



The singing technique the folk song of Wang Xiangrong

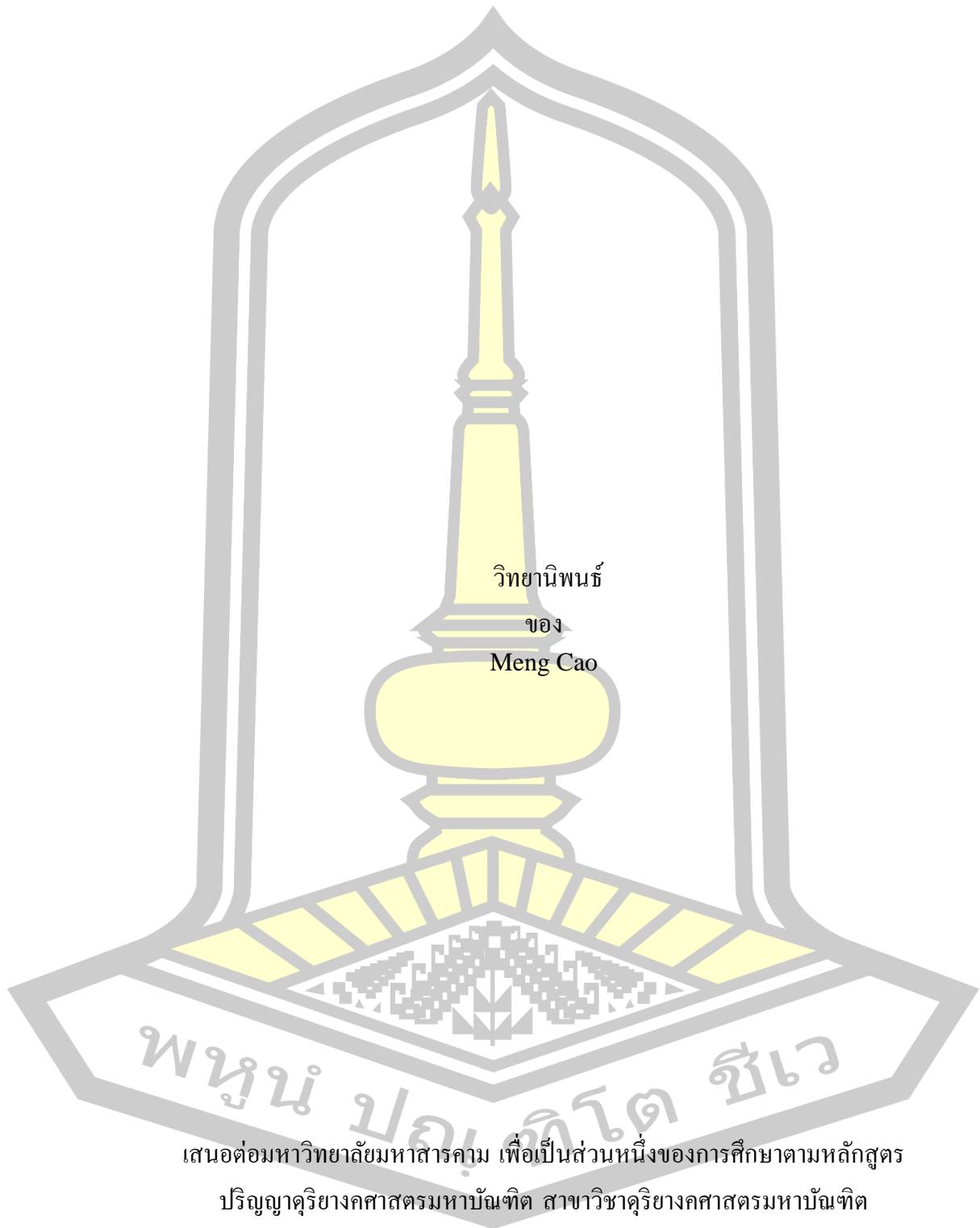
Meng Cao

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

April 2025

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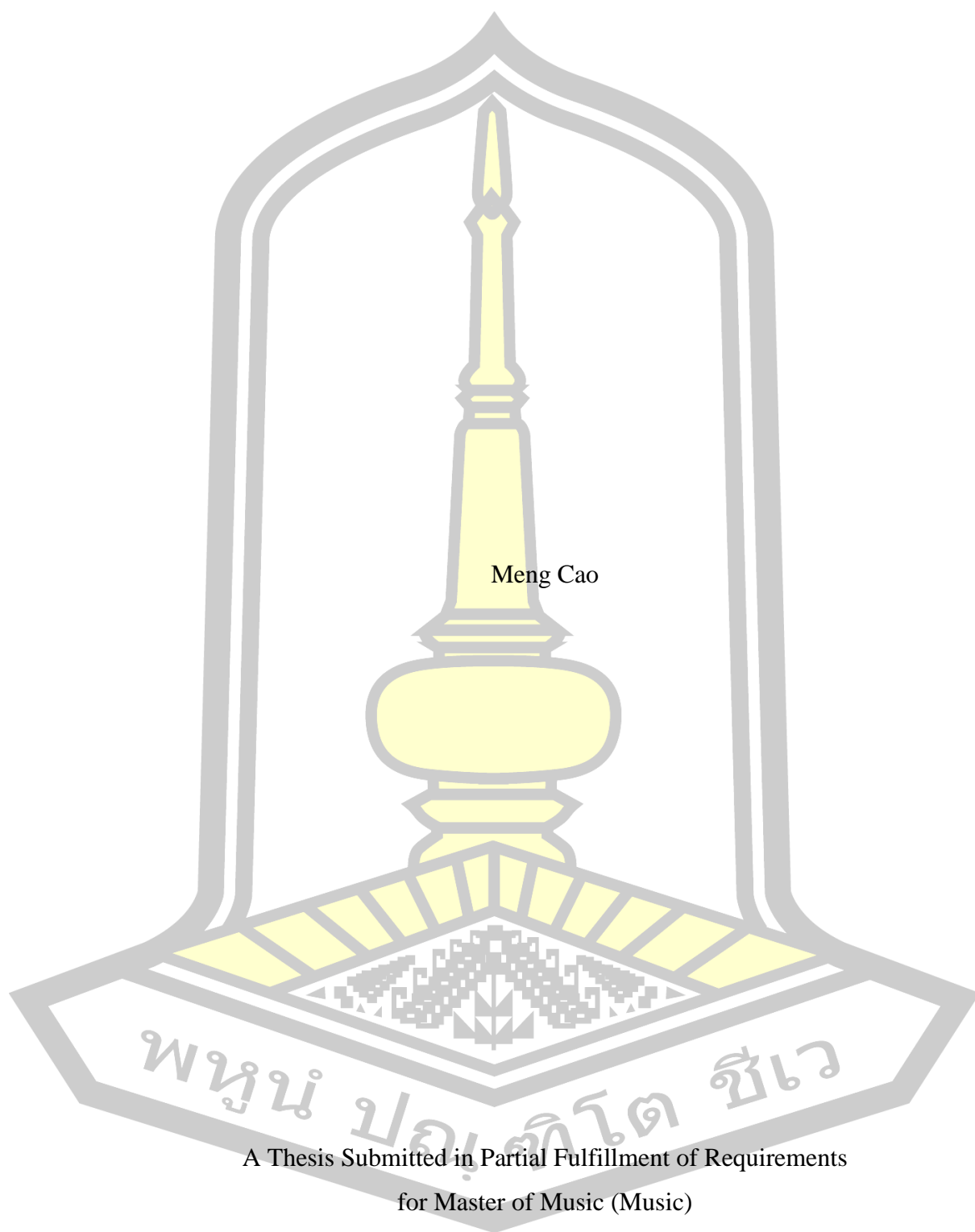
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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The singing technique the folk song of Wang Xiangrong



Meng Cao

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

April 2025

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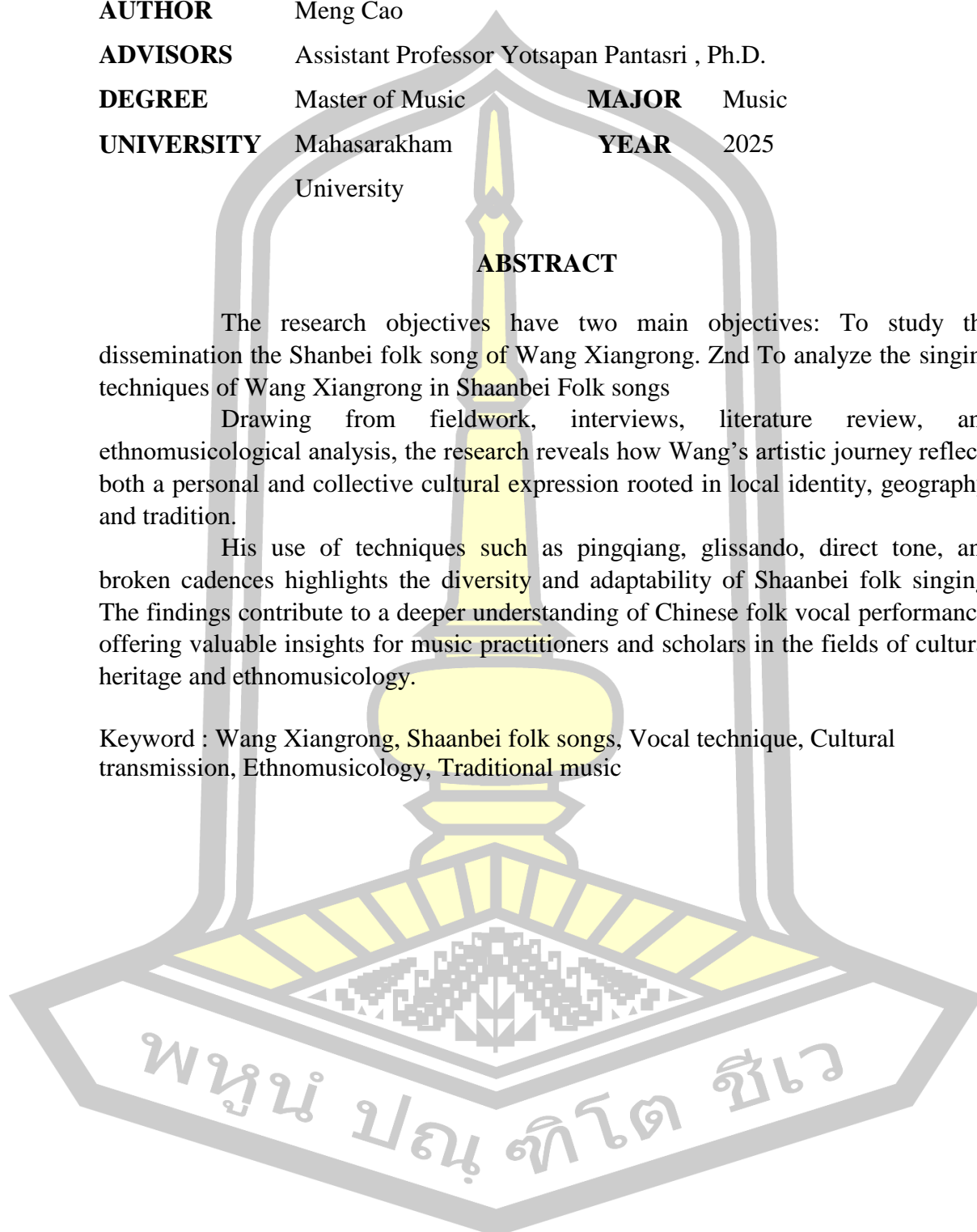
ABSTRACT

The research objectives have two main objectives: To study the dissemination the Shaanbei folk song of Wang Xiangrong. 2nd To analyze the singing techniques of Wang Xiangrong in Shaanbei Folk songs

Drawing from fieldwork, interviews, literature review, and ethnomusicological analysis, the research reveals how Wang's artistic journey reflects both a personal and collective cultural expression rooted in local identity, geography, and tradition.

His use of techniques such as pingqiang, glissando, direct tone, and broken cadences highlights the diversity and adaptability of Shaanbei folk singing. The findings contribute to a deeper understanding of Chinese folk vocal performance, offering valuable insights for music practitioners and scholars in the fields of cultural heritage and ethnomusicology.

Keyword : Wang Xiangrong, Shaanbei folk songs, Vocal technique, Cultural transmission, Ethnomusicology, Traditional music



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

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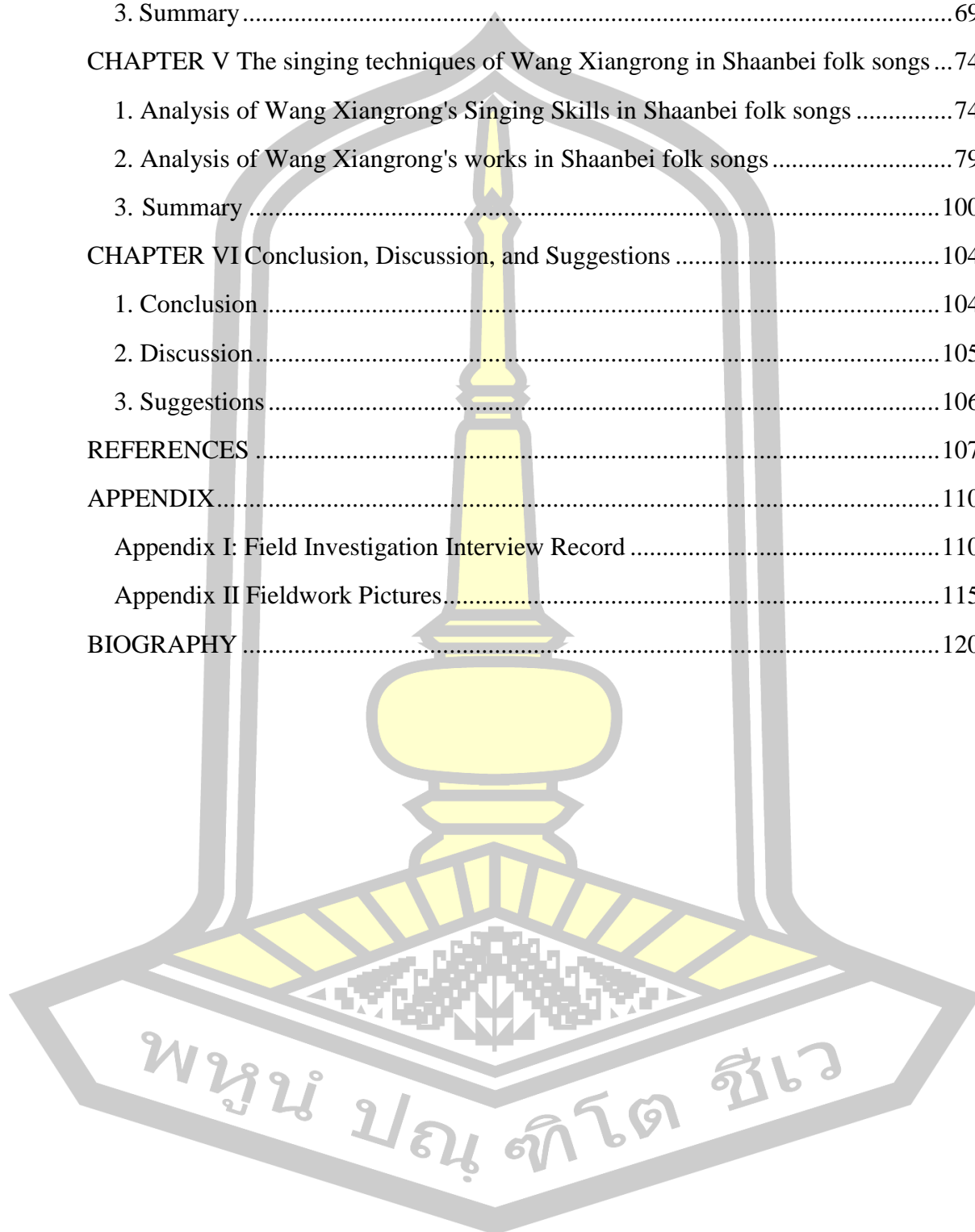
Last but certainly not least, I sincerely thank my family for their unwavering support. I consider myself immensely fortunate to have had their unwavering presence by my side throughout this endeavor.

Meng Cao

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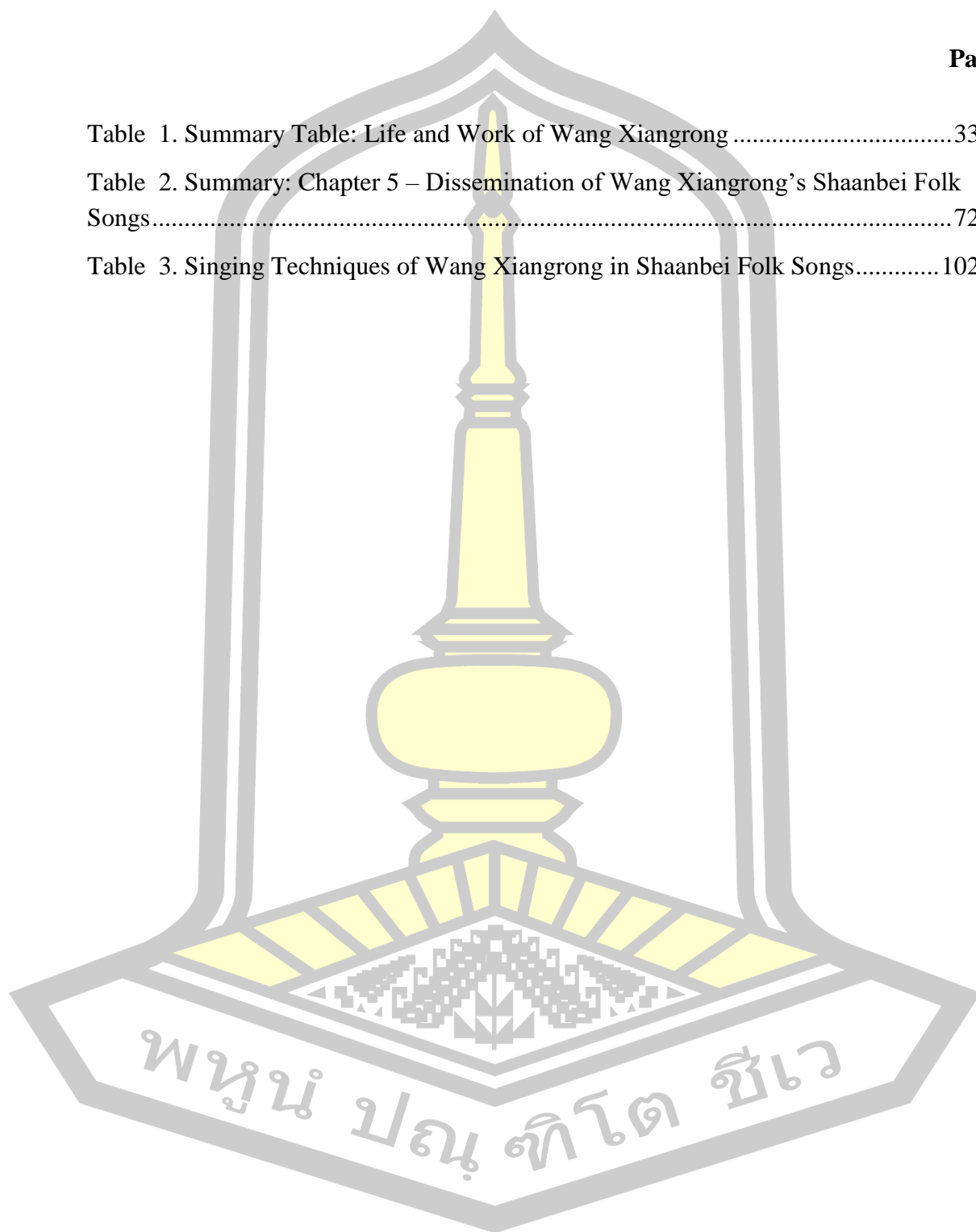
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CHAPTER I

Introduction

1. Background and problem of the research

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

The themes of folk songs are rich and diverse. Of course, there are many ways to categorize folk songs based on their themes, which can be roughly divided into three types: "singing", "folk songs", and "minor tunes". Labor chanting: including porter chanting, boatman chanting, workshop chanting, etc., is the most representative artistic theme in the historical development of folk songs. Its expression rhythm is generally clear and simple, mostly appearing in the form of a lead singer, choir, or solo. The hymn has the function of inspiring the spirit of labor, stimulating labor enthusiasm, and unifying the rhythm of labor. Folk songs: including general folk songs, grazing folk songs, Tianyang folk songs, etc. Generally speaking, folk songs are mainly about labor and love life, with rich lyrics, mostly improvised, singing while watching the mountains, and simple lyrics. The melody of folk songs is usually characterized by high pitched, loud, concise, hearty, long-lasting, unrestrained, and free rhythms(Tian Tian, 2019).

The musical characteristics of folk songs in northern Shaanbei are mainly reflected in the following aspects:Rich tunes: Northern Shaanbei folk songs have a variety of tunes, some melodious and full, some euphemistic and delicate, some cheerful and lively, and some sad and sorrowful.Free rhythm: The rhythm of Shaanbei folk songs is relatively free, usually changing according to the content of the lyrics and the expression of emotions.Simple lyrics: Most of the lyrics of Shaanbei folk

songs are simple and plain, expressing the most profound emotions in the most concise language. Unique singing style: Shaanbei folk songs are sung in a unique way, usually using a combination of real and falsetto voices, making the songs more infectious(Xia Liu, 2015).

Shaanbei folk songs, as a highly representative musical form in the Shaanbeiregion, occupy an important position in the field of traditional ethnic music in China. Wang Xiangrong, as an outstanding representative of Shaanbei folk songs, is revered as the "King of ShaanbeiSongs". He has been deeply influenced by folk music since childhood and has made outstanding contributions to the inheritance and development of Shaanbei folk songs through his own efforts and talents. This paper deeply analyzes Wang Xiangrong's artistic career, singing style, inheritance measures, and his role in promoting the dissemination of Shaanbei folk songs. It explores his profound influence on the inheritance and development of Shaanbei folk songs, aiming to provide useful references for the inheritance and innovation of Shaanbei folk songs.(Lin Liu,Long Xu,2022).

Wang Xiangrong has performed numerous classic Shaanbei folk songs, such as "Dong Fang Hong", "Zou Xi Kou", "Na Da Da Ye Bu Ru Za Shan Gou Gou Hao", "Huang He Fu Chuan Qu", and so on. He has also won first prizes in literary and artistic performances in Fugu County, Yulin area, and Shaanbei Province. He is a member of the Chinese Musicians Association and vice chairman of the Shaanbei Musicians Association(Lumi Shan ,2020).

Wang Xiangrong deeply understands the importance of inheriting talents for the development of Shaanbei folk songs, so he actively participates in the training of Shaanbeifolk song inheritors. He recruited many disciples and unreservedly passed on his years of accumulated singing experience and skills to the younger generation. In the teaching process, he pays attention to teaching students according to their aptitude, and develops personalized teaching plans based on the characteristics and advantages of each student. He not only teaches students singing skills, but also focuses on cultivating their understanding of the cultural connotations of Shaanbei folk songs, guiding them to deeply understand the history, culture, customs, etc. of Shaanbeiregion, so that students can truly comprehend the essence of Shaanbei folk songs. Under his careful guidance, many of his students gradually grew into excellent

inheritors of Shaanbei folk songs, showcasing the charm of Shaanbei folk songs on various stages(Guimei Li ,2021).

The folk songs of northern Shaanbei are influenced by the unique geographical environment and human society, and have a unique charm. Every note and every lyric reflects the simplicity and beauty of northern Shaanbei people. This paper combines the professional singing of folk vocal music, from compositional structure, melodic style and interval characteristics, tonal compositional analysis, syntactic, relationship and other aspects of the folk songs of northern Shaanbei Province are analyzed and studied in depth. In order to better understand and master the Shaanbei folk songs and the feelings in the singing process, it is necessary to In order to better understand and master the Shaanbei folk songs and the feelings during the singing process, it is necessary to have a deeper interpretation of the Shaanbei folk songs. The form of Shaanbei folk songs has added splendor to China's singing art has added splendid colors.

2. Research objectives

- 2.1 To study the dissemination the Shanbei folk song of Wang Xiangrong.
- 2.2 To analyze the singing techniques of Wang Xiangrong in Shaanbei Folk songs

3. Research Questions

- 3.1 How to dissemination the Shanbei folk song of Wang Xiangrong?
- 3.2 What is Wang Xiangrong's singing technique for Shaanbei folk songs?

4. Research Benefit

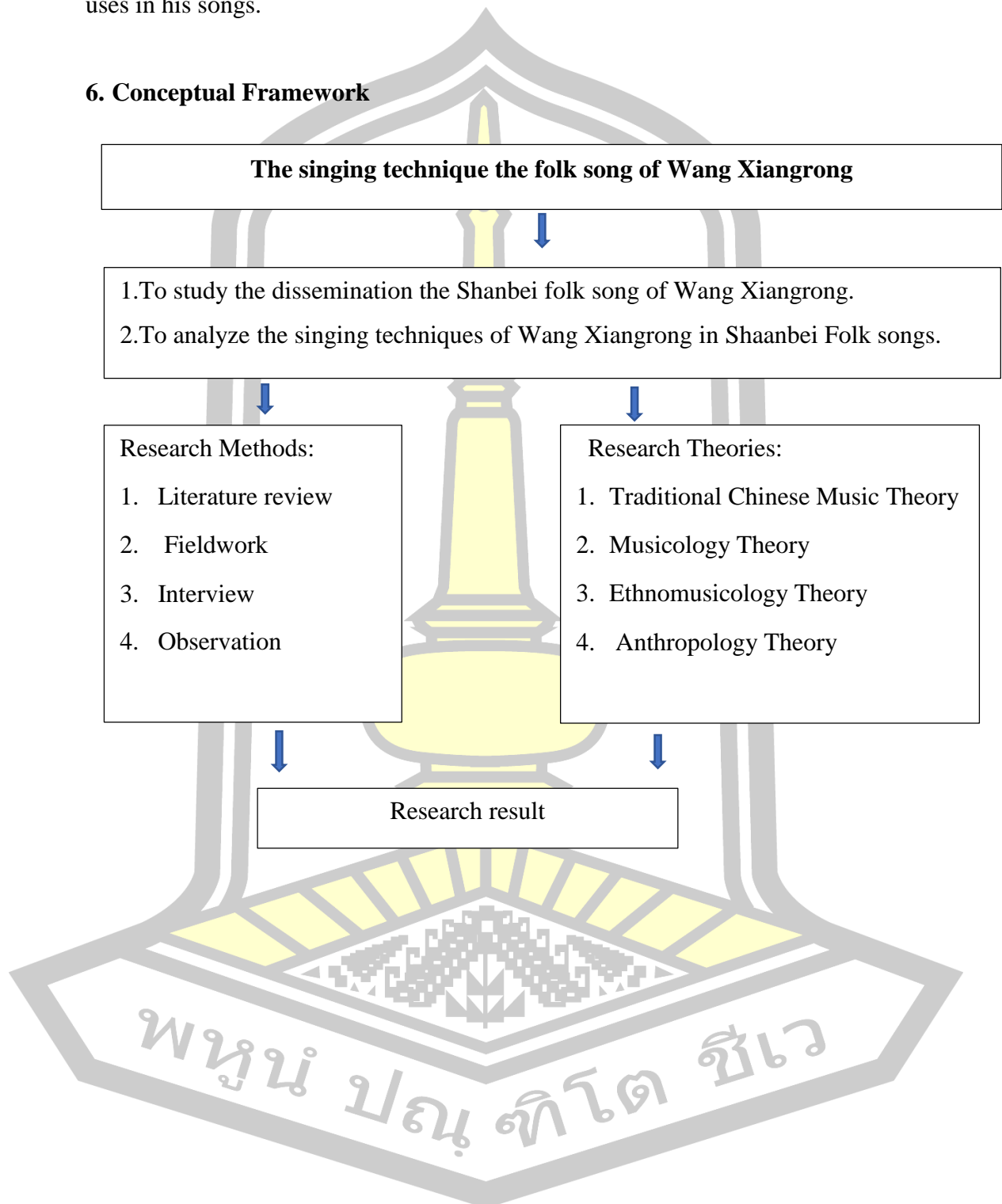
- 4.1 We can understand Wang Xiangrong's dissemination process of Shaanbeifolk songs.
- 4.2 We can learn about Wang Xiangrong's singing technique.

5. Definition of terms

- 5.1 The dissemination refers to Wang Xiangrong method that allows this folk song to survive in society.

5.2 Singing technique refers to the singing method of Wang Xiangrong that he uses in his songs.

6. Conceptual Framework



CHAPTER II

Literature review

In this chapter of the study on folk songs in northern Shaanbei , the researcher reviewed a large amount of literature to obtain the most valuable information. The researcher reviewed relevant literature to obtain the most comprehensive information in this research. The topics are as follows:

1. History of Shaanbei Folk Songs
2. Singing techniques of folk songs
3. Wang Xiangrong's Life and work
4. Society and culture of northern Shaanbei
5. Techniques and Methods for Singing Folk Songs
6. The Theory used in Research
7. Documents and Related Research

1. History of Shaanbei Folk Songs

1.1 Historical Origins of Shaanbei Folk Songs

1.1.1 Early origins and formation:

The northern Shaanbei region is historically a multi-ethnic settlement, Xiongnu, Turkic, Qiang, Xianbei and other ethnic minorities and the Han long-term integration, the exchange of national culture collision for the breeding of folk songs in northern Shaanbei Province provides a rich artistic foundation and ideological source. The unique geographic environment and way of life played a driving role in the creation of folk songs in northern Shaanbei. Located on the Loess Plateau, northern Shaanbei is a harsh natural environment where people live a hard life, and folk songs have become an important way for them to express their emotions and reflect their lives. For example, “Rangongong” reflects the exploitation and oppression, and “Going to the West” and “Selling Dolls” portray the tragic scene. Some scholars believe that the form of Shaanbei folk songs, such as Xin Tian You, may have appeared in the middle of the Zhou Dynasty, and gradually stabilized and took shape

in the Han Dynasty, becoming one of the ancient forms of folk songs in China(Dong Meiwang,2014).

1.1.2 Development stage:

Ming and Qing Dynasties: With the passage of time, the folk songs of northern Shaanbei continue to develop and enrich. In the Ming and Qing dynasties, folk songs are widely sung in the folk, the content is more diversified, involving all aspects of life, such as labor, love, homesickness and so on(Zei Haozhao,2020).

Modern times: The modern history of China's "Going to the West", that is, the large-scale "working wave", played an important role in the spread and development of folk songs in northern Shaanbei. The people who traveled to the west brought Shaanbei folk songs to different regions, making their spread wider, and at the same time absorbed cultural elements from other places and ethnic groups, enriching the connotation of Shaanbei folk songs. For example, the absorption and re-creation of Mongolian folk songs is reflected in "The People Going West Turn Back", which is similar to Mongolian folk songs in terms of melody and rhythm(Zei Haozhao,2020).

1.1.3 Prosperous period:

After the 1942 Speech at the Yan'an Literary and Artistic Symposium: This period was a period of unprecedented prosperity for Shaanbei folk songs. Literary and artistic workers to go deep into the life, collect and organize the material of the Shaanbei folk songs and processing, so that its content and form have been greatly improved. Many excellent works of Shaanbei folk songs emerged, such as "The East is Red", "Blue Flowers", "Thirty Mile Shop", "Hengshan down some guerrillas", "When the Red Army's brother came back", "Going to the West", "Catching up with livestock", "Nanniwan", "Embroidered Gold Plaque" and so on, which were not only widely sung at that time, but are still popular today(Zei Haozhao,2020).

After the reform and opening up: the reform and opening up brought about the liberation of ideas and the diversified development of culture, Shaanbei folk songs also ushered in a new opportunity for development. In this period, the lyrics of the Shaanbei folk songs are more straightforward, the music is more colorful, and has a

wide range of influence in the country, the formation of the “Northwest Wind” trend. Some songs, such as “High Slope of Loess”, were loved for their strong northern Shaanbei style(Zei Haozhao,2020).

1.2 Geographic and Human Factors of Folk Songs in Northern Shaanbei Province.

1.2.1 Geographical factors :

The creation of folk songs is generally linked to actual life. Shaanbei folk songs are the truest expressions of people's daily lives. The first thing that comes to mind when mentioning northern Shaanbei is the topographical features of the region. In this yellow land, the most common terrains are plains, beams, mounts and canals. Once upon a time, due to underdeveloped communication technology, people could only communicate with those on the other side of the mountains by shouting, which also formed a high-pitched and loud performance style. But at the same time, due to the harsh natural environment of northern Shaanbei , it also creates people's rough character. For the barren and vast loess in front of them, people can directly express their inner emotions and feelings. Therefore, Shaanbei folk songs are basically poignant, and through such a style of song, they can also reflect the people of northern Shaanbei 's desire for a better life and their longing for love from the side. Because northern Shaanbei is vast and sparsely populated, with long gullies and rolling hills, people can only express their true feelings through singing in the face of the vast and inhospitable loess, but in this kind of poignant music, they can also feel the straightforward expression of their emotions towards their loved ones and relatives. It is because of the sparsely populated characteristics of the land, so there is a line that has been passed down to this day, “we can not see that face face, then wave a hand,” the real and strong musical expression, therefore, the content of the folk songs of northern Shaanbei Province is mainly songs directly with the simplest language to express their feelings and true feelings, and directly to the people's heart soul, which is all related to the people's lives and the local culture and culture. All of this is closely related to people's lives and the local natural environment, from which Shaanbei folk songs are derived(Yue Zhang,2019).

1.2.2 Human factors:

Due to the special historical and geographic environmental conditions in northern Shaanbei , the region's people flowed more frequently. At that time, the main minority tribes in northern Shaanbeiwere the Xianbei, Baidi, and Jurchen. At the same time, northern Shaanbeialso shares borders with Shaanbei and Inner Mongolia. For these two reasons, northern Shaanbeihhas a complex ethnic structure. The local people have been living together with the Han Chinese since childhood, and the living behavior and habits of different ethnic minorities have gradually merged with the living customs of the locals. It not only shows the folk side of the people of northern Shaanbei , but also jointly nurtures the free musical quality of Shaanbei folk songs, which are folk music and literary styles created according to the special historical and geographical conditions and social and cultural backgrounds of northern Shaanbei , reflecting the rich folk history and distinctive folk customs of the northern Shaanbeiregion. Shaanbei folk songs have a flexible structure and a wide range of themes. They embody the deep folk history and distinctive folk customs of northern Shaanbei .Shaanbei folk songs have a flexible structure and a wide range of themes, and their distinctive dialectal features and high-pitched, cheerful melodies are intoxicating and memorable(Yue zhang 2019).

Generally speaking, the folk songs of northern Shaanbei have been created, sung, processed and improved by countless working people and folk artists in the course of a long history, gradually forming a unique artistic style and rich cultural connotations, and becoming an important treasure of China's folk music, reflecting the historical changes, social customs and people's life and emotions in the northern Shaanbei region.

2. Singing techniques of folk songs

2.1 Classification of Singing Techniques of Shaanbei Folk Songs

2.1.1 Ping Qiang singing style:

It is sung in a real voice or a combination of real and false voices, or in high and bright tones. Shaanbei folk songs are mainly in flat tones, and the switching between true and false voices can be adjusted according to the appropriate ratio. There are two types of songs in Shaanbei folk songs that can be sung in this way, the first

one is a song with a not fast tempo, not much melodic fluctuation, and a relatively gentle and soft tune, because there are more tunings in Shaanbei folk songs in the seventh and eighth octaves, so in Shaanbei folk songs, the singing completely with the real voice can not completely embody the style of the song. In addition, because of the deep terrain in northern Shaanbei, if you carry out a long-distance dissemination, you must use a false voice. We can't hear the traces of the combination of real and falsetto voices in the excellent northern Shaanbeisingers. Especially in the albatross there are more long notes used, and they are usually in the high register, so it is necessary to borrow the falsetto to make the voice sound more powerful and brighter. The people of northern Shaanbei are accustomed to vocalizing in long tones, so they usually add a heavier sound to the back of their long tones when they call out to people at a greater distance. It is a reflection of this speech habit that many of the long tones in northern Shaanbei songs are followed by a shorter decorative tone, and this tone is generally short. When the current long tone is already long enough, one immediately raises one's breath, then places the voice in the head cavity, then immediately takes a deep breath and sings the next line; and the shorter and heavier tones are basically sung in falsetto. This way of singing not only expresses the unique tones of northern Shaanbei, but also makes the long voice have a beginning and an end, with a strong penetrating power, and can even make a more distant sound. In addition, there is still a combination of true and false voice singing, this way in the interval is relatively more jumpy, can be more intuitively presented in the way of albatross to everyone's field of vision. Not only is it more infectious, but the voice needs to maintain a high pitch, for example, "The Boatman" belongs to this kind of music. The way of mixing real and falsetto voices is more inclined to be rough and tragic, and needs to leave no trace to improve the infectiousness. The last is the use of falsetto, which is basically a form of flute singing, like "You are the only one in my heart". Here, you can see intuitively that these contents are based on the intuition, the use of short and heavy fluttering voice more intuitively the way of falsetto singing presented to everyone's view. The harsh natural environment and the poverty of real life, we can visualize these contents, realize their own lyrical way, no matter what type, all need to reflect each other, reflecting different artistic characteristics. In the sentence structure, you can also express the way of albatross, not only the space is

more bright, and the melody is more characteristic. No matter whether it is the part of sol, do, re, or re, sol, la, it is all about the existence of pure fifths, pure fourths, and minor sevenths, major seconds, and other related elements among the emphasized tones. The songs “Thirty Mile Shop” and “Orchid Flower” are typical representatives of these elements(Hua Feng 2019).

2.1.2 Direct sound singing style:

The directness and freedom of song expression are the basic characteristics of Shaanbei folk songs. And the rough and bold personality of the northern Shaanbeipeople determines the straightness of the northern Shaanbeisongs and the ups and downs of the northern Shaanbeimelody. Song special straight singing is basically used to deal with the high flat tone and long voice in the melody. Shaanbei folk songs are usually used to deal with the vibration of the voice, straight voice in the form of a long tone, straight voice singing is usually expressed bleak, sigh, full of hatred and so on. For example, in the folk song “The Bachelor Cries for His Wife”, the straight tone is used to express the sadness of the suffering of bachelors and widows(Lian Kuizhang 2006).

2.1.3 Glissando singing style:

Among the many ways of singing in Shaanbei folk songs, the glissando belongs to an extremely special way of singing, and its forms of expression are rich and varied. When it comes to specific singing, it can be divided into upper glissando, big glissando, small glissando and so on. For example, the Shaanbei folk song “have to eat have to wear”, in the singing process need to pay attention to the “spinning” “turn” two words, mainly using the upper glissando to present. When singing the word “ringing”, the lower glissando is mainly used. Moreover, every note in the whole song is presented in glissando. In addition, the glissando also has a more prominent feature, that is, the need to dialect and lyrics for organic combination, focusing on the use of the northern Shaanbeidialect characteristics to highlight the unique flavor of the folk song itself, only in this way can show the emotion of the song, and reflect the unique artistic style of the song. In addition, in the use of sliding, In addition, in the use of smooth singing songs, but also pay attention to the reasonable use of breath, the breath needs to maintain the elasticity, in the process of vocalization to try to maintain a natural and smooth.Slide singing. This way, in the

folk songs of northern Shaanbei , is mainly to integrate music and glissando organically, and this way, not only can achieve the main role of language and intonation skills, but also can improve the expressive power in a new thinking. Like “Say next day let you go”, it is in the way of glissando, and finally expressed in the sister, on the basis of “son”, the sister does not let the brother go, and tries hard to get him back, in these painful moods, it can show unique way of expression, and also can show different thinking logic, it is necessary to combine the glissando with different works. The Author's Introduction: Zhao Jin, male, born in 1990, undergraduate, third grade actor, research direction: ethnic vocal singing. Zhao Jin (Gansu Provincial Opera House) Shaanbei folk songs are a gorgeous cultural pearl nurtured by the Loess Plateau with thousands of ravines, and the simple people of Shaanbei have been living on this piece of land for generations, recording and expressing their own way of production and life in their own unique form of music, and conveying the most simple emotions in the most direct language. These emotions are about love, affection, life, family and country, and include all aspects of the local people's lives. The music is concise, rich in content, rich in local color and outstanding in style. Since its development, it has not only retained its original artistic style, but also given it new musical connotations. Thus, it has created a new artistic charm. Therefore, more research value. Only by effectively and deeply exploring the singing art of Shaanbei folk songs can we maintain the healthy development of Shaanbei folk songs, give them new development power and artistic vitality, and thus dissemination the healthy and sustainable development of national vocal music in practice. Type, timbre, strength and other organic integration, show different details of thinking, find a suitable way for their glissando skills, in the spinning, turning the basis of the reasonable implementation of the foundation, to find their own flavor, and embodies the shape of the emotions, reflecting the different breath and connotation, to give people a mellow and natural feeling. The people of northern Shaanbei have the habit of elongating the sound when they speak, and will also add some short sound decorations in the position of the end, these decorations are not only a linguistic habit, but also a way to speed up quickly, these methods can complete the transformation of true and false sounds, realize the speed of the tone, keep the momentum of the development of the development of the forward, and find their own reasonable way of

transformation. On the basis of the roughness, reasonable integrated planning, maintain a reasonable change of breath, find the penetrating power of their own voice. Enhance the processing of emotion, and find a suitable voice technique for yourself(Hua Feng 2019).

2.1.4 Decidedly compartment singing style:

Broken cadence is also called tonal cadence. Most folk songs in northern China are broken cadences. There is a gap in the use of broken cadences in Shaanbei folk songs, in which the song is sung with the intention of singing the notes of each word, singing a strong sense of pause, in short, the broken cadences should be sung in a short and solid. The staccato melodies produced in the liner notes and trailing cadences are often decorative phrases. When singing, emphasize the character of the liner notes and the continuation of the tone. The singing voice must be lively, natural and energetic. In addition to liner notes, there are rare forms of consonant-lined compound phrases in folk songs of northern Shaanbei . The most typical example is the Song of Supporting the Army. This song is mainly characterized by the use of male and female chorus, the use of liner notes produces the effect of mutual articulation and illumination, thus making the atmosphere of the liner notes become more lively and joyful.Broken Cavity Singing. In the actual development path summary, the singer needs to Shaanbei folk song way, increase the infrastructure, the implementation of the thinking base, only reasonable organic integration of these elements, then, can the word sound account for clear and true. Like in “Playing the Traveling Thousand”, it is on the basis of the broken cavity, to show the lightness that belongs to oneself, and to present the liveliness of the two sisters, in front of everyone. It is important to emphasize the head of the character, and the pause should be light. Not only is it realistic, but some modifiers will be used to enhance the vividness and naturalness of life. There is a light and a heavy break, and there is also a closed and a released break. Either way, it is necessary to implement the textual foundation well in the real notes. In “The Great Production”, the use of broken cadences simulates the sound of labor more intuitively, and improves the rendering of atmosphere and emotion to meet the current development path. When singing in a broken voice, it basically reflects a strong flexibility and can express the emotions contained therein in a real way(Ze Haozhao 2020).

2.2 Characteristics of Shaanbei Folk Songs

Folk songs in northern Shaanbei are characterized by the ability to improvise according to people's living environment, adding words and tunes appropriate to the scene. In the Han Dynasty, northern Shaanbei was densely wooded, the land was fertile, and the vegetation was very lush. But after the Han Dynasty, due to the destruction of the soil, the climate has become dry, the land has become barren and desolate, due to the poor natural environment in northern Shaanbei, the years of war formed a unique folk culture in northern Shaanbei, in this period there are more tragic battle songs, this period of folk songs in northern Shaanbei is characterized by the singing method and less skill, but more catharsis and shouting the living environment at that time. The early folk songs of northern Shaanbei were unique in form, ancient in content, with a small variety of subjects, mainly soprano, reflecting the truest portrayal of the inner life of the people at that time(Hua Feng,2019).

2.3 Practical Application of Singing Techniques of Shaanbei Folk Songs

2.3.1 The use of ping qiang singing:

Flat accent singing means the use of true and false voice fusion of singing, such a singing style is more suitable for lyrical, rhythm more soothing in the Shaanbei folk songs, such as in the song “Thirty Mile Shop”, the song's overall tunes are focused on the middle voice, and in this song, there are generally two types of singing styles: the original ecological and ethnic singing styles. The original singing style is more widely combined with modern folk song forms, mainly the alignment of the singing style, mixed with a small amount of falsetto to deepen the artistic image. The original singing style of “Thirty Mile Shop” is represented by Ma Ziqing, who adopts a kind of singing form of clear singing and no accompaniment, and expresses the people's feelings and sincere and simple character by the clear and clear singing of the real voice, the unique sound and the simple singing style. However, in the singing style of other female singers, they are more adept at singing in a rhythmic variation style. In the first section, the processing speed is slower than the original version, in the second section, the rhythm is more cheerful, and in the third section, the initial rhythm is resumed, and the use of the plainchant singing style makes the overall singing style more comfortable. The third section resumes the original rhythm, and the use of flat accents makes the overall singing more long(Jun Bocai,2014).

2.3.2 The use of direct vocal singing :

Due to the special geographic characteristics of northern Shaanbei, scenes of people communicating across the mountains are very common. In the rural gullies of northern Shaanbei, you can hear people shouting and chatting while standing on the high slopes of two villages that are far away from each other. Therefore, based on such a scenario, when singing a duet of a northern Shaanbei folk song, you can utilize the straight tone singing style. In the daily life and interactions between people in northern Shaanbei, it is customary to play long tones. Generally speaking, the elongated part of the voice has an upward feeling, and the tone height of the long part of the voice is usually 4-5 degrees higher than the normal tone, and it is short but powerful, and the duration is not long. For example, the last word in the first line of “Orchid Flower” is “line”. Here the “line” should be sung in five beats, which is a typical singing method for straight tones. At the same time, the singing method has the musical expression effect of straight tone in the song. For example, the folk song “Catching the Animals” has three parts. The beginning of each part utilizes straight-tone singing to fully express a woman's deep longing for her lover. A woman's deep longing for her lover (Jun Bocai, 2014).

Shaanbei folk songs exude the mud fragrance of the yellow earth. She interprets her own unique artistic connotation and value with the most popular and simple vocabulary and bold emotion. When singing, it not only needs to reflect its own language characteristics, but also needs to achieve artistic refinement. In the new era of cultural veins, incorporating more modern elements, not only to meet the current needs of the public hearing, but also to make it have a more lasting heritage and more widely sung. Let Shaanbei folk songs in the hall of art, more glittering.

3. Wang Xiangrong's life and work

3.1 Introduction of Wang Xiangrong

In June 1952, Wang Xiangrong was born in Fugu County, northern Shaanbei Province, Xinmin Township, Ma Ru Humpu Village, the village has few family names, ten or so families. Fugu County is the northernmost county in northern Shaanbei, bordering Shaanbei and Inner Mongolia. The geology here is hard and the terrain resembles gently sloping hills. Wang Xiangrong, who lives here, has the

natural conditions for an artistic encounter with Shaanbei and Inner Mongolia. The sunny slopes are full of Ma Ruhua, and Wang Xiangrong's forefathers cultivated the land. As the youngest boy in his family, he grew up herding sheep and doing farm work with his family. Both of Wang Xiangrong's parents had "voices". His mother taught him "Playing Horses Like Ru Ru," the first song about his hometown that he could remember. His father also taught him to recite the Three Character Classic and the Hundred Surnames through singing. His family gave him the gift of singing. In addition to the good voices of his parents, his great-grandfather and his third grandfather were both local "magistrates", and Wang Xiangrong has learned from experience that singing, as an expression of a way of life, has been deeply rooted in his heart. Therefore, it is not surprising that the "Magistrate's Tune" appears in Wang Xiangrong's singing. As a kind of ecology of folk religious culture in the past, "Shenguan" and "Shenguan's tune" occupied a very important position in the folk rituals and folk consciousness of the old times. In the album "Shaanbei King of Songs", the included "inviting the gods", "setting up an altar", "seeing the sick", "spreading grain and grass", "sending the gods", "the gods", "the gods", "the gods", "the gods", "the gods", "the gods", "the gods", "the gods", and "the gods". In the album "King of Shaanbei Songs", the sections of "Inviting the God", "Setting up the Altar", "Seeing the Sick", "Scattering Grain and Grass" and "Sending the God" are recorded in the form of music, which carries the imprints of the history, and gives us the possibility to pay attention to the history vertically and to look at the folk horizontally (Dai Yin, 2021).

In 1975, the Agricultural Study Dazhai publicity campaign was launched, and the commune established a youth entrepreneurship team. Wang Xiangrong stepped onto the official stage. His singing has won first prizes in literary and artistic performances in Fugu County, Yulin area, and Shaanxi Province, gradually making a name for himself. In 1979, Wang Xiangrong was appreciated by Shang Airen, the then director of Yulin Cultural Bureau, at a literary and artistic event commemorating the speech in Shaanxi Province. In 1980, he represented Shaanxi Province to perform "Brother and Sister Market" at the Beijing Workers' Stadium. With outstanding performance, he was selected to report and perform at the Great Hall of the People and Huairan Hall. He was received and invited by national leaders such as Deng

Xiaoping, Yao Yilin, and Wan Li. This experience became an important turning point in his artistic career, and his name began to be known to more people. Afterwards, Wang Xiangrong's artistic career flourished. He sang theme songs and insert songs for many film and television works such as "Cliff Lily" and "Journey to the West", and his voice spread to a wider audience with the film and television works; Participate in international art festivals in countries such as the Soviet Union, France, and Switzerland with the group, showcasing the unique charm of Shaanbei folk songs to the world; In 1992, he was invited to perform in Japan, further expanding the international influence of Shaanbei folk songs. In 1996, he played Mao Zedong's groom in the TV play "Mao Zedong in Northern Shaanxi", and was nominated as the best supporting role of the "Five Ones" project for his outstanding performance skills, showing his talent in the performance field. In 2006, Wang Xiangrong's solo album "Wang Xiangrong, the King of Northern Shaanxi Songs" issued by China National Record Corporation, won the "China's Sixth Golden Record Award", which is highly recognized for his years of artistic hard work. Afterwards, he was invited by many well-known programs such as "Art Life", "People", "Truth Tell", etc. He was also specially appointed as a guest professor by more than ten universities such as the Political College of the People's Liberation Army and the Central Conservatory of Music. While spreading Shaanbei folk songs, he also imparted his music concepts and artistic insights to more music loving students. (From Wang Xiangrong's own account)

3.2 Wang Xiangrong's Pursuit in Learning

When he was a teenager, Wang Xiangrong was deeply fascinated by folk music in northern Shaanbei. In northern Shaanbei, during the Spring Festival, lively celebrations are held everywhere, including opera, storytelling, rice-planting songs and other forms of music. This is a traditional cultural practice in northern Shaanbei, but also a cultural space for the dissemination of traditional music, locally known as the "theater". Of course, for the young Wang Xiangrong, this is also a "paradise". Regardless of which village singing opera, even if he hiked more than ten miles, he had to catch this "red-hot". Because of this, others call him "theater nail". Such an environment, to his heart planted a seed of music. 1950s, Wang Xiangrong gave up his junior high school education to go home to work as a farmer, in the

implementation of the “work point system” labor, Wang Xiangrong in a “cultivation of elementary school” as a private teacher. This gave him the conditions and time he needed to dive into the folk culture of northern Shaanbei. Every vacation, he bought cigarettes, carrying wine, looking for people who can sing folk songs, take the opportunity to smoke and get acquainted with people, learn to sing folk songs. During the six years he worked as a teacher, he learned all the folk songs of the surrounding dozens of miles. It was also during this process that he came across a folk song that started his singing career - “Five Brothers Herding Sheep”. Five Brothers Herding Sheep” is a folk tune that has been circulating in the border areas of Jin, Shaanbei, Mongolia, Ningxia and Gan. It is widely sung and has different versions. In the past half a century, there have been more than 30 different versions of “Wugo Letting the Sheep Go” included in various anthologies of Shaanbei folk songs. In Han folk songs, it is extremely common for folk songs to have seasons and months as their themes, and even the same folk song has different themes in different regions, such as the “Four Seasons” of Jiangnan’s “Meng Jiangnu” and the “December” of Hebei’s “Meng Jiangnu”. The structure of this folk song is the common “December Style”, which is a folk song in the 徵 mode with “do, mi, sol, la” as the core sounds, and the tune is mainly in seven lines and four stanzas. The song is mainly in seven lines and four verses. The content of the song is mainly in the voice of a woman who tells of her great longing and love for a young goat-herder, Fifth Brother, throughout the year. The lyrics are sung from the first month of the year until the last month of the year, but the records of the various versions are different, and most of them do not record the twelve stanzas in their entirety. In the album “The King of Shaanbei Songs” there are only three verses (Hu Fanzhu, 2021).

For Wang Xiangrong, “Wu Ge Shepherds the Sheep” was also the first northern Shaanbei folk song that he seriously learned. As mentioned earlier, Wang Xiangrong used his free time to travel from village to town, collecting and learning Shaanbei folk songs. In Baijiagou village, there are five brothers with the surname Yang, the fifth of which is called Yang Wuju, and his wife is a sophisticated old lady who loves cleanliness and can sing, and it was after her that Wang Xiangrong learned his first song, “Fifth Brother Lets the Sheep Go”.

3.3 Wang Xiangrong's Contributions to Shaanbei folk songs

Northern Shaanbei has a unique geographic location, being a zone where the three cultures of the Loess Plateau, the Jinbei Plateau and the Hetao Plain meet. They are both independent and unified. Independence is that each region has its own extremely distinctive regional cultural characteristics, while the unity is reflected in the coexistence of farming, nomadic two modes of production, as well as the Mongolian and Han mixed lifestyle. The same is true for music, which is a blend of folk songs, instrumental music, raps, operas and other musical varieties and genres from the three regions. Its themes are even greatly common, such as the footman who drives the foot, the boatman who wrenches the boat and the brother who stops the sheep. Through years of groping in the folk world, Wang Xiangrong absorbed the diverse musical styles and elements of Shaanbei, Jin, and Meng, and completely internalized them into a style of his own (Shan Lumi, 2020).

In June 1980, the “Peasant Amateur Art Performance of Some Provinces, Municipalities and Autonomous Regions” organized by the then Ministry of Culture was held in Beijing. Wang Xiangrong won awards at the Shaanbei Provincial Performances in 1978 and 1979, and was given the opportunity to perform in Beijing. After that, Wang Xiangrong became a member of the Cultural Affairs Bureau, and began to have the opportunity to participate in various cultural and artistic activities organized by the Yulin area, which allowed him to learn about the folk music varieties of various places in northern Shaanbei, including instrumental music, operas, plays, etc. This greatly enriched Wang's ability to perform. This greatly enriched Wang Xiangrong's study of the styles and characteristics of various types of folk music, and incorporated these elements in his own singing (As shown in Figure 1).

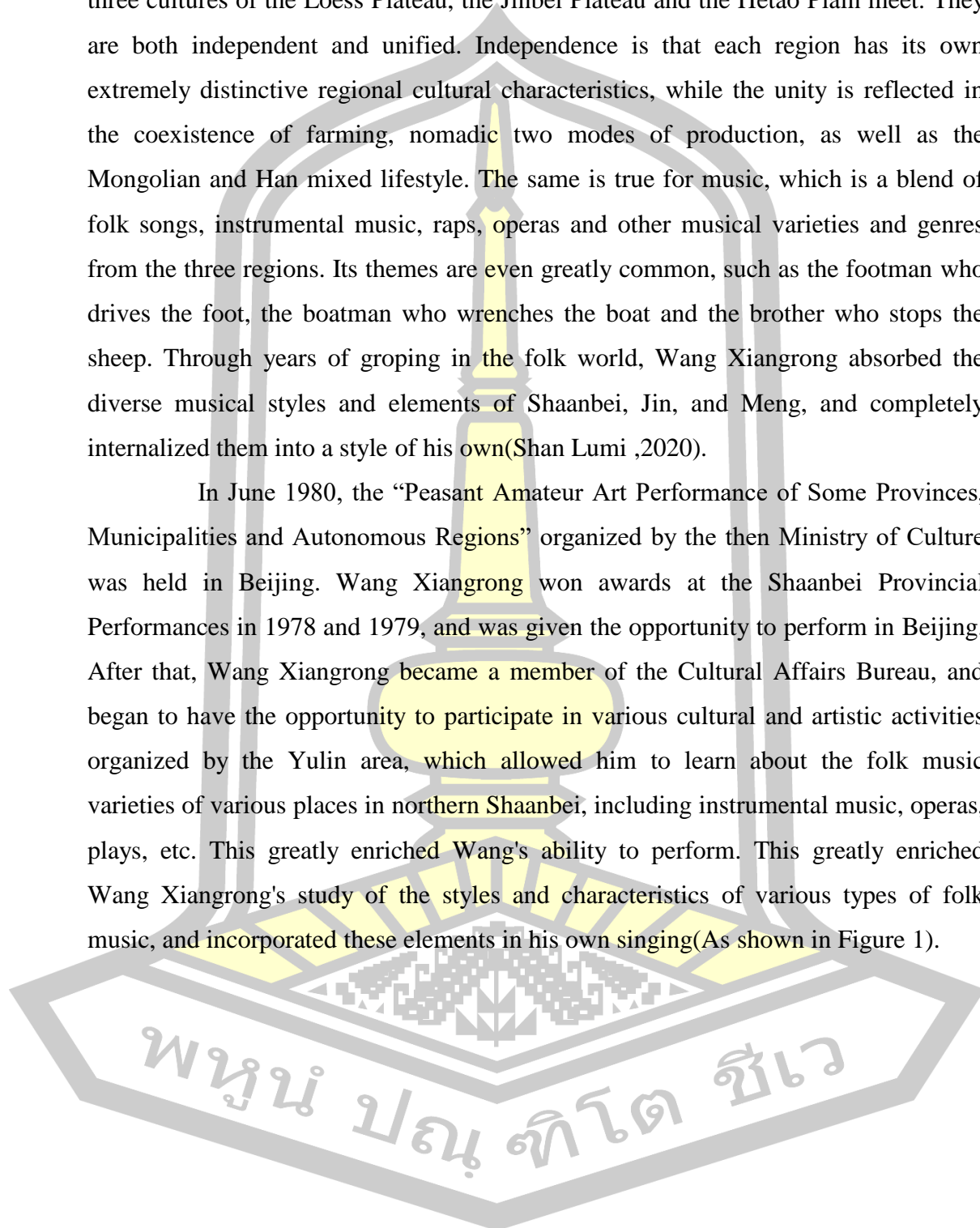




Figure 1. A souvenir of Wang Xiangrong's performance on stage

Source: Wang Xiangrong

In 1983, the Yulin Art Troupe was officially established, and Wang Xiangrong became a professional actor. At this time, he met his most influential “master” Li Zhiwen. Li Zhiwen was one of the members of the Central Song and Dance Troupe's Shaanbei Folk Song Chorus, and returned to his hometown in Shaanbei due to his inability to adapt to life in Beijing. At this time, Wang Xiangrong felt that he had little contact with the six southern counties in the past, so he brought Li Zhiwen to Yulin to learn folk songs under him. What we now know as Wang Xiangrong's “Yellow River Boatman's Song” and “Footman's Tune” were sung under Li Zhiwen's tutelage. After the 1990s, Wang Xiangrong and the folk songs of northern Shaanbei Province made a success of each other. Frequent appearances in various types of cultural and artistic stage, Wang Xiangrong and Shaanbei folk song. The cultural value of Wang Xiangrong and Shaanbei folk songs has been increasing. The “King of Songs” has also become his label. But absorbing, internalizing, expressing, and passing on have always been his beliefs and habits. He always took advantage of any opportunity he could to learn the singing styles and repertoire of various places, and internalized a huge number of folk songs of various genres (As shown in Figure 2).



Figure 2. A precious souvenir of Wang Xiangrong's performance in the countryside

Source: Wang Xiangrong

In 1994, the “accidental” cooperation between Qiao Jianzhong and Wang Xiangrong accomplished Wang Xiangrong's expression of his heart, which includes the memory of his hometown life in “Shenguan Tune”, the imprints of his study like “Wugo Raising Sheep”, the reflection on life in “Going to Xikou”, and the tribute and Trasimssion of the songwriters in “Dozens of Bends of the Yellow River Under the Sky”. There is also the tribute and Trasimssion of the singer in “Dozens of Bends of the Yellow River Under Heaven”. At this time, Wang Xiangrong was at the peak of his artistic life, singing with a natural emotional state of mind. Although it was a modern recording environment, the singer returned to the free and unfettered way of singing. None of the songs were discussed in advance. It is this free, unorganized conditions, the achievement of nearly 30 years of a bold attempt, an academic value, artistic value and coexistence of artistic records. 30 years later, this album is still not lost in Wang Xiangrong's life thinking, as well as as the Shaanbei singer of the era of memories of the homeland, life perception and observation of thinking(As shown in Figure 3).



Figure 3. Rare images of Wang Xiangrong performing on stage

Source:Wang Xiangrong

3.4 Wang Xiangrong Preservation of Folk Songs in Northern Shaanbei Province

Recorded in 1994, “ShaanbeiKing of Songs” album, for Wang Xiangrong is the fire that has been preserved. Album from recording to official publication, after 12 years. In the process of Qiao Jianzhong has with Beijing, Shanghai, Taipei area of several audio-visual publishing company to discuss the publication, but most of its content is unaccompanied “song”, taking into account the commercial value of the reasons and declined. 2006, the person in charge of the China General Chamber of Commerce in listening to the recordings, and then decided to put it as a major selection to the market. Thus, this record, which is of dual significance in China's publishing and academic circles, was finally released. Yet the rejection of those audiovisual companies that did not choose it is understandable. After all, China's audiovisual publishing industry had only really begun in earnest since 1979, and it was difficult to grasp such a subject at that time, when the market economy was in its infancy. In the history of audiovisual product publishing in China for more than half a century, the publication of audiovisual products entirely in the form of “songs in vain” was unprecedented. For the China National Records Corporation, this was also a challenge in terms of production concept. In fact, they won the challenge, and the

album was warmly welcomed by the whole society upon its release. On the one hand, the sales volume exceeded the expectation, so much so that it was reprinted several times; Wang Xiangrong also won the “Sixth China Golden Record Award” with this album in 2008. On the other hand, after 2000, a large number of albums recorded by professional or folk singers emerged on the market, most of which used the most sophisticated recording technology, the most trendy accompaniment arrangement, the most luxurious packaging design, full of artistry and appreciation. In comparison, “Shaanbei King of Songs” seems to be too rustic. Qiao Jianzhong once commented on this: “Wang Xiangrong sang, whether it is mountain songs, ditties, or songs of the gods, wine songs, are all gorgeous and gorgeous in the plain and simple, so that the listener was drenched in the lungs and bones of the heart, the feeling of the heart. At the same time, there is that people in northern Shaanbei Province on the first listen to a close and incomparable local flavor. This breath, it is the yellow earth folk customs given to him; this breath, precisely, he is most afraid of losing the root, flavor, the original.” It is because it has such native qualities that it has been collected by various research institutes, colleges and universities as well as scholars as academic materials, becoming the academic memory of traditional music culture in a specific era, and at the same time, becoming a classic model of win-win situation between academia and business (As shown in Figure 4).



Figure 4. Wang Xiangrong Songs Album

Soure: Meng Cao

I can summary Life and work of Wang Xiangrong as follow:

Table 1. Summary Table: Life and Work of Wang Xiangrong

Category	Details
Full Name	Wang Xiangrong (王向荣)
Date of Birth	June 1952
Place of Birth	Ma Ru Humpu Village, Xinmin Township, Fugu County, Northern Shaanbei, China
Family Background	Musical household; parents, great-grandfather, and relatives were involved in local singing and folk traditions
Early Influences	Folk religious music (“Shenguan Tune”), herding life, rural songs
First Learned Song	“Five Brothers Herding Sheep”
Education/Career Start	Left school early; worked as a teacher while learning and collecting folk songs
Artistic Debut	1975 during the Dazhai agricultural campaign; began winning regional awards
National Breakthrough	1980 performance at Beijing Workers' Stadium and Great Hall of the People; received by Deng Xiaoping and other leaders
International Performances	Soviet Union, France, Switzerland, Japan
Film/TV Contributions	*Cliff Lily*, *Journey to the West*, *Mao Zedong in Northern Shaanxi*
Key Albums	*Shaanbei King of Songs* (recorded 1994, released 2006); won the 6th China Golden Record Award in 2008
Signature Songs	“Yellow River Boatman’s Song,” “Footman’s Tune,” “Five Brothers Herding Sheep,” “Dozens of Bends of the Yellow River Under Heaven”

Category	Details
Mentor	Li Zhiwen, former member of the Central Song and Dance Troupe
Artistic Style	Raw, emotional, unaccompanied folk singing; deeply rooted in Shaanbei's rural and ritual traditions
Academic Contributions	Guest professor at multiple universities (e.g., Central Conservatory of Music, PLA Political College)
Legacy	Recognized as “King of Songs” of Shaanbei; preserved and transmitted the rich musical heritage of northern Shaanbei

4. Society and culture of northern Shaanbei

Northern Shaanbei , that is, the northern region of Shaanbei Province, including Yan'an City, Yulin City, two cities, Yan'an, Huangling, Luochuan, Huanglong, Fuxian, Yichuan, Ganquan, Yanchang, Yanchuan, ZiChang, Ansai, Zhidan, Wuqi, Yulin, Fugu, Shenmu, Jiaxian, Wubao, Qingjian, Suide, Zizhou, Mizhu, Yokoyama, Jingbian and Dingbian, and other 25 counties and cities. East across the Yellow River, with the Shaanbei Province, Baode, Jundu; West neighboring Gansu, Ningxia, bordering Huachi, Yanchi; north of the desert, to Inner Mongolia's Ikezhaomeng (Dongsheng) as a neighbor; south to the Golden Lock Pass, to Tongchuan, Baishui, Hancheng border. Yan'an province establishment later changed a few times, then into today's Yan'an, Yulin two areas, led by Fugu, Suide, Huangling and other 25 counties. Qing Yongzheng three years of Shaoshan led Luochuan, central, Yijun, directly under the Shaanbei province, suide state led mili, qingjian, directly under the Shaanbei chief secretary, jia state led wubao, shenmu, fugu, directly under the Shaanbei chief secretary. Yongzheng nine years Yulin rise for the government, leading Yulin, Huaiyuan, Jingbian, Dingbian four counties, Qianlong 26 years cut and for the YanYuSuidao, Shanshan, LuoChuan, central, Yijun belongs to the West QianShan sub-patrol. The early Republic of China on the Qing system, set up various Road Road Yin, northern Shaanbei belongs to Yulin Road. After the

liberation of Yan'an, Suide, Yulin three specialties. Soon, Suide area and return to the Yulin area. Shaanbei, in history, is an important “border defense land. In the history of China's modern revolution, northern Shaanbei has a glorious page, is a piece of red old revolutionary base (As shown in Figure 5).



Figure 5. The location in China map

Source: [https://images.app.goo.gl/cn\(2024.August 4\)](https://images.app.goo.gl/cn(2024.August 4))

4.1 History of the Northern Shaanbei region

According to historical records, during the Xia and Shang Dynasties, part of Yulin (Shenmu, Fugu, Jiaxian, etc.) was part of Bai Zhai in Yongzhou, and during the Warring States period, it was the land of Shang County of Qin. During the Warring States period, it was part of Shangxian County of Qin. In 221 B.C., when Qin unified the six kingdoms, Qin Shihuang divided the world into 36 counties, and Shangxian County was one of them. In the first year of Han Gaozu's reign (206 B.C.), Xiang Yu divided Guanzhong into three parts and appointed Dong Fei, a descendant of the Qin Dynasty, as the king of Zhai, who surrendered to Han Gaozu in the second year, and then set up Shangxian County, and then set up Xiehe County in the seventh year (200 B.C.) (the site of which is located in Inner Mongolia), with three counties of Yinyin, Yinyang (on both sides of the Boudou River of Shenmu City), and Yugu (in the North Loop of Fugu County). At that time, Dingbian County belonged to Maling County of Beidi County. During the Three Kingdoms period, Shangxian and Xihexian counties were occupied by Xiongnu and no counties were set up. During the Eastern Jin

Dynasty, the Xiongnu king Helian Bohu established the Daxia State in Tongwancheng (present-day Baichengzi, Jingbian). In 427 A.D., the Northern Wei Dynasty destroyed Daxia and set up the town of Tongwan. In the twelfth year of Taihe (488 A.D), it was reorganized as Xia Prefecture and set up the counties of Hwazheng, Xiexi and Shuofang in its territory. In the twelfth year of the Western Wei Dynasty (546 AD), Changzhou and Da'an County were established, and Hazheng County was renamed Honghua County. In the first year of the abolition of the emperor (552 AD), Shuo Fang County was canceled, and Sui Prefecture and the three counties of Anning, Anzheng and Fanning were established. In the second year of Baoding of the Northern Zhou Dynasty (562 AD), Yinzhou and Zhongxiang County were established. Sui Kaihuang first year (A.D. 581), to avoid the name of Emperor Wen's father, Yang Zhong, Zhongxiang County was renamed Zhenxiang County (today's Jiaxian Zhenxiangchuan); three years withdrew Honghua, Daan, Huanxi, Anning (today's south of Suide), Anzheng (today's qingjian territory), Funing (today's west of Mibi), Zhenxiang County, still set up the Xia (ruled by the Tuanwang), Chang (ruled by the long ze, today's territory of the jingbian), Sui (ruled by the longquan, today's city of the county of Suide), Yin (ruled by the julin, today's territory of Hengshan) four states. In the first year of Daye (605 AD), Sui Prefecture was renamed Shang Prefecture, and in three years, the state system was abolished, and two counties, Langfang and Diao Yin, were established.

At the end of the Sui Dynasty and the beginning of the Tang Dynasty, Yulin was occupied by the local magnate Liang Shidu, who claimed the title of Liang State and Qian Emperor. In the second year of the Zhenguan division was destroyed, the Tang resumed the establishment of silver, sui, summer three states, are under the jurisdiction of the Guannei Road. In the twelfth year of Kaiyuan (724 A.D.), Linzhou was added in the northeast of the region (the seat of Yangcheng in Shenmu today). In the first year of Tianbao (742 AD), the state was withdrawn to set up Shangxian County (present Suide), Yinzhou County (present Dangqiao), Shuofang County (present Baichengzi) and Xinqin County (present Yangcheng). In the first year of Qianyuan (753 AD), the county was withdrawn and the four states of Sui, Xia, Yin and Lin were re-established. In the 15th year of Yuanhe (820 AD), the seat of Yuzhou

was moved from Etokqi in Inner Mongolia to the present day Dingbian. Later Tang Zhuangzong Li Cunxin castrol to fugu county rise state (now fugu).

Five Dynasties period of the state county with Xiazhou (led by Shofang, Dejing, Ning Shuo three counties, are in the territory of present-day Jingbian), Yinzhou (led by Zhenxiang, Kaiguang, Rulin three counties, in the territory of present-day Mibi, Jiaxian), Linzhou (led by the new Qin, Liangu, Yincheng, in the territory of present-day Shenmu), Fushun state (present-day Fugu), Suizhou (led by Suide, Longquan, Yanfu, Chengping, Dabin five counties, in the territory of present-day Suide, Qingjian, Wubao, Zizhou). (Chen Lijun& Hu Fanzhu, 2021).

In the Northern Song Dynasty, Yulin belonged to the Yongxing Military Road (initially known as ShaanbeiRoad), Suizhou, Yuzhou was occupied by the Western Xia, not set up counties, Xining three years (AD 1070) recovered, after the Yuanfu two years (AD 1096), the gains and losses are unpredictable. After Song Gaozong south, and fell into the gold have, is part of the ShaanbeiYan Road, set up Suide state, Jinning army (Jia Lu Zi), Dading twenty-two years (A.D. 1182) withdrew from the army to set up the Suide state, Jinning state (twenty-four years to change the Jiazhou). Yuan dynasty suide state, jia state belongs to yanan road, suide state led qingjian, miliao two counties, jia state led shenmu, fugu two counties. Ming Chenghua seven years (AD 1471), set up in the Great Wall along the Yulin Wei, filial piety Zong Hongzhi eighteen years (AD 1505) in September, the establishment of the East Road Shenmu Road, led by Jiazhou, Fugu, Shenmu three counties, the Middle Road Yulin Road, led by Suide, Mibi, Qingjian, Wubao four counties, the West Road Jingbian Road, led by the Bao'an (now Shidan), An Ding (now ZiChang), Ansai three counties, including the Yulin area of the Ding, Jing, Heng three counties.

Northern Shaanbei : Qing Yongzheng years, with Yulin Province and Suide Direct State two provincial administrative districts. After the Xinhai Revolution, in 1913, abolished the government state system, set up Yulin Road. Later, the province abolished the province, and the counties came under the jurisdiction of the province. After the central red army arrived in northern Shaanbei , 1937 Shaanbeigannin border government was established, the region except yulin city, the counties have been liberated, in the original soviet regime on the basis of the establishment of the people's government, set up suide, sanshibian two sub-districts, respectively, under the

jurisdiction of suide, mili, jiaxian, hengshan, qingjian, wu bao, and jingbian, jingbian, and anbian (later withdrawn). 1944 January 10th, from suide, mili, qingjian, hengshan

On January 10, 1944, a part of each of the five counties of Suide, Mizhi, Qingjian, Hengshan and Zicang, which were part of the sub-district, was set up as Zizhou County, which belonged to Suide Sub-district. At that time, shenmu, fugu of the eastern district set up shenfu special zone, under the jurisdiction of jinsui border area.

1949 June 1, yulin city peacefully liberated, abolished the trilateral sub-district, set up yulin sub-district, jurisdiction of yulin, dingbian, jingbian, hengshan, shenmu, fugu six counties. 1950 in May, the establishment of suide, yulin two prefectural area. 1956 afternoon in october abolished the suide prefectural area, will be under the jurisdiction of suide, miliu, jiaxian, wu fort, qingjian, In 1958, the twelve counties were merged into Yulin (Hengshan), Shenmu (Fugu), Jingbian, Dingbian, Suide (Minbao, Qingjian, Zizhou), Mili (Jiaxian), and the counties were restored to the original system in 1961.

1968, the Yulin Commissioner's Office was changed into the Yulin Regional Revolutionary Committee, which was the first level of authority. 1979, it was changed into the Yulin Regional Administrative Office, which was the first level of authority in Yulin. In 1979, it was changed to Yulin Regional Administrative Office, which is the dispatching organ of the provincial people's government. 1988 September 2, Yulin County was changed to Yulin City at county level. 2000 July 1, Yulin Regional Administrative Office was abolished, Yulin City at prefecture level was set up and Yulin City at prefecture level was changed to Yulin District at prefecture level, and the Yulin area was formally changed to Yulin City after the abolition of the prefecture(Xiao Yanzang,2023).

5. Techniques and Methods for Singing Folk Songs

Chinese folk songs are the style of songs created by our ancestors in social production practice and have been inherited ever since. Chinese folk songs are a cultural expression that can fully depict the customs and habits of our nation, so Chinese folk song performers must use their singing to fully depict their ethnic characteristics. To fully grasp the cultural characteristics of Chinese songs, singers need to perform Chinese folk songs correctly in order to reflect the national style of Chinese songs; Singers need to fully grasp the ethnic style, central connotations,

language features, and lyrical characteristics of Chinese folk songs in order to perform them with infectious power. It is in this context that this article discusses the performance methods of Chinese folk songs and the basic characteristics of their artistic expression, thus promoting the comprehensive improvement of Chinese folk song performance methods(Jin Xue,2018).

5.1 Vocal Techniques of Chinese Folk Songs.

5.1.1 Practice and use of breath

Breathing is the catalyst of music, and proper breathing can make sound move naturally. And breathing is also the foundation of Chinese folk songs. Once your breathing is appropriate, you can perform Chinese folk songs better. So many artists pay great attention to breathing, but poor breathing can reduce the performance of Chinese folk songs. So, a Chinese folk singer must have the correct breathing rhythm. In Chinese folk songs, the "dantian" breathing pattern is considered the best breathing pattern for singing, also known as the "chest abdominal joint breathing pattern". This method mainly consists of three aspects: inhalation, exhalation, and ventilation(Fang Fanglu,2017).

1) Inhalation

When singing Chinese folk songs, the inhalation should be natural and reasonable, the breath should be pushed directly behind the waist, not stiff, the shoulders should fall naturally, and the chest should not be tight. Firstly, sighing and inhaling are common in people's lives, which can make them feel relaxed and depressed. Sighing can relax the muscles that inhale, and the degree of sighing determines the degree of inhalation. When singing Chinese folk songs, each phrase needs to be appropriately sighed to form the correct breathing cycle. Secondly, amazing breathing is a real-time reflection of a person's physiological function when feeling surprised. This type of inhalation is not only fast, but also deep, causing the respiratory muscles to quickly contract and relax, optimizing the sensitivity of the respiratory system. This breathing method is very effective in capturing sad emotions. Finally, the fancy inhalation technique optimizes the depth of inhalation and is easy to learn because you don't have a sense of smell or other movements when you're not breathing(Juan Li,2017).

2) Exhale

There is a relationship between exhalation and inhalation. Exhaling must be smooth, balanced, and controlled. When singing Chinese folk songs, waist strength is the most important, especially in the high notes, where waist strength is crucial. The waist strength must be adjusted according to Chinese folk songs, and exhalation and inhalation must be synchronized. The quality of exhalation is directly related to the singing effect of Chinese folk songs, and exhalation is very important. The lungs are a passive organ of the expiratory system and are not active in themselves. The expansion of the lungs after exhalation is caused by the expansion of the chest cavity and diaphragm, which leads to reduced pressure in the lungs and provides feedback to the elastic lung tissue. In singing Chinese folk songs, gas is influenced by the passive pressure on the abdomen generated by the exhalation of gas. During the breathing process of folk song singers, the coordination and balance of the activities of various respiratory organs are crucial, which is the balance state between the diaphragm and abdominal muscles. The contraction of the diaphragm causes the abdominal cavity to rise or push inward until equilibrium is achieved. Call in this state it looks very much like exhaling(Ping Pingli,2017).

3) Ventilation

Exhalation communication is a supplement to breathing when singing Chinese folk songs, and optimizes the integrity and rhythm of Chinese folk songs. This is an important stage of breathing in Chinese folk songs, which requires a high level of breath exchange and is difficult to master, so practice should be the main focus. Singers cannot unconsciously inhale, but must distribute their breath to where it is needed, with each note having a certain pitch, length, and intensity. Breathing is divided into three types: slow breathing, fast breathing, and slow breathing. Slow inhalation and slow exhalation are popular methods of changing breathing. Many Chinese folk songs are mainly sung in this way. In this breathing, the chest slowly pushes air out of the chest cavity, and then carries the air to the throat through the trachea, which is applied in Chinese folk singing. In this process, it should not conflict with the rhythm of singing, and the first two beats should be deliberately exhaled to change the sound. Rapid inhalation and exhalation are established in a relaxed state, and the up and down movement of the diaphragm ensures that each exhalation is very

measured, just like blowing air. When singing Chinese folk songs, rapid inhalation and slow exhalation are the most commonly used methods after the song ends. Generally speaking, folk songs are a form of "movement" that requires balance in various aspects such as breathing, vocal cords, throat, lips, nose, thoughts, and heart. If the breath regulation is not good, the throat cannot open and close smoothly, the vocal cords vibrate poorly, and the sound resonance of Chinese folk songs is poor, it is impossible to achieve a reasonable musical arrangement, and Chinese folk songs will lose the characteristics of correct pronunciation and artistic thinking(Jing Zhang,2017).

5.1.2 Language and Pronunciation

The singing art of Chinese folk songs is a performance process that closely combines words and sounds, which can fully express the ideas and emotions of Chinese folk songs. And text is the main language of Chinese folk songs, so when singing Chinese folk songs, text also plays a decorative role. Singing Chinese folk songs is not only a process of inserting words into songs, but also a process of sound dissolving words. Therefore, when singing Chinese folk songs, full consideration should be given to the connection between Chinese literature and songs, and according to the traditional Chinese poetry principle of "there are words in the voice, and there is sound in the words", the words of Chinese folk songs should be closely combined with singing(Zhi Lu,2017).

5.2 Singing skills

The language of Chinese folk songs has its particularity, and singing Chinese folk songs requires professional training in word connection and singing skills. However, Chinese folk songs adopt different singing techniques based on ethnic, regional, and linguistic differences. For example, the "worker's chant" used in the labor process and the "mountain song" sung in mountainous areas have significant differences in language and tone, and are very distinctive in their local characteristics. In this primitive song style, sound and language are closely connected, forming a very unique local color. Therefore, the training of folk song skills in China must focus on the originality of Chinese folk songs and ensure their originality(Na Ribilige,2017).

6. The Theory Used in Research

6.1 Traditional Chinese Music Theory

The terms “China” and “traditional music” in Chinese traditional musicology are considered to be of great historical significance, and in “traditional musicology” it is viewed as a distinctive art form, aiming to explore the essence of Chinese culture and integrate it into contemporary artistic creations. In “traditional musicology,” it is viewed as a unique art form that seeks to explore the essence of Chinese culture and incorporate it into contemporary artistic creations. In our view, the core idea of traditional musicology is to delve into the history and evolution of music through the use of musicological methods. It takes into account the uniqueness of music as well as focuses on the tradition and cultural background to which it belongs, so as to better understand the developmental history of music. Therefore, this paper focuses on the content of traditional Chinese musicology(Xue Feiwang,2024).

Domestic fine traditional musicology is a general definition and a general curriculum, within which there may be sub-courses for in-depth study in accordance with the categorization of very different fields, such as formology, music genre and even opera musicology and so on. There may also be ethnomusicology, modern language instrumentation, music acoustics and other marginal specialties to carry out professional in-depth study of various fine traditional Chinese musicology, such as the characteristics of Chinese national dialects and musical instruments, the use of sound measurement technology to measure the musical instruments of various fine traditional culture of the country's musical instruments such as rhythmic heights and scales, which are the specific content of traditional Chinese musicology. Of course, when specializing in Chinese traditional musicology, it should not and cannot be closed. We should not be closed-minded when we specialize in Chinese traditional musicology. We should only explore “China” without considering “international”, we should only explore “Chinese traditions” without bothering about “non-traditional”, and we should only focus on our own discipline. We should focus only on our own disciplines and not pay attention to the corresponding disciplinary studies.without paying attention to the study of the corresponding disciplines, and other conservative and closed-minded writing styles.It is undoubtedly undesirable.

6.2 Musicological theory

Musicological theory is a systematic study of music, music has a variety of functions in social life, such as in social occasions, dance music can create a relaxed and happy atmosphere and dissemination communication between people; in religious ceremonies, religious music can enhance the solemnity of the ceremony and a sense of sacredness; in the field of movies and advertisements, music can set the atmosphere, shape the role of the character image, and play a key role in the work's emotional In movies and advertisements, music can set the atmosphere, shape the characters, and play a key role in creating the emotion and atmosphere of the works(Ying Zhang,2024).

Based on the theories of music performance and composition in musicology, this study collects the singing videos and audios of Shaanbei folk songs. By analyzing the music characteristics, singing style and music form. At the same time, based on the analysis of the characteristics of music materials and the singing techniques of Shaanbei folk songs in music theory.

6.3 Ethnomusicology theory

Ethnomusicology, sometimes called musical anthropology, is a branch of musicology and anthropology. It combines the research methods of anthropological fieldwork, and in contrast to musicology, which studies the evolution of Western music, ethnomusicology incorporates world music into its scope of study, examining all musical genres outside the scope of Western music. Ethnomusicology also analyzes music, but often takes “the role of music in culture” as its primary musical research topic(Seeger, Anthony,1983).

The researcher shall continue to analyze the ethnomusicological ontology of music based on Western music analysis, analyze the theory, analyze the deep structure in depth, and use traditional Chinese music theory. By using both Western and Chinese music theories, the researcher plans to conduct an in-depth analysis of Wang Xiangrong's northern Shaanbei folk song singing techniques to ensure that the musical characteristics of the dulcimer are clearly analyzed.

6.4 Anthropological theory

Contemporary anthropology has its origins in the natural, humanistic and social sciences. Its research themes are twofold: the biological and cultural nature of

human beings, and the tracing of the origins and evolution of human traits today. Ethnography also refers to the main research methods of anthropology, as well as to the texts written on the basis of anthropological research. Specialists in anthropological research are called anthropologists(Dieserud, Juul ,1908).

The researcher has made several field trips to northern Shaanbei, China, based on basic anthropological theoretical research. Fieldwork. On the basis of the basic theoretical study of anthropology On the basis of the basic theoretical study of anthropology, basic anthropological information was obtained from customs and habits, living environment, history and culture, humanistic customs, language and culture, ethnic customs and culture. customs, living environment, history and culture, culture, language and culture, opera, music, dance, lifestyle, food culture, religious beliefs, etc. Theoretical basis of the study.

7. Documents and Related Research

Ze Hanhao(2020).It mainly writes about the significance of cultural Transmission of Shaanbei folk songs: emphasizing the important position of Shaanbei folk songs as the cultural crystallization of the people in northern Shaanbei and precious cultural heritage, as well as the historical and cultural values it carries, and discussing the importance of cultural Transmission to Shaanbei folk songs. Specific performance of singing characteristics: in-depth analysis of the unique singing characteristics of Shaanbei folk songs, such as unique singing style, rich content, and characteristic aesthetic connotation. It may involve the melodic characteristics, rhythmic patterns, vocalization methods, and embellishment techniques of Shaanbei folk songs, and how these characteristics form the unique artistic charm of Shaanbei folk songs.

Yue Zhang(2019).It is mainly written about the introduction of Hequ and Hequ Shanqu: Hequ is located at the bend of the Yellow River at the junction of Shaanbei, Shaanbei and Inner Mongolia provinces, and is known as “the ocean of folk songs”. The folk songs of Hequ are the precipitation of the life experience of the working people of Hequ and the essence of the songs sung by several generations, among which the mountain songs are the most representative. As well as the collation and summarization of related literature: by searching for journals and newspapers,

finding related papers for collation, and summarizing the related articles since the establishment of New China that can be found on the Knowledge Network.

Hua Feng(2019).Mainly writes about the characteristics and classification of Shaanbei folk songs: introduces the general style of Shaanbei folk songs, such as simple, bold, rough, melodious, etc., as well as its distinctive regional characteristics, such as “earthy, atmospheric, beautiful”. Elaborates on the main classification of Shaanbei folk songs, including Xin Tian You, dirges, labor horns and other categories. The main categories of Shaanbei folk songs are elaborated in detail, including the characteristics of each category, such as the letter to the sky, the ditty, and the labor call. For example, the length, syntax, rhyming style, and common expressive techniques (picaresque, etc.) of Shintiyou, the use of Xiao Xiao in different scenes (daily life, weddings, funerals, etc.), and its singing style, and the close integration of Labor Horns with labor scenes, as well as their rhythms, shouting forms, and other characteristics.

Lian Kuizhang (2006).It mainly writes about the diversity of folk song singing techniques: it emphasizes that folk song singing should draw on a wide range of techniques to show a rich variety of infectious styles. For example, different ethnic folk songs have their own characteristics in terms of vocalization, use of breath, and use of resonating chambers, etc. By borrowing and integrating a variety of techniques, folk song singing can be made more exciting. Borrowing and fusing other singing styles: It may also be explored how folk song singing can draw on the advantages of other singing styles to enrich its own form of expression. For example, on the basis of maintaining the characteristics of folk songs, appropriately absorbing the scientific vocal method of American singing, or drawing on the natural and intimate expression of popular singing, etc., so as to make folk song singing more diversified in terms of techniques and styles, in order to satisfy the needs and aesthetic interests of different listeners. At the same time, by comparing and borrowing from other singing styles, the uniqueness of folk singing techniques can also be further emphasized.

Nan Li(2017).It is mainly written about the stylistic characteristics of Wang Zhixin's vocal works of folk songs: Ethnic style: analyze how the works embody strong ethnic characteristics, such as the use of specific ethnic musical elements, melodic direction, rhythmic patterns, etc., to show the flavors and cultural

connotations of different ethnic groups. For example, it may explore how to draw on folk tunes in the melody to give it a distinctive national flavor; in terms of rhythm, how to skillfully use national characteristic rhythms to enhance the stylistic characteristics of the work. **Local Characteristics:** To study the close connection between the work and the culture of a particular region, including the use of local dialects and folk music materials, as well as how to present the local customs and regional music styles. For example, the work may incorporate the unique singing style and tonal variations of a particular region in order to highlight the local characteristics. **Zeitgeist:** Explore how the work reflects the spirit and social trends of the era in which it is composed, and whether it is innovative and forward-looking in terms of theme, emotional expression or musical expression of the era.

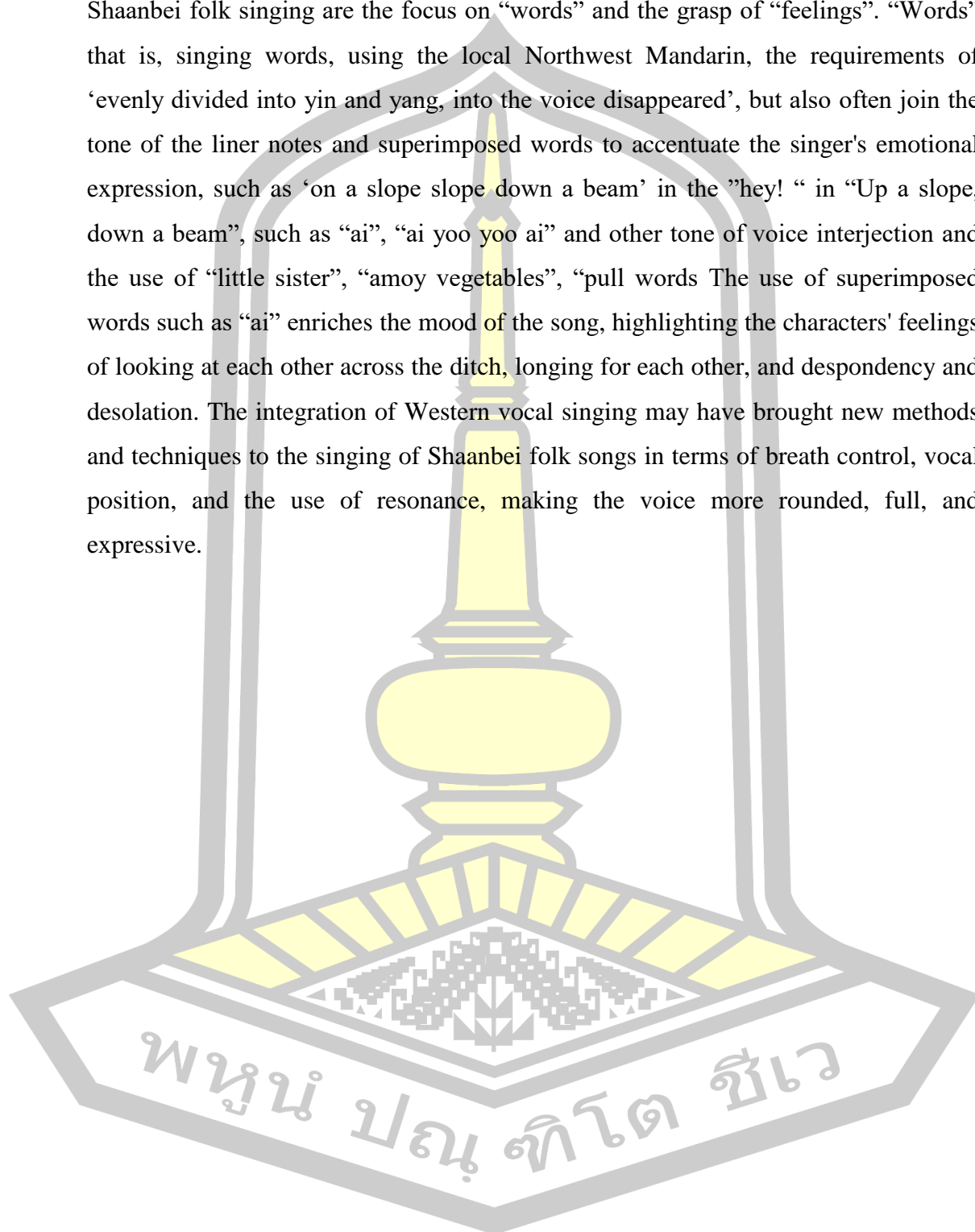
Yu Hongfan(2017).It is mainly written on the diversity of themes: analyzing the various themes covered by the work, such as the creation of adaptations of folk tales, historical legends, poems, etc., as well as the types of themes reflecting real life and expressing personal emotions. How each theme presents its unique connotation and emotion, and the significance of these themes in enriching the content of ethnic art songs. **Strong Ethnic Style:** To explore the ethnic characteristics embodied in the work, including the use of local musical elements (e.g., folk tunes, singing styles, rhythms, etc. of a specific region), to show the cultural flavors and regional characteristics of different ethnic groups. It may also involve the incorporation of ethnic instrumental timbres or playing techniques to enhance the ethnic style.

Na Zhang(2020).It is mainly written to analyze the cultural background: an in-depth discussion of the influence of the unique geographic environment, historical changes, and demographic structure of northern Shaanbei on the formation of northern Shaanbei folk song culture. For example, northern Shaanbei is located on the Loess Plateau, with frequent wars, a special ecological environment, and high population mobility; how this diverse cultural background gave birth to the unique art form of Shaanbei folk songs. **The Collision of Tradition and Modernity:** Reflects on the opportunities and challenges facing the folk song culture of northern Shaanbei during the development of modern society. It may be related to the changes in people's lifestyles and aesthetic concepts as the times change, how the folk songs of northern Shaanbei can be adapted to the needs of modern society while maintaining

their traditional characteristics, and the problems and dilemmas encountered in the process of Transmission. Reflections on creation and Transmission mechanism: Reflections on the source of creation, creation method and Transmission mode of Shaanbei folk songs. For example, it explores the role of folk artists in the creation of folk songs, the advantages and limitations of the traditional oral and heartfelt dissemination, and how to better disseminate the creation and Transmission of Shaanbei folk songs in the modern education system and the development of the cultural industry.

Xi Pinghou(2012).The main article is about the changes in the form of singing: from solo to chorus: traditional Chinese music creation is dominated by “linear thinking”, and solo singing is the most basic form of singing folk songs. The western traditional music creation due to harmony, polyphony and other compositional technology theory, “vertical thinking” has become the dominant, the emergence of chorus, repetition and other forms. Most of the original Shaanbei folk songs were sung by one person, and then gradually changed from the original oral teaching to standardized notation. The emergence of a cappella singing in Shaanbei folk songs has elevated the form of singing from solo singing to choral singing. For example, at the beginning of “Thirty Mile Shop”, male and female voices are used to naturally emit the tone of the liner notes “ah” as an introduction, interspersed with other voices following the song, and a phrase of the lyrics is repeatedly interpreted by different voices, which makes the music appear from a state of unity to dispersion and then unity again, and the melodies expand horizontally to develop vertically from a horizontal development. The melody expands from horizontal development to vertical development, which enhances the sense of harmonic expansion and melodic heaviness, and also shows the character's emotion in a more ethereal and desolate way. Changes in singing method:From folk singing to American singing: China's traditional folk songs are the crystallization of the wisdom of the laboring people who collectively created and preserved them orally and by heart. Shaanbei folk songs are short and concise, with a balanced and symmetrical structure, and the lyrics are sung in local dialects, such as Xintianyou, Shanqu, etc. They are repeatedly composed of upper and lower phrases, with the upper phrase being more open, with a high pitch area, a large span, and an impassioned mood, and the lower phrase being more closed,

with a smooth downward spiral of the melody line. The two important points in Shaanbei folk singing are the focus on “words” and the grasp of “feelings”. “Words” that is, singing words, using the local Northwest Mandarin, the requirements of ‘evenly divided into yin and yang, into the voice disappeared’, but also often join the tone of the liner notes and superimposed words to accentuate the singer's emotional expression, such as ‘on a slope slope down a beam’ in the ”hey! “ in ‘Up a slope, down a beam”, such as “ai”, “ai yoo yoo ai” and other tone of voice interjection and the use of “little sister”, “amoy vegetables”, “pull words The use of superimposed words such as “ai” enriches the mood of the song, highlighting the characters' feelings of looking at each other across the ditch, longing for each other, and despondency and desolation. The integration of Western vocal singing may have brought new methods and techniques to the singing of Shaanbei folk songs in terms of breath control, vocal position, and the use of resonance, making the voice more rounded, full, and expressive.



CHAPTER III

Research Methodology

A study of Wang Xiangrong Shaanbei folk songs: The Singing and Transmission of Wang Xiangrong Shaanbei folk songs , Wang Xiangrong's Singing Skills and Transmission” is a qualitative ethnomusicological study. It involves Conducting preliminary research and collecting scholarly literature, textbooks, reports, concepts, theories, and journals, reports, concepts, theories, and articles in various journals related to the study. In addition to this, the researcher utilized field survey data from key informants, temporary informants and general informants for analysis. The researcher will study the following topics:

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 Presenting

1. Research Scope

1.1 Scope of content
the dissemination process and singing technique of Wang Xiangrong's Shanbei folk songs.

1.2 Scope of time

January 2024-August 2024

2. Research Process

2.1 Selection of Research Site

The scope of research site this study is Shaanbei(As shown in Figure 6-7).



Figure 6. The location in China map

Source: <https://chinafolio.com/provinces/guangxi-province> (Accessed August 20, 2024)



Figure 7. The location in China map

Source: <https://chinafolio.com/provinces/guangxi-province> (Accessed August 20, 2024)

The reason:

The northern Shaanbei region mainly refers to the cities of Yulin and Yan'an in Shaanbei. It is located in the north of Shaanbei, in the center part of the Loess Plateau. It is bordered by the city of Ordos in Inner Mongolia to the north, Ningxia and the Longdong region of Gansu to the west, and Shaanbei across the Yellow River to the east. The topography is Loess Plateau: Northern Shaanbei is a typical Loess Plateau landscape, with the surface covered with a deep layer of loess. Loess beams, loess mounts, loess plateaus and other landform types are interlaced. Loess beams are long loess hills with gentle tops; loess mounts are rounded domes in the shape of loess hills after further erosion; loess plateaus are loess uplands with flat and broad tops. Gullies and ravines: Long-term erosion by flowing water has led to the formation of crisscrossing gullies and ravines in northern Shaanbei, which cut deep into the earth's surface, some tens of meters or even hundreds of meters deep.

Northern Shaanbei folk song is a folk song that circulates in the Loess Plateau and its surrounding areas in the northern part of Shaanbei Province and is created collectively by the people. It has the following characteristics: long history: its formation time is relatively early, albatross was produced in the middle of the Zhou Dynasty, and basically finalized in the Han Dynasty, the lyrics of which were not recorded in writing at the early stage, but gradually developed and enriched later. Various kinds of songs: they are mainly divided into three categories, namely, Xin Tian You, Labor Horns, and Minor Tunes. Xin Tian You is a song of the mountains and fields, the largest number, the most widely circulated, the lyrics of two sentences for a bar, the customary use of picaresque techniques, the tune is loud and clear or delicate convergence, there will be improvisational changes in singing; ditties are used in daily life or weddings and funerals, etc., is divided into the general ditties, customs ditties, silk-string ditties, ditties of the fire, etc.; the labor horn is a labor for the coordination of movement, morale and sung by the one person to lead, a chorus of many people, the tune, The tunes and rhythms are related to the intensity of labor. Themes are rich: they cover all aspects of life, such as love ("Orchid Flower"), labor ("Ramming Song"), historical stories ("Troop Tuning Song"), and folklore activities, reflecting the life, emotions, history and social changes of the people of northern Shaanbei

2.2 Selection of the key informants

2.2.1 The criteria for selecting key information are:

The criteria for selecting key information providers are:

- 1) He or she was born and raised in Shaanbei Province.
- 2) He or she understands the cultural development of Shaanbei folk songs.
- 3) He or she is elderly and has many years of experience in the following fields

From the criteria above I can selected Wang Xiangrong

- 1) Wang Xiangrong (As shown in Figure 8).



Figure 8. Wang Xiangrong

Source: Meng Cao, from research fieldwork in November 2024

Wang Xiangrong, was born in Fugu County, Yulin City, Shaanbei Province in 1952, is a male singer and actor from mainland China. He is a first-class actor, the king of Shaanbei folk songs, a representative inheritor of Shaanbei folk songs, a member of the Chinese Musicians Association, and the vice chairman of the Shaanbei Musicians Association. He has won the first prize of Fugu County Literature and Art Performance, Yulin Region Literature and Art Performance, and Shaanbei Province Literature and Art Performance. In 1980, he was selected to perform at the Great Hall of the People and Huairan Hall, and was received and invited by national

leaders such as Deng Xiaoping, Yao Yilin, and Wan Li. Wang Xiangrong has provided interludes for multiple films and participated in international art festivals in countries such as the Soviet Union, France, and Switzerland with the troupe. In 1992, he was invited to perform in Japan. His works include "Dong Fang Hong", "Zou Xi Kou", "Na Da Da Ye Bu Ru Za Shan Gou Gou Hao", "Huang He Fu Chuan Qu" and many others. Appeared on the CCTV Spring Festival Gala consecutively in 2014 and 2016. On December 1, 2002, Chinese Mainland released the film "To Be the Village Head of Yidougu" starring Wang Xiangrong(As shown in Figure 9)



Figure 9. The Ministry of Culture of the People's Republic of China awarded Wang Xiangrong the National Intangible Cultural Heritage Project of Shaanbei Folk Songs

Source: Wang Xiangrong (2024)

2.2.2 The criteria for selecting general information are:

The criteria for selecting key information providers are:

- 1) He or she was born and raised in Shaanbei Province.
- 2) He or she is the student of Wang Xiangrong

From criteria I can selected 2 persons

- 1) Su Wen (As shown in Figure 10).



Figure 10. Su Wen

Source: Meng Cao (2024)

Personal Experience: Born on July 17, 1988 in Shuangmiaohe Township, Qingjian County, Yulin City, Shaanbei Province, to a poor peasant family. He started working after graduating from junior high school and tried various jobs, including learning to be a chef and opening a noodle shop, but was unsuccessful. He had a strong interest and talent in singing and clay modeling, and although he was once misunderstood as not doing his job, he always insisted on it. He traveled a long way from northern Shaanbei Province to southern Shaanbei Province to learn clay sculpture, and his works are unique. In terms of singing, he did not have professional training at first, but after experiencing frustration in some small competitions, he was fortunate to receive guidance from the “king of northern Shaanbei” Wang Xiangrong and singer Feng Jianxue, and the level of his singing has increased dramatically.

2) Wang Yonghui (As shown in Figure 11).



Figure 11. Wang Yonghui
Source: Meng Cao (2024)

Wang Yonghui, with the stage name of Wu Hehui, was born in Qin Opera Opera family in Xieyi District, Xi'an City, Shaanbei Province. She was admitted to the High School Attached to the Conservatory of Music in 1989. She graduated from the music education department of Xi'an Conservatory of Music in 1996. Her piano teacher is Professor Lin Shanlin, and his vocal music teacher is Professor Xue Hongping. She is now an associate professor of music in the School of Art Education of Xi'an Academy of Fine Arts, a member of Shaanbei Musicians Association, and a director of Shaanbei Piano Association. She has served for many times as a judge of the "keyboard instrument performance" skill contest in Shaanbei vocational colleges, a disciple of Wang Xiangrong, the "Western Song King", a member of Shaanbei North Shaanbei Folk Song Research Association, and an honorary chairman of Xi'an Xieyi District Staff Art Research Association. Published multiple papers in publications at or above the provincial level, and received numerous awards for excellent piano and vocal teacher guidance both domestically and internationally. "Wang Yonghui's Piano Concert for Teachers and Students" was held for many times. In 2009, the album "Charm of Qin · Selected aria of Wu Hehui's Traditional Qin Opera" was published. In 2010, the album "Charm of Qin – Individual Solo Concert of Wu Hehui" was successfully held in the Art Museum of Xi'an Academy of Fine

Arts, and received wide attention and praise from various media. (The reason for adding this inheritor is that she is Mr. Wang Xiangrong's inheritor, which can better demonstrate Mr. Wang Xiangrong's skills and the significance of transmission)

2.3 Selection of Songs

The criteria for selecting songs

By Wang Xiangrong recommended : The Golden Recordings of Shaanbei Folk Songs by Wang Xiangrong. Representing his personal playing techniques and innovative repertoire.

2.4 Research Tools

Field investigation is an important research method for this study. The main research tools used in this study are the interview form and observation form.

The process of creating an interview form and observation form:

- 1) Design questions based on research objectives
- 2) Design appropriate questionnaire and interview content
- 3) Submit it to the advisor for checking.
- 4) Modify according to the advisor recommended.
- 5) Make modifications based on advisor advice before working on site.

2.5 Data Collection

In order to collect information for the period from January 2024 to August 2024, the researcher studied the biography and performance techniques of Mr. Wang Xiangrong, an inheritor of the Shaanbei northern folk songs. Face-to-face interviews were conducted with Mr. Wang Xiangrong and others, as well as numerous interviews via telephone, WeChat and other networks. Literature, library, Kyung Eco-Museum materials, and reading literature were analyzed.

(1) In January 2024, the researcher interviewed Mr. Wang Xiangrong by phone for a short discussion on Shaanbei folk songs.

(2) In March 2024, the researcher interviewed the research subjects through offline video interviews.

(3) In May 2024, the researcher extensively reviewed the Shaanbei folk songs, the history and heritage of the Shaanbei folk songs, and learned about the singing techniques of the Shaanbei folk songs. Understood the basics of Shaanbei folk songs. This gave us a deeper understanding of Wang Xiangrong's singing works.

In objective 1, the researcher collected data by interviewing key and general informants using the face-to-face interview method and collected data from some documents to obtain complete data.

In objective 2, the researcher asked key informants to introduce the songs and then recorded the songs to obtain singing from key and general informants for further analysis.

2.6 Data Management

In data management, the researcher took the data obtained from

Objective 1, transcribed it, and arranged the sequence of events from the beginning process to the end of the teaching process for analysis.

Objective 2 transcribed it into music notes for analysis of singing techniques.

2.7 Data Analysis

The researcher use concepts and theories to analyze with all research information at the core. Theories are analyzed. Based on the topic of this paper, select data that is directly related to this study. Data directly related to this study. Effective dates are categorized according to the purpose of the study. For the purpose of the study For the purpose of the study, these data can be categorized into two types: data on Wang Xiangrong's life and data on Wang Xiangrong's Shaanbei folk songs. Research materials on Wang Xiangrong's Shaanbei folk songs.

In the analysis of objective 1, the researcher used a descriptive analysis method by telling stories step by step from the first process to the last process of teaching.

In objective 2, the researcher used music theory in conjunction with singing theory to learn about the singing techniques of the informants. Mr. Wang Xiangrong's Teaching Skills and Teaching Process

2.8 Data Presenting

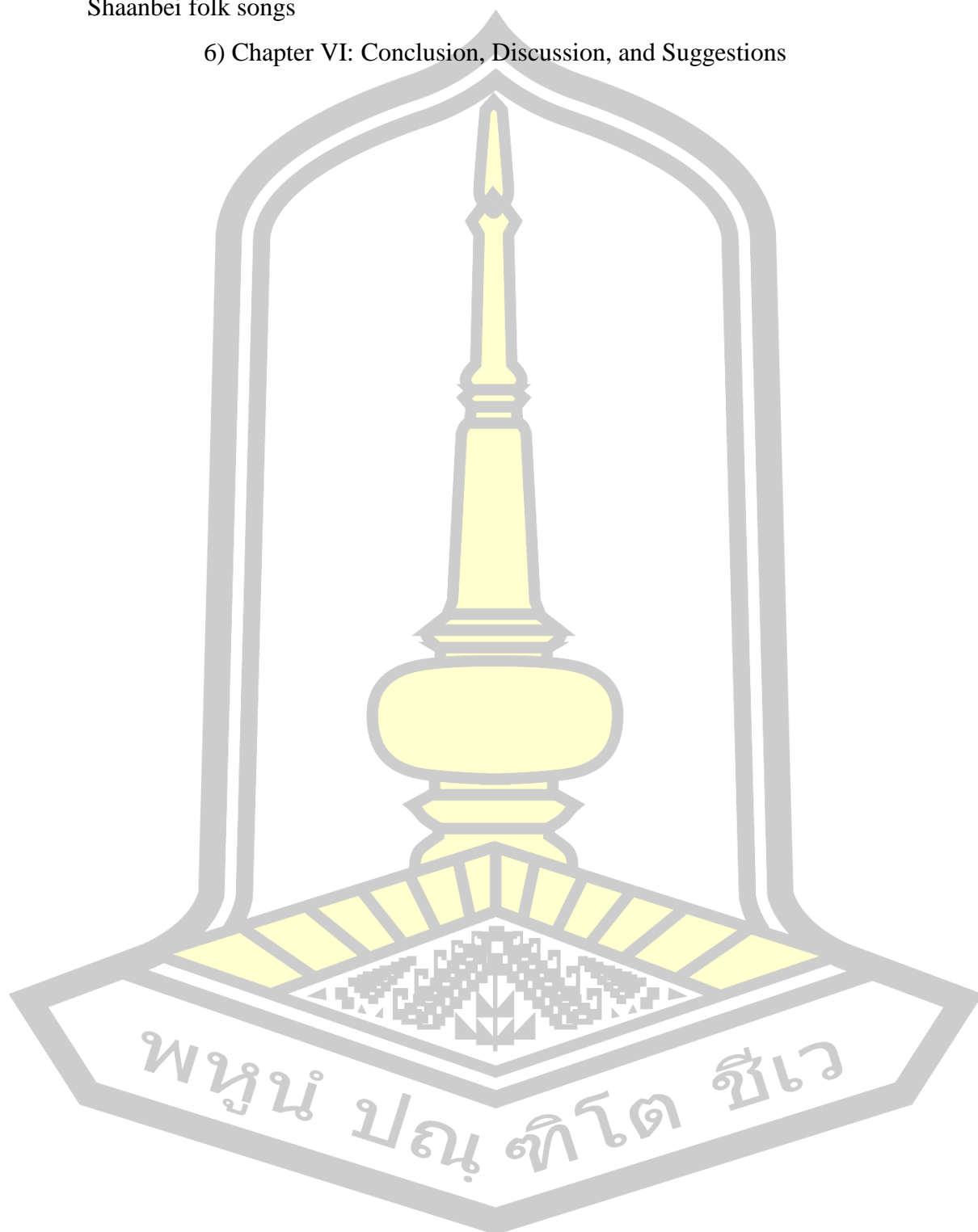
In this paper, the researcher proposed 6 chapters:

- 1) Chapter I: Introduction
- 2) Chapter II: Literature review
- 3) Chapter III: Research Methodology
- 4) Chapter IV: To study the Trasmisson process of Wang Xiangrong's

Shaanbei folk songs.

5) Chapter V: To analyze the singing techniques of Wang Xiangrong's Shaanbei folk songs

6) Chapter VI: Conclusion, Discussion, and Suggestions



CHAPTER IV

The Dissemination of Wang Xiangrong's Shaanbei folk songs

In this chapter, the dissemination of Mr. Wang Xiangrong's contribution to the dissemination of Shaanbei folk songs are presented.

Wang Xiangrong's Transmission of Shaanbei folk songs

1. Wang Xiangrong's Main Contributions to Shaanbei Folk Songs

1.1 Reinvigorating Shaanbei Folk Song

During the War of Resistance Against Japanese Aggression, Shaanbei folk songs played a great role in propagating the war and can be seen as the first revitalization of Shaanbei folk songs. After the liberation, Shaanbei folk songs, like other traditional music, ushered in a spring that had never been seen before. Unfortunately, the good times didn't last long, as the Cultural Revolution criticized traditional music as feudal, and Shaanbei folk songs stagnated for a time. However, the nature of northern Shaanbei people's good songs has not been completely stifled, and Shaanbei folk songs are still an indispensable spiritual food for the people of northern Shaanbei, only rarely sung in public.

In this case, for the multi-talented Wang Xiangrong, it is difficult to play. 1975 Wang Xiangrong finally waited for the opportunity of the phoenix sunrise, when just the climax of the agricultural study of Dazhai, the commune set up a youth entrepreneurial team, they went to the production brigade, work during the day, rehearsal program at night, from time to time to the village performances to publicize, which is naturally Wang Xiangrong, he once on stage will be a shot! He became a hit on the stage, became a pillar of the stage, off-stage shocked the four miles and eight villages.

In Wang Xiangrong with the commune venture team to carry out propaganda work at the time, (when the smash of the Gang of Four, the national literary and artistic undertakings finally thawed, was reprimanded as the traditional folk songs of the four old feudalism finally on the hall of elegance.)

From 1977 onwards, (Wang Xiangrong participated in a series of cultural and artistic performances and won the first prize in the competitions at county, city and provincial levels, which was really a remarkable achievement! Really let Wang Xiangrong one shot to fame is in 1980 on behalf of Shaanbei province to Beijing industrial to participate in the national peasants art performance, this is Wang Xiangrong on the biggest stage, facing tens of thousands of people, Wang Xiangrong art high air Ling, with his simple rough, high and loud voice conquered the audience, everyone stood up to cheer, seems to be in the venting of confined for many years of ideological moods. A series of performances in Beijing eventually established Wang Xiangrong as the king of Shaanbei folk songs. It is worth mentioning that in the Huairen Hall for the central leaders of the performance, because most of the old revolutionaries have had the experience of living in northern Shaanbei Province, they heard Wang Xiangrong's songs will be particularly moved and affectionate, curtain call leaders have to go up to the stage to shake hands with Wang Xiangrong to congratulate, Comrade Deng Xiaoping is full of praise. After the show, Yao Yilin, Wan Li, Bo Yibo and other national leaders personally hosted a banquet and warm hospitality to Wang Xiangrong and the peasant singers who came together. Wang Xiangrong's fame, can also be said to be the revitalization of Shaanbei folk songs, is Wang Xiangrong let the whole country heard again from the songs of the Loess Plateau. Although the revitalization of folk songs in northern Shaanbei is largely a result of policy, it would not have been possible without the perseverance and dedication of a group of folk singers such as Wang Xiangrong.)

1.2 Let Shaanbei folk songs to the world

Once famous, Wang Xiangrong performed on more and more high-specification stages, such as the Great Hall of the People, Huairen Hall, Troops, Cannes International Arts Festival, and in more than 20 provinces, autonomous regions and countries around the world. His figure often appears in the United Kingdom, France, Switzerland, Brazil, South Africa, Russia, Italy, Southeast Asia, Hong Kong, Macao and Taiwan and other countries and regions of the stage, he has become a true ambassador of Shaanbei folk songs. It is said that in the early 1980s, when the relationship between China and Vietnam was still very tense, Wang Xiangrong met with a Vietnamese folk singer at the Cannes International Festival.

Although the two sides did not speak the same language, they shook hands and embraced each other in a gesture to wish the two peoples a friendly relationship. The reason why Wang Xiangrong has been able to spread Shaanbei folk songs throughout the country and the world is that, in addition to the unique artistic charm of Shaanbei folk songs themselves, it is more important that the folk songs have been popularized by the people of Vietnam.

In addition to the unique artistic charm of the Shaanbei folk songs themselves, more importantly, the Shaanbei folk songs have raised such an outstanding folk music artist like Wang Xiangrong. And this in turn stems from his unnameable feelings with the Shaanbei folk songs, talking about the Shaanbei folk songs, Wang Xiangrong is always excited. From his voice, accent, eyes and demeanor, you can feel his endless love for the yellow earth and Shaanbei folk songs. He has no limit to his love for the yellow earth and the folk songs of northern Shaanbei. As Wang Xiangrong said himself, "I am a native of northern Shaanbei, and I grew up on this piece of land in northern Shaanbei. This land and the people on this land have given me so much love. How deeply this land loves me, how deeply I love this land. My singing of Shaanbei folk songs is a kind of release, but also a kind of thanksgiving, a kind of nostalgia, but also It is also a kind of nostalgia, and also a kind of glorification. As soon as I go on stage and sing a northern Shaanbei folk song, I have a feeling of going home." After becoming famous, Wang Xiangrong had more chances to go out and perform, and the chances of contacting the outside world naturally became more frequent. But no matter where he went, he always went with his native voice and feelings, and used Shaanbei folk songs to show everyone the spirit of the people of northern Shaanbei Province--Simple, honest and generous.

2. Wang Xiangrong's Contribution to the Trasimssion of Shaanbei folk songs.

2.1 Trasimssion of Shaanbei Folk Songs through Singing

As we said earlier, Wang Xiangrong's singing has not only passed on the folk songs of northern Shaanbei, but also In 1994, Qiao Jianzhong, director of the Music Research Institute of the China Academy of Arts, collaborated with Wang Xiangrong to record more than 40 Shaanbei folk songs. (Unfortunately, these songs were never officially published.) It was not until 2005 that China Records selected 35 of these

songs for a music album called Wang Xiangrong, the “King of Shaanbei Folk Songs”. The release of this album had a significant impact, enabling more and more people to hear Wang Xiangrong's Shaanbei folk songs.

Also influenced a lot of northern Shaanbei folk singers, in the “” northern Shaanbei King “Wang Xiangrong” driven, more and more folk singers began to record, appearing in front of the audience more and more northern Shaanbei folk singers. In general, to Wang Xiangrong, led by a group of northern Shaanbei folk singers so that Shaanbei folk songs in the contemporary better heritage, but the future is actually not so optimistic. Since the reform and opening up, the way of life of people in northern Shaanbei has changed a lot, and the pace of modernization in northern Shaanbei has become faster and faster, and people's material and spiritual lives have been improved very much. After decades of development, people are now slowly beginning to summarize and reflect on the results of modernization.

The leap in material life that modernization has brought to the barren northern Shaanbei and China as a whole is the first thing that must be acknowledged, but the spiritual and cultural life of the people does not seem to have developed in direct proportion. At present, the whole society is filled with commercial culture directly based on economic interests, such as pop music, network literature, commercial movies and TV programs. We are not talking about Chinese and Western classical culture here, but in terms of folk music, much of it has faded out of people's view. Facing the challenges of the times, the question of what to do with Shaanbei folk songs is the primary issue in front of the inheritors of Shaanbei folk songs. Nowadays, young people seldom listen to Shaanbei folk songs, because “the content of the young generation's life is completely in line with popular music. Although the tunes of those driving animals are good, they have never seen driving animals, and they can't understand driving animals.” Wang Xiangrong has an open attitude towards the development of folk songs in northern Shaanbei, he said, (“Nowadays, some new things have to have a kind of communication with young people's mentality, only if you are willing to communicate, willing to break this generation gap. Now the aging of society is becoming more and more serious, if you are now old-fashioned, stubborn thinking, that they are singing folk songs, nothing is not clear.”)

Then your development now is also limited. Last year I also talked to Yan Su chat about this issue, now the aging of society is becoming more and more serious, we have a good mentality, we have to learn to get along with young people. To enter the world of young people, make friends with young people, you into me, I into you. Let the young people accept us. Young people are also willing to get close to you, so that the happiness index of life will increase, which is another kind of cultural exchange and Transimssion. How to inherit and develop, is to learn from each other, you sing the songs I am good at, I sing the songs you are good at. I can teach you and I can accept your ideas.” Years of traveling around the country and have been to some countries in Europe and the United States, so that Wang Xiangrong is no longer just a peasant singer from the yellow land of northern Shaanbei, he is well aware of the trend of the times, recognizing that, if you continue to be stuck in the old ways, you can only bring the folk songs of northern Shaanbei into a dead end, or even extinction. He advocates renewal, and is mainly reflected in the culture of the younger generation, because young people are the real future of Shaanbei folk songs. He said: “We are in the context of the times and the contemporary people of northern Shaanbei is completely different, if you let the contemporary people of northern Shaanbei can be clear, clear, clear, bone-deep know what it is like to go to Xikou, the contemporary people of northern Shaanbei is no way to understand. Because the contemporary people of northern Shaanbei is too far away from that period of history, for them to go to the west like listening to stories, like watching the “Water Margin”, “Dream of Red Mansions”, each person's understanding is different. Ten different singers will have ten different interpretations of the same “Going West”. On this point, I do not force the singers to fully understand the “Going West” at that time. All we can do is to do my best to restore the social background of “Walking to the West”, and the rest is up to the singers themselves to understand. You must understand the culture of northern Shaanbei thoroughly before you can have a closer understanding. I think as a Shaanbeipeople, as a heritage, you have to understand the past of Shaanbei, you have to understand how the ancestors in Shaanbeisurvived, in many songs reflect how the people in Shaanbeisurvived, how to live. This includes the folklore of northern Shaanbei, living habits, socio-economic and so on all-encompassing, as a true love of

northern Shaanbei. Must understand how the ancestors of the northern Shaanbei people live.

2.2 Transmission of Shaanbei Folk Songs through Composition

Shaanbei folk songs need generations of Shaanbeis to inherit, but not unchanged, word for word, step by step Transmission, so Shaanbei folk songs will be gradually forgotten with the development of the times and environment, at most, will only be turned into a folk music materials to save up. Although the Shaanbei folk songs compared to other parts of the country's folk music development is still relatively good, but the form is still very serious. The main reason for this is that there are few new works that are adapted to the new life of the people. In recent years, there have been some newly created folk songs, but most of them lack a mass base, the creators have not penetrated into the countryside, and they lack an objective understanding and personal experience of the transformation of farmers' lives. As a result, it is difficult to create folk songs of northern Shaanbei that really belong to the people. And some of them are completely commercialized, in addition to drawing on some of the material of the Shaanbei folk songs, the overall style and the life of the northern Shaanbei people is out of place. As some scholars have pointed out, (“To learn the true flavor of folk, we must integrate into the folk and experience the folk. If we rely only on superficial observation and simple imitation, we will inevitably end up painting a dog instead of a tiger.”)

Wang Xiangrong heritage and singing although basically belongs to the traditional Shaanbei folk songs, but he personally very supportive of the innovation of Shaanbei folk songs, such as “Love Shaanbei” and “Yulin beauty” although the traditional Shaanbei folk songs are not so strong Shaanbei flavor, but Wang Xiangrong is not exclusive. He said: (“With the development of society, Shaanbei folk songs also need to develop and innovation can not be detached from the community to keep pace with the times, so that Shaanbei folk songs also need new forms, in the final analysis, singing is also for the public service, I hope to be accepted by the public. To let generations of young people to accept it, like it, must be added to the current elements, so that the Shaanbei folk songs will have a better heritage, better development. But what I emphasize again and again is that we must have a deep

understanding of Shaanbei folk songs, and we must highlight the characteristics of Shaanbei folk songs. What comes out can only be recognized by the public, this is a long process, must be a natural result of the work, do not be a combination of rigidity.”) His expression can really be used as a program for the innovative development of Shaanbei folk songs.

As Wang Xiangrong is busy with performances and singing most of the time, he has not composed many folk songs in northern Shaanbei, one of the more famous ones is “Which da da is not as good as our ravine”, which is composed by Dang Yinzhi with his own lyrics. Although this song is a new song composed by a contemporary, it has not lost the basic style of Shaanbei folk songs.

Based on the above factors, as a folk singer should actively go to the campus, more songs to communicate with college students, so that they first understand, because now pop music is flooded with college campuses, many students are very unfamiliar with the folk songs, if they do not understand, how to talk about like. In this regard, Wang Xiangrong has set a good example, which we have talked about above. The key is that folk singers must continue to improve their cultural knowledge, not only with the song, but also with the language and students to communicate, can hold academic lectures on knowledge of folk songs is better. Essentially, the dominant force in the development of folk song communication is not the receiver, but the communicator. The public's aesthetic interest is not established, let alone single.

The public's aesthetic interests are not established, nor are they homogenous. They can accept pop music and Western classical music, and they can also accept Chinese folk music.

2.3 Wang Xiangrong's specific inheritance measures in the field of education

2.3.1 Entering the campus and conducting teaching of Shaanbei folk songs

Wang Xiangrong actively visited primary and secondary schools as well as universities in northern Shaanbei to carry out teaching activities for folk songs in the region. He developed personalized teaching plans based on the characteristics and needs of students of different age groups. In the teaching process, he not only taught the singing techniques of Shaanbei folk songs, but also focused on explaining the historical and cultural background, artistic characteristics, and regional customs of

Shaanbei folk songs, allowing students to fully understand the connotation of Shaanbei folk songs.

In terms of teaching methods, Wang Xiangrong has adopted diverse teaching methods, such as demonstration singing, interactive teaching, music appreciation, etc. He personally demonstrated and sang Shaanbei folk songs for the students, allowing them to experience the unique charm of Shaanbei folk songs; Encourage students to actively participate in singing and discussions through interactive teaching, and enhance their interest and enthusiasm for learning; At the same time, he also plays various classic Shaanbei folk songs for students, guiding them to appreciate and analyze them, and cultivating their music appreciation ability(As shown in Figure 12).



Figure 12. Wang Xiangrong conducts lectures on Shaanbei folk songs on campus.

Source: Meng Cao (2024)

2.3.2 Develop textbooks to provide standardized materials for folk song education in northern Shaanbei

In order to make the teaching of Shaanbei folk songs more systematic and standardized, Wang Xiangrong participated in the compilation of Shaanbei folk song textbooks. With years of singing experience and in-depth research on Shaanbei folk songs, he carefully selected representative Shaanbei folk song works and provided detailed annotations and analysis. The textbook covers the historical origins,

characteristics, singing techniques, and lyrics analysis of Shaanbei folk songs, providing comprehensive and systematic teaching materials for Shaanbei folk song education.

In the process of textbook writing, Wang Xiangrong emphasized the combination of theoretical knowledge and practical teaching, making the textbook highly practical and operable. He also added some vivid and interesting cases and stories to the textbook, increasing its interest and readability, making it easier for students to accept and understand Shaanbei folk songs(As shown in Figure 13).



Figure 13. Wang Xiangrong provides standardized materials for folk song education in northern ShaanxiSource:Wang Xiangrong (2024)

2.3.3 Organize lectures and training to spread the culture of Shaanbei folk songs

In addition to teaching in school, Wang Xiangrong actively holds various lectures and training activities on Shaanbei folk songs, spreading Shaanbei folk song culture to people from all walks of life. His lecture covers a wide range of topics, including the historical development, artistic characteristics, singing techniques, cultural values, and other aspects of Shaanbei folk songs. He gave the audience a deep understanding of the charm of Shaanbei folk songs through vivid storytelling, exciting performances, and live interactions.

During the training activities, Wang Xiangrong developed personalized training plans for students of different levels. He not only provides in-depth singing skills training for professional musicians, but also provides basic music knowledge and singing methods guidance for ordinary music enthusiasts. Through these lectures and training activities, Wang Xiangrong has cultivated a large number of talents who love Shaanbei folk songs, laying a solid mass foundation for the inheritance and development of Shaanbei folk songs (As shown in Figure 14).



Figure 14. Wang Xiangrong spreads Shaanbei folk song culture in Shaanbei in northern Shaanxi

Source: Meng Cao (2024)

2.3.4 Cultivate professional inheritors and build a team of inheritors

Wang Xiangrong is well aware that cultivating professional inheritors is the core task of inheriting folk songs in northern Shaanbei. Therefore, he attaches great importance to cultivating the younger generation of inheritors of Shaanbei folk songs. He selects and cultivates young people with potential through training courses, apprenticeship programs, and other means. During the training process, he tailored his teaching according to the characteristics and strengths of each student, and formulated personalized training plans.

He not only imparts singing skills and music knowledge to the students, but also focuses on cultivating their cultural literacy and artistic cultivation. He encouraged the students to have a deep understanding of the history, culture, and folk customs of northern Shaanbei, allowing them to draw inspiration from their daily lives and create Shaanbei folk songs with distinctive features of the times. Under his careful cultivation, a group of outstanding young inheritors of Shaanbei folk songs have stood out. They have achieved excellent results in various music competitions and performances, injecting new vitality into the inheritance and development of Shaanbei folk songs.

3. Summary

3.1 Wang Xiangrong's Educational Inheritance Achievements and Influence

Through Wang Xiangrong's diligent teaching and cultivation, his students have achieved remarkable results in the study and singing of Shaanbei folk songs. Many students have achieved excellent results in various music competitions, such as winning numerous awards in national folk song competitions. Their singing skills have been highly recognized by professionals and audiences, becoming a new force in the inheritance of Shaanbei folk songs.

After graduation, some students continue to engage in the singing and research of Shaanbei folk songs, becoming professional Shaanbei folk song artists or music teachers. They actively spread the culture of Shaanbei folk songs in their respective positions, making contributions to the inheritance and development of Shaanbei folk songs. Some students have combined Shaanbei folk songs with modern music elements to create innovative music works, opening up new paths for the development of Shaanbei folk songs.

3.2 Wang Xiangrong's Promoting Role in the Inheritance of Shaanbei Folk Songs

Wang Xiangrong's educational inheritance work has greatly disseminated the inheritance and development of Shaanbei folk songs in contemporary society. He has helped more people understand and recognize Shaanbei folk songs by entering campuses, holding lectures and training, and has increased the popularity and

influence of Shaanbei folk songs. The large number of professional inheritors he trained provided a solid talent guarantee for the inheritance of Shaanbei folk songs.

Under his efforts, Shaanbei folk songs have been widely popularized and disseminated in schools in the Shaanbei region, becoming an important part of school music education. Many schools have established Shaanbei folk song clubs and choirs, and students actively participate in singing and performing Shaanbei folk songs, creating a good atmosphere for inheritance. At the same time, his education and inheritance work has also aroused the attention and support of various sectors of society for Shaanbei folk songs, promoting the protection and development of Shaanbei folk songs.

3.3 Impact on Regional Culture and Music Education

Wang Xiangrong's educational inheritance work has not only had an important impact on the inheritance and development of Shaanbei folk songs, but also played a positive role in promoting regional culture and music education. He integrated Shaanbei folk songs, a treasure of regional culture, into school and social education, enriching the connotation of regional culture and enhancing people's sense of identity and pride in regional culture.

In terms of music education, his teaching methods and concepts provide useful references for music education. He focuses on cultivating students' interest and creativity, emphasizing the integration of music and culture, allowing students to understand and inherit regional culture in the process of learning music. His educational practice has proven that incorporating folk music into the music education system can not only enrich the content of music education, but also cultivate students' national pride and cultural confidence.

Summary

The Dissemination of Wang Xiangrong's Shaanbei Folk Songs

1. Reinvigoration of Shaanbei Folk Songs

The chapter opens by placing Wang Xiangrong's work in historical context. It outlines how, during critical periods such as the War of Resistance Against Japanese Aggression, Shaanbei folk songs played a vital role in rallying public sentiment. Although traditional folk songs experienced a revival after liberation, they later

suffered during the Cultural Revolution. Wang Xiangrong seized the opportunity in 1975—during a period of renewed cultural expression—to reintroduce and revitalize these songs, becoming a pivotal figure in the region through his captivating stage presence and effective grassroots performances.

2. Transmission Through Singing and Composition

Wang Xiangrong's influence extends beyond performance. The text explains that his recordings—particularly an important album released in the mid-2000s—helped popularize Shaanbei folk songs both nationally and internationally. His collaborative efforts with experts such as Qiao Jianzhong resulted in collections of over 40 folk songs, although some recordings were never officially published. Additionally, while the traditional forms remain vital, the chapter discusses the need for innovation. Wang supports incorporating contemporary elements into folk compositions to engage younger audiences, emphasizing that true preservation requires evolution rather than strict replication.

3. Educational Inheritance Initiatives

A substantial portion of the chapter details Wang Xiangrong's educational contributions. Recognizing that passing on cultural heritage requires direct engagement, he has:

Conducted Campus Outreach: Visiting schools and universities, where he teaches singing techniques alongside the historical and cultural background of Shaanbei folk songs. His interactive methods—demonstrations, discussions, and live performances—have enriched students' understanding.

Developed Standardized Textbooks: Contributing to the creation of educational materials that provide detailed annotations, historical context, and practical guidance on singing techniques.

Organized Lectures and Training Sessions: Hosting seminars and workshops that cater to both professional musicians and folk music enthusiasts, thereby broadening the base of folk song inheritors.

Cultivated a New Generation of Inheritors: Through tailored training and mentorship, Wang has helped nurture young talents who have since achieved success in competitions and performances, ensuring the future vitality of Shaanbei folk traditions.

4. Broader Impact on Regional Culture and Music Education

Wang Xiangrong's efforts have had far-reaching effects. His work not only preserves a unique musical tradition but also strengthens regional identity. By integrating folk songs into academic and community settings, he has enriched music education and instilled cultural pride among younger generations. His approach demonstrates that sustainable cultural transmission requires both a deep respect for tradition and an openness to innovative methods that resonate with contemporary audiences.

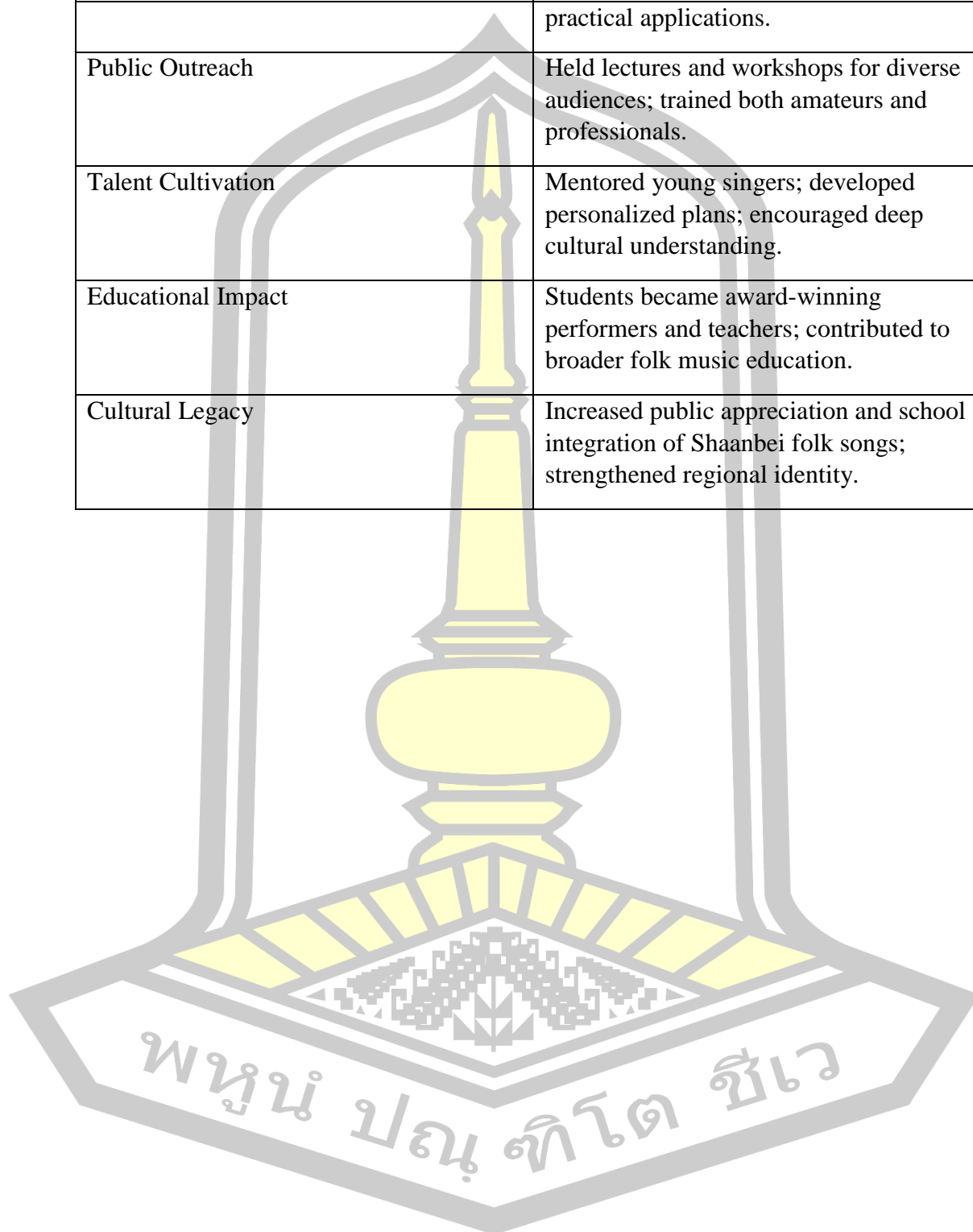
This chapter thus portrays Wang Xiangrong as not only a master performer but also a dedicated educator and innovator, whose work has significantly advanced the dissemination and sustainable inheritance of Shaanbei folk songs in a rapidly changing society.

I can summary in Table 2 as follows:

Table 2. Summary: Chapter 5 – Dissemination of Wang Xiangrong's Shaanbei Folk Songs

Topic	Summary
Reinvigoration of Folk Songs	Revived Shaanbei folk songs post-Cultural Revolution; rose to fame in 1975 and gained national recognition by 1980.
Global Dissemination	Performed across China and internationally (Europe, Asia, Africa); symbolized Shaanbei folk culture on global stages.
Singing & Recording	Recorded 40+ folk songs in 1994; released 35 in 2005; inspired a new wave of Shaanbei folk singers.
Cultural Adaptation	Advocated for innovation in folk songs; supported integration with youth culture while retaining traditional elements.
Campus Teaching	Visited schools and universities; developed personalized, interactive methods to teach Shaanbei folk songs.
Textbook Development	Co-authored standardized folk song textbooks with annotations, stories, and

Topic	Summary
	practical applications.
Public Outreach	Held lectures and workshops for diverse audiences; trained both amateurs and professionals.
Talent Cultivation	Mentored young singers; developed personalized plans; encouraged deep cultural understanding.
Educational Impact	Students became award-winning performers and teachers; contributed to broader folk music education.
Cultural Legacy	Increased public appreciation and school integration of Shaanbei folk songs; strengthened regional identity.



CHAPTER V

The singing techniques of Wang Xiangrong in Shaanbei folk songs

In this chapter, the researcher employs a multifaceted approach that includes musicology, field research, and literature review, and the study centers on Wang Xiangrong's Shaanbeifolk song compositions and his mastery of Shaanbeifolk song singing techniques. His unique musical style and exceptional singing skills are analyzed and explored. In addition, the chapter provides a comprehensive introduction to the basic techniques and practice methods of singing Shaanbei folk songs. Wang Xiangrong's Shaanbei Folk Song Singing Skills In this chapter, the singing skills of Wang Xiangrong's Shaanbei folk songs are analyzed using fieldwork and music analysis. This chapter uses fieldwork and musical analysis to analyze the genre's low, intermediate, and advanced difficulty singing techniques and singing methods intermediate and advanced difficulty techniques and representative works of each level. The ultimate goal is to give the reader a deep understanding of Wang Xiangrong's musical art.

1. Analysis of Wang Xiangrong's Singing Skills in Shaanbei folk songs
2. Analysis of Wang Xiangrong's works in Shaanbei folk songs
3. Summary

1. Analysis of Wang Xiangrong's Singing Skills in Shaanbei folk songs

From July to September 2022, when the National Art Fund's 2022 Artistic Talent Cultivation Subsidy Program “Shaanbei Folk Song Artistic Talent Cultivation” was in full swing, the author, as one of the members of the program's “Theoretical Foundation Curriculum Expert Team”. With the reverence for the holy land of Yan'an and the infinite yearning for the artistic atmosphere and local folk artists in Ansei, Qingjian, Suide, Yulin, and Fugu of northern Shaanbei, the author eagerly pays attention to Wang Xiangrong, the “King of Songs of Northern Shaanbei,” with a philosophical perspective on art and a spiritual approach to music criticism. Criticism of the spirit of the approach, and then focus on the excellent singer art cultivation of the issue of discussion, and make a reasonable interpretation and interpretation of the

main body. For the philosophy of art and music criticism is a reality of art and culture phenomenon. “ShaanbeiKing of Song” is Wang Xiangrong quite brilliant artistic title and identity positioning, his songs by the local people and the majority of Shaanbeifolk song enthusiasts embrace, but also deeply convinced the experts and scholars in the field of music, about the Shaanbeifolk song as well as Wang Xiangrong's academic research literature, interviews and other documents are endless. Especially in 2006 from the Wang Xiangrong 1994 precious historical recordings of the first original folk song album “” ShaanbeiKing of Song “Wang Xiangrong” came out on the peak of its singing sound color and condition of its folk song performance art life gives the most beautiful memory and evidence.The first original folk song album “Wang Xiangrong.

1.1 song and vocal processing

1.1.1 Unique vocal techniques

Wang Xiangrong's vocal technique combines the traditional vocal techniques of Shaanbei folk songs with scientific vocal training methods, forming a unique singing style. He pays attention to the use of breath and adopts the abdominal breathing method, deeply sucking breath into the abdomen to make the breath deep and stable, providing sufficient power for vocalization. During the singing process, he is able to flexibly control the intensity, length, and flow of breath according to the emotional and rhythmic changes of the song. For example, when singing long notes, he maintains the stability and coherence of his voice by exhaling evenly and slowly; In passages expressing passionate emotions, he quickly inhales and forcefully exhales, enhancing the explosive power of his voice.

In terms of resonance, Wang Xiangrong cleverly uses oral resonance, nasal resonance, and chest resonance to give the sound rich colors and layers. In the mid to low frequency range, he mainly resonates with the chest cavity, making the sound deep, thick, and magnetic; In the high frequency range, he combines oral and nasal resonance to make the sound bright, high pitched, and highly penetrating.

1.1.2 Flexible Conversion of True and False Sounds

Shaanbei folk songs have a wide vocal range and often require flexible transitions between true and false sounds. Wang Xiangrong can be regarded as a master in this regard, as he can naturally and smoothly transition between true and

false sounds according to the needs of the song. When singing songs with strong lyricism, he focuses on the true voice in the mid low range, showcasing a simple and mellow tone.

1.1.3 Maintenance and Application of Voice

Along-term singing career has greatly tested Wang Xiangrong's voice, but he has always maintained an excellent vocal state, thanks to his careful maintenance and scientific application of his voice. He pays attention to his daily diet and lifestyle habits, avoiding spicy and stimulating foods, and maintaining sufficient sleep and rest. During the singing process, he arranged the singing intensity and time reasonably, avoiding excessive use of his voice. At the same time, he also mastered some techniques for voice protection, such as warming up appropriately before singing and practicing voice relaxation after singing. These measures not only extended his singing career, but also ensured that he could perform at his best in every performance, bringing perfect auditory enjoyment to the audience.

1.2 Vocalization and use of techniques

1.2.1 Delicate grasp of tone

The lyrics of Shaanbei folk songs have a strong sense of life and local characteristics, often using dialects, idioms, and vivid metaphors to express rich emotions. Wang Xiangrong has a very delicate grasp of tone when singing, and can use different tones to sing according to the content and emotional changes of the lyrics.

1.2.2 Sincere emotional investment

Emotion is the soul of Shaanbei folk songs, and Wang Xiangrong always devotes himself wholeheartedly to emotions in singing, integrating himself with the song. He deeply understands the emotional connotations expressed in each song, whether it is the sweetness and pain of love, the hardship and joy of labor, or the love and attachment to his hometown. He can empathize with them and convey these emotions to the audience through his singing.

1.2.3 Emotional resonance with the audience

The reason why Wang Xiangrong's singing has a strong infectious power is not only because of his sincere expression of emotions in the song, but also because he can establish a strong emotional resonance with the audience. His singing is full of

the texture of life and the warmth of humanity, which can touch the softest part of the audience's heart. Whether performing on a large stage or improvising in a rural courtyard, he is able to engage in sincere communication and interaction with the audience. He tells the stories of the people of northern Shaanxi through his singing, evoking emotional memories of life, hometown, and loved ones in the audience, so that every listener can find their own shadow in his singing, thus generating strong emotional resonance and allowing the charm of northern Shaanxi folk songs to be widely spread in this resonance.

1.3 style and performance characteristics

1.3.1 Rich regional style presentation

The regional style of Shaanbei folk songs is distinct, and the unique geographical environment and cultural history endow it with a powerful, bold, simple, and passionate artistic style. Wang Xiangrong fully demonstrated the regional characteristics of Shaanbei folk songs in his singing. His singing incorporates the wind and sand of the Loess Plateau, the sound of the Yellow River waves, and the smoke and fire of cave dwellings, making it easy to tell that it is a voice from northern Shaanxi. He is proficient in using the Shaanbei dialect, and his unique pronunciation and intonation add a strong local flavor to the song.

1.3.2 Integration and Innovation of Tradition and Modernity

On the basis of preserving the traditional style of Shaanbei folk songs, Wang Xiangrong actively explores the integration and innovation of tradition and modernity, injecting new era connotations into Shaanbei folk songs. He boldly innovated in music arrangement, introducing modern music elements such as electronic music, jazz music, etc., and combining them with traditional Shaanbei folk song melodies to create a new music style. At the same time, he also innovated in the creation of lyrics, incorporating elements of modern life and emotional expression, making Shaanbei folk songs more closely related to the lives of contemporary people. In some of his new works, he reinterprets the traditional theme of love and praises the struggle and pursuit of dreams by people in modern society, bringing new vitality to Shaanbei folk songs in the new era.

1.3.3 Interpretation of the Styles of Folk Songs with Different Themes

Shaanbei folk songs have a wide range of themes, including love, labor, life, history, and many other aspects. Wang Xiangrong can accurately interpret the styles of folk songs with different themes, demonstrating his profound artistic foundation and extensive artistic expression. In songs with love themes, he depicts the sweetness and twists of love with delicate emotions and gentle singing; In labor themed songs, he uses powerful rhythms and heroic vocals to showcase the diligence and resilience of the working people; In life themed songs, he reflects the daily life and optimistic attitude of the people in northern Shaanxi with simple language and genuine emotions.

1.4 Emotional expression

1.4.1 Hierarchical progression of emotions

An excellent Shaanbei folk song often contains rich emotional changes, and Wang Xiangrong pays great attention to the hierarchical progression of emotions in singing, gradually presenting the emotions in the song through delicate singing techniques. Wang Xiangrong sang in a low and suppressed voice, creating an emotional atmosphere of longing and helplessness; As the song progresses, his voice gradually rises and his emotions become more excited, pushing the pain of missing and the pain of not being able to see each other to a climax; At the end, he wrapped it up in a soothing, slightly melancholic voice, leaving the audience with endless memories. Through the hierarchical progression of emotions, Wang Xiangrong expresses the emotions in the song vividly, making the audience feel as if they have undergone an emotional baptism.

1.4.2 Emotional outburst and restraint

In Shaanbei folk songs, there are often moments of emotional outburst, which are often the climax of the song and the most touching parts for the audience. Wang Xiangrong is able to accurately grasp the timing of emotional outbursts during singing and use powerful singing techniques to release emotions. Wang Xiangrong's passionate singing voice and strong emotions, like a torrent, impact the hearts of the audience. After the emotional outburst, he was able to quickly restrain his emotions and return to the overall emotional atmosphere of the song, making the singing both passionate and controllable, demonstrating superb singing skills and artistic cultivation.

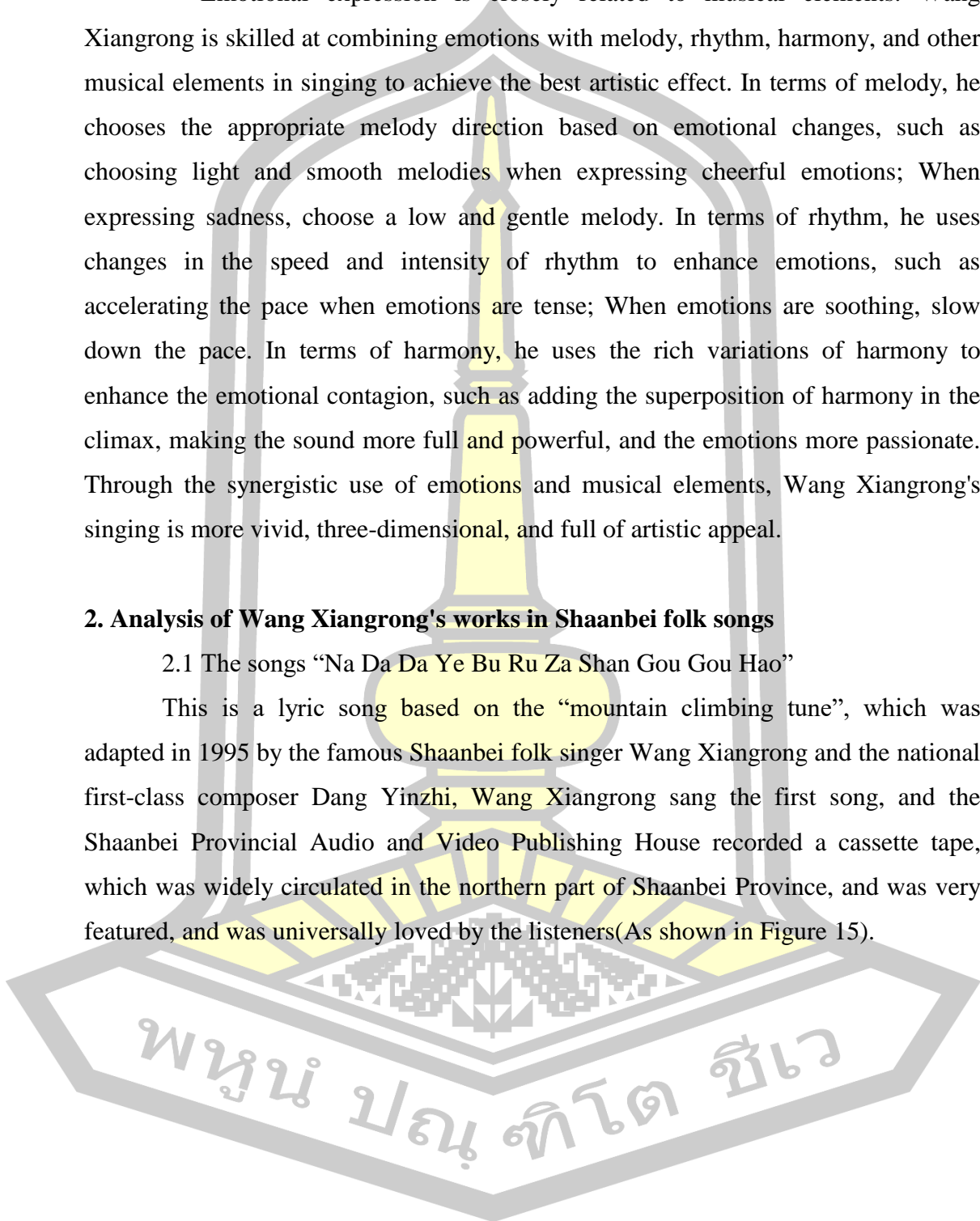
1.4.3 The synergy between emotions and musical elements

Emotional expression is closely related to musical elements. Wang Xiangrong is skilled at combining emotions with melody, rhythm, harmony, and other musical elements in singing to achieve the best artistic effect. In terms of melody, he chooses the appropriate melody direction based on emotional changes, such as choosing light and smooth melodies when expressing cheerful emotions; When expressing sadness, choose a low and gentle melody. In terms of rhythm, he uses changes in the speed and intensity of rhythm to enhance emotions, such as accelerating the pace when emotions are tense; When emotions are soothing, slow down the pace. In terms of harmony, he uses the rich variations of harmony to enhance the emotional contagion, such as adding the superposition of harmony in the climax, making the sound more full and powerful, and the emotions more passionate. Through the synergistic use of emotions and musical elements, Wang Xiangrong's singing is more vivid, three-dimensional, and full of artistic appeal.

2. Analysis of Wang Xiangrong's works in Shaanbei folk songs

2.1 The songs “Na Da Da Ye Bu Ru Za Shan Gou Gou Hao”

This is a lyric song based on the “mountain climbing tune”, which was adapted in 1995 by the famous Shaanbei folk singer Wang Xiangrong and the national first-class composer Dang Yinzhi, Wang Xiangrong sang the first song, and the Shaanbei Provincial Audio and Video Publishing House recorded a cassette tape, which was widely circulated in the northern part of Shaanbei Province, and was very featured, and was universally loved by the listeners(As shown in Figure 15).



na da da ye bu ru zan shan gou gou hao 哪达达也不如咱山沟沟好

wangxiangrong yanchang
[王向荣 演唱]

wangxiangrong ci
王向荣 词
dangyinzhiqu
党音之 曲

liang yi liang na ge sang la zi'er wo ding yi ding na ge yin ai,
亮 一 亮 那 个 桑 啦 子 儿 我 定 一 定 那 个 音 哎,

5
wo ba zan men zhe er dao ge liang na chang shang ji sheng.
我 把 咱 们 这 二 道 圪 梁 那 唱 上 几 声。

10
qi hao na ge ma na lai ai chuan yo chuan xin yi ai,
骑 好 那 个 马 那 唻 哎 穿 哟 穿 新 衣 哎,

14
wo de na ge mei la mei yo shi zai mei.
我 的 那 个 妹 啦 妹 哟 实 在 美。

Figure 15. Na Da Da Ye Bu Ru Za Shan Gou Gou Hao

Source: Meng Cao (2025)

2.1.1 Song and vocal processing

The lyrics are simple and full of passion, combining the mood of life, regional colors and characters' emotions. When singing, pay attention to the clarity and flavor of the words, such as “Er Dao Yi Liang”, and other words. Need to sing the characteristics of the northern Shaanbei dialect, in order to enhance the local flavor and local flavor of the song (As shown in Figure 16).

5
wo ba zan men zhe er dao ge liang na chang shang ji sheng.
我 把 咱 们 这 二 道 圪 梁 那 唱 上 几 声。

Figure 16. Na Da Da Ye Bu Ru Za Shan Gou Gou Hao

Source: Meng Cao (2025)

2.1.2 Vocalization and use of techniques

Alternate the use of true and false voices, in the treble area with false voices to maintain the brightness of the tone and penetrating force, the bass area with the real voice to ensure that the sound of the sound of the thick and steady, so that the sound transition is natural, harmonious and unified. In addition, it is also necessary to use some embellishment skills, such as glissando, vibrato, etc., to enrich the expression of the song, so that the singing is more infectious and flavor(As shown in Figure 17).

The image displays two staves of musical notation in G major (one sharp). The first staff, starting at measure 5, contains the lyrics: "wo ba zan men zhe er dao ge liang na chang shang ji sheng." (我把咱们这二道圪梁那唱上几声). The second staff, starting at measure 14, contains the lyrics: "wo de na ge mei la mei yo shi zai mei." (我的那个妹啦妹哟实在美). Both staves feature a treble clef and a key signature of one sharp. The lyrics are written in pinyin below the notes. There are some annotations on the score, including a box around a note in the first staff and a box around a note in the second staff.

Figure 17. Na Da Da Ye Bu Ru Za Shan Gou Gou Hao

Source: Meng Cao (2025)

2.1.3 Style and Performance Characteristics

Singing should show the bold, atmospheric style characteristics of Shaanbei folk songs, while incorporating delicate emotions. Performers can add some appropriate body movements and expressions, such as looking up to show praise for their hometowns, eye contact to convey the emotions of lovers, etc., to enhance stage performance and infectious, so that the audience better feel the emotion and mood of the song.

2.1.4 Emotional expression

The song “Na Da Da Ye Bu Ru Za Shan Gou Gou Hao” contains rich and sincere emotions, mainly reflected in the following aspects: love and attachment to hometown. Through simple lyrics and passionate melodies, the song turns the mountains, waters, land, grass, and trees of the mountain gullies into a strong sense of attachment, vividly demonstrating people's deep love for their hometown. For

example, the lyrics may depict the unique scenery and living scenes of the mountain gullies, evoking people's beautiful memories and deep emotional bonds with their hometown. The praise for the simple life praises the simple, peaceful, and rustic way of life in the mountains and valleys. Away from the hustle and bustle of the city, the life in the mountains and valleys, although plain, is full of real human fireworks, conveying a longing and praise for this pure and natural life, making people feel an emotional pursuit of returning to simplicity. The identification and pride of local culture are often integrated into songs, which incorporate musical elements and cultural symbols with local characteristics. It is a way of inheriting and promoting local culture, expressing a high degree of identification and pride in local culture, and can trigger people's sense of identity and belonging to their own ethnic and regional culture, enhancing cultural confidence. The mountains and valleys are the places where relatives and fellow villagers live, and the songs also express their longing and concern for them, making people feel a strong sense of family and hometown affection, and showcasing the deep emotional bond established between people on this land. This emotion is the source of comfort and strength for people's hearts(As shown in Figure 18).



Figure 18. “Na Da Da Ye Bu Ru Za Shan Gou Gou Hao”

Source: Meng Cao(2025)

2.2 The songs “Zou Xi Kou”

“Zou Xi Kou” is a local folk song from Shaanbei that has been passed down for one or two hundred years. It tells the story of Tai Chun and Yu Lian, a newlywed couple who are forced to make a living and endure the infinite sorrow of separation. There are profound social and historical reasons behind it. During the Qing Dynasty and the Republic of China, due to the peasant uprisings and suppression of anti Qing forces in the early days of the Qing Dynasty, the fields in the northern region were

barren and houses were in ruins. In this situation, people chose to flee. Bankrupt farmers and defeated peasant uprisings in Shaanbei, Shaan xi and some parts of Hebei left their hometowns alone or with their families, heading west from Tumochuan, either renting land from local people for cultivation, or entering the desert for private cultivation, forming a trend of "Zou Xi Kou"(As shown in Figure 19).

zou xi kou

走西口

《xue se lang man》cha qu
《血色浪漫》插曲

♩ = 44

ge ge le ni zou xi kou
哥 哥 了 你 走 西 口

7
xiao mei mei wo shi nan liu shuang shou wo la zhu le
小 妹 妹 我 实 难 留 双 手 我 拉 住 了

12
qing lang ge ge de shou ya song chu le jiu da men hai kou
情 郎 哥 哥 的 手 呀 送 出 了 就 大 门 嗨 口

17
song chu le jiu da men ai hai kou zhi si ye bu diu ni de
送 出 了 就 大 门 哎 嗨 口 至 死 也 不 丢 你 的

23
shou linag yan de lei zhu er yi dao yi dao
手 两 眼 的 泪 珠 儿 一 道 一 道

27
yi dao yi dao tu tu tu tu de wang xia ai hai liu
一 道 一 道 突 突 突 突 的 往 下 哎 嗨 流

Figure 19. "Zou Xi Kou"

Source: Meng Cao (2025)

2.2.1 Song and vocal processing

Singers usually use tones with a sense of vicissitudes and simplicity to interpret songs. Male singers may use thick and low tones to express the resilience and helplessness of men walking westward, while female singers may use slightly melancholic and gentle tones to shape the image of a woman bidding farewell to her loved ones, allowing the audience to better feel the emotional state of the characters in the song. Volume control, with a clear contrast of strength and weakness in volume. For example, when singing "tightly holding my brother's hand", a stronger volume will be used to highlight the woman's reluctance and retention; When 'I only hate my sister and I can't walk with you', the volume will weaken, showing the helplessness and sadness of the woman, and the emotional level will be fully displayed through the change in volume. Emotional expression singers attach great importance to the delicate expression of emotions in songs. Through the processing of sound intensity, urgency, reality, etc., they present the emotions of separation, longing, and concern for the future in the songs one by one. When singing the part of missing, the voice becomes gentle and long, as if softly expressing the inner longing(As shown in Figure 20).

Figure 20 shows two staves of musical notation for the song "Zou Xi Kou". The first staff, starting at measure 7, contains the lyrics: "xiao mei mei wo shi nan liu shuang shou wo la zhu le" (小妹妹我实难留双手我拉住了). The second staff, starting at measure 12, contains the lyrics: "qing lang ge ge de shou ya song chu le jiu da men hai kou" (情郎哥哥的手呀送出了就大门门口). The lyrics are written in Pinyin above the Chinese characters.

Figure 20. "Zou Xi Kou"

Source: Meng Cao (2025)

2.2.2 Vocalization and use of techniques

Application of breath: Singing 'Walking West' requires solid breath support. In the long voice section, for the character "mouth" like "brother, you go to the west mouth", abdominal breathing should be used to deeply inhale the breath into the abdomen and exhale it evenly and steadily, making the sound full and lasting. In

some emotionally charged paragraphs, such as 'Unstoppable Tears Egg Egg', it is necessary to quickly inhale and exhale forcefully to enhance the explosive and infectious power of the voice. True and False Voice Conversion: Songs have a wide vocal range and often require true and false voice conversion. In the mid to low frequency range, such as "Little sister, I really can't stay", the main tone is true, making the sound simple and mellow; In the high pitched part, such as "holding my brother's hand", it is necessary to cleverly mix falsetto to make the sound bright and transparent, achieve a natural transition between true and false sounds, avoid tone discontinuity, and fully express the emotions of the song. Articulation: Highlighting local characteristics and accurately grasping the pronunciation characteristics of dialects. For example, the pronunciation of "Xi" in "Xikou" has a hint of dialect flavor, while the pronunciation of "Brother" should be friendly and natural, singing the beginning, belly, and end of each character clearly, so that the audience can truly feel the emotions and artistic conception conveyed by the lyrics. The use of glissando and vibrato: glissando can enhance the charm of a song, such as the "big" character in "I'll send you to the gate". You can use glissando to make the melody more melodious. Tremol is used to express delicate emotions, by adding vibrato appropriately to some long notes or key notes, such as the "thick" character in "difficult to part with emotions", to make the sound more infectious and highlight the reluctance and deep affection in the song(As shown in Figure 21).



Figure 21 "Zou Xi Kou"

Source: Meng Cao(2025)

2.2.3 Style and Performance Characteristics

Distinctive regional style: It has a strong Shaanbei and Shaanbei regional style, and the lyrics often use local dialects such as "brother", "sister", "teary egg", etc., full of regional characteristics. The melody incorporates elements of northern folk music, blending styles such as mountain songs and Xintianyou, with a melodious and melodious yet rustic rural atmosphere.

Deep emotional style: with the theme of depicting the separation, longing, and hardships of life between men and women, the emotions are sincere and profound. There is both the pain and reluctance of parting, as well as concerns and expectations for the future life, showcasing the emotional world of working people in their difficult lives. For example, the lyrics "Brother, you go west, little sister, I really can't stay" vividly express this emotion.

The narrative style is prominent: it has strong narrative power, and through concise and vivid lyrics and melodies, it tells the stories and emotions of the characters in the specific historical background of the West Gate, allowing the audience to feel the living conditions and emotional experiences of the people at that time, as if they were in that era.

The melody is rich and varied: the lines of the melody fluctuate greatly, the range span is moderate, and there are many large jumps, such as fourth, fifth, or even eighth degree jumps, making the song full of tension and expressiveness. At the same time, repetitive and progressive techniques often appear in the melody, enhancing the memory points and infectiousness of the song.

Flexible and diverse rhythm: The rhythm is not singular, and there are many changes on a stable basis. Sometimes a slower and more sluggish rhythm is used to express emotions such as sadness and reluctance, such as in farewell scenes; Sometimes it is slightly brighter and faster, used to express the excitement of characters or their longing for the future, making the song more dramatic and expressive.

There are various forms of singing, including solo, duet, choir, and more. Solo singing can highlight the delicate expression of personal emotions; Duel singing can vividly demonstrate the emotional interaction and communication between men and women; Chorus can create a grand atmosphere, depicting the spectacular behavior

of the group running away from Xi kou and the emotional support between people, enriching the expressive form and artistic effect of the song.

2.2.4 Emotional expression

The sadness and reluctance of parting: The song is themed around the separation of a couple or lovers, such as the lyrics "Brother, you go west, little sister, I really can't stay", expressing the helplessness and reluctance of a woman in the face of her lover's impending departure, and vividly portraying that kind of sadness of parting. From a man's perspective, there is also a deep attachment to his hometown and loved ones, but also the pain of having to embark on a journey for his livelihood.

Worries and fears about the unknown: The journey to the west entrance is long and full of unknowns. Lyrics such as "Walk on the main road, don't take the small road" reflect the woman's concern for the safety of the man's journey, fearing that he may encounter various difficulties and dangers outside. At the same time, both sides are filled with uncertainty about their future lives, not knowing when they will meet again or whether they can establish themselves in a foreign land. This fear and confusion towards the unknown are also reflected in the song.

Deep longing and concern: Even if separated, the emotions between the two remain strong. Women will miss their brother who is traveling day and night at home, and men will also worry about their hometown relatives on the way to the west. The song vividly portrays the deep longing and concern between the two through some detailed descriptions, such as "tightly holding my brother's hand, tears streaming down my face". No matter how far apart they are, this emotion is difficult to let go of.

The longing for a better life: Although walking to the west is full of hardships, it also contains a longing for a better life. The man walked westward to find a better way out of life and change the poverty situation of his family. Both hoped that through this separation and effort, they could exchange for a happy life in the future. This longing for a better life gave people hope and strength in the difficult separation(As shown in Figure 22).

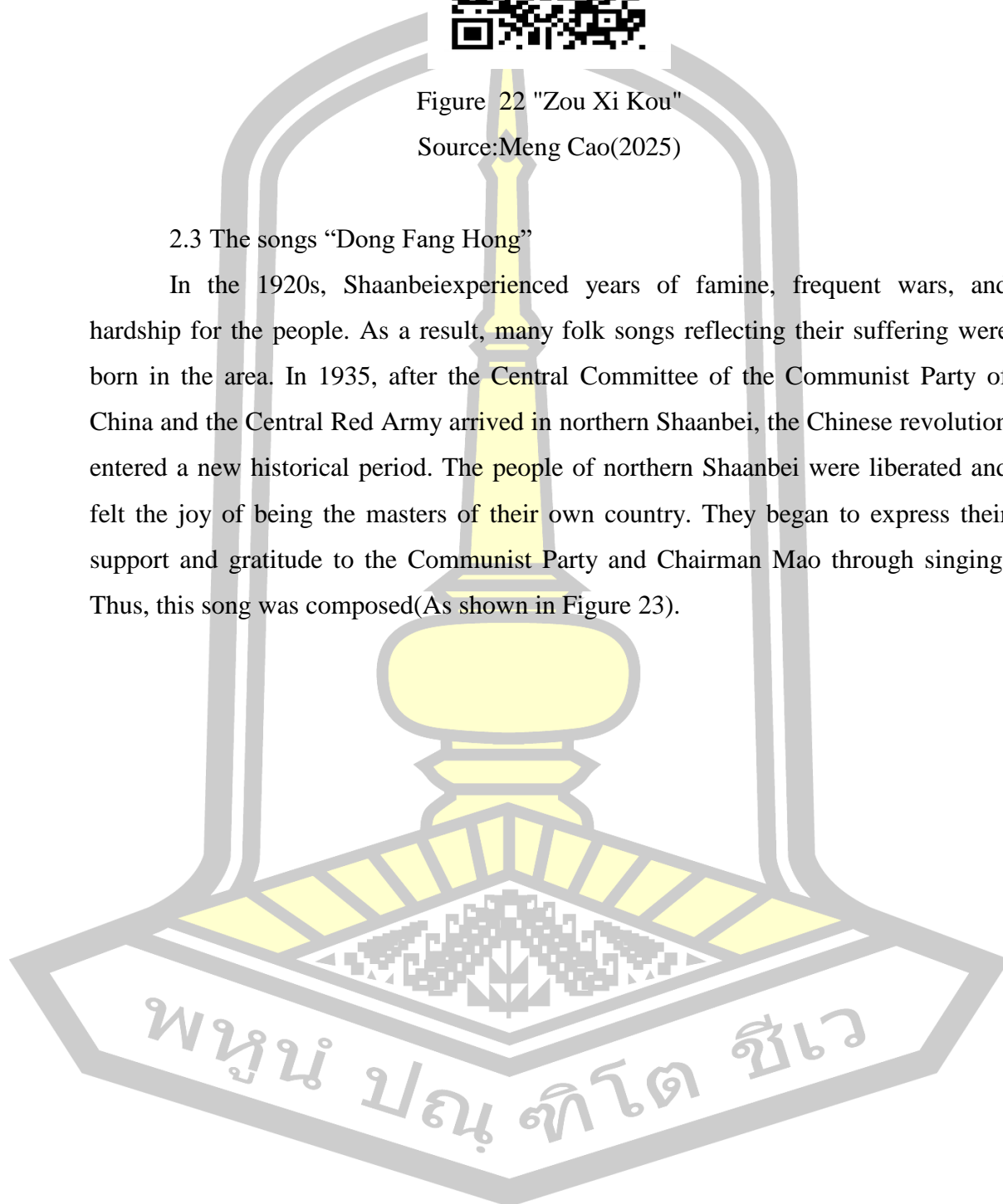


Figure 22 "Zou Xi Kou"

Source: Meng Cao (2025)

2.3 The songs “Dong Fang Hong”

In the 1920s, Shaanbei experienced years of famine, frequent wars, and hardship for the people. As a result, many folk songs reflecting their suffering were born in the area. In 1935, after the Central Committee of the Communist Party of China and the Central Red Army arrived in northern Shaanbei, the Chinese revolution entered a new historical period. The people of northern Shaanbei were liberated and felt the joy of being the masters of their own country. They began to express their support and gratitude to the Communist Party and Chairman Mao through singing. Thus, this song was composed (As shown in Figure 23).



dong fang hong 东方红

lan lo yingying tian piao lai yi loda dayun san gege jin tian yao chu yuan men
蓝 咯 莹莹 天 飘 来 一 咯 达 云 三 哥 哥 今 天 要 出 远 门
qi bai ma kua yang qiang san gege chi le na ba lu jun deliang
骑 白 马 跨 洋 枪 三 哥 哥 吃 了 那 八 路 军 的 粮
shan chuan xiu tian di ping mao zhuxi lai dao zan shan gan ning
山 川 秀 天 地 平 毛 主 席 来 到 咱 陕 甘 宁

5
gua feng xia yu da lei sheng hu er hai you dao jiao womei zi bu fang xin
刮 风 下 雨 打 雷 声 呼 儿 嗨 哟 倒 叫 我 妹 子 不 放 心
you xin hui jia kan gu niang hu er hai you da ri ben jiu gu bu shang
有 心 回 家 看 姑 娘 呼 儿 嗨 哟 打 日 本 就 顾 不 上
ling dao zan qiaog ren nao fan sheng hu'er hai you zan men bian qu yi pian hong
领 导 咱 穷 人 闹 翻 身 呼 儿 嗨 哟 咱 们 边 区 一 片 红

9
(woshuo) dong fang ni jiu yi ge hong (woshuo) tai yang ni jiu yi ge sheng
(我 说) 东 方 你 就 一 个 红 (我 说) 太 阳 你 就 一 个 升

13
zan men zhong guo chu le yi ge mao ze dong ta shi ren min da jiu xing
咱 们 中 国 出 了 一 个 毛 泽 东 他 是 人 民 大 救 星

17
dong fang hong tai yang sheng zhong guo chu le ge mao ze dong
东 方 红 太 阳 升 中 国 出 了 个 毛 泽 东
mao zhu xi ai ren min ta shi wo men de dai lu ren
毛 主 席 爱 人 民 他 是 我 们 的 带 路 人
gong chan dang xiang tai yang zhao dao na li na li liang
共 产 党 像 太 阳 照 到 哪 里 哪 里 亮

21
ta wei ren min mou sheng cun hu er hai you ta shi ren min da jiu xing
他 为 人 民 谋 生 存 呼 儿 嗨 哟 他 是 人 民 大 救 星
wei le jian she xin zhong guo hu er hai you ling dao wo men xiang qian jin
为 了 建 设 新 中 国 呼 儿 嗨 哟 领 导 我 们 向 前 进
na li you le gong chan dang hu er hai you na li ren min de jie fang
哪 里 有 了 共 产 党 呼 儿 嗨 哟 哪 里 人 民 得 解 放

Figure 23 “Dong Fang Hong”

Source: Meng Cao (2025)

2.3.1 Song and vocal processing

Tone: Singers usually use bright and full-bodied tones to sing. When singing, the tenor's voice is high pitched and passionate, with penetrating power. For example, when expressing key phrases such as "he is the great savior of the people," the bright tone highlights the reverence and praise for Chairman Mao; The soprano has a sweet and pure tone, adding soft and warm colors to the song, making emotional expression more delicate. **Volume:** There is a clear contrast between strong and weak in volume control. At the beginning and narration of the song, the volume is relatively steady and moderate, such as "the east is red, the sun rises", using a gentle volume to

introduce the theme; In the climax, such as "Hey, he is the savior of the people", the volume will be increased to enhance the strength and tension of the voice, forming a strong emotional impact and expressing the people's warm praise for the leader(As shown in Figure 24).

13

zan men zhong guo chu le yi ge mao ze dong ta shi ren min da jiu xing
咱们中国出了一个毛泽东他是人民大救星

Figure 24 “Dong Fang Hong”

Source:Meng Cao(2025)

Emotional expression: The singer pays attention to the delicate interpretation of the emotions in the song, integrating emotions such as reverence, gratitude, and love into it. During the singing process, the emphasis on Chairman Mao's spirit of serving the people is conveyed through the handling of sound intensity, urgency, and reality. For example, when singing words such as "for the people", the tone is emphasized and the speed is slowed down, highlighting the profound connotation of the song through emotional interpretation(As shown in Figure 25).

21

ta wei ren min mou sheng cun hu er hai you ta shi ren min da jiu xing
他为人民谋生存呼儿嗨哟他是人民大救星
wei le jian she xin zhong guo hu er hai you ling dao wo men xiang qian jin
为了建设新中国呼儿嗨哟领导我们向前进
na li you le gong chan dang hu er hai you na li ren min de jie fang
哪里有了共产党呼儿嗨哟哪里人民得解放

Figure 25 “Dong Fang Hong”

Source:Meng Cao(2025)

2.3.2 Vocalization and use of techniques

Breathing application: Adopting abdominal breathing method, deeply inhaling breath into the abdomen, making the breath deep and stable, providing sufficient power for vocalization. When singing longer phrases like 'He seeks

happiness for the people', maintain a stable and coherent voice by exhaling evenly and slowly. In places where there is a significant change in intensity, such as "he'erhai", it is necessary to flexibly control the strength and speed of the breath to express the emotional ups and downs of the song. Resonance regulation: Pay attention to the use of oral resonance. When singing, open your mouth to allow the sound to fully resonate in your mouth, making the sound brighter and fuller, like the "red" character in "Eastern Red". Proper use of nasal resonance can increase the softness and roundness of the sound, such as the "rising" character in "rising sun", making the tone more penetrating and infectious. According to the emotional and dynamic changes of the song, chest resonance can be added in a timely manner to enhance the thickness and power of the sound. In the climax, "He is the savior of the people" can better showcase the majestic momentum of the song(As shown in Figure 26).

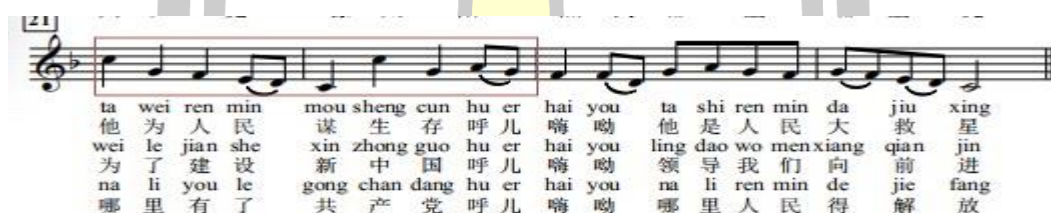


Figure 26 "Dong Fang Hong"

Source: Meng Cao (2025)

Vocal position: When speaking, maintain the stability and relaxation of the larynx and find the correct vocal position. In the mid to low frequency range, true voice is the main tone, making the sound solid and mellow, like 'China produced a Mao Zedong'. In the high pitched part, like the "star" character that says "he is the great savior of the people", it is necessary to cleverly mix in falsetto to achieve a natural transition between true and false sounds, making the sound both bright and penetrating(As shown in Figure 27).



17


dong fang hong tai yang sheng zhong guo chu le ge mao ze dong
 东 方 红 太 阳 升 中 国 出 了 个 毛 泽 东
 mao zhu xi ai ren min ta shi wo men de dai lu ren
 毛 主 席 爱 人 民 他 是 我 们 的 带 路 人
 gong chan dang xiang tai yang zhao dao na li na li liang
 共 产 党 像 太 阳 照 到 哪 里 哪 里 亮

21

Figure 27 “Dong Fang Hong”

Source:Meng Cao(2025)

Articulation: Sing the beginning, belly, and end of each word clearly and accurately, conveying the emotions in the lyrics. For example, the "east" in "Dongfanghong" should be sung clearly with the initial consonant "d" and vowel "ong". Pay attention to the pronunciation characteristics of some words, such as the "er" sound in "hu'erhai yo", which should be sung naturally and smoothly, reflecting the ethnic style and regional characteristics of the song(As shown in Figure 28).



21

ta wei ren min mou sheng cun hu er hai you ta shi ren min da jiu xing
 他 为 人 民 谋 生 存 呼 儿 嗨 哟 他 是 人 民 大 救 星
 wei le jian she xin zhong guo hu er hai you ling dao wo men xiang qian jin
 为 了 建 设 新 中 国 呼 儿 嗨 哟 领 导 我 们 向 前 进
 na li you le gong chan dang hu er hai you na li ren min de jie fang
 哪 里 有 了 共 产 党 呼 儿 嗨 哟 哪 里 人 民 得 解 放

Figure 28“Dong Fang Hong”

Source:Meng Cao(2025)

Rhythm control: Strictly sing according to the rhythm of the song, ensuring accurate timing of each note, without any rush or dragging. Songs like 'The East is Red, The Sun Rises' have a relatively regular rhythm and should be sung steadily and powerfully. For the rhythm changes such as staccato and diacritical notes in songs, such as the diacritical notes in "He Seeks Happiness for the People", it is necessary to accurately grasp them to make the rhythm rich in variation and rhythm.

Emotional expression: Deeply understand the reverence, gratitude, and praise for Chairman Mao and the Communist Party expressed in the song, and integrate this emotion into the performance. Expressing emotions through changes in the strength, speed, and reality of the voice, such as when singing 'He seeks happiness for the people', the voice should be warm and affectionate; When singing 'Hur, he is

the great savior of the people', the voice should be passionate and powerful to enhance the infectious power of the song.

2.3.3 Style and Performance Characteristics

Dongfanghong "is a classic red song with a strong Shaanbeifolk song style. The melody is beautiful, the rhythm is smooth, and the emotions are sincere. It expresses the people's love and reverence for Chairman Mao and the Communist Party in simple and simple language, and has strong artistic appeal and historical significance.

2.3.4 Emotional expression

Through simple and sincere lyrics and music, it conveys the profound and passionate emotions of the people during a specific historical period: reverence and gratitude for the leader: the core of the song is a high praise for Mao Zedong. China produced Mao Zedong, who sought happiness for the people and was the great savior of the people. "The straightforward lyrics express that the people regarded Mao Zedong as their savior and a guide to lead them out of oppression and towards light. This emotion stems from the fact that Mao Zedong led the Chinese people to realize national independence and people's liberation through long-term struggle, and let the people turn over to be masters.

Support and love for the Communist Party: Mao Zedong is an outstanding representative of the CPC, and the song's praise of leaders also represents support for the entire Communist Party. In the revolutionary era, the Communist Party tirelessly fought for the interests of the people. Countless party members sacrificed their lives and shed their blood, which the people saw and remembered. The song 'The East is Red' expresses the people's gratitude and love for the Communist Party, reflecting their firm determination to follow the Party. The longing and joy for a better life: The people of old China suffered greatly and lived in dire straits. Under the leadership of the Communist Party, the people see hope for a better life. He seeks happiness for the people "refers to both the improvement of current life and the longing for the future. The song conveys the joy of the people's new life and positive emotions of confidence in the future.

Praise and pride for the great era: "The East is Red" was born in an era when the people were turning over and taking control, and is a vivid portrayal of this

great era. The song praises leaders and the Communist Party, showcasing the people's admiration for their era and their pride as the protagonists of the new era, reflecting the spiritual outlook of the people in the new era(As shown in Figure 29).



Figure 29 “Dong Fang Hong”

Source:Meng Cao(2025)

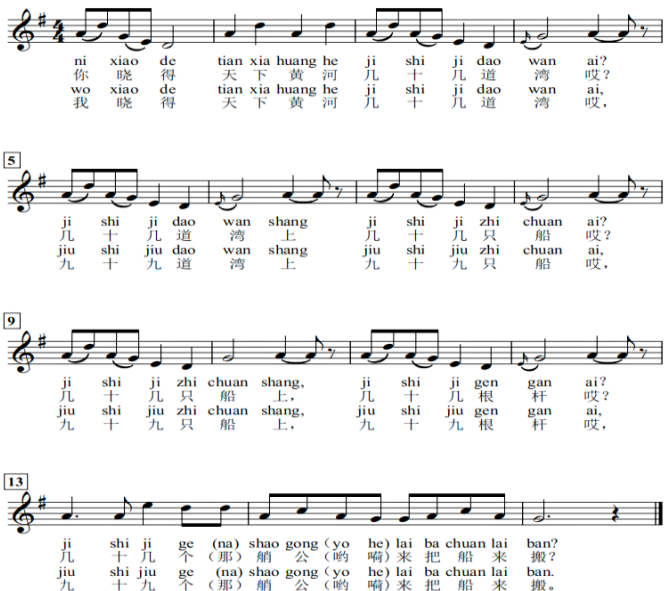
1.2 The songs 《Huang He Chuan Fu Qu》

Born in Heyeping Village, Xizhen, Jia County, Shaanbei Province, on the banks of the Yellow River. This is the ancient ferry crossing of the Yellow River, where boats are the main means of transportation. Boatmen live a difficult life and have to endure various tests such as rapids, dangerous shoals, and storms. Created by local boatman Li Siming. Since the age of 14, he has been engaged in water transportation on the Yellow River with his father. He knows the Yellow River waterway and the customs and traditions on both sides of the river like the back of his hand. Based on his life of moving boats and the stories he heard, he created the "Huang He Chuan Fu Qu". It is a true portrayal of the emotional world and real life of boatmen on the banks of the Yellow River in the Jin Shan Grand Canyon. It is the heartfelt voice of boatmen, as well as their sighs of helplessness and struggle against their own suffering and fate. It reflects the indomitable spirit and optimistic outlook of the people of northern Shaanbei in the harsh living environment(As shown in Figure 30).

พหุ ม ประ ทิ โด ชี เว

huang he chuan fu qu
黄河船夫曲

shan xi
陕 西



ni xiao de tian xia huang he ji shi ji dao wan ai?
你 晓 得 天 下 黄 河 几 十 几 道 湾 哎?
wo xiao de tian xia huang he ji shi ji dao wan ai,
我 晓 得 天 下 黄 河 几 十 几 道 湾 哎,

5
ji shi ji dao wan shang ji shi ji zhi chuan ai?
几 十 几 道 湾 上 几 十 几 只 船 哎?
jiu shi jiu dao wan shang jiu shi jiu zhi chuan ai,
九 十 九 道 湾 上 九 十 九 只 船 哎,

9
ji shi ji zhi chuan shang, ji shi ji gen gan ai?
几 十 几 只 船 上, 几 十 几 根 杆 哎?
jiu shi jiu zhi chuan shang, jiu shi jiu gen gan ai,
九 十 九 只 船 上, 九 十 九 根 杆 哎,

13
ji shi ji ge (na) shao gong (yo he) lai ba chuan lai ban?
几 十 几 个 (那) 船 公 (哟 嗨) 来 把 船 来 搬?
jiu shi jiu ge (na) shao gong (yo he) lai ba chuan lai ban.
九 十 九 个 (那) 船 公 (哟 嗨) 来 把 船 来 搬。

Figure 30 "Huang He Chuan Fu Qu"

Source: Meng Cao (2025)

2.4.1 Song and vocal processing

Vocalization: Singers often use a combination of true and false voices as their main vocal technique. In the low frequency range, when describing the basic situation of the Yellow River, use thick and low tones to make the sound sound simple, mellow, and full of vicissitudes, as if an old boatman is telling the story of the Yellow River. In the high pitched part, when depicting the boatmen's struggle against wind and waves, bright and high pitched falsetto is added to make the sound more penetrating and explosive, showcasing the boatmen's courage and resilience.

Timbre: Pursuing a simple and natural timbre, emphasizing the original texture of sound, without deliberate modification, to reflect the regional characteristics of northern Shaanbei and the simple character of the working people. At the same time, according to the emotional changes in the song, the tone will also be adjusted. When expressing difficulties and hardships, the tone will be slightly

hoarse and rough; When expressing the joy of overcoming storms, the tone will become bright and crisp.

Runqiang: extensively using techniques such as glissando, vibrato, and leaning to moisten the vocal cords. The use of glissandos makes the melody more coherent and smooth. For example, when singing the word "bay" in "dozens of bays", glissandos are often used to add flavor and local characteristics to the song. Tremol and vibrato are used to emphasize certain key notes, enhance the expressiveness and infectiousness of the song. For example, when singing "Ninety Nine" in "Ninety Nine Bays", the importance of numbers is highlighted through the modification of vibrato and vibrato, making the song more vivid(As shown in Figure 31).



Figure 31 "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

2.4.2 Vocalization and use of techniques

Combination of True and False Sounds: When singing, it is necessary to flexibly use true and false sounds according to the vocal range and emotional changes of the song. In the bass range, true voice is used to create a thick and deep sound, such as "You know, there are dozens of bays in the Yellow River in the world". Singing with true voice showcases the simplicity and vicissitudes of the song. The high pitched part, such as the "nine" character in "Ninety Nine Bays", needs to use falsetto to increase the brightness and penetration of the sound, showing the boatman's boldness and strength(As shown in Figure 32).

5

ji shi ji dao wan shang ji shi ji zhi chuan ai?
 几 十 几 道 湾 上 几 十 几 只 船 哎?
 jiu shi jiu dao wan shang jiu shi jiu zhi chuan ai,
 九 十 九 道 湾 上 九 十 九 只 船 哎,

Figure 32. "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

Breath application: Abdominal breathing should be used to obtain stable and sufficient breath support. When singing long or high notes, such as the character "Wan" in "Ninety Nine Bays", it is necessary to exhale evenly and slowly to maintain a stable output of breath and make the sound continuous and full. In the fast-paced parts, take a quick breath to prepare for the next line and ensure the coherence of the song(As shown in Figure 33).

9

ji shi ji zhi chuan shang, ji shi ji gen gan ai?
 几 十 几 只 船 上, 几 十 几 根 杆 哎?
 jiu shi jiu zhi chuan shang, jiu shi jiu gen gan ai,
 九 十 九 只 船 上, 九 十 九 根 杆 哎,

Figure 33. "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

The use of glissando: This is a typical technique of Shaanbei folk songs. When singing the character "dao" for "several dozen bays", you can slide up or down from the original note to make the melody more charming and local, reflecting the winding and twisting of the Yellow River and the melodious voice of the boatman(As shown in Figure 34).

ni xiao de tian xia huang he ji shi ji dao wan ai?
 你 晓 得 天 下 黄 河 几 十 几 道 湾 哎?
 wo xiao de tian xia huang he ji shi ji dao wan ai,
 我 晓 得 天 下 黄 河 几 十 几 道 湾 哎,

Figure 34. "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

Tremol processing: Tremols can be appropriately added to some key long notes, such as the "River" character in "Yellow River". By controlling the breath, the sound can produce slight vibrations, enhancing the expressiveness and infectiousness of the song, and portraying the magnificent waves of the Yellow River(As shown in Figure 35).



Figure 35. "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

Decorative music usage: Decorative sounds such as leaning can enrich the melody of a song. When singing the song "Ninety Nine" in "Ninety Nine Bays", you can add an accent before or after the main note to highlight the numbers and make the song more vivid, as if telling the story of the Yellow River.

Articulation and pronunciation: It should have a strong characteristic of Shaanbeidialect, such as singing "know" as "xiao li" and "wan" as "wa", etc.

Integrating the charm of dialect into the song can better reflect the regional style and cultural connotation of the song.

2.4.3 Style and Performance Characteristics

The melody of the song adopts the typical high-pitched tune of Shaanbei folk songs, with a wide range and a large interval span. The shouting melody at the beginning of the song is mostly a large upward jump, like a cry that breaks through the clouds and instantly catches the listener's ear, and the singer needs to drum up enough breath here to hit the high notes with a very explosive true voice, showing the courage and fearlessness of the boatmen in their first confrontation with the frightening waves.

In the middle section, the melody changes frequently between high and low pitch, simulating the ups and downs of the Yellow River. When singing, you have

to flexibly adjust the vocal position, the treble voice is loud and clear without piercing the ears, the bass voice is calm and steady without losing the tone, like the helmsman who steers the tip of the wave, skillfully wandering in the undercurrents of the melody, so as to present the turbulence of the Yellow River and the dynamic picture of the boatmen rowing the boat with great efforts(As shown in Figure 36).

ni xiao de tian xia huang he ji shi ji dao wan ai?
你 晓 得 天 下 黄 河 几 十 几 道 湾 哎?
wo xiao de tian xia huang he ji shi ji dao wan ai,
我 晓 得 天 下 黄 河 几 十 几 道 湾 哎,

5
ji shi ji dao wan shang ji shi ji zhi chuan ai?
几 十 几 道 湾 上 几 十 几 只 船 哎?
jiu shi jiu dao wan shang jiu shi jiu zhi chuan ai,
九 十 九 道 湾 上 九 十 九 只 船 哎,

9
ji shi ji zhi chuan shang, ji shi ji gen gan ai?
几 十 几 只 船 上, 几 十 几 根 杆 哎?
jiu shi jiu zhi chuan shang, jiu shi jiu gen gan ai,
九 十 九 只 船 上, 九 十 九 根 杆 哎,

Figure 36 "Huang He Chuan Fu Qu"

Source:Meng Cao(2025)

2.4.4 Emotional expression

Respect for nature: The song conveys reverence for the Yellow River, a natural powerhouse, by describing its majestic momentum and complex hydrology, such as "99 bays of the Yellow River in the world". The surging waves and numerous bays of the Yellow River make boatmen deeply aware of the power and irresistible nature, and this sense of awe runs through them.

The resilience and tenacity of labor: The song vividly depicts the arduous scene of boatmen rowing on the Yellow River, and the rhythm changes simulate the force and rhythm of rowing. The lyrics and melody both reflect their unwavering

determination in the face of rapids and dangerous rapids, fighting with all their might against the wind and waves, demonstrating a spirit of perseverance and tenacious struggle.

The helplessness and emotion of life: The song also reveals the helplessness of boatmen's lives. They make a living on the Yellow River, facing various dangers and uncertainties, and their safety is constantly threatened. However, they have to do so in order to make a living. As the lyrics imply, there is a sense of emotion and helplessness towards this difficult life.

Expectations and hopes for the future: Despite the hardships of life, the song also contains aspirations for the future. In the struggle against the Yellow River, the boatmen never gave up their longing for a better life. This hope gave them strength, enabling them to persevere in difficult situations and making people feel their expectations for the future and positive attitude towards life.

Love and pride for hometown: Songs are an important part of the culture in northern Shaanbei. They showcase the local customs and traditions along the Yellow River with unique melodies and lyrics, reflecting the boatmen's love for their hometown. The praise for the Yellow River is also a praise for their hometown, containing their deep emotions and pride for this land (As shown in Figure 37).



Figure 37 "Huang He Chuan Fu Qu"

Source: Meng Cao(2025)

3. Summary

There are two main aspects in the expression of Shaanbei folk songs, one is the music aspect and the other is the theme aspect. Accumulated in the history of Shaanbei folk songs have very distinctive forms of expression, these excellent Shaanbei folk songs are in the process of long-term development after the scrubbing of time left behind by the classic works. With the continuous development of the times, network information technology has

been greatly improved, and people's awareness of new things is also expanding. In view of such a situation, to combine Shaanbei folk songs with the development of the times for innovation, to break through the traditional forms of the past, so that the traditional Shaanbei folk songs with new vigor. The specific method of operation is, first of all, to change the expression of Shaanbei folk songs, so that Shaanbei folk songs in the form of innovation. For example, modern musical tools and methods can be utilized for innovation. Utilizing repetitions, chorus, but also rock, electro-acoustic and other forms of accompaniment. Apply these innovative means in the innovation of Shaanbei folk songs. Secondly, To create a good environment for the singing of Shaanbei folk songs, so that the Shaanbei folk songs into the elegant artistic sentiment of the place to go, and to make extensive contact with the masses, in the process of publicity to show the charm of Shaanbei folk songs in all aspects, in the continuous innovation and practice to accumulate valuable experience, so as to create a new era of people enjoyable Shaanbei folk songs, thus effectively promoting the dissemination and Transmission of Shaanbei folk songs. Transmission.

Shaanbei folk songs in the process of development, to have a sense of innovation, to have a diversified development strategy. Shaanbei folk songs in the process of innovation and development, can be expressed in the folk songs of the cultural commonality of reasonable and effective excavation, to create a contemporary aesthetic works of folk songs in northern Shaanbei. Since the folk songs of northern Shaanbei are native to the Loess Plateau, they are mainly characterized by a single musical instrument and a simple form of music. From the point of view of today's social development, the development of any culture requires diversification, and cultural diversification can give rise to new creative sparks. Northern Shaanbei folk song regional culture is more obvious, and has a unique personality, in the process of cultural diversification, but also to gradually adapt to this trend. Shaanbei folk songs can be retained on the basis of the traditional characteristics of the corresponding innovation, and actively create a form of performance in line with the development of the times and the people's aesthetic, some of the modern music in the worthy of learning from the method of joining the Shaanbei folk songs in the process of innovation. In this way, Shaanbei folk songs can be better spread out, and the development of Shaanbei folk songs can be better and better.

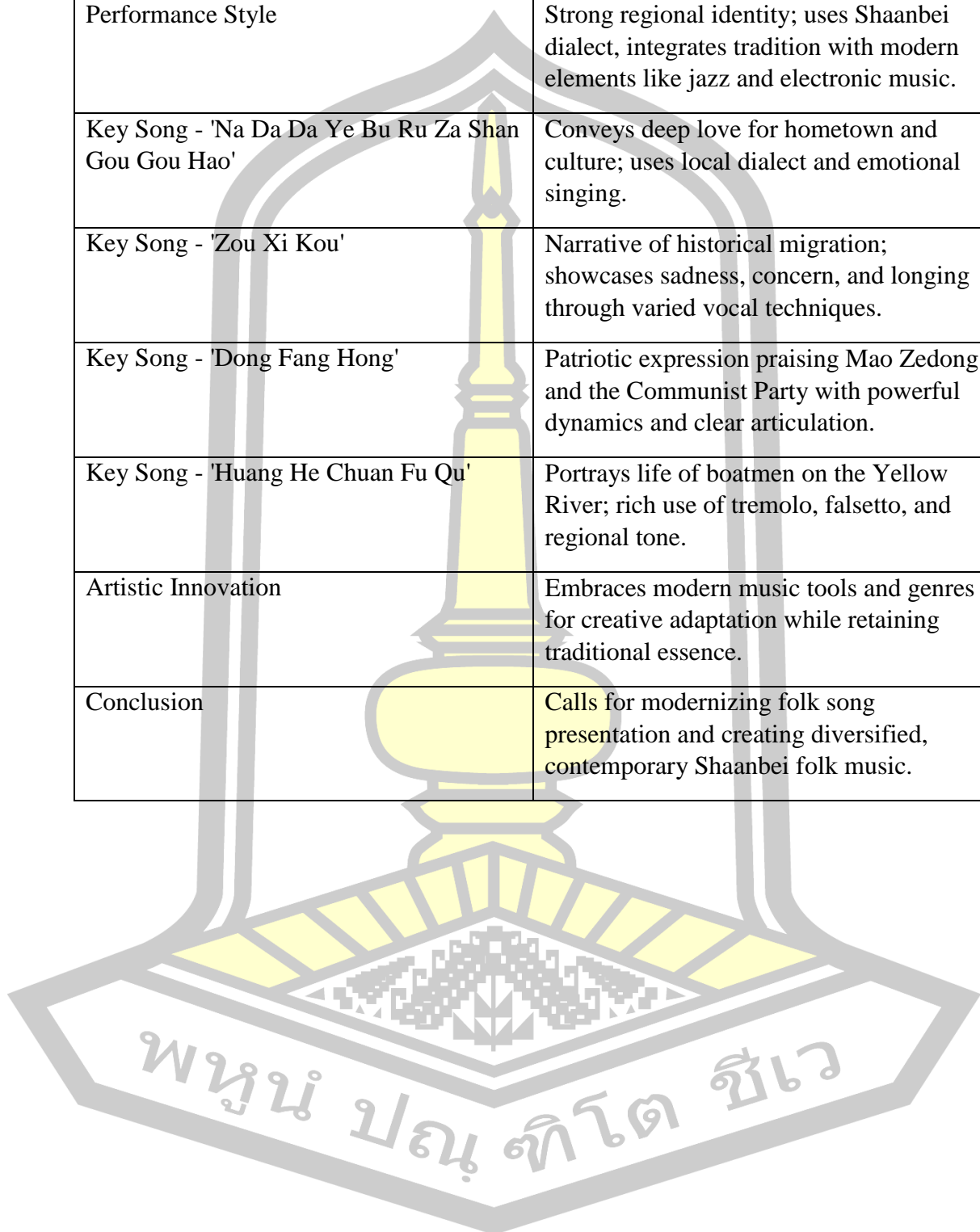
Summary

- This chapter explores Wang Xiangrong's vocal artistry in Shaanbei folk songs through musicological analysis, fieldwork, and literature review.
- Wang's singing combines traditional techniques with scientific vocal training, featuring abdominal breathing, rich resonance, and smooth transitions between true and false voice.
- He shows deep emotional investment and creates strong resonance with audiences, vividly expressing themes like longing, love, and pride.
- His performance style reflects regional authenticity, dialect expression, and integration of traditional and modern musical elements.
- The chapter analyzes key songs such as:
 - 'Na Da Da Ye Bu Ru Za Shan Gou Gou Hao': praises local life and culture with passionate vocals and strong local flavor.
 - 'Zou Xi Kou': narrates historical migration, expressing sorrow, hope, and deep emotional connections through complex melodic and vocal techniques.
 - 'Dong Fang Hong': a patriotic song conveying gratitude and reverence for Mao Zedong and the Communist Party through structured rhythm and bright tone.
 - 'Huang He Chuan Fu Qu': reflects boatmen's struggles and spirit with wide vocal range, expressive tremolos, and dialect-infused articulation.
- Wang adapts and preserves traditional songs while innovating with modern arrangements and themes relevant to contemporary audiences.
- The chapter emphasizes the need to modernize performance methods and environments for Shaanbei folk songs, integrating them with modern music elements and expanding their reach.
- It concludes by advocating for diversification and cultural adaptation to ensure the continued vitality and dissemination of Shaanbei folk songs.

Table 3. Singing Techniques of Wang Xiangrong in Shaanbei Folk Songs

Topic	Summary
Research Focus	Analysis of Wang Xiangrong's vocal techniques and performance style using musicology, fieldwork, and literature review.
Vocal Technique	Combines traditional Shaanbei styles with scientific breathing, resonance, and voice control.
Emotional Expression	Expresses sincere emotions with layered progression, climax, and controlled delivery to connect with the audience.

Topic	Summary
Performance Style	Strong regional identity; uses Shaanbei dialect, integrates tradition with modern elements like jazz and electronic music.
Key Song - 'Na Da Da Ye Bu Ru Za Shan Gou Gou Hao'	Conveys deep love for hometown and culture; uses local dialect and emotional singing.
Key Song - 'Zou Xi Kou'	Narrative of historical migration; showcases sadness, concern, and longing through varied vocal techniques.
Key Song - 'Dong Fang Hong'	Patriotic expression praising Mao Zedong and the Communist Party with powerful dynamics and clear articulation.
Key Song - 'Huang He Chuan Fu Qu'	Portrays life of boatmen on the Yellow River; rich use of tremolo, falsetto, and regional tone.
Artistic Innovation	Embraces modern music tools and genres for creative adaptation while retaining traditional essence.
Conclusion	Calls for modernizing folk song presentation and creating diversified, contemporary Shaanbei folk music.



CHAPTER VI

Conclusion, Discussion, and Suggestions

The dissemination of Wang Xiangrong's Northern Shaanxi folk songs has evolved significantly over time, reflecting broader changes in media and cultural practices. Initially, these songs were transmitted orally within local communities, performed in informal settings such as fields and village gatherings. This traditional method ensured the preservation of the songs' authenticity and cultural essence.

In this study, there were two objectives:

1. To study the dissemination process of Wang Xiangrong's northern Shanbeifolk songs.
2. To analyze the singing techniques of Wang Xiangrong's northern Shanbei Folk songs.

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

1. Conclusion

Objective 1 Wang has also played a crucial role in the education and training of new generations of folk music inheritors. Through campus outreach, the development of standardized educational materials, and mentorship, he has ensured that the tradition continues to thrive. His emphasis on integrating modern elements into folk music highlights his approach to maintaining cultural relevance in a contemporary context.

In sum, Wang Xiangrong's work bridges tradition and innovation, ensuring the sustainable inheritance of Shaanbei folk songs while fostering cultural pride and identity among younger generations.

Objective 2 Wang's singing combines traditional techniques with scientific vocal training, featuring abdominal breathing, rich resonance, and smooth transitions between true and false voice.

He shows deep emotional investment and creates strong resonance with audiences, vividly expressing themes like longing, love, and pride.

His performance style reflects regional authenticity, dialect expression, and integration of traditional and modern musical elements.

2. Discussion

This study emphasizes the interaction between tradition and innovation in the inheritance and performance of Shaanbei folk songs, taking Wang Xiangrong's art as an example. His approach aligns with the broader theories of ethnomusicology on cultural heritage and performance practices, particularly the works of Zhang Yue (2019) and Zhang Liankui (2006), which emphasize the role of individual artists in preserving and innovating traditional music. Wang Xiangrong's use of digital media for dissemination reflects a pragmatic response to globalization, ensuring that Shaanbei folk songs can be accepted by different audiences while maintaining their cultural essence.

From a technical perspective, Wang's singing skills provide valuable insights into the artistic quality of folk music. The combination of real and fake voices, combined with complex decorative sounds, emphasizes the importance of technical mastery in conveying emotional depth. These techniques are not only performative, but deeply rooted in the cultural and geographical background of northern Shaanxi, reflecting the region's history, way of life, and values. This is consistent with Hong Fanyu's (2017) findings, which emphasize the intrinsic connection between regional folk music and its socio-cultural environment. Wang Xiangrong's approach also echoes Li Ping Ping's (2017) viewpoint that the evolution and tradition of ethnic musical instruments involve heritage, perception, creative progress, and institutional support. He actively participates in educational initiatives and international exchange projects, demonstrating how to protect and revitalize cultural heritage through adaptive communication strategies. In addition, Wang Xiangrong integrated modern media into the communication process, echoing UNESCO's (2006) recommendation to protect intangible cultural heritage in the digital age.

However, a tension has arisen between authenticity and modernization. Although Wang has expanded accessibility through the use of digital platforms, purists believe that this may dilute the "live" nature of art. This debate is consistent with the research findings of Zhang Na (2020), which explored similar challenges

faced in revitalizing Chinese opera. Nevertheless, Wang Xiangrong's works demonstrate how traditional art forms can adapt to contemporary environments while maintaining cultural identity, providing replicable models for other intangible cultural heritage practices.

In summary, this study emphasizes the importance of interdisciplinary approaches in understanding and promoting traditional folk music. By combining Wang Xiangrong's artistic contributions with a broader cultural protection framework, it provides a comprehensive understanding of the dynamic interaction between tradition and innovation in the inheritance and performance of Shaanbei folk songs.

3. Suggestions

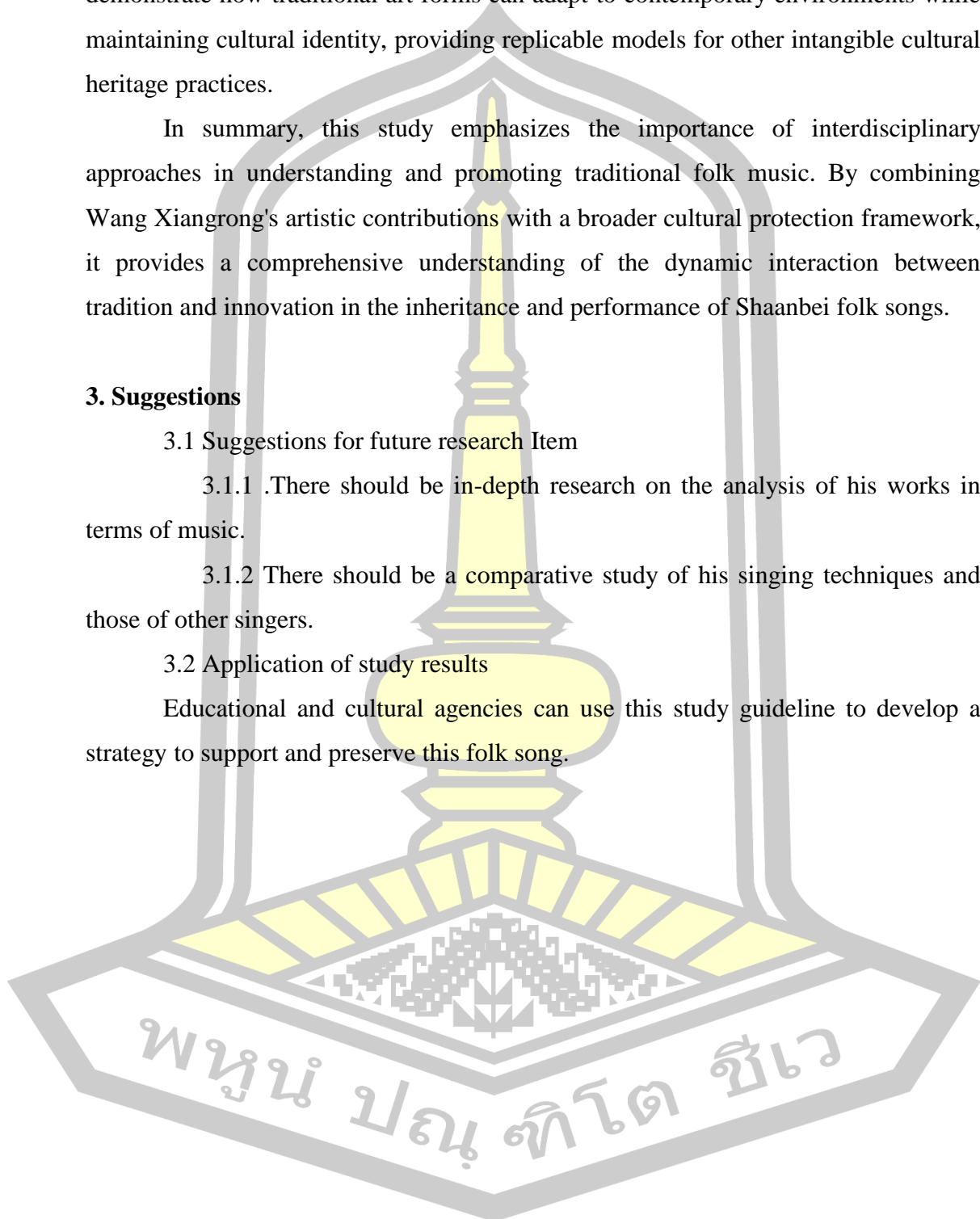
3.1 Suggestions for future research Item

3.1.1 .There should be in-depth research on the analysis of his works in terms of music.

3.1.2 There should be a comparative study of his singing techniques and those of other singers.

3.2 Application of study results

Educational and cultural agencies can use this study guideline to develop a strategy to support and preserve this folk song.



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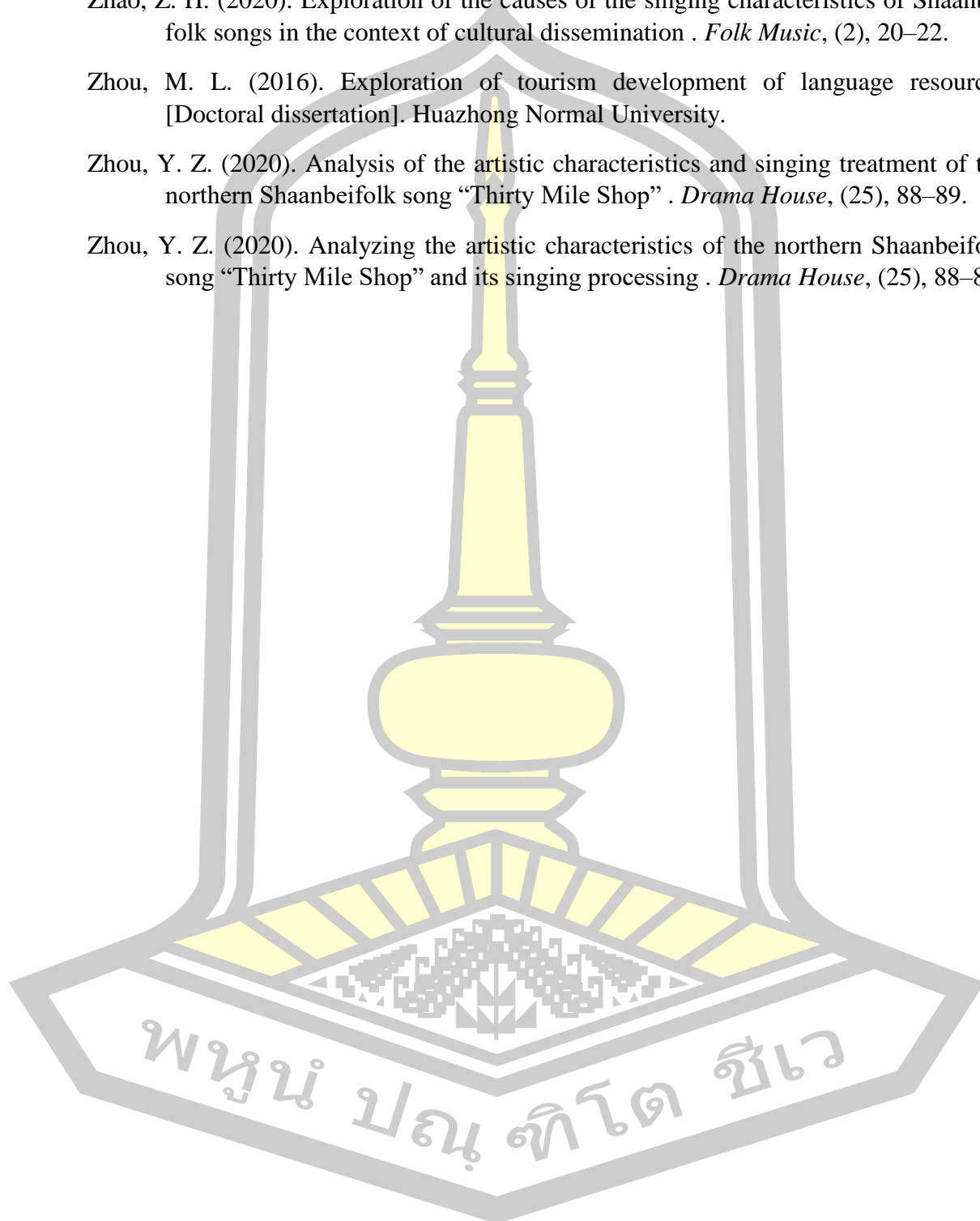
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APPENDIX

Appendix I: Field Investigation Interview Record

1. Time:

August 2024-January 2025

2. Location

Shaanbei, China

1. Informant:

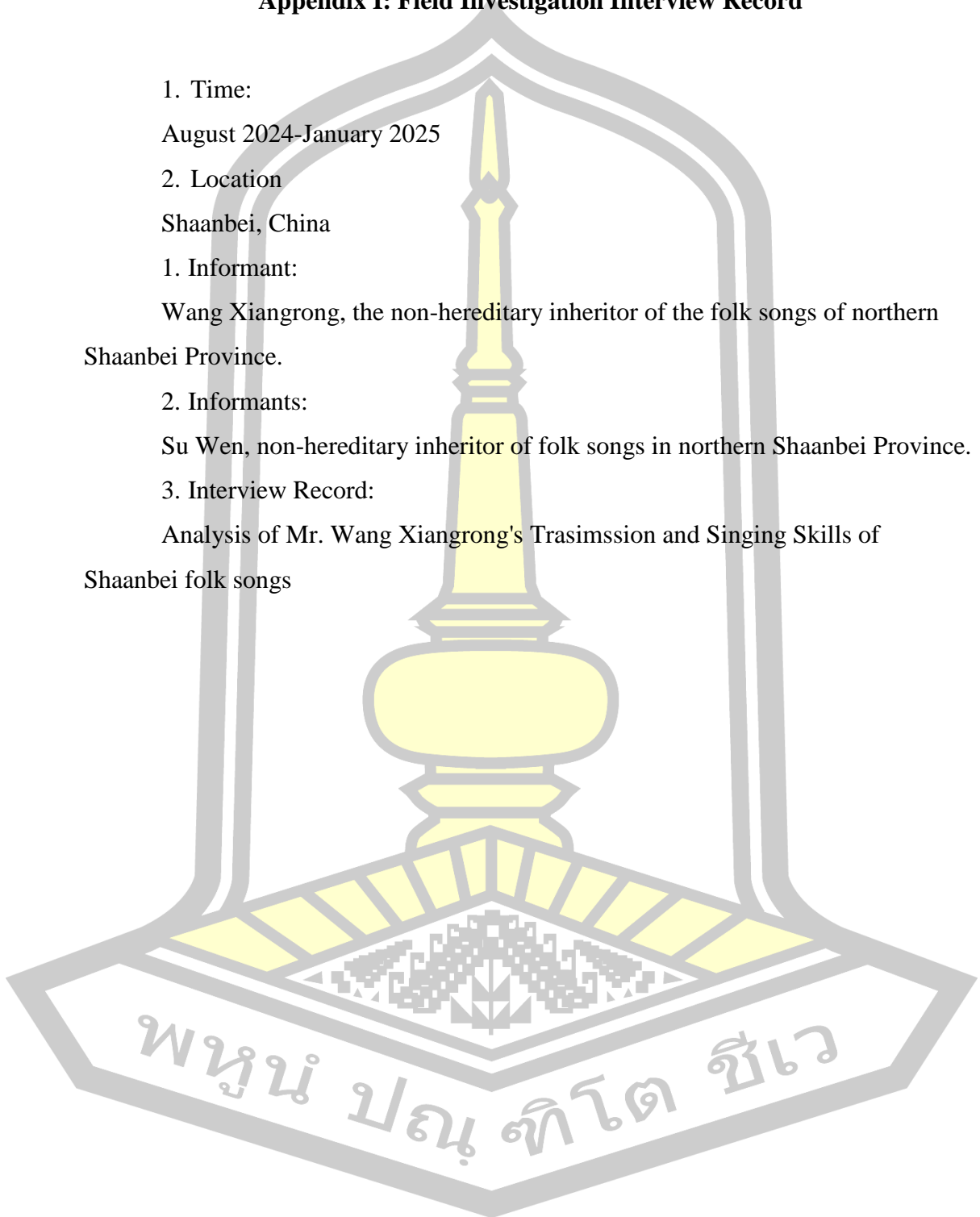
Wang Xiangrong, the non-hereditary inheritor of the folk songs of northern Shaanbei Province.

2. Informants:

Su Wen, non-hereditary inheritor of folk songs in northern Shaanbei Province.

3. Interview Record:

Analysis of Mr. Wang Xiangrong's Transmission and Singing Skills of Shaanbei folk songs



Appendix I

Song

na da da ye bu ru zan shan gou gou hao

哪达达也不如咱山沟沟好

wangxiangrong yanchang
[王向荣 演唱]

wangxiangrong ci
王向荣 词
dangyinzhi qu
党音之 曲

liang yi liang na ge sang la zi'er wo ding yi ding na ge yin ai,
亮 一 亮 那 个 桑 啦 子 儿 我 定 一 定 那 个 音 哎,

5
wo ba zan men zhe er dao ge liang na chang shang ji sheng.
我 把 咱 们 这 二 道 圪 梁 那 唱 上 几 声。

10
qi hao na ge ma na lai ai chuan yo chuan xin yi ai,
骑 好 那 个 马 那 唻 哎 穿 哟 穿 新 衣 哎,

14
wo de na ge mei la mei yo shi zai mei.
我 的 那 个 妹 啦 妹 哟 实 在 美。

Figure 38 Na Da Da Ye Bu Ru Za Shan Gou Gou Hao

Source: Meng Cao (2025)

zou xi kou

走西口

《xue se lang man》cha qu
《血色浪漫》插曲

♩ = 44



Figure 39 "Zou Xi Kou"

Source: Meng Cao (2025)

huang he chuan fu qu 黄河船夫曲

shan xi
陕西

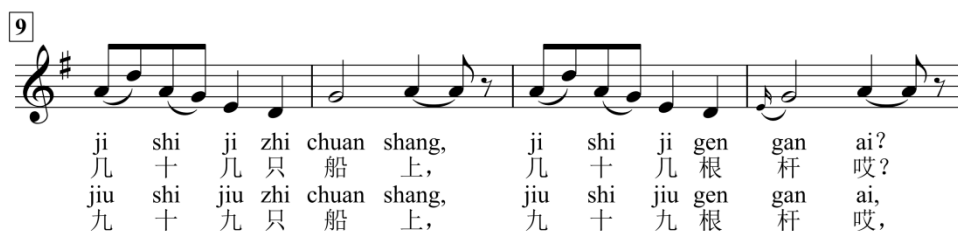
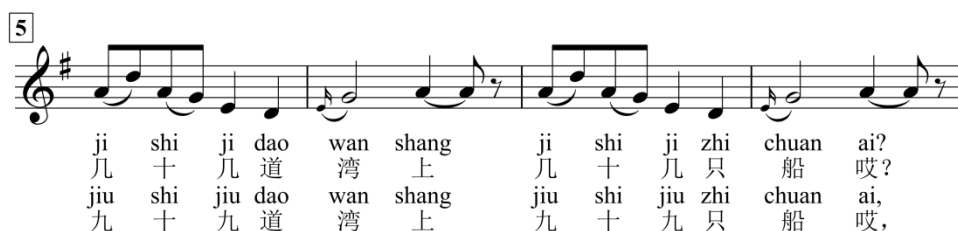


Figure 40 "Huang He Chuan Fu Qu"

Source: Meng Cao (2025)

dong fang hong 东方红

lan lo yingying tian piao lai yi loda dayun san gege jin tian yao chu yuan men
蓝 咯 莹莹 天 飘 来 一 咯 达 达 云 三 哥 哥 今 天 要 出 远 门
qi bai ma kua yang qiang san gege chi le na ba lu jun deliang
骑 白 马 跨 洋 枪 三 哥 哥 吃 了 那 八 路 军 的 粮
shan chuan xiu tian di ping mao zhuxi lai dao zan shan gan ning
山 川 秀 天 地 平 毛 主 席 来 到 咱 陕 甘 宁

5

gua feng xia yu da lei sheng hu er hai you dao jiao womei zi bu fang xin
刮 风 下 雨 打 雷 声 呼 儿 嗨 哟 倒 叫 我 妹 子 不 放 心
you xin hui jia kan gu niang hu er hai you da ri ben jiu gu bu shang
有 心 回 家 看 姑 娘 呼 儿 嗨 哟 打 日 本 就 顾 不 上
ling dao zan qiaog ren nao fan sheng hu'er hai you zan men bian qu yi pian hong
领 导 咱 穷 人 闹 翻 身 呼 儿 嗨 哟 咱 们 边 区 一 片 红

9

(woshuo) dong fang ni jiu yi ge hong (woshuo) tai yang ni jiu yi ge sheng
(我 说) 东 方 你 就 一 个 红 (我 说) 太 阳 你 就 一 个 升

13

zan men zhong guo chu le yi ge mao ze dong ta shi ren min da jiu xing
咱 们 中 国 出 了 一 个 毛 泽 东 他 是 人 民 大 救 星

17

dong fang hong tai yang sheng zhong guo chu le ge mao ze dong
东 方 红 太 阳 升 中 国 出 了 个 毛 泽 东
mao zhu xi ai ren min ta shi wo men de dai lu ren
毛 主 席 爱 人 民 他 是 我 们 的 带 路 人
gong chan dang xiang tai yang zhao dao na li na li liang
共 产 党 像 太 阳 照 到 哪 里 哪 里 亮

21

ta wei ren min mou sheng cun hu er hai you ta shi ren min da jiu xing
他 为 人 民 谋 生 存 呼 儿 嗨 哟 他 是 人 民 大 救 星
wei le jian she xin zhong guo hu er hai you ling dao wo men xiang qian jin
为 了 建 设 新 中 国 呼 儿 嗨 哟 领 导 我 们 向 前 进
na li you le gong chan dang hu er hai you na li ren min de jie fang
哪 里 有 了 共 产 党 呼 儿 嗨 哟 哪 里 人 民 得 解 放

Figure 41 "Dong Fang Hong"

Source: Meng Cao (2025)

Appendix II
Fieldwork Pictures



Figure 42. Representative Inheritor of Shaanbei Folk Song: Wang Xiangrong

Source: Wang Xiangrong (2024)

พหุคูณ ปณฺ ทิโต ชีเว



Figure 43. Researcher and Artist Wang Xiangrong

Source: Meng Cao



Figure 44. SuWen membership card

Source: Meng Cao



Figure 45 SuWen membership card

Source: Meng Cao



Figure 46. SuWen award certificate

Source: Meng Cao

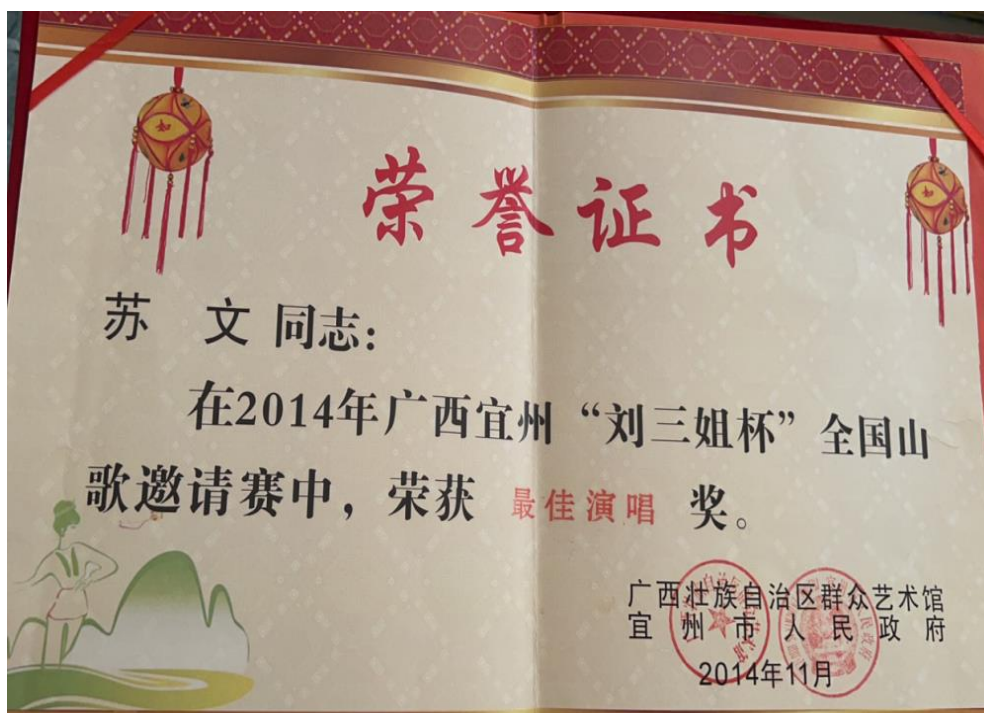


Figure 47 SuWen award certificate

Source:Meng Cao



Figure 48. SuWen award certificate

Source:Meng Cao



Figure 49. Photos of Wang Yonghui's performance

Source: Meng Cao(2025)



Figure 50. Wang Yonghui and the students

Source: Meng Cao(2025)

BIOGRAPHY

NAME	Meng Cao
DATE OF BIRTH	30/04/1986
PLACE OF BIRTH	Shan Xi China
ADDRESS	Shan xi xian
POSITION	Teacher
PLACE OF WORK	Xixian New Area Education and Sports Bureau
EDUCATION	2006-2010 Bachelor of Music, Yulin University 2023-2025 (M.M). College of Music in Mahasarakham University

