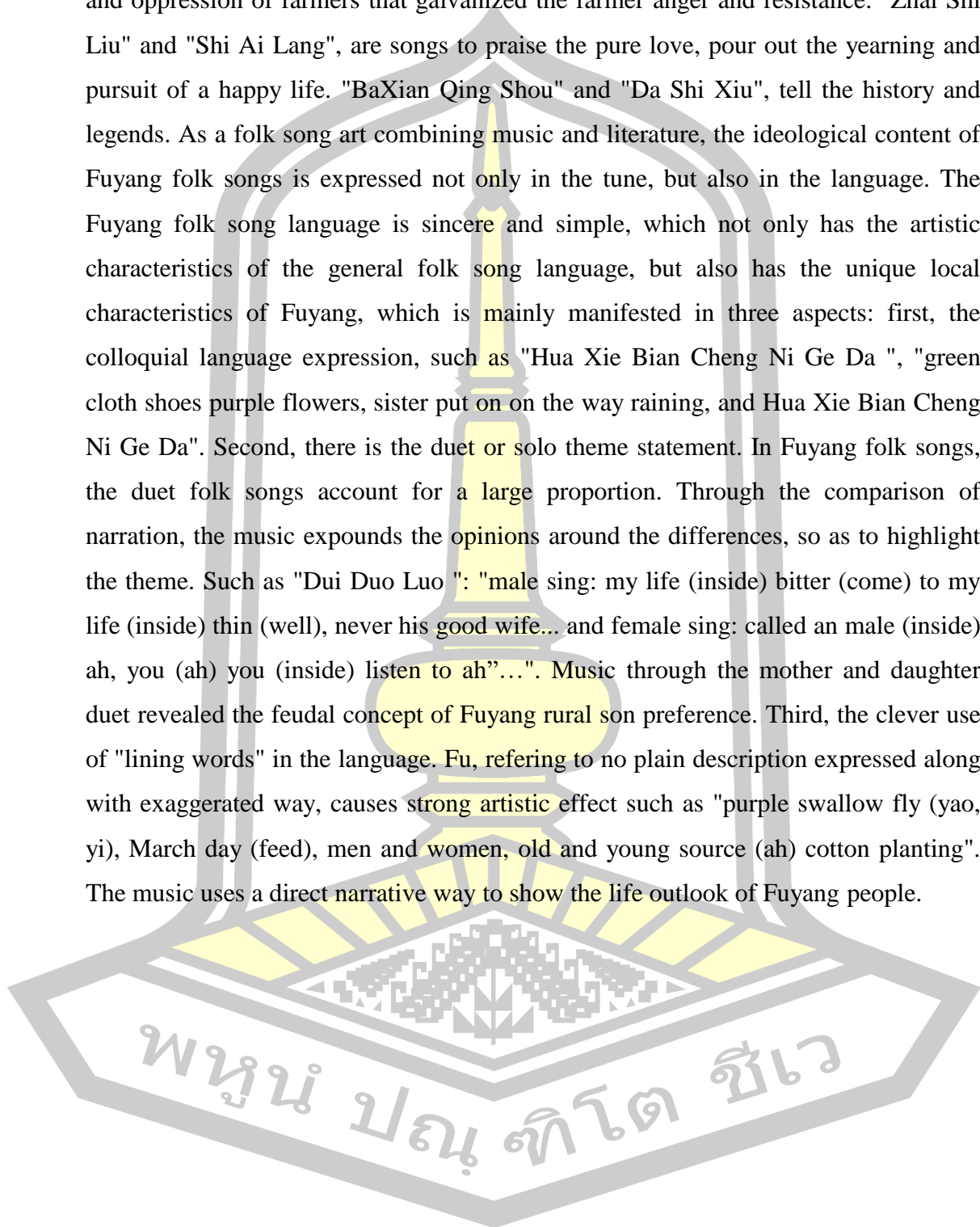
Source: Yuyu Tao (The researcher)

Interviewer: Thank you very much for Colonel Xiao's answer. I think today you have invited two inheritors of our Fuyang folk songs. Do we have any special sentence structure and tone of Fuyang folk songs? Is there any difference between the characteristics and those of other folk songs?

Lingzhen Wang: Hello, Tao, I will answer this question. Fuyang is located in the plain, the folk songs are mostly, including Hua gu deng, Hong Deng, Tai Ping Ge, including the brief, starting, bearing, turning, turning, closing, and three sentences, including solo singing, and singing the white, and then the rhythm is relatively modest.

The content of Fuyang folk songs is more diverse in form, simple in emotion, with strong local flavor and distinct regional characteristics such as "Tao Huang".

"Hong Deng", show the life of the poor people, the landlord to the cruel exploitation and oppression of farmers that galvanized the farmer anger and resistance. "Zhai Shi Liu" and "Shi Ai Lang", are songs to praise the pure love, pour out the yearning and pursuit of a happy life. "BaXian Qing Shou" and "Da Shi Xiu", tell the history and legends. As a folk song art combining music and literature, the ideological content of Fuyang folk songs is expressed not only in the tune, but also in the language. The Fuyang folk song language is sincere and simple, which not only has the artistic characteristics of the general folk song language, but also has the unique local characteristics of Fuyang, which is mainly manifested in three aspects: first, the colloquial language expression, such as "Hua Xie Bian Cheng Ni Ge Da ", "green cloth shoes purple flowers, sister put on on the way raining, and Hua Xie Bian Cheng Ni Ge Da". Second, there is the duet or solo theme statement. In Fuyang folk songs, the duet folk songs account for a large proportion. Through the comparison of narration, the music expounds the opinions around the differences, so as to highlight the theme. Such as "Dui Duo Luo ": "male sing: my life (inside) bitter (come) to my life (inside) thin (well), never his good wife... and female sing: called an male (inside) ah, you (ah) you (inside) listen to ah"...". Music through the mother and daughter duet revealed the feudal concept of Fuyang rural son preference. Third, the clever use of "lining words" in the language. Fu, referring to no plain description expressed along with exaggerated way, causes strong artistic effect such as "purple swallow fly (yao, yi), March day (feed), men and women, old and young source (ah) cotton planting". The music uses a direct narrative way to show the life outlook of Fuyang people.



## Appendix II : The Chianese Music Notations

### 1.Hua Xie Bian Cheng Ni Ge Da

#### 花鞋变成泥疙瘩

1 = <sup>b</sup>A

太和县

$\frac{2}{4}$  <sup>中速</sup>  
 $\underline{5. 5} \underline{2 1 1} | \underline{2. 6} \underline{5} | \underline{5 53} \underline{2321} | \underline{1. 6} \underline{5} | \underline{6 61} \underline{2} | \underline{2 6} \underline{5} |$   
 绿布鞋(那个)紫红花, 姐姐打塘穿上它, 水里蹬泥里踏,

$\underline{5 53} \underline{232 1} | \underline{2. 6} \underline{5} | \underline{x x x} \underline{x x} | \underline{x 0} \underline{x x x} | x - | \underline{5 53} \underline{2321} | \underline{1. 6} \underline{5} |$   
 花鞋变成(个)泥疙瘩。(白)小妹妹叫姐姐, 姐姐罗哎! 花鞋脏了妈妈打。

$\underline{x x x} | \underline{x. x} \underline{x} | \underline{5 13} \underline{3321} | \underline{1. 6} \underline{5} ||: \underline{5 53} \underline{2321} | \underline{1. 6} \underline{5} ||$   
 (白)姐姐说, 我不怕, 打塘为的是大家, 怎么能去光顾它。

$\underline{6. 5} \underline{6 1} | \underline{2. 3} \underline{2} | \underline{2. 1} \underline{2 3} | \underline{2. 3} \underline{6 5} | \underline{1. 3} | \underline{2. 3} \underline{1 6} | \underline{5} - ||$   
 等我打塘完工后, 姐姐做鞋再插花, 再插花。

(刘维彬唱、记)

พหูนัน ปณ ทิโต ชีเว

## 2. Dui Duo Luo

## 对 襖 襖

1 = A

老州市

男  
 $\frac{2}{4}$  1 6 1 2 1 2 | 5 5 3 5 3 2 | 3 5 3 2 3 2 1 1 | 2 3 7 6 5 |  
 1. 我命(里)苦(来)我命(里)薄(哟), 一辈子没有贪着好老婆,

6 6 1 2 3 2 | 5 3 2 1 6 5 3 | 3 1 2 2 2 6 5 | 1 1 2 6 5 |  
 人家(这)老婆(那)巧针线(哎), 俺贪个老婆你瞎(里)摸索。

女  
 2 2 3 3 2 | 3. 2 2 | 2 2 3 3 2 | 3. 2 2 | 2 2 5 5 3 |  
 叫俺男(里个)们呀, 你(呀)听(里个)着(呀), 你听俺(那个)

2 5 1 | 6 1 1 1 3 | 5 5 | 1. 1 1 6 5 | 3. 1 2. 2 |  
 小奴家细细都向你(呀)说(呀), 为了给你做襖胸俺

3 2 3 2 1 1 | 1. 5 6 | 6 6 1 2 2 | 2 2 3 5 | 6 6 5 6 1. 6 | 5 - ||  
 整整忙了(个)半年多, 脸不洗来头不梳, 您还说俺瞎摸索。

พหุณฺ์ ปณฺุ ทิโต ชีเว

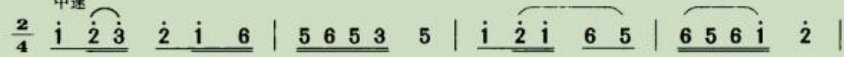
## 3. Zi Yan Fei Lai San Yue Tian

## 紫燕飞来三月天

1 = <sup>b</sup>B

蒙城县

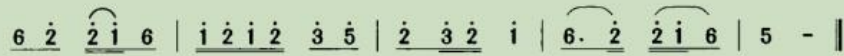
中速



1. 紫燕 飞来(么)(一呀一子哟) 三月 天(喂),  
 2. 阳春 三月(么)(一呀一子哟) 天气 暖(喂),  
 3. 不是 哥穿(么)(一呀一子哟) 珍珠 衫(喂),



- 男 女 老 少 来(呀么)来植棉, 哥哥犁田  
 犁田 哥哥 满(呀么)满身汗, 妹妹悄声  
 丰收 还要 劳(呀么)劳动换, 今日吃得



- 前面走(呀), 妹妹植棉随后边(得儿哟)随后边。  
 来打趣(呀), 哥你穿了珍珠衫(得儿哟)珍珠衫。  
 苦中苦(呀), 单等秋后棉成山(得儿哟)棉成山。

(薛文斗唱 邵超记)

พหูนัน ปณ ทิโต ชีเว

## 4. Da Ta Qin

## 大 踏 青

1 = G

阜阳市

中速

$\frac{2}{4}$   $\underline{\underline{3\ 2}} \ \underline{\underline{1\ 1\ 6}} \mid \underline{\underline{2\ .\ 5}} \mid \underline{\underline{3\ 2}} \ \underline{\underline{1\ 6\ 1}} \mid 2 - \mid \underline{\underline{5\ 3}} \ \underline{\underline{5\ 1}} \mid \underline{\underline{6\ 5}} \ \underline{\underline{5\ 6\ 5}} \mid \underline{\underline{3\ 2}} \ \underline{\underline{1\ 6\ 1}} \mid$

三 月 (呀) 佳 节 (呀) 是 清 明

2 -  $\mid \underline{\underline{5\ .\ 6}} \ \underline{\underline{3\ 2}} \mid \underline{\underline{1\ 6\ 1}} \ 2 \mid \underline{\underline{5\ .\ 6}} \ \underline{\underline{3\ 2}} \mid \underline{\underline{1\ 6\ 1}} \ 2 \mid \underline{\underline{3\ 1}} \ 2 \mid \underline{\underline{3\ 1}} \ 2 \mid$

(啊), 三 月 佳 节 是 清 明, 姑 嫂 二 人 去 踏 青, 手 拿 着、怀 抱 着、

$\underline{\underline{3\ 1}} \ 2 \mid \underline{\underline{1\ 3}} \ 2 \mid \underline{\underline{1\ 3}} \ 2 \mid \underline{\underline{3\ 1}} \ 2 \mid \underline{\underline{3\ 1}} \ 2 \mid \underline{\underline{1\ 2\ 3}} \ 2 \mid \underline{\underline{5\ .\ 6}} \ \underline{\underline{3\ 2}} \mid$

纸 面 的、面 纸 的、线 绑 的、绑 线 的、纸 糊 的、糊 纸 的 花 花 溜 旦

$\underline{\underline{1\ 3}} \ \underline{\underline{2\ 2\ 2}} \mid \underline{\underline{5\ 1\ 1}} \mid 2 \ \underline{\underline{1\ 6}} \mid \underline{\underline{5\ 5}} \ \underline{\underline{4\ 5\ 6}} \mid 5 - \mid (\underline{\underline{冬\ 冬}} \ \underline{\underline{龙\ 冬}} \mid \square \ 0) \mid$

记 好 的 那 么 五 彩 的 花 风 箏 (哎 哎 咳 哟),

$\underline{\underline{2\ .\ 3}} \ \underline{\underline{5\ 5}} \mid \underline{\underline{5\ 3}} \ \underline{\underline{2\ 1}} \mid \underline{\underline{5\ 1\ 1}} \mid 2 \ \underline{\underline{1\ 6}} \mid \underline{\underline{5\ 5}} \ \underline{\underline{4\ 5\ 6}} \mid 5 - \parallel$

(哎 的 咳 咳 哟 哎 咳 咳) 五 彩 的 花 风 箏 (哎 哎 咳 哟)。

(董继福唱 卜 关记)

พหุณฺ์ ปณฺุ ทิโต ชีเว

5. Tiao Tu Hao Zi

**挑土号子**  
拉犁号子

颍上江口地区流行  
记录：张树本

(3-3)  $\frac{2}{4}$   
渐慢

(领) (众) (领) (众) (领) (众)

$\dot{1}$   $\dot{2}$  - |  $\dot{1}$  - |  $\dot{1}$   $\dot{6}$   $\dot{6}$   $\dot{6}$  |  $\dot{1}$   $\dot{1}$  |  $\dot{2}$   $\dot{1}$  - |  $\dot{1}$   $\dot{6}$   $\dot{6}$  |  $\dot{2}$   $\dot{2}$  |  $\dot{2}$  - |

唉! 嗨! 唉哟来起肩 嗨! 往前走哇 嗨!

(领) (众) (领) (众) (领) (众)

$\dot{1}$   $\dot{6}$   $\dot{6}$  |  $\dot{2}$   $\dot{1}$  |  $\dot{1}$   $\dot{6}$  |  $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |

加油 干那 嗨哟 嗨! 一人 难撑 嗨哟 嗨! 两只 船么 嗨哟 嗨!

(领) (众) (领) (众) (领) (众)

$\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{6}$  |  $\dot{5}$   $\dot{6}$   $\dot{6}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |

集体 力量 嗨哟 嗨! 大无 边么 嗨哟 嗨! 移山 倒海 嗨哟 嗨!

(领) (众) (领) (众) (领) (众)

$\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{6}$  |  $\dot{5}$   $\dot{6}$   $\dot{6}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |

不费 力么 嗨哟 嗨! 呼风 唤雨 嗨哟 嗨! 不由 天么 嗨哟 嗨!

(领) (众) (领) (众) (领) (众)

$\dot{5}$   $\dot{3}$  |  $\dot{1}$  |  $\dot{2}$   $\dot{1}$  - |  $\dot{1}$   $\dot{6}$   $\dot{6}$  |  $\dot{2}$   $\dot{1}$  - |  $\dot{2}$   $\dot{6}$  |  $\dot{1}$   $\dot{2}$  |  $\dot{1}$   $\dot{6}$   $\dot{5}$  |

哟 来 嗨! 哟 来 嗨! 哟 来 嗨 呀!

(领) (众) (领) (众) (领) (众)

$\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$  |

同志 们呀 嗨哟 嗨! 到地 方了 嗨哟 嗨! 倒掉 这担 嗨哟 嗨!

(领) (众) (齐)

$\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{0}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{6}$   $\dot{5}$   $\dot{3}$  |  $\dot{5}$   $\dot{0}$   $\dot{5}$   $\dot{0}$  |  $\dot{5}$   $\dot{0}$  ||

往回 跑么 嗨哟 嗨! 嗨哟 嗨! 嗨哟 嗨! 嗨! 嗨! 嗨!



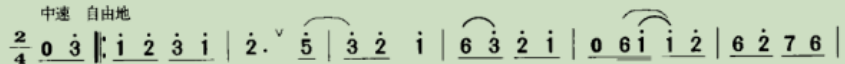
## 6. Mai Zhen

## 卖 针

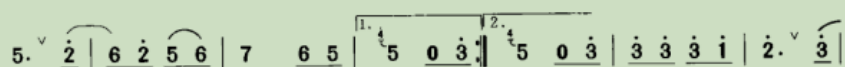
界首县

1 = <sup>b</sup>B

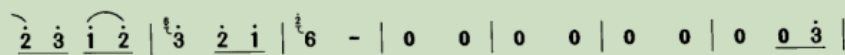
中速 自由地



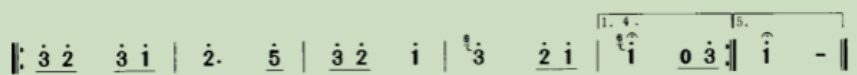
老 大 针 拿 五 根， 再 拿 五 根 二 号 针， 二 号 针 用 处  
冬 燎 棉 夏 燎 单， 二 八 月 里 燎 汗 衫， 三 号 针 拿 五



多， 还 管 纳 底 儿 行 被 窝。 冬 针。 四 号 针 两 道 印 儿， 还  
根， 再 拿 五 号 四 号



管 插 花 描 绣 云。(白)再 添 一 根， 再 绕 一 根， 咱 再 送 上 一 根。 添



一 根 饶 一 根， 咱 再 送 一 对 儿 玩 意 针 的 号。  
溜 溜 放 光 明， 白 马 银 枪 小 罗 成。 包  
起 来 又 一 裹， 曹 营 大 将 名 张 郇。 包  
的 紧 裹 的 严， 再 留 二 根 别 外 边。 打  
上 印 按 上 章， 斗 金 兴 家 的 老 字

(佚 名 唱、记)

พหุณฺ์ ปณฺุ ทิโต ชีเว

7.Song Lang Can Jun

# 送郎参军

演唱：胡新贞  
记录：高歌

(3-6)  $\frac{2}{4}$

中速

1 1 6 | 1 2 | 3 - | 5 6 | 6 5 3 |  $\overset{3}{2}$  - | 2 3 5 | 6 5 3 2 | 1 6 1 2 | 3 5 3 |

更更更更更 | 进进进进进 | 里里里里里 | 开会叫会叫 | 转灯半夜 | 还坐多 | 劝劝劝劝劝 | 丈夫丈夫 | 你你你你你 | 参参参参参 | 军军军军军 | 去去去去去 | 啊啊啊啊啊

一二三四五 | 更更更更更 | 进进进进进 | 里里里里里 | 开会叫会叫 | 转灯半夜 | 还坐多 | 劝劝劝劝劝 | 丈夫丈夫 | 你你你你你 | 参参参参参 | 军军军军军 | 去去去去去 | 啊啊啊啊啊

2  $\overset{3}{2}$  1 | 6 5 1 6 |  $\overset{6}{5}$  - | 5 5 6 | 1 | 2 1 2 | 3 5 3 | 2  $\overset{3}{1}$  2 | 1 6 2 1 | 1 6 |

不要你你你 | 把把把把把 | 俺我念学英 | 念念我习勇 | 生为我爱身 | 活家家扩大 | 能多老力 | 改打生百呀 | 善水产姓壮 | 吃为参父你 | 穿妻加母又 | 你小小小 | 不能识一在 | 费种字样年 | 难田班同轻 | 呐呐呐呐呐

不不要你你 | 把把把把把 | 俺我念学英 | 念念我习勇 | 生为我爱身 | 活家家扩大 | 能多老力 | 改打生百呀 | 善水产姓壮 | 吃为参父你 | 穿妻加母又 | 你小小小 | 不能识一在 | 费种字样年 | 难田班同轻 | 呐呐呐呐呐

1 6 1 2 | 3 2 1 6 | 5 3 5 6 | 1 | 2  $\overset{3}{2}$  1 | 1 6 2 6 |  $\overset{6}{5}$  - || 1 6 1 2 | 3 2 | 3 - |

家家同同杀 | 中中大志美 | 的的家们帝 | 二几多相打 | 父面学亲敌 | 母地习爱人 | 为代你赛要 | 就小啊把你 | 能也多亲英 | 照不喜兄雄 | 管难欢弟称 | 劝君劝到 | 天明 | 亮

2 3 5 | 6 5 3 2 | 1 6 1 2 | 3 5 3 | 2  $\overset{3}{2}$  1 | 1 6 1 2 |  $\overset{1}{6}$  - | 5 5 6 | 1 | 2 1 2 | 3 5 3 |

劝丈夫你 | 喜呀洋洋 | 要把那 | 战场 | 上又 | 骑马又 | 披红 |

2  $\overset{3}{2}$  1 | 1 6 1 2 |  $\overset{1}{6}$  - | 6 1 2 3 | 3 2 1 6 | 5 3 5 6 | 1 1 | 2  $\overset{3}{2}$  1 | 1 6 2 6 |  $\overset{6}{5}$  - |

又用那 | 秧歌把你 | 送 | 各团 | 体 | 都欢 | 迎 | 咱们 | 多光 | 荣 |



## 8. Tao Huang

## 逃 荒

1 = <sup>b</sup>B

潞阳县

中速  
 $\frac{2}{4}$  3 5 6 5 | 5̣. 3 | 3̣ 3̣ 2̣ 1̣ | 7̣ 6̣. | 7 5 6 | 7 6 |

1. 叫 了 一 声 爹 喊 了 一 声 娘, 好 不 该 留 俺  
 2. 低 头 想 一 想 家 中 没 有 粮, 叹 了 一 声  
 3. 进 了 一 庄 村 狗 子 咬 破 门, 庄 庄 把 俺  
 4. 东 家 要 一 口 西 家 要 半 碗, 三 天 难 吃  
 5. 大 雪 遍 地 白 洋 身 把 糠 筛, 冷 冷 清 清

$\dot{2}$   $\dot{2}$  7 |  $\dot{2}$   $\dot{1}$  7 | 7 6 6 5 3 | 6 5 3 |  $\dot{3}$   $\dot{3}$  7 6 |  $\dot{6}$  5. ]

在(哟)世 上, 人 人 比 俺 强(噢) 人 人 比 俺 强。  
 叫 声 亲 娘, 只 好 去 逃 荒(噢) 只 好 去 逃 荒。  
 来(哟)盘 问, 当 俺 是 坏 人(噢) 当 俺 是 坏 人。  
 一 顿 饱 饭, 饿 得 随 风 转(噢) 饿 得 随 风 转。  
 无 有 铺 盖, 儿 女 靠 墙 歪(噢) 儿 女 靠 墙 歪。

3 5 6 5 | 6 5. | 3 3 2 1 | 7 6. | 7 5 6 | 7 6 |

要 想 不 要 饭, 坚 决 去 抗 战, 打 狗 棍 一 丢

$\dot{2}$   $\dot{2}$   $\dot{1}$  |  $\dot{2}$   $\dot{1}$  | 7 6 6 5 | 6 5. |  $\dot{3}$   $\dot{3}$   $\dot{2}$   $\dot{2}$  |  $\dot{1}$  0 ||

换(哟)枪 杆! 跟 着 雪 枫<sup>①</sup> 干! 跟 着 雪 枫 干!

(佚名唱、记)

① 雪枫：彭雪枫，新四军第四师师长。

พหุมนุ ปณ ทิโต ชีเว

## Appendix III: The Western Music Notations

### 1. Hua Xie Bian Cheng Ni Ge Da

# 花鞋变成泥疙瘩 Hua Xie Bian Cheng Ni Ge Da

安徽阜阳民歌  
Anhui Fuyang Folk Songs

刘维斌演唱  
Lyrics: Weibin Liu

Transcription by Yuyu Tao (2024)

绿布鞋来紫红花，妹妹相亲穿上了它，  
lv bu xie lai zi hong hua, mei mei xiang qin chuan shang le ta,

半路上(那个)雨下大，花鞋变成了泥疙瘩。  
ban lu shang (nage) yu xia da, hua xie bian cheng le ni ge da.

小妹妹叫姐 姐哎! 花鞋变成个泥疙瘩，  
xiao mei mei jiao jie jie (ai) hua xie bian cheng ge ni ge da,

泥疙瘩呀俺不怕，相亲的日子早订下。  
ni ge da ya an bu pai, xiang qin di ri zi zao ding xia,

怎么能去那个光顾它，等我把婚事订下后。  
zen me neng qu na ge guang gu ta, deng wo ba hun shi ding xiahou.

姐姐我做鞋在插花，在插那个花。  
jie jie wo zuo xie zai cha hua, zai cha na ge hua.

## 2. Dui Duo Luo

## 对掇楞

## Dui Duo Luo

张洪彦演唱

安徽阜阳民歌

Singing: Hongyan Zhang

Anhui Fuyang Folk Songs

Transcription by Yuyu Tao (2024)

男 (Man)



我 命 (里) 苦 (来) 我 命 (里) 薄 (哟), 一 辈子 没有 贪 着 好 老婆  
wo ming li ku lai wo ming li bo yao, yi bei zi meiyou tan zhe hao laopo

5



人 家 (这) 老 婆 (那) 巧 针 线 (哎), 俺 贪 个 老 婆 你 瞎 (里) 摸 索。  
ren jia zhe lao po na qiao zhen xian ai, an tan ge lao po ni xia li mo suo.

9

女 (Woman)



叫 俺 男 (里 个) 们 呀, 你 (呀) 听 (里 个) 着 呀,  
jiao an nan li ge men ya, ni ya ting li ge zhe ya

13



你 听 俺 (那 个) 小 奴 家 细 细 都 向 你 说 (呀)  
ni ting an na ge xiao nu jia xi xi douxiang ni shuo ya

17



为 了 给 你 做 掇 楞 俺 整 整 忙 (了 个) 半 年 多,  
wei le gei ni zuo duo luo an zheng zheng mang le ge ban nianduo,

21



脸 不 洗 来 头 不 梳, 你 还 说 我 瞎 摸 索。  
lian bu xi lai tou bu shu, ni hai shuo wo xia mo suo.

## 3. Zi Yan Fei Lai San Yue Tian

紫燕飞来三月天  
Zi Yan Fei La San Yue Tian  
安徽阜阳民歌  
Anhui Fuyang Folk Songs

菲文斗演唱  
Singing: Wendou Mao

Transcription by Yuyu Tao (2024)

$\text{♩} = 80$

紫 燕 飞 来(么) (一 呀 一 子 啵) 三 月 天 (喂) ,  
zi yan fei lai me (yi ya yi zi yao) san yue tian wei,

5  
男 女 老 少 来 (呀 么) 来 植 棉,  
nan nv lao shao lai (ya me) lai zhi mian

9 **A1**  
哥 哥 犁 田 前 面 走 (呀) 妹 妹 植 棉 随 后 边 (得 儿 啵)  
ge ge li tian qian mian zou (ya) mei mei zhi mian sui hou bian (de er yao)

13  
随 后 边。  
sui hou bian。

## 4. Da Ta Qing

大踏青  
DaTa Qing董继福演唱  
Singing: Jifu Dong安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription by Yuyu Tao (2024)

$\text{♩} = 80$

三 月 (呀) 佳 节 (呀) 是 清 明 (啊) ,  
san yue (ya) jia jie (ya) shi qing ming (a),

9  
三 月 佳 节 是 清 明 姑 嫂 二 人 去 踏 青  
san yue jia jie shi qing ming gu sao er ren qu ta qing

13  
手 拿 着 , 怀 抱 着 , 纸 面 的 , 面 纸 的 , 线 绑 的 , 绑 线 的 , 纸 糊 的 , 糊 纸 的 ,  
shou na zhe , huai bao zhe , zhi mian de , mian zhi de , xian bang de , bang xian de , zhi hu de , hu zhi de ,

21  
花 花 溜 蛋 系 好 的 那 么 五 彩 的 花 风 箏 (哎 哎 咳 吆)  
hua hua liu dan xi hao de na me wu cai de hua feng zheng (ai ai he yao)

27  
(哎 吆 咳 咳 吆 哎 咳 咳) 五 彩 的 花 风 箏 (哎 哎 咳 吆) 。  
(ai yao he he yao ai he he wu cai de hua feng zheng (ai ai he yao) )

## 5. Tiao Tu Hao Zi

挑土号子  
Tiao Tu Hao Zi

张树本记谱

Notation: Shuben Zhang

安徽阜阳民歌

Anhui Fuyang Folk songs

Transcription by Yuyu Tao (2024)

$\text{♩} = 68$   
(Leader) (Unison) (Leader) Unison Leader unison Leader

唉! 嗨! 唉哟来起肩 嗨 往前走哇 嗨! 加油干哪  
yi! hai! yi yo lai qi jian hai wang qian zou wa hai! jia you gan na

8 Unison Leader Unison Leader Unison  
嗨哟嗨! 一人难撑 嗨哟嗨! 两只船么 嗨哟嗨!  
hai yo hai! yi ren nan cheng hai yo hai! liang zhi chuan me hai yo hai!

13 Leader Unison Leader Unison Leader Unison  
集体力量 嗨哟嗨! 大无边么 嗨哟嗨! 移山倒海 嗨哟嗨!  
ji ti li liang hai yao hai! da wu bian me hai yao hai! yi shan dao hai hai yo hai!

19 Leader Unison Leader Unison Leader Unison  
不费力么 嗨哟嗨! 呼风唤雨 嗨哟嗨! 不由天么 嗨哟嗨!  
bu fei li me hai yo hai! hu feng huan yu hai yo hai! bu you tian me hai yo hai!

25 Leader Unison Leader Unison Leader Unison Leader Unison  
哟来 嗨! 哟来 嗨! 哟来 嗨呀 同志们呀 嗨哟嗨!  
yo lai hai! yao lai hai yao lai hai ya tong zhi men ya hai yo hai!

33 Leader Unison Leader Unison Leader Unison  
到地方了 嗨哟嗨! 倒掉这担 嗨哟嗨! 往回跑么 嗨哟嗨!  
dao di fang le hai yao hai! doo diao zhe dan hai yao hai! wang hui pao me hai yo hai!

39 Unison  
嗨哟嗨! 嗨哟嗨! 嗨! 嗨! 咳!  
hai yo hai! hai yo hai! hai! hai! he!

## 6. Mai Zhen

# 卖针 Mai Zhen

马义方演唱  
Singing: Yifang Ma

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription by Yuyu Tao (2024)

♩ = 75

中速，节奏较自由



## 7. Song Lang Can Jun

# 送郎参军

## Song Lang Can Jun

演唱胡新贞  
Singing: Xinzhen Hu

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription by Yuyu Tao (2024)

一更进几里, 开会转回还, 劝丈夫你参军去啊  
yī gēng jìn er lǐ, kāi huì zhuān huī huān, quàn zhàng fu nǐ cān jūn qù a

7  
不要你把俺念, 生啊活能改善吃穿你不费难呐  
bùyào nǐ bǎ ān niàn, shēng a huó néng gǎi shàn chī chuān nǐ bù fèi nán na

13  
家中的二父母为妻就能照管。劝君劝到天明亮,  
jiā zhōng de èr fù mǔ wéi qī jiù néng zhào guǎn。 quàn jūn quàn dào tiān míng liàng,

19  
劝丈夫你喜洋洋要把那战场上又骑马又披红  
quàn zhàng fu nǐ xǐ yā yāng yāng yào bǎ nà zhàn chǎng shàng yòu qí mǎ yòu pī hōng

25  
又用那秧歌把你送各团体都欢迎咱们多光荣。  
yòu yòng nà yāng gē bǎ nǐ sòng gè tuān tǐ dōu huān yíng zán men duō guāng róng。



## 8. Tao Huang

## 逃荒

## Tao huang

安徽阜阳涡阳民歌  
Anhui Fuyang Guyang Folk Songs

Transcription by Yuyu Tao (2024)

Traditional

$\text{♩} = 65$

叫 了 一 声 爹 喊 了 一 声 娘,  
jiao le yi sheng die han le yi sheng niang

5  
好 不 该 留 俺 在 (哟) 世 上,  
hao bu gai liu an zai yao shi shang,

9  
人 人 比 俺 强 (噢) 人 人 比 俺 强,  
ren ren bi an qiang (o) ren ren bi an qiang

13  
想 要 不 要 饭, 坚 决 去 抗 战,  
xiang yao bu yao fan, jian jue qu kang zhan ,

17  
打 狗 棍 一 丢 唤 (哩) 枪 杆,  
da gou gun yi diu huan (li) qiang gan,

21  
跟 着 老 彭 干! 跟 着 老 彭 干!  
gen zhe lao peng gan! gen zhe lao peng han!

## Appendix IV For eight Fuyang folk songs with the piano accompaniment

### 1. Hua Xie Bian Cheng Ni Ge Da



## 花鞋变成泥疙瘩 Hua Xie Bian Cheng Ni Ge Da

徐玉宝、胡永书改词  
Lyrics: Yubao Xu Yongshu Hu

安徽阜阳太和民歌  
Anhui Fuyang Taihe Folk Songs

Transcription  
by Yuyu Tao

$\text{♩} = 75$

绿布鞋来 紫红花  
lv bu xie lai zi honghua

7

妹妹相亲 穿上了它 半路上(那个) 雨下大  
mei mei xiang qin chuanshangle ta ban lu shang (nage) yu xia da

11

花鞋变成了泥疙瘩 小妹妹叫姐姐哎 花鞋变成个  
hua xie bian cheng le ni ge da xiao mei mei jiao jie jie hua xie bian cheng ge

16

泥 疙 瘩 泥 疙 瘩 呀 俺 不 怕 相 亲 地 日 子 早 订 下  
 ni ge da ni ge da ya an bu pai xiang qin di ri zi zao ding xia

21

怎 么 能 去 那 个 光 顾 它 等 我 把 婚 事 订 下 后  
 zen me neng qu na ge guang gu ta deng wo ba hun shi ding xia hou

25

姐 姐 我 做 鞋 在 插 花 在 插 那 个 花  
 jie jie wo zuo xie zai cha hua zai cha na ge hua

## 2. Dui Duo Luo

## 对掇楞

## Dui Duo Luo

张洪彦演唱

Singing: Hongyan Zhang

安徽阜阳民歌

Anhui Fuyang Folk Songs

Transcription

by Yuyu Tao

♩ = 72

男 (Man)

我命(里)苦(来) 我命(里)薄(哟),  
woming li ku lai wo ming li bo yao,

7

一 辈子没有贪着好老婆 人家(这)老婆(那)巧针线(哎),  
yi bei zi meiyou tan zhe hao laopo ren jia zhe lao po na qiao zhen xian ai,

11

女 (Woman)

俺贪个老婆你瞎(里)摸索。叫俺男(里个)们呀,你(呀)听(里个)着呀,  
antange laopo ni xia li mo suo. jiao an nan li ge men ya ni ya ting li ge zhe ya

17

你听俺(那个)小奴家细细都向你(呀)说(呀)为了给你做褙楞俺  
 ni ting an nage xiaonu jia xi xi dou xiang ni shuo ya wei le gei ni zuo duoluo an

23

整整忙(了个)半年多,脸不洗来头不梳,你还说我瞎摸索。  
 zheng zheng mang le ge bannian duo, lian bu xi lai tou bu shu, ni hai shuo wo xia mo suo。

## 3. Zi Yan Nan Fei San Yue Tian

紫燕飞来三月天  
Zi Yan Fei La San Yue Tian

茆文斗演唱  
Singing: Wendou Mao

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription  
by Yuyu Tao

$\text{♩} = 75$

紫 燕 飞 来(么) (一呀一子吆) 三 月 天 (喂), 男 女  
zi yan fei lai me (yi ya yi zi yao) sanyue tian wei, nan nv

6  
老 少 来(呀么)来 植 棉, 哥 哥 犁 田 前 面 走(呀)  
lao shao lai (ya me)lai zhi mian ge ge li tian qian mian zou (ya)

11  
妹 妹 植 棉 随 后 边 (得儿吆) 随 后 边。  
mei mei zhi mian sui hou bian (de er yao) sui hou bian。

## 4. Da Ta Qin

# 大踏青

## DaTa Qing

董继福演唱  
Singing: Jifu Dong

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription  
by Yuyu Tao

$\text{♩} = 80$

三 月 (呀) 佳 节 (呀) 是 清 明 (啊) ,  
san yue (ya) jia jie (ya) shi qing ming (a),

9

三 月 佳 节 是 清 明 姑 嫂 二 人 去 踏 青 手 拿 着, 怀 抱 着,  
san yue jia jie shi qingming gu saor er ren qu ta qing shou na zhe, huai bao zhe,

15

纸 面 的, 面 纸 的, 线 绑 的, 绑 线 的, 纸 糊 的, 糊 纸 的, 花 花 溜 蛋  
zhi mian de, mian zhi de, xian bang de, bang xian de, zhi hu de, hu zhi de, hua hua liu dan

22

系好的那么五彩的花风箏(哎哎咳吆)(哎吆咳咳吆哎咳咳)  
xi hao de name wu caide hua feng zheng (ai ai he yao) (ai yao he he yao ai he he)

29

五彩的花风箏(哎哎咳吆)。  
wu cai de hua feng zheng (ai ai he yao)

## 5. Tiao Tu Hao Zi

挑土号子  
Tiao Tu Hao Zi张树本记谱  
Notation: Shuben Zhang安徽阜阳民歌  
Anhui Fuyang Folk songsTranscription  
by Yuyu Tao

♩ = 68

(Leader) (Unison) (Leader)

Unison Leader

unison Leader

唉! 嗨! 唉哟来起肩 嗨 往前走哇 嗨! 加油干哪  
yi! hai! yi yolai qi jian hai wang qian zou wa hai! jia yougan na

8 Unison Leader Unison Leader Unison

嗨哟嗨! 一人难撑 嗨哟嗨! 两只船么 嗨哟嗨!  
hai yo hai! yi ren nan cheng hai yo hai! liang zhi chuan me hai yo hai!

13 Leader Unison Leader Unison Leader

集体力量 嗨哟嗨! 大无边么 嗨哟嗨! 移山倒海  
ji ti li liang hai yao hai! da wu bian me hai yao hai! yi shan dao hai

18 Unison Leader Unison Leader Unison Leader

嗨哟嗨! 不费力么 嗨哟嗨! 呼风唤雨 嗨哟嗨! 不由天么  
hai yo hai! bu fei li me hai yo hai! hu fenghuan yu hai yo hai! bu you tian me

24 Unison Leader Unison Leader Unison Leader Unison Leader

嗨哟嗨! 哟来 嗨! 哟来 嗨! 哟来 嗨呀 同志们呀  
hai yo hai! yo lai hai! yao lai hai yao lai hai ya tong zhi men ya

32 Unison Leader Unison Leader Unison

嗨哟嗨! 到地方了 嗨哟嗨! 倒掉这担 嗨哟嗨!  
hai yo hai! dao di fang le hai yao hai! dao diao zhe dan hai yao hai!

## 6. Mai Zhen

## 卖针

## Mai Zhen

马义方演唱  
Singing: Yifang Ma

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription  
by Yuyu Tao

$\text{♩} = 75$   
中速，节奏较自由

老大针拿五根，再拿五根二号针。号针用处多，还  
lao da zhen na wu gen, zai na wu gen er hao zhen. hao zhenyong chu duo hai

8

管纳底儿行被窝冬针四号针两道印(儿)还管插  
guanna dier xingbei wo dong zhen si hao zhen liang dao yin (er) hai guan cha

15

花描绣云，(在添一根在饶一根咱在送一根)添一根饶一  
hua miao xiu yun, (zai tian yi gen zai rao yi gen zan zai song yi gen) tian yi gen rao yi  
说白：说白：

21

1. 2.

对 玩 意 针。 滴 号。  
dui wan yi zhen. di hao.

## 7. Song Lang Can Jun

## 送郎参军

### Song Lang Can Jun

演唱胡新贞  
Singing: Xinzhen Hu

安徽阜阳民歌  
Anhui Fuyang Folk Songs

Transcription  
by Yuyu Tao

♩ = 75

一 更 进 儿 里,                      开 会 转 回 还,  
yi geng jin er li,                      kai hui zhuan hui huan,

5

劝 丈 夫 你 参 军 去 啊 不 要 你 把 俺 念,                      生 啊 活  
quanzhang fu ni can jun qu a bu yao ni ba an nian,                      sheng a huo

10

能 改 善      吃 穿 你 不 费      难 呐      家 中 的      二 父 母  
nenggai shan      chi chuan ni bu fei      nan na      jia zhong de      er fu mu

15

为妻就能照管。 劝君劝到天明亮， 劝丈夫你  
 wei qi jiuneng zhao guan. quan jun quan dao tian ming liang, quan zhang fu ni

20

喜呀洋洋要把那战场上 又骑马又披红  
 xi yayang yang yaoba na zhan chang shang you qi ma you pi hong

25

又用那秧歌把你送 各团体都欢迎 咱们多光荣。  
 you yong na yang ge ba ni song ge tuan ti dou huanying zan men duoguang rong.

## 8. Tao Huang

## 逃荒

## Taohuang

佚名记谱  
Notation: Yi Ming安徽阜阳民歌  
Anhui Fuyang Folk SongsTranscription  
by Yuyu Tao

$\text{♩} = 65$

叫了一声爹 喊了一声娘， 好不该留俺在(哟)世  
jiao le yi sheng die han le yi sheng niang hao bu gai liu an zai yao shi

8

上， 人人比俺强(噢) 人人比俺强， 想要不要饭，  
shang ren ren bi an qiang o ren ren bi an qiang xiang yao bu yao fan,

15

坚决去抗战， 打狗棍一丢 唤(哩)枪杆， 跟着老彭  
jian jue qu kang zhan, da gou gun yi diu huan (li) qiang gan, gen zhe lao peng

22

(S)  
干! 跟着老彭干!  
gan! gen zhe lao peng han!

## Appendix V: The Photos from the Fieldwork

Time to interview the important informants of Fuyang folk songs

- 2023.6.20
- 2023.9.12
- 2024.3.28
- 2024.5.20
- 2024.11.20

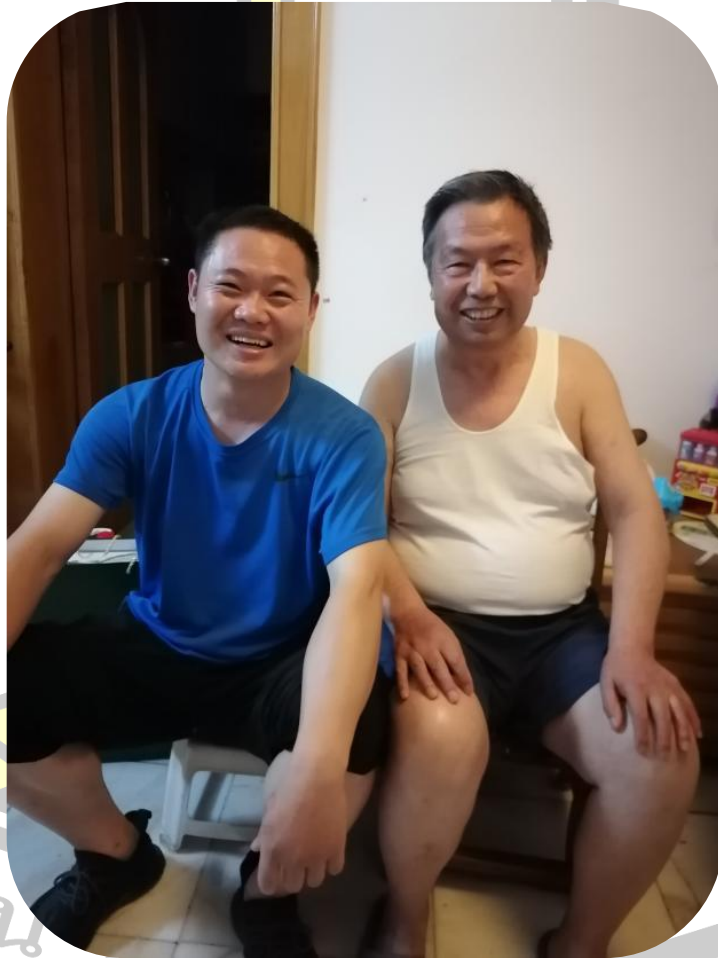


Figure Appendix 7 Fuyang City Literary Federation director Jianzhong Zhang

Source: Yuyu Tao



Figure Appendix 8 Interview with Chuanqi Zhu , head of the Flower Drum and Lantern Art Troupe of Yingshang County Cultural Center in Fuyang City

Source: Yuyu Tao



Figure Appendix 9 Interview with Fuyang folk song composer Yilin Shi

Source: Yuyu Tao



Figure Appendix 10 Fuyang Yingshang County flower drum lantern performance artist Huang

Source: Yuyu Tao



Figure Appendix 11 Take a group photo with Yingshang Flower Drum Lantern Art Troupe, Yingshang County, Fuyang City, Anhui Province

Source: Yuyu Tao



Figure Appendix 12 Interview with Xiaoyan Wang, curator of Fuyang Intangible Cultural Heritage Cultural Center

Source: Yuyu Tao



Figure Appendix 13 Take a group photo with Xiaoyan Wang , curator of Fuyang Intangible Cultural Heritage Cultural Center

Source: Yuyu Tao



Figure Appendix 14 Interview the municipal non-cultural heritage inheritors of Fuyang folk songs in midday Town, Yingzhou District

Source: Yuyu Tao



Figure Appendix 15 Interview Xiao Qing'an, inheritor of intangible cultural heritage of Fuyang folk songs, about the development history of Fuyang folk songs

Source: Yuyu Tao



Figure Appendix 16 Interview Li Yunting, the successor of non-cultural heritage of Fuyang folk songs in midday Town, Yingzhou District, about the characteristics of Fuyang folk songs singing

Source: Yuyu Tao



Figure Appendix 17 Communicate with the inheritor Yunting Li about the characteristics and methods of Fuyang folk songs in singing

Source: Yuyu Tao



Figure Appendix 18 Yunting Li , the inheritor, showed how to express the singing methods of Fuyang folk songs

Source: Yuyu Tao



Figure Appendix 19 Yunting Li, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Hua Xie Bian Cheng Ni Ge Da "

Source: Yuyu Tao



Figure Appendix 20 Yunting Li, the intangible cultural successor of Fuyang folk songs, sang the Fuyang folk song "Da Ta Qing"

Source: Yuyu Tao



Figure Appendix 21 Yunting Li, the intangible cultural successor of Fuyang folk songs, sang the Fuyang folk song "Zi yan nan fei san yue tian"

Source: Yuyu Tao



Figure Appendix 22 Yunting Li, the intangible cultural successor of Fuyang folk songs, sang the Fuyang folk song "Pao han chuan"

Source: Yuyu Tao



Figure Appendix 23 Yunting Li, the intangible cultural successor of Fuyang folk songs, sang the Fuyang folk song "Pao han chuan"

Source: Yuyu Tao



Figure Appendix 24 Yunting Li , the non-genetic inheritor, stopped performing his homemade performance props

Source: Yuyu Tao



Figure Appendix 25 Interview with Yunting Li, the intangible cultural inheritor of Fuyang folk songs in Fuyang city

Source: Yuyu Tao



Figure Appendix 26 Interview with Lingzhen Wang and Jia Zhou , Inheritor of Fuyang folk songs

Source: Yuyu Tao



Figure Appendix 27 Lingzhen Wang and Jia Zhou, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Dui Duo Luo "

Source: Yuyu Tao



Figure Appendix 28 Lingzhen Wang, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Da ta qing"

Source: Yuyu Tao



Figure Appendix 29 Lingzhen Wang, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Tiao tu hao zi"

Source: Yuyu Tao



Figure Appendix 30 Lingzhen Wang, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Zi yan fei lai san yue tian"

Source: Yuyu Tao





Figure Appendix 31 Jia Zhou, the intangible cultural inheritor of Fuyang folk songs, performed the Fuyang folk song "Tao Huang"

Source: Yuyu Tao



Figure Appendix 32 Interview with Lingzhen wang the intangible cultural inheritor of Fuyang folk songs in Fuyang city

Source: Yuyu Tao



Figure Appendix 33 Interview with Jia Zhou the intangible cultural inheritor of Fuyang folk songs in Fuyang city

Source: Yuyu Tao



Figure Appendix 34 Interview with Lingzhen wang and Jia Zhou the intangible cultural inheritor of Fuyang folk songs in Fuyang city

Source: Yuyu Tao



Figure Appendix 35 Live performance of Fuyang folk song 'Zi Yan Fei Lai San Yue Tian'

Source: Yuyu Tao



Figure Appendix 36 Live performance of Fuyang folk song 'Zi Yan Fei Lai San Yue Tian'

Source: Yuyu Tao



Figure Appendix 37 Live performance of Fuyang folk song 'Zi Yan Fei Lai San Yue  
Tian'

Source: Yuyu Tao



Figure Appendix 38 Live performance of Fuyang folk song 'Zi Yan Fei Lai San Yue  
Tian'

Source: Yuyu Tao

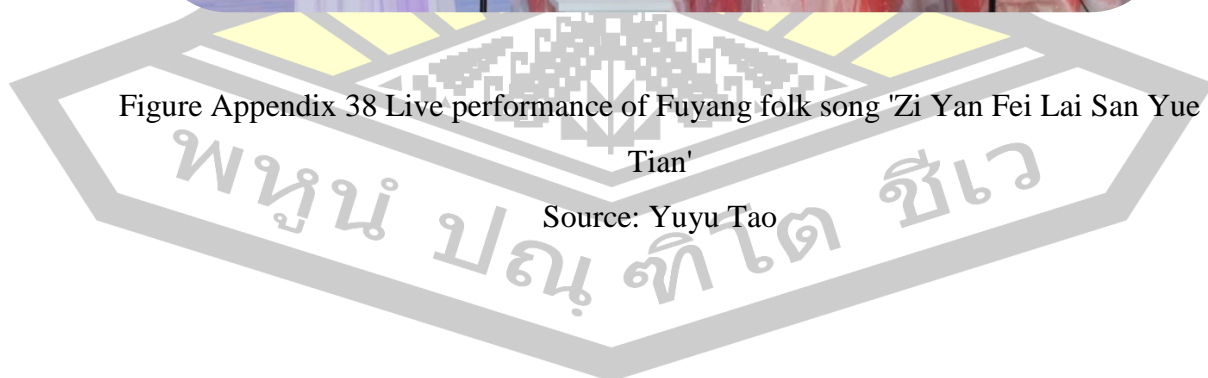




Figure Appendix 39 Live performance of Fuyang folk song 'Da Ta Qing'

Source: Yuyu Tao



Figure Appendix 40 Live performance of Fuyang folk song 'Da Ta Qing'

Source: Yuyu Tao



Figure Appendix 41 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao



Figure Appendix 42 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao



Figure Appendix 43 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao



Figure Appendix 44 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao

พหุจน์ ปณฺ ทิโต ชีเว



Figure Appendix 45 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao

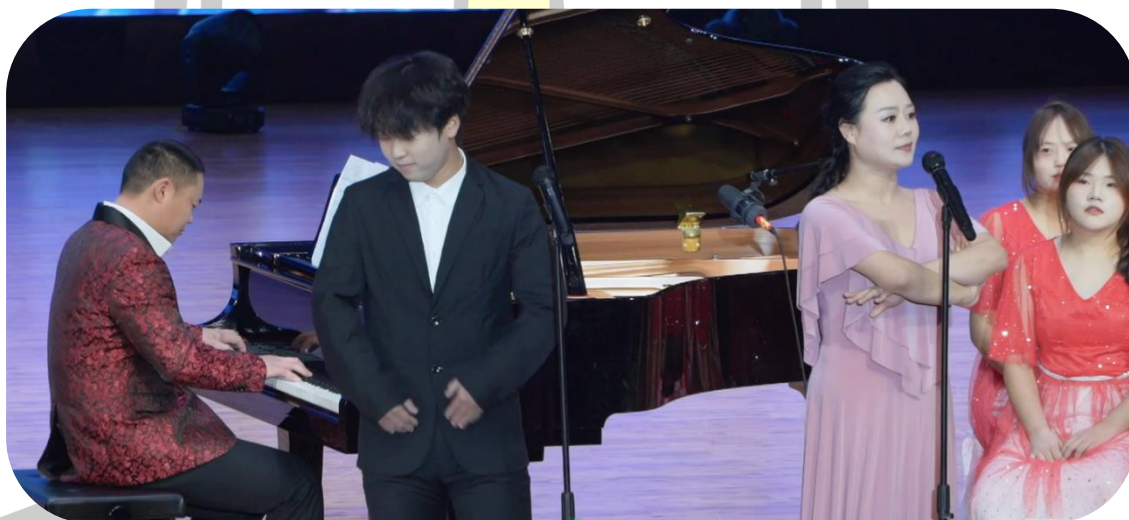


Figure Appendix 46 Live performance of Fuyang folk song 'Dui Duo Luo'

Source: Yuyu Tao

พหุจน์ ปณฺ ทิโต ชีเว

## BIOGRAPHY

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