



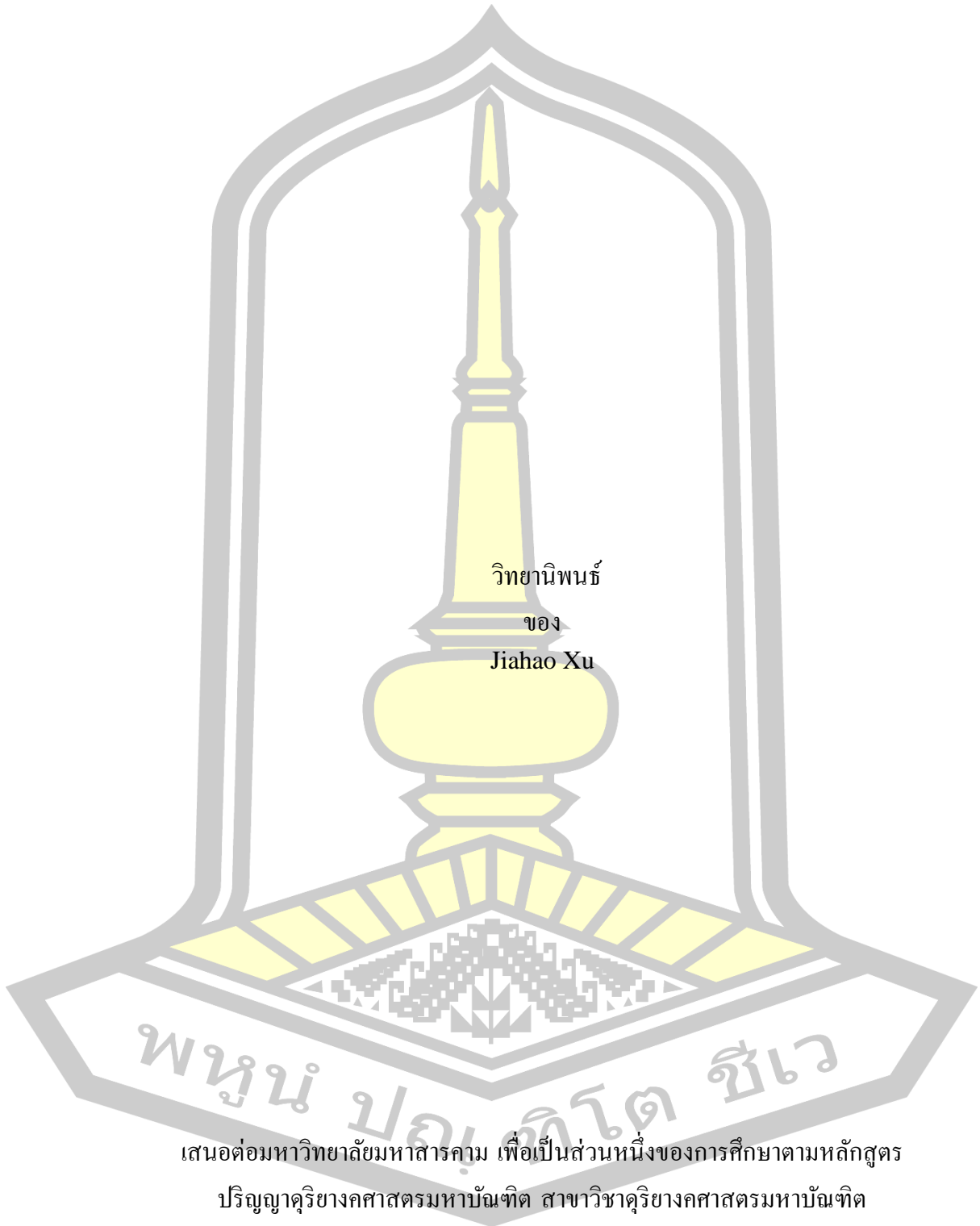
The Biography and Singing Techniques of Xiping Folk Songs by Yu Xinhua

Jiahao Xu

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Music in Music  
February 2025

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วิทยานิพนธ์  
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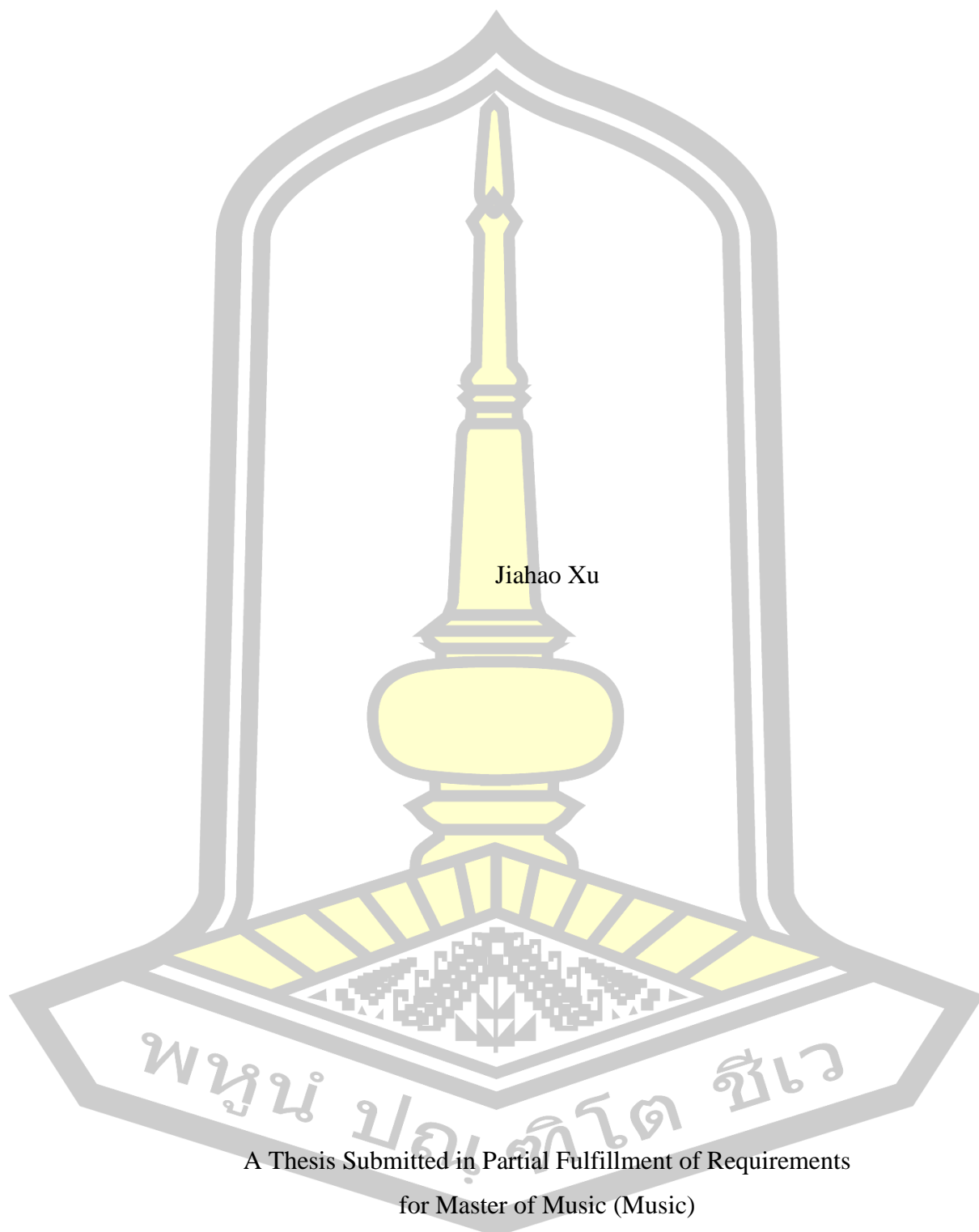
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February 2025

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

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### ABSTRACT

In this research, the study has two objectives: 1) Investigate the biographies of Yu Xinhua. 2) Analyze the singing technique of Xiping folk song by Yu Xinhua. This research uses qualitative methods to analyze musical characteristics, Combining fieldwork, interviews, and observation of the key informants. The results of this research are as follows:

Yu Xinhua's biography reveals her early immersion in a culturally rich rural environment where family traditions and folk song heritage shaped her artistic foundation. Her systematic learning journey combined mentorship from veteran artists and self-taught music theory, allowing her to master traditional folk songs while innovating with modern techniques. As a performer and leader of the Xiping Folk Song Inheritance and Development Singing Troupe, she has significantly contributed to preserving and promoting Xiping folk songs, training apprentices, organizing competitions, and publishing collections of traditional songs.

The analysis of four representative songs—Diao Bing Qu, Shi Liu Shao Huo Diao, Nao Wu Geng, and Mai Bian Shi-highlights their distinctive lyrics, rhythm, melody, and Yu Xinhua's unique singing techniques. Her use of Zhi Sheng singing conveys natural and straightforward emotions, while techniques such as Hua Yin, Ku Qiang, and Duo Zi Chen Ci enhance melodic fluidity, emotional depth, and local charm. The rhythms and melodies of these songs, rooted in the traditional pentatonic scale, reflect the vibrant and lyrical qualities of labor life and rural culture. By integrating dialects and regional nuances, Yu Xinhua's performances exemplify the rich cultural value and artistic appeal of Xiping folk songs, ensuring their relevance and vitality in modern society.

Keyword : Xiping Folk Songs, Yu Xinhua, Folk Song, Singing Techniques

## ACKNOWLEDGEMENTS

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I am profoundly thankful to my key informants, Yu Xinhua, whose generosity and invaluable contributions during my fieldwork were essential to the completion of this research. Their willingness to share their knowledge and experiences has enriched my study in ways words cannot fully express.

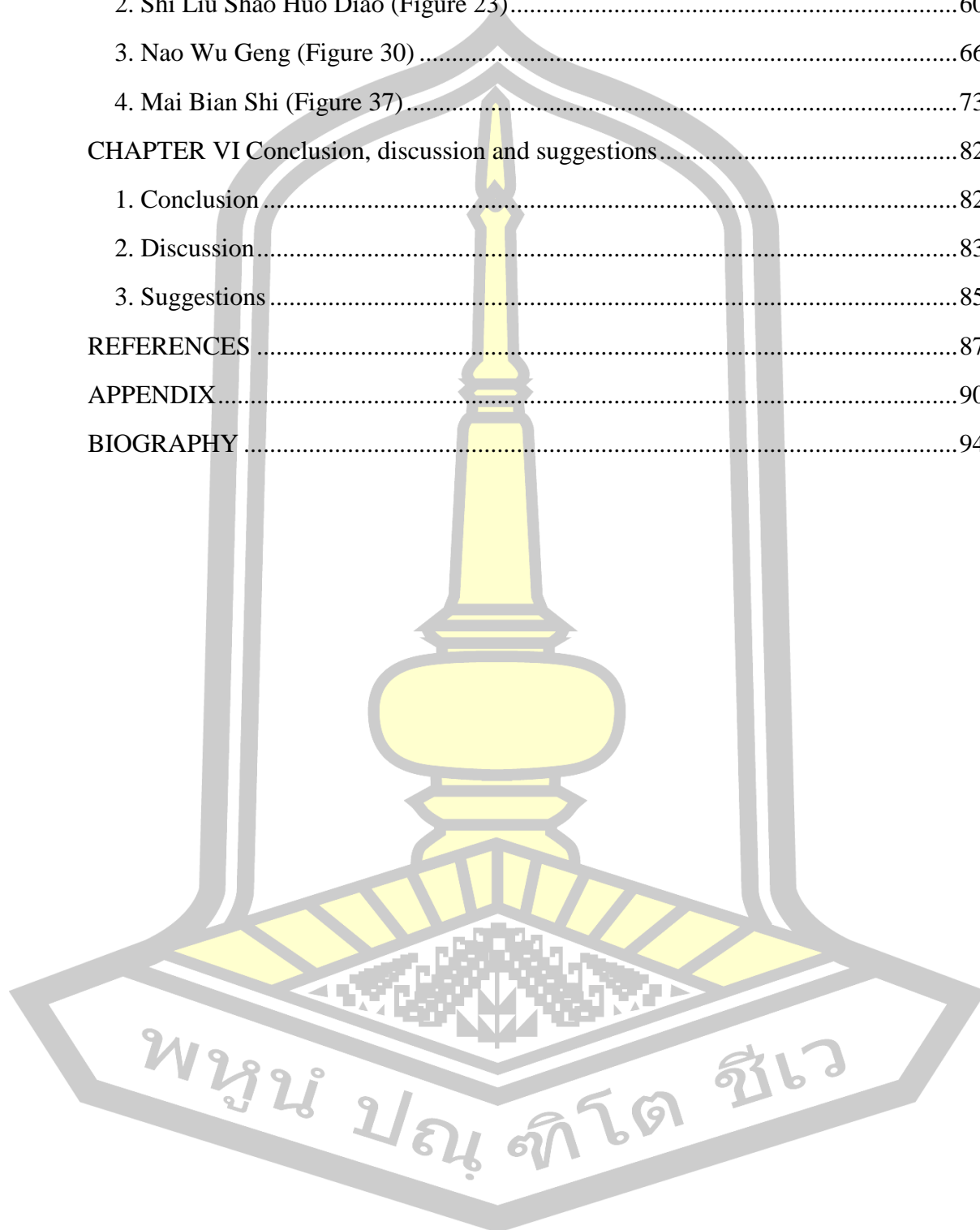
Finally, I offer my heartfelt thanks to my cherished family and friends. Their unwavering support, constant encouragement, and enduring understanding have been my foundation throughout this arduous journey. Their belief in my abilities and their love have provided me with the strength and motivation to persevere, making this achievement possible.

Jiahao Xu

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# CHAPTER I

## Introduction

### 1. Research Background

In the Central Plains region, which has simple folk customs, rich products, and a long history and cultural heritage, there was once a rich collection of folk songs. Although these folk songs have gone through vicissitudes of life, they still capture their strong vitality. For example, the folk songs of Xiping Town, Xixia County, located in the southwest region, have a rich system of musical characteristics and a huge system, especially the characteristics of multicultural and musical integration, which can be said to be rare among traditional folk songs in my country. In June 2008, Xiping folk songs were included in the second batch of national intangible cultural heritage lists and received widespread attention from experts and scholars from all walks of life (Zhao Jun, 2010).

Xiping folk songs originated from Xiping Town, the junction of Henan, Hubei and Shaanxi provinces in the northwest of Xixia County, Nanyang City, Henan Province. It is located at the intersection of Funiu Mountain and Qinling Mountains in 800 miles away. Because it is an important border town in the Central Plains, it has been a transportation center since ancient times. It is a hub where immigrants from all ethnic groups from all over the world gather. Various cultures are intertwined here, and languages are communicated here, forming the unique local dialects and cultural customs of the region. As a typical representative of Xixia folk songs, Xiping folk songs have unique musical characteristics and show the characteristics of a perfect integration of various music and local culture (Li Na, 2023).

As the most authoritative musician in the local area, the inheritor occupies an important position in Xiping folk songs. Inheritor of Xiping folk songs: Yu Xinhua. She began to learn music at the age of 15 and, therefore, had an indissoluble bond with Xiping folk songs. Yu Xinhua has been singing Xiping folk songs for more than 60 years and has won good places in art performances held in the village and national competitions. Therefore, she was recognized as the inheritor of the provincial intangible cultural heritage (Xiping folk songs) and the inheritor of Xiping folk songs

in April 2021. She created many Xiping folk songs herself, which are very popular and have won numerous awards. She has also cultivated a large number of outstanding musical talents and made important contributions to the development of Xiping folk songs (Fang Hong,2022).

Although Xiping folk songs have a cultural environment that supports charity and has a global influence, most of the old folk singers in the concert have reached their seventies and are old and frail. He had obviously lost his memory and singing ability and quit the concert. Singers commonly have fire problems, such as singing in a single tune, out of tune, and with incomplete lyrics. In this way, the huge folk song art system composed of tunes and lyrics, which is lost among the people, is facing an endangered state and is in urgent need of protection and rescue (Zhao Jun, 2010).

In this research, the main research object is "Yu Xinhua", the transmitter of Xiping folk songs. In the spread and development of music, the efforts of inheritors are often indispensable. As the direct transmitter of Xiping folk songs, the inheritors shoulder the responsibility of transmitting and spreading this cultural heritage. In the inheritance of Xiping folk songs, this precious music form is passed down from generation to generation through oral transmission, preventing it from being lost in the process of modernization. The transmitter has retained the most original singing methods, tunes, and lyrics, allowing this cultural form to continue to exist in today's society. By analyzing Yu Xinhua's Biography and Yu Xinhua's singing skills in Xiping folk songs, a comprehensive record and analysis of the inheritor Yu Xinhua will also provide a more comprehensive protection of the intangible cultural heritage of Xiping folk songs.

## **2. Research Objectives**

- 2.1 To investigate the Biography of Yu Xinhua.
- 2.2 To Analyze the Singing Techniques of Xiping Folk Songs by Yu Xinhua.

## **3. Research Questions**

- 3.1 What is Yu Xinhua's Biography?
- 3.2 What are the Singing Techniques of Xiping folk songs by Yu Xinhua?

#### 4. Research Benefits

4.1 We will know the biography of Yu Xinhua.

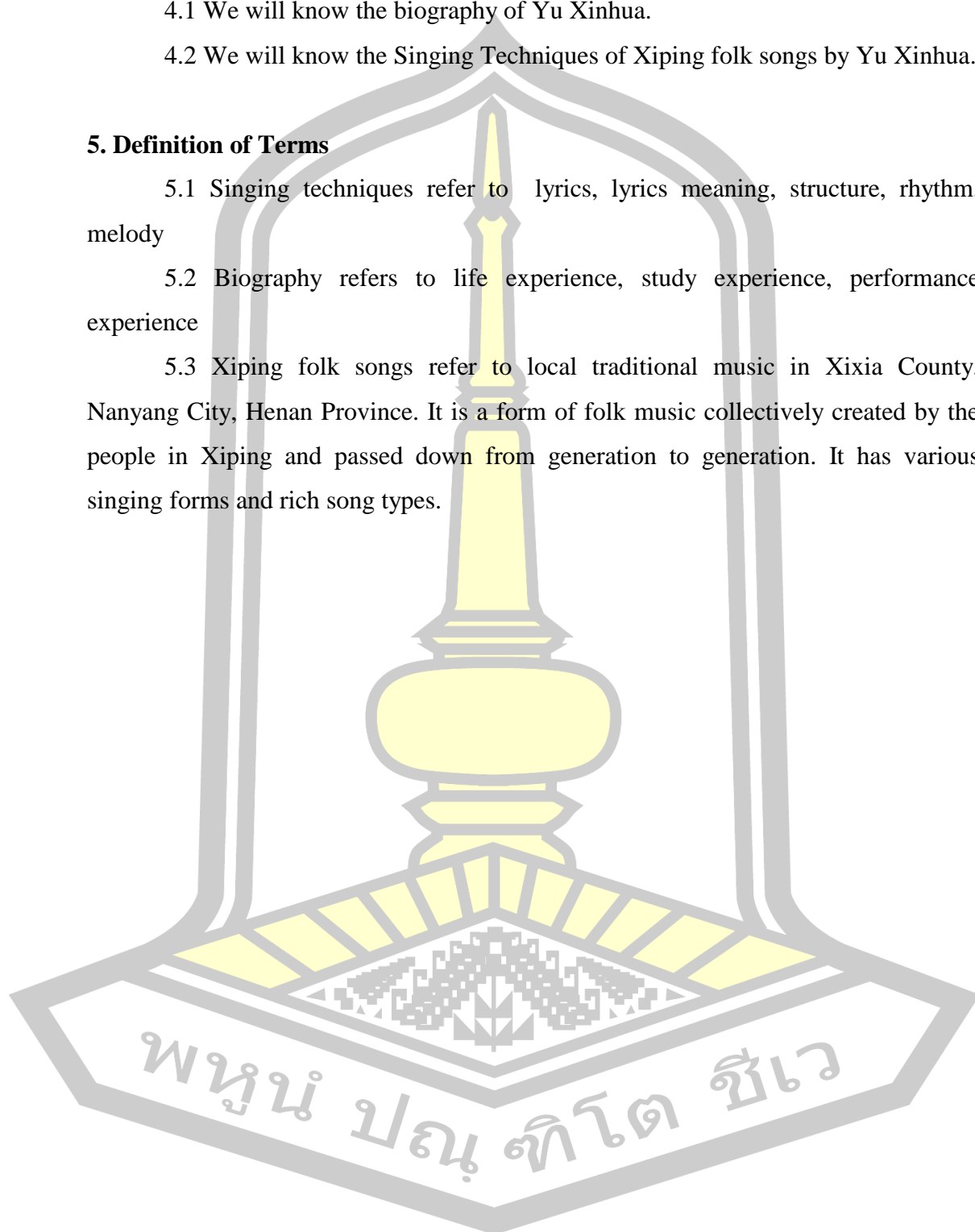
4.2 We will know the Singing Techniques of Xiping folk songs by Yu Xinhua.

#### 5. Definition of Terms

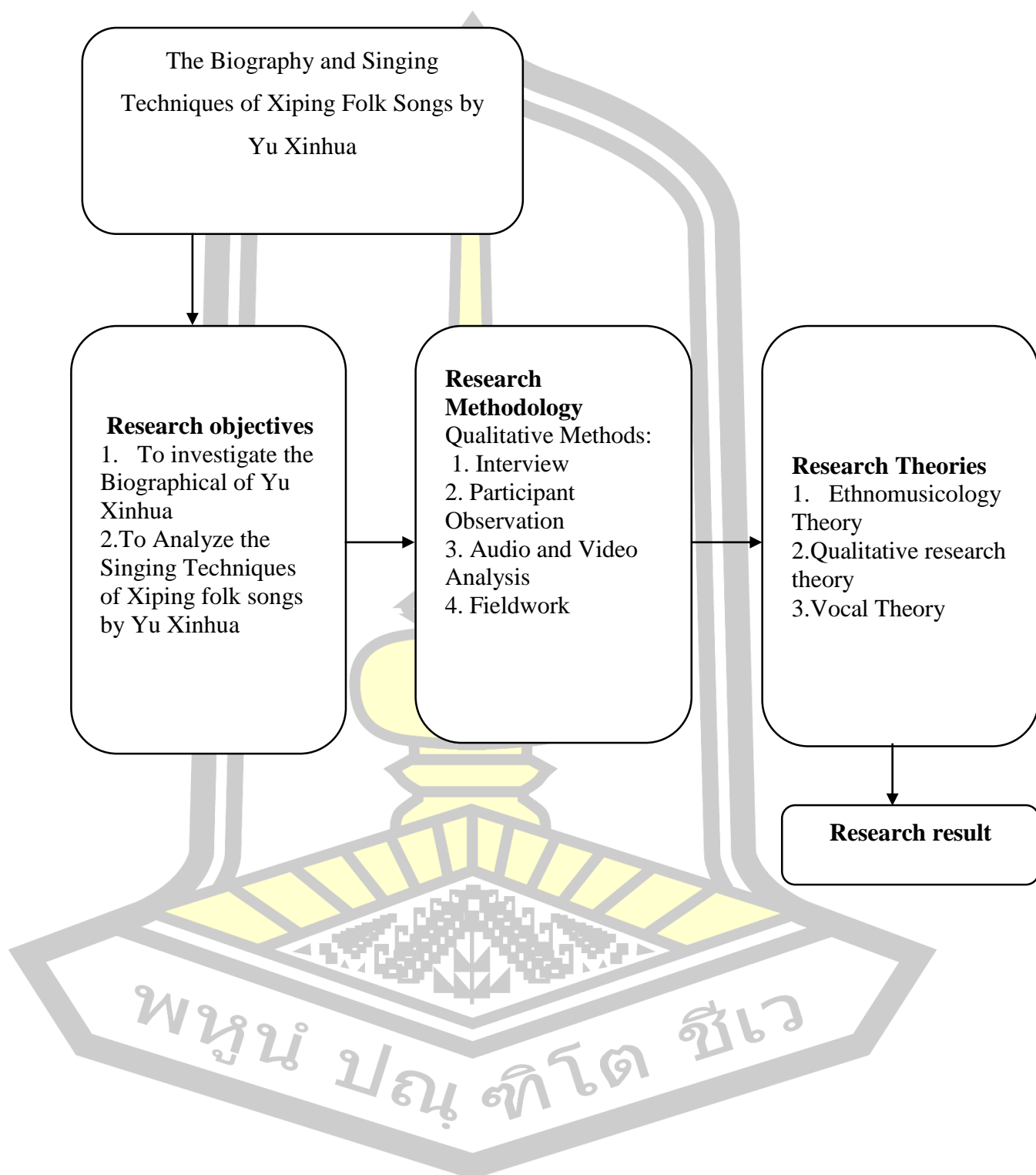
5.1 Singing techniques refer to lyrics, lyrics meaning, structure, rhythm, melody

5.2 Biography refers to life experience, study experience, performance experience

5.3 Xiping folk songs refer to local traditional music in Xixia County, Nanyang City, Henan Province. It is a form of folk music collectively created by the people in Xiping and passed down from generation to generation. It has various singing forms and rich song types.



## 6. Research conceptual framework



## **CHAPTER II**

### **Literature Review**

In the *Singing Technique of Xiping Folk Song* by Yu Xinhua, the researcher carefully reviewed the dissertation, obtained comprehensive theoretical and viewpoint information, and consulted various literature information according to the following main themes.

1. The Knowledge of Henan Province, China
2. The Knowledge of Xiping Folk Songs
3. The Knowledge of Singing Technique of Xiping Folk Songs
4. The Theory Used in this Research
5. Related Documents and Research

#### **1. The Knowledge of Henan Province, China**

Henan Province referred to as "Yu," is located in the middle and lower reaches of the Yellow River in central China. It is one of the birthplaces of Chinese civilization. It is also an important hub connecting China's north and south and east and west. Its unique geographical location has given Henan many advantages. As the political, economic and cultural center of ancient China, Henan occupies an important position in Chinese history. Henan's geographical features are also extremely diverse. The west and south are dominated by mountains and hills, and the east is the vast North China Plain. The Yellow River flows through the province, giving Henan fertile land and irrigation conditions. Therefore, it also laid the foundation for Henan's unique advantages. It is also one of the most populous provinces in China, with a population of more than 100 million people all year round, accounting for about 8% of the total population of the country. This huge population base affects Henan's economic development and profoundly affects the social structure and cultural heritage. However, Henan's overall population is mainly rural, with a high proportion of the rural population, and agricultural practitioners are still the main labor force. Therefore, in this special case, Henan's music is often closely related to people's lives and is inseparable (Wang Huiyi, 2015).

The history of Henan folk songs can be traced back to the pre-Qin period. It is rooted in the agricultural civilization of the Central Plains and was created and developed along with various folk activities such as labor, marriage, and religion. Early Henan folk songs were mainly labor songs, which were spontaneously sung by people in collective labor in farming life to coordinate labor rhythms and boost morale. With the evolution of society, Henan folk songs gradually developed from single labor songs to a musical form covering a variety of themes such as labor, life, love, and customs. There are not many records of Henan folk songs in ancient Chinese literature, but many melodies and tunes in Henan folk songs can be found on the basis of the ritual and music system of the Zhou Dynasty. This origin, along with the ancient Chinese ritual and music culture, has given Henan folk songs a high level of musicality and cultural connotations since the beginning (Zhang Kun, 2012).

From the geographical distribution perspective, the musical relics unearthed in Henan are all over the province. The Central Plains region centered on Henan has created a brilliant musical culture in prehistoric times. Nearly a thousand Neolithic sites contain the Peiligang culture, Yangshao culture, Longshan culture, and other 5,000 years of history. For example, the Peiligang cultural sites such as Changge Shigu in central Henan, Ruzhou Zhongshanzhai in western Henan, and Wuyang Jiahu in southern Henan have all found bone primitive musical instruments. Henan, located in the heart of the Central Plains, has long been the center of politics, economy and culture. In the process of ancient civilization, the artifacts left here have the typical characteristics of Chinese cultural symbols and landmarks. There are many types and huge reserves. The rich forms of cultural relics represent the technical level and artistic paradigms of different eras. The Wuyang Jiahu bone flute is the earliest unearthed musical instrument in the world, the most complete and the largest number of unearthed musical instruments that still have actual performance functions. The standardized and exquisite production process is advanced and good in terms of instrument performance, pitch modulation calculation technology, etc. It is a sign that the Chinese nation's music culture was in a leading position in the world in prehistoric times (Sun Min, 2004).

Nanyang City is located southwest of Henan Province, China. It has a unique geographical location, complex terrain and diverse landforms, mainly including three

major landform types: mountains, hills and plains., Geographically, it has the function of connecting the Central Plains Economic Zone and the Yangtze River Middle Reaches Urban Agglomeration, and has become a major transportation route from Henan Province to Hubei, Shaanxi and other provinces. It is not only an important agricultural, economic, and cultural center of Henan Province but also a transportation hub between China's Central Plains and the Yangtze River Basin. Nanyang City It is the largest prefecture-level city in Henan Province and one of the most populous cities in Henan Province. It is the second largest city after the provincial capital, Zhengzhou, with a high population density. Nanyang's overall urbanization level is still relatively low, and the rural population still accounts for the majority., and faces the challenge of aging. Located in an area where the cultures of the north and south meet, the region's folklore, music, opera and other cultural forms have both northern and southern characteristics, forming a unique local culture (Wang Wenming, 2021).

Nanyang City: As an important historical and cultural city in Henan Province, Nanyang has a profound historical and cultural heritage and diverse humanistic characteristics. Nanyang has a special geographical location. It is located in the heart of the Central Plains and is the intersection of the Central Plains culture, Chu culture, and Jingxiang culture, forming a unique local cultural landscape. It is a famous historical and cultural city in China that has thousands of years of history. Its profound cultural accumulation has formed Nanyang's unique cultural temperament. It is the hometown of Zhuge Liang, a famous military strategist and politician during the Three Kingdoms period. It is also the hometown of the medical saint Zhang Zhongjing. Folk art has various forms and a profound traditional artistic heritage. It is one of the main birthplaces of local opera, folk music and handicrafts in Henan Province. Its rich intangible cultural heritage shows that the people of Nanyang cherish traditional culture. With the advancement of urbanization and modernization, Nanyang has gradually transformed from a traditional agricultural city to a modern city. In this process, the people of Nanyang have demonstrated strong adaptability and openness. Whether in the inheritance and protection of traditional culture or in the innovation and development in the process of modernization, Nanyang has demonstrated its inclusive openness and vitality (Liu Jie, 2011).

Xiping Town is located in the southwest of Nanyang City, Henan Province, at the southern foot of Funiu Mountain. It is a typical mountainous landform with undulating mountains and beautiful scenery. It is a town with a relatively remote geographical location but profound cultural heritage. The town is adjacent to Danshui Town in the east, Erlangping Town in the south, and Taiping Town in the west. Due to its relatively remote geographical location, Xiping Town has always retained a relatively primitive natural environment and traditional lifestyle. Relying on its rich natural resources, unique folk culture and long history, Xiping Town has formed a distinctive local characteristic. With a long history, the local people have been farming for generations and living in harmony with nature. Due to inconvenient transportation, Xiping has been in a relatively closed state for a long time, so it has retained a relatively complete traditional culture and lifestyle. In recent years, with the improvement of transportation conditions, Xiping has gradually opened up to the outside world, and its economy and culture have been further developed (Zhang Hong, 2012)(Figure 1).

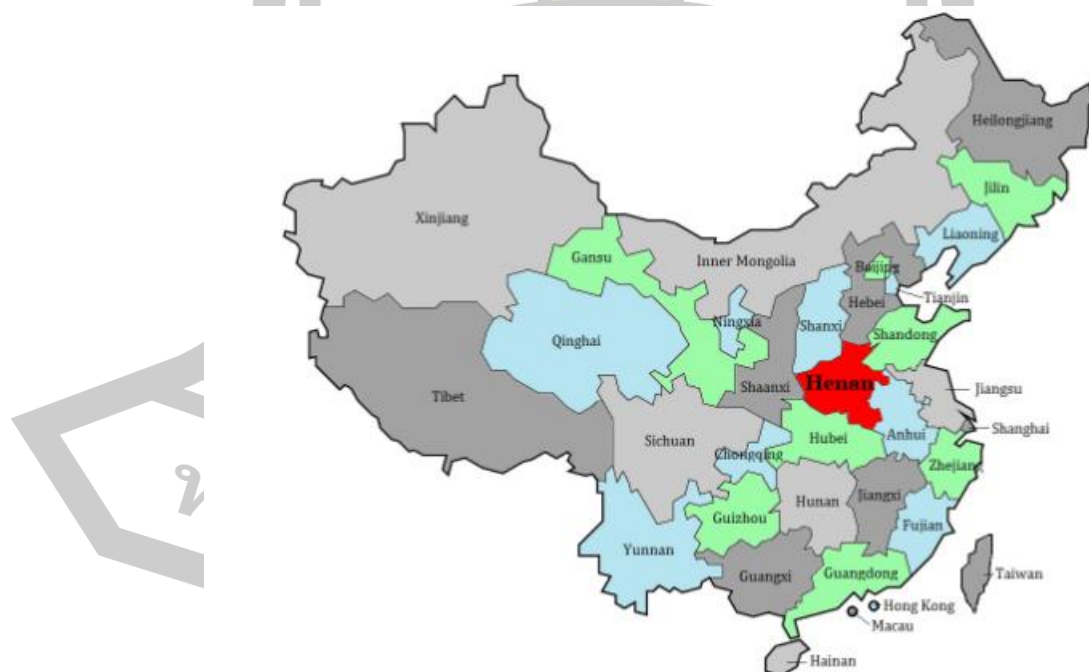


Figure 1. Henan's location in China

Source: [chinafolio.com/provinces/henan-province/](http://chinafolio.com/provinces/henan-province/)

## Summary

Henan Province is located in the central part of China. Because the area is mainly located south of the Yellow River, it is named Henan. It has a long history and profound cultural heritage. As the core area of the Yellow River Basin, it has been known as the "center of the world" since ancient times. Henan has a large population. It is one of the most populous provinces in China, with a population of over 100 million. Henan has made great achievements precisely because of its high population density, long history and profound cultural heritage.

## 2. The Knowledge of Xiping Folk Songs

The Central Plains region, with its simple folk customs and long history and culture, contains rich treasures of folk songs. The folk songs in these regions have gone through vicissitudes in the long history, but still have strong vitality, bringing precious artistic wealth to generations of Central Plains people. Xiping folk songs originated from the junction of Henan, Hubei, and Shaanxi provinces in the northwest of Xixia County, Nanyang City, Henan Province. Xiping Town is located at the intersection of the 800-li Funiu Mountain and the Qinling Mountains. As it is an important border town in the Central Plains, it has been a transportation hub since ancient times. It has gathered immigrants from all ethnic groups from all over the world. Various cultures are intertwined here, and languages are mutually understood here, forming the unique local dialect and cultural customs of the region. As a typical representative of Xixia folk songs, Xiping folk songs have unique musical characteristics and present the characteristics of a perfect fusion of various music and local culture. It has an extremely important position in the music culture of Nanyang and even the Central Plains. In June, 2008, Xiping folk songs were included in the second batch of the national intangible cultural heritage list. The genres of Xiping folk songs are quite wide, mainly including calls, folk songs, and minor tunes. They have distinct regional colors and strong local flavors. They are sung by working people to express their feelings and relieve their sorrows in production labor. They are not restricted by objective factors such as activity venues, song themes, accompaniment forms, etc. They sing a few sentences when they are in the mood and express their personal emotions at any time. Such oral songs are also called

'Farmhouse.' They are mostly lyrical, narrative, humorous, and funny. They are characterized by strong improvisation. In terms of singing content, they are divided into music forms such as awakening songs, songs of persuasion, current affairs songs, love songs, children's songs, legend songs, and lantern songs. The music content mostly involves character love, production labor, historical and cultural legends, etc. (Li Na, 2023).

As a national intangible cultural heritage, Xiping folk songs contain the essence of southwestern Henan. The unique spiritual connotation, way of thinking, imagination, and cultural awareness of the people in the region are an important part of Henan folk songs and are also of great significance and value to the study of Chinese folk music. Protecting and inheriting Xiping folk songs is of great and far-reaching significance to inheriting and carrying forward the excellent national music and cultural traditions, enhancing the cultural self-confidence and national cohesion of the people in Xiping and its surrounding areas, and promoting the construction of local socialist spiritual civilization (Chai, 2022).

Xiping folk songs are an ancient folk song form that is popular in Xiping Town, Xixia County, Henan Province and its surrounding towns. It is an extremely precious cultural heritage among the existing Han folk music in Henan Province. In June 2008, it was selected into the second batch of national intangible cultural heritage list. In the traditional agricultural society, people performed and sang Xiping folk songs in their spare time to meet their spiritual needs. In recent years, with the changes in society and the acceleration of urbanization, like many traditional folk arts, the singing form of Xiping folk songs has been impacted by emerging music forms dominated by pop music with the help of modern media such as television, CD, MP3, and the Internet. Its living space has been squeezed and its influence has gradually diminished. Therefore, in the process of protecting Xiping folk songs, the problems faced include serious audience loss, small circulation area, and no successors (Yang Jing, 2023).

Xiping folk songs are poems collectively created and orally passed down by the working people of Xiping in successive dynasties. According to research, folk songs were sung by the people in Xiping during the Han Dynasty and became popular in the Tang Dynasty. The deep mountainous area has had the custom of working

together as a team of "Tang generals" (that is, a team of workers who exchanged jobs) for a long time. Legend has it that after Li Shimin established the Tang Dynasty, he was afraid that the meritorious soldiers and generals would be proud of their merits and rebel, so he left them collectively in the deep mountains of western Henan and eastern Shaanxi to open up wasteland and cultivate land. Life was monotonous and boring, so they sang, played riddles, and played the game of "falling down" while working to eliminate fatigue and relieve depression. By the end of the Ming Dynasty and the beginning of the Qing Dynasty, the severe drought in Wanxi caused a sparse population. Six immigrants from the big locust tree in Hongdong, Shanxi, met with immigrants from Anhui, Hubei, and other Jiangnan areas in Xiping, and various cultures exchanged and collided. People who left their homes expressed their joys, sorrows, anger, and happiness in life through folk songs, which promoted the great prosperity and development of Xiping folk songs. Therefore, folk songs, a traditional folk language art, were created, developed, and passed down on this ancient land of Xiping. The content of folk songs involves production, life, scenic spots, products, human feelings, etc. Singers go from village to village, perform life, sing love, and talk about history, inheriting history and culture, science and life, labor, and experience. Sing loudly, express emotions, and place hopes under the shade of trees, at temple fairs, and other places where people gather. They can sing freely anytime and anywhere when grazing in the mountains, in the fields, during labor breaks, and by the fire in winter. Folk songs are loved by the masses because of their fluency and brightness, and the lyrics are rich in regional characteristics, life atmosphere, and characteristics of the times. They have become spiritual sustenance for expressing personal joys, sorrows, anger, and happiness in traditional festivals and daily life and expressing the yearning for a better future. They have become a kind of cultural lifestyle that the working people cannot do without. There is a saying: "Folk songs were left by the ancients, and they are left in the world to relieve worries. If you don't sing mountain songs for three days, the seven-year-old naughty boy will turn gray." Xiping folk songs have become an important carrier of local humanistic spiritual life and have been sung for thousands of years (Zhao Jun, 2010).

Xiping folk songs are a folk art form with profound cultural heritage and multiple functions, covering Congratulations and blessings, entertainment and

communication, living materials compensation, folk culture education and inheritance. The following are the main functions of Xiping folk songs. The first is the congratulations and blessings function: during the Spring Festival and the Lantern Festival, through "gongs and drums" and various folk performances, convey the blessings for the New Year, such as wishing "happy marriage", "early birth of a son", "good weather and good harvest", etc. This is the primary function of Xiping folk songs. Entertainment and communication function: Xiping folk songs have become an important entertainment project for local residents during the slack season. Through singing and performance, they promote people's emotional communication and social interaction, and also rehearse programs for festival activities, adding fun to life. Living materials compensation function: In the past economic environment, performing Xiping folk songs not only entertained people and themselves, but also obtained basic living compensation such as fruit buns. Although this was not the purpose, it also helped the lives of the participants to a certain extent. Folk culture education and inheritance function: Xiping folk song activities have inherited rich folk culture, such as the "civil and martial" performance style, dragon and lion dances, etc., showing the values of traditional culture and educating the younger generation in the process of entertainment. Xiping folk songs are, to a certain extent, a testimony to the history of human life in Xiping. It is also an important carrier of local folk music culture, embodying the unique spiritual values, thinking patterns, imagination and cultural awareness of the people in southwestern Henan. Inheriting and protecting Xiping folk songs is of great significance to inheriting and carrying forward the excellent national music and cultural traditions, enhancing the cultural self-confidence and national cohesion of the people in Xiping and its surrounding areas, and promoting the construction of local socialist spiritual civilization. Far meaning (Ma Yuxiang, 2012).

The genres of Xiping folk music are quite extensive, mostly lyrical, narrative, humorous and funny. There are many other musical genres such as labor songs, current affairs songs, love songs, children's songs, historical legend songs, etc., covering the three main categories of folk songs, mountain songs and minor tunes. The music content mostly involves the main themes such as love, production labor, cultural and historical legends. There are more than 30 "tunes" in Xiping folk music,

mainly including "big couplets", "small couplets," "accompanying the man," "staying with the man", "New Year's greeting tune", "embroidering the pouch," "burning the pomegranate," "picking tea tune", "four six sentences", etc., which are close to the characteristics of qupai music. Some narrative folk songs with longer lengths are very similar to quyi music (Lu Junfang, 2021).

Among Xiping folk songs, the genres involved are extremely wide, including: haozi, Minor, ditties, folk narrative songs, lantern songs, custom songs, folk songs children's song, hawking songs, New Year songs, and festival songs., wedding songs, blessing songs and other musical genres, which together constitute the rich cultural expression of Xiping folk songs, reflecting various aspects of local people's daily life, festival ceremonies, marriage customs and religious beliefs. There are many genres. Songs of these genres involve various aspects of people's lives and are closely related to human life. And each style also has unique characteristics.

**Haozi:** The labor songs are songs sung during collective labor to coordinate the rhythm of labor and boost morale. The labor songs in Xiping folk songs are mostly used in labor scenes such as farming and tamping. Usually, when multiple people work together, the leader starts the song, and other workers sing or respond. This interactive method of leading and singing not only enhances the coordination of labor but also creates an atmosphere of cooperation and resonance. It helps workers adjust their rhythm and reduce fatigue. And through the number lead singer and chorus, To achieve Strengthening the power of collective cooperation This type of song is very common in Xiping folk songs, and representative songs include (Tea picking) (Winter ploughing) (Tea picking in the first month of the lunar calendar) (One load of firewood a day) (Ten Trees).

**Folk Songs:** Folk songs are the local people's Folk songs sung during specific festivals, ceremonies or life customs reflect the unique customs, social etiquette and cultural traditions of Xiping. These folk songs are closely related to local festivals, weddings, funerals, religious ceremonies and other folk activities., The content covers all aspects of local life, from important traditional festivals (such as the Spring Festival and Mid-Autumn Festival) to important moments in life (such as weddings, funerals, birthday banquets), and even customs in daily life (such as New Year's greetings and gift giving). It is also As an important carrier of local culture and

customs, folk songs pass on Xiping's traditional etiquette and cultural norms to the younger generation through singing from generation to generation, allowing these customs to continue. The representative folk songs in Xiping folk songs are: (New Year's greetings) (Celebrate the New Year) (Playing with Lanterns on the 15th Day of the First Lunar Month) (Celebrating Lantern Festival) wait.

Minor: Minor tunes have typical lyrical and narrative characteristics. Different from labor songs and folk songs, they embody more delicate and gentle emotions. The melody is beautiful and soft, with a narrow range and a relatively free rhythm. Its melody is usually slow and gentle, giving people a soothing and calm feeling, suitable for expressing personal emotions. With love, lovesickness, and marriage as the theme, the lyrics are simple and sincere, expressing delicate emotions about life, love, family affection, etc. Most of them reflect the daily life of local people, especially their feelings and experiences in emotions, family and labor. They are often close to real life, and the lyrics express people's thoughts and emotions in plain language. Among them, the representative works of Xiping folk songs are as follows: (Best Man) (Visiting a girl) (Ten Love Sisters) wait (Fan Yueming, 2019).

Xiping is a township in Xixia County and is also known as the first town in Xixia. Xiping is geographically close to Shaanxi, so many folk songs are influenced by foreign folk songs in terms of style, and more of them have the characteristics of minor tunes. With the singing of many people, these minor tunes have been localized. If the Danjiang haozi reflects the roughness and boldness of the men in the mountain valleys of Xixia, then the Xiping folk songs show the gentleness and affection of the women in Xixia. In addition, the functional characteristics of Xiping folk songs include, for example, entertainment functions: in various traditional festivals, the representative running land boats and stilts in Xiping folk songs can not only enrich the spare time of the working people but also play an important role in the dissemination of art. Its functional characteristics also include communication functions: Xiping folk songs praise family affection, love, and friendship. Among them, running land boats, stilts, lion dances, etc.—these arts are through the cooperation between the villagers. This communication function not only deepens the

understanding of each other but also makes the art style more diversified (Shang Xiaodan, 2018).

### **Summary**

Xiping folk songs originated in Xiping County, Nanyang City, Henan Province. Due to its special geographical location and the collision of various languages and cultures, Xiping folk songs with unique characteristics have been produced. In ancient times, ballads had already been produced in this place. In the "Tang Dynasty", in order to make the ministers who had made contributions live and work in peace and contentment, the emperor at that time let them gather here. Because life was boring, people began to compose songs and sing for entertainment. Therefore, Xiping folk songs are closely related to people's lives. The emergence of Xiping folk songs is due to people's need to express their emotions and suitable spiritual sustenance. The content expressed in the songs involves various aspects of daily life, such as family affection, love, history, life, development and other forms. The themes involved in Xiping folk songs are very wide. All the content related to life has a form that conforms to it, such as: folk songs, love songs, current affairs songs, narrative songs, folk songs, children's songs, and exhortation songs. Its musical genres are wide-ranging, involving trumpets, folk songs, minor tunes, folk narrative songs, lantern songs, folk songs, and other genres. Most of the songs are in the form of calls, folk songs and ditties.

### **3. Singing Techniques of Xiping Folk Songs**

In Xiping folk songs, the singing technique predominantly adopts a straight-tone singing method. The primary characteristic of this method is the extensive use of true voice-over falsetto. Singers fully utilize a high vocal placement, focusing on the head cavity to gently project the voice in a straight-tone manner. This approach gives the impression of a voice with strong penetration and enhances head resonance to achieve a high vocal position, aligning with the traditional singing techniques of Henan opera (Shang Xiaodan, 2018).

The traditional Xiping folk singing method was improvised by working people in order to express their emotions while working in fields, hillsides and other natural

spaces. It has an "authentic" local charm, a simple and bright voice, and sincere emotions. The vocal method follows the local The dialect's articulation habit of "according to the words", the root of the tongue is strong, and the sound finally returns to the oral cavity. It retains the straight singing method of more real sounds than falsettos, giving the listener a mellow and simple feeling of returning to the earth. However, the disadvantages of this singing method are that the vocal range is narrow, the voice position is low, and the voice is sharp, bright and not round enough. In addition, a large number of Xiping tone lyrics and smooth singing techniques are used in Xiping folk songs. The use of lining words can fill in the content and emotions expressed in the lyrics, making the songs more vivid and the characters more vivid. The moist tune technique is a highly refined form of traditional Chinese vocal music techniques, embodying the unique and rich flavor of Chinese folk songs (Li Na, 2023).

As the main form of expression of Xiping folk songs, Gaoqiang has the following notable characteristics: First High-pitched melody and wide range. The biggest feature of Gaoqiang is that its melody is high-pitched and loud, and its range is wide. Singers usually need to use higher pitches to sing, with loud voices, clear and penetrating timbre. This high-pitched singing method is suitable for singing in open mountains or vast labor scenes, and can be heard from far away. In the unique geographical environment of Xiping, this also meets the scene requirements for folk song singing. Second Another notable feature of Gaoqiang in Xiping folk songs is that its melody is very improvisational and free. Unlike some folk songs with fixed tunes, Gaoqiang singers can freely play according to their emotions, vocal characteristics and performance environment. During the singing process, the ups and downs of the melody and the expression of emotions often depend on the singer's on-the-spot performance, which gives Gaoqiang rich expressiveness and flexibility. Third In the Gaoqiang singing of Xiping folk songs, there are often chorus or group singing performance techniques. The chorus echoes the lead singer through repetition or harmony, which enhances the momentum of the singing and the effect of emotional expression. Especially in festivals, celebrations or collective labor, the participation of the crowd can create a warm atmosphere and show the harmony and strength of collective life (Chai Zhanhong, 2021).

Nanyang folk songs have diverse singing techniques and rich emotions. The first is the application of singing skills. Straight singing method: Zhi Sheng singing method means that when singing long notes, the intensity of the vocal cavity should be even, without trembling or trembling, and should be kept straight. When singing straight, you need to control your breath, inhale deeply and steadily, expand your waist and abdominal strength, relax and open your chest, make full use of the resonance of your head cavity, and keep your voice in a high position. This singing method gives people a high-pitched, powerful, and broad feeling. There are many long-note singing in Nanyang folk songs, especially the direct singing method in folk songs and field songs. Duan Zou singing method: Staccato singing is also called staccato, pause, and truncate singing. When singing, make use of the pauses in the note duration to keep the sound breathless, increase the expressiveness of the singing, and better express the charm of the song. "Gu Mi Su Lu" written by Wang Dehui and Xu Yuanchun in the Qing Dynasty said: "The singing of southern songs is mainly about connecting, and the singing of northern songs is mainly about breaks. There is no special sentence or word break, that is, within a word, also There are breaks in the tune, and if there are several breaks in one tune, this is the most important aspect of the Northern Song. "There are also many breaks in the tune of Nanyang. The Boeing singing method is to add a short auxiliary sound above or below the two main sounds. When singing, pay attention to the smooth, light and rapid vibration of the voice. There are many works using Boeing in Nanyang folk songs, which not only enhances the technical skills of song singing, but also effectively improves the artistry of the songs. Rapid enunciation and singing are often used in Nanyang folk songs, especially in lantern songs. The singing speed is fast, the rhythm is tight, and the tones of Chinese characters are used. This requires the singer to have a long breath, strong ability to control the breath, emphasize the beginning of the word when pronouncing words, and have a small mouth opening and closing range, giving people a feeling of lightness, clarity and dexterity (Qixiaosi, 2014).

The local color of folk songs has the most direct relationship with dialects. National folk songs are sung in dialects and are a combination of language and music. The direction of the dialect tone is closely combined with the melody of folk songs, and sometimes it is blurred out. Therefore, in order to sing the charm of Xiping folk

songs, Xiping dialect is an important factor that must be learned and mastered. The unique intonation of Xiping dialect gives Xiping folk songs a unique local charm. Xiping dialect belongs to Henan dialect and belongs to the northern language family. Northern dialect is the basis of Mandarin and is not much different from Mandarin. Most people speak the same language as Mandarin. The main difference is the difference in the four tones of the language and the difference between northern sub-dialects and dialects. The main difference between Henan dialect and Mandarin lies in the difference in tone and rhyme. The tone of Henan people's speech generally tends to be downward, and most of the rhymes fall into the mouth, which sounds stiff (Li Na, 2023).

"Duo Zi" is a distinctive element in Xiping folk songs, arising from the lyrical expression of specific needs. Its most important features are the emphasis on "strong beats" and the "counted rhythm" nature. This means that the singer must "strike the beat" on strong beats, emphasizing the accents to create an auditory effect of singing while counting the rhythm. To enhance the expressiveness of "Duazi," performers often introduce variations in dynamics and tempo based on the lyrics and their emotional changes. In particular, tempo changes help the singer push emotions to a climax, achieving a powerful artistic effect (Chai Zhanhong, 2021).

Portamento is a common way of singing in folk songs. It refers to the process of sliding the finals of the lyrics from the previous sound to another sound during singing. There are two ways of portamento: sliding up and down, and there are direct sliding connections between the preceding and following sounds in the melody. Some are marked with decorative sounds, while others are marked with curved arrows or inclined wavy lines. And because folk songs mostly use dialect pronunciation, they often add many unmarked portamentos in the melody when singing. Portamento can be divided into up-slide and down-slide. Upslide is to slide up from the previous bass to the high note when singing. The process is to use double notes as a combination in the three minor keys. Decline is the process of descending from the previous high pitch to the lower pitch. Since falling tones are used more frequently in Nanyang dialect tones, the number of sliding tones is greater than that of ascending glides (Sun Ruohan, 2023).

## Summary

Xiping folk songs are rooted in local traditions, characterized by unique vocal techniques and dialect influences. Straight-tone singing is a hallmark of Xiping folk songs, emphasizing true voice and head resonance, while portamento and improvisation enhance emotional expression. Distinctive elements such as "Duazi" and Gaoqiang feature high-pitched melodies, rhythmic emphasis, and group singing, showcasing the vibrancy of collective life. Additionally, techniques like staccato, Boeing singing, and rapid enunciation reflect the rhythm of local dialects. These styles embody the simplicity, authenticity, and rich expressiveness of the region's folk songs.

## 4. The Theory Used in This Research

### 4.1 Ethnomusicology Theory:

Ethnomusicology Theory primarily studies music (which may include sound), specific musical traditions, a series of related communities' music, or cognition, art, experience, society, and culture related to music. It involves the description, classification, comparison, interpretation, and generalization of themes, topics, and processes related to political, social, and economic issues. While ethnomusicology theory may draw upon ideas from scientific, social, or musical theory, it fundamentally does not depend on other disciplines, although using them as a starting point may be necessary. Simultaneously, it may originate from our own and prior observations (Wu Guodong, 2003.).

Ethnomusicology is the science that studies the symbiotic relationship between music and its cultural environment through fieldwork. Its objective is to elucidate the laws governing the development of music among various ethnic groups and regions, including general and specific laws. Starting from the actual circumstances of the music of different ethnic groups and regions, it explores their origins, formation, development, prosperity, and evolution to achieve an understanding of the developmental laws of human musical culture (Du Yaxiong, 2000).

This theory uses ethnomusicology as the research method. Research in ethnomusicology can provide a deeper understanding of the close connection between

music and human society, which reveals the function of music as a cultural expression.

#### 4.2 Qualitative Research Theory

Qualitative research is the approach researchers use to define a problem or address a problem. The specific purpose is to delve into the specific characteristics or behavior of the object and further explore the causes of its occurrence. If quantitative research solves the "what" question, then qualitative research solves the "why" question. Qualitative research explores the "why" rather than the "how" of a topic by analyzing unorganized information, including historical records, transcripts and recordings of interviews, notes, feedback forms, photos, and videos. Unlike quantitative research, it does not rely solely on statistics or numbers to draw conclusions. It also has formal research methods like "grounded theory", "ethnography", etc. It is one of the basic steps and methods of scientific research to determine the essential attributes of things. It examines whether the research object has this or that attribute or characteristic through observation, experiment and analysis, and whether there is a relationship between them. Because it only requires answers to the nature of the research object, it is called qualitative research (Chen Xiangming, 1996).

Researchers use methods such as historical review, document analysis, interviews, observations, and participation experiences to obtain data in natural situations, and then use non-quantitative methods to analyze them and obtain research conclusions. Qualitative research places more emphasis on meaning, experience (usually verbal description), description, etc (Ma Zhifei, 2006).

This study adopts the theory of qualitative research to collect and organize relevant content through interviews with the inheritors of Western folk songs.

#### 4.3 Vocal Theory

Vocal music refers to a form of music that uses human voice to express art. It uses singing as the main means, combining melody, rhythm, harmony and other factors to convey emotions and content. As an important branch of music art, vocal music covers a variety of forms of expression from classical to modern, from solo to chorus. The charm of vocal music lies in the singer's use of vocal skills to give music emotions and personality, so that it can impress the audience (Zhao Jinxia, 2013).

As an artistic discipline, vocal music should not be simply understood as having a good "vocal instrument" that can sing a good song. It also requires vocal learners to have comprehensive music theory knowledge, good music literacy and literary literacy, and to be confident and persistent in artistic learning. Skills and emotional expression in vocal singing are interdependent, mutually restricted, and mutually transformed. Emotional expression without skill display is dim, and skill display without emotion is pale. The combination of vocal singing skills and emotional expression can better demonstrate the charm of vocal singing, give people a visual and auditory aesthetic feeling, and allow people to experience the inner beauty of music in an immersive way (Li Yu, 2014).

The study of vocal music theory can provide a scientific basis for analyzing the singing skills, style characteristics and artistic value of Xiping folk songs. Starting from the perspective of vocal music theory, we can analyze the inheritor's singing skills from a scientific perspective, such as breath control, vocal method, range, timbre, etc. Through the guidance of vocal music theory, researchers can also gain a deeper understanding of how inheritors use these techniques in singing and explain Yu Xinhua's unique singing method and musical expression when singing Xiping folk songs.

## **5. Related Documents and Research**

Shang Xiaodan (2018) (Research on the Current Situation of Folk Songs in Nanyang, Henan Province - Taking Xixia Danjiang Haozi and Xiping Folk Songs as Examples) : In this article, the author divides the article into four parts. First, in the first part, the author summarizes Xixia County, Nanyang City, and studies the background and cultural connotation of Xiping folk songs based on the special geographical environment. In the second part, the author analyzes the characteristics of Xiping folk songs, and summarizes them based on the social impact of Xiping folk songs and their relationship with opera. The third part analyzes the performance form and characteristics of Xiping folk songs. And discusses the current situation facing Xiping folk songs. The fourth part discusses the current situation of Xiping folk songs and studies the significance of singing Xiping folk songs. After studying the current

situation of Xiping folk songs, a solution that suits him was formulated according to his situation.

Lu Junfang (2021) (A preliminary study on the singing style of Nanyang folk songs) : This paper takes the children's song 'Coaxing Dolls', the song 'Auntie and Sister-in-law Catching the Meeting', and the ditty 'The Pair of Flowers', three representative Nanyang folk songs, as examples for the initial exploration of the singing styles of Nanyang folk songs. In addition to the introduction and conclusion, this paper is divided into three parts, the first part is the circulation and singing situation of these three folk songs, introducing the geographical and humanistic environment that nurtures Nanyang folk songs and summarising their circulation and singing situation in Henan and Nanyang. The second part is an analysis of the music and singing styles of the three folk songs, which discusses the three folk songs in detail in terms of music analysis, dialect characteristics and singing styles. Among them, it is described in detail that grasping the dialect characteristics is the key to singing Nanyang folk songs well. The close combination of dialectal tones and folk song melodies, the use of liner notes, the use of paedophones, and the special language and tones need to be carefully worked out in the practice of singing. The third part is the development status and inheritance of Nanyang folk songs, which introduces the singing of Nanyang folk songs among the public and the stage practice of Nanyang folk songs inheritors. Reflections on the inheritance of Nanyang folk songs and suggestions on the inheritance of Nanyang folk songs Explore how to base on the tradition and keep pace with the times to make Nanyang folk songs richer and more vital.

Guo Xiaohan (2021) ( Research on the inheritors of Xinyang folk songs from the perspective of intangible cultural heritage protection). In this thesis, the inheritors of Xinyang folk songs are analysed, including the following in terms of content about singing skills: the inheritor of Xinyang folk songs: Shi Jie. She has a bright and powerful tone, wide range, large volume but not harsh, passionate and enthusiastic, suitable for singing passionate folk songs. When she sings, her oropharyngeal cavity opens wide, and she mainly uses the true voice and the front part of her voice, and she uses more nasal sounds, and her inhalation position is a little shallow. She sings with

less dialect, and is good at using the techniques of leaning and bobbing, adding her own personal 'little bobbing' when she sings bobbing. Most of Shi Tijie's performances are in the form of song, dance and music, with rich body language and strong infectious power. Inheritor: Fu Dakun. His tone is high and loud, wide range, strong control of the voice, singing to the real voice, good at the use of true and false voice rapid conversion and mixing skills, the main use of oral resonance and a small portion of the nasal resonance, the voice of the throat position is higher, the larynx power to use more. When singing, the laryngeal and pharyngeal cavities are fully open, the outer oral cavity is less open, and there is no obvious sound of breath exchange, the inhalation position is medium but the breath is very coherent and long. Fu Dakun sings mainly in the high cadence and flat cadence of Xinyang folk songs. Xinyang folk songs are rich in embellishment techniques, Fu Dakun mainly sings with trills, waves and glissandi, and likes to add corresponding embellishment techniques according to the characteristics of the songs, such as fast spitting, adding a lot of liner notes and so on. The inheritor is Chen Huoi. She has a sweet, delicate, bright and metallic voice, which is not too loud but very recognisable. Having received professional training for some time, her vocal parts are higher, and she sings in a mixture of real and falsetto voices, with slightly more falsetto, and a more unified tone when she changes her voice. Due to the breath is a little shallow, coupled with the soft palate and oropharyngeal cavity open amplitude is small, the pharyngeal wall strength is weak, Chen Huo mainly use the oral resonance and a small part of the nasal resonance vocal, vocal parts forward, voice concentration, biting words is very light. According to the author's observation, Chen Huo is more rigorous in joining the Run Cavity, and most of her voice is gliding and leaning, and she seldom uses techniques such as vibrato and wave sound. Inheritor Li Ruoxue. Her tone is clear and elegant, due to many years of systematic and professional vocal training, her singing method is standardised, the laryngopharyngeal cavity is fully open, the chin is loose, the soft palate is positively lifted, the vocal position is high and uniform, the breath is properly used, the bite of the word is clear, the words are rounded, and the standard pronunciation is used in singing, and the Xinyang dialect is not used. The body language is not exaggerated, mostly through simple gestures and infectious singing. In

terms of technique, she uses a lot of glissandos and leaning tones and contrasting strengths and weaknesses to enrich the colour of the songs and to make the interpretation more melodious, impressing the audience.

Li Na (2023) (Analysis of Singing Techniques of Xiping Folk Song (A Mulberry Tree in Front of Good Sister's Door), Henan Province) This article starts from the perspective of a vocal singing practice and theoretical researcher, combines the relationship between national vocal music singing skills and local traditional folk song singing, and analyzes the local singing skills. The singing elements of folk songs. Taking the Xiping folk song "A Mulberry Tree in Front of the Good Sister's Door" as an example, we explore the unique musical characteristics of Xiping folk songs and analyze the artistic characteristics of Xiping folk songs. Use breath control, mixing, embellishment, emotional expression and many other national vocal technical elements to sing traditional local folk songs, promote the reference and integration of local folk songs and national vocal music, and guide the singing practice of more local folk songs

Sun Ruohan (2023) (A Study on the Characteristics of 'Biting Words', 'Character Tone' and 'Beat Rhythm' in the Singing of Nanyang Minor Tunes - Taking Three Nanyang Minor Tunes as Examples) -In the paper, the author outlines the formation background of Nanyang ditties and the classification of themes, and selects three representative ditties to analyse their musical style and singing characteristics. In terms of lyrics, 'Yellow Baba, Grandmother Moon' is very colloquial and uses some dialects of the Nanyang area, which makes the song more reflective of the dialectal characteristics of Nanyang. The other two ditties make more flexible use of the liner notes to show the richness of the characters' inner feelings. In terms of singing, the starting notes of the three dirges emphasise the beginning of the characters, and according to the characteristics of the dialect, they use more curling consonants, as well as a lot of glissandos to make the dialect characters fit the melody of the song more closely. In the rhythms of the songs, the three artistic techniques of beat changes, shifting accent positions and staccato are used to make the images expressed in the songs more vivid.

Qi Xiaosi (2014) (The artistic characteristics and singing style of Nanyang folk songs) : In this study, the author focuses on the broader Nanyang City where Xiping County is located. In this paper, the author focuses on four aspects. The first is to introduce the historical background and regional environment of Nanyang, and study the current development status of Nanyang folk songs. The second part is to analyze the characteristics of Nanyang folk songs, including themes, language, musical characteristics, etc., and analyze the reasons for the formation of these characteristics. The third part is to analyze the singing style of Nanyang folk songs, including the singing form and singing method, and further interpret his characteristics according to the author's own situation. The fourth part mainly puts forward its own opinions on the current situation of Nanyang folk songs in terms of inheritance, protection and development.

Lin Lijun And Chai Zhanhong (2020) (A Literature Review of Xiping Folk Song Research) : reviews the Xiping folk song ontology and related literature, points out the shortcomings of the current research on Xiping folk songs, and proposes the future direction of Xiping folk songs. Research issues and research trends to ensure the inheritance of academic research on Xiping folk songs. The author makes a critical summary of the main research on Xiping folk songs; reviews some research results on Xiping folk songs in light of current reality, and discusses the future research framework and trends of Xiping folk songs. as well as Provide reference for decision-making of relevant government departments and academic research on Xiping folk songs.

Wu Lifang (2008) (Research on folk song singing skills in Tangshan area): In this thesis, the artistic characteristics of Tangshan folk songs are carefully studied and analysed from a comprehensive understanding of the history, geography, humanities and customs of Tangshan and the classification of folk songs. The folk songs of the Tangshan area are based on various aspects of real life or folk stories and legends, with the melodic lines of 'middle rising, high throwing and low falling' and the melodic features with the tones of 'Lao tie' dialect, the bright and simple singing style and the singing style of 'up and down'. The folk songs of Tangshan region are mainly

based on real life or folk tales and legends, with the melodic line of 'middle rising, high throwing and low falling' and the melodic feature of 'Laotie' dialect tone, and the singing style of bright, simple, strong and soft, as well as the 'upward and downward' embellishments, and the clever use of singing techniques of 'paedophonic,' 'flowery tongue,' 'broken accent,' and 'return to the nasal rhyme'. Their labour has demonstrated their wisdom and perseverance. Tangshan folk songs are sung with bright and simple voices, just like the bold and simple character of Tangshan people, which always gives people a sense of reality. The older generation of Tangshan people sang their hometown folk songs in a more straightforward voice, and the songs were also more direct in their expression. Their voice requirements are more natural, and they shout more when they sing high notes. The folk songs of Tangshan area pay attention to the upper resonance of 'high and bright' in singing. It takes the nasopharyngeal cavity, oropharyngeal cavity, laryngopharyngeal cavity, oral cavity, nasal cavity, and head cavity as the main resonance areas and combines them with the resonance of the chest cavity to achieve the expansion and beautification of the voice. Singing emphasises the use of words in the voice, the voice follows the words, and the emotions are brought out in the voice.

Chai Zhanhong and Lin Lijun (2021) (Study on the artistic characteristics of Xiping Folk songs from the perspective of folk musicology) : Xiping folk songs refer to folk songs that are collectively created by local people and passed down from generation to generation in Xiping Town, Xixia County, Henan Province and surrounding areas. On the basis of the above, a large number of oral materials of Xiping folk songs were sorted out; combined with recordings, videos and existing documents, the artistic characteristics of Xiping folk songs were demonstrated from four aspects: the form of expression, musical characteristics, social functions and musical personality of Xiping folk songs. From the perspective of musical form, the performance of Xiping folk songs has group characteristics. With the accompaniment of "wen xiangqi," the performance is assisted by singing and acting in a combination of "running"; from the perspective of musical form structure, Xiping folk songs are

mostly repetitive single-section structures, two-section structures, and three-section structures. The tunes are relatively complex, with the characteristics of Chinese northern and southern music. The modes are mostly based on national pentatonic modes, followed by six-tone modes, without "leap" sounds, and seven-tone modes are very rare; in terms of rhythm and beat, in order to meet the "stable and marching performance needs", Xiping folk songs mostly use medium-speed, two-beat music beats; in singing, they have the characteristics of high pitch and improvisation; in social function, they are mostly for celebration and blessing functions, and have both entertainment and communication functions.

Lin Lijun (2023) (Inheritance, protection and dissemination strategy of Xiping folk song culture) : The main focus of the author of this study is on the inheritance and protection of Xiping folk songs. First, the author analyzed the current situation of Xiping folk songs, and analyzed how to protect Xiping folk songs under the current situation, and gave three suggestions, including 1. Leadership organization construction 2. Performance team construction 3. New social team 4. Pay attention to the proportion of young people 5. Performance team management. In addition, creative protection is also needed. In addition to protection measures under normal circumstances, better innovation is needed. It mainly includes two points: establishing a cultural center and beat We should create a series of Xiping folk songs to help farmers brand cultural activities. And we should do a good job of going abroad to increase our visibility.

Yang Jing (2023) (Preliminary study on the protection of Xiping Folk songs under the perspective of we Media.) : analyzes the role of self-media in the protection and inheritance of traditional folk music, and proposes measures such as using self-media tools such as Youku to spread Xiping folk songs, using WeChat to establish WeChat groups and self-media platforms to inherit Xiping folk songs, so as to strengthen the protection of Xiping folk songs. How to protect and inherit traditional folk music represented by Xiping folk songs in the new media environment is an important topic worthy of study. Therefore, we must first understand the problems, including serious audience loss, small geographical distribution, and no successors to inheritors. When facing the problems, the author's solution is to play the role of self-

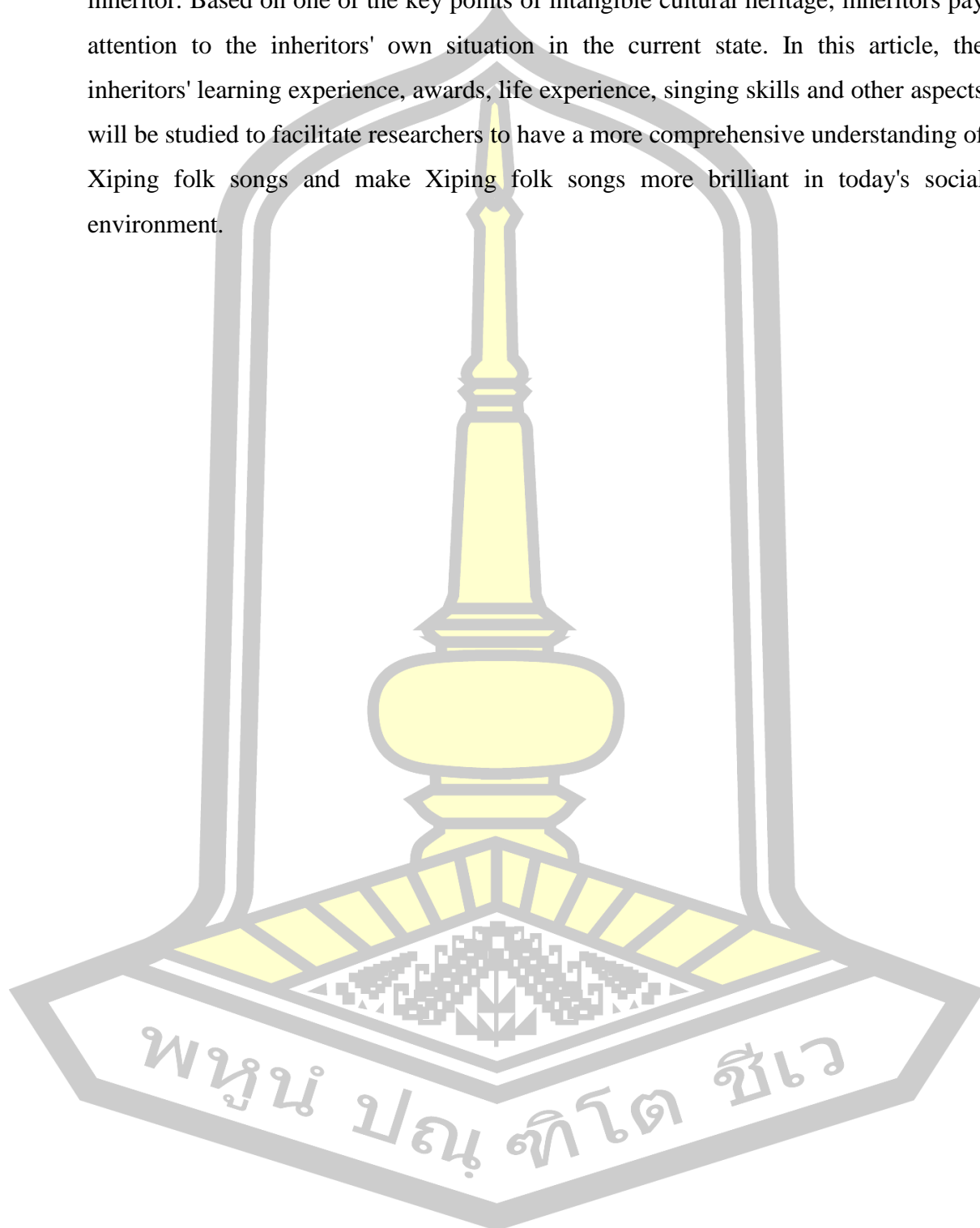
media in the protection and inheritance of traditional folk music. And the solution to the problem is to attract young audiences, expand the scope of dissemination, break the boundaries of time and space, facilitate mutual communication among enthusiasts, attract social attention, and increase inheritance and protection funds. And explain the protection measures of Xiping folk songs from the perspective of self-media, using self-media tools to spread Xiping folk songs, and using WeChat to establish WeChat groups and self-media platforms to inherit Xiping folk songs.

Zhang Xiaomeng (2014) (The artistic features and Singing grasp of Nanyang Folk Songs of Henan Province--Take 'Xiuhebao' and 'Hong Wawa for example)Through an analysis of the Nanyang folk minor tunes \*"Hong Wawa"\* and "Xiu Hebao," the thesis summarizes the artistic characteristics and vocal techniques of Nanyang minor tunes, highlighting their profound regional cultural heritage and artistic value. Nanyang minor tunes cover a wide range of themes, including love, family, labor, and daily life, with smooth and graceful melodies that exude strong local characteristics, particularly in the distinctive use of dialect intonations. "Hong Wawa" features a gentle and affectionate melody with colloquial lyrics to convey maternal love, while "Xiu Hebao" uses a subtle and delicate singing style to express longing for love. During performances, emphasis is placed on clear articulation, alignment of tonal qualities with the melody, genuine emotional expression, and varied vocal timbres, enhancing the overall expressiveness of the songs. The thesis concludes that Nanyang minor tunes, as an integral part of Henan folk music, serve not only as a cultural medium for people's lives and emotions but also as a reflection of societal values through their unique artistic form, holding significant importance for cultural preservation and development.

### Summary

According to the author's extensive reading of articles on Xiping folk songs, it is found that the main focus of existing articles is on the basic characteristics of Xiping folk songs and the reasons for the emergence of Xiping folk songs and the thinking about their future development. There are few studies on inheritors, but inheritors are one of the indispensable keys. As a part of the intangible cultural heritage, they are extremely important for the inheritance and protection of Xiping folk songs. Therefore,

in this article, in order to fill this gap, the author will focus the research goal on the inheritor. Based on one of the key points of intangible cultural heritage, inheritors pay attention to the inheritors' own situation in the current state. In this article, the inheritors' learning experience, awards, life experience, singing skills and other aspects will be studied to facilitate researchers to have a more comprehensive understanding of Xiping folk songs and make Xiping folk songs more brilliant in today's social environment.



## **CHAPTER III**

### **Research Methods**

This chapter describes qualitative research methods used in the research process, and information was collected and sorted in Xiping County, Nanyang City, Henan Province. The flow chart of the research in this chapter is as follows:

1. Research Scope
  - 1.1 Scope of Content
  - 1.2 Scope of Time
2. Research Process
  - 2.1 Selection of Research Site
  - 2.2 Selection of the Key Informants
  - 2.3 Selection of Songs
  - 2.4 Research Tools
  - 2.5 Data Collection
  - 2.6 Data Management
  - 2.7 Data Analysis
  - 2.8 Data Presentation

#### **1. Research Scope**

##### 1.1 Scope of content

1. Investigate the biography of Yu Xinhua, including Yu Xinhua's performance experience, Study experience, and life experience.

2. Analyze the Singing Technique of Xiping folk song by Yu Xinhua: In this chapter, the focus is on Yu Xinhua's singing skills of Xiping folk songs. The content includes Yu Xinhua's rhythm, skills, melody, lyrics.

##### 1.2 Scop of time

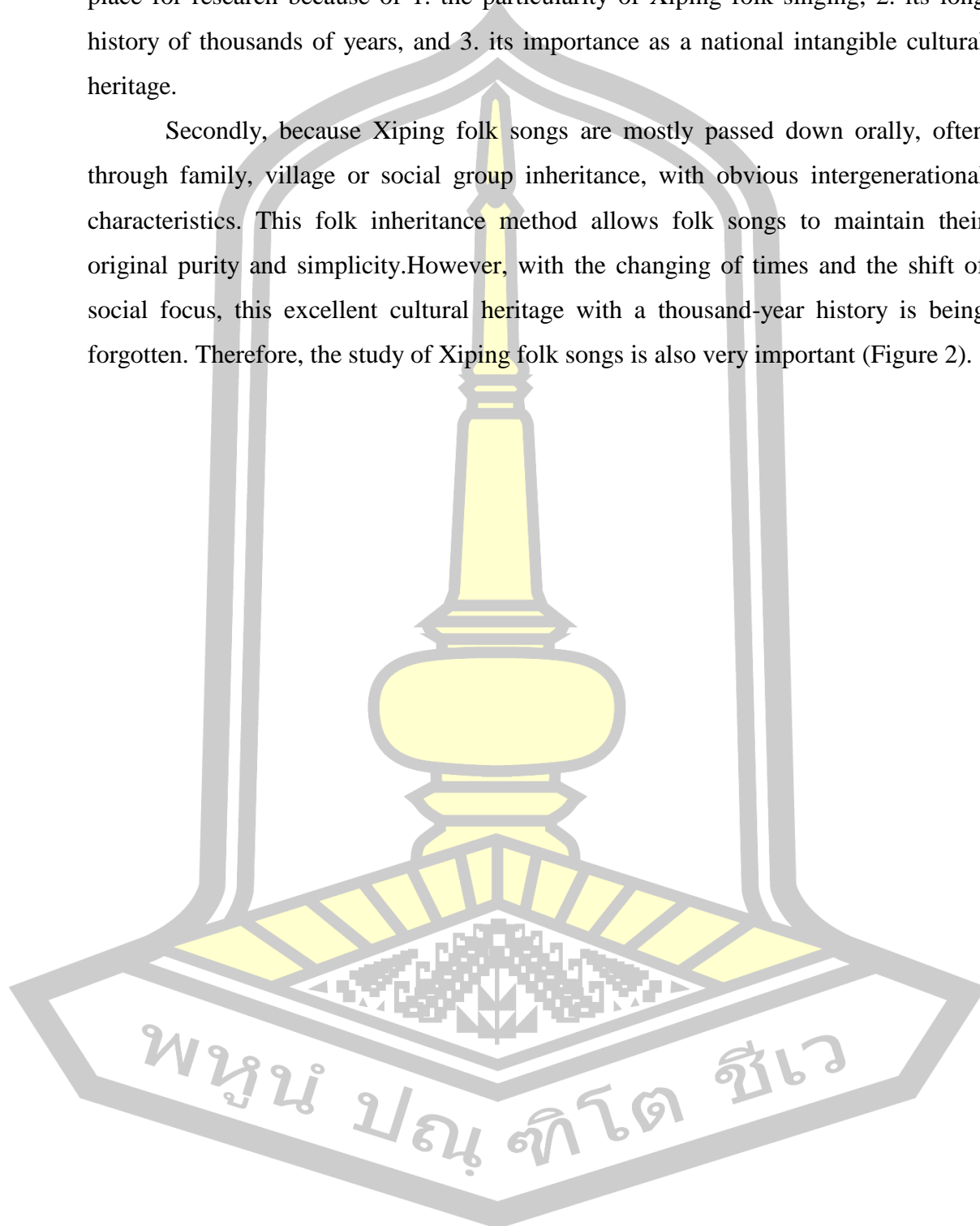
March, 2024 - January, 2025

#### **2. Research Process**

##### 2.1 Selection of Research Site

Xiping County, Nanyang City, Henan Province: This area was chosen as the place for research because of 1. the particularity of Xiping folk singing, 2. its long history of thousands of years, and 3. its importance as a national intangible cultural heritage.

Secondly, because Xiping folk songs are mostly passed down orally, often through family, village or social group inheritance, with obvious intergenerational characteristics. This folk inheritance method allows folk songs to maintain their original purity and simplicity. However, with the changing of times and the shift of social focus, this excellent cultural heritage with a thousand-year history is being forgotten. Therefore, the study of Xiping folk songs is also very important (Figure 2).



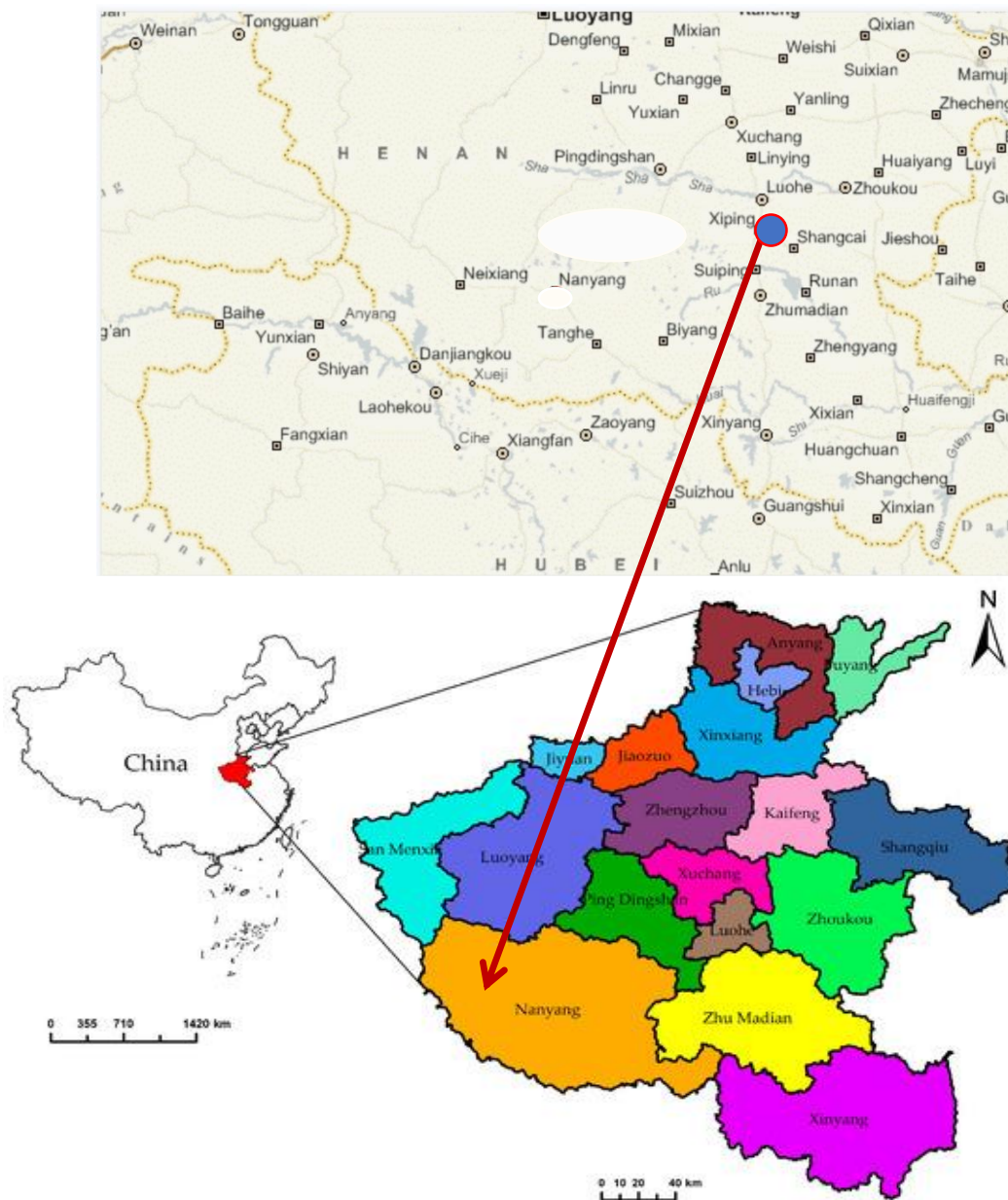


Figure 2. Xi Ping Towns in Henan's location in China

Source: [https://www.mdpi.com/water/water-15-01135/article\\_deploy/html/images/water-15-01135-g001-550.jpg](https://www.mdpi.com/water/water-15-01135/article_deploy/html/images/water-15-01135-g001-550.jpg)

## 2.2 Selection of the Key Informants

The reasons for selecting Yu Xinhua as the key informants are:

1. Yu Xinhua was recognized as a National Intangible Cultural Heritage Inheritor of Xiping folk songs in 2021, making her selection authoritative and representative.

2. Yu Xinhua can perform a wide range of Xiping folk song genres. She not only performs haozi, mountain songs, and xiaodiao, but also children's songs, New Year songs, custom songs, narrative songs, and other types. Her ability to perform diverse genres helps in the comprehensive preservation and transmission of the rich cultural heritage of Xiping, ensuring that different musical forms and themes are protected and sustained, preventing certain types of folk songs from being neglected or lost due to the limited capacity of other inheritors.

3. Yu Xinhua has created more than 100 Xiping folk songs, and her compositions are in line with modern times, keeping pace with contemporary trends. Therefore, selecting her as the key informant not only allows one to experience the traditional charm of Xiping folk songs but also to appreciate the renewed vitality they exhibit under a new cultural context.

4. Yu Xinhua has trained a large number of Xiping folk singers, making significant contributions to the continued legacy of Xiping folk songs.

5. Yu Xinhua has been dedicated to promoting Xiping folk songs for a long time, frequently participating in performances, teaching, and cultural activities (Figure 3).

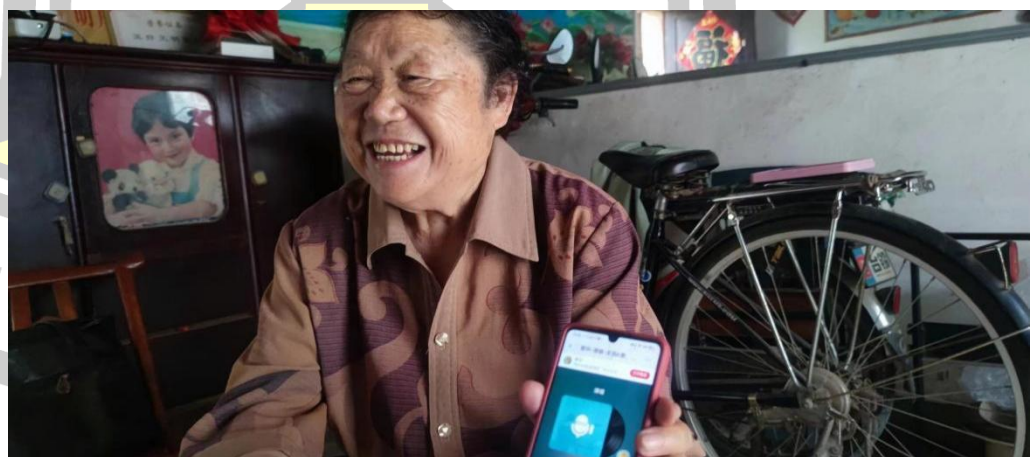


Figure 3. Yu Xinhua

Source: Jiahao Xu

### 2.3 Selection of Songs

When making my song selections, the types of songs I chose were in two categories: horns and ditties, and the songs chosen for each category were two, for a total of four songs (Figure 4).

Type	Song Name	Function
Hao Zi	1. “Shi Liu Shao Huo Diao”	Lyrical folk songs
	2. “Diao Bing Qu”	Festival folk songs
Xiao Diao	1. “Nao Wu Geng”	Narrative folk songs
	2. “Mai Bian Shi”	Labor songs

Figure 4. Song Type, Name, Function

The reasons for choosing these four songs are:

1. The songs chosen had to be representative; they are songs that Yu Xinhua often performs on stage and competes in.
2. These four songs were chosen to highlight the diversity of styles Yu Xinhua can sing.
3. These four songs can clearly show Yu Xinhua's superior singing skills, including breath control, lyrics processing, and ornamentation expression.
4. These four songs are recommended by the inheritors.

### 2.4 Research Tools

The research tools in this paper are mainly field surveys, interviews, and observation methods; the author prepared materials such as a camera, mobile phone, tape recorder, and laptop in order to record and organize the findings. And based on this, interview and observation forms were made:

1. Interview form and observation form are made according to the objectives and gave tutor checks the feasibility of the interview sheet and observation sheet. And the tutor modifies the interview form and observation form.

2. After preparing the questionnaire, we visited Xiping Town and Yu Xinhua several times, asked necessary questions and recorded them, and also used a video recorder to record a video of Yu Xinhua singing Xiping folk songs.

3. Collect and organize interview records and singing videos, and analyze the singing techniques of Xiping folk songs in the singing videos.

### 2.5 Data Collection

In researching the inheritor of Xiping folk songs, Yu Xinhua, a comprehensive approach will be taken through preparation, interviews, literature analysis, and field investigations from multiple perspectives. After identifying the key successor, Yu Xinhua, necessary research tools were developed, including interview guides and surveys.

2.5.1 The research location selected for this study is Xiping Town, Nanyang City, Henan Province. The researchers conducted in-depth interviews with Yu Xinhua, a folk song inheritor from Xiping Town, and also found relevant content related to Yu Xinhua and Xiping folk songs at the Xiping County Cultural Center. And ask the folk song enthusiasts and listeners living in Xiping Town what they think of Xiping mountain songs and Yu Xinhua. Through various forms, researchers have obtained rich field data, gaining a more comprehensive understanding of the cultural practices of Xiping folk songs.

2.5.2 Interviews will be conducted with the inheritor Yu Xinhua and the residents of Xiping Town to collect information about Yu Xinhua's biography and the singing techniques of Yu Xinhua's Xiping folk songs. These interviews will be recorded and analyzed to ensure an accurate reflection of the interviewees' perspectives. Participant observation will include attending and documenting performances, rehearsals, and educational seminars of Xiping folk songs, as well as recording Xiping folk songs through detailed field notes and photographs.

2.5.3 Conduct a thorough literature review to identify the research topic and the areas in the existing field that require further investigation. This review will synthesize information from journals, papers, performance videos, and interview transcripts to provide a theoretical foundation and background for the research. All collected data will be organized, securely stored, and analyzed using qualitative research methods.

## 2.6 Data Management

### 2.6.1 Biographical Data on Yu Xinhua:

1. Collect documents, and interview records related to Yu Xinhua, providing detailed information about her life background, musical education, and performance experience.
2. Compile records of Yu Xinhua's participation in important folk song performances, competitions, and cultural festivals, particularly focusing on her performances and their impact in these events.

### 2.6.2 Analytical Data on Yu Xinhua's Xiping Folk Song Singing Techniques:

1. **Vocal Technique Analysis:** Collect data on Yu Xinhua's vocal techniques when performing Xiping folk songs, especially focusing on how she uses breath control, resonance, and other techniques to enhance the power and expressiveness of her voice.
2. **Pitch and Melody Control:** Record how she manages pitch and melody in different music of Xiping folk songs.
3. **Rhythm and Breath Control:** Gather information on how Yu Xinhua controls rhythm and breathing during performances, particularly the differences between the strong rhythmic patterns in haozi and the delicate breath control needed for the emotional expression in xiaodiao.
4. **Emotional Expression Techniques:** Analyze how Yu Xinhua uses subtle changes in voice (such as tone color and dynamic control) to convey complex emotions.

## 2.7 Data analysis

This analysis of Xiping folk songs employs a combination of qualitative and quantitative research methods to comprehensively address the research objectives, focusing primarily on two aspects: the biography of Yu Xinhua and the singing techniques of Yu Xinhua in Xiping folk songs.

2.7.1 To investigate the biography of Yu Xinhua, a qualitative research approach is adopted. The qualitative analysis focuses on examining Yu Xinhua's biography to identify themes related to her learning biography, performance biography, and personal biography. Through a comprehensive analysis of Yu Xinhua's

studies, performances, and personal life, we can gain a thorough understanding of his biography.

2.7.2 To Analyze the Singing Technique of Xiping Folk Song by Yu Xinhua adopts a combined approach using two research methods. Based on interviews, a comprehensive analysis of Yu Xinhua's singing technique has been conducted, covering various aspects including lyrics, melody, and singing methods.

This study employed various qualitative methods to gain a deeper understanding of the folk song inheritor Yu Xinhua from Xiping, providing a comprehensive and rigorous analysis of each research objective. This analytical approach to the system has provided a deeper introduction to Xiping folk songs and has made significant contributions to the protection of inheritors and the research of Xiping folk songs.

## 2.8 Data Presentation

This paper is divided into six chapters:

Chapter I : Introduction

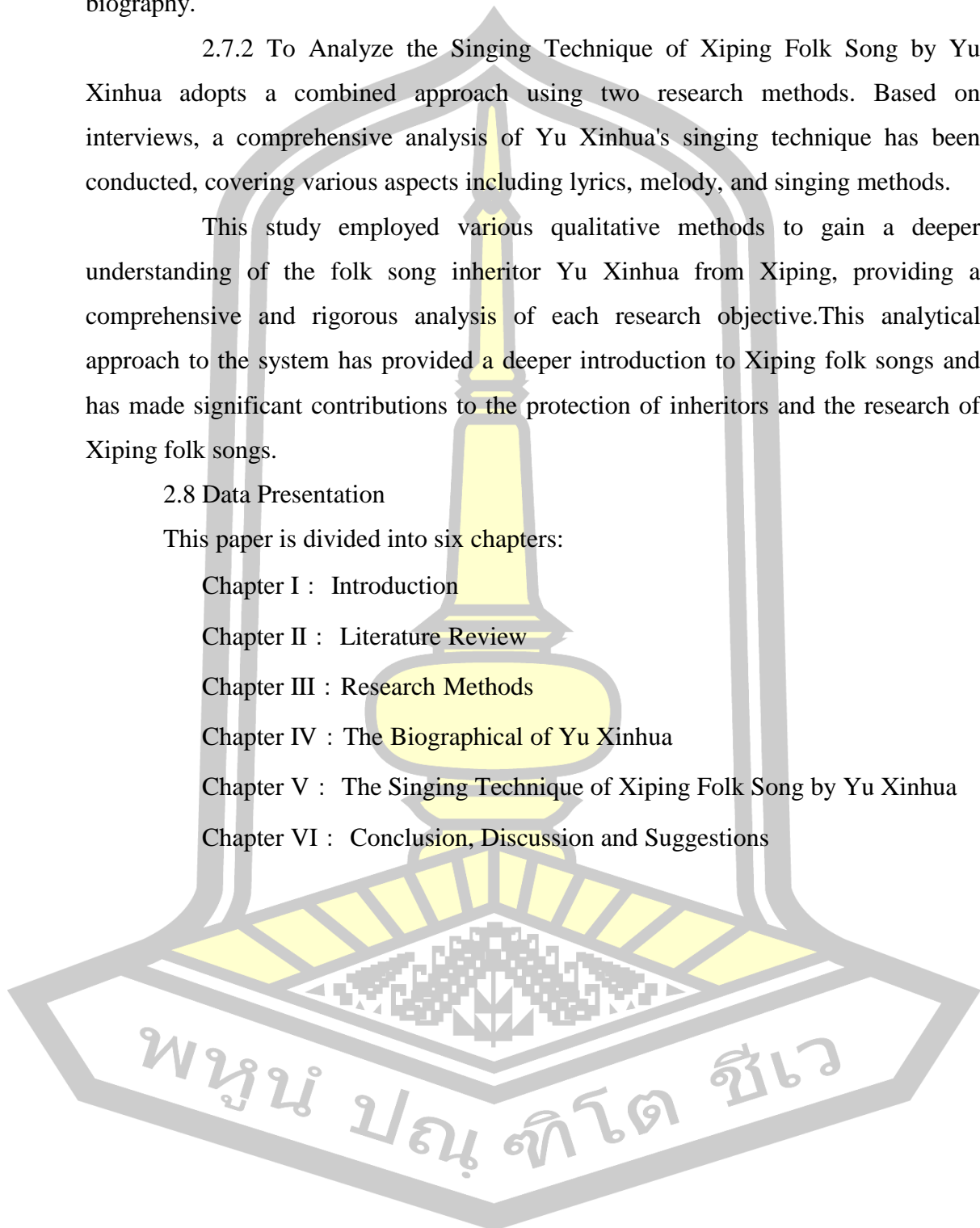
Chapter II : Literature Review

Chapter III : Research Methods

Chapter IV : The Biographical of Yu Xinhua

Chapter V : The Singing Technique of Xiping Folk Song by Yu Xinhua

Chapter VI : Conclusion, Discussion and Suggestions



## CHAPTER IV

### The Biographical of Yu Xinhua

This chapter mainly introduces Yu Xinhua's biography, including Yu Xinhua's Life experience, Performance experience, and Study experience (Figure 5).

#### 1. Life experience of Yu Xinhua

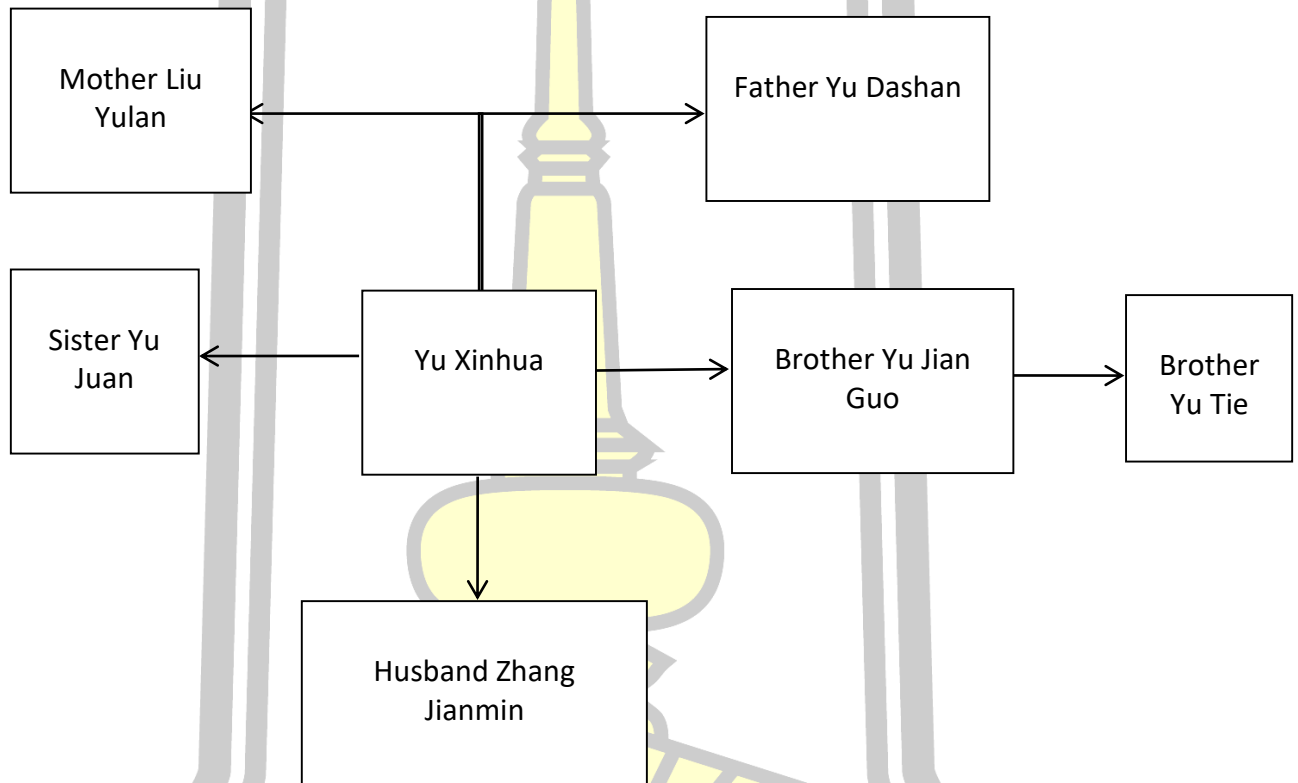


Figure 5. Yu Xinhua family relationship

Source: Jiahao Xu

Yu Xinhua was born in 1950 in Caochang Village, Xiping Town, Xixia County, Nanyang City, Henan Province. There were three other siblings in the family. Yu Xinhua was the second daughter of the family, with an older sister above and two younger brothers below. Due to the family's limited financial conditions, her parents worked hard every day to raise their four children, and they lived a simple, hard-working farmer's life. Despite the family's poverty, the parents never skimmed on

investing in their children's culture, especially in the heritage of folk songs, which the parents of the family always used to express their emotions and daily lives (Figure 6).



Figure 6. of Yu Xinhua and her sister

Source: Jiahao Xu

Yu Xinhua was born into an agricultural-based family, her father, Yu Dashan, and her mother, Liu Yulan, were authentic farmers. Her father, Yu Dashan, was the village's folk song enthusiast. Although he only attended a few years of primary school, he had a great passion and sense for traditional folk songs. My father loved to sing in the fields and at village gatherings, and at festivals and important events in the countryside, he always stood in front of the stage and drew visitors from all directions with his rich voice. The singing of his father, Yu Dashan, is the main theme of Yu Xinhua's life. His singing was not just for entertainment or leisure, but more of a way to express the emotions of the country people. Every spring during the planting season, her father would take her along to the fields to sing along. Her mother, Liu Yulan, did not have great singing skills, but she gave an intangible cultural legacy by telling stories and teaching her children traditional customs at home. Under the joint influence of family members, Yu Xinhua grew up with a strong cultural atmosphere. During her childhood years, the house was filled with her father's songs and her mother's stories, and everyone in their different roles provided cultural nourishment for her growth.

Yu Xinhua's childhood was filled with close encounters with nature and folk songs. Every spring, the village fields were filled with hard work, and winter was the peak time for traditional festivals. Xiping folk song itself is a kind of singing art closely related to nature and labour, and Yu Xinhua was exposed to it as a child, and his earliest memories of singing came from the songs sung during the village's labour. Whenever the adults were busy in the fields, Yu Xinhua would often hear her father and neighbours singing in chorus. She remembers that when the spring ploughing season came around, everyone would sing a rousing song, and their footsteps would become lighter and stronger in time to the rhythm of the song.

Despite all the farming chores at home, Yu Xinhua always found time to listen to the folk songs. She would walk to the fields and neighborhood fairs to hear the old performers tell the origin of the songs and listen to their singing skills. She remembers that when she was a child, she would often run into her father's ear and ask him about the lyrics and melodies of the songs. Whenever she was young, her father would always patiently answer the questions for her, and even sing them for her a few times until she remembered the lyrics and melodies.

Zhang Jianmin, the husband of Yu Xinhua, was extremely passionate about music, and they met precisely because of Xiping folk songs. After hearing Yu Xinhua's singing voice by chance, Zhang Jianmin was deeply impressed by her singing voice, and they fell in love and had a happy marriage. After they got married, Zhang Jianmin helped Yu Xinhua a lot, accompanying her on the piano, writing lyrics for her, and making significant contributions to the creation of Xiping folk songs (Figure 7).

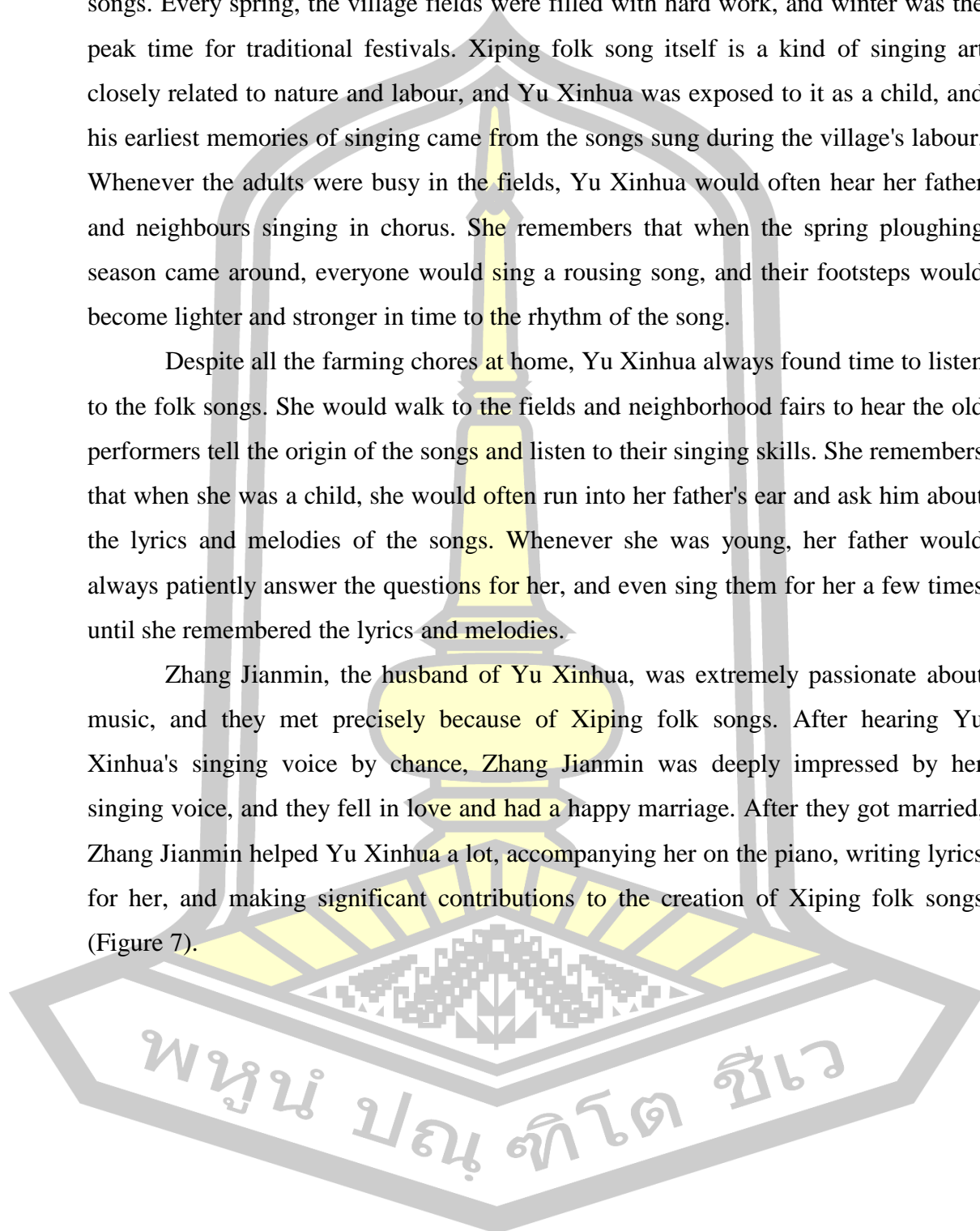




Figure 7. of Yu Xinhua and Husband, Zhang Jianmin

Source: Jiahao Xu

### Summary

Yu Xinhua was born in 1950 in Xixia County, Henan Province, into a family that was primarily agricultural and poor, but his parents placed importance on cultural heritage, especially the art of folk song. His father, Yu Dashan, loved folk songs and often sang in the fields and at festivals, using his thick voice to express rural emotions, which had a profound influence on Yu Xinhua. Her mother, Liu Yulan, provided her with cultural nourishment through storytelling and teaching customs. During her childhood, Yu Xinhua grew up in close contact with nature and folk songs, learning village labour calls and traditional folk songs by ear, and drawing her early musical enlightenment from the songs of her father and neighbours. She often learnt the origins of the songs and singing techniques from old artists, laying a solid foundation for memorising the melodies and lyrics of folk songs.

Her union with her music-loving husband, Zhang Jianmin, further contributed to her growth in folk song composition and performance. Zhang Jianmin provided piano accompaniment for Yu Xinhua's singing and participated in the composition of lyrics, making a notable contribution to the development of Xiping's folk songs. Childhood experiences and support after marriage have made Yu Xinhua a folk song inheritor with deep regional cultural heritage.

## 2. Yu Xinhua Studying Experience

When Yu Xinhua learned Xiping folk songs, she went through three stages, each of which had a profound influence on her.

### 2.1 Yu Xinhua Enlightenment Stage (5-17 Years old) :

Yu Xinhua spent her childhood in Xiping, a village full of folk songs. For as long as she can remember, folk songs have been an inaccessibly part of life. Early in the morning, the villagers hummed and sang labour songs while working in the fields; in the evening, the village elders sat in front of their doors and sang narrative folk songs in a low voice; and during the New Year festivals, there were even more lively performances of folk songs. For Yu Xinhua, folk songs are part of her life, a way for her to get in touch with the world at first. Therefore, when Yu Xinhua was a child, Xiping folk songs were an indispensable part of her life, and it was in a place like Xiping, which was full of music atmosphere, that she began to pay attention to this form of music, which was closely related to her own life. As Yu Xinhua grew up, he began to participate more in the village's folk songs. For example, every traditional festival such as Chinese New Year and Dragon Boat Festival, the village would organise a folk song performance and invite the whole village to participate. Yu Xinhua went from being a spectator to becoming a 'participant' in the events. She would rehearse simple folk songs with the other children, and sometimes she would perform on stage with her father. Even though his voice was young and his skills were rudimentary at the time, she felt a strong sense of pride and satisfaction. In addition to performing at festivals, Yu Xinhua also likes to play 'folk song solitaire' with her friends. This is a common form of entertainment in the countryside, and the rules of the game are very simple: one person sings one line, and the other takes the next line until someone else fails to catch it. This game not only allowed Yu Xinhua to exercise his memory and reflexes, but also allowed him to accumulate a lot of material for folk songs. Yu Xinhua's childhood was nourished by folk songs. From her father's singing, to the atmosphere of folk songs in her village, to her participation in folk song competitions and activities, she was attracted by the charm of folk songs step by step, and gradually developed a love for folk songs. These childhood experiences not only laid the foundation for his perceptual understanding of folk songs, but also gave her a preliminary understanding of the cultural values and spiritual connotations behind

them. It was these memories that laid a solid foundation for her later learning and passing on of folk songs.

## 2.2 Yu Xinhua Systematic Study stage (18-34 Years old) :

Childhood experiences made Yu Xinhua bond with Xiping folk songs, but to truly master it, listening alone is not enough. In her youth, she began to realise that if she wanted to learn folk songs more deeply, she not only needed to inherit the tradition, but also needed to carry out systematic study and theoretical enhancement. Therefore, she embarked on a path that combined 'mentorship' and 'self-study', combining the knowledge of folk artists and self-study with the knowledge of music. Yu Xinhua's formal study of folk songs began at the age of 17. She began to take the initiative to visit the old artists in the village and ask them for advice on the singing techniques and cultural connotations of Xiping folk songs. Xiping village has been the birthplace of folk songs since ancient times, and many excellent folk songs have been passed down in the village, but fewer and fewer people are able to sing and understand these folk songs in their entirety. At that time, Yu Xinhua heard that several aged folk song artists in the village were highly skilled, but due to old age and frailty, they seldom sang in public. With a devout heart, Yu Xinhua went from house to house to visit these old artists. She brought gifts to the door, was humble and respectful, and volunteered to help the old people with farm work as much as she could, finally winning their trust. Most of the old artists' teaching was oral, and they did not have a fixed method for teaching Yu Xinhua to sing; instead, they taught her through constant demonstration and instruction, so that she could learn by imitation. Yu Xinhua pays special attention to imitating the singing voice and rhythm of the old artists, trying to get every detail right. The melodies of Xiping folk songs are usually melodious and melodious, with a strong sense of narrative, but it is not easy to grasp the ups and downs of emotions. In order to learn better, Yu Xinhua often records every lyric and every note sung by the old artists, and practices them over and over again when he goes home. While learning how to sing, Yu Xinhua also asked the masters about the background and significance of each folk song. Although Yu Xinhua learned many traditional folk songs from the old artists, she soon realised that imitation alone was not enough. She realised that for folk songs to adapt to modern society, they had to be combined with music theory. Therefore, she decided to provide

a more solid foundation for her study and creation by learning music theory on her own. In the process of self-study, Yu Xinhua began with the most basic knowledge of music theory, learning the basic theories of notes, rhythms and chords. She bought an old copy of 'Introduction to Music Theory' and gradually mastered the basic use of pentatonic scores through repeated reading and practice. Although at first she found this knowledge boring and difficult to understand, as she studied more, she felt that the theories could help her better understand and record the melodies of folk songs. During her study, Yu Xinhua also paid special attention to the structure and form of folk songs. She found that most of the melodies of Xiping folk songs are characterised by obvious repetitions and echoes, while the lyrics mostly employ the techniques of picaresque and narrative. These traditional features make the folk songs full of regionality and artistry, but they also place high demands on composition and singing. By analysing these characteristics, she not only enhanced her perceptual understanding of folk songs, but also learned how to maintain the original flavour of folk songs in her compositions (Figure 8).



Figure 8. Yu Xinhua's school

Source: Jiahao Xu

### 2.3 Yu Xinhua Maturity stage (35- Now) :

After systematic study by veteran artists, Yu Xinhua gradually explored her own more distinctive and innovative Xiping folk songs on the basis of her deep understanding and mastery of traditional singing techniques. Her innovations are not only embodied in her singing skills, but also incorporate an all-round improvement of the form, content and presentation of the folk songs. Traditional Xiaping folk songs are mostly sung in an original and simple style, focusing on natural flow. However,

Yu Xinhua, on the basis of learning the traditional singing style, has incorporated modern vocal techniques, such as breath control, use of resonance and timbre adjustment, making the singing more three-dimensional and layered. Traditional folk singing usually relies on the singer's lung capacity, but Yu Xinhua introduced abdominal breathing into folk singing by learning modern vocal techniques. This technique not only enhances the volume control, but also makes the singing of long phrases smoother, especially for those folk songs with strong narratives and long phrases. Moreover, traditional Xiping folk songs have simple melodies and smooth rhythms, which are suitable for rural labour scenes, but appear to be one-dimensional in stage performances. Yu Xinhua, while keeping the main body of the melody unchanged, appropriately added modern elements such as glissando and ornamentation to make the melody more vivid. She also tries to diversify the rhythm, incorporating changes in strength and weakness, making the overall singing more tense and infectious. Learning is never-ending, are the words that Yu Xinhua often hangs on her lips. She says that only by keeping up with her studies can she maintain a close connection with the times. Therefore, the songs she creates are also closely related to this era, and she always stays innovative in order not to be abandoned by this era (Figure 9).

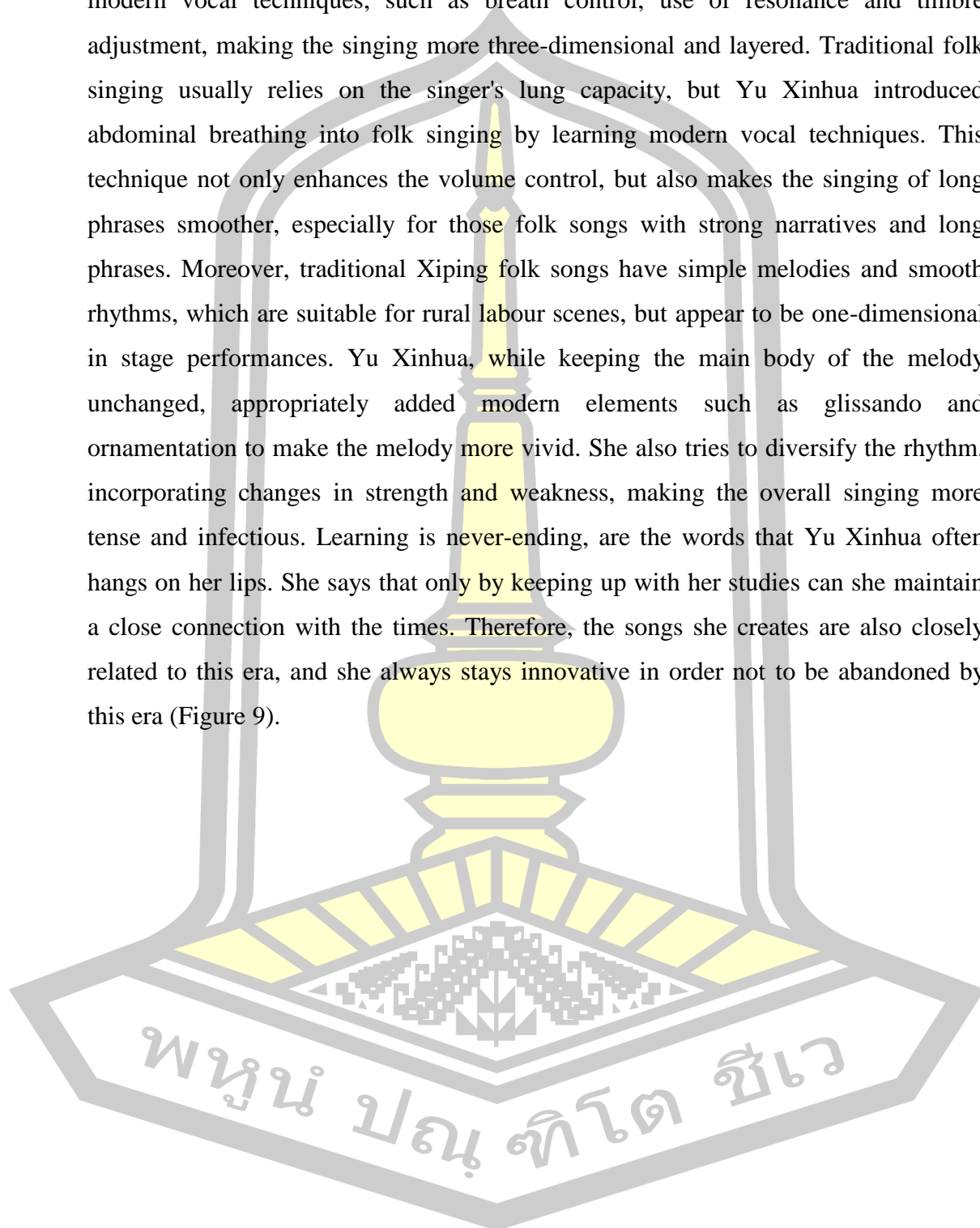




Figure 9. Yu Xinhua and the villagers

Source: Jiahao Xu

### Summary

Yu Xinhua's learning experience is divided into three stages, which have had a profound impact on her artistic development. During the initiation stage, she grew up in the folk song atmosphere of Xiping Village, drawing inspiration from the village's labour calls and festival performances, and accumulating a wealth of folk song material and emotional experience through her participation in folk song activities. At the stage of systematic learning, she combines consulting with old artists and self-study of music theory to deeply master the singing skills, melodic structure and cultural connotation of Xiping folk songs, and at the same time learns about music theory, laying a solid foundation for the creation and inheritance of folk songs. In the maturity stage, she incorporated modern vocal techniques on the basis of inheriting the traditional singing style, and innovated the melody, rhythm and expression methods to make the singing more three-dimensional and infectious. She promotes the

adaptation of Xiping folk songs to modern society with an attitude of continuous learning and innovation, while maintaining their traditional flavour and cultural value.

### **3. Performance Experience**

Since 1982, Yu Xinhua has set up the ‘Xiping Folk Song Inheritance and Development Singing Troupe’ in Xiping Township, Xixia County, Henan Province, and served as its leader. At present, the troupe has more than 20 performers and over 500 folk songs in its inventory, including the classics ‘Flying a Kite,’ ‘Gathering Lamps’ and ‘Four or Six Sentences with Embellishments, etc. Yu Xinhua has devoted himself to popularizing and inheriting folk songs for many years. Yu Xinhua has devoted herself to the popularization and inheritance of folk songs for many years, hosting more than 50 training courses on Xiping folk songs and training more than 300 folk song enthusiasts and singers. She participated in organizing the Xixia County Folk Song Competition and discovered and trained more than 50 outstanding folk song inheritors. She currently has 20 apprentices, including several winners of provincial and municipal competitions. Her apprentices, such as Wang Xiuli and Li Xiaohong, have become important inheritors of Xiping folk songs. Since becoming the inheritor of the provincial intangible cultural heritage of Xiping folk songs, Yu Xinhua has also actively implemented a series of inheritance programs, including the establishment of the ‘Establishment of Inheritance Archives’ and the ‘Cultivation of Young Singers.’ Many of her disciples have participated in provincial competitions and won awards, and she herself has been honored by the provincial and municipal cultural departments many times, making great contributions to the inheritance and development of Xiping folk songs.

In 1985, Yu Xinhua and the cultural workers of Xixia County raised their own funds and conducted field surveys in Xiping Town and the surrounding villages, and collected, sorted out and published Selected Folk Songs of Xiping in the name of Xixia County Cultural Centre. The book contains a selection of more than 150 Xiping folk songs, including ‘Flying a Kite,’ ‘Picking up a Lamp,’ ‘Four or Six Verses with Embellishments,’ etc., which has become one of the important collation results of Xiping folk songs. Her work provided written records of these folk songs passed down by word of mouth and saved many tracks that were on the verge of being lost.

In 1993, Yu Xinhua participated in the compilation of *The Collection of Folk Songs of the Central Plains - Henan Xixia Volume*, which included Xiping folk songs and other local folk songs totaling over 400 songs. This was the first publishing project in the Central Plains to systematically organize and record folk songs from all over the country, which greatly enhanced the popularity of Xiping folk songs in Henan Province and even in the whole country. Due to the richness of the contents included and the rigorous compilation structure, the book was awarded the Second Prize for Excellent Achievements in Social Sciences in Henan Province and attracted wide attention in cultural circles.

These two works not only provide valuable information for the study of Xiping folk songs but also let more people understand and appreciate this unique intangible cultural heritage, laying a solid foundation for the protection and inheritance of Xiping folk songs.

In 1999, Yu Xinhua cooperated with the education department of Xixia County to open a school-based curriculum of Xiping folk songs in primary and secondary schools of Xiping Town. She serves as an off-campus tutor and regularly explains the history, cultural background and singing skills of Xiping folk songs to students every week. Through classroom teaching and practical activities, she has trained a group of young inheritors who are interested in traditional folk songs. This is the first time that Xiping folk songs have been formally incorporated into the education system of a local school, laying the foundation for the long-term inheritance of folk songs. To discover more folk song talents, she organized the first Xiping Folk Song Singer Competition in 1999. The contest attracted more than 50 contestants from neighboring villages and towns, and a number of excellent folk song singers were selected through the contest, many of whom later became the backbone inheritors of Xiping folk songs. The competition further increased the popularity of Xiping folk songs and stimulated the enthusiasm of local people to participate in the inheritance of folk songs.

In 1989, Yu Xinhua took part in the county's cultural and artistic performance to celebrate the 40th anniversary of the founding of the country and sang Xiping folk songs and won the second prize for the performers (Figure 10).

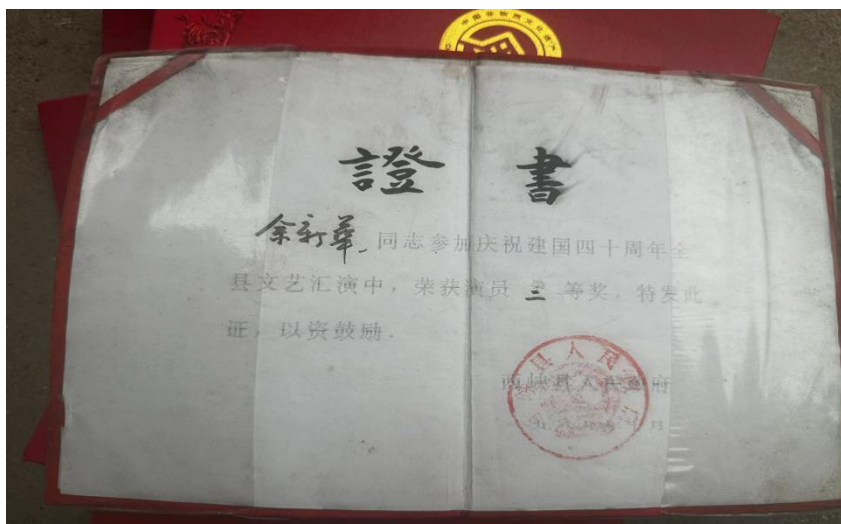


Figure 10. Yu Xinhua participated in the art performance of the awards

Source: Jiahao Xu (2024)

In 2005, Yu Xinhua sang ‘New Year's Greeting’ in the program ‘China Songs’ on the CCTV Sound Channel.

In October 2005, Yu Xinhua participated in the Henan Provincial Intangible Cultural Heritage Folk Song Competition. Yu Xinhua sang the classic Xiping Folk Songs ‘Selling Flatbread’ and ‘Flying a Kite’ in the competition. With her high and melodious voice and sincere emotion, she showed the artistic charm of folk songs to the fullest. Her performance was well-received by the judges and the audience. Comrade Li Xinyu, then deputy director of the Henan Provincial Department of Culture, spoke highly of her performance, praising Yu Xinhua as ‘a representative figure in the inheritance and development of Xiping folk songs, and her singing has injected new vitality into the folk songs.’

In 2008, Yu Xinhua sang ‘Tuning Troops Song’ in the programme ‘China Songs’ on the CCTV Sound Channel.

In 2009, Yu Xinhua won the Outstanding Performer Award at the first Yu Xi Concord Cup Literary Competition organized by Xi Xia County. The piece he sang, ‘The Great Pair of Flowers’, received unanimous praise (Figure 11).



Figure 11. Yu Xinhua participated in the art competition certificate

Source: Jiahao Xu (2024)

In 2013, Yu Xinhua participated in the event and won the Xiping Folk Song Collective Honorary Award. The school leaders have unanimously received high praise (Figure 12).

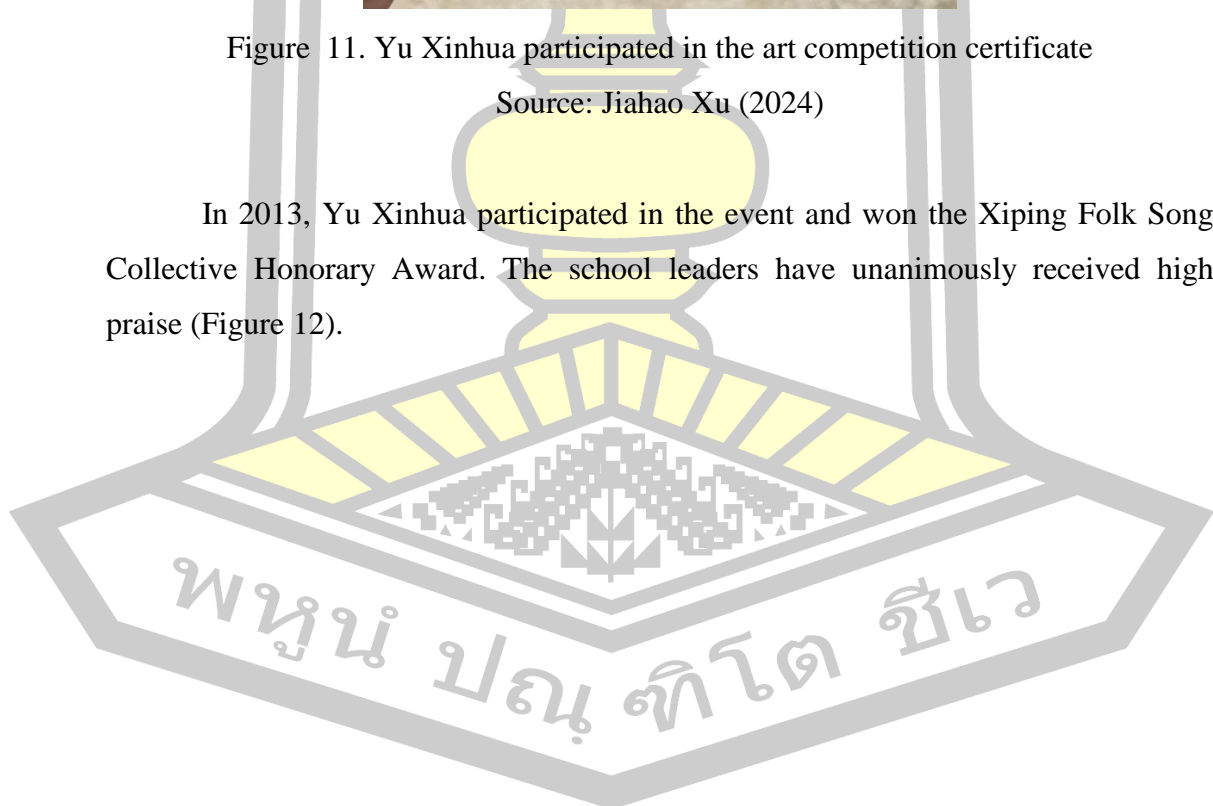




Figure 12. of Yu Xinhua attending the performance

Source: Jiahao Xu (2024)

In 2015, Yu Xinhua participated in the Xixia County Agricultural Bank Cup Xiping Folk Song Competition and won the first prize (Figure 13).

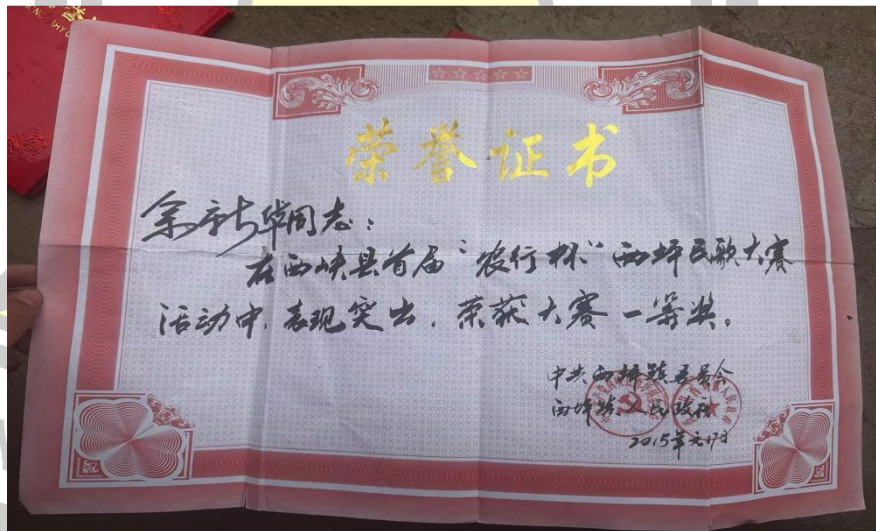


Figure 13. Certificate of honor

Source: Jiahao Xu (2024)

In December 2021, Henan Provincial Department of Culture awarded Yuxin Huawei representative inheritors of intangible cultural heritage Xiping Folk songs (Figure 14).

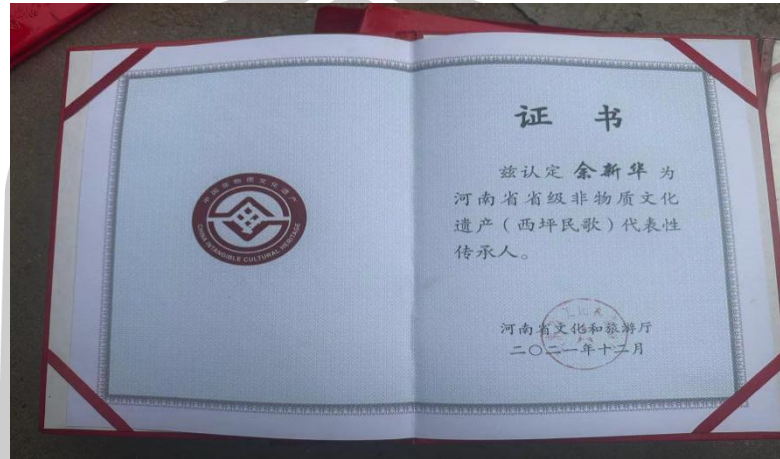


Figure 14. Intangible cultural heritage certificate

Source: Jiahao Xu (2024)

In June 2022, Yu Xinhua participated in Xiping folk songs and performed them in the school (Figure 15).



Figure 15. Photos of them performing on campus

Source: Jiahao Xu (2024)

In July 2023, Yu Xinhua participated in the intangible cultural heritage exchange forum organized by Nanyang City and performed (Figure 16).



Figure 16. Photos of the intangible cultural heritage exchange meeting

Source: Jiahao Xu (2024)



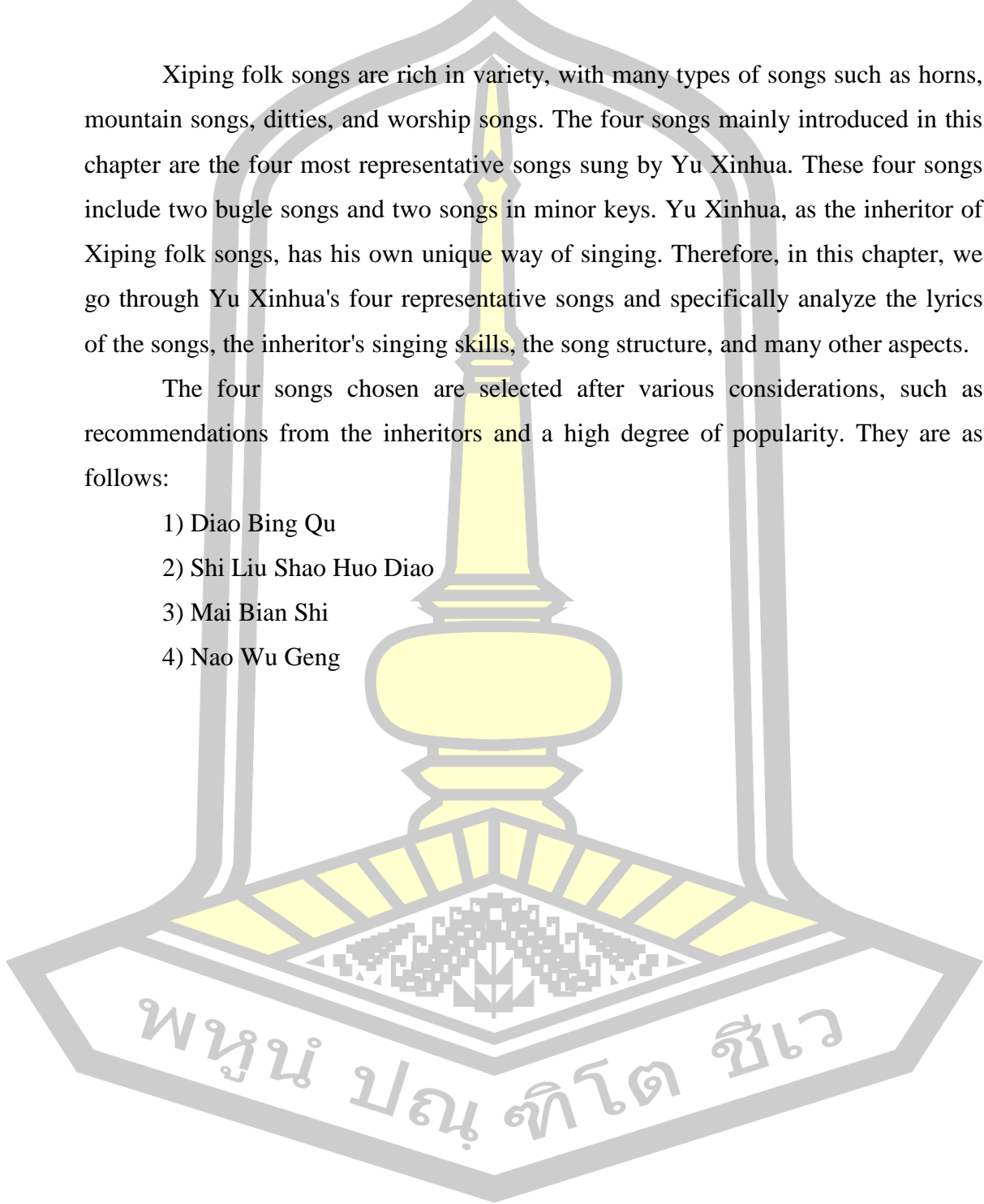
## CHAPTER V

### The Singing Technique of Xiping Folk Song by Yu Xinhua

Xiping folk songs are rich in variety, with many types of songs such as horns, mountain songs, ditties, and worship songs. The four songs mainly introduced in this chapter are the four most representative songs sung by Yu Xinhua. These four songs include two bugle songs and two songs in minor keys. Yu Xinhua, as the inheritor of Xiping folk songs, has his own unique way of singing. Therefore, in this chapter, we go through Yu Xinhua's four representative songs and specifically analyze the lyrics of the songs, the inheritor's singing skills, the song structure, and many other aspects.

The four songs chosen are selected after various considerations, such as recommendations from the inheritors and a high degree of popularity. They are as follows:

- 1) Diao Bing Qu
- 2) Shi Liu Shao Huo Diao
- 3) Mai Bian Shi
- 4) Nao Wu Geng



## 1. Diao Bing Qu (Figure 17)

**调兵曲**  
Diao Bing Qu

1. 正 月 里 有 个 正 噢 月 正,  
zheng yue li you ge zheng ou yue zheng

2. 送 郎 送 到 大 哟 门 口,  
song lang song dao da you men kou

正 月 十 五 玩 花 灯, 玩 呀 么 玩 花 灯,  
zheng yue shi wu wan hua deng, wan ya me wan hua deng

一 手 拉 住 郎 的 手, 难 舍 又 难 丢,  
yi shou la zhu lang de shou nan she you nan diu

咿 么 呀 得 儿 喂 得 儿 喂, 玩 呀 么 玩 花 灯。  
yi me ya der wai de er wai wan ya me wan hua deng

咿 么 呀 得 儿 喂 得 儿 喂, 难 舍 又 难 丢。  
yi me ya der wai de er wai nan she you nan diu

Figure 17. Diao Bing Qu

Source: Jiahao Xu (2024)

## 1.1 Lyrics

"Diao Bing Qu"

1. 正月里有个正噢月正,  
Zheng yue li you ge zheng ou yue zheng

正月十五玩花灯, 玩呀么玩花灯,

Zheng yue shi wu wan hua deng, wan ya me wan hua deng,

咿么呀得儿喂得儿喂, 玩呀么玩花灯。

Yi me ya der wai de er wai, wan ya me wan hua deng.

2. 送郎送到大哟门口，  
 Song lang song dao da you men kou ,  
 一手拉住郎的手，难舍又难丢，  
 Yi shou la zhu lang de shou , nan she you nan diu.  
 咿么呀得儿喂得儿喂，难舍又难丢。  
 Yi me ya der wai de er wai , nan she you nan diu

### 1.2 Lyrics meaning:

The Lantern Festival (15th day of the first month) is celebrated. On this night, many people will watch and play with lanterns together. Farewell sweethearts to the door, pulling the hand of the sweethearts, can not be separated.

### 1.3 Structure (Figure 18)

The musical score consists of three staves. Staff A (melody) starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. Staff B (accompaniment) starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and a quarter note A4. Staff B1 (accompaniment) starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter note B4, and a quarter note A4.

Figure 18. Diao Bing Qu

Source: Jiahao Xu (2024)

Curve structure table (Figure 19)

Section number	A	B	B1
Subsection number	1-4	5-8	9-12

Figure 19. Diao Bing Qu

Source: Jiahao Xu (2024)

### 1.4 Rhythm

This song has a rhythm of 2/4. The predominantly eighth and sixteenth notes give it a fast, light, and bright feel, and the clean and simple rhythmic structure lends

itself to quickly repeated melodic phrases. It is more common in Haozi songs to highlight the expression of a cheerful atmosphere. And this rhythmic pattern not only ensures the stability of the music, but also gives it a certain vitality, laying a solid foundation for the emotional transmission of the song.

### 1.5 Melody

This piece is in the pentatonic D sharp mode, and the overall style is bright and dynamic. The melodic range is centered on an octave from D to D. The opening section is dominated by the D sharp, with a combination of upward and downward progressions and small jumps in the melody, which creates a relaxing and joyful atmosphere. The melody and rhythm complement each other in a compact but smooth way, especially at the transition between sections, where the change of rhythm strengthens the sense of emotional hierarchy. The accompaniment is concise and rhythmic and echoes the main melody closely, giving the overall music a distinctive sense of hierarchy and regional characteristics, fully reflecting the stability and vitality of the Xiping folk songs.

(Subsection 1-4) : The melody in this section is simpler, using upward and downward intervals to express the festive cheer. The smoothness and jumps in the melody allow the song to start off with energy and vibrancy. Especially in the first subsection C and A The rhythmic contrast enhances the dynamic sense of the melody and highlights the festive atmosphere (Figure 20).



Figure 20. Subsection 1-4

Source: Jiahao Xu (2024)

(Subsection 5-8): Melodic features: The melody is slightly more stable than the first paragraph, especially in the sixth bar, where the feeling of parallel chord is added to the melody, which makes the overall melody more layered. At this time, the emotion of the song gradually turns to soft and reluctant to give up, which is very in line with the farewell scene. In the seventh section, the emotional fluctuations of the melody are strengthened through the repeated use of decorative notes and notes, expressing the sadness and sorrow of parting (Figure 21).



Figure 21. Subsection 5-8

Source: Jiahao Xu (2024)

(Subsection 9-12): Melodic features: In the final part, the intensity and acceleration of the rhythm of the melody bring the whole song to a climax, and the melody becomes more intense and expressive. The use of the sixteenth note strengthens the tension of the melody and makes the emotion more full through the ups and downs of the melody. The melody of this section is full of dynamic and emotional release, especially the repeated "Wan ya me wan hua deng", which strengthens the warm atmosphere of the festival (Figure 22).



Figure 22. Subsection 9-12

Source: Jiahao Xu (2024)

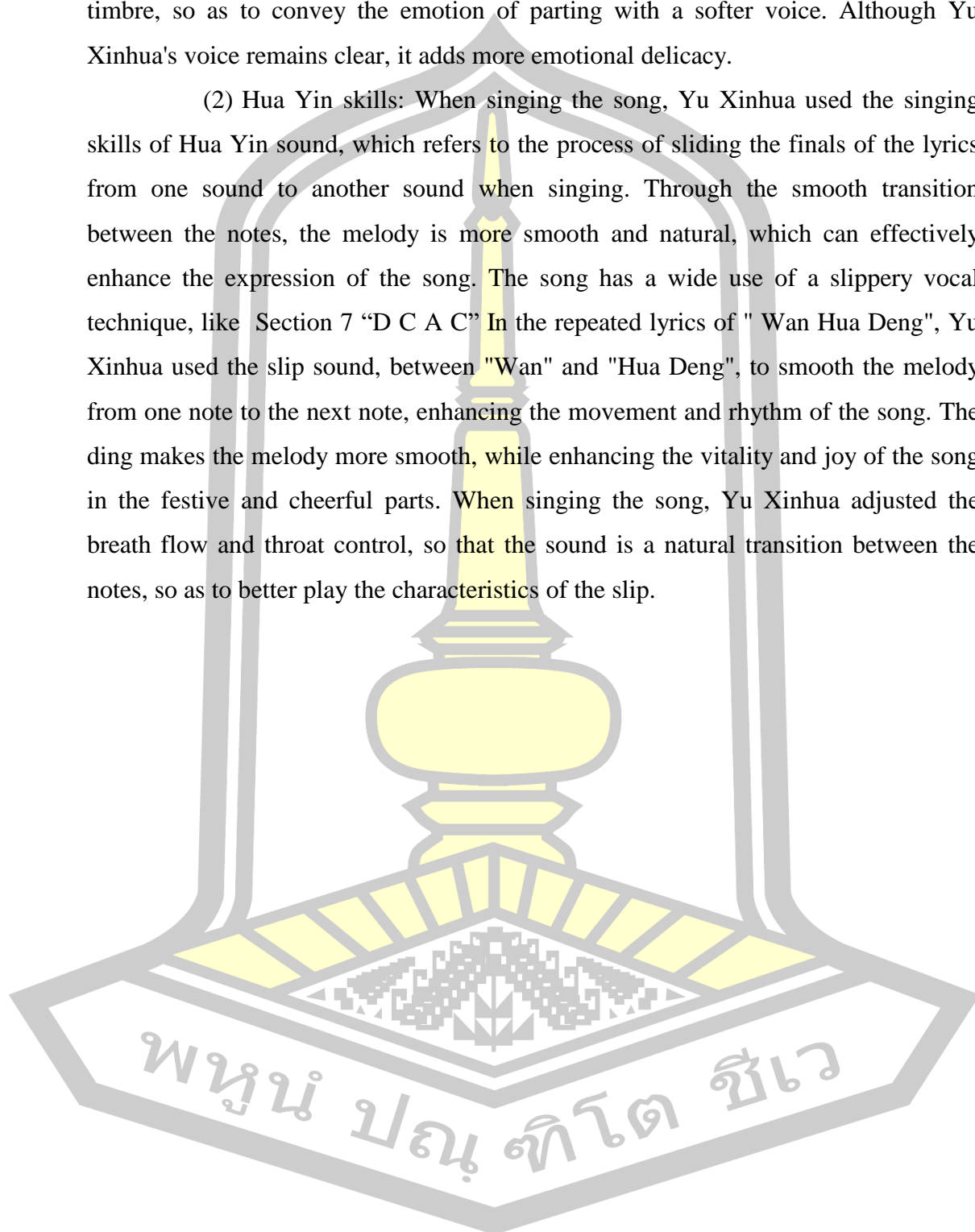
#### 1.6 Analysis of singing technique:

(1) Zhi Sheng Singing: that is, through the real sound of the sound, the sound is natural, stable, and can better convey the emotion of the song. This method of singing is very important in the interpretation of traditional folk songs, especially local folk songs such as "Diao Bing Qu", which requires the singer to express straightforward and sincere feelings through clear voice.

At the beginning of "Diao Bing Qu" (1-4), Yu Xinhua ZhiSheng's song "Zheng Yue Li You Ge" This part of the lyrics is full of festive atmosphere; Yu Xinhua highlights the joy and enthusiasm of the song through straight singing. Zhi Sheng singing can maintain a clear and stable timbre, and help to accurately convey the pleasure and collective atmosphere of the festival to the audience. In the climax of the song (4-8), Yu Xinhua's Zhi Sheng singing method maintains the full sense of volume and the accuracy of pitch, making the whole melody more penetrating and driving the emotions of the audience. When the song enters the part of farewell and parting (9-12), although the second half of the song is the same, when dealing with

the emotion, she slightly slows down the volume and reduces the intensity of the timbre, so as to convey the emotion of parting with a softer voice. Although Yu Xinhua's voice remains clear, it adds more emotional delicacy.

(2) Hua Yin skills: When singing the song, Yu Xinhua used the singing skills of Hua Yin sound, which refers to the process of sliding the finals of the lyrics from one sound to another sound when singing. Through the smooth transition between the notes, the melody is more smooth and natural, which can effectively enhance the expression of the song. The song has a wide use of a slippery vocal technique, like Section 7 “D C A C” In the repeated lyrics of " Wan Hua Deng", Yu Xinhua used the slip sound, between "Wan" and "Hua Deng", to smooth the melody from one note to the next note, enhancing the movement and rhythm of the song. The ding makes the melody more smooth, while enhancing the vitality and joy of the song in the festive and cheerful parts. When singing the song, Yu Xinhua adjusted the breath flow and throat control, so that the sound is a natural transition between the notes, so as to better play the characteristics of the slip.



## 2. Shi Liu Shao Huo Diao (Figure 23)

石榴烧火调  
Shi Liu Shao Huo Diao



风 箱 拉 一 拉 呦 噢 嚎 累 得 我 把 汗 擦  
feng xiang la yi la you ou hao lei de wo ba han ca

5  
火 也 烧 不 旺 呦 噢 嚎 青 叶 儿 他 欧 多 大  
huo ye shao bu wang you ou hao qing ye er ta ou duo da

9  
想 起 了 石 榴 娘 家 我 的 妈 耶  
xiang qi la shiliu niang jia wo de ma ye

12  
咋 不 来 接 你 娃 呀 儿 呦  
za bu lai jie ni wa ya er you

Figure 23. Shi Liu Shao Huo Diao

Source: Jiahao Xu (2024)

## 2.1 Lyrics :

风 箱 拉 一 拉 呦 噢 嚎 累 得 我 把 汗 擦

Feng xiang la yi la you ou hao lei de wo ba han ca

火 也 烧 不 旺 呦 噢 嚎 青 叶 儿 他 欧 多 大

Huo ye shao bu wang you ou hao qing ye er ta ou duo da

想起了石榴娘家我的妈耶

Xiang qi la shi liu niang jia wo de ma ye

咋不来接你娃儿哟

Za bu lai jie ni wa ya er you

2.2 Lyrics meaning:

The bellows is particularly tired, I am wiping out of the sweat. But the fire in the bellows was always small and not vigorous. The bellows were burned with green leaves, and the smoke was very heavy but the fire was very small. Think of the mother in the far away, why not come to pick up this daughter called pomegranate.

2.3 Structure (Figure 24)

A:

B:

C:

D:

Figure 24. Shi Liu Shao Huo Diao

Source: Jiahao Xu (2024)

Curve structure table (Figure 25)

Section	1	2	3	4
Phrase	1-4	5-8	9-11	12-14
Form	A	B	C	D

Figure 25. Shi Liu Shao Huo Diao

Source: Jiahao Xu (2024)

#### 2.4 Rhythm:

The rhythm pattern of the song "Shi Liu Shao Huo Diao" is mainly based on 2 / 4 rhythm, and this rhythm brings people a sense of stability and balance, but also implies a certain sense of dynamics. The overall rhythm is not light, but steady, reflecting the sadness of the theme of the song. The melody of the song mainly uses eighth notes and quarter notes as the main rhythmic expression. After section 11, sixteen ves are added that slightly complicates the rhythm. The introduction of these sixteenth notes increases the tension of the rhythm and helps to express the gradually accumulated emotions in the pomegranate. Although the rhythm still maintains the original stability, it adds an emotional release and the sublimation of sadness to the subtle changes. Through these changes in rhythm, the layers of the song are strengthened and the emotions are more rich. Overall, the song's rhythmic pattern demonstrates the emotional depth of the song through a base 2 / 4 rhythm, combining eighth notes, quarter notes, and occasional sixteenth characters. The rhythm maintains a certain stability, and at the same time, through the subtle changes and changes, it can better convey the heavy thoughts and inner sadness of the Shiliu in the process of labor.

#### 2.5 Melody:

This song adopts the pentatonic scale A feather tone type, the overall style is lyrical and introverted, sincere and deep emotion. The melody unfolds mainly in an octave range from A to the high notes A. The melody line alternates between the three degrees and the level, showing the silence and missing in the labor scene. With smooth melody lines, smooth sound range and delicate emotional expression, pomegranate fire tone shows the profound expression of labor life and family affection through the melody design and delicate processing of rhythm. The integration of lyricism and regionality of music not only has aesthetic value, but also conveys strong emotion and life breath through delicate melody and rhythm, which has become one of the representative Xiping folk songs.

(Subsection 1-4): Yu Xinhua mainly sings with real voice. The first shot of each section is like the word "Feng" of "Feng Xiang La" and "Lei" of "Lei de wo ba han ca", all treated with stress, highlighting the sense of rhythm of labor. At the end of "la yi la" adds the phrase "Oh hao", and the end sound uses Boeing techniques to

make the melody more lively. The slip is skillfully used to the end of "la" and "ca" to enhance the flow and expressive force of the melody. The vocal range is controlled between d1 and g1, and the melody is smooth and smooth, reflecting the simplicity and reality of the labor scene (Figure 26).



Figure 26. Subsection 1-4

Source: Jiahao Xu (2024)

(Subsection 5-8): Compared with the first part, these two parts have a deeper emotional expression than the previous part, and the melody gradually rises, forming a distinct sense of progression. Singing strength has been enhanced, in the "Huo ye shao bu wang", Yu Xinhua's voice appears to have more tension, showing the hero in the labor with helpless mood. "Oh hao" adds layers and humor to the melody. In the word "Qing" of "Qing yer", he skillfully uses the upper slip to make the rhythm of the end of the sentence more smooth and free, and highlights the local characteristics of the melody (Figure 27).



Figure 27. Subsection 5-8

Source: Jiahao Xu (2024)

(Subsection 9-11): This part of the melody is more concentrated, and the emotional performance is obvious. The gradual rise of the melody range shows the strengthening and continuation of the emotion. The melody is mainly advanced, and the notes are closely connected, natural and smooth, reflecting the delicacy and coherence of the missing mood. The melody line of "xiang qi la shi liu niang jia" rises slightly, emphasizing the progression of emotion, while the melody tail of "wo de ma ye" reaches a climax through short jumps and extended sounds, and at the same time, it gradually falls back at the last tone, leaving room for subsequent development. The whole melody is distinct, full of tension and aftertaste (Figure 28).

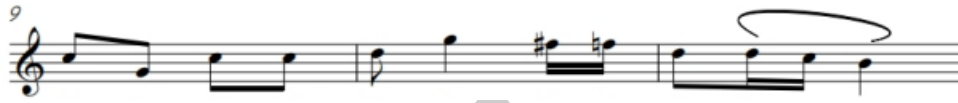


Figure 28. Subsection 9-11

Source: Jiahao Xu (2024)

(Subsection 12-14): The melody is mainly in the following lines, and the vocal range is concentrated in e1 to g1, showing the stability and ending of the emotion. "Jie ni wa" "jie" the word slightly jump in, enhance the sense of rhythm. "Ya er" end sound slightly up, add spirit. The word "oh" ends with a bass extension, with a natural melody and a long finish (Figure 29).



Figure 29. Subsection 12-14

Source: Jiahao Xu (2024)

## 2.6 Singing Techniques:

### Zhi Sheng Singing:

Zhi Sheng Singing is a kind of vocal singing skills, it emphasizes the natural, direct sound sound, usually does not rely on too much technical modification or obvious resonance cavity adjustment, but pay attention to the simplicity and nature of the sound. This singing method is characterized by clear timbre, direct tone, a certain penetration, the pursuit of the performance of true sound, less mixed falsetto or deliberate resonance adjustment. In the beginning of the "Feng", Yu Xinhua uses Zhi Sheng Singing, and the voice is bright and solid, directly conveying the sense of rhythm of the labor scene. Without too much timbre modification, the voice is natural, close to life, showing the reality of the labor scene and a relaxed and humorous atmosphere. Then in the second part of the "Huo ye shao bu wang" "C G C C D" "huo" word, the use of straight voice singing method, stress prominent, the performance of the helpless mood in labor. In the third part, the "Xiang" of "C G C" "Xiang qi la", the direct singing method through stress processing, directly shows the emotional transition of missing the mother. The vocal range of this melody rises slightly, but it still maintains the straight sound clear and natural, showing simple and

sincere thoughts. In "Pomegranate Fire Diao", Yu Xinhua's direct singing method runs through the process. This singing method is direct and natural, highly consistent with the folk nature of the song, and endows the song with distinctive local characteristics and emotional tension.

Xiao Qiang dian chen :

Xiao qiang dianchen Is a technique of delicately decorating a sound or word in a melody. It is usually decorated with Hua yin, Chan yin, or short notes, embellished with specific lyric syllables. The "Dian chen" rhythm of Xiping folk song is more flexible, with a short and concise lining cavity. There is a lot of use in this song, first in , "D G #F F" "Ou hao" in the song, the use of cavity lining is to make the melody more fluid by paying attention to the tail sound extension and slight Boeing treatment when singing. In the second part of "#F F" Same as the words in the first part, but slightly different in the processing of the song, through the slight jump in of the end sound, which strengthens the hierarchy of the melody. The flexible processing of the lining cavity highlights the helplessness and ridicule in the labor, and adds the expressive force of the song. In the end The lining cavity uses the lower lifting and extension of the tail sound to highlight the emotional disappointment.

Ku qiang :

Ku qiangSkills is a very expressive way of singing used to enhance the emotional expression of songs, especially when expressing sadness, missing or excitement. Ku qiang With a similar to crying trembling feeling, voice slightly choked or fluctuating, with a strong emotional tension. In the use of Ku qiang to pay attention to breath control: the use of breath intermittent or jitter to create the sense of Ku qiang fluctuations. Throat control: slightly tighten the throat to make the voice with a choking texture. In addition, the interpretation of Ku qiang must be genuine, not only by technical imitation. The singer needs to be fully involved in the context of the song, driving the changes in the sound with real emotion. First appeared in the song "#F F G D C B" "Ma Ye", through the slight tremor of the tail sound, soft tone, slightly hoarse to join the crying cavity effect, showing the memory of the mother. At the beginning of "F F F F", the first word, "Za", is applied to Ku qiang. Through the

vibration of the line, expressed a mixed with helplessness and exclamation. Ku qiang The addition of the word "za" is full of bitter emotional color. More vivid embodiment of the mother's missing feelings.

### 3. Nao Wu Geng (Figure 30)

## 闹五更

Nao Wu Geng

好一座青山, 好一座青山  
Hao Yi Zuo Qing Shan Hao Yi Zuo Qing Shan  
八仙都来到, 八仙那都来到,  
Ba Xian Dou Lai Dao, Ba Xian Na Dou Lai Dao,

5  
树木琳琅一座茅庵,  
Shu Mu Lin Lang Yi Zuo Mao An  
张果老骑毛驴下了九宵,  
Zhang Guo Lao Qi Mao Lu Xia La Jiu Xiao

9  
上面有福禄寿, 下有 下有那众八仙  
Shang Mian You Fu Lu Shao Xia You Xia You Na Zhong Ba Xian  
后跟着铁拐李, 他把 他把那葫芦摇  
Hou Gen Zhe Tie Guai Li, Ta Ba Ta Ba Na Hu Lu Yao

14  
上面有福禄寿, 下有 下有那众八仙  
Shang Mian You Fu Lu Shao Xia You Xia You Na Zhong Ba Xian  
后跟着铁拐李, 他把 他把那葫芦摇  
Hou Gen Zhe Tie Guai Li, Ta Ba Ta Ba Na Hu Lu Yao



Figure 30. Shi Liu Shao Huo Diao

Source: Jiahao Xu (2024)

## 3.1 Lyrics:

好一座青山，好一座青山。

Hao Yi Zuo Qing Shan, Hao Yi Zuo Qing Shan

树木琳琅，一座茅庵。

Shu Mu Lin Lang, Yi Zuo Mao An

上面有福禄寿，下有下有那众八仙。

Shang Mian You Fu Lu Shou, Xia You Xia You Na Zhong Ba Xian

上面有福禄寿，下有下有那众八仙。

Shang Mian You Fu Lu Shou, Xia You Xia You Na Zhong Ba Xian

八仙那都来到，八仙那都来到。

Ba Xian Na Dou Lai Dao, Ba Xian Na Dou Lai Dao

张果老骑毛驴，下了九霄。

Zhang Gup Lao Qi Mao LV, Xia La Jiu Xiao

后跟着铁拐李，他把他把那葫芦摇。

Hou Gen Zhe Tie Guai Li, Ta Ba Ta Ba Na Hu Lu Yao

后跟着铁拐李，他把他把那葫芦摇。

Hou Gen Zhe Tie Guai Li, Ta Ba Ta Ba Na Hu Lu Yao

## 3.2 Lyric meaning:

All the eight immortals came, and all the eight immortals came. Zhang Guo rode a donkey and went to the sky. Following TieGuai Li, he shook the gourd. Following TieGuai Li, he shook the gourd.

Lyrics meaning: a green mountain, beautiful scenery, lush green. The mountains are highly wooded and varied. Among them was a simple cottage of thatched grass. Above MAO'an, there are three immortals symbolizing auspicious fortune, "Fu Lu Shou", which symbolize good fortune, wealth and longevity respectively. Under the mountain, there are "eight immortals" and eight immortals in folklore.

The legend of the eight immortals gathered here, Zhang Guo Lao rode his donkey, from the sky nine came to the earth. Zhang Guai Li, who held his gourd kept shaking.

### 3.3 Structure (Figure 31)

The musical score for 'Nao Wu Geng' is presented in 2/4 time. It consists of four staves labeled A, B, C, and C1. Staff A shows a sequence of eighth notes and quarter notes. Staff B introduces a dotted quarter note and eighth notes. Staff C features a more complex rhythmic pattern with eighth and sixteenth notes. Staff C1 continues the melodic line with similar rhythmic elements. The key signature has two flats (B-flat and E-flat).

Figure 31. Nao Wu Geng

Source: Jiahao Xu (2024)

### Curve structure table (Figure 32)

Section	1	2	3	4
Phrase	1-4	5-8	9-13	14-18
Form	A	B	C	C1

Figure 32. Nao Wu Geng

Source: Jiahao Xu (2024)

### 3.4 Rhythm

The song is 2 / 4 rhythm, showing a smooth and lively quality. At the same time, through the flexible use of eighth notes and dot rhythm, the melody is full of dynamic and narrative. In the first paragraph, the melody is mainly eighth notes and attached point rhythm, smooth and regular, showing the simplicity and stretch of the natural beauty and characters; after the 11th section, the addition of the melody is more lively and active, the rhythm gradually compact, adding the jumping sense, further highlighting the lively atmosphere of the eight immortals. The rhythm of the whole song gradually changes from smooth to lively, reflecting the sense of hierarchy in the distinct contrast of the rhythm, while giving the melody clear and beautiful characteristics, making the whole work full of vitality, relaxed and happy.

### 3.5 Melody

"Nao Wu geng" adopts G palace tone (the palace tone in the five-tone scale). The melody lines are smooth and cheerful, reflecting the strong festive atmosphere and local characteristics. The whole melody revolves around the G sound, based on the pentatonic scale (palace, Shang, horn, character and feather). The melody has a clear structure, full of symmetry and hierarchy. The melody frequently reciprocates between G and D sounds, forming a stable sense of tone. At the same time, the mobility of the melody and emotional expression are enhanced through the combination of progression and small jump. Melodies form structures with coherence and memory points through small amplitude range changes and repetitive motivation between paragraphs. For example, in the section of "Hao Yi Zuo Qing Shan", the melody level goes up, showing a vivid description of the scenery; then in the "Fulu Shou" section, the sound interval makes the melody more dynamic, highlighting the festive atmosphere of the festival scene. This melody characteristic is not only close to life, but also fully shows the cheerful and bright characteristics of the middle palace tune style of Xiping folk songs, making the song have a strong singing and emotional appeal.

(Subsection 1-4): The first section starts with a smooth note, and the melody is concise and clear, expressing the praise of the castle peak. Through the stress processing, the emotional expression of the word "Hao" is strengthened, which makes it more prominent, and triggers the audience's first impression of Castle Peak. The following word "Qing shan", through the rise of notes, brings out a sense of picture, highlighting the vitality and beauty of castle peak. In particular, the word "Shan", through the extension of the melody end sound, adds charm to the sentence, forming a perfect ending at the end of the sentence, and enriching the emotional level(Figure 33).



Figure 33. Subsection 1-4

Source: Jiahao Xu (2024)



and the compact processing of the rhythm, showing a warm and joyful atmosphere (Figure 35).



Figure 35. Subsection 9-13

Source: Jiahao Xu (2024)

(Subsection 14-18) The fourth paragraph melody is mainly in the bass area, and the rhythm is relatively stable, but it still maintains a certain sense of activity. In "Fu lu shou", the end sound of "shou" is slightly extended and descending, highlighting the solemn and harmonious beauty of this image. The "Xia you na zhong ba Xi an" section highlights the sense of rhythm through the compact connection of the eighth-minute notes, and the word "ba Xian" adopts the jumping melody to show the lively scene of the arrival of ba Xian. The end processing is soft and full of charm, for the emotional expression of the whole song drew a satisfactory full stop (Figure 36).



Figure 36. Subsection 14-18

Source: Jiahao Xu (2024)

### 3.6 Singing Technique

#### Gao Qiang Singing:

Gao Qiang Singing is usually by increasing the resonance of the head cavity to obtain a high, penetrating voice, especially in the need to express emotional climax. In the first two paragraphs of the song, some of the use of Gao Qiang singing skills, the emotion of the song to a climax, the pitch of the melody will have a certain improvement. At this time, Yu Xinhua may slightly increase the volume, improve the pitch, with a certain high tone, convey a celebration, warm emotion. The vocalization is closer to the high tone, especially at the beginning of the song, where "Hao Yi zuo"

"D D F" makes the part more powerful by strengthening the jump and stress of the notes. In addition, in the second paragraph of the song, "bB G F" the sense of rhythm and emotion of the song are gradually enhanced, especially in the processing of the words "Lin Lang", Yu Xinhua will slightly increase the pronunciation, improve the pitch, showing a strong dramatic effect. Here we used the skills of high accent singing, through the adjustment of pitch and the enhancement of strength, showing vitality.

#### Zhi Sheng Singing:

Use the resonance of the head cavity to concentrate the voice, and maintain the penetration and fullness of the sound. Show the simple charm of Xiping folk songs with its natural and bright timbre. For example, in the "Xia You Na Zhong Ba Xian" "C C D C bB G F" In the word "Ba Xian", through the direct sound enhanced the penetration of the sound, make this image more vivid, showing a lively and jubilant atmosphere. The use of straight sound runs through the whole song, enhancing the narrative and expression, and showing the local characteristics and artistic charm of folk songs.

#### Di Qiang Chuan Qing Skills :

This is a kind of singing method to express emotion through dialect charm and local characteristics, emphasizing the closeness of sound and the natural outpouring of emotion. By highlighting the fusion of local accents and melody, with a strong regional nature. Use appears in the third paragraph, first in "Shang Mian You" "D D bB C" In the process of singing, combined with the intonation of Xiping dialect, the ending sound is slightly higher and closer to life. In singing "C D F D C" The three words "Fu Lu Shou" in this section also use the skills of spreading feelings on the ground wall. Through the natural combination of dialect charm, intonation change and melody, the song is given stronger local characteristics and life atmosphere.

## 4. Mai Bian Shi (Figure 37)

**卖扁食**  
Mai Bian Shi

5 梳 妆 呀 打 扮 哟 点 胭 脂 儿 啊  
Shu Zhuang Ya Da Ban You Dian Yan Zhi Er A

8 怀 揣 着 瓦 罐 卖 扁 食 我 走 过 了 东  
Huai Chuai Zhe Wa Guan Mai Bian Shi Wo Zou Guo La Dong

13 城 门 哪 啊 呀 哩 呀 喂 喂 走 过 了 东 城 门 啊 喂  
Cheng Men Na A Ya Li Ya Ze Wei Zou Guo La Dong Cheng Men A Wei

17 卖 扁 食 喽  
Mai Bian Shi Lou

21 大 喊 啊 三 声 啊 卖 扁 食 了 啊  
Da Han A San Sheng A Mai Bian Shi La A

24 惊 动 了 一 街 两 行 人 呀 都 来 吃 扁  
Jing Dong La Yi Jie Liang Hang Ren Ya Dou Lai Chi Bian

食 哪 啊 呀 哩 呀 喂 喂 都 来 吃 扁 食 了 啊  
Shi Na A Ya Li Ya Ze Wei Dou Lai Chi Bian Shi La A

Figure 37. Mai Bian Shi

Source: Jiahao Xu (2024)

## 4.1 Lyrics:

梳妆呀，打扮哟，点胭脂儿啊，

Shu Zhuang Ya, Da Ban You, Dian Yan Zhi Er A

怀揣着瓦罐卖扁食，我走过了东城门哪啊，

Huai Chuai Zhe Wa Guan Mai Bian Shi, Wo Zou Guo La Dong Cheng Men  
Na A,

呀哩呀嘖喂，走过了东城门啊，

Ya Li Ya Ze Wai, Zou Guo La Dong Cheng Men A ,

喂 卖扁食喽。

Wei Mai Bian Shi Lou

大喊哪，三声啊，卖扁食了啊，

Da Han Na, San Sheng A , Mai Bian Shi La A

惊动了一街两行人呀，都来吃扁食哪啊，

Jing Dong La Yi Jie Liang Hang Ren Ya, Dou Lai Chi Bian Shi Na A

呀哩呀嘖喂，都来吃扁食了啊。

Ya Li Ya Ze Weo, Dou Lai Chi Bian Shi La A .

## 4.2 Lyrics Meaning :

Shampoo makeup on the face painted rouge, holding the crock inside put Bian Shi to sell, walked to the east door of the city, ah walked to the east door. Hey, sell flat food. Shouting three times to sell Bian shi, the people on both sides of the road heard, all come to eat Bian Shi, all come to eat the Bian Shi I sell.

พูนุ่ ปณุ่ ทิโต ชีเว

### 4.3 Structure (Figure 38)

The musical score consists of five staves. Staff A (Melody) starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Staff B (Rhythm) features eighth-note patterns. Staff C (Bass) has a simple bass line with quarter notes. Staff A1 and B1 are variations of the first two staves. Shaded regions and arrows indicate the structural divisions into sections 1 through 5.

Figure 38. Mai Bian Shi  
Source: Jiahao Xu (2024)

Curve structure table (Figure 39)

Section	1	2	3	4	5
Phrase	1-4	5-11	12-16	17-20	21-27
Form	A	B	C	A1	B1

Figure 39. Mai Bian Shi  
Source: Jiahao Xu (2024)

### 4.4 Rhythm

The rhythm mode used in this song is based on 2 / 4 beats, mainly composed of eight notes and a point rhythm, and added to the key parts, injecting vitality and movement into the whole song. The opening of the melody is dominated by eight notes, and the rhythm is clear and smooth, reflecting the calm and narrative of the scene of selling flat food. Then, the addition of the rhythm makes the music more jumping and flexible, and in the climax part, the flexible use of sixteen phonetic characters makes the rhythm more compact and full of tension, which enhances the expression of the song. This change of rhythm, while maintaining the overall rhythm balance, gives the song more sense of layers, which makes it both a smooth narrative sense and full of warm life atmosphere, which greatly enhances the appeal and interest of the whole work.

#### 4.5 Melody

"Mai Bian Shi" adopts the D tone pattern (the tone tone in the five-tone scales), and the melody is lively and jumping, fully showing the lively scene and life atmosphere of folk peddling. The melody revolves around the D sound, based on the pentatonic scale (zheng, feather, palace, Shang and corner), and the scale is stable and distinct. The melody of the whole song is dominated by D zeigrant. Through the combination of step in and small jump in, a distinct melody line is formed, giving the song a strong sense of movement and rhythm. In the melody, through the flexible use of the rhythm and sixteen phonetic symbols, such as in "B D B D E #F""Ya Li Ya Ze Wei", the notes are dense and rhythmic, showing the activity and enthusiasm of the cries; in "Huai Chuai Zhe Wa Guan Mai Bian Shi", the melody line rises smoothly, showing the calm and confidence of the workers. The overall vocal range of the song is within the range of D to A, and the melody fluctuates, and the vocal interval changes are rich, which enhances the appeal and local characteristics of the melody.

(Subsection 1-4): The first melody is short and smooth, mainly eight notes, and reflects the natural sense of narrative through the progression of small intervals. The melody lines are smooth but flexible, the end of the word "ya" rises with slip, so that the melody adds a sense of agility and jumping. The use of the attached rhythm increases the jumping and tightness of the melody, especially at the tail of the second and fourth bars, to make the melody more layered. The whole melody is based on the progression, occasionally with a small jump into, showing the delicate and lively life scene, the pitch gradually transition to the middle tone area, the melody is clear and natural and full of narrative. Through the ending sound extension and the sound interval change, it reflects the relaxed and pleasant mood in the labor scene, and lays the foundation for the subsequent melody development (Figure 40).



Figure 40. Subsection 1-4

Source: Jiahao Xu (2024)

(Subsection 5-11): The melody rhythm is more compact, and compared with the first paragraph, the change in rhythm enhances the movement and expression. The

melody is mainly decorated with eight notes, supplemented by sixteenth notes, especially in the "Ya Li Ya Ze Wai" part, the dense sixteenth notes alternately make the melody full of jumping sense, imitating the sound of selling flat food, vivid and flexible. In the part of "Huai chuai zhe wa guai mai biao shi", the melody is mainly advanced, which shows the busyness and rhythm of the smooth arrangement of eight notes. In the phrase, the notes jump more and the pitch range fluctuates obviously, and the attached rhythm further paints the noisy atmosphere of the market. The melody of "Zou guo le dong cheng men" gradually climbs to the high pitch area, showing a progressive emotional trend. In particular, the end sound is emotionally fuller with a slight lengthening and a gradual lifting of the pitch. Combined with the analysis of the spectrum, this melody is distinct and the rhythm is active. Through the alternating use of eight points and sixteen points, the excitement of the flat food scene and the busy mood of the seller are vividly displayed (Figure 41).

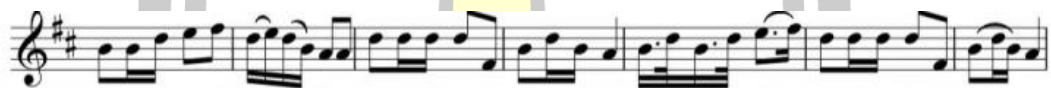




Figure 43. Subsection 17-20

Source: Jiahao Xu (2024)

(Subsection 21-27) reaches the climax of the whole song through a richer rhythm and pitch changes. Compared with the second paragraph, the fifth paragraph is more full of emotional expression. The fifth paragraph goes to the end, the range is concentrated between d1 and g1, the melody is compact and layered." ya li ya ze wei" part of the dense 16 minutes to show the clever and lively atmosphere of the market, the end of the "le" word through sliding down, for the whole song drew a relaxed and energetic full stop (Figure 44).



Figure 44. Subsection 21-27

Source: Jiahao Xu (2024)

#### 4.6 Singing Technique

##### Zhi Sheng Singing:

Zhi Sheng Singing is a kind of real timbre based, direct, natural voice singing, mainly real sound (without falsetto processing), sound bright, transparent, pay attention to the direct expression of sound, close to the life of emotional transmission rely on chest resonance, supplemented by the resonance of the head cavity, enhance the sense of strength and penetration of the voice. Solid and strong voice, suitable for the expression of simple and enthusiastic emotion. In the (section 1-4), she uses the Zhi Sheng Singing at the beginning, The ending sound processing of the word is clear and lively, and the use of stress highlights the fluency and rhythm of the melody. Secondly, in the (5-11), Zhi Sheng Singing runs through throughout, and the sound is bright and direct, which enhances the sense of rhythm and narrative of the melody. In the phrase, "Mai" in "Huai Chuai Zhe Wa Gua Mai Bian Shi" "B B D E #F D E D B A A" The word adopts straight sound stress processing, the sound is solid and powerful, showing the input and passion of workers. The fourth and fifth paragraphs

are similar in the treatment of the song to the use of Zhi Sheng Singing in the two paragraphs.

#### Duo Zi Chen Ci Skills :

It refers to the addition of meaningless syllables or words in the melody to fill the blank of the melody, enhance the sense of rhythm or render the emotion. Usually in the form of a dynamic and varied rhythm. Yu Xin Hua By imitating the sound of peddling, the song is closer to life, and combined with the ups and downs of Xiping folk song melody and the strong sense of rhythm characteristics, showing a distinct regional color. When singing, each lining word pronunciation should be accurate, the rhythm is clear, the need to control the breath, highlight the jumping sense of syllables. In the song, it first appears in section 9 of the song, The "B D B D E F""Ya Li Ya Ze Wei" here is composed of eight notes and sixteenth notes. The rhythm is compact and active. When singing, it is necessary to keep the rhythm compact without delaying the value of the notes, and ensure that each syllable is clear and coherent and the tone needs to be light and not too hard, so as to show the lively jumping sense of Duo Zi Chen Ci. In addition to the Section 12-16 also uses Duo Zi Chen Ci, where "Wei, Mai Bian Shi Lou" simulates the cries of Mai Bian Shi. Although Duo Zi Chen Ci here has no obvious change in pitch, it still adds layers and expression to the song through the treatment of rhythm and tone.

#### Hua Yin :

Hua Yin Is a singing technique to smooth the sound between the two tones, characterized by natural fluency. In "Mai Bian Shi", Yu Xin Hua sings through the use of Hua Yin skills to make the melody more flexible, and enhance the expression of the song. At the beginning of the song "Shu Zhuang Ya""D F E", When the first word is sung, Hua Yin is used. When sung, the end word "Shu" drops down, forming a natural melody band. Therefore, this treatment is also in line with the characteristics of Xiping dialect. Secondly, the last word "yo" in the second section. In subsection 16 "Lou" The end of the word uses the lower Hua Yin technique, slipping from the high to the bass. The pitch is smooth transition and the end is slightly extended, making the melody softer and more natural at the end of the segment. Yu Xinhua This treatment

avoids the stiff interruption of the tone, and enhances the coherence and fluency of the music. The beginning of bar 17 also uses a similar sliding technique to the first bar.

#### 4.7 Summary:

Through the analysis of Yu Xinhua's four songs, the lyrics, rhythm, melody and singing skills are summarized as follows.

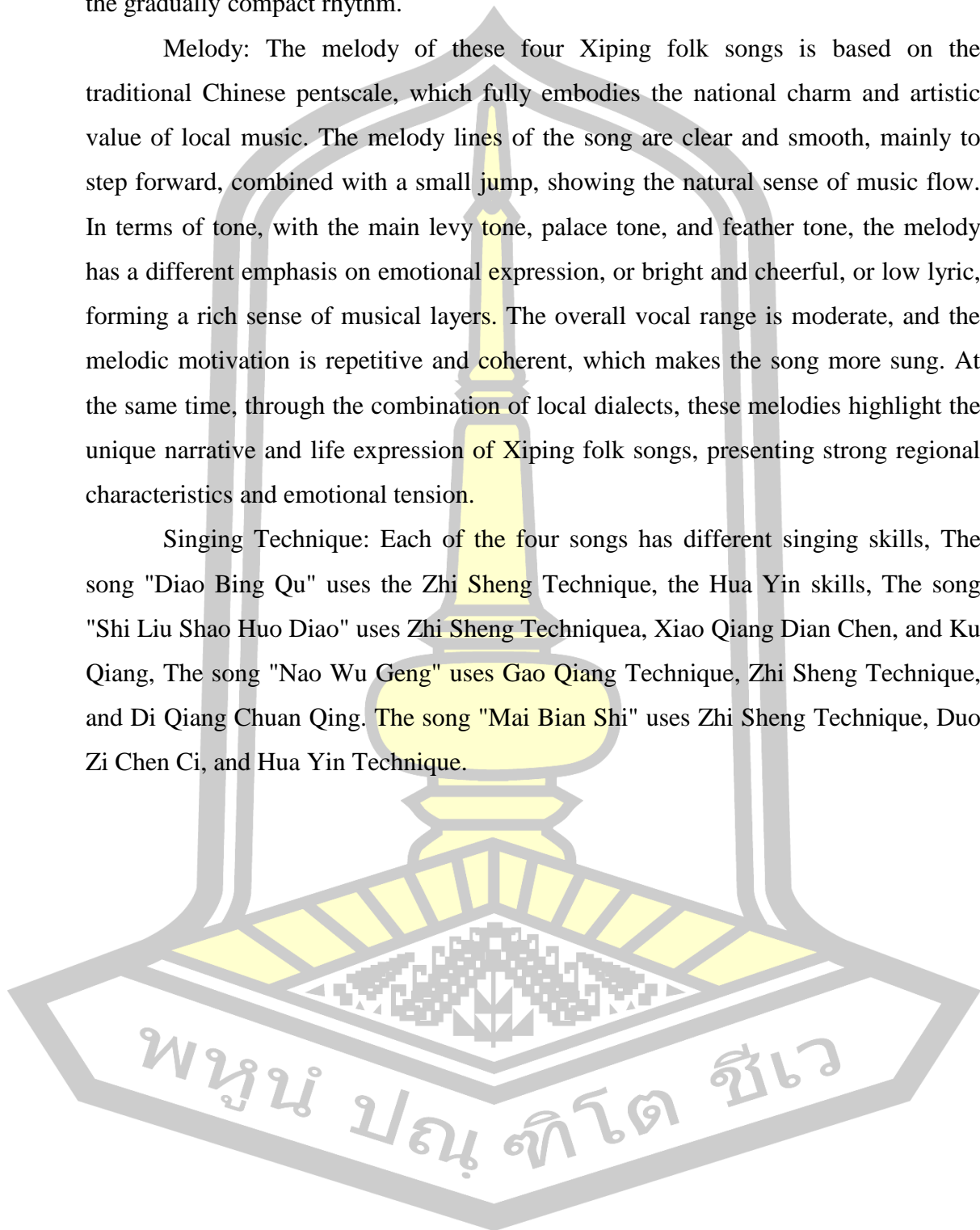
**Lyrics:** The lyrics of Xiping folk songs sung by Yu Xinhua have distinctive local characteristics and artistic charm. Their language is close to life and adopts easy to understand colloquial expression, showing the daily emotions and life scenes of the working people. The lyrics focus on the combination of narrative and emotion, and convey the love for life by telling stories or depicting scenes. At the same time, the lyrics are full of improvisation and interactive, which is also one of the remarkable features of Xiping folk songs. In addition, the singing is combined with the dialect of Western criticism, which skillfully integrates Xiping dialect into the lyrics, which makes the song more local characteristics and life atmosphere, and also makes Xiping folk songs both lively and friendly, but also full of artistic appeal. Through the unique intonation and pronunciation of the dialect, she expresses the emotion of the lyrics more vivid and natural. In addition, she pays special attention to the cadence of the dialect tone when singing, so that the narrative of the lyrics is closer to the life scene in Xiping area, and gives the song a unique regional color. Her singing style of combining dialect with lyrics not only inherits the cultural core of Xiping folk songs, but also narrates the emotional distance between the audience and the song, making the songs more appealing and making the local culture recognizable.

**Rhythm:** The beats of these four songs are all 2 / 4 beats, and this rhythm type is also the most common occurrence in Xiping folk songs. The rhythm is lively and smooth, close to the natural rhythm of labor life, which reflects the life and narrative of Xiping folk songs. Point rhythm and fast notes are one of the common features, especially prominent in "Mai Bian Shi" and "Diao Bing Qu", through the interweaving of point rhythm and sixteen notes, enhance the jumping sense and liveliness of the melody. Moreover, changes in rhythm also provide a rich hierarchy . For example, the overall rhythm of Shi Liu Shao Huo Diao is relatively stable, and the alternation of eight notes and four notes shows the calmness and yearning of life,

while Diao Bing Qu expresses the positive and enthusiasm of labor and life through the gradually compact rhythm.

**Melody:** The melody of these four Xiping folk songs is based on the traditional Chinese pentscale, which fully embodies the national charm and artistic value of local music. The melody lines of the song are clear and smooth, mainly to step forward, combined with a small jump, showing the natural sense of music flow. In terms of tone, with the main levy tone, palace tone, and feather tone, the melody has a different emphasis on emotional expression, or bright and cheerful, or low lyric, forming a rich sense of musical layers. The overall vocal range is moderate, and the melodic motivation is repetitive and coherent, which makes the song more sung. At the same time, through the combination of local dialects, these melodies highlight the unique narrative and life expression of Xiping folk songs, presenting strong regional characteristics and emotional tension.

**Singing Technique:** Each of the four songs has different singing skills, The song "Diao Bing Qu" uses the Zhi Sheng Technique, the Hua Yin skills, The song "Shi Liu Shao Huo Diao" uses Zhi Sheng Technique, Xiao Qiang Dian Chen, and Ku Qiang, The song "Nao Wu Geng" uses Gao Qiang Technique, Zhi Sheng Technique, and Di Qiang Chuan Qing. The song "Mai Bian Shi" uses Zhi Sheng Technique, Duo Zi Chen Ci, and Hua Yin Technique.



## CHAPTER VI

### Conclusion, discussion and suggestions

#### 1. Conclusion

##### 1.1 Biography of Yu Xinhua

The biography of Yu Xinhua is divided into three aspects: life history: Born in 1950 in Xiping Town, Xixia County, Henan Province. Influenced by his father's folk song, Yu Dashan, he has been deeply influenced by folk song culture since childhood. Her family's singing and village festivals inspired her love for Xiping folk songs, which laid the foundation for her later inheritance and development. Learning history: At the age of 17, Yu Xinhua began to learn the singing skills of traditional Xiping folk songs from the old artists. Through imitation and self-learning music theory, he deeply mastered the melody and structural characteristics of Xiping folk songs. On the basis of retaining the traditional singing methods, she integrated the modern singing skills and realized the innovative development of folk songs. Performance history: Yu Xinhua founded the "Xiping Folk Songs Inheritance and Development Singing Troupe", participated in the compilation of "Xiping Folk Songs", held training classes and folk song competitions, and promoted the folk songs into the campus. She has won many awards in provincial and municipal competitions and TV programs, and has become the representative inheritor of Xiping folk songs, and has made important contributions to the inheritance and dissemination of intangible cultural heritage.

##### 1.2 Yu Xinhua's Singing Techniques

Through the analysis of Yu Xinhua's four representative works of Xiping folk songs, two types of Xiping folk songs are mainly selected: Hao Zi and Xiao Diao. Yu Xinhua's singing skills include: Zhi Sheng Chang Fa, Gao Qiang Chang Fa, Hua Yin Ji Qiao, Xiao Qiang Dian Chen, Duo Zi Chen Ci, Ku Qiang and Di Qiang Chuan Qiang Fa. Yu Xinhua's voice is naturally bright, penetrating and strong in control. She sings mainly based on Zhi Sheng Chang Fa through a combination of chest and head cavity resonance. With Zhi Sheng Chang Fa as the core, her voice is naturally bright and close to life, and can directly convey sincere emotion; combined with Gao Qiang

Chang Fa, enhance timbre penetration and emotional tone through head cavity resonance, especially when showing warm atmosphere. Hua Yin The use of skills makes the melody more charming and smooth, and strengthens the emotional expression of the song. She also flexibly uses Xiao Qiang Dian Chen and Duo Zi Chen Ci, which enhances the level and vitality of the song by adding a delicate sense of embellishment and jump of rhythm to the melody. In addition, the addition of Ku Qiang gives the song a strong emotional tension, which further deepens the emotional expression. On the whole, Yu Xinhua's singing skills are both traditional and innovative, which not only retain the original ecological characteristics of Xiping folk songs, but also make its expressive force more diversified through exquisite skills, injecting fresh vitality into the inheritance and development of Xiping folk songs.

## **2. Discussion**

### **2.1 Discussion on the Biography of Yu Xinhua**

Existing research on Xiping folk songs primarily focuses on their artistic and cultural characteristics, with limited emphasis on the individual inheritors vital to preserving and revitalizing this intangible cultural heritage. Inheritors like Yu Xinhua play a unique and irreplaceable role as the core of living cultural transmission. Thus, studying her life, learning, and performance experiences traces the evolution and inheritance of Xiping folk songs and reveals their revival and dissemination in contemporary society.

This discussion aligns with Chai Zhanhong and Lin Lijun (2021) in *A Study on the Artistic Characteristics of Xiping Folk Songs from the Perspective of Ethnomusicology*, which describes Xiping folk songs as a communal creation passed down by generations in Xiping Town and nearby areas of Henan Province. The collective cultural foundation of these songs underscores the importance of individual contributions by inheritors like Yu Xinhua, who embody and enhance the tradition. Moreover, Yu Xinhua's efforts resonate with Yang Jing (2015) in *A Preliminary Study on the Protection of Xiping Folk Songs from the Perspective of Self-Media*, which highlights the potential of self-media tools like Youku and WeChat to protect and spread traditional folk music. Yu Xinhua's active engagement in promoting

Xiping folk songs through performances, training programs, and publications reflects the practical application of such strategies, ensuring their continued relevance.

Yu Xinhua is not only an exceptional artist but also a proactive advocate for the preservation and dissemination of cultural heritage. Her biography provides insights into the role of personal dedication and innovation in sustaining intangible cultural heritage. Studying her life offers valuable lessons in understanding the dynamics of cultural revival, the modes of contemporary dissemination, and the strategies for engaging new audiences while preserving authenticity.

Therefore, focused exploration of Yu Xinhua's biography enriches the broader discourse on Xiping folk songs, emphasizing the significance of individual inheritors in the ongoing life of traditional arts.

## 2.2 Discussion on Yu Xinhua's Singing Techniques:

From the available data, it becomes evident that existing research on singing techniques primarily addresses general aspects and lacks in-depth studies focused on individual inheritors. However, the interpretation of songs and the personalized approach to singing by individual performers are critical areas of study. This paper centers on Yu Xinhua, a prominent inheritor of Xiping folk songs whose unique singing style exemplifies the preservation of traditional elements and the integration of innovative techniques.

Yu Xinhua's approach to singing Xiping folk songs retains their original essence while incorporating techniques such as Ku Qiang (crying tone), Xiao Qiang Dian Chen (delicate embellishment), and Di Qiang Chuan Qing (regional emotional expression). Her singing not only embodies the cultural and emotional richness of Xiping folk songs but also enhances the existing repertoire of techniques. This makes her work a valuable resource for music educators, singers, and researchers. By studying her methods, gaps in the documentation of Xiping folk song-singing techniques can be addressed, contributing to a more comprehensive understanding of the art form.

A distinctive feature of Yu Xinhua's singing is her emphasis on Zhi Sheng Singing, which focuses on direct vocal projection. This technique blends chest and head cavity resonance, resulting in a voice that is both bright and penetrating. Her singing connects deeply with the natural rhythms of labor and life, reflecting the

authenticity and vibrancy of Xiping folk songs. This aligns with findings from Li Na (2023) in *Analysis of Singing Techniques of Xiping Folk Song (A Mulberry Tree in Front of Good Sister's Door, Henan Province)*, which explores the relationship between national vocal techniques and local traditional singing methods. Similarly, Lin Lijun (2020) in *A Literature Review of Xiping Folk Song Research* highlights the gaps in existing research and suggests directions for future studies to ensure the academic and cultural preservation of Xiping folk songs.

Yu Xinhua further enriches her singing through *Di Qiang Chuan Qing*, a technique that skillfully incorporates dialect charm to heighten the cultural expressiveness of her performance. This stands in contrast to other regional folk singing styles. For instance, the loud and bold vocalizations of Northern Shaanxi folk songs or the soft and gentle expressions of Jiangnan minor tunes emphasize either dramatic emotional projection or melodic delicacy. In comparison, Yu Xinhua's singing prioritizes natural, resonant tones that resonate with the lived experiences of labor and life, offering a unique perspective on traditional folk music.

By focusing on Yu Xinhua's singing techniques, this research bridges a critical gap in the academic study of Xiping folk songs, providing insights into her unique methods. These findings not only enhance the understanding of regional folk music but also serve as a foundation for preserving and innovating Xiping folk song traditions for future generations.

### **3. Suggestions**

#### **3.1 General suggestions**

- 1) Promote Xiping folk songs internationally through participation in global folk song festivals and cultural exchange programs to showcase their unique charm.
- 2) Evaluate Yu Xinhua's contributions to intangible cultural heritage preservation, focusing on her roles in teaching, performance, and innovation, and extend her achievements to a broader audience.
- 3) Strengthen research on the dialect features, singing techniques, and melodic structures of Xiping folk songs, including comparative studies with other folk traditions, to deepen understanding of their artistic and cultural value.

4) Compile Yu Xinhua's biography, encompassing her life, studies, and performances, into a published book to preserve her legacy and serve as a resource for folk song enthusiasts and researchers.

5) Leverage modern technology to create digital archives of Xiping folk songs, including videos, audio recordings, and musical scores, and distribute them through social media and music platforms to increase their visibility.

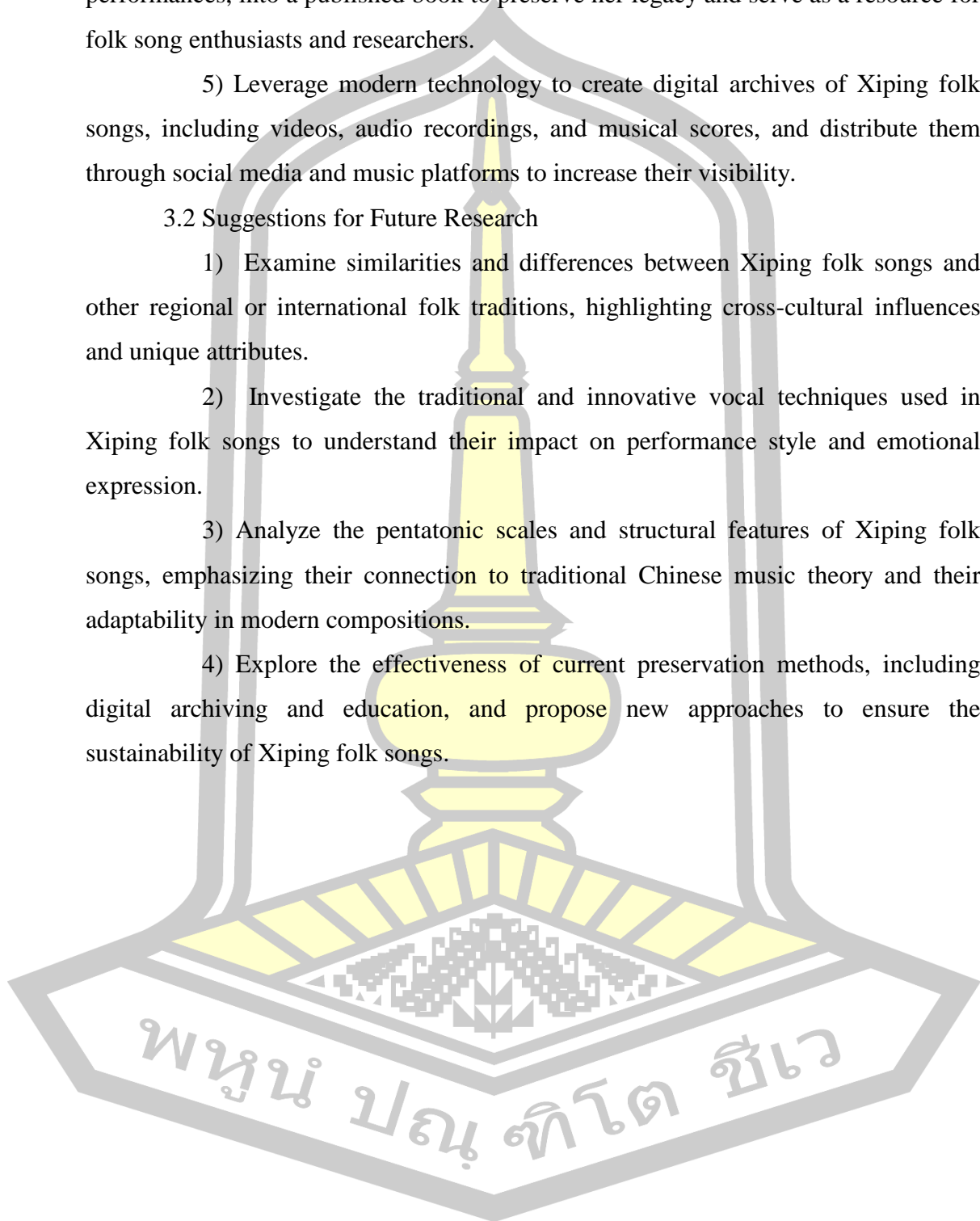
### 3.2 Suggestions for Future Research

1) Examine similarities and differences between Xiping folk songs and other regional or international folk traditions, highlighting cross-cultural influences and unique attributes.

2) Investigate the traditional and innovative vocal techniques used in Xiping folk songs to understand their impact on performance style and emotional expression.

3) Analyze the pentatonic scales and structural features of Xiping folk songs, emphasizing their connection to traditional Chinese music theory and their adaptability in modern compositions.

4) Explore the effectiveness of current preservation methods, including digital archiving and education, and propose new approaches to ensure the sustainability of Xiping folk songs.



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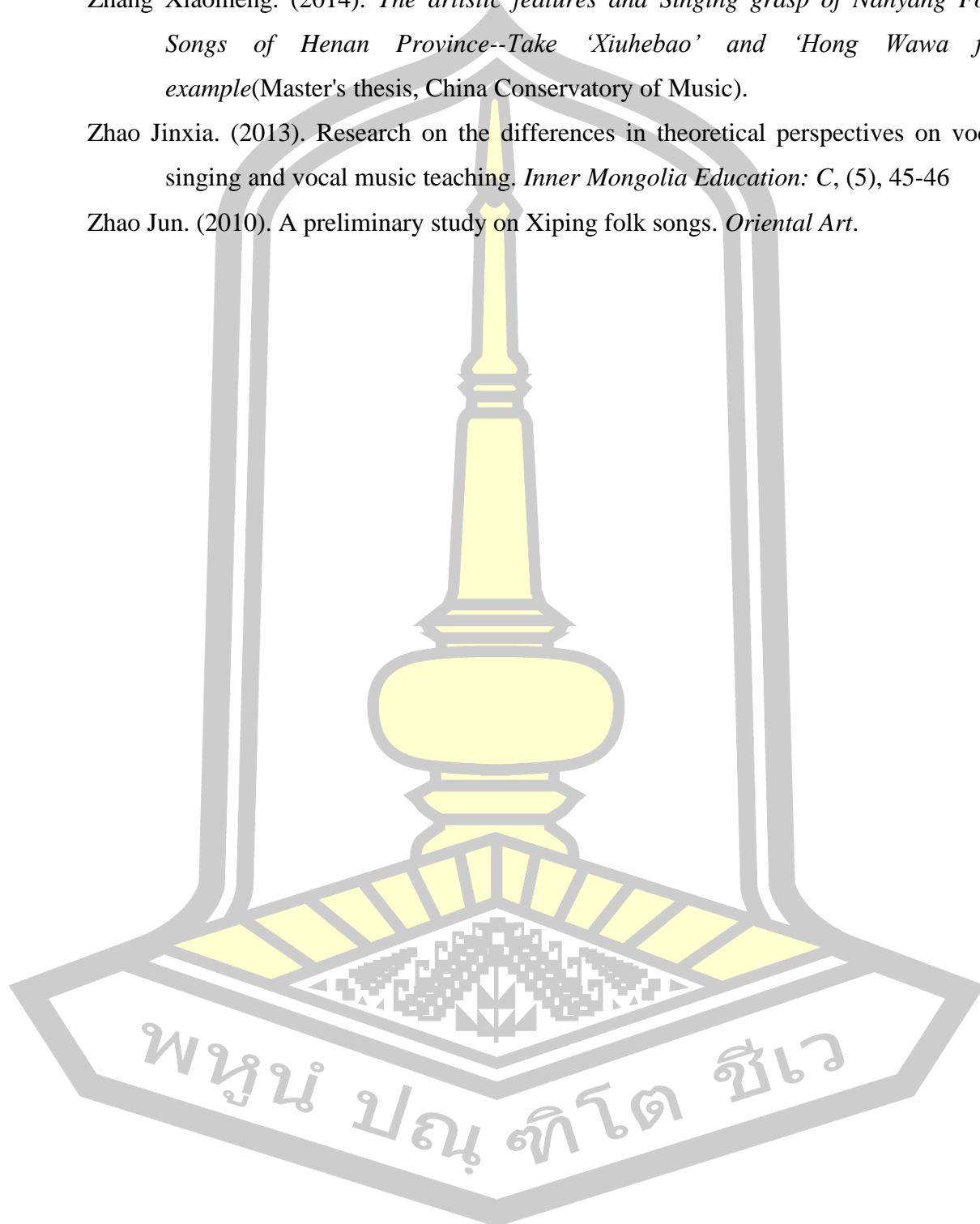
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## APPENDIX

### Questionnaire

number	Survey Questions
1	What are the characteristics of Xiping folk songs?
2	What was your experience of growing up and learning Xiping folk songs like?
3	What techniques do you use when singing Xiping folk songs?
4	What do you think about the current status of Xiping folk songs?
5	What is the history of Xiping folk songs?

### Watch the table

number	Observations
1	The technique of “Zhi Sheng” is used in singing
2	Yu Xinhua focuses on hers own demeanour when she sings a song
3	The technique of “Gao Qiang” is used in singing.
4	Yu Xinhua used the technique of ‘Xiao Qiang Dian Chang’ in his singing.
5	Yu Xinhua used the technique of ‘Ku Qiang’ in her singing.
6	Yu Xinhua’s song contains Xiping dialect during the song performance

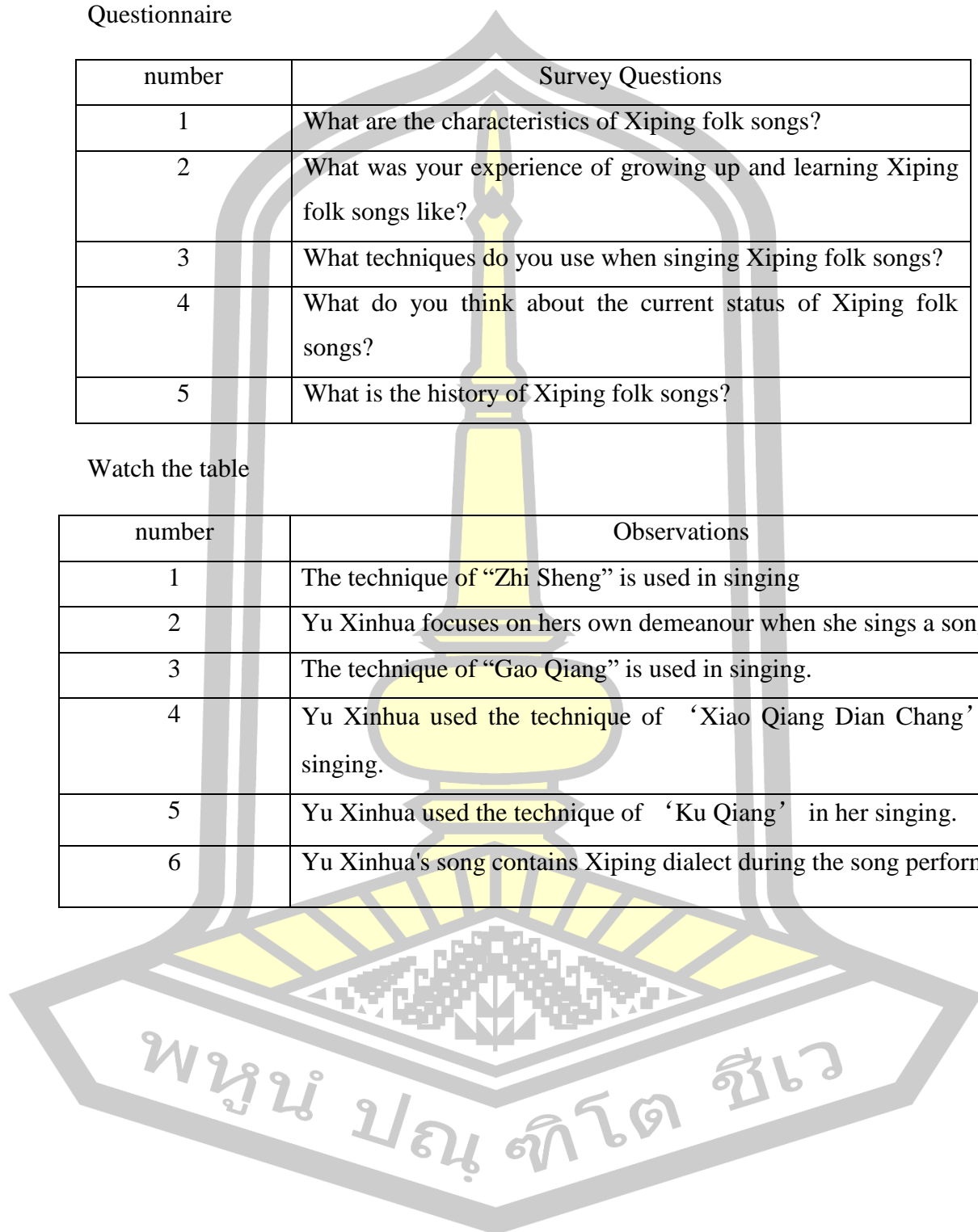




Figure 45. The Author and Yu Xinhua Group Photo



Figure 46. The Author and Yu Xinhua Group Photo



Figure 47. Author listen to Yu Xinhua Singing



Figure 48. Author and Yu Xinhua and Her Husband

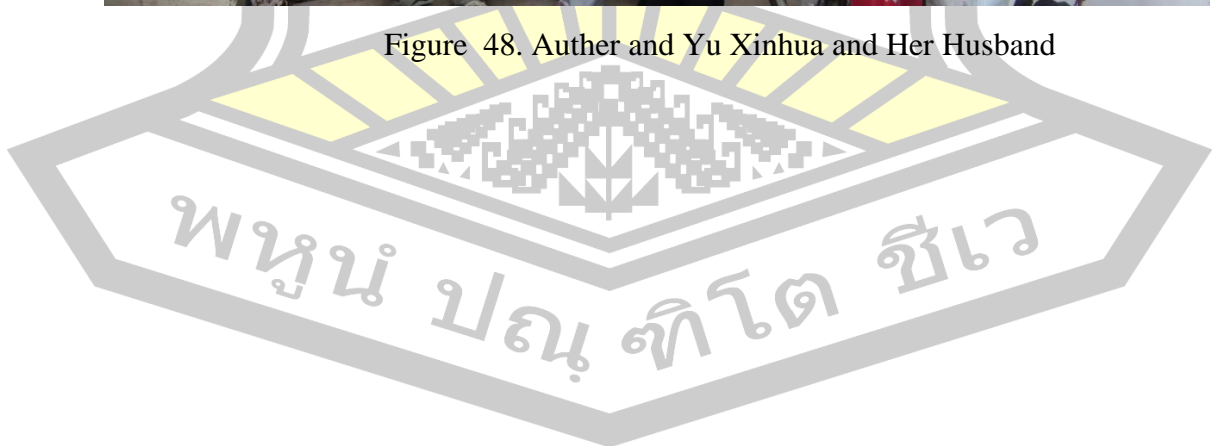




Figure 49. The Author and Yu Xinhua Group Photo



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