



Haoyang Songs In Pingchang County, Sichuan Province, China

Ying Zheng

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

August 2021

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วิทยานิพนธ์

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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

สิงหาคม 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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DEGREE	Doctor of Philosophy	MAJOR	Music
UNIVERSITY	Maharakham University	YEAR	2021

ABSTRACT

This study "Haoyang songs of Pingchang County, Sichuan Province, China".The research objectives are: 1) To find out the musical element of Haoyang songs;2) To examine the transmission process of Haoyang songs;3) To study the roles of Haoyang songs in the community.This study is a qualitative research, including relevant literature, investigation, observation and interviews with informants.The data were collected and analyzed using a fieldwork method and included:Six Pingchang Haoyang songs inheritors, performing artists and folk singers who can sing Pingchang Haoyang songs;Three local government workers in charge of the Pingchang Haoyang songs;There are also 40 villagers from Pingchang county aged 10-50 or above.

The research results of this dissertation are as follows: 1) The musical elements of Haoyang songs have seven categories:Pingchang Haoyang songs melodic characteristics of the main five special melodies including: I) melody in progress, to jump the main song characteristics;In the process of melody, slide down is often added to the end of the phrase; The melody line is in progress, adding a large number of grace notes to the song characteristics;Melodic lines are characterized by wavy development;The melody goes on,add slide up and alide down the song's characteristics. II) There are four kinds of characteristics of rhythm and beat: rhythm and beat are simple and rhythmical; The characteristics of a slightly slow rhythm and beat; Alternating rhythm and dense rhythm; Rhythm, more dense beat and more free combination of characteristics. III) There are seven types of music structure: one-sentence structure, two-sentence structure, three-sentence structure, four-sentence structure,variation (variation singing) structure, multi-phrase structure, single two-part structure. IV) There are

mainly 6 types of modes. In addition to the traditional Chinese national pentatonic mode, there is also a special mode - the use of "alternating" mode. V) There are four main types of scales: four-tone scale, pentatonic scale, two types of six-tone scale (adding "Qing Jue" or "Bian Gong" tone to the pentatonic scale), and seven-tone scale (Ya Yue). VI) There are three main features of the lyrics: the use of Chinese "reduplication of words", the use of Chinese "seven-word sentence", and the use of Chinese "lining words" and "lining sentences". VII) There are four main singing characteristics: natural "true voice" singing, graceful and beautiful "long tone"(Chang Diao) singing, singing "croon",singing "high tone" (Gao Qiang) singing.2) Investigate the transmission process of Haoyang songs mainly from two aspects: Pingchang Haoyang songs in the way of natural folk transmission (family transmission and social activities); Pingchang Haoyang songs in the past folk natural transmission of the historical process.3) The role of Haoyang songs in society. It is an analysis and study of the entertainment role,social control role,media role for public relations, educational role, and responding to confidence in life style and love.

Keyword : Haoyang songs, Pingchang County, Musical elements, Transmission, Role

ACKNOWLEDGEMENTS

The completion of this thesis is inseparable from the help and support from many people.

First of all, I would like to express my heartfelt thanks to my advisor Assoc. Prof. Dr. Piphat Sornyai for his selfless help and guidance for my thesis writing, which enabled me to acquire a lot of new knowledge and improve my professional ability.

Secondly, I would like to express my heartfelt thanks to Assist. Prof. Dr. Khomkrich Karin for his insightful advice on my thesis writing to help me improve my thesis.

I would like to thank Assoc. Prof. Dr. Jarernchai Chonpairot and Assist. Prof. Dr. Arsenio Nicolas. Their comments helped me improve my thesis a lot.

I would like to thank Mahasarakham University, Colloege of Music for providing me with this rare learning opportunity and a beautiful and good learning atmosphere, which has greatly improved my professional level.

I am very grateful to my family. They have been quietly paying and encouraging me during my study, giving me courage and strength in my way of study.

Ying Zheng

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Chapter I

Introduction

1. Background

Pingchang is a county under the jurisdiction of Bazhong city, Sichuan Province, China, located in the northeast of Sichuan basin. It belongs to the typical peri-basin mountain landform, connected with the city of Wanyuan and Xuanhan county in the east, reached Dazhou city and Quxian county in the south, adjacent to Yingshan county and Yilong county in the west, Tongjiang county and Bazhou district in the north, between $31^{\circ} 16' - 31^{\circ} 52'$ north latitude and $106^{\circ} 15' - 107^{\circ} 34'$ east longitude. The total area is 2229 square kilometers, the highest elevation 1338.8 meters, the lowest elevation 350 meters, the relative height difference of 500 meters, most of the mountains are 700 -- 1000 meters high, agricultural land is generally about 700 meters above sea level, the population of 1.08 million, mainly Han majority. By August 2019, Pingchang county has jurisdiction over 43 townships, 9 administrative committees, 1 sub-district office, and 550 villages (residential) committees. The main living ethnic group is the Han nationality. Pingchang is the birthplace and one of the heartlands of ancient “Ba” people, “Ba” country, and “Ba” culture. Therefore, it is deeply influenced by “Ba” people’s culture and also influenced by Sichuan and “Shu” culture. (Pingchang County Party Committee propaganda Department Committee, 2019)

Haoyang songs refer to the folk songs sung by the laboring people in the agricultural era in the south of China. This study mainly studies the folk songs of Pingchang County in Sichuan Province of China Haoyang songs system. Compiled by Sichuan Bazhong Federation of Literary and Art Circles, the “humanistic Bazhong” series of books was published in 2013. In *Remember Homesickness*, it introduces in detail the intangible cultural heritage of Sichuan Haoyang songs. The book introduces that the earliest Haoyang songs originated in the Sui Dynasty, is a labor folk song. Later, it was widely used in people's life and spiritual culture, which was the main embodiment of folk music culture at that time.

From the perspective of Chinese history, the folk music culture of Pingchang county is mainly the Ba culture, which is a part of the Chinese “Ba” and “Shu” culture. In ancient China,

the “Ba” culture was an important part of China's splendid ancient civilization. In the course of history, the folk music of “Ba” people has undergone great changes in its nature. From the beginning of the "entertainment god" form of singing and dancing to entertainment, the form of self-entertainment and entertainment in the popular. This form of "entertaining god" song and dance sacrifice still exists in Pingchang county, which is mainly reflected in the funeral custom and ritual. People called "Duangong" (端公) usually sing songs and hold a ceremony (activities with dance movements) (Editor of Pakistan-China Federation of Literary and Art Circles, 2013).

In China's modern Haoyang songs is also very popular. With the rapid development of the economy, China gradually from the agricultural era to the industrial modernization. Due to the change of people's production, way of life, like Haoyang songs farming era produced and popular folk labor songs are gradually fading out of people's lives. Because of the folk songs like Haoyang songs, its transmission in the past is passed down orally by the old folk artists from their ancestors (generally to the family generation by generation) to stay, has not been recorded in the specific song. Nowadays Pingchang Haoyang songs mostly still stay in the mouth of the elderly over 65 years old, with time, these will sing Pingchang Haoyang songs folk old artists have died, the old people will sing Haoyang songs less and less. There are also affected by foreign culture (pop music), which will eventually make the Haoyang songs disappear.

Because the researcher is a Chinese folk singer, and since childhood in a folk music family, which transmit Pingchang Haoyang songs. Therefore, the researcher is interested in collecting and studying the information of Haoyang songs in Pingchang county, and analyzing the collected data, including the study of Pingchang Haoyang songs music elements, transmission process, and the roles in the society to transmit Pingchang Haoyang songs and make an important foundation for the later researchers.

2. Research Objectives

- 2.1 To find out the musical element of Haoyang songs.
- 2.2 To examine the transmission process of Haoyang songs.
- 2.3 To study the roles of Haoyang songs in the community.

3. Research Questions

- 3.1 What are the musical elements of Haoyang songs?
- 2.2 How to transmit Haoyang songs?
- 2.3 What are the roles of Haoyang songs in the community?

4. Importance of Research

- 4.1 We will know the musical elements of Haoyang songs.
- 4.2 We can find ways to transmit Haoyang songs.
- 4.3 We will know the roles of Haoyang songs in the community and used the knowledge to promote or preserve them.

5. Definition of Terms

5.1 Folk music refers to a type of traditional and generally rural music that originally was passed down through families and other small social groups.

5.2 Transmission of folk music refers to transmitting the elements of folk music, the lyrics of songs, and the singing from the old generation to the young generation.

5.3 Haoyang songs refer to the local folk songs of Pingchang county, Sichuan province of China.

5.4 Musical elements refer to the characteristics of scale, melody, rhythm, music structure, mode, lyrics and singing skills in the Pingchang Haoyang songs.

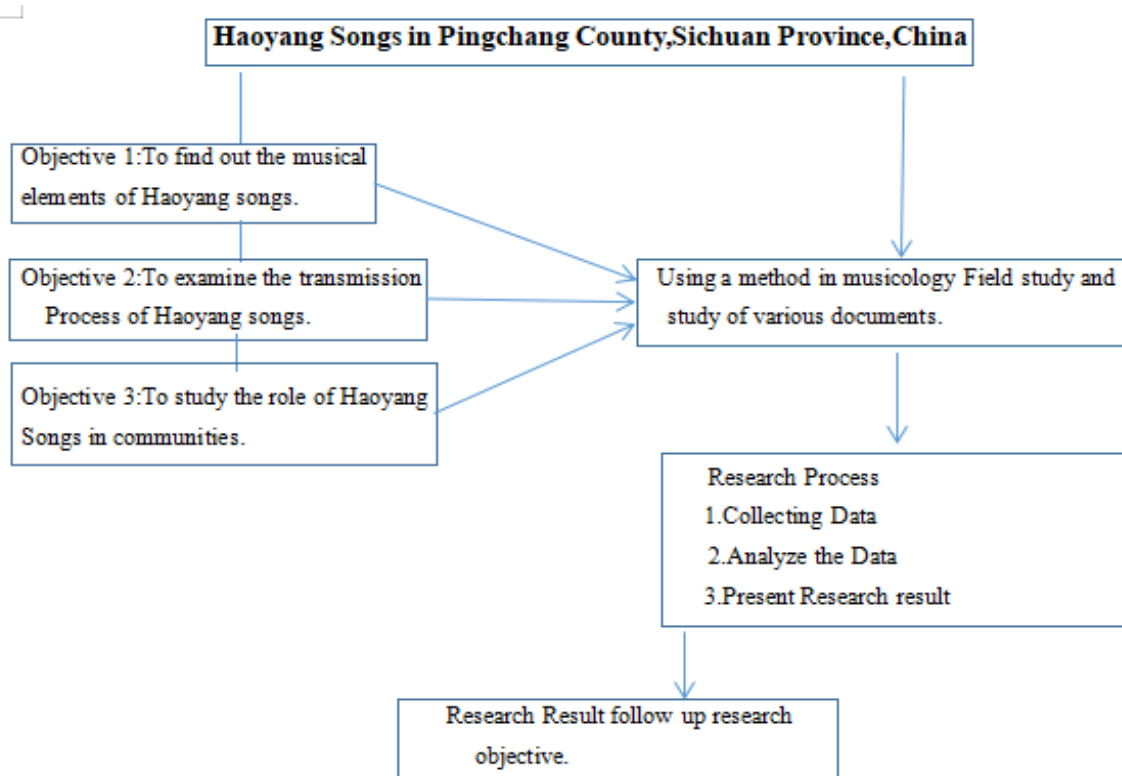
5.5 Singing skills refers to the past when some local folk artists in Pingchang county sang the Pingchang Haoyang songs, through the local language and culture characteristics, local opera characteristics and local customs and so on. In the continuous spread and evolution of the formation of some unique singing, and in the way of word of mouth handed down from generation to generation.

5.6 Roles refers to the functions and significance of music that appear in society in the following ways:

- 1) entertainment
- 2) Social control
- 3) As a public relations medium

- 4) Education
- 5) Encouragement
- 6) Respond to beliefs in matters such as lifestyle and love.

6. Conceptual Framework



Chapter II

Literature Review

In this study, the researcher reviewed the relevant documents and previous studies to obtain the most comprehensive information available for this study. The researcher reviewed the following themes.

1. Basic knowledge of Pingchang County, Sichuan Province, China
2. The social culture of Pingchang County, Sichuan Province, China
3. Chinese folk songs
4. The theory used in this study
 - 4.1 Anthropological Theory
 - 4.2 Musicological Theory
 - 4.3 Folk song learning theory
 - 4.4 Teaching theory of folk songs
5. Previous studies on Haoyang songs

1. Basic knowledge of Pingchang County, Sichuan Province, China

The ancestral home of the researcher in this current study is Pingchang County, Sichuan Province, China, where my parents have lived for generations and where I spent my childhood. I have been living in a folk music family since childhood. My maternal grandfather, uncles, and my mother are the inheritors of Pingchang Haoyang songs.

Topography

Pingchang county, Sichuan Province, China is located in the traffic fortress in the northeast of Sichuan province, connecting Wanyuan city and Xuanhan county in the east, Dazhou city and Quxian county in the south, Yingshan county and Yilong county in the west, Tongjiang county and Bazhou district in the north, between latitude 31°16 '-31°52' and longitude 106°15 '-107°34'. The total area is 2229 square kilometers, the highest altitude is 1338.8 meters, the lowest altitude is 350 meters, the relative height difference is 500 meters, most of the mountains are 700-1000 meters high, the agricultural land is generally about 700 meters above sea level. The

geology of the whole area belongs to the eastern mountainous area of Sichuan, and the geological structure in the county is between the Daba mountain arc structure, the eastern Sichuan Neo-Huaxia structure, and the Yilong, Bazhong, and Pingchang lotus structure compound intersection. The county landform belongs to the mountainous area in the periphery of Sichuan Basin and the surface form is a high mound landform (Pingchang County Party Committee propaganda Department Committee, 2019).

1.2 Climate features

The climate of Pingchang county belongs to the subtropical humid monsoon climate, which mainly has the following characteristics:

1.2.1 The four seasons are distinct and the climate is mild. The average daily temperature for many years is 16.8°C. Except for the low mountainous areas in the north, the temperature is stable above 0°C.

1.2.2 Precipitation in the county mainly comes from a large amount of water vapor entrained by the central heating current of the Pacific Ocean. Under the action of blocking and raising Daba Mountain, topographic rain is formed.

1.2.3 In the county, the annual average sunshine hours are 1366 hours, and the annual average evaporation is 1112 mm. There is a lot of fog, low wind speed, abundant rainfall, and humid air throughout the year.

1.2.4 The annual precipitation in China is more in summer and less in winter. Drought in winter and spring and floods in summer and autumn often occur (Pingchang County Propaganda Department Propaganda Department Committee, 2019).

1.3 Natural and product resources

1.3.1 Biological resources

There are 22 species of wild animals in Pingchang county, 49 species of birds, 43 species of aquariums and amphibians and reptiles, and thousands of species of more than 60 kinds of insects. The forest vegetation in the county mainly belongs to the Daba mountain masson pine evergreen broad-leaved forest belt, with more than 160 species of trees and shrubs of 50 families (Pingchang County Propaganda Department Propaganda Department Committee, 2019).

1.3.2 Crop resources

The crops in Pingchang county are very rich, for example, wheat, rice, peas, broad beans, corn, sweet potatoes, potatoes, peanuts, soybeans, mung beans, adzuki beans, sorghum, and so on. There are also many different vegetables: cabbage, radish, package vegetables, carrot, celery, tomato, cabbage, cauliflower, coriander, kidney beans, long beans, and all sorts of melon vegetables. The main fruits are peaches, plums, pears, apples, walnuts, apricots, oranges, oranges, cherries, and so on.

1.3.3 Water energy resources

There are two main rivers in Pingchang county: The “Tong” River and The “Ba” River, the natural drop of the two rivers is 33 meters, the tributaries of more than 50 square kilometers of rivers 19, the territory of the river is 341 kilometers long, the theoretical storage of water energy 332 thousand kilowatts. The total theoretical reserves in the county are 135,100 kilowatts, and the exploitable capacity is 63,000 kilowatts. (Pingchang County Propaganda Department Propaganda Department Committee, 2019).

1.3.4 Mineral resources

There are petroleum structures from "Xiangtan" to "Yuantuo" in Pingchang county, natural gas in the bordering area between "Xiangtan" and "Lishan", quartz sand exposed in "Jianshan" township, and rare metal ore in "Bishan" and "Qianqiu".

1.3.5 Scenic spots

Within the territory of the county has a forest park in “Fotou” mountain, North mountain Temple in Desheng town, national forest park in Zhenlong town, Water town in Sima town and the town of an ancient town in “Bei yi” town, and Sima town and Tanxi town in forest corridor, eight national 4 a level scenic spot.

2. Society and Culture of Pingchang County, Sichuan Province, China

2.1 Traditional cultural customs

In Pingchang county, people's cultural customs are very rich, such as plowing, protecting the green seedlings, water dragon dance, paying attention to gardening, celebrating the Spring Festival, climbing, and other customs. In these various traditional cultural customs, people will carry out a variety of activities, greatly enrich people's life and spiritual entertainment culture.

2.1.1 Plowing refers to a series of sacrificial activities carried out by Chinese farmers in the past when they plow their fields for the first time in the first lunar month, praying for a smooth plowing and a good harvest of crops.

2.1.2 Protecting the green seedlings refers to protect crops from the harm of diseases, insects, birds, and animals. In the past, there were various customs such as singing the green seedlings songs, driving fireflies, driving birds by making scarecrows, and driving animals by burning incense.

2.1.3 Water dragon dance refers to a group of sturdy young men topless, holding a dragon made of wicker twigs, danced to every farmer's house under the scorching sun. Every farmer's household prepares water first and pours water vigorously when the water dragons arrive, to pray for the prosperity of the society.

2.1.4 Paying attention to gardening refers to a series of activities such as planting vegetables, planting flowers, and cultivating fruit trees, as well as fertilizing and weeding, promote the strong and green growth of new seedlings.

2.1.5 Celebrating the Spring Festival refers to the fifteenth day of the first lunar month, there are activities such as Lantern Festival, lantern watching, lion dance, and fire dragon playing. In the rural villages of Pingchang, there were many activities such as asking gods, sending fairy children, and setting river lanterns. Among them, the custom of putting river lanterns still exists.

2.1.6 Climbing refers to people in Pingchang go for a trip on the 16th day of the first month every year, and climb up "Fotou" mountain around the city, indicating peace and good fortune in the Spring Festival. People will hold a variety of colorful cultural and artistic activities during the activities of Spring Festival goods, group year, bidding farewell to the old year, welcoming the New Year, calling on the New Year, Mid-Autumn Festival, and so on (Li. X.S, 2006).

2.2 Folk music culture

2.2.1 Folk music in Pingchang county

Music in Pingchang county is mainly folk music, which is mainly distributed in rural areas. The main music includes mountain songs, ditty, and some ritual music of Haoyang songs. Dance music such as "Fanshan Jiaozi", and "Bayu" dance. There has also operas, such as the

shadow puppet opera, which is mainly a combination of the Qupai tone and Ban tone in Sichuan opera. It mainly takes "Gong", "Shang", "Jue", "Zhi" and "Yu" as the tones in the Chinese national five-tone mode (Huang. K.T, 2012).

2.2.2 Folk instrumental music in Pingchang county

Folk instrumental music in Pingchang county is mainly divided into wind music such as "Suona", "Bamboo flute", "leaf flute", and so on. String music such as "Erhu", "Banhu", etc. Besides, percussion music such as "Zhubang", "Drum", "Gong", "Cymbals", and "Maluo".

2.2.3 Folk operas and folk art in Pingchang county

Folk operas in Pingchang county are mainly "Tan" opera. "Tan" opera, "Puppet" opera (Sichuan "Puppet" opera) and "Piyong" opera (Sichuan "Piyong" opera), and Sichuan "Piyong" opera is also called "Dengying". It is a local opera that integrates shadow play sculpture, color painting, light perspective, and sitting and singing of Sichuan opera. "Piyong" opera of Sichuan opera is a comprehensive performing art closely coordinated by the carving technology of wood, the costumes of Sichuan opera, the performing art of using puppets, and the sitting and singing of Sichuan opera. Therefore, there are some singing and music elements of Sichuan opera characteristics in using Qupai music and singing of Haoyang songs. (Bazhong Folk customs, Xusheng Li, 2006)

Folk art mainly includes "Shuoshu", such as "Songchun". Around the beginning of spring each year in Pingchang, the people who play the "Shuoshu" wear a "Chunguan" hat, carry a "Chunniu" in their hands, and carry a calendar to sell in the countryside, and sing a spring greeting poem and auspicious words (Huang. K.T, 2012).

2.3 Folk beliefs

2.3.1 Folk beliefs in Pingchang county mainly include worship of gods and ancestors.

There has always been a tradition of "Xinshen" and "Baishen" in Pingchang county. The religious culture is mainly Buddhist, and some Buddhist music has been integrated into the local folk music. There are many Buddhist temples in Pingchang. For example, "Fotou" mountain, which is located in the 4A national tourist area of Pingchang county, has three large temples. People will go to the "Fotou" mountain to worship the gods during every festival to seek the gods' protection and peace.

2.3.2 Folk beliefs are also mainly reflected in funeral and sacrifice. For example, the whole process of setting up the mourning hall, and asking the monk to do the ritual so on is very complicated and strict. In each of these sessions, there are “Duangong” to perform rituals and recitations. As a result, chanting like this during the sacrificial activities was also incorporated into the folk songs of the local people. (Huang. M, 2015).

2.4 Folk Language

Due to the influence of five times of population migration to Sichuan in China history and the special geographical location, the folk language of Pingchang county is mainly “Ba” language, which is a typical “Tujia” language. In addition to almost the same language as the “Tujia” people in Sichuan, Yunnan, Guizhou, Hubei, and Hunan, even the dialects are consistent (Huang. M, 2015).

Pingchang Haoyang song lyrics used the Bazhong dialect, which has the general characteristics of Sichuan, but also due to the “Hu”, “Guang”- (Hunan, Hubei, Guangxi, Guangdong) dialect influence, in addition, there is a part of the compatible with other local dialects. Therefore, it has formed its dialect characteristics.

3. Chinese folk songs

3.1 Origin of Chinese Folk Songs

3.1.1 Chinese folk songs have a long tradition. In primitive society, our ancestors began to sing in hunting, carrying, sacrifice, entertaining gods, rituals, courtship, and other activities. In *Huainan Zi*, a book recorded in ancient China, it is mentioned that the ancients sang labor songs while carrying wood, which shows that early folk songs were closely related to labor.

About ancient Chinese folk songs, some lyrics can be found in ancient literary works. Since Chinese folk songs had always been sung orally, the working people did not use them even after the system of notation was developed. As a result, many folk songs still have no score.

3.1.2 From the perspective of Chinese history, folk songs have always had many different titles, such as ditty, “Liqu”, “Xiaoling”, “Suqu”, “Shici”, and in the Ming and Qing dynasties of China, Mountain songs were often used to refer to all kinds of folk songs (Chen. Sh.L. et al, 2017).

3.1.3 From the Han Dynasty to the Sui and Tang Dynasties in China, folk songs were divided into Southern folk songs (Southern folk songs) and Northern folk songs (Northern folk songs). The different styles of folk songs between the north and the south can still be distinguished in the styles and characteristics of the existing folk songs between the north and the south today, and their influence is far-reaching (Chen. Sh.L. et al, 2017).

3.1.4 In the Tang and Song Dynasties of China, singing, and opera of folk music gradually came into being. From Tang dynasty folk song “Zhuzhi” song we learn that (the “Zhuzhi” song is the rise of China's Yangtze river shelter-forest “Bayu” region of a free and sing a folk song lyric. The Tang dynasty poet Liu Yuxi, Bai Juyi's poem has absorbed both the factor of folk songs, in western Hubei, filed song in eastern Sichuan can find traces of the bamboo song melody structure) (Li.X.S, 2006)

3.2 Classification of Chinese folk songs

Chinese folk ballads are rich in variety. As far as these folk songs are concerned, there are folk songs of the Han nationality in China, such as “Minchang” song, children's songs, “Sijutou” mountain song, life songs, and various kinds of labor songs, as well as various styles such as “Xintianyou”, “Pashan” song, and song of the four seasons. There are also folk songs of various ethnic minorities, such as "Baiqu" of the “Bai” ethnic group, “Fei” Song of the “Miao” ethnic group, “Da” song of the “Dong” ethnic group, “Biguan” Song of the “Buyi” ethnic group, and “Xiangli” Song of the “Yao” ethnic group, each with its characteristics. The content of folk songs can be divided into the following six categories: labor songs, political songs, ritual songs, love songs, children's songs, and life songs (Chen. Sh.L. et al, 2017)

3.3 Role of folk songs

Chinese folk songs are closely related to the life of the Chinese people, including different stages of life, covering different levels of life, and have become an indispensable spiritual and cultural component of people's social life. Its functions are mainly reflected in entertainment, education and transmission, and social communication.

Chinese folk songs are oral poems collectively created and handed down by Chinese working people in the process of labor practice. Folk songs are folk songs, belonging to a form of folk literature, can be sung or recited, mostly in verse. At the same time, it is also a theme of Chinese folk music (Shulu Chen, 2017).

4. Theories used in this research

4.1 Anthropological theory

Anthropology is the comprehensive study of human beings from biological and cultural perspectives. Contemporary anthropology has the origin of natural science, humanities and social science. Since the 20th century, cultural anthropology and physical anthropology began to separate, at the same time many anthropologists began to turn to the so-called "cultural pluralism" view, and many schools appeared. Among them, Taylor (1861-1941) is known as the father of anthropology, he in "primitive culture" proposed that culture is evolutionary. According to the theory of field research in anthropology and the overall investigation of any culture, this researcher has made many field visits to Pingchang County, Sichuan Province, China. Pingchang county from the local conditions and customs, living environment, history and culture, language and culture, folk songs, drama, dance and other folk arts and culture), life style, mode of production, festival culture, food culture, architectural culture, religious belief and other aspects has carried on the investigation and research, in order to obtain basic data and theoretical basis of study on anthropology. Finally, Haoyang songs from Pingchang County, Sichuan Province, China is selected as the research example of this researcher. (Merriam, 1964)

4.2 Musicology theory

Musicology is the general term of all theoretical subjects studying music, and the general task of musicology is to clarify the essence and law of various phenomena related to music through them. Such as the study of the relationship between music and ideology, there are music aesthetics, music ethnology, melodics, musical form and other theories of composition technology. In this study, according to the theory of musical form and composition in musicology theory, I collected video and audio of the Haoyang songs in Pingchang County, Sichuan Province, China, and analyzed and studied them by notation (melodics), musical element analysis, and musical form analysis (musical form). At the same time, according to the characteristics of material materials in musicology theory (music acoustics), analyzes the singing skills of Haoyang songs in Pingchang County, China.

4.3 Folk song study theory

“According to the background of (Chinese folk song study), the revival of traditional culture in the new era and the implementation of the strategy of inheritance and protection of

intangible cultural heritage; The object of study is the sum of "oral singing (speaking) and chorus songs". (Biliger, 2014)

The researcher collected and studied Haoyang songs in Pingchang County, Sichuan Province, China, and learned about the types of musical elements, lyric characteristics, singing characteristics, and social functions of Haoyang songs from the Haoyang songs performed by their inheritors.

4.4 Folk Song Teaching Theory

Folk songs are an important part of national music culture, which can reflect the general ideology of a nation. In any historical period or region, people of different nationalities have their own unique way of life. They create and spread their own songs in life, and use their own unique singing ways to interpret their inner emotions, arousing the emotional resonance of the audience. Based on the education theory of folk song inheritance, this researcher will analyze and study the transmission process, transmission mode and singing skills of the Haoyang song in Pingchang County, Sichuan Province, China. (Zhang, Zh.X, 2019).

5. Documents and research related to Haoyang songs

In the *Sichuan folk songs selected (Han part)* (1978) in the first volume (P.160-300) included in the Bazhong area of 3 Haoyang songs. In this book, the categories and contents of the folk songs of all nationalities in Sichuan are introduced in three aspects: folk song culture, language, and song score. However, due to the large administrative area of Sichuan at that time (covering the present municipality of Chongqing) and the inconvenient transportation, the literary and art workers who collected Sichuan folk songs had a heavy workload. Pingchang county in the northeast of Sichuan province, traffic, information is very closed, therefore, so that the spread in Pingchang county in the territory of the Haoyang songs was not included in this book.

In the late 1990s in China, the musicians' association and the Da county Cultural Research Institute in Daxian County, Sichuan Province (today's Dazhou city, and covering today's Bazhong city Bazhou district, Enyang district, Pingchang county, Tongjiang county, and Nanjiang county) initiated a collection of folk songs in the Da county. Cultural workers in all districts and counties responded positively by collecting and sorting out folk songs in Da county at that time. This collection of Da county folk songs provides a more comprehensive and detailed

information guarantee for the rescue and preservation of folk songs in the Da county area. The book's collection of folk songs is partly based on published folk songs and partly on the authors' field records. Among them, Pingchang all kinds of 4 Haoyang songs. (Da County regional Cultural Bureau editorial Committee, 1999)

According to Li (2006), Bazhong folk songs, in the *Bazhong folk songs* included in this book of 4 Pingchang Haoyang songs. In this book, a detailed introduction of the Bazhou district, Pingchang county, Tongjiang county, and Nanjiang county folk songs classification, music score, lyrics annotations, and sources. To understand the Bazhong area of the other two counties a district folk song and Pingchang county Haoyang songs differences and characteristics, for the behind of the literary and art workers of Pingchang Haoyang songs in-depth excavation and research, pointing out the direction and valuable reference basis.

Hao.Zh.L (2000), *A preliminary study on the origin of the custom of Haoyang song in Bashu*. In the article, the author only introduced the Haoyang song culture and people's customs and customs in Sichuan province. This paper briefly introduces the relationship between the culture and regional characteristics of "Bashu" in Sichuan province of China and the folk songs circulating in "Bashu" area - Haoyang song. There is no specific Haoyang song score, nor does it involve the characteristics of Haoyang song. This only has certain reference significance for this researcher to study the cultural transmission and historical process of Pingchang Haoyang songs.

Zhang. Y (2017), *On the historical research of Haoyang song in the Yangtze River Basin*. In this paper, the author introduces the place where Haoyang song was once widely spread in China, and makes a detailed introduction of the important influence of Haoyang song on the production and life of the local people, as well as on the music culture and people's life in the Yangtze River valley. However, the music, lyrics and singing characteristics of Haoyang song are not involved in the text. Therefore, it has certain reference value for the history of the transmission of Haoyang song in this study.

Zhang. R.G (2017), *Haoyang song: The Memory of Farming Culture*. This paper mainly introduces the cultural memory of Haoyang song in Jinsha County, Guizhou Province, China, and briefly analyzes the tunes and characteristics of Haoyang song that once spread in this area of Jinsha county, as well as the reasons why Haoyang song has been lost. It has certain reference value for researchers to study the transmission process of the Pingchang Haoyang songs.

Xia. M.Zh (2017), *On the characteristics of Bashan Folk songs*.The author makes a brief introduction to the popular folk songs in Bazhong, Sichuan province, China, including the verses, verses and some characteristics of the lyrics of these folk songs.And the classification and melody characteristics of Bazhong area folk songs made a brief description.However, there are no examples and analyses of these folk songs, and the transmission and social functions of folk songs are also not involved.

Huang. K.T (2012), *Haoyang song*. In the article, the author in the form of poetry, using the form of poetry to describe the characteristics of the song and rhyme terse Haoyang song.As well as the influence of Haoyang song on people's life, labor and spiritual culture in the agricultural age of China.However, the article does not involve the musical characteristics and singing technique of Haoyang song, as well as specific music examples.

P. G. Y. Wang. Z.D (2019), Wang Zedong, Zhao Ying (2019), *A brief analysis of Kaijiang Folk Song - A piano accompaniment to the love Song of Haoyang*.The author makes a brief analysis of the melody, scale, mode, rhythm and beat of Kaijiang county folk song (Haoyang love song). However, there is no reference to the lyric characteristics and singing technique of Haoyang song, and the social role Haoyang song gives to people.

Z. Y. Wang. Z.D (2019), Wang Zaidong, Pan Guangyu (2019), *A Comparative study on the melody of "Gao Qiang" and "Ping Qiang" in Haoyang song of Kaijiang*. In this paper, two singing styles of Haoyang song in Kaijiang county, "Gao Qiang" and "Ping Qiang", are briefly described. The artistic conception of music, the scene of labor and the expression of emotion expressed by Haoyang song are briefly described.However, this paper does not involve the specific example analysis of Haoyang song music, as well as the analysis of the music characteristics and transmission of Haoyang song.

Zhao. Y (2011), *On the Style characteristics of Bashan Folk Songs*.This article mainly through the text to outline the Bazhong area folk song types and reflected the local folk customs, from the lyrics and music style revealed bashan folk song style characteristics. But in the article does not involve these Bashan folk songs score example analysis, and folk songs in the society to give people's social role.

Xuan. Q (2018), *Characteristics and Singing Styles of Bashan Folk Songs*. In this paper, mainly through the description of the text, the Bazhong area folk songs as material, from the

lyrics of these folk songs and the role of the people were briefly described. However, there is no specific analysis of these folk songs and examples, as well as the musical characteristics reflected in these folk songs.

Fan. Y (2018), *Haoyang song, Liu Jie*. This paper mainly through some pictures and text circulated in the past in Liujie town Haoyang song is briefly introduced through some text description introduced that it is composed of a variety of cultural elements. However, this paper does not involve the specific music score and example analysis of the song, as well as the historical process of music characteristics and transmission.

Wang. X (2015), *An analysis of the singing characteristics of Naxi folk song "Haoyang song"*. This paper mainly classified the singing style of "Haoyang song", a folk song of Naxi in Luzhou city, Sichuan province, and briefly described the process of "Haoyang song" in the transmission from prosperity to loss. However, this paper does not involve the analysis of the music characteristics of naxi folk song - "Haoyang song" and the absence of specific music examples, as well as the specific analysis of the transmission process.

Huang. G.Zh (1979), *Haoyang song*. This article mainly describes in prose the Haoyang song which was popular in northeast Sichuan province of China during the agrarian period (20 years ago). Through a brief description of the time, scene and the number of participants, the paper reflects the role played by Haoyang song in society. However, this paper does not analyze the historical transmission process of Haoyang song, as well as the musical characteristics and specific music scores of Haoyang song.

Liang. X.B (2009), *On the significance of local textbooks in the campus - transmission of "Haoyang song" in music teaching*. In this paper, the characteristics and functions of "Haoyang song" which was circulated in the northern Guizhou region of China in the past are briefly described. And how to introduce it into the primary school music classroom, with its significance. However, this paper does not involve the transmission process and social function of the Haoyang song in northern Guizhou, as well as the analysis of the musical characteristics of the Haoyang song in northern Guizhou.

Chu Huiwen (2016), *On the transmission of Traditional Chinese folk songs from the Adaptation of Bashan "Beier" Songs*. This paper mainly summarizes the folk songs of Tongjiang county and Nanjiang county in Bazhong region of Sichuan province, China. From the "Beier"

song to describe and analyze the transmission of traditional folk songs. But the article does not involve the Bashan folk song to the society function and the music characteristic concrete analysis.

Jing. A.D (2000), *A brief analysis of the "Gao Qiang" music of Sichuan Opera*. This paper makes a brief introduction to the five tones of Sichuan opera in Sichuan province, and mainly introduces "Qupai", the "Gao Qiang" of Sichuan opera. This has a comparative and reference function for this researcher on the singing skills of Pingchang Haoyang songs.

Chapter III

Research Methods

1. Research Scope

1.1 Research Scope

The study was conducted in Pingchang County, Bazhong District, Sichuan Province, China.

1.2 Reasons for choosing the study site:

1.2.1 In Bazhong Region, Sichuan Province, China, the most popular, important and influential folk song in the past agricultural age was the Haoyang song of Pingchang county.

1.2.2 In the past two years, the researcher visited Pingchang county for many times and found that there are only six people who can sing the Haoyang songs in Pingchang county, and the others who can sing the Haoyang songs have all passed away.

1.2.3 Among the six people who can sing the Haoyang song in Pingchang county, some of them are most familiar to me.

1.2.4 Rooting dance in Pingchang county was handed down from generation to generation by the ancestors of folk artists in the past, without specific musical scores and written records. At present, most of the Pingchang Haoyang songs is only sung by people who know how to sing it. In this study, the researcher will use musical memorization to record and arrange these songs, which are currently only spread among people who can sing the Pingchang Haoyang songs, into specific text materials, and provide important first-hand research materials for future researchers in this fieldwork.

Therefore, this researcher wants to study Haoyang songs in Pingchang county, Sichuan province, China. Research Site The study was conducted in Pingchang County, Bazhong District, Sichuan Province, China. Reasons for choosing the study site:

2. Research process

2.1 Search, understand and sort out the local folk songs and cultures in Bazhong, Sichuan Province, China.

Investigate the singers who can sing these local folk songs and compare them.

Select and determine the research area according to the local folk songs sung in Bazhong (three counties and two districts).

Examples of selection

Through a large number of investigations in Bazhou district, Enyang district, Pingchang county, Tongjiang county and Nanjiang county in Bazhong Area, I selected the Haoyang songs popular in Pingchang county as my research standard.

I selected and identified the current Haoyang songs singers in Pingchang county as my research examples ◦

From the cultural staff of Bazhong region and Pingchang county, I selected relevant government personnel responsible for the management of Haoyang songs in Pingchang county.

2.3 Make a plan fieldwork

After my proposal passes at least 4-5 times, I will go to the fieldwork.2. Research Process

2.4 Data analysis

2.4.1 The researcher used the information from all studies as the core of the analysis, using concepts and theories.

2.4.2 The researcher will analyze and study the collected recordings, videos, interview notes and other materials.

2.4.3 I studied and found out the musical elements of Pingchang Haoyang songs, and the process of transmission and the roles in communities.

2.4.4 In the first objective, I will conduct a detailed interview with the third generation inheritors of Pingchang Haoyang songs:Guo Cuilan, Guo Yucheng,Guo Peicheng,etc.,through my fieldwork.I collected and sorted out the important information and clues provided by them,and determined my research objectives. Then I will use the method of descriptive analysis to study and analyze the musical elements of the Pingchang Haoyang songs. Including melody,rhythm, beat, mode,scale, lyrics, singing skills characteristics.

2.4.5 In the second objective, I will investigate and analyze the transmission process of Haoyang songs in Pingchang through the narration and important information provided by my informants in my fieldwork. It includes the transmission method of Pingchang Haoyang songs, the historical process and problems in the past transmission process of Pingchang Haoyang songs.

2.4.6 In the third objective, I will conduct in-depth interviews and conversations with my informants in my fieldwork. In order to find out what role Pingchang Haoyang songs has given people in the community in the past, and how these roles have been reflected.

Therefore, I interviewed three groups of my informers (interview record 1 and 2 see appendix), including:

I) 3 people who are the relevant government representatives responsible for taking care of the Haoyang songs.

II) 6 folk artists and entertainers who can sing Haoyang songs in Pingchang county.

III) 40 people were selected from four villages in Pingchang county, Sichuan province, including Jinping village, Dingjia village, Liya village, and Tanxi community. The details are as follows:

- Age between 50 and above, 2 persons per village
- Age between 40 and 49, 2 persons per village
- Age between 30 and 39, 2 persons per village
- Age between 20 and 29, 2 persons per village
- Age between 10 and 19, 2 persons per village

Chapter IV

The music elements of the Haoyang song in Pingchang

This chapter mainly uses the method of descriptive analysis to discover the musical elements of Haoyang songs in Pingchang, which is also the first objective of my research. Through my five field interviews in Pingchang County, I collected and sorted out the collected audio and video data of Pingchang Haoyang songs and made the specific music score of Pingchang Haoyang songs according to the music notation method. So far, a total of 31 scores of Pingchang Haoyang songs have been collected and produced. According to Guo Yucheng, Guo Peicheng and Guo Cuilan, the informants in my fieldwork, "Pingchang Haoyang songs has rich and unique musical elements, which can be represented by representative songs.....". Through the collected and sorted out Haoyang songs score examples, respectively Pingchang Haoyang songs music elements covered by the seven aspects of a specific analysis. These seven aspects are: scale characteristics (four categories), melody characteristics (five categories), rhythm and beat characteristics (four categories), music structure characteristics (seven categories), mode characteristics (five categories), lyrics characteristics (three categories), singing skills (four categories).

1. Melody characteristics

The Haoyang songs' melody in the development and performance is very rich, at the same time, also has unique local characteristics. There are mainly 5 kinds:

- 1) The melody in the process of the song with the main characteristics of the big jump;
- 2) In the process of melody, the feature of the lower glide is added at the end of the sentence;
- 3) The characteristic of adding a large number of grace notes in the progress of melody;
- 4) Melody lines are characterized by wavy development;
- 5) The melody progresses with the addition of up and down slide features.

1.1 The melody in the process of the song with the main characteristics of the big jump.

As shown in Figure 1, the melody progresses smoothly, from the higher note down to the lowest note in the form of a big jump, and then immediately jumps to the higher note or jump from the highest note to the bass, and then jump to the treble. The big jump is used many times in the melody of the song.

The Sun Shines on the Chaqi Hill

(太阳照在插旗山)

Pingchang
Zheng Ying (collect)

1 tai yang chu lai (ye) hong man tian (luo yo), jin guang (he) zhao zai (ma)
Leader(1) tai yang ta jiao (ye) he miao zhang (luo yo), gong chan dang (he) jiao zan (ma)

4 (ai) cha qi shan (luo he wei), cha³qi (yo) shan shang (ye)
Leader(2) (ai) ba shen fan (luo he wei), xian zai (yo) cheng li (ye)

8 (ai) guang shan shan (luo he), tai yang (lei)
Leader(1) (ai) gao ji she (luo he), tu di (lei)

11 (chorus) zhao de (ye) ren (luo) xin (luo he) huan (luo wei).
lian cheng (ye) yi (luo) da (luo he) pian (luo wei).

Figure 1 The Sun Shines on the Chaqi Hill

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 1, we can understand the main idea of the lyrics:

In the morning, the red sun rose and shone on the clouds, staining them red. The light of the sun shines on the Chaqi Hill, let the Chaqi Hill also with the light of the sun. The sun shines on people's bodies, people feel very warm, very happy in the heart. The Communist Party of China, like the rays of the sun, brings the hope of a happy life to the people.

The Sun shines on The Chaqi Hill has a strong expressive force. It is characterized by the repeated use of big jumps up and down in the melody progression, especially when the rhythm is dense and broad contrast. With the close combination of melody and lyrics, the dense rhythmic type consists of one word and one-note. When the rhythm is broad, one word and several notes from a long drawl. This fully embodies and expressed people's happy state of mind at that time.

The whole song is "a" pentatonic "Yu" type and four-sentence structure. The four phrases of this song almost all start from the "Yu" note falling on the "Yu" note, and the whole song is unified as a whole. Although the whole melody has distinct bar lines with strong and weak, the emergence of free extension notes and long duration notes gives the whole melody a characteristic of freedom and singing.

1.2 In the process of melody, the feature of the lower glide is added at the end of the sentence.

In Pingchang Haoyang songs, some songs often use the downslide in the melody. According to the classification of slides in the music, Pingchang Haoyang songs often use "after the slide down", and are in the phrase after the last note to join the slide down. As shown in Figure 2:

A Year of Peace and Joy
(太平年间多快活)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6 7
 (leader) tai yang ai luo tu yo wei, si shan yo hong yo meng zi shu shang
 tai yang ai luo tu yo wei, yao luo yo ya ai xian mei chu lai

8 9 10 11 12 13
 ai (chorus) yo meng zi shu shang ai, (leader) gua deng long ai
 ai (chorus) yo xian mei chu lai ai, (leader) shou hua xie yo

14 15 16 17 18 19
 sao sao lei (chorus) yo er yo tai ping nian jiang duo kuai huo.
 sao sao lei (chorus) yo er yo tai ping nian jiang duo kuai huo.

Figure 2 A Year of Peace and Joy

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 2, we can understand the main idea of the lyrics:

In the evening, the red sunset was nearly blocked by the hills around the small village, the light of the sunset on the Huojing trees, the fruit of the Huojing trees like many small red lanterns. A beautiful girl went out of the door and came outside to collect the embroidered shoes she was drying on the outside. The whole village was illuminated by the brilliance of the setting sun as if it was a peaceful landscape painting scroll. People were living happily in a peaceful environment.

The song *A Year of Peace and Joy* is in “a” “Yu” type with additional “Biangong”. It is a nonsquare and asymmetrical music form composed of two phrases. The most prominent feature is that in the melody line marching, the "back and downslide" is used at the end of each phrase, and matched with long notes so that the long note has a static and dynamic effect. The tone area of the whole melody is low, the melody is given priority by conjunct and small jump, combined with regular rhythm and beat, so that the whole melody is in progress with a strong sense of rhythm and comfort, giving people a very safe and happy mood.

1.3 As the melody progresses, a large number of grace notes are added

In Pingchang Haoyang songs, some songs use different grace notes at the same time in the melody, such as upper mordent, forward appoggiatura, and downslide. As shown in Figure 3:

Weed The Seedlings Row by Row in the Field (1)

(大田薅秧排对排)

Pingchang
Zheng Ying(collect)

1 (leader)yo, da tian ai hao yang ai pai dui yo he pai ye, (chorus)yo er

yo, ni de ai hua xie ai mai bu yo he mai ye, yo er
yo, ren cai ai mai le ai qian nian yo he zai ye, yo er

7 yo he pai dui yo he pai ye,(leader)xian mei er chu lai ma shi shai hua yo he

yo he mai bu yo he mai ye, wo reng mai ai ren cai ma wo bu mai yo he
yo he qian nian yo he zai ye, hua xie ai mai le ma zha bu yo he

13 xie ai, (chorus)yo er yo he yo he he, shai hua yo he xie ai.
xie ai, yo er yo he yo he he, bu mai yo he xie ai.
lai ai, yo er yo he yo he he, zha bu yo he lai ai.

Figure 3 Weed The Seedlings Row by Row in the Field (1)

By:Ying Zheng,Collect and make sheet music of songs from fieldwork

From Figure 3, we can understand the main idea of the lyrics:

In the season of "collecting seedlings", the people who work in the fields sing songs to the beautiful girls who go out to dry their shoes and use shoes to praise girls for their beauty, diligence, and kindness.

In this song, *Weed the seedlings row by row in the Field* is in "e" pentatonic "Jue" type. By four phrases (4+4+4+5) structure, tonality unity. More grace notes are added to the melody, including forwarding appoggiatura, upper mordent, and lower slide. The grace notes in the melody cooperate with the lyrics and the regular rhythm and beat, which not only greatly increases the special expression of the song, but also makes the song extremely local characteristics.

The musical clauses are natural, and the end of each sentence is composed of a slide down, and the melodic lines of the whole song rise and fall, showing wavy development. The basic use of a word a note of the way.

1.4 Melody lines are characterized by wavy development

Pingchang Haoyang songs in the process of the melody have a feature, is the melody lines are regular wavy development. Such Haoyang songs often rise and fall the melody line, the rhythm is simple and very rhythmic. As shown in Figure 4:

A Tian Haoyang Shui You Shen

(大田薅秧水又深)

Pingchang
Zheng Ying (collect)

1 moderato 2 3 4 5 6

da tian hao yo yo, shui you shen yo wei, jian ge e dan yo he wei
ge chi dan huang yo, mei chi qing yo wei, liang ren chi le yo he wei

7 8 9 10 11 12

you ban jin yo wei yo er yo he he yo er yo he wei
wu wai xin yo wei

13 14 15 16 17 18

yo er yo er wei wei yo er yo he he yo er yo he he.

Figure 4 Da Tian Haoyang Shui You Shen

By:Ying Zheng,Collect and make sheet music of songs from fieldwork

From Figure 4, we can understand the main idea of the lyrics:

The lyrics describe a hard-working and brave young man working in the field, expressing his deep love for his beloved girl in his heart.

This song is in “G” pentatonic "Zhi" type, which is a composition of four phrases, with a structure of 4+4+4+6. The biggest characteristic is the wavy development of melody lines and the unified rhythm. The melody is conjunct, the same tone goes in reverse and repetitive. The octave runs through the sentence, and the dichotomous rhythm is used to break between the sentences,

which not only ensures the close connection within the structure but also makes the scoring sentence natural and smooth. Among them, by repeating the period, the song has a sense of ending and termination, which reflects the lively, cheerful, and energetic character of young men.

1.5 Add the features of an up slide and downslide during melody progression.

In Pingchang Haoyang songs, most of the songs add up and downslide in the melody. This kind of Haoyang song often reflects people's optimism, humor, courage, and strong spirit. As shown in Figure 5:

Go Higher Than a Kite
(要与鹞子比高低)

Pingchang
Zheng Ying (collect)

1 2 3 4 5
 (leader) tian shang luo yu (e) yu xi xi (yo wei), mo xian qiong ren
 you zhao yi ri (e) sheng chi bang (yo wei), yao yu yao zi

6 7 8 9 10
 yo wei chuan po yi (yo wei), yo wei yo he wei,
 yo wei bi gao di (yo wei), yo wei yo he wei,

11 12 13 14 15
 yo er yo he wei, (bang)yo he wei, yo er yo he
 yo er yo he wei, yo he wei, yo er yo he

16 17 18 19 20
 wei wei, yo er yo he wei, yo he wei.
 wei wei, yo er yo he wei, yo he wei.

Figure 5 Go Higher than a Kite

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 5, we can understand the main idea of the lyrics:

This song *Go higher than a kite* is a song to express feelings through scenes. The lyrics use the rain in the sky, the ground is wet by rain, to describe people's living conditions at that time is very hard; and hope that one day they can grow a pair of wings, and fly higher than a kite. To express that people's living conditions at that time were very hard, but people's will was very strong, and they were still full of hope and fighting spirit for life.

Song analysis

This song *Go higher than a kite* is “a” pentatonic "Yu" type, which is a single two-part form with a unified rhythm. The most important feature of the song melody is the use of up slide and downslide. By adding up slides between a note and adding downslides after a longer note, the characteristics of melody can better reflect the content of lyrics.

2. Characteristics of rhythm and beat

I found that the rhythm and beat of Pingchang Haoyang songs are rich, which can be divided into four types: the first type is songs with a simple rhythm and strong rhythm; the second type is songs with slow rhythm and beat; the third type is songs with alternating rhythm and dense rhythm; the fourth type is songs with free rhythm and beat.

2.1 Songs with simple rhythm and beat and strong rhythm

This kind of Haoyang song is mainly labor songs, which are for the unity and coordination of all people's steps and actions in group labor. As shown in Figure 6:

Da Tian Haoyang Shui You Shen
(大田薅秧水又深)

Pingchang
Zheng Ying (collect)

1 Moderato 2 3 4 5 6

Leader da tian hao yo yo, shui you shen yo wei, jian ge e dan yo he wei
ge chi dan huang yo, mei chi qing yo wei, liang ren chi le yo he wei

7 8 9 10 11 12

you ban jin yo wei, wu wai xin yo wei, yo er yo he he, yo er yo he wei

13 14 chorus 15 16 17 18

yo er yo er wei wei, yo er yo he he, yo er yo he he.

Figure 6 Da tian Haoyang Shui You Shen

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 6, we can understand the main idea of the lyrics:

The main content of this song "*Da Tian Haoyang Shui you Shen*" describes a song sung by an industrious and brave young man who expresses his deep love for his beloved girl when he works in the field.

This song "*Datian Haoyang Shui you Shen*" is in "G" pentatonic "Zhi" type, which is a form composed of four sentences, with the structure of 4 + 4 + 4 + 6. The biggest feature of the song is the unity of rhythm and beat, and it is relatively simple, with a strong rhythm. The close connection within the sentence structure makes the clauses natural and fluent. The range of this song is in the range of the sixth intervals, and the melody is mainly conjunct intervals, repetition of the same note. Through this method of regular repetition of stanza, rhythm, and beat, the music has rhythm and unity. At the same time, it also plays a regular role.

2.2 songs with a slow rhythm

In my fieldwork, I found that there is a kind of song in Pingchang Haoyang songs, whose rhythm and beat are relatively slow. Generally, this kind of song is that people express their feelings in leisure and entertainment. As shown in Figure 7:

The Morning Sun Rose and Shone the Hills Red on All Side

(太阳出来四山红)

Pingchang
Zheng Ying (collect)

1 *andante* 2 3 4 5

yo tai yang ai chu lai ai si shan na ge hong o,

yo feng chui na deng long o tang tang yo he zhuan o,

6 7 8 9 10

yo er yo he si shan na ge hong o. hong zi o
yo er yo he tang tang yo he zhuan ai. huo shao ai

11 12 13 14 15

shu shang ma shi gua deng yo he long o, yo er yo he
deng long ma shi si shan na ge hong yo, yo er yo he

16 17 18 19 20

yo he he gua deng yo he long o.
yo he yo shi si shan na ge hong o.

Figure 7 The Morning Sun Rose and Shone the Hills Red on All Side

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 7, we can understand the main idea of the lyrics:

In the morning, the red sun came up. The light of the sun shone on the hills around the small village, making the surrounding hill red. The "Huoqing" trees on the hill are full of red fruits, like many red lanterns hanging on the trees. The fire wattle on the tree sways in the morning wind and is redder under the sunlight, which sets off the beautiful and charming scenery of the small village in the morning.

This song is in "e" pentatonic "Jue" type, which is a four-part sentence pattern, 4 + 4 + 5 + 6. The rhythm and beat are broad and slow. Combined with the crying melody and lyrics, it

describes the beautiful and charming morning scenery of the small village. At the same time, it also expresses the singer's happy mood.

2.3 songs with the alternate beat and dense rhythm

In my field research, I found that Pingchang Haoyang songs have alternate beats and the rhythm of the more intensive songs. This kind of rhythm, the rhythm of the song is mostly the performance of the singer's humor and witty mood to mobilize everyone's mood to achieve the purpose of an active atmosphere. As shown in Figure 8:

Da Tian Haoyang Gou Dui Gou
(大田薅秧沟对沟)

Pingchang
Zheng Ying (collect)

1 (leader)(ye) da (ye) tian hao yang gou (ye) dui gou (ye), jian ge na ge luo (ye) si (e)
(ye) luo (ye) si shai de da (ye) zhang kou (ye), xian mei na ge shai (ye) de (e)

2 3 4

5 (chorus)(ye) jian ge (na ge) luo (ye) si (e) wang shang diu (yo).
(ye) xian mei (na ge) shai (ye) de (e) han shui liu (yo).

6 7

8 she er wang shang suo yan er wang xia luo nu de xiao qing ge (yi er yo he wei)
she er wang shang suo yan er wang xia luo nu de xiao qing ge (yi er yo he wei)

9 10 11

12 xiao xiao qing ge (lei) tai yang piao piao luo (ye yo wei yo).
xiao xiao qing ge (lei) tai yang piao piao luo (ye yo wei yo).

13 14

Figure 8 Da tian Haoyang gou dui gou

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 8, we can understand the main idea of the lyrics:

During the season of "Haoyang", people work hard in the fields. In order to relieve the hard work and relieve the fatigue of everyone, the folk singer leading the Haoyang songs leads the people working, putting some small animals movement state words into the lyrics to sing. They work in the fields together, play, and sing songs. The labor scene is very lively.

Song analysis

This song is in "G" pentatonic "Zhi" type, which is a four-phrase passage. The melody of the song ranges from the "Yu" and "Jue" notes to the forward appoggiatura, and then to the "Shang" note, which is a two-note note, forming the characteristics of the call. Rhythm contrast, the rhythm of alternating and intensive rhythm is the biggest characteristic of this song to highlight people in the labor, the scene atmosphere lively and people happy mood.

2.4 Rhythm beat more intensive and freer combination of songs

In Pingchang Haoyang songs there are very local characteristics of the song, this kind of song rhythm and beat is the biggest characteristic of the combination of dense and broad contrast, and the performance is very strong. As shown in Figure 9:

The Sun Shines on the Chaqi Hill
(太阳照在插旗山)

Pingchang
Zheng Ying (collect)

1 tai yang chu lai (ye) hong man tian (luo yo), jin guang (he) zhao zai (ma)
Leader(1) tai yang ta jiao (ye) he miao zhang (luo yo), gong chan dang (he) jiao zan (ma)

4 (ai) cha qi shan (luo he wei), cha³ qi (yo) shan shang (ye)
Leader(2) (ai) ba shen fan (luo he wei), xian zai (yo) cheng li (ye)

8 (ai) guang shan shan (luo he), tai yang (lei)
Leader(1) (ai) gao ji she (luo he), tu di (lei)

11 zhao de (ye) ren (luo xin (luo he) huan (luo wei).
Leader(1) lian cheng (ye) yi (luo da (luo he) pian (luo wei).

Figure 9 The Sun Shines on the Chaqi Hill

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 9, we can understand the main idea of the lyrics:

In the morning the sun rose. The red sun shone on the clouds in the sky, making them red too. The golden light of the sun shines on the Chaqi hill so that the Chaqi hill is also full of golden light. At the same time, the sun shines on people's bodies, which makes people feel very warm and happy. The sun shines on the seedlings, making them grow. The Communist Party of China, like the rays of the sun, brings the hope of a happy life to the people.

This song is “a” pentatonic "Yu" type, a four-phrase structure. This song is extremely expressive, mainly reflected in the rhythm from the intensive start, followed by a free extension of the dot half note. This particular rhythmic pattern is combined with the big jump of melodic notes and the use of one word, one-note, and one word with multiple notes. There are also a large number of grace notes added to enrich the performance of the song. Although the melody of the whole song has a strong and weak bar line, because of the free extension and the appearance of long-time value notes, the whole melody has a free, broad characteristic.

3. Music structure features

Pingchang Haoyang songs' music structure features are very rich, according to my fieldwork collected songs there are seven types: one-sentence structure, two-sentence structure, three-sentence structure, four-sentence structure, variation structure, multi-phase structure, single two-part structure.

3.1 Features of songs with a one-sentence structure

In Pingchang Haoyang songs, very few of the songs have a one-sentence structure. This kind of song is usually not very melodic ups and downs, with the melody combined with the lyrics, as if the singer is telling someone what is in his heart. As shown in Figure 10:

Da Tian Haoyang Xian Hao Jiao (2)

大田薨秧先薨角 (2)

Pingchang
Zheng Ying (collect)

1 2 3 4 5

da tian zai yang jiao dui jiao (ma) yao sao er (lie yo wei yo wei

guo lu jun zi ni mo xiao (ma) yao sao er (lie yo wei yo wei

6 7 8 9 10

yo wei guo jiao jie le wan ku jiao (xiao lang ge er lie).

yo wei zhuang jia zuo shang you guo jiao (xiao lang ge er lie).

Figure 10 Da Tian Haoyang Xian Hao Jiao (2)

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 10, we can understand the main idea of the lyrics:

The scene of a village young woman with small feet, taking off her shoes and singing while working in the rice fields. It describes a hard-working, kind-hearted rural young woman, although life is very hard, she maintains a positive mental outlook, with a smile to face the hardships of life.

The Da tian Haoyang xian hao jiao is "e" pentatonic "Zhi" type, monomer structure, the whole song presents the characteristics of "one sentence". The whole song starts from and ends on the "Zhi" note, echoing from beginning to end, and the rhythm changes from sparse to dense to sparse. The whole melody develops in waves and is closely connected and integrated. The melodic development is mainly progressive, with the occasional addition of small jumps to form a contrast. Full performance of the countryside young woman's optimistic and cheerful character.

3.2 Song features of the two-sentence structure

In the Haoyang songs of Pingchang, the songs with two-sentence structures (upper and lower sentence) are generally in one form. It is often used in combination with the lyrics to make a question-and-answer function. The first sentence is for one person to lead the singing, and the next sentence is for the chorus. As shown in Figure 11:

Shuan Zhu Taiyang Hao Gan Huo

(拴住太阳好干活)

Pingchang
Zheng Ying (collect)

Adagio

tai yang luo tu (ye) you luo (yo) po (yo), wo
suo er cuo le (ye) er chi (yo) duo (yo), wo
shuan zhu tai yang (ye) yi zhi (yo) shou (yo), wo
shuan zhu tai yang (ye) yi zhi (yo) jiao (yo), wo
man man zou lai (ye) man man (yo) luo (yo),

5
bai shang xian mei (ma) cuo ma suo (he he);
qing ge na qu (ma) shuan tai yang (he he).
jiao sheng tai yang (ma) man man zou (he he).
jiao sheng tai yang (ma) man man luo (he he).
zhao zhe xian mei (ma) hao gan huo (he he).

Figure 11 Shuan Zhu Taiyang Hao Gan Huo

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 11, we can understand the main idea of the lyrics:

In the evening, the setting sun is disappearing on the hillside, and the hard-working people in the fields sigh that the time of the day has passed too fast. I hope time can go slower and I can work more. The lyrics express the industrious and kind working people working hard for the harvest in autumn.

Song analysis

The *Shuan zhu Tai yang hao gan Huo* is “b” pentatonic “Yu” type, tonal unity, composed of the upper and lower sentences of a musical form. It is a small-scale Haoyang song with an asymmetrical and square structure composed of 4 + 4. The combination of the structure and lyrics fully embodies the industrious and positive optimistic spirit of the working people.

3.3 song features of the three-sentence structure

From my field investigation, I found that there is a kind of special structure in Pingchang Haoyang songs. The whole song is composed of a three-sentence structure of “Qi”, “Kai” and “He”. As shown in Figure 12:

The Crops are Growing Well This Year
(今年庄稼长得旺)

Pingchang
Zheng Ying (collegt)

1
(leader)jin nian(de yo) zhuang jia (yo) zhang de (yo yo he) wang (yo wei),
cheng qun(de yo) niu yang (yo) shu bu (yo yo he) wan (yo wei),
gan xie(de yo) en ren (yo) gong chan (yo yo he) dang (yo wei),

2 3 4

5
(chorus)zhang de (yo yo he) wang (yo wei), (ling)gu mi (de yo he) liang shi (yo)
shu bu (yo yo he) wan (yo wei), feng yi (de yo he) zu shi (yo)
gong chan (yo yo he) dang (yo wei), xing fu (de yo he) sheng huo (yo)

6 7 8

9
dui (ya) cheng shan na,
ren (ya) ren huan na,
wan (ya) wan nian na,

10 11 12
(leader)(yo he yi yo wei)
(yo he yi yo wei)
(yo he yi yo wei)

13
(chorus)(yo he yi yo wei yo he yo he hei hei yo er yo he
(yo he yi yo wei yo he yo he hei hei yo er yo he
(yo he yi yo wei yo he yo he hei hei yo er yo he

14 15 16

17
yo he yo he yo hei) dui (ya) cheng shan (na).
yo he yo he yo hei) ren (ya) ren huan (na).
yo he yo he yo hei) wan (ya) wan nian (na).

18 19 20

Figure 12 The Crops are Growing Well This Year

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 12, we can understand the main idea of the lyrics:

The lyrics describe the happy life of the working people in peaceful times. After a year's hard work, the crops have a good harvest, the grain is piled up in warehouses, cattle and sheep are flocking together, and people live a well-off life. People want to express their gratitude and happiness through singing.

The “*The crops are growing well this year*” is in “F” pentatonic “Zhi” type. The melody is composed of three sentences, with the structure of 6 + 4 + 10. The music is based on 2 / 4 beats. It adopts the regular and dense equal rhythm to present the whole music. All kinds of rhythms are

used alternately. The development method of melody is mainly repetition, mainly in the form of ballads to express the content of the lyrics, so that the performance of the whole song is rich. It fully reflects the scene and joy of people's harvest season and the praise of happy life.

3.4 song features of the four-sentence structure

In Pingchang Haoyang songs, the four-sentence structure is quite common, which is generally composed of "Qi", "Cheng", "Zhuan" and "He". As shown in Figure 13:

Haoyang Yao Hao Mi Shai Hua
(薅秧要薅米筛花)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6

hao (wa) yang mo (wei) hao hua da da (yo he),
hao (wa) yang yao (wei) hao mi shai hua (yo he),

7 8 9 10 11 12

ren ren (na ge) dou (wei hai) zai (ye yo wei yo he he)
shi ren (na ge) guo (wei hai) lu (ye yo wei yo he he)

13 14 15 16 17 18

ren ren (na ge) dou (wei hai) zai (ye) zuo zhuang (o
shi ren (na ge) guo (wei hai) lu (ye) jiu ren (o

19 20 21 22 23 24

yo) (yo he he) zuo zhuang (luo he) jia (yo).
yo) (yo he he) jiu ren (luo he) kua (yo).

Figure 13 Haoyang Yao Hao Mi Shai Hua

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 13, we can understand the main idea of the lyrics:

In the season of Haoyang, people work hard in the fields. They work together, help each other, and carefully weed and loosen the soil in the fields. At the same time, it also reflects the lively scene and happy mood of people when they work.

The song "*Haoyang Yao hao Mi Shai Hua*" is "a" pentatonic "Zhi" type, and the whole song is a four music sentence structure. The whole melody has a narrow sound range and a simple rhythm. Therefore, it formed the characteristics of Recitation in a soft voice. The whole melody line takes the "Gong" note as the core and develops up and down in a roundabout way, and finally falls on the "Zhi" note, which is the only appearance of the whole melody.

3.5 song characteristics of variation (variation singing) structure

In my fieldwork, I found that there is a kind of song with long lyrics in Pingchang Haoyang songs, which is generally about telling stories or imparting life knowledge. The melody structure of this kind of song is often expressed by variation structure so that the melody of the whole song can achieve a unified effect in comparison. As shown in Figure 14:

Seasonal Songs
(时令歌)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6 7
zheng yue yo long deng ma zhen hao shua yo wei; er yue yo jing zhe ma jiuzhong huang

8 9 10 11 12 13 14
gua yo; san yue ya na qing ming ya jiu man lu fen diguang ; si yue jian de yang miao er jiu

15 16 17 18 19 20 21
tian jian yo cha; wuyue jian de long chuan jiu xia le he kan; liu yue na

22 23 24 25 26 27 28
shan er ma jiu shou zhong na; qi yue jian ma jiu ba na zao gu zi da;

ba yue de zhong qiu jiu kan yue hua ; jiu yue jian hong shu jiu bian dao chu wa ;
shi yue yo na shuang da ma cao dou bu fa ; dong yue jian de hong long er jiu zhang le jia
la yue de nian zhu ma zai jia jia de sha ; san shi de shang wu jiu zhu ga (rou) yo ;
da nian ma chu yi jiu dao chu qu shua ; guo le na shi wu jiu nie chu ba yo ;
a liu lian liu yo wei 。

Figure 14 Seasonal Song

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 14, we can understand the main idea of the lyrics:

This song "*Seasonal Songs*" is mainly about the solar terms in each of the twelve months of the year. The activities and things that local people do in these twelve solar terms.

This song "*Seasonal Songs*" is an "e" pentatonic "Jue" type. It's a kind of variation structure. The song takes four bars as a phrase, singing for each season so that the whole song develops squarely. The rhythm of the whole melody is relaxed and balanced, and the combination of conjunct and disjunct makes the melody-rich in variety. The whole tune has a low range, develops in pentatonic, and has the characteristics of singing in a low voice. The whole melody makes simple changes in repetition, which is similar to the variation principle in Western musical

form. The whole melody outline, melody line, and melody sound are related and different, which are unified in comparison.

3.6 song features of multiple sentence structure

In Pingchang Haoyang songs, there are a few songs with multiple sentence structures, and this structure usually appears in the form of an alternate structure. As shown in Figure 15

Da Tian Hao Yang Xian Hao Jiao (1)

大田薅秧先薅角 (1)

Pingchang
Zheng Ying (collect)

1 (leader) da tian (lei) hao yang (e) xian hao (wei) jiao (e), (chorus) (du da du du du

2 3 4 5

6 na du na da na da du da na) (leader) hao ge (ye shi)

7 8 9 10

11 qing jie (ye) zha ku (wei) jiao (e), (chorus) (na du na du da na

12 13 14 15

16 da na da du na da na) (leader) guo lu (wei ge) qing ge (lei)

17 18 19 20

21 mo xiao (wei) wo (e), (chorus) (na da du du du na du na da na da du

22 23 24 25

26 da na) (leader) zhang fu (na ge) nian xiao (o yo he

27 28 29 30

31 wei yo) kao bu (o) zhe (yo).

32 33 34 35

36 (chorus) (ye ye ye hei yi ye yi ye hei)! 37 38 39 40 41

Figure 15 Da Tian Haoyang Xian Hao Jiao (1)

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 15, we can understand the main idea of the lyrics:

The lyrics of this song "*Da Tian Haoyang Xian Hao Jiao*" mainly focus on the lining words and sentences in the local dialect of Pingchang county. The singer adds the words of the people and things he saw according to the environment at that time. Lyrics have no real meaning, mainly to activate the atmosphere of people's labor scenes.

This song "*Da Tian Haoyang Xian Hao Jiao*" is "a" pentatonic "Yu" type with eight sentences and an epilogue (the alternate structure of 4 + 5 + 4 + 5 + 4 + 5 + 4 + 4 + 6). This kind of structure belongs to the large and medium-sized structure in Pingchang Haoyang songs. In these eight sentences, the melody adopts the techniques of same note repetition, upward or downward variation repetition, and the same repetition. The epilogue is a comprehensive summary of the whole song, including decorative sound (front leaning sound), melody sound, rhythm, sound area, etc. With this special structure and special lyrics, the song fully embodies the lively scene of people's labor and positive and optimistic mental outlook at that time.

3.7 song features of a single and two-part structure

In Pingchang Haoyang songs, there is a very small number of songs with a single and two-part structure. The second part of the music elements of this kind of song comes from the first part, which makes the front and back parts achieve a unified effect. As shown in Figure 16:

A Fair Girl Can Hardly Embroider on Her Pillow
(贤妹难绣花枕头)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6 7 8

(leader)shan (lie) ge er dao hao chang nan pai tou (wa) mu jiang (na ge)

hua (ya) jiang nan (lie) hua tian hua ban (luo), qing mei er (jiu)

9 10 11 12 13 14 15 16

nan (lie) xiu (wei) (yo wei yo he he) (bang)mu jiang (na ge) nan (lie)

nan (lie) xiu (wei) (yo wei yo he he) mu jiang (na ge) nan (lie)

17 18 19 20 21 22 23 24

xiu (wei) zhuan jiao (wei yo yo he he ma) zhuan jiao (ye) lou (o).

xiu (wei) hua zhen (wei yo yo he he ma) hua zhen (ye) tou (wei).

25 26 27 28 29 30 31

(chours)hua sheng na hua sheng na hua sheng luo huasheng ma women yi ge cheng ban

32 33 34 35 36 37 38 39 40 41

jin na me nv ziwei na qu qian er bai, mai ge mai tou xie, da de mei yi ge ya,

42 43 44 45 46 47 48

guang shi ge sha bie bie, na qu cheng yan chi ma ge dou shi bu de! (deer...)

Figure 16 A Fair Girl Can Hardly Embroider on Her Pillow

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 16, we can understand the main idea of the lyrics:

This song "*A Fair Girl Can Hardly Admire On Her Pilot*" mainly describes that young men pour out their love to their beloved girls. The lyrics tell about the love between young men and women through the work of folk songs, carpenters, painters, and girls.

The song *A Fair Girl Can Hardly Embed On Her Pilot* is a "G" pentatonic "Zhi" type with a single and two-part structure. The first part and the second part are composed of four sentences.

The first part consists of "Yu", "Gong" and "Shang". Although it is a "Zhi" type, it only appears once at the end of the type. In the song, there is also the unusual rhythm of "triplet" in Pingchang Haoyang songs, plus the contrast between dense rhythm and sparse rhythm, which makes the rhythm contrast of the first part very obvious. The melody line is relatively stable and develops within the fourth note.

The second part of the music elements and the first part of the same, in which the "Zhi" note of a large number of users to make the type sound complete, mode color clear. Its rhythm type, continuous tone, sound area, amplitude, and structure scale are similar to those of the first part, which makes the front and back unified.

4. Type characteristics

4.1 the song characteristics of "alternate" type

In Pingchang Haoyang songs, there are almost five types of Chinese pentatonic types: "Gong", "Shang", "Jue", "Zhi", and "Yu". In addition, there is a special type - "Alternation". In this kind of song, there are two different types organically combined, which is characterized by the fact that the tonic of the two types play almost the same important role in the songs, and interweave into a new type system. As shown in Figure 17:

The Sun Rose Like a Fire

(太阳出来一把火)

Pingchang
Zheng Ying (collect)

1 tai yang chu lai shi yi ba de huo yo he wei, xian mei na ge shai ye hei

2

3

4 wo ba na cao mao jiao yu ni yo yo he wei, ren jin na ge tai ye

5

6

7

8

9 de ye shi wu chu yo yo he wei wu chu yo he duo wei.
yang ai shi lai shai yo yo he wei lai shai yo he wo wei.

Figure 17 The Sun Rose Like a Fire

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 17, we can understand the main idea of the lyrics:

The sun's rays shone on the earth, as hot as a fire. In such a hot sun, a young man and woman worked hard in the field. The young man put the straw hat on his head to the beautiful and hardworking girl to show his deep love for his beloved girl.

The song "*The Sun Rose Like A Fire*" is "g" pentatonic "Yu" type to "f" pentatonic "Shang" type, which is a major feature of Pingchang Haoyang songs. The whole song is composed of three sentences.

The first sentence has strong expressive force, which is mainly reflected by contrasting the obvious rhythm type and continuous "up the slide" and "downslide", which has a direct expression meaning combined with the lyrics; the expression of the second sentence is relatively implicit, the rhythm is mainly 46, and the melody notes are mainly progressive within four degrees; the type of the third sentence is changed to "f" "Shang" type. The rhythm decreases from 16 to 8 and ends on the lowest note of the whole song.

5. The scale characteristics of Pingchang Haoyang songs

In my field investigation, I found that there are four scales in Pingchang Haoyang Songs: four-note scale, five-note scale, six-note scale, and seven-tone scale, all of which have their characteristics. Among them, the five-note scale and six-note scale are the most common.

5.1 characteristics of four-note scale

Among the Haoyang songs in Pingchang, there are fewer songs on the four-tone scale. The four tones in the scale are "Zhi", "Yu", "Gong" and "Shang", and the type is "Zhi". As shown in Figure 18 and figure 19:

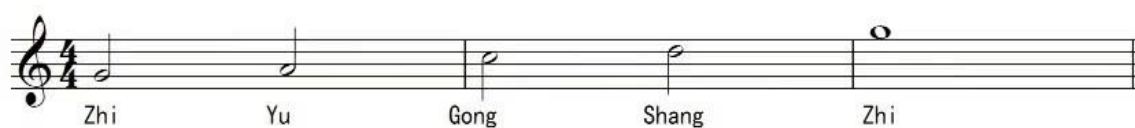


Figure 18 The four-tone scale of "Zhi" mode

By: Ying Zheng, Discovered and recorded from fieldwork

Haoyang Yao Hao Mi Shai Hua
(薅秧要薅米筛花)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6

hao (wa) yang mo (wei) hao hua da da (yo he),
hao (wa) yang yao (wei) hao mi shai hua (yo he),

7 8 9 10 11 12

ren ren (na ge) dou (wei hai) zai (ye yo wei yo he he)
shi ren (na ge) guo (wei hai) lu (ye yo wei yo he he)

13 14 15 16 17 18

ren ren (na ge) dou (wei hai) zai (ye) zuo zhuang (o
shi ren (na ge) guo (wei hai) lu (ye) jiu ren (o

19 20 21 22 23 24

yo) (yo he he) zuo zhuang (luo he) jia (yo).
yo) (yo he he) jiu ren (luo he) kua (yo).

Zhi

Figure 19 Haoyang Yao Hao Mi Shai Hua

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 19, we can understand the main idea of the lyrics:

In the season of Haoyang, people work hard in the fields. They work together, help each other, and carefully weed and loosen the soil in the fields. At the same time, it also reflects the lively scene and happy mood of people when they work.

The song "*Haoyang Yao Mi Shai Hua*" is "A" pentatonic "Zhi" type. The whole song is a four music sentence structure. The melody of the whole song is based on the notes of "Yu", "Gong" and "Shang". The whole sound range is narrow and the rhythm is simple. Therefore, it formed the style of Recitation in a soft voice. There is little difference between the four sentences in the whole song, and each sentence is developed using gradual change. The whole melody line

takes the palace notes as the core, develops up and down in a roundabout way, and finally falls on the "Zhi" note, which is the only appearance of the whole melody, to determine the mode. This way of expression, combined with lyrics and singing scenes, fully reflects the working people's playful, humorous, optimistic mental outlook and lively working scenes.

5.2 characteristics of five-note scale

In Pingchang Haoyang songs, the pentatonic scale is the most common. The notes in the scale are "Gong", "Shang", "Jue", "Zhi" and "Yu". As shown in Figure 20 and figure 21:



Figure 20 five-note scale

By:Ying Zheng, Discovered and recorded from fieldwork

Stronger Than The Sky

(要与天公比高强)

Pingchang
Zheng Ying (collect)

1
(leader) long gu che er (e) ri (e) ye xiang (e), (chorus) yo er yi er yo yo er yi er yo,
2
zu ta shui che (e) bu (e) ting zhuan (e), yo er yi er yo yo er yi er yo,
3
na pa chunhan (e) yu (e) shui shao (e), yo er yi er yo yo er yi er yo,
4
5
(leader) he shui (na) huan teng (shi) (chorus) lian hua er che che,
6
pian pian (na) yang tian (shi) lian hua er che che,
yao yu (na) tian gong (shi) lian hua er che gong (shi) che,
7
(leader) shang (he) shan (de) gang (o). (chorus) hua er nong dong luo er nong dong
shui (he) wang (de) wang (o). hua er nong dong luo er nong dong
shui (he) wang (de) wang (o). hua er nong dong luo er nong dong
8
9
gu er nong qiu chui qi suo luo suo na er sha xiu qi yuan e yang.
10
gu er nong qiu chui qi suo luo suo na er sha xiu qi yuan e yang.
11
gu er nong qiu chui qi suo luo suo na er sha xiu qi yuan e yang.

Figure 21 Stronger Than The Sky

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 21, we can understand the main idea of the lyrics:

In the dry season, due to the lack of rain, people go to the paddy field to water the seedlings. The lyrics praise the hardworking, strong, and optimistic spirit of the working people through descriptive language and a large number of lining words and sentences. At the same time, it also describes the lively scene of labor.

This song "*Stronger Than The Sky*" is in the "A" pentatonic "Yu" type, which is a three music sentence structure with unified tonality. The rhythm of this song is bright, and the law of

strength of 2 / 4 beat makes the whole song full of forwarding momentum. The melody of one word and one sound is combined with the lyrics, and the sentences are naturally separated by long sounds, which makes the sentences clearer. The range of the whole song is within an octave, and the melody is not undulate, and it is highly combined with the rhyme of the lyrics, which makes the song have a typical narrative song style.

5.3 characteristics of six tone scale ("Qingjue") or ("Biangong")

From my field investigation, I found that the six-tone scale of Haoyang songs in Pingchang is also quite common. And there are two kinds of six tone scales: the first is to add "Qing Jue" to the five-tone scale ("Gong", "Shang", "Ju", "Zhi", "Yu") to form the six tone scale; the second is to add "Bian Gong" to the five-tone scale ("Gong", "Shang", "Jue", "Zhi", "Yu") to form the six tone scale. As shown in Figure 22, Figure 23, Figure 24, and Figure 25:



Figure 22 Add the six tone scale of "Qing Jue"

By:Ying Zheng, Discovered and recorded from Fieldwork

Row After Row of Haoyang in the Field (1)

大田薅秧行对行 (1)

Pingchang
Zheng Ying (collect)

Figure 23 Row After Row of Haoyang in the field (1)

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 23, we can understand the main idea of the lyrics:

The lyrics of *Row After Row of Haoyang in The Field (1)* describe the scene of working people helping each other in the busy farming season. Through a few short lyrics, it fully describes people's busy figure and careful work scene in the field during the busy farming season.

Song analysis

This song *Row After Row of Haoyang in the field* is a "G" pentatonic "Zhi" type with "Qingjue" added. It is the structure of three music sentences. The whole melody of the first sentence is based on the "feather" sound and develops in a wavy way; the melody line of the second sentence is similar to the melody line of the first sentence, and the rhythm is more sparse, forming a contrast with the third sentence, ending in the "Zhi" sound, thus emphasizing the tonality; the music material of the third sentence comes from the first two sentences, and the melody scale of this sentence adds the unique characteristic sound of the whole song-"Qing Jue" so that the characteristics of the song have been fully reflected. As shown in Figure 24、 figure 25:



Figure 24 Add the six tone scale of "Biangong"

By: Ying Zheng, Discovered and recorded from fieldwork

The Gardenias Planted By the Wall are in Bloom

(梔子花开顺墙栽)

Pingchang
Zheng Ying (collect)

1 zhi zi hua er shun qiang (o ai) zai (ya Bian Gong lai),

2 3 4 5

6 (e) tao hua da jie shun qiang (o) lai (ye hei ai), da jie

7 8 9 10

11 zhai duo (zhe) tou shang dai (ye), er jie zhai duo (de) huai zhong chuai

12 13 14 15

16 (ye hai), bu yong dai lai bu yong (e) chuai (yo o Bian Gong)

17 18 19 20

21 lai), ren duo hua shao san bu (o) kai (ai).

22 23 24 25

Figure 25 The Gardenias Planted By the Wall are in Bloom

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 5, we can understand the main idea of the lyrics:

The lyrics of the song "*The Gardenias Planted By The Wall Are In Bloom*" only have a few short sentences. It mainly describes that gardenia planted by the wall is blooming, and the fragrance of Gardenia attracts a group of beautiful girls. Through the girls love Gardenia scene, to reflect the girls beautiful and lovely. At the same time, it also reflects the joy of the singer.

The gardenias planted by the wall are in bloom is "d" pentatonic "Yu" type with "Bian Gong" added. There are six sentences, the whole melody is 5 + 4 + 4 + 4 + 4 + 4 + 4. The scale of the first phrase is slightly larger than that of the other five. The basic feature of the song is that the characteristic note "Bian Gong" is added to the melody notes of the first and fifth sentences The

melody has a high note area. The relationship between words and music of more than one note in one word makes the song more charming, and the free extension makes the melody lyrical and singing; the continuous use of slide down makes the lyrics and music more closely combined, and the whole melody line is arched. The sixth sentence is a comprehensive summary and termination of the melody of the whole song. After a series of development, the melody makes a simple summary in the sixth sentence and ends naturally, finally converges on the “d” "Yu" note.

5.4 Seven-scale characteristics (“Ya Yue”)

In my field investigation, I found that there is a rare seven-note melody scale in Pingchang Haoyang songs. This kind of seven-note scale is very rare in Chinese folk types, namely the "Ya Yue" scale. As shown in Figure 26. figure 27:



Figure 26 Seven note scale with "Bian Gong" and "Bian Zhi"

By:Ying Zheng, Discovered and recorded from fieldwork

Weed The Fields Row By Row (2)

(大田薅秧行对行) (2)

Pingchang
Zheng Ying (collect)

1 2 3 4

da tian na ge hao yang shi hang dui (ye) hang, (he yo huo he

5 6 7 8

yo er yo huo wei) xiao ge ye ge lai ma, hang hang (na ge) zhong jian

9 10 11

you ma (ye) huang (he yo huo huo).

ma huang pa zai nu de jiao, yao ta tuo lai bu de tuo.

Bian Zhi

Bian Gong

Figure 27 Weed The Fields Row By Row (2)

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 26 and 27, we can understand the main idea of the lyrics:

When the working people are weeding and loosening the soil for the seedlings in the field, they are singing while working. The lyrics have no practical significance. They are improvised by the singers according to the people and things they saw at that time. They have achieved the goal of relieving everyone's fatigue and activating the atmosphere of the labor scene.

This song "*Weed the Fields Row by Row*" (2) is "e" pentatonic "Ya Yue" and "Shang" type. It is a two-sentence structure of 5 + 6, which is not square and symmetrical. The most important feature of the melody development of the song is that two very rare scales ("Bian Gong" and "Bian Zhi") are added to the Chinese national pentatonic type, making it a unique Chinese national type - "Ya Yue"; the melody process of the whole song is combined with step and jump, the whole melody note range reaches ten degrees, and the rhythm is rich. This special musical expression, combined with the lyrics, fully embodies the singer's humor, humor, and the lively atmosphere of the labor scene.

6. The lyrics characteristics of Pingchang Haoyang song

The lyrics of Pingchang Haoyang songs have local characteristics. There are three main points: the first is the use of Chinese "reduplicated words"; the second is the use of Chinese "seven character sentence"; the third is the use of "lining words", "lining words" and "lining sentences".

6.1 the use of Chinese reduplication

"Reduplication" is judged by the shape of the word. There are two elements: the single word that makes up a word is the same; the components of a single word are the same word or radical. In the lyrics of Chinese folk songs, Chinese "reduplication" is mostly used. The main functions of "reduplication" are: to make the scenery or characters described more vivid and artistic charm; to make the copied sound and color more imagery; to make the words used more harmonious in temperament so that people can read them catchy and sound very pleasant.

In Pingchang Haoyang songs, some songs use the Chinese word "reduplication". As shown in Figure 28:

The Sun is About To Set

(太阳落土)

Pingchang
Zheng Ying (collect)

Andante

1 2 3 4

(leader) tai yang luo tu ma wan wan si shan hong ma luo shan shan,
feng chui deng long ma wan wan tang tang zhuanna ma liang shan shan,

5 6 7 8

meng zi shu shang ma qi beng long ba beng long yang hua lei gua yo deng
huo shao deng long ma qi beng long ba beng long yang hua lei gua yo deng

9 10 11 12 13 14

long o yan ya ma yan cha lai ya shan shan wan wan shan shan guo bu dao jin
long o yan ya ma yan cha lai ya

15 16 Chorus 17 18 19

yao le yao nu jia zhang de hao jiu shi bao dao yao wa.

Fold the word

Figure 28 The Sun is About To Set

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 28, we can understand the main idea of the lyrics:

When the sun is about to set in the west, the red light of the setting sun shines on the hills around the small village, and the "Huojing" trees on the mountain are full of fruits like red lanterns. The fruits of fire wattle trees are more red and attractive when the wind blows at night. The lyrics use Chinese reduplicated words such as "curved", "glittering" and "grand". The ingenious use of these "reduplicated words" makes the scenery of the small village under the setting sun more vivid and beautiful, full of artistic charm.

This song "*The Sun is about to Set*" is in the ^bB pentatonic "Zhi" type with "Bian Gong" added. It is a four-sentence structure with unified tonality, and its structure is 4 + 3 + 4 +

8. The melody line develops steadily, upward and downward four times, and adds the contrast big syncopation rhythm type. Among them, the fourth sentence has a larger scale and a much lower range than the other three sentences. The rhythm is sparse and dense, with a certain degree of relaxation. Finally, it ends on the "Zhi" note of the type in a repetitive way, echoing the beginning and the end. This kind of music performance and lyrics perfect combination, so that the song to express the artistic conception is fully displayed.

6.2 application of Chinese "seven character sentence pattern"

"Seven character sentence pattern" is a category similar to poetry in Chinese. It is composed of four sentences, each of which has seven characters and has strict metrical requirements. Its characteristic is that it pays special attention to the beauty of Chinese wording, uses more implicit words to express, and pays attention to the image. As shown in Figure 29:

Da Tian Haoyang Hao Tian Jiao (2)
(大田薅秧薅田角) (2)

Pingchang
Zheng Ying (collect)

1		2		3		4	
	da tian (de ye hai) hao yang (yo ye hai zuo wei)						
	tuo le (de ye hai) hua xie (yo ye hai zuo wei)						
	guo lu (de ye hai) jun zi (yo ye hai zuo wei)						
	zhang fu (de ye hai) xiao le (yo ye ke zuo wei)						
5		6	7	8			
	hao tian jiao (yo wei yo he wei ya zuo wei).						
	tuo guo jiao (yo wei yo he wei ya zuo wei).						
	mo xiao wo (yo wei yo he wei ya zuo wei).						
	mo nai he (yo wei yo he wei ya zuo wei).						

Figure 29 Da Tian Haoyang Hao Tian Jiao (2)

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 28, we can understand the main idea of the lyrics:

The lyrics of this song *Da Tian Haoyang Hao Tian Jiao (2)* consist of four sentences, each of which consists of seven words. In each sentence, the local dialect "lining words and

sentences" are added. The lyrics describe a young woman weeding seedlings in the field. The lyrics use the expression of "seven character sentence pattern", which not only makes the young woman's diligence, kindness, and beauty more vivid but also makes the lyrics harmonious, catchy, and pleasant.

Song analysis

Da Tian Haoyang Hao Tian Jiao (2) is a "D" pentatonic "Zhi" type, which is a 4 + 4 structure. The melody of the first sentence is on the rise, the melody of the second sentence is on the decline, and the two sentences develop in the five-degree notes at the same time, forming the characteristics of "one singing and one harmony". So that the content of the song to be fully displayed.

6.3 The use of Chinese "lining words and sentences"

There are many "lining words and sentences" in Chinese folk songs, but there are differences in each place. According to the different language environments and local dialects, different colors and characteristics of all kinds of folk songs are formed.

The lyrics of Pingchang Haoyang songs also pay great attention to the use of "lining words, lining sentences", and have a unique role, and play the same important role as "Bangqiang" in Chinese opera. The use of "lining words and sentences" in the lyrics of Pingchang Haoyang songs is very rich, such as: "Ai", "Wei", "Yo", "Wa", "Sei", "Le", "Lo", "Ye", "Yehei", "Yama", "Yohe", "Yowei", "Lohe", "Hoho", "Yohoho", "Yoeryoho", "Yoeryo hoyohoho", "Yohiyoyowei", "Yoyohewei", "Yoyayohehe"... These "lining words and sentences" are the important factors to form the characteristics of Haoyang songs in Pingchang County. As shown in Figure 30:

Weed the Seedlings Row by Row in the Field

(大田薅秧排对排)

Pingchang
Zheng Ying (collect)

1 (leader)yo, da tian ai hao yang ai pai dui yo he pai ye, (chorus)yo er

yo, ni de ai hua xie ai mai bu yo he mai ye, yo er
yo, ren cai ai mai le ai qian nian yo he zai ye, yo er

7 yo he pai dui yo he pai ye, (leader)xian mei er chu lai ma shi shai hua yo he

yo he mai bu yo he mai ye, wo reng mai ai ren cai ma wo bu mai yo he
yo he qian nian yo he zai ye, hua xie ai mai le ma zha bu yo he

13 xie ai, (chorus)yo er yo he yo he he, shai hua yo he xie ai.
xie ai, yo er yo he yo he he, bu mai yo he xie ai.
lai ai, yo er yo he yo he he, zha bu yo he lai ai.

Figure 30 Weed the Seedlings Row by Row in the Field (1)

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 30, we can understand the main idea of the lyrics:

In the season of "collecting seedlings", the people who weed and loosen the soil in the field sing a duet with the beautiful girl who comes out of the house to dry the flower shoes. In the lyrics, embroidered shoes and beautiful girls are the main body, and a large number of "lining words and sentences" are added. The use of the lyrics not only fully praises the beauty, diligence, and kindness of the girl but also makes the song more local.

In this song, we the seedlings row by row in the field, it is the "e" pentatonic "Jue" type, which is composed of four sentences (4 + 4 + 4 + 5). The melody added more decorative sound, and the melody line ups and downs, wave-like development. The decorative sound in the melody

matches with the lyrics and regular rhythm and beat, which not only greatly increases the special expressive force of the song, but also makes the song have local characteristics.

7. The singing technique of The Pingchang Haoyang songs

In the past, there was no instrumental accompaniment in Pingchang Haoyang songs when the singers were singing, only vocal singing. Due to the particularity of geographical location, the singing of Pingchang Haoyang songs has its characteristics. According to the singing style, there are four characteristics: the first is the natural "true voice" singing; the second is the graceful "long tune" singing; the third is the singing of in a crooning style; the fourth is the "High tune" (Gao Qiang) singing with high range.

7.1 Natural true voice singing

In my field investigation, it is found that the most common way to sing Pingchang Haoyang songs is to use natural real voice. Because the range of this kind of song is roughly within an octave, the range is in the most natural and comfortable range of human voice. When singing this kind of song, singers usually use the most natural and beautiful voice to express their feelings directly. The sound is bright, crisp, and concentrated. As shown in Figure 31:

Cherish This Hard-won Happy Life

(不念而今念当初)

Pingchang
Zheng Ying (collect)

1 2 3 4

(leader)yue er wan wan xiang ba shu (yo he wei), (chorus)xiang ba shu (yo he
bu shi zhang fu guan de jin (yo he wei), guan de jin (yo he

5 6 7 8 9 10

wei), (leader)bu nian (na) er jin (ma (chorus)yo yi yo he he yo yi yo
wei), huang tong (na) zao jiu (ma yo yi yo he he yo yi yo

11 12 13 14

yo he he) nian (na) dang chu (yo he yi yo wei).
yo he he) san (na) le gu (yo he yi yo wei).

Figure 31 Cherish This Hard-won Happy Life

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 31, we can understand the main idea of the lyrics:

A woman tells about her past life. It is because of her and her husband's hard work in the past that she ushered in today's happy life. The lyrics fully express the thoughts and feelings that the lyrics want to express through the short four sentences and the characteristic "lining words and sentences".

The song "*Cherry This Hard-Won Happy Life*" is composed of "A" pentatonic "Zhi" type and "e" pentatonic "Yu" type, which is a three music sentence structure of 3 + 4 + 7. When the melody of the song is in progress, it develops in waves in comparison, and the rhythm is regular and concise. The fourth sentence is the tune-changing sentence, The scale of the sentence is also the sum of the first two sentences, and the rhythm is less than the first two sentences. The perfect combination of this kind of music expression and lyrics makes the singer more able to make full use of their sound conditions when singing to better express their emotions directly.

7.2 Graceful singing of "long tune" (Chang Diao)

In the singing of Pingchang Haoyang songs, there is a kind of song that uses "long tune" to singing. The melody and rhythm of this kind of song are relatively slow, and the free extended tone is added. In singing, singers need to have: good sound conditions and a sense of music; the ability to control the sound and singing atmosphere; the ability to pronounce clearly; and the ability to grasp the charm of the song. As shown in Figure 32:

The Sunset Will be Obscured by the Mountain Cliffs
(太阳落土要落崖)

Pingchang
Zheng Ying (collect)

1 **lento** 2 3 4 5 6
 (leader)yo, tai yang luo tu yao luo ya yo, yo he wei,

7 8 9 10 11 12 13
 che ge na ge jin lei si dai ye, (chorus)yo ya yo he he che ge na ge

14 15 16 17 18 19 20
 jin lei si dai ye shi che zhuan lai luo yo he wei,

21 22 23 24 25 26 27
 che zhuan luo he lai ye, (leader)yi che na che de shi zhang jiang

28 29 30 31 32 33 34
 shui yo yo he wei, mei you na ge che lei ge yo,

35 36 37 38 39 40
 (chorus)yo ya yo he he, mei you na ge che ye ge yo wei tai yang

41 42 43 44 45 46 47 48
 luo yo yo he wei, tai yang luo he lai ye.

Figure 32 The Sunset Will be Obscured by the Mountain Cliffs

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 32, we can understand the main idea of the lyrics:

When the setting sun is about to set in the west, people who have worked hard all day in the fields hope that the setting sun will stay a little longer so that they can have more time to work a little longer. The lyrics fully reflect the hardworking, simple and positive spirit of the working people.

The song *The Sunset Will Be Observed By The Mountain Cliffs* is “g” pentatonic "Shang" type. It's two four phrase structures with "Introduction". Its structure is: 5 + 4 + 10 + 4; 6 + 4 + 10 + 4. The speed of the song is slow, based on the equal rhythm of the law of strength, the relationship between the whole melody and lyrics is a word a note, which is very consistent with the characteristics of "long tune" singing. The melody of the whole song is moderate, concentrated in an octave. The song also added more decorative sound to modify the melody, the whole melody line was wavy development. This kind of musical expression, combined with the rhythm of lyrics and the singing characteristics of "long tune", fully reflects and expresses the local people's industrious, simple and optimistic mental outlook.

7.3 Singing in a crooning style

In my fieldwork, I found that there is a kind of song in Pingchang Haoyang songs, such as telling stories, telling seasons, telling common sense in life, etc., which often use "singing of in a crooning style" to sing. This kind of "singing style" singing is often based on the local dialect and the rhythm characteristics of the lyrics, on this basis, adding appropriate melody changes to sing in a low voice. This kind of song has a low melody range, a strong sense of rhythm and beat. It is catchy and easy to sing. As shown in Figure 33:

Seasonal Songs

(时令歌)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6 7

zheng yue yo long deng ma zhen hao shua yo wei; er yue yo jing zhe ma jiuzhong huang

8 9 10 11 12 13 14

gua yo; san yue ya na qing ming ya jiu man luo fen diguang; si yue jian de yang miao er jiu

15 16 17 18 19 20 21

tian jian yo cha; wuyue jian de long chuan jiu xia le he kan; liu yue na

22 23 24 25 26 27 28

shan er ma jiu shou zhong na; qi yue jian ma jiu ba na zao gu zi da;

ba yue de zhong qiu jiu kan yue hua ; jiu yue jian hong shu jiu bian dao chu wa ;
 shi yue yo na shuang da ma cao dou bu fa ; dong yue jian de hong long er jiu zhang le jia ;
 la yue de nian zhu ma zai jia jia de sha ; san shi de shang wu jiu zhu ga (rou) yo ;
 da nian ma chu yi jiu dao chu qu shua ; guo le na shi wu jiu nie chu ba yo ;
 a liu lian liu yo wei .

Figure 33 Seasonal Song

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 33, we can understand the main idea of the lyrics:

The local working people should be engaged in farming work in 12 months of the year. The lyrics tell about the solar terms of each month and the work people should do. In the form of songs, and sing in the way of "chanting style". The working people in a year should be engaged in farming and life stories, in the way of singing down from generation to generation.

The song "seasonal song" is in "e" pentatonic "Jue" type, which is the structure of "variations". The song takes four bars as a phrase, singing for each season so that the whole song develops squarely. The characteristics of the song: the melody combines progression and

jumping, and makes simple changes in repetition, which is similar to the variation principle in Western musical form; the whole melody line and melody sound are both related and different, and are unified in comparison; the rhythm is relatively simple; the sound range of the whole song is lower, and the range is within five degrees, which has the characteristics of low voice singing. In this way, the whole song is sung in a low voice with the rhythm of the lyrics. So that the songs can be easily Sung and handed down.

7.4 High tune (Gao Qiang) singing with higher range

In Pingchang Haoyang songs, there is another kind of song with a higher range and slightly free rhythm, which often uses the "high tune" in Sichuan Opera to sing. Singers are generally male singers of folk artists. Singing such songs requires a very high voice condition and sense of music. The voice is loud, clear, tactful, and lyrical. As shown in Figure 34:

The Gardenias Planted by the Wall are in Bloom

(梔子花开顺墙栽)

Pingchang
Zheng Ying (collect)

1 zhi zi hua er shun qiang (o ai) zai (ya Bian Gong lai),

2 3 4 5

6 (e) tao hua da jie shun qiang (o) lai (ye hei ai), da jie

7 8 9 10

11 zhai duo (zhe) tou shang dai (ye), er jie zhai duo (de) huai zhong chuai

12 13 14 15

16 (ye hai), bu yong dai lai bu yong (e) chuai (yo o Bian Gong)

17 18 19 20

21 lai), ren duo hua shao san bu (o) kai (ai).

22 23 24 25

Figure 34 The Gardenias Planted by the Wall are in Bloom

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 34, we can understand the main idea of the lyrics:

The lyrics introduce the gardenia planted in the wall opened, gardenia fragrance attracted a group of beautiful girls...". Through the girls love Gardenia scene, to reflect the girls beautiful and lovely. At the same time, it also reflects the love of singers.

The *Gardenias Planted By The Wall Are In Bloom* is a pentatonic "d" "Yu" type with "Bian Gong" added. There are six sentences, the whole melody is 5 + 4 + 4 + 4 + 4 + 4 + 4. The

basic features of the song are: the characteristic note - "Bian Gong" is added to the melody of the first and fifth sentences; the melody has a higher sound area, and the relationship between words and music of one word and more than one sound makes the song more charming; the free extended sound makes the melody lyrical and singing; the continuous use of slide down makes the lyrics and music more closely combined, and the whole melody line is arched. The sixth sentence is a comprehensive summary and termination of the melody of the whole song. After a series of development, the melody makes a simple summary in the sixth sentence and ends naturally. This way of expression of the song, combined with the characteristics of singing, fully interprets the particularity of the song and reflects the local characteristics.

Summary

According to the above analysis, the melody characteristics of Pingchang Haoyang songs' music elements are very rich. Various grace notes are heavily added to the melody. The most important characteristic of the model is the use of alternate modes. The modes are mainly based on the pentatonic scale of Chinese nationality, It is followed by the hexatonic and the tetratonic, of which the seven-note scale is the rarest, and there are also rare "Yayue". The main type is the "Zhi" type, followed by the "Yu" type, "Shang" type and "Jue" type are few, "Gong" type is almost not. The composition structure is very rich, among which the most common is the passage composed of four phrases. This is followed by a passage of three or two phrases, or a passage of one phrase. Two sections, variations, several phrases composed of sections generally appear in the larger or medium-sized structure of the Haoyang songs in Pingchang. Other large-scale musical structures did not appear. Pingchang Haoyang songs rhythm, the beat is also rich, the most characteristic is the emergence of alternate rhythm. It's mostly 2/4 beats, but it's rare to see 4/4 beats, and 3/4 beats only occur in alternating beats.

In the Pingchang Haoyang songs lyrics often use a lot of "lining word" and "lining sentence", generally these "lining word", "lining sentence" has no actual meaning, mainly play a foil role. In singing, most of the songs of Pingchang Haoyang songs is the use the most natural, the purest true sound singing, followed by the "long tune" type of singing and low voice "chanting", also have a higher pitch area of "Gao Qiang" singing.

In general, Pingchang Haoyang songs are on behalf of the past Chinese farming era, the local people's spiritual and cultural history, and all aspects of life is a part of the Chinese national culture, it is worth people to study deeply. I hope that Pingchang Haoyang songs such as Chinese folk art and culture can enrich the culture and the development of the Chinese and plays an important role.

CHAPTER V

Pingchang Haoyang songs transmission

The transmission of the Pingchang Haoyang songs In this chapter, I conducted five fieldwork in Pingchang county, including interviews, participation and records. Through my interviews with my informants, I obtained important information about the historical process and status of Pingchang Haoyang songs transmission in the past, which is also my second research objective. According to Pingchang Haoyang songs third generation inheritors: Guo Cuilan, Guo Yucheng, Guo Peicheng and other folk singers of the detailed description and recalls: "Pingchang county Haoyang songs transmission process in the past, including: the natural succession way (transmission) in family tradition and social activities, people are generally adopt a generation of generation of word of mouth way transmission; Some people can listen to it, but the Pingchang Haoyang songs sung by those who can listen to it has lost its original characteristics due to its very different tune and melody.....". The process and reasons of the natural transmission of the folk society in Pingchang County are mainly divided into the period from 1940s to 1950s, 1960s, 1970s and 1980s. As well as the inheritance of modern Pingchang county Haoyang songs (the introduction of the transmission of art education and the introduction of modern social art performance).

1. The transmission of the traditional Pingchang Haoyang songs

The transmission mode of traditional Pingchang County Haoyang songs from my fieldwork, I interviewed three inheritors (Guo Cuilan, Guo Peicheng, Guo Yucheng) of Pingchang County, and obtained the traditional way of inheriting Pingchang County's Haoyang songs.

Guo Yucheng (2020, interviewed) said: "Pingchang Haoyang songs is a local folk song, it is our ancestors of this place, in the past labor production and life, according to the conditions of the living era and environment at that time, continuous innovation and handed down. "

According to Guo Peicheng (2020, interviewed), he pointed: "Pingchang county Haoyang songs tunes are fixed mode and "Qupai", as far as I know, there are more than eight

kinds. The lyrics are improvised in our local dialect, usually sung by the singer according to a fixed tune. The lyric content changes with the development of the scene and The Times. "

In the past, Pingchang Haoyang songs were passed down by the mouth of mouth, without a specific music score. My grandfather used to be our "private school" teacher, he is very cultural and can write a good hand, when we are children most like to listen to him tell stories and sing Haoyang songs. My father is to sing the Haoyang songs with my grandfather to learn, my father's voice condition is very good, every time to sing the Haoyang songs is led by him. My father, at that time, was a famous folk singing artist here "(Guo Cuilan, 2020, interviewed).

Therefore, Pingchang Haoyang songs in the past transmission mode are to folk natural transmission mode. There are two main ways of folk natural transmission: one is family transmission and another is the mode of transmission in social activities.

1.1 Family transmission

In the process of Pingchang Haoyang songs transmission, family transmission is one of the most important ways of transmission. In the past, This way of transmission not only has its benefits but also more conducive to the transmission of Pingchang Haoyang songs.

In the past, the people who would sing the Haoyang songs in Pingchang were from folk musical families. They have a very good sense of music, good voice conditions, are very musical (Guo Cuilan, 2020, interviewed).

According to the introduction of Guo Cuilan, Guo Yucheng and Guo Peicheng (2020, interviewed), they pointed that the benefits of Pingchang Haoyang songs family transmission have three points:

1) As a result of singing Pingchang Haoyang songs people generally need to have a certain voice condition and sense of music. With such conditions of the people to sing out the Haoyang song will be loud and clear, gentle, beautiful, to lead everyone to sing together to achieve the purpose of active atmosphere.

2) As a result of the Pingchang Haoyang songs in the continuous transmission of the family, gradually formed a certain singing style and singing skills. Through this family generation to generation transmission, so that the pull Haoyang songs have been very good spread.

3) In the past, people had few other ways to entertain themselves in their leisure time. Therefore, when people are at leisure and playing, folk artists will lead their neighbors to

sing Haoyang songs to increase the fun. In addition to the folk music families like this, they can not only sing the Haoyang songs but also play some folk instrumental music such as suona, flute, erhu, gong, and drum to increase the atmosphere of the active scene.

1.2 Transmission in social activities

In my field research, I interviewed the three folk singers: Zhao Shiliang, Guo Tianlan, and Guo Licheng. In the past, the Pingchang Haoyang songs were passed down not only through the family but also through social activities (Zhao Shiliang, Guo Tianlan, Guo Licheng, 2020, interviewed). Besides, this mode of transmission also has certain advantages, but it also has its disadvantages. It has two advantages and one disadvantage.

Thus, the benefits and disadvantages of Pingchang Haoyang songs in the past people's social activities are as follows:

The first advantage is that most of the Haoyang songs in Pingchang are composed of a lead singer and a chorus. These songs are sung when people are doing heavy work, and play the role of relieving the fatigue of everyone's work and activating the work scene.

The second advantage is that some of the songs in the Haoyang songs in Pingchang tell people some historical stories, impart life knowledge, teach people to be good, and so on. These songs have a low, narrow range, simple rhythm, and are often sung in local dialects and rhythms so that this kind of Haoyang songs can be spread and passed down.

The disadvantage is that when some Pingchang Haoyang songs are passed on in social activities in the past, it is due to the difference of each person's conditions and understanding. The music elements such as melody, melody, and rhythm have changed, which makes some Haoyang songs in Pingchang lost their original appearance.

1.2 Pingchang Haoyang songs folk natural transmission process

In my fieldwork, I interviewed Xiang Sheng, a government employee who works for Geyange. Xiang Sheng (2020, interviewed) said: "the earliest origin of the Haoyang songs in China's Sui Dynasty, after a generation of working people inheritance handed down. In the past farming era (especially when we carry out collective labor) is very common and prosperous, at that time in the countryside of Pingchang County can be heard everywhere people sing the Haoyang song, very lively".

According to the inheritors of the Pingchang Haoyang songs (Guo Cuilan, Guo Pei Cheng, and Guo Yu Cheng, 2020, interviewed), "the Haoyang songs of Pingchang was very popular when we were young, and our grandparents and fathers were the leaders of the Haoyang songs in Pingchang County. Later, with the land reform in the countryside (replacing collective labor production with individual land contract responsibility), the collective labor scene disappeared. Therefore, people sing the Haoyang songs slowly fade".

1.2.1 In the 1940s and 1950s, the transmission of Pingchang Haoyang songs

According to Guo Cuilan and Guo Yucheng (2020, interviewed), they stated that in China for 40-50 years, China is in the agricultural era of the great development period, is also Pingchang Haoyang songs in the territory of the most widespread, the most prosperous period. During this period, there are three characteristics of the transmission process of Pingchang Haoyang songs:

In the 1940s and 1950s in China, the working people were full of boundless enthusiasm for life. Every day, people worked hard in the fields and hoped to make life better. In that case, people carry out heavy and boring labor and often use the form of Haoyang songs to relieve the fatigue of labor and active labor scene to improve the efficiency of labor. At the same time, it also provides conditions for the transmission of Pingchang Haoyang songs.

Pingchang Haoyang songs have a fixed number of melody and mode, and people sing by filling in lyrics on the spot according to what they saw and heard at that time. In the labor season of Haoyang every year, we can see the lively scenes of people working everywhere, and hear people's loud songs and laughter everywhere. In such a situation and environment, Pingchang Haoyang songs have been prosperous transmission and development.

In those days, there were very few forms of entertainment, which made singing and listening to Haoyang songs become people's favorite activities. Whether it's adults or children, they can sing a few Haoyang songs in their leisure time or busy time. During the day, people sing Haoyang songs when they work. At night, people gather together to sing Haoyang songs and join in folk dance and some folk instrumental music for entertainment. This fully let the Pingchang Haoyang songs get transmission at that time.

1.2.2 The transmission of Pingchang Haoyang songs in the 1960s

In the 1960s, the popularity of Haoyang songs in Pingchang began to decline. There are two reasons:

According to Guo Cuilan (2020, interviewed), he introduced that all over the countryside began to establish the people's commune at that time, all over the people's commune have set up their literature and art propaganda team. The members of these literature and art propaganda teams are all folk artists and people with some musical qualifications. In this way, the literature and art propaganda teams formed professional folk art groups. I was also one of the actors of the literature and art propaganda team at that time. Every festival will be in the "people's commune" stage for everyone to perform. At that time, our literary and art team also began to accept the influence of some foreign artistic and cultural thoughts and to accept some professional art knowledge edification. Therefore, when we sing the Pingchang Haoyang songs, we begin to get less.

Guo Cuilan and Guo Peicheng (2020, interviewed), believed that in the 1960s, people's entertainment methods gradually increased, such as movies, opera, theatrical performances. People began to learn to sing and listen to some movie episodes and "current political songs" and other songs. Therefore, people in leisure and entertainment, in addition to singing Haoyang songs this traditional way of entertainment, there are other forms of artistic expression. As a result, the number of folk singers of Haoyang songs has gradually decreased. People only sing Haoyang songs sometimes when they are engaged in collective production.

1.2.3 Transmission of Pingchang Haoyang songs in the 1970s

In my field research, I interviewed Guo Cuilan, Guo Yucheng, Guo Peicheng (2020, interviewed), three inheritors of the Pingchang Haoyang songs, and a folk singer Zhao Shiliang (2020, interviewed) to obtain information. In China in the 1970s, the country carried out land reform in rural areas and distributed land to every family. The working way of the working people has changed from collective production to individual production by each household.

Therefore, that a lot of people work together without the scene so that people collectively sing the Haoyang songs environment changes. So let sing Pingchang Haoyang songs people are less, at the same time, but also let Pingchang Haoyang songs transmission by certain obstacles.

1.2.4 Transmission of Haoyang songs in Pingchang after the 1980s

In my field research, I interviewed all my informants and got the information. In China after the 1980s, Pingchang County territory to sing the Haotang songs of people are very few, only some older people will sing and understand the Haoyang songs, some older people because of the decline of memory, also forgot the melody and lyrics of the Haoyang songs. There are three main reasons for this situation:

1) The impact of the transmission environment

After the 1980s, with the development of China's reform and opening up, people's living standards have gradually improved. With the gradual popularization and use of radio, film, television, and audio recording, people's spare time life is more colorful. In the past, the popular form of singing and listening to Haoyang songs has been replaced by other forms of entertainment, thus fading out of the local people's life (Guo Cuilan, 2020, interviewed).

2) The promotion of agricultural modernization

With the continuous development of Chinese society and the gradual advancement of agricultural modernization, the scene of collective labor in the past has disappeared; the scene of people farming with both hands has gradually turned into mechanized labor. Therefore, great changes have taken place in the environment for people to sing Haoyang songs, and the scene of singing Haoyang songs has slowly disappeared (Zhao Shicheng, 2020, interviewed).

3) The influence of modern music situation

With the emergence and development of modern Chinese pop music and the infiltration of foreign music, the young generation is influenced by the new culture and art. Therefore, when it comes to Haoyang songs in Pingchang, almost no one in the younger generation knows the existence of Haoyang songs (Guo Tianlan, 2020, interviewed).

4) Urbanization process

With the rapid development of China's economy and society and the advancement of urbanization, most of the rural population has been converted to the urban population. Most of the land in rural areas has been contracted in large areas to carry out modern farming; great changes have taken place in people's way of life, culture, and

entertainment. Therefore, in the past, the entertainment form of people singing Haoyang songs have disappeared (Guo Licheng, 2020, interviewed)

2. The transmission of modern Pingchang Haoyang songs

At present, under the premise of the great development of Chinese culture and art, the protection of intangible cultural heritage, and the vigorous excavation and development of literature and art workers all over the country are excavating and studying the local folk music and art. In Pingchang County, the researcher on the Pingchang Haoyang songs for a preliminary study from 2016, Pingchang Haoyang songs gradually attracted the attention and interest of some local artists. Therefore, the inheritance status of Pingchang Haoyang songs has two aspects:

2.1 Introducing transmission into the art education system

The introduction of Pingchang Haoyang songs, a folk art genre, into college education is based on reform and innovation, which is of great enlightenment to college music education. The transmission and innovation of national folk music culture are in the same line. Only by protecting and inheriting well can innovation and development be realized. And college music education is an important link in the transmission and development of folk music. College music education reform can inherit folk music as the foundation and provide rich cultural soil for folk music. The folk music can be properly adapted to adapt to the development of The Times, so that the folk art such as the Pingchang Haoyang songs can be better inherited and developed in the modern society. As shown in Figure 35:

Da Tian Haoyang Hao Shang Liang

(大田薨秧薨上梁)

Pingchang

Zheng Ying (collect)

Huang jiangh (adaptation)

1 little freely

2 tai yang chu lai ye, zha o shan liang ai,

3

4 cheng zhe tian qing sai hao hao yang ai,

5 6

7 cheng zhe tian qing sai hao hao yang. bai: hao qi lai yo

8 9

10 11 12 13 14

15 16 17 18 19

(leader) da tian ma hao yang

20 21 22 23 24

hao shang liang ai, (vocal accompaniment) hao shang liang ai, (leader) liang shang na ge

25 26 27 28 29

you ge da yan tang, (vocal accompaniment) da yan tang ai,

30 31 32 33 34

(leader) hao wa yi ge yan tang a mo de na ge shui ye, hao xian mei

35 36 37 38

yi er yo he mo de yo he lang. (vocal accompaniment) hao xian

39 40 41 42 43 44 45

mei ya mo de yo he lang ye. (leader) ai,

2

46 da tian ma hao yang, hao shang
 47
 48
 49
 50
 51

52 liang ai, liang shang na ge you ge ma da yan tang,
 53
 54
 55
 56
 57

58 da yan tang ai, yan tang li mo shui ma
 59
 60
 61
 62

63 kao tian luo ai, kao tian luo ai, xian mei na ge
 64
 65
 66
 67

68 mo de lang sai, ge ge lai bang mang.
 69
 70
 71
 72
 73
 74

75 da tian ai hao yang a
 76
 77
 78
 79
 80

81 hang dui hang ai, hang hang na ge yang miao ma xiang zhe tai
 82
 83
 84
 85

86 yang, jia xiang de jin tian ma duo jing cai ye, xing fu de dao lu yue zou
 87
 88
 89
 90
 91
 92

93 yue kuan chang. dong bu long dong qiang, cha bu long dong qiang,
 94
 95
 96

97 xi bu long dong cha bu long dong qiang bu long dong qiang, yi er yo he
 98
 99

100 yo yo he yo, yue zou yue kuan chang.
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111

Figure 35 Da Tian Haoyang Hao Shang Liang

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 35, we can clearly understand the main idea of the lyrics

The lyrics of this adaptation of *Da Tian Haoyang Hao Shang Liang* are mainly extended and developed from the lyrics of the original song. The lyrics described: the working people's industrious, brave, strong, and optimistic spirit is fully displayed. At the same time, it also reflects the people's happy life and the prosperity of the new countryside.

This Haoyang song, *Da Tian Hahao Shang Liang*, is an adaptation of the song. In the music elements to maintain the intrinsic music characteristics of Pingchang Haoyang songs. By adding "prelude", "prelude" and "interlude" to the intrinsic melody structure, the song structure is expanded to form A single trilogy structure with reproduction (A B A'). This song fully cited the Pingchang Haoyang songs' music elements, including melody characteristics, rhythm, beat characteristics, type characteristics, lyric characteristics, and singing characteristics. On this basis, add some music elements that are acceptable to people today. Thus the song not only keeps its traditional characteristics but also gives new vitality.

2.2 Introducing the transmission of the art performance in modern society

In China, since 2005, the government launched a national policy to vigorously advocate and implement the comprehensive excavation and protection of intangible cultural heritage in various places. During this period, folk music and art in some places have been greatly developed and protected.

The writers and artists in the Bazhong area of Sichuan Province of China also excavated the folk music in the Bazhong area and collected the folk music, such as Beier song in Tongjiang County and Nanjiang County, and "Maoshan song" in Bazhong City. They were created according to the musical elements of these local folk songs, and thus emerged some fine musical and artistic performances, some of which won national, provincial, and municipal awards.

In 2016, in the large-scale Sichuan "quyi" stage play "Wang Hongtai" created by the artists of Bazhong cultural center, there is a small piece of music material from Pingchang Haoyang songs. In addition, the large-scale Sichuan quyi stage play *Wang Hongtai* won the national quyi highest performance award — Hundred Flowers Award in 2018. As shown in Figure 36 and figure 37:



Figure 36 Pingchang Haoyang in “Wang Hongtai”, a large-scale “Qiyi” stage play in Sichuan--
”Weed the Seedlings Row by Row in the Field”(2) Collect from fieldwork.

Weed the Seedlings Row by Row in the Field (2)

(大田薅秧排对排) (2)

Pingchang
Zheng Ying (collect)
Xiang sheng (rifacimento)

1 $\text{♩} = 126$ 2 3 4

5 6 7 8

(nv)da tian hao yang (ai hei ai hei hei yo hei yo) pai dui pai yo (yo er yo he pai dui pai)

9 10 11 12

hong jun ge ge zou guo lai ya (yo er yo he zou guo lai) hai mei he kou

13 14 15 16

lao ying cha, lian mang xia tian tuo cao xie, (lian mang xia tian tuo cao xie

17 18 19 20

en ai hei yo) hua er yi duo liu liu yi duo hai tang hua xing fude tai yang tian tian

21 22 23 24

zhao (chorus)da tian luo hao yang luo

25 26 27 28

hao da tian luo hao le da tian hao jiang shan la jiang shan hao de liu liu shun

29 30 31 32

liu liu shun ai xing fu sheng huo mi mi tian, xing fu sheng huo mi mi

33 34 35 36

tian xing fu sheng huo mi mi tian.

Figure 37 Weed the Seedlings Row by Row in the Field (2)

By: Ying Zheng, Collect and make sheet music of songs from field work

From Figure 36, we can clearly understand the main idea of the lyrics:

The lyrics of this song *weed the seedings row by row in the field* (2) are based on the content of the modern original Sichuan large-scale "Quyì" stage play "Wang Hongtai". The lyrics mainly describe: in the past, the deep friendship between the Chinese Red Army and the people and people's love for the Red Army.

This song *wed the seedings row by row in the field* (2) is adapted from the music material of Pingchang Haoyang songs and then introduced into the music elements of Sichuan "Quyì" — Qingyin. This music is the "Zhi" type of "F" pentatonic "Yayue". It is composed of single and two parts, with "Introduction" and "interlude", added. Instrumental accompaniment and dance are added to the song performance so that the actors can sing and dance along with the music. This kind of form not only gives the Haoyang songs new vitality but also makes today's people accept and love them.

Summary

According to the above analysis, through the narration of my informants (Guo Cuilan, Guo Yucheng, Guo Peicheng, Guo Tianlan, Guo Licheng, Zhao Shiliang, Xiang Sheng, etc., 2020, interviewed), considered that Pingchang Haoyang songs originated in China's Sui Dynasty and Pingchang Haoyang songs have fixed pitch and "Qupai" types, there are more than 8 kinds of the known. Pingchang Haoyang songs in China's modern 1940s-1950s are very popular in the countryside. Pingchang Haoyang songs began in the mid-1960s, due to the change of the way people work, the transmission of heat slowly declined; As the Pingchang Haoyang songs are locally spread by the mouth of mouth, in the past no specific text songs have been recorded.

Therefore, it is very important to collect, sort out, record, and study the Haoyang songs in Pingchang county. It is also necessary to let Pingchang Haoyang songs transmit better by using good ways in the new era.

Chapter VI

The roles of Haoyang songs in communities

In this chapter, in my fieldwork, I through the Pingchang Haoyang songs the third generation inheritors: Guo Cuilan, Guo Yucheng, Guo Peicheng, Guo Li, Guo Tian and folk singer - Zhao Shiliang 6 of them in detail, in order to gain the Pingchang Haoyang songs in the past that play the roles of the important information in the community, it is my objective in the third study. The six Pingchang the inheritors of Haoyang songs and the folk singer said: "Pingchang Haoyang songs the roles of the past in the society mainly have six aspects: the entertainment role, the social control role, for public relationship, media, and the roles of education, in the life the role of encouragement and confidence in the way of life and love to respond. The social roles of the Pingchang Haoyang songs is mainly reflected through the representative songs, because the melody, mode and lyrics of these songs all reflect the role of the Pingchang Haoyang songs in the community at that time.

1. The role of providing entertainment role

In the past, Haoyang songs were one of the main forms of entertainment for the local working people in Pingchang county. People in labor and leisure, are used to sing Haoyang songs to the active atmosphere. Because in the Haoyang songs, most of the songs are completed by the lead singer and everyone's chorus. This kind of Haoyang song has a smooth and soothing melody, regular rhythm, and a strong sense of rhythm. The lyrics take the form of "one question one answer" or adding "lining words, lining sentences". Therefore, all the people present can participate in the singing team, singing one after another, the scene is very lively.

According to my informants: in the past, the houses in rural areas were made up of several or even more than a dozen houses. This kind of courtyard is called "big courtyard" locally. There are dozens of people living in such a courtyard. At that time, during the day, people do heavy work, and children do what they can. In the evening, all the people living in the yard gather in the "big courtyard dam" in the middle of the yard for entertainment. Folk singers who can sing Haoyang songs lead everyone to sing Haoyang songs and dance; people who can play some folk

instrumental music also join in, and the scene is very lively. Gathering like this will be held almost every night when the mountain village is extremely busy. At that time, some of the Haoyang songs sung by people for entertainment were also very distinctive. As shown in Figure 38:

The Sun is About to Set
(太阳落土)

Pingchang
Zheng Ying (collect)

Andante

1 (leader) tai yang luo tu ma wan wan si shan hong ma luo shan shan,
feng chui deng long ma wan wan tang tang zhuanna ma liang shan shan,

2 3 4

5 meng zi shu shang ma qi beng long ba beng long yang hua lei gua yo deng
huo shao deng long ma qi beng long ba beng long yang hua lei gua yo deng

6 7 8

9 long o yan yama yan cha lai ya shan shan wan wan shan shan guo bu dao jin
long o yan yama yan cha lai ya

10 11 12 13 14

15 yao le yao nu jia zhang de hao jiu shi bao dao yao wa.
16 17 18 19

chorus

Figure 38 The Sun is About to Set

By: Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 38, we can know about the main idea of the lyrics:

In the light of the setting sun, the hills, fruit trees, houses, and other scenery around the small village are more beautiful and charming. All this seems to constitute a beautiful landscape

oil painting, people infatuated. At the same time, it also fully reflects people's love for life, positive mental state.

The song *the sun is about to set* is the “^bB” pentatonic "Zhi" type with the addition of "Bian Gong". The combination of rhythm density, relaxation, and 2 / 4 rhythm makes the song have a strong rhythm. Due to the song melody in the process of adding "Biangong" this characteristic note, combined with the lyrics with local characteristics. A lively performance of the working people to entertain themselves, love work, cherish the beautiful scene of life.

2. The role of social control

As a result, Pingchang Haoyang songs are a kind of local folk songs, which are created and handed down by the local workers in life and labor. Therefore, in the past farming era, Pingchang Haoyang songs played a controlling role in people's social labor activities. This kind of control function is mainly reflected in the work together to make everyone's labor action and pace to achieve neat, unified. So that people work faster and improve the efficiency of labor. This kind of Pingchang Haoyang song is called "*Haoyang Haozi*". As shown in Figure 39:

Da Tian Haoyang Shui You Shen
(大田薅秧水又深)

Pingchang
Zheng Ying (collect)

1 2 3 4 5 6

leader da tian hao yo yo, shui you shen yo wei, jian ge e dan yo he wei
ge chi dan huang yo, mei chi qing yo wei, liang ren chi le yo he wei

7 8 9 10 11 12

you ban jin yo wei, yo er yo he he yo er yo he wei
wu wai xin yo wei chorus

13 14 15 16 17 18

yo er yo er wei wei yo er yo he he yo er yo he he.

Figure 39 Da Tian Haoyang Shui You Shen

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 39, we can know about the main idea of the lyrics:

It describes the scene of an industrious and brave young man expressing his love to his beloved girl. Add a large number of local characteristics of the "lining words, lining sentence" to expand. So that the lyrics express the meaning more vividly.

This song *Datian Haoyang Shui you Shen* is a musical structure of "G" pentatonic "Zhi" type, (4 + 4 + 4 + 6) four sentences. The biggest feature of the song is the unity of rhythm and beat, and it is relatively simple, with a strong rhythm. The melody is mainly conjunct, repeated with the same note. Through this method of regular repetition of stanza, rhythm, and beat, the music has rhythm and unity. At the same time, it also plays a regular role.

This song belongs to the typical "Haoyang Haozi" in Pingchang Haoyang songs, which was very popular in the rural areas of Pingchang in the past. One person will lead the singing and the others will sing in chorus. The lead singer has wonderful singing and a strong sense of rhythm; the people who help singing (chorus) follow the rhythm and melody of the lead singer, and then cooperate with the action of labor, working, and singing at the same time. Everyone's movement and singing are uniform and magnificent. The whole field atmosphere is warm and cheerful, which makes people forget the hard work and speed up the progress of work.

3. Medium role for public relations

In Pingchang Haoyang songs, some of the songs are sung by local people in social interaction. These songs play a very important media role in people's social interaction. For example: "Singing in antiphonal style ", "Than wisdom" and "Rap off" so on. These songs are mainly sung during festivals and gatherings. On the day of the festival, groups of people gather together for an outing, playing and dueling, which is very lively. This form of "duel song" promotes people's mutual understanding and the development of folk culture. As shown in Figure 40:

Sing in Antiphonal Style

(对歌)

Pingchang
Zheng Ying (collect)

1 2 3 4 5

(leader) wo jiu bu li chang ge ma wang le ge yo wa zi!

(leader) na wa zi jiu wang le ma da yu de ren yo wa zi!

6 7 8 9 10

(chorus)han sha zi? (leader)wo jiu bu li cheng chuan ma (chorus)yo wei!

(chorus)han sha zi? (leader)na da yu zi wang le ma (chorus)yo wei!

11 12 13 14

(leader)wang le he yo wei! (chorus)kuai dian ma ya wa zi!

(leader)hui shui tuo yo wei! (chorus)kuai dian ma ya wa zi!

Figure 40 Singing in Antiphonal Style

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 40, we can know about the main idea of the lyrics:

Singers should often sing, and if they don't sing for a long time, they will forget how to sing; fishermen should often rowboats and fish in the river, and if they don't go fishing in the river for a long time, they will forget the "backwater Beach" in the river). Just a few words describe the vocations of singer and fisherman, which fully reflect the wisdom and diligence of the folk workers.

The song "singing in antiphonal style" is a "G" pentatonic "Zhi" type with a unified tonality and a structure of 4 + 5 + 4. The melody is carried out in a wave style with the combination of jump and step, and only the four scales of "Gong", "Shang", "Zhi" and "Yu" are alternately carried out. The rhythm is steady in a little freedom. This kind of expression of music combines the characteristics of lyrics, which reflects the flexibility and randomness of songs. It

also reflects that people make full use of singing to achieve tacit understanding and an active atmosphere in social activities.

4. The role of education

Some of the Haoyang songs in Pingchang County, Sichuan Province, China are about celebrities and stories in Chinese history, persuading people to be good and some knowledge of etiquette. So that people get some education and inspiration from it. The tunes of these songs fluctuate slightly, generally within five or six degrees. They are sung in the form of recitation and ballads, and the lyrics are generally long. Such as Figure 41:

Flowers in Twelve Months of a Year
(开在十二个月里的花)

Pingchang
Zheng Deyuan, Zhu Shizhen (collect)

er yue li shi me hua cou di er fa ya ? shi me ren xue le fa zi yuan chu jia ?
er yue li bo hua cou di er fa ya , yang wu lang xue le fa zi yuan chu jia 。
san yue li shi me hua man yuan kai hong ? shi me ren zai tao yuan jie bai di xiong ?
san yue li tao zi hua man yuan kai hong , liu guan zhang zai tao yuan jie bai di xiong 。
si yue li shi me hua kai chu bai mian ? shi me ren bei shu xiang wan gu chuan ming ?
si yue li xiao mai hua kai chu bai mian , kong fu zi bei shu xiang wan gu chuan ming 。
wu yue li shi me hua qing teng shang jia ? shi me ren zai hua yuan zhen shou jin gua ?
wu yue li nan gua hua qing teng shang jia , liu zi yuan zai hua yuan zhen shou jin gua 。
liu yue li shi me hua man yuan bai le ? shi me ren qi bai ma guo hai zheng dong ?
liu yue li hu lu hua man yuan bai le , xue ren gui qi bai ma guo hai zheng dong 。
qi yue li shi me hua sui sui diao xia ? shi me ren zao mei jiu zui yin wan min ?
qi yue li gao liang hua sui sui diao xia , du kang wang zao mei jiu zui yin wan min 。
ba yue li shi me hua hong gan hei zi ? shi me ren shou na bian dan bian jiu zhu ?
ba yue li qiao zi hua kai hong gan hei zi , hu jing de shou na bian dan bian jiu zhu 。
jiu yue li shi me hua man yuan huang le ? shi me ren qi huang ma fan guo si xi ?
jiu yue li huang ju hua man yuan huang le , huang fei hu qi huang ma fan guo si xi 。
shi yue li shi me hua piao piao luo xia ? shi me ren song han yi ku duan zhang cheng ?
shi yue li xiao xue hua piao piao luo xia , meng jiang nu song han yi ku duan zhang cheng 。
dong yue li shi me hua man yuan kai fang ? shi me ren wo han bing jiu huo mu qin ?
dong yue li pi pa hua man yuan kai fang , wang xiang zi wo han bing jiu huo mu qin 。
la yue li shi me hua cha zai shen tai ? shi me ren zai jing tang chi zhai nian fo ?
la yue li la zhu hua cha zai shen tai , huang shi nu zai jing tang chi zhai nian fo 。

Figure 41 Flowers in Twelve Months of a Year

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 41 we can know about the main idea of the lyrics:

The lyrics ask and answer questions and answers to the flowers that bloom in 12 months of the year. Twelve kinds of flowers are used to metaphorize the celebrities, stories, and legends in Chinese history. In these histories and stories, some educate people to be good, and those who teach people etiquette and experience in social life. Let people get education from these historical figures, stories, and legends, and let these historical stories and legends be passed down from generation to generation in the form of singing.

This song *Twelve Months of Flowers* is a switch type from "a" pentatonic "Yu" turn "F" pentatonic "Gong". Alternating rhythm beat;(3+3) square integral, symmetrical structure of two phrases. The structure of one word with two notes and one word with one note makes the whole music read naturally and has the beauty of narrative sentence-style. The whole melody notes are within the seventh degree and are mainly graded and small jumps, so that the contrast of the whole melody is not obvious, and it is more implicit and moderate, which is suitable for narrative.

5. The role of encouragement in life

Through my fieldwork, I found that there is a kind of song in Pingchang Haoyang songs, which is to inspire the working people in their life and production. These kinds of songs in different history and people's living environment, give people great encouragement and life motivation. According to the time environment, living environment, and cultural environment, people created and spread it collectively. As shown in Figure 42:

The Will of the People is Strong
(公社人多意志坚)

Pingchang
Zheng Ying (collect)

1 2 3 4 5

gan gan gan lai maquan ti she yuan men jia jin gan ma, da jia qi yue jin, gong she ren duo
gan gan gan lai maquan ti she yuan men jia jin gan ma, da jia qi yue jin, bu pa jian ku

6 7 8 9 10

da gan te gan ku gan shi gan jia qiao gan yi zhi jian he. liang shi yao zeng sheng.
da gan te gan ku gan shi gan jia qiao gan pai wan nan he. liang shi yao zeng sheng.

11 12 13 14

quan ti she yuan men, da jia qi yue jin quan guo liu yi ren min jie cheng yi tiao xin,
quan ti she yuan men, qi xin xiang qian jin gen zhe gong chan dang (ma), gen zhe mao zhu xi,

15 16 17 18

quan guo liu yi ren min (ge ye mei ye) jie cheng yi tiao xin.
gen zhe gong chan dang (ma) (ge ye mei ye) gen zhe mao zhu xi.

Figure 42 The Will of the People is Strong

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 42, we can know about the main idea of the lyrics:

In the late 1950s, people all over the country listened to the call of the Party Central Committee. Workers and farmers of all ethnic groups and strata in the country work hard together to build the country well and let people live happy life. It is fully reflected in the lyrics, full of boundless enthusiasm and yearning for a better life in the hearts of the working people. The hot scene of everyone working hard together ◦

The will of the people is strong is a “G” pentatonic "Zhi" type, which is a four phrase structure of 4 + 6 + 4 + 4. The rhythm of the whole song is dense and neat; the melody development is relatively stable and full of changes, mainly with the same note repetition and small jump. The whole melody is carried out in the mode of one word and one-note, which makes

the lyrics give expression and strengthen the narrative of the song at the same time. The combination of the musical expression and the rhythm of the lyrics makes the whole song full of positivity and vitality.

6. The role of responding to confidence in lifestyle and love

In Pingchang Haoyang songs, there are some songs about the lifestyle and love of local people. These songs describe people's living conditions, lifestyles, love concepts, and other aspects at that time, and express people's good expectations and confidence. Such as figure 43、figure 44. figure 45:

There are Many Nice Folk Songs in Pingchang
(总难装完好山歌)

Pingchang
Zheng Ying (collect)

1 (leader)(ye) (na) ping chang (ma) dang men (ma) (ye) (na) liang tiao (e)
(ye) (na) na pa (ma) shui shen (ma) (ye) (na) chuan er (e)

6 he (he), wang lai (na ge) chuan er (ma) (ye)(chorus) wang lai na ge chuan er
da (he), zong nan (na ge) zhuang wan (ma) (ye) zong nan na ge zhuang wan

11 (ma) (na ge) xiang chuan suo (he) sao sao sai
(ma) (wo de) hao shan ge (he) sao sao sai

15 yo er yo tai ping nian jian hao kuai le.
yo er yo tai ping nian jian hao kuai le.

Figure 43 There are Many Nice Folk Songs in Pingchang

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 43, we can know about the main idea of the lyrics:

In Pingchang County, there are two rivers (Ba River and Tong River), which meet. There are many boats on the river. Even though the river is very deep and the boats are very big, they can't fill the beautiful songs sung by the people in Pingchang. How happy, leisurely, and happy people lived in times of peace.

The song *There Are Many Nice Folk Songs in Pingchang* is in the “f” pentatonic "Yu" type. one-part form composed of two phrases, 9+9 parallel, and symmetrical structure. Rhythm is a combination of intensity and relaxation. Melodic notes are progressive and big jumps. In the melody, the forward appoggiatura with local characteristics is added as decoration. The structure of the two phrases is carried out in a way of contrast so that the melody and rhythm are unified, smooth, and natural. The realization of this music combined with the language characteristics of the lyrics fully embodies the living conditions of local people and the happy life of self-entertainment.

Let's Sing Together
(姊妹人多好唱歌)

Pingchang
Zheng Ying (collect)

1 *Andantino* 2 3 4

(leader)chang ge yao you shi ai er peng peng ai er peng peng ai (chorus)(yo he) san ge ren(luo

5 6 7 8

ai),(leader)(ai) geng tian yao you shi ai er peng peng ai er peng peng (chorus)sangen sheng (lai),

9 10 11 12

(leader)hu zhu he zuo shi ai er peng peng ai er peng peng ai (chorus)(yo he)

13 14 15 16

you yi kao (o ai), (leader)(ai) dan ren pi ma shi ai er peng peng ai er peng peng

17 18 19 20

(chorus)gao bu ying (lai), (leader)zi mei ren duo ai er peng peng ai er peng peng ai

21 22 23 24

(chorus)(yo he) hao chang ge (yo ai), (leader)(ai) xiong di ren duo

25 26 27

ai er peng peng ai er peng peng(chorus)hao gan huo (lai).

Figure 44 Let's Sing Together

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

From Figure 44, we can know about the main idea of the lyrics:

(Singing requires three people, farming requires three ropes, cooperation requires dependence, and one person works slowly. More sisters make it easier to sing, and more brothers make it easier to work.) The lyrics of this song, with a few short sentences, add a large number of words and sentences in the local language, which fully reflects the scene of people helping each other.

This "*Let's sing together*" is in the "B" pentatonic "Jue" type with "Qingjue" added. The rhythm is mainly intensive and can be divided into six sentences: 5 + 4 + 5 + 4 + 5 + 4. The six sentences in this song can be divided into two different big sentences and repeated alternately. Therefore, this song has the characteristics of a section song. In the song, this kind of music expression technique and the extremely characteristic lyrics Union, and uses the lead singer and the chorus form to perform alternately. It fully embodies the spirit of mutual help and unity. At the same time, it also reflects people's lifestyle and the positive working atmosphere at that time.

Rod Buckwheat Flowers are in Bloom
(芥子开花杆杆红)

Pingchang
Zheng Ying (collect)

1 **Slightly slow**

qiao zi kai hua (ya) gan gan hong (he), ya mei er lei,
xin xiang yu ni (ya) da si jiao (he), ya mei er lei,
qing ge shuo hua (ya) bu dui tou (he), ya ge er lei,
tong pen sui lan (ya) feng liang zai (he), ya ge er lei,

4
qie zi kai hua huang hua lou he xiang (he) deng long (he), lang song mei er hui ya.

5
pa ni xian wo huang hua lou he jia (he) li qiong (he), lang song mei er hui ya.
na ge xian ni huang hua lou he jia (he) li qiong (he), mei song ge er hui ya.

6
sui ran ren qiong huang hua lou he zhi (he) bu qiong (he), mei song ge er hui ya.

Figure 45 Red Buckwheat Flowers are in Bloom

By:Ying Zheng, Collect and make sheet music of songs from fieldwork

re45, we can know about the main idea of the lyrics:

In the buckwheat blossom season, young brave men and beautiful girls pour out their love to each other. The lyrics of this song use figurative rhetoric, and add a lot of local characteristics of "lining words, lining sentences". So that the song contains a strong local folk style.

This song *Red Buckwheat Flowers Are in Bloom* is in the "D" pentatonic "Zhi" type. A musical form composed of two phrases, 3+3 symmetric structure. Two phrases have a parallel relationship between the same head and the no same tail. The melody area of the whole song is high and the rhythm is broad. The melody to two degrees, three degrees, four degrees of the main, the whole melody has the characteristics of singing. This musical expression combined with the

lyrics fully shows the local young men and women's simple and implicit emotional life, as well as the praise and yearning for a beautiful love.

Summary

To sum up, through my fieldwork, I conducted in-depth interviews with all my informers and obtained. I analyzed the roles of Pingchang Haoyang songs in the community through some representative songs of the Haoyang songs. Pingchang Haoyang songs used to play an important roles in society, such as entertainment, social control, media for public relations, education, encouragement in life, and responding to confidence in life style and love. According to the representative songs with these functions, the analyzes the various functions that the Pingchang Haoyang songs brought to the local people's life, spirit, culture and social communication in the past agricultural era of China. As an indispensable part of local people's lives, it permeates local people's lives and tells the historical and cultural process of local people. Therefore, it is particularly important to study the social role of Haoyang songs in Pingchang.

Chapter VII

Conclusions, Discussion, and Recommendations

1. Conclusions

This dissertation takes Haoyang songs in Pingchang County, Sichuan Province, China as the research objective. The research objectives of this dissertation are as follows: to find out the musical elements of Haoyang songs, to examine the transmission process of Haoyang songs, and to study the roles of Haoyang songs in the community. According to the objectives of this study, the musical elements, lyrics and singing characteristics of Haoyang songs in Pingchang county are respectively analyzed, and the typical music examples are adopted to carry out a specific analysis. This dissertation analyzes and describes the process and reasons of the transmission of the Pingchang Haoyang songs in the modern history and the function of the Haoyang songs in the community. Research conclusions mainly include the following aspects:

1.1 Music elements of Pingchang Haoyang songs

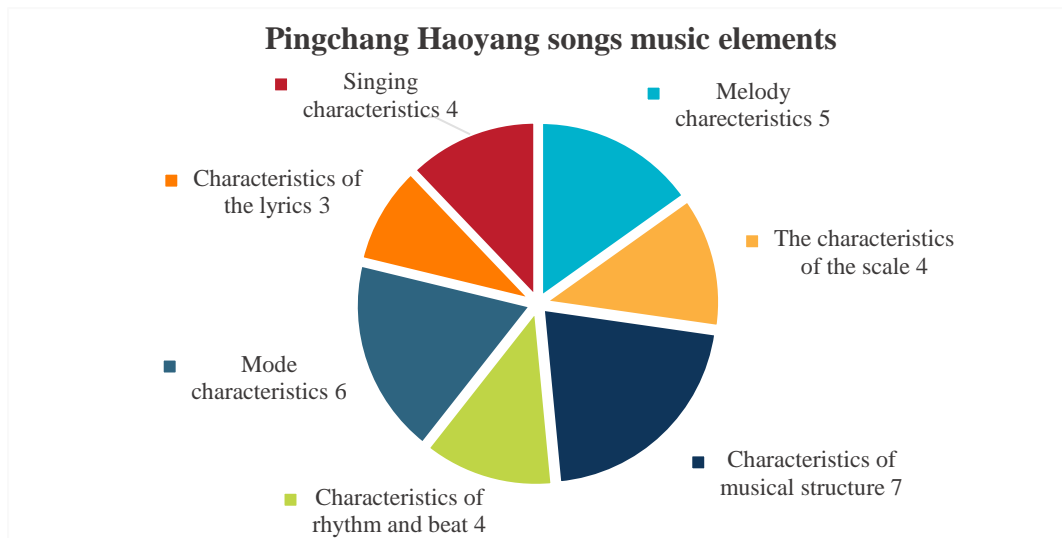


Figure 46 Music elements of Haoyang songs in Pingchang

By Ying Zheng, Collect information from fieldwork and make charts

From Figure 46, there are seven categories of musical elements in the Pingchang Haoyang songs:

1) The characteristics of the Haoyang songs melody are mainly 5 kinds of melody, including the main song characteristics of the big jump, the course of the melody, the end of the phrase is often added to the slide of the song point, adding a large number of grace notes to the song characteristics, melodic lines are characterized by wavy development and adding up and down the slide of the song features.

2) The characteristics of rhythm and beat mainly fall into 4 categories, including the rhythm and beat are simple and rhythmic, a slightly slower rhythm or beat, alternating beats with a more intensive rhythm, rhythm, beat the more intensive and more free combination of characteristics.

3) There are seven main types of music structure: one-sentence structure, two-sentence structure, three-sentence structure, four-sentence structure, variation (change-sing) structure, multi-phase structure, single and two-part structure.

4) The mode features mainly six types, in addition to the traditional Chinese national pentatonic mode, there is also a special mode: the use of alternate mode.

5) There are four main types of scale: tetratonic scale, pentatonic scale, two kinds of hexatonic scale (in pentatonic scale to add "Qingjue" or "Biangong" tune), and seven-tone scale.

6) Lyrics mainly fall into three categories: the use of Chinese "repeated words", the use of Chinese "seven-word sentence pattern", and the use of Chinese "liner words" and "liner sentences".

7) There are mainly four kinds of singing characteristics: natural "true voice" singing, graceful "Changdiao" (long tune) singing, "Yinchang" (chanting) singing, and "Gaoqiang" (high tone) singing with a high pitch.

The chart and overview of the musical elements of Pingchang Haoyang songs provide important information for the researchers in the follow-up study of this area.

1.2 The transmission process of Pingchang Haoyang songs

Through my fieldwork, I obtained it from the inheritors of the Pingchang Haoyang songs and other related personnel. Pingchang Haoyang songs in the past modern (after the 1940s)

transmission historical process, and transmission process from prosperity to gradually fade the reasons. There are two main aspects:

1.2.1 In the past, the natural folk transmission of Pingchang Haoyang songs is mainly carried out in two ways: family transmission and social activities. Among them, family transmission is mainly taught through the inheritors of Pingchang Haoyang songs in the form of family and through mouth to mouth from generation to generation. During this period, young people with high musical talent and good voice conditions should be selected from the family members to teach. transmission in social activities refers to people's transmission in social labor and social communication. In the past, transmission in social activities was generally carried out by the inheritors of Haoyang songs led by one person leading the chorus, So as to achieve active atmosphere and entertainment role.

1.2.2 Historical process of passing down the Pingchang Haoyang songs in the past. Through my fieldwork and interviews with the inheritors, folk singers and related personnel of Pingchang Haoyang songs, I learned that Pingchang Haoyang songs was most popular and prosperous in the 1940s and 1950s in China. In the 1960s, the transmission of the Pingchang Haoyang songs began to decline due to some social reasons. In the 1970s, due to China's land reform and other reasons, the transmission of the Pingchang Haoyang songs was hindered. Since the 1980s, due to the influence of various reasons, the people who can sing Haoyang songs in Pingchang county have been very rare, which make the Haoyang songs fade out of people's life.

1.3 The roles of Haoyang songs in the communities in Pingchang

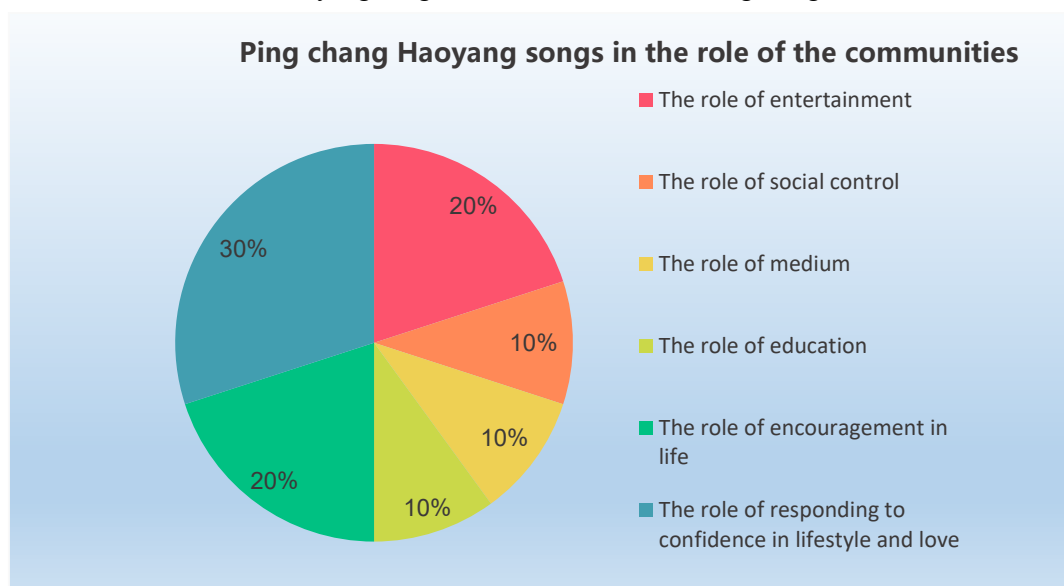


Figure 47 The roles and proportion of the Pingchang Haoyang songs in the local community

By Ying Zheng, Collect information from fieldwork and make charts

From Figure 47, we can see that Haoyang songs have 6 roles in the community: provide people with entertainment function, give control to the social role, become the people's public relations media role, give people education function, respond to people's encouragement, love and confidence in their lives.

This chart provides an important reference for people to understand the social role of Haoyang songs in Pingchang County.

2. Discussion

Pingchang Haoyang songs are the past local folk working people created and handed down, there is no fixed composer, songwriter. Pingchang Haoyang songs are spread by generations of working people, by word of mouth, there is no specific song score, generally for the most family spread way. Through my field research, I found that the music of Pingchang Haoyang songs is specific mode and melody, and the lyrics are improvised according to mode and melody. People sing what they see according to the scene at that time. The content is very rich and has the characteristics of the modern era.

In my fieldwork, in addition to the specific description of the history, culture, religious belief, social life, and people's living environment of Pingchang Haoyang songs, I made detailed and accurate records of Pingchang Haoyang songs, and collected, sorted, and made 35 specific music scores. The scoring record of Pingchang Haoyang songs plays a very important role in the inheritance and learning of Pingchang Haoyang songs. It is a difficult and complicated work to record the score of Pingchang Haoyang songs accurately and carefully. At the same time, it is also an important means for the inheritance of folk music, which plays the same role as singing.

The progress of society and the development of the times have a great impact on the national folk music, which makes national folk music in the process of inheritance, not only to maintain the original music characteristics but also to adapt to the times, give the folk music new lyrics and a new melody. For example, after the adaptation of a piece of song in Pingchang Haoyang songs, the structure, range, singing are expanded, and instrumental accompaniment is added when the song is sung. This makes the songs give new life in the process of transmission.

3. Recommendations

3.1 The researcher only studied the music elements of the Pingchang Haoyang songs, the transmission process of the Pingchang Haoyang songs, and the roles of the Pingchang Haoyang songs in the community were studied. However, it is hoped that the later researchers will continue to study the regional characteristics and culture of Pingchang County to let Pingchang Haoyang songs play unique cultural and artistic value in the new era.

3.2 Furthermore, it is hoped that the relevant research and performance personnel in the follow-up will use the music elements in the Pingchang Haoyang songs, and perform the singing and folk performance by adapting and adding some ethnic instrumental music and dance so that Pingchang Haoyang songs show its artistic charm and development in today's society.

3.3 Besides, the researcher hopes that policy-makers can apply the Haoyang songs into the school music class, through the appreciation of students and teach to sing the Haoyang songs so that Haoyang songs can transmit better.

REFERENCES

Appendix

Interview record 1

1. Time

December 2019 to December 2020

2. Location

Jinping village, Sima Town, Pingchang County; Lancao Dingjia village, Pingchang County; Tanxi town community, Pingchang County; Jiangkou No.1 Primary School, Pingchang County; Laolaiqiao Art Troupe, Pingchang County; Jiangkou Town, Pingchang County; Bazhong cultural center.

Name	Age	Profession	Question	Results
Guo Cuilan	76	Folk artist	1. Have you heard of Haoyang songs? 2. Can you sing Pingchang Haoyang songs? 3. Under what circumstances did Pingchang Haoyang songs be sung? 4. Is there a specific score for Pingchang Haoyang songs? 5. Who created Pingchang Haoyang songs? 6. Do you know when Pingchang Haoyang songs began? 7. Do you have accompaniment instrumental music when singing Pingchang Haoyang songs? 8. Are there any requirements for the singers who sing Pingchang Haoyang songs?	1. Yes 2. Yes 3. Farming and recreation 4. No 5. Working people 6. I only know that my grandfather can sing Haoyang songs. 7. Generally not 8. Yes 9. My father 10. More than 20 songs

			9. Who did you learn to sing Pingchang Haoyang songs with? 10. How many Pingchang Haoyang songs can you sing?	
Guo Peicheng	71	Folk artist	1. Have you heard of Haoyang songs? 2. Can you sing Pingchang Haoyang songs? 3. Under what circumstances did Pingchang Haoyang songs be sung? 4. Is there a specific score for Pingchang Haoyang songs? 5. Who created Pingchang Haoyang songs? 6. Can many people sing Pingchang Haoyang songs now? 7. Do you know the styles of Pingchang Haoyang songs? 8. Are there any requirements for the singers who sing Pingchang Haoyang songs? 9. Who did you learn to sing Pingchang Haoyang songs with? 10. How many Pingchang Haoyang songs can you sing?	1. Yes 2. Yes 3. Farming and recreation 4. No 5. Working people 6. Very few, only the old people over 60 can sing. 7. Yes, there are different tunes 8. Yes 9. My father 10. More than ten songs
Guo Yucheng	68	Performing artist	1. Have you heard of Haoyang songs? 2. Can you sing Pingchang Haoyang songs? 3. Under what circumstances did	1. Yes 2. Yes 3. Farming and recreation 4. No

			<p>Pingchang Haoyang songs be sung?</p> <p>4. Is there a specific score for Pingchang Haoyang songs?</p> <p>5. In the past, can everyone sing Pingchang Haoyang songs?</p> <p>6. Can many people sing Pingchang Haoyang songs now?</p> <p>7. Can you write down the melody of Haoyang songs you can sing?</p> <p>8. Are there any requirements for the singers who sing Pingchang Haoyang songs?</p> <p>9. Who did you learn to sing Pingchang Haoyang songs with?</p> <p>10. How many Pingchang Haoyang songs can you sing?</p>	<p>5. No</p> <p>6. Very few, only the old people over 60 can sing.</p> <p>7. Yes</p> <p>8. Yes</p> <p>9. My father</p> <p>10.9-10 songs</p>
Guo Licheng	60	Folk performers	<p>1.Can you sing Pingchang Haoyang songs?</p> <p>2. When did you sing Haoyang songs in the past?</p> <p>3. What's the difference between Pingchang Haoyang songs and other folk songs?</p> <p>4. Is there a specific score for Pingchang Haoyang songs?</p> <p>5. Who created Pingchang Haoyang songs?</p> <p>6.Do you know how many people can sing Pingchang Haoyang songs now?</p>	<p>1. Yes</p> <p>2. When playing</p> <p>3. Tune and style</p> <p>4. No</p> <p>5. Working people</p> <p>6. Only people over 60 can sing.</p> <p>7. The times and the environment of Haoyang songs have changed</p> <p>8. Yes</p> <p>9. My father and</p>

			<p>7. Why can't ordinary people sing now?</p> <p>8. Are there any requirements for the singers who sing Pingchang Haoyang songs?</p> <p>9. Who did you learn to sing Pingchang Haoyang songs with?</p> <p>10. How many Pingchang Haoyang songs can you sing?</p>	<p>my brother</p> <p>10.5-6 songs</p>
<p>Zhao Shiliang</p>	68	Folk singer	<p>1. Have you heard of Haoyang songs?</p> <p>2. Can you sing Pingchang Haoyang songs?</p> <p>3. Who did you learn to sing Haoyang songs with?</p> <p>4. Is there a specific score for Pingchang Haoyang songs?</p> <p>5. How to inherit the Haoyang songs of Pingchang?</p> <p>6. Do you know how many people can sing Pingchang Haoyang songs now?</p> <p>7. Was Haoyang songs collecting popular in Pingchang in the past?</p> <p>8. Are there any requirements for the singers who sing Pingchang Haoyang songs?</p> <p>9. Is Pingchang Haoyang songs only sung during "Haoyang"?</p> <p>10. How many Pingchang Haoyang</p>	<p>1. Yes</p> <p>2. Yes</p> <p>3. Folk singers who can sing Haoyang songs</p> <p>4. No</p> <p>5. Folk singers and working people who like singing</p> <p>6. Only two people</p> <p>7. Yes</p> <p>8. Yes</p> <p>9. No</p> <p>10.8-9 songs</p>

			songs can you sing?	
Xiang Shgeng	56	Cultural Center Manager, composer	<p>1. Have you heard of Haoyang songs?</p> <p>2. Do you know the origin of Pingchang Haoyang songs?</p> <p>3. Under what circumstances did Pingchang Haoyang songs be sung?</p> <p>4. In the past, did Pingchang Haoyang songs have a specific score?</p> <p>5. Will you apply the music elements of Pingchang Haoyang songs to your song creation?</p> <p>6. Is the music element of Pingchang Haoyang songs special?</p> <p>7. Are there any protection measures for Pingchang Haoyang songs now?</p> <p>8. What are the recorded scores of Pingchang Haoyang songs?</p> <p>9. Do you have any requirements for the singers who sing Haoyang songs?</p> <p>10. Can you sing Pingchang Haoyang songs now?</p>	<p>1. Yes</p> <p>2. Yes</p> <p>3. Farming and recreation</p> <p>4. No</p> <p>5. Yes</p> <p>6. Yes</p> <p>7. In progress</p> <p>8. Only a few</p> <p>9. Yes</p> <p>10. A little</p>
Guo Tianlan	71	Folk singer	<p>1. Have you heard of Haoyang songs?</p> <p>2. Can you sing Pingchang Haoyang songs?</p> <p>3. Under what circumstances did</p>	<p>1. Yes</p> <p>2. Yes</p> <p>3. Farming and recreation</p> <p>4. No</p>

			<p>Pingchang Haoyang songs be sung?</p> <p>4. Is there a specific score for Pingchang Haoyang songs?</p> <p>5. Who created Pingchang Yangko?</p> <p>6. Do you know that there is an instrumental accompaniment when singing Pingchang Haoyang songs?</p> <p>7. Do you know when Pingchang Haoyang songs is the most popular?</p> <p>8. Are there any requirements for the singers who sing Pingchang Haoyang songs?</p> <p>9. Who did you learn to sing Pingchang Haoyang songs with?</p> <p>10. How many Pingchang Haoyang songs can you sing?</p>	<p>5. Working people</p> <p>6. Generally not</p> <p>7. Yes</p> <p>8. Yes</p> <p>9. My father and sister</p> <p>10. 7-8 songs</p>
Xia Mingzhong	48	Manager of cultural center, researcher of intangible cultural heritage	<p>1. Have you heard of Haoyang songs?</p> <p>2. Can you sing Pingchang Haoyang songs?</p> <p>3. Do you know what kind of song Pingchang Haoyang songs is?</p> <p>4. In the past, did Pingchang Yangko have a specific score?</p> <p>5. Do you know how Pingchang Haoyang songs is inherited?</p> <p>6. Do you know that there are still people who can sing Pingchang Haoyang songs?</p> <p>7. Do you know the difference</p>	<p>1. Yes</p> <p>2. A little</p> <p>3. Yes</p> <p>4. No</p> <p>5. Yes</p> <p>6. Only some old people</p> <p>7. Yes</p> <p>8. Yes, very few</p> <p>9. Yes</p> <p>10. 1-2 songs</p>

			<p>between Pingchang Haoyang songs and other folk songs?</p> <p>8. Does Pingchang Haoyang songs have a written score now?</p> <p>9. Have you ever sung Pingchang Haoyang songs in your present performance?</p> <p>10. How many Pingchang Haoyang songs can you sing?</p>	
Huang Jiang	33	Curator of cultural center, performer of folk music	<p>1. Have you heard of Haoyang songs?</p> <p>2. Can you sing Pingchang Haoyang songs?</p> <p>3. Do you know what Pingchang Haoyang songs is?</p> <p>4. In the past, did Pingchang Haoyang songs have a specific score?</p> <p>5. Will you apply the music elements of Pingchang Haoyang songs to your song creation?</p> <p>6. Is the music element of Pingchang Haoyang songs special?</p> <p>7. Are there any protection measures for Pingchang Haoyang songs now?</p> <p>8. What are the recorded scores of Pingchang Haoyang songs?</p> <p>9. Do you have any requirements for the singers who sing Haoyang songs?</p>	<p>1. Yes</p> <p>2. No</p> <p>3. Yes</p> <p>4. No</p> <p>5. Yes</p> <p>6. Yes</p> <p>7. In progress</p> <p>8. Only a few</p> <p>9. Yes</p> <p>10. Yes</p>

			10. Will you protect and inherit Pingchang Haoyang songs?	
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Interview record 2

1. Time

June 2020 to September 2020

2. Location

Jinping village, Sima Town, Pingchang county (10 people), Dingjia village, Lancao Town, Pingchang county (10 people), Liya village, Tanxi Town, Pingchang county (10 people), Tanxi community, Pingchang county (10 people)

Name	Gender	Age	Question	Results
Guo Shuo	Male	16	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Shandong	Male	17	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Xiaodong	Male	24	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Baolin	Male	20	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Xianming	Male	35	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Xiong	Male	38	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No

Guo Junli	Male	46	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Hongmei	Female	45	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Guo Junan	Male	50	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing?	1. Know a little 2. I heard it when I was a child 3. No
Guo Lucheng	Male	56	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing?	1. Know a little 2. I heard it when I was a child 3. No
Zhao Lin	Male	18	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Ping	Male	17	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Yongjun	Male	27	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Lihua	Male	29	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Maoqiong	Male	37	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No

Zhao Meiling	Male	35	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Shuqiong	Male	43	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Tinghai	Male	48	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhao Ronghua	Male	66	1.Do you know Haoyang songs? 2.Can you sing? 3.Have you ever heard others sing? 4.Do you know when Pingchang Haoyang songs was sung? 5.In the past, only Haoyang songs was popular in the countryside?	1. Know 2. No 3. Yes 4. Yes 5. Yes
Zhao Shijiang	Male	71	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Have you ever heard others sing? 4.Do you know when Pingchang Haoyang songs was sung? 5.In the past, only Haoyang songs was popular in the countryside? 6. Is it necessary to sing Haoyang songs? 7.Do you know the function of Haoyang songs?	1. Know 2. No 3. Yes 4. Yes 5. Yes 6. Yes 7. Know
Zhang Yonghua	Male	16	1.Do you know Haoyang songs? 2.Have you ever heard other people	1.No 2. No

			sing?	
Zhang Yongzhen	Male	18	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Huawen	Male	28	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Yalin	Male	27	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Wenlin	Male	34	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2.No
Zhang Shiqi	Male	39	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Yougang	Male	48	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Youshu	Male	49	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhang Xiaozhi	Male	69	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing Pingchang Haoyang songs? 4.Is Haoyang songs popular in the past?	1. Know 2. Yes 3. No 4. Yes 5. When working and playing

			5.Do you know when Haoyang songs is sung?	
Zhang Xaiobo	Male	68	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing Pingchang Haoyang songs? 4.Is Haoyang songs popular in the past? 5.How many people used to sing Haoyang songs? 6.Do you know the function of Haoyang songs?	1. Know 2. Yes 3. No 4. Yes 5. It is generally composed of folk singers and folk art family members 6. I know
Li Ping	Male	15	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Li Mei	Male	18	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Wang Gang	Male	27	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Wen Dan	Male	29	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Zhu Jiangoing	Male	38	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Wang Wenzheng	Male	36	1.Do you know Haoyang songs? 2.Have you ever heard other people	1.I don't know 2. No

			sing?	
Guo Lihua	Male	43	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Wang Wenhui	Female	47	1.Do you know Haoyang songs? 2.Have you ever heard other people sing?	1.I don't know 2. No
Chen Guangchang	Male	63	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing? 4. In the past, was Haoyang songs the main form of entertainment for people? 5.Do you know the function of Haoyang songs?	1. Know 2. Yes 3. No 4. Yes 5. I know
Mu Chaoyi	Male	69	1.Do you know Haoyang songs? 2.Have you ever heard other people sing? 3.Can you sing? 4. In the past, was Haoyang songs the main form of entertainment for people? 5.Do you know the role of Haoyang songs?	1. Know 2. Yes 3. No 4. Yes 5. I know

VITA

1. Profile

Zheng Ying, female, lecturer, conservatory of music, Chengdu Vocational University of Arts, China. Ph.D candidate in Mahasarakham University, Thailand. Member of the Musicians Association of Sichuan Province, China. Contracted Artist of the Federation of cultural academies and troupes of Sichuan Province, China. Member of the Chinese Traditional Culture Promotion Association (Academic Committee of young singers).

2. Education and Work Experience

2.1 Education

2.1.1 09/2002-06/2007, Bachelor's Degree in Sichuan Conservatory of Music, China.

2.1.2 09/2015.9-06/2018, Master's Degree of Arts in Sichuan Conservatory of Music, China.

2.1.3 01/2019 till now, Doctoral Degree in music (Musicology) in Mahasarakham University, Thailand.

2.2 Work Experience

2.2.1 09/2004-12/2006, worked in Sichuan Radio and Television School (now Sichuan Vocational Institute of cultural industry) (music teacher);

2.2.2 07/2007-05/2010, worked in Sichuan Education Institute (vocal music teacher and head teacher);

2.2.3 03/2010-11/2018, worked in Chengdu Hailun Xintian art school and Chengdu Best art school (vocal music teacher);

2.2.4 09/2016-12/2017, worked in Sichuan Institute of culture and art (vocal music teacher);

2.2.5 09/2016 till now, worked in Chengdu Art Vocational University (vocal music Lecturer).

2.3 Conference Attended

2.3.1 06/2019, The 23rd Asia-Pacific Society for Ethnomusicology Annual Conference 2019 (APSE), Thoughts on The Sichuan Folk Song, "When the Flower Blossoms".

2.3.2 5-6/09/2019,15th Mahasarakham University Research Conference.

3.Awards, Concerts, and Research

3.1 Awards

3.1.1 03/2004, won the gold award of Chinese folk singer in the fifth "Oriental spring · Chinese folk song competition".

3.1.2 07/2016, participated in the fifth national vocal music exhibition of higher art institutions in China (southwest competition area), and won the second prize of the professional postgraduate group (second place), and the national Bronze Award (fifth place).

3.1.3 08/2020, Participate in the TangYun Jia Nian Hua International Art Festival, The adult professional group of the competition also won the gold award of opera segment solo and the gold award of Chinese singing solo.

4. Concerts

4.1 13/05/2004, I successfully held my solo concert in the small concert hall of Sichuan Conservatory of Music.

4.2 17/10/2016, I successfully held a solo concert for MFA students in the small concert hall of Sichuan Conservatory of Music.

4.3 09/03/2018, I successfully held the Graduation Solo Concert for Master of Vocal Arts students in Nie 'er Concert Hall of Sichuan Conservatory of Music.

4.4 09/07/ 2019, I successfully held my solo concert in Chengdu Alpha Concert Hall.

5. Publications

5.1 03/2021, Published a paper "A Brief Analysis of the Geographical Environment and Cultural Background of Haoyang songs in Pingchang, Sichuan" in Chinese *Art View*.

BIOGRAPHY

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DATE OF BIRTH	21/10/1976
PLACE OF BIRTH	Pingchang County, Sichuan Province, China
ADDRESS	No. 3-3-703, No. 1167, Tianfu Avenue South Section, High-tech Zone, Chengdu, Sichuan Province
POSITION	University Lecturer
PLACE OF WORK	Chengdu Vocational College of Art, Sichuan Province, China
EDUCATION	2002-2007 Bachelor's degree in Sichuan Conservatory of Music, China 2015-2018 Master's degree in Sichuan Conservatory of Music, China 2019-2021 (Ph.D.) College of music at Mahasarakham University

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