



The Development of Xinyang Folk Songs in Henan Province, China

Zhang Guocheng

A Thesis Submitted in Partial Fulfillment of Requirements for

degree of Doctor of Philosophy in Music

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The examining committee has unanimously approved this Thesis, submitted by Mr. Zhang Guocheng , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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ABSTRACT

This study explores the current status of the development and dissemination of Xinyang folk songs, Henan province, China. Discuss the birth history, musical characteristics, embellish cavity skills, development status and conservation methods of Xinyang folk songs. Using the methods of literature research and field work to study and analyze the musical characteristics and development status of Xinyang folk songs, at the same time, analyze the music scores of Xinyang folk songs, analyze the singing style and embellishing cavity skills of Xinyang folk songs, and give some suggestions for future dissemination and development.

Based on the literature and fieldwork data of this study, the current situation of Xinyang folk songs is summarized, and the final conclusion are:

1. The musical style of Xinyang folk songs is closely related to the terrain. So generally speaking, folk songs in the southern the Ta-pieh Mountain's areas of Xinyang mostly use large pitch intervals and have a wider range; the Huai River Basin in the north and the folk songs in the central hilly areas mostly use progressive melodies, with a stable rhythm and a slow pace. In addition, the musical structure of Xinyang folk songs belongs to One-part form in basically, which includes two or more phrases. The red revolution song in the folk song category is an important category that distinguishes it from other Han folk songs.

2. In Xinyang folk songs, pitch retouching is the most common form of retouching in Xinyang folk songs. The most commonly used include appoggiatura, glissando, wave tone, mordent. In addition, there are a lot of words inserted or phrases inserted are used in folk song singing to increase the tone of the lyrics and make the monotonous melody add profound

expressiveness.

3. From the perspective of cultural dissemination, although current state of economic and cultural development, there are more favorable conditions for the dissemination and conservation of music, however, the conservation of music and art is the conservation of people. If we want to protect the precious music culture, we must first properly protect and cultivate folk artists who sing or perform ethnic music. Finally, advice for future researchers and successor of Xinyang folk songs: summarize the comparison and connection between the International Phonetic Alphabet and Xinyang dialect, and develop a more suitable method for promoting Xinyang folk songs.

Keyword : Xinyang Folk Song, Musical Characteristics, Embellish Cavity Skills, Development and Conservation

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CHAPTER I

Introduction

Chinese traditional local folk songs were born with the emergence of culture. The birth of Chinese folk songs can be traced back to the matrilineal clan society over 6,000 BC. Folk songs in different eras reflect different social life, which arises from the production, labor, and life practice of the working people. The "Bullet song" recorded in The Yellow Emperor period in "Wu Yue Chunqiu"(a historiography work in The Spring and Autumn and The Warring States Period) and the "Labor slogan" recorded in "Huai Nan Zi" (a philosophical work in Western Han Dynasty) are the basic embryonic forms of Chinese folk songs.

1. Statement of the Problem

1.1 The Historical Origin of Chinese Folk Songs

Far away in primitive society, our ancestors began to sing in activities such as hunting, transporting, offering sacrifices, entertaining the gods, rituals, and courtship. Since folk songs are the songs of the working people, the working people were despised in feudal society and semi-feudal and semi-colonial old China, and their songs were treated the same way. Even in the Yuan, Ming, and Qing Dynasties, the emperor ordered the ban on singing, which caused the original appearance of folk songs to be rarely recorded. From the investigation of unearthed cultural relics, there are more ancient musical instruments, but less singing activities. The pottery basin with singing and dancing images unearthed in Datong County of Qinghai Province shows the totem worship singing and dancing activities of matrilineal society 6,000 years ago, and it further illustrates that song and dance were combined in the primitive period. (Liu Yazhuo, 2017) From a historical perspective, Chinese folk songs have many different titles in different periods, such as small tunes, slang tunes, single song, popular tunes, as well as folk songs in the Ming and Qing dynasties. (Li Xiaobing, 2014)

Since the 20th century, after the 1911 Revolution of 1911 and the "May Fourth" New Culture Movement in 1919, Chinese folk songs have entered a new stage, and anti-imperialist and anti-feudal folk songs have reached a climax. After the founding of the Communist Party of

China in 1921, with the awakening of farmers and herders, folk songs have been revitalized. Around 1919, Li Jiarui wrote the "Beiping Popular Music Collection", which shows that there has been a record of folk songs. What's more worth mentioning is that the movement to learn from folk music that started in Yan'an after 1942 played an epoch-making significance and opened a new page in the history of modern folk songs. (Wang Liyang & Wang Huan & Han Bo, 2014).

Strictly speaking, the development of Chinese folk songs began with the "Bullet song" and "Labor slogan" recorded in The Yellow Emperor period in "Wu Yue Chunqiu"(a historiography work in the Spring and Autumn and Warring States Period) and experienced the music form of song and dance in the pre-Qin period. In the following 800 years, operas, miscellaneous operas, tune art were born and prosper development.

1.2 Classification of Chinese folk songs:

Folk songs are extremely rich in China, ranging from "Guo Feng" in the "Book of Songs" to various folk song anthologies collected and published after liberation. Moreover, Chinese folk songs are rich in content and have a wide variety of types. According to the content of folk songs, they can be divided into the following six categories: labor songs, current political songs, ritual songs, love songs, children's songs, and life songs.

Labor songs: including all kinds of chants, ramming songs, field songs, miner songs, logging songs, moving songs, tea picking songs, etc., all folk songs that directly reflect the labor life or coordinate the rhythm of labor.

Current Political Songs: It is a song composed by the people with their own political situation. It reflects the working people's understanding and attitude towards certain political events, political measures, political figures, and the political situation related to them, and shows the working people's political ideals and the spirit of fighting for them. The great leader, Comrade Mao Zedong, pointed out: "Every larger peasant uprising and peasant war resulted in a blow to the feudal rule at that time, which also promoted the development of social productive forces to some extent." And the current political anthem reflecting the peasant uprising is correct. It is a true portrayal of the working people of the past dynasties in these major political events. (Chen Jun, 2015)

Ceremonial song: This is a song sung along with ceremonies such as folk rituals and sacrifices. It arises when people do not know the power of natural forces but admire the power of

language, that is, they imagine using language to impress gods and pray for blessings and avoid disasters.

Love song: It reflects the love life of many people. It mainly expresses the thoughts and feelings of the joys and sorrows of young men and women inspired by love. It fully demonstrates the simple and healthy love and aesthetic sentiments of the working people.

Children's Song: This is a short oral song created in simple and vivid rhymes and spread among children. The content of nursery rhymes is rich and colorful. It can be roughly divided into three categories: nursery rhymes for games, nursery rhymes for teaching and tongue twisters. Children's songs are generally relatively short in content and have no fixed format.

Life song: The life song we are talking about mainly refers to the song that reflects the people's social life and family life. "Send to the red army ten times" in Xinyang folk songs is an excellent lyrical work. It touches the scene to give birth to emotion, embodies the emotion in the scene and expresses the flesh and blood feelings between the people and the Red Army.

1.3 Overview of Henan Xinyang Folk Songs

Xinyang is part of Henan Province of China, and is in the southernmost part of Henan Province and the upper reaches of the Huai River. The terrain is high in the south and low in the north, forming a diversified stepped landform with hills and mountains alternating with mountains and plains in the north.

Xinyang is in the transitional region from subtropical to warm temperate zone, with obvious monsoon climate, with a total area of 18,900 square kilometers. Xinyang is an important channel for economic and cultural exchanges in central China. It is located at the junction of the three national economic growth plates of the Central Plains Urban Agglomeration, Wuhan Urban Circle, and Anhui-Jiangsu Urban Belt and the hinterland of the two economic belts of Beijing-Guangzhou and Beijing-Jiulong (Hong Kong). The strategic location between the two is the transition zone of geography, climate, and culture between north and south of China. Within a radius of 300 kilometers, there are three major capital cities, they are Zhengzhou, Wuhan, and Hefei. Xinyang's regional culture blended with Henan and Chu. After the Shang, Zhou, Spring and Autumn and Warring States period, the Chu culture and the Central Plains culture merged here, forming a unique cultural style and music style of "Yu Feng Chu Yun". (Website of Xinyang Municipal People's Government, 2020)

The Xinyang folk songs as a typical Han folk song, it is influenced by the blending of North and South cultures. The tune of folk songs has the delicate and gentleness of southern folk songs and the boldness and roughness of northern folk songs. Xinyang folk songs originate from various activities such as labor life and sacrifices. With the development of society, the types of Xinyang folk songs have become more abundant, gradually covering all aspects of social life. (Yang Hanqing&Q, 2018)

Xinyang is known as the "Hometown of Songs and Dances". Xinyang folk songs are the main symbol of Xinyang's folk music culture. Like Xinyang culture, it combines the characteristics of north and south music. It has a wide variety and unique style. In the "Chinese Folk Songs Collection Henan Volume", Xinyang folk songs account for 23% of the total volume of folk songs and are an important part of Henan folk songs. Xinyang folk songs cover a wide range of subjects, covering all the social life content of the past dynasties, with a distinctive style and far-reaching influence. (Zhou Rui, 2016)

Based on the above research data and research basis, the researchers found that any folk song is not only a form of song sung by the people of one party because the notes and lyrics simply fit together, but also is more of a historical memory, a national spirit, and a piece of human wisdom. However, the transmission of culture is the lifeline of preserving national culture. We should not only dig and organize folk song resources with gratitude and cherishing, but also keep pace with the times, innovate and develop this intangible cultural heritage. Therefore, the researchers studied the musical ontology and singing style of Xinyang folk songs in Henan, China, analyzed the collected literature and folk song scores, and provided more insights and materials for researchers who are interested in protecting and inheriting Xinyang folk songs.

2. Research Objectives

Objective 1: To investigate the music style of Xinyang folk songs in Henan province, China.

Objective 2: To analyze the embellish cavity skills of Xinyang folk songs in Henan province, China.

Objective 3: To propose the dissemination status and conservation process of Xinyang folk songs in Henan province, China.

3. Research Questions

- 3.1 What is the music style of Xinyang folk songs in Henan province, China?
- 3.2 What are embellish cavity skills of Xinyang folk songs in Henan province, China?
- 3.3 How is the dissemination status and conservation process of Xinyang folk songs in Henan province, China?

4. Importance of Research

- 4.1 We can learn about the historical origin and birth of Xinyang folk songs in Henan province, China.
- 4.2 We can learn about the embellish cavity skills and musical characteristics of Xinyang folk songs in Henan province, China
- 4.3 We can discover the dissemination status and conservation process of Xinyang folk songs in Henan province, China.

5. Scope of research

Scope of content: The main content of this research is the history, development, way of emphasizing folk songs in Xinyang, Henan Province, China, text analysis of representative works, and knowledge related to music styles.

Scope of research area: The research sites are concentrated in the Xinyang area, which belongs to the Ta-pieh Mountains and the Huai River basin. It is located at the southernmost tip of Henan Province, China, adjacent to Anhui Province and Hubei Province.

6. Definition of Terms

Chinese Folk Songs: Chinese folk songs include opera, folk songs, and original ecological folk songs. They have a long history, a wide variety of styles, and different styles. In this research, there are labor songs, current political songs, ritual songs, love songs, children's songs, and life songs, etc...

Xinyang Folk Songs: Xinyang is at the foot of Ta-pieh Mountains and Huai River basin. So, the Xinyang folk songs are influences by the combination of mountain culture and plain culture. The Xinyang folk song in this research refers to the culture in the central plains(Central

of China, the birthplace of ancient Chinese civilization), Jingchu culture and Wuyue culture. These folk songs have the unique characteristics of the coexistence, interaction and inclusiveness of the three styles.

Music style: Music style in this research refers to the representative and unique appearance of musical works as a whole. The musical style of Xinyang folk songs is closely related to the terrain: the folk songs in the southern mountain area are influenced by the terrain culture of the Dabie Mountains, showing the characteristics of delicacy, tactful and lyric, such as the folk songs of Xinxian and Shangcheng. The folk songs of the northern Huai River Basin, influenced by the culture of the plain region, are bold, bright and bold, such as the folk songs of Xixian, Huaibin, Luoshan, Guangshan, Huangchuan and Gushi.

Embellish cavity skills: There are various forms of the embellish cavity, which mainly use singing techniques such as vibrato, portamento, staccato, sidetone, and legato to perform decorative singing of melody in these studies. For example, in the decoration of vocal tunes, there are changes in sound color modeling or mixed use of true and false sounds, etc., and thus produce colorful singing styles. The one form is "decorative sound", which decorates one sound in the melody with one or several sounds; the other one form is "tune inserted", which sets some lining words and lining words in the folk melody, and their appearance strengthens the expressive force of the music.

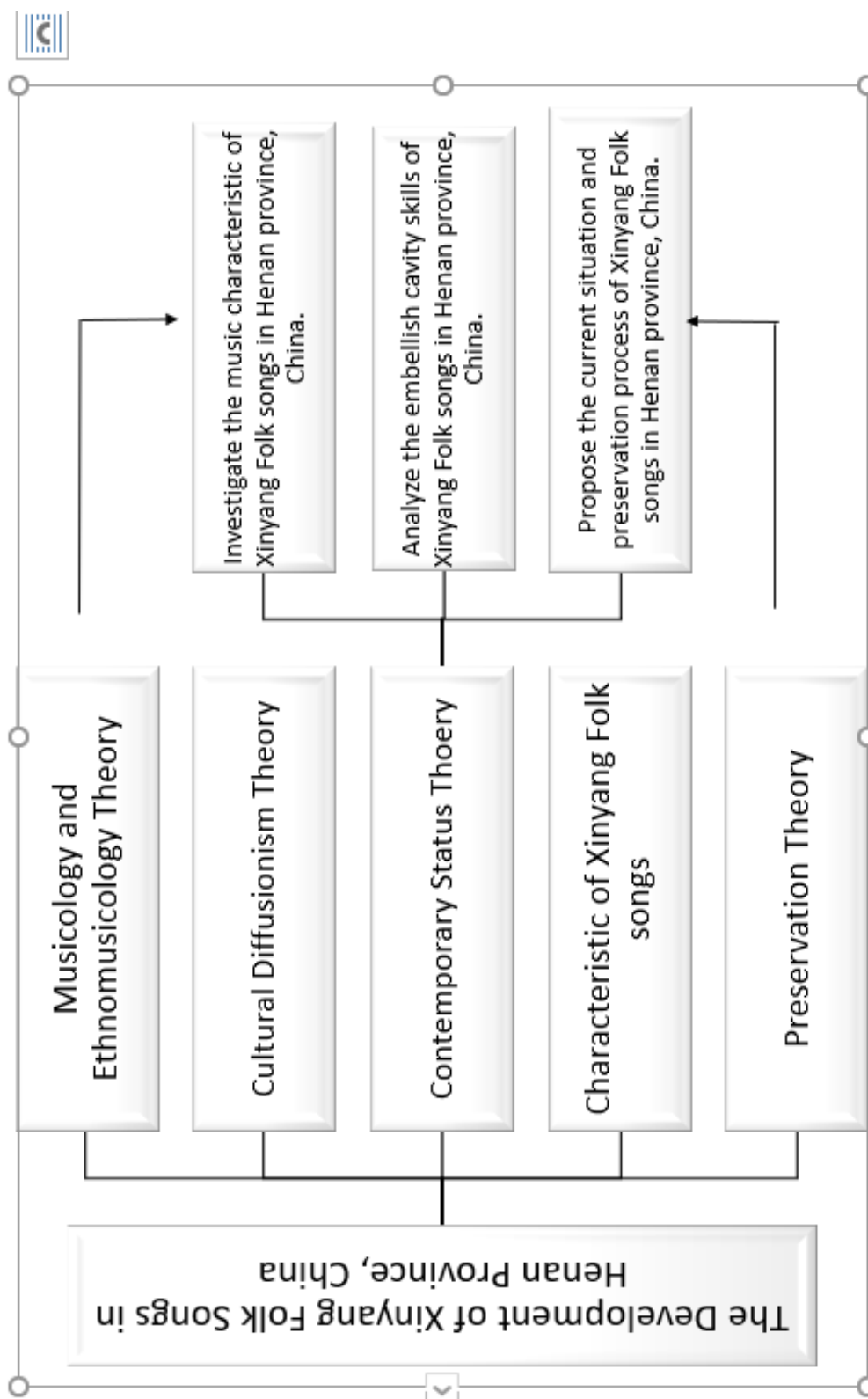
Transmission: That refers to principles and guidelines for transmission knowledge of folk songs of Xinyang Folk songs in Henan province, China. Specifically, in this study refers to how to conservation Xinyang folk songs in Henan, China, and to spread and develop it better under the social background of contemporary social and economic development.

Contemporary status: Refers to belonging to the same age; living or occurring in the same period of time. existing or occurring at the present time. conforming to modern or current ideas in style, characteristics of Xinyang Folk songs in Henan province, China.

7. Conceptual Framework

This thesis takes Xinyang folk songs as the research object. The data is obtained through four research methods: qualitative, analysis, practice, and literature. These data are explained by

theories of music acoustics, musicology, ethnomusicology, historical musicology, and cultural diffusionism theory.



CHAPTER II

Literature Reviews

This chapter reviews the relevant literature and materials about folk songs in Xinyang, Henan. These documents and materials relate to the geographical knowledge, historical and cultural background, classification of folk songs, musical characteristics, and embellishment techniques in Xinyang, Henan Province, China. At last, the researcher summarized and analyzed the literature. These literatures and materials are mainly used to assist the topics and research objectives of this research. They are divided into the following areas:

1. The general history of Xinyang in Henan province, China
2. The general classification of Xinyang folk songs in Henan province, China
3. The musical characteristics of Xinyang folk songs in Henan province, China
4. The status situations of Xinyang folk songs in Henan province, China
5. Literature and related research

1. Documents on the history of Xinyang in Henan province, China

1.1 City history

Xinyang is a place with a long history. The ancient name was "Yiyang", now it is also called "Shencheng". As early as the Xia Dynasty, Xinyang had been founded by the descendants of Liao Tao, Shang Dynasty Huai River south of the ancestors is to establish a national interest, the Western Zhou Dynasty, Zhou Dynasty established Shen, Shen guilty of country territory, while the Huang, Jiang, Lai, Xian, and other vassal states have been formed one after another. In the meantime, the two kingdoms of Xi and Huang are rich and prosperous, and the people's livelihood is prosperous. After thousands of years of vicissitudes, Xinyang adhered to the belief in diligent development, from the "Shen Kingdom" in the Zhou Dynasty to the "Yiyang County" in the Sui Dynasty, and from the "Xinyang Prefecture" in the Ming and Qing Dynasties to the "Xinyang County" in the early years of the Republic of China. To April 1, 1941, Xinyang was liberated and Xinyang City was formally established.

According to Li Jifu's "Pictorial of Yuanhe Prefectures and Counties' Henan Road" in the Tang Dynasty: "The Shen State in the Spring and Autumn Period was renamed Shenzhou by Emperor Song Wu in the Northern Song Dynasty. It governs the four counties of Yiyang, Song'an, Qi'an, and Huai'an. In the second year of the Sui Dynasty (606 AD), it was changed to Yizhou. In the fourth year of Wude in the Tang Dynasty (621 AD), it was changed to Shenzhou again, governing the three counties of Yiyang, Zhongshan, and Luoshan. The scope of Shenzhou was 200 miles from east to west. One hundred and seventy-eight miles from north to south". Administered nine counties and one city in May 1983 (Xinyang City, Xinyang County, Luoshan County, Huangchuan County, Xi County, Huaibin County, Guangshan County, Xin County, Gushi County, Shangcheng County), June 1998 Xinyang The county has been upgraded to a city-level unit and is now divided into 8 counties and 2 districts, including Shihe District, Pingqiao District, Luoshan country, Huangchuan country, Xixian country, Huaibin country, Guangshan country, Xinxian country, Gushi country, and Shangcheng country. (Xinyang District Local History Compilation Committee, 2002)

1.2 Geographical location

Xinyang is located in southern Henan, between 113.45° - 115.55° east longitude and 30.23° - 32.27° north latitude, the upper reaches of the Huai River, the northern foot of the Ta-pieh Mountains, Anhui to the east and Hubei to the south. It is about 205 kilometers long from east to west and 142 kilometers wide from north to south. Xinyang area is about 18,915 square kilometers, accounting for 11% of the total area of Henan province, with a population of 8.02 million, accounting for about 8.3% of the province's total population. The terrain is high in the south and low in the north, and is gentle from west to east. Inclined, the geographical and landform features are dominated by hills, plains, and mountains. There are many rivers in Xinyang, which belong to the Yangtze River and Huaihe River systems, and are rich in resources. Among them, the area of the Huai River basin accounts for 98.2% of the city's total area, and the basin area of the Yangtze River system accounts for only 1.8%. Xinyang is in the upper reaches of the Huai River. The Huai River runs 437 kilometers in Henan province and about 363.5 kilometers in Xinyang. The Shi River, Guan River, Shi River, Bailu River, Huang River (A river that flows through Huangchuan County) and Zhugan River are more than 100 kilometers in length. The southwest-northeast direction merges into the Huai River. Therefore, the faith is

surrounded by stars and dense terraces. It is in the transition zone from subtropical to warm temperate zone. It is warm in spring, humid and hot in summer, cool in autumn, and short in winter, with four distinct seasons, abundant rainfall, sufficient sunlight, abundant products, and suitable for many kinds. The growth of subtropical forest trees and warm-temperate grasses gives rise to a landscape of green mountains and beautiful waters, which resembles the scenery of the south of the Yangtze River. The landscape is beautiful and rich in materials. "And so on. (Yu Ligang, 2011)

Xinyang is located between the Jianghuai River and the Huaihe River, with majestic and beautiful scenery. The hinterland of the Dabie Mountains in the south is full of mountains, smoke cages and fog locks, deep and mysterious; the central hills are undulating, and the water network is dense; the northern plain is soothing and vast, Huai Shui surges, and gulls and herons sing late. The majestic King Kong Terrace in the area, Huangbai Mountain in Wonderland, lush Jigong Mountain, Junba Tiantai Mountain, Youqi Jilong Mountain, the majestic Pass Yiyang Sanguan, Hot Spring Tangquan Pool, Longtan Waterfall, Dream Thunder Mountain, hundreds of peaks Thousands of beautiful legends have been circulated. The good fortune of nature inspires people, inspires people to reverie, and has an important influence on the generation of Xinyang folk songs. (Li Xiaocheng, 2013)

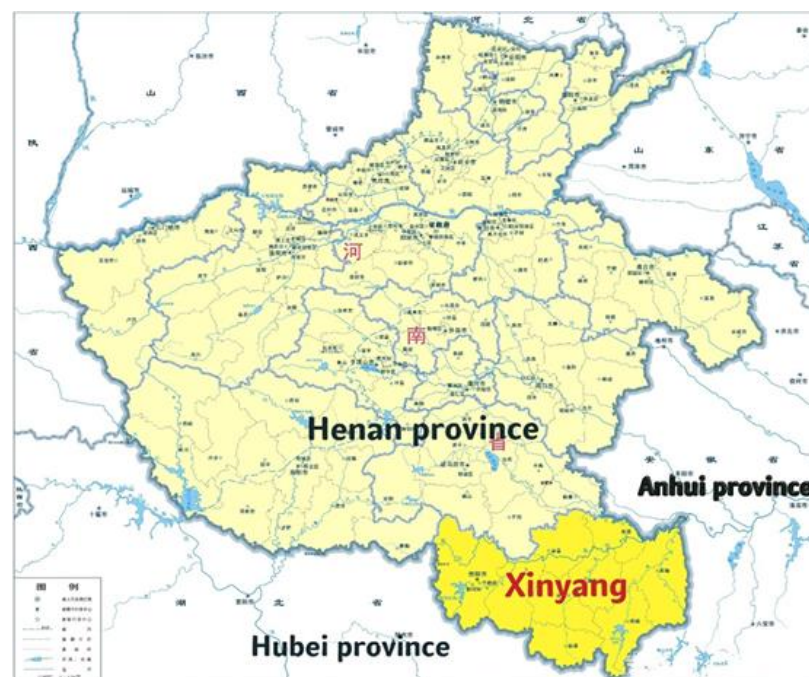


Figure 1 The map of Xinyang, which is located at the junction of the Henan province, Anhui province, and Hubei province. (Picture from the internet)

Xinyang is in the Central of China, adjacent to the developed coastal areas in the east, and the frontier of the central and western development areas in the west. Today, Xinyang is at the intersection of the four railways: Beijing-Guangzhou, Beijing-Kowloon (Hongkong), Ningbo-Xi'an, Shijiazhuang-Wuhan, and at the same time at the Beijing-Zhuhai, Daqing-Guangzhou, Shanghai (Shanghai)-Shaanxi (Shaanxi) high-speed Interchange of highways and national highways No. 106, No. 107, and No. 312. At the same time, Huaibin port (In Xinyang) is the largest inland port in Henan Province. Huai River water transport can also directly reach East China and coastal areas. It has convenient transportation and well-developed information. It is one of China's 44 transportation hub cities. This convenient geographical condition makes Xinyang a truly important transportation city that "establishes the Central Plains to reach all directions, and resides in the hinterland to Kyushu". In November 2008, Xinyang was rated as one of the "Top 20 Most Potential Small and Medium-sized Cities in China"; on July 8, 2009, the China Urban Competitiveness Research Society published the 2009 ranking of China's top ten livable cities in Hong Kong, Xinyang is on the list, and ranking tenth.

1.3 Language habits

At the end of the Ming Dynasty, Li Zicheng captured Guangzhou (now Huangchuan County) and carried out massacre. The Qing emperor ordered the addition of people from Jiangxi and other places. Therefore, most of the residents in Xinyang today are descendants of people from Nanchang and Jiujiang in ancient Jiangxi. In the early Qing Dynasty, the main dialects of Xinyang should be Gan and Hakka. In the following hundreds of years, due to administratively belonging to Henan and close contacts with Anhui and Hubei, a dialect combining Central Plains Mandarin, Southwest Mandarin, and Jianghuai Mandarin was gradually formed. In terms of morphology, both have the characteristics of the three, but also have a distinct transitional feature between the three. The dialects of individual towns in the southern part of Xinyang City, Guangshan County, Luoshan County, Xinxian County, and Shangcheng County are mostly dialects, which should be in the Jianghuai Mandarin Huanggang- Xiaogan area (also known as Chu dialect), while other counties are It is the Xinyang-Bengbu area of Central Plains Mandarin.

Xinyang Hakka dialects are distributed in parts of the central and southern parts of the north. (Liu Xuexia, 2006)

1.4 Art and folk culture

Huangchuan shadow puppetry is an ancient art genre, which originated in the period of Emperor Wu of the Han Dynasty and spread to South Asia, Persia, Egypt, Turkey, Europe, and the United States after the Yuan Dynasty. Luoshan shadow puppets multiplied during the Jiajing period of the Ming Dynasty and spread among the people. The Xinyang shadow puppetry represented by Luoshan is one of the four major genres of Chinese shadow puppetry and has been rated as a national intangible cultural heritage.

Guangshan Flower Drum Opera was included in the National Intangible Cultural Heritage Representative Project List in November 2014. From Xinyang folk tunes, folk songs, singing and dancing, and small operas, combining the singing of Chu Opera and Huangmei Opera, absorbing the artistic characteristics of Han opera and opera, it gradually formed a unique type of opera.

The Hua Umbrella Dance in Shang City originated in the Tang Dynasty, developed in the Song Dynasty, and flourished in the Qing Dynasty. It is a precious folk cultural treasure in Xinyang and even the whole country. (Zhang Qian, 2014)

Guangshan County, Shangcheng County, Xin County (except Guojiahe and other places), and Huangchuan County (southwest) of Xinyang City have the custom of sending lanterns to their ancestral graves on the fifteenth day of the first lunar month. On this day of each year, no matter how far away from home, people will find ways to return home, just to put a lamp in front of the ancestor's grave, pay tribute to the ancestors, and express their memory and gratitude to the ancestors. There is a local saying that "the 15th National Congress of the first lunar month is like a new year", "the bonfire is to be burned on the eve of the new year, and the lights are turned on on the fifteenth of the first lunar month". Sending lanterns during the fifteenth century is a unique traditional folk custom in Guangshan County, Shangcheng County, Xinxian County and Huangchuan County of Xinyang City. The custom of sending lanterns is said to have begun in the early Ming Dynasty. According to legend, this custom is related to Zhu Yuanzhang, the founding

emperor of the Ming Dynasty. The custom of sending lanterns has been passed down to this day, and it has become the most solemn ancestor worship ceremony in Guangshan, Shangcheng, Xinxian, and Huangchuan. (Xing Chengju, 2010)

2. Documents on the classification of Xinyang folk songs in province, China

2.1 The history of Xinyang folk songs

Xinyang folk songs have a long history and cultural origins. According to historical research, Xinyang folk songs are recorded in "Zhao Nan" and "Chen Feng" in "The Book of Songs". (Fu Yulan, 2002) At the same time, a bamboo panpipe (it is the earliest bamboo wind instrument discovered in China) was unearthed in the tomb of the Huang Guojun and Meng couples during the Spring and Autumn and Warring States period more than 2,000 years ago.

The Warring States chime unearthed in Xinyang Changtaiguan No. 1 tomb of the Warring States Period in 1953 indicates that the music in Xinyang during the Warring States Period has used a twelve-tone scale close to the twelve-equal temperament. The destination of Confucius's travels around the countries and the place where Zilu settled in Xinyang, the story of Sima Guang smashes the cylinder (a classic Chinese children's story with educational significance), and the story of sheep running away and mending the sheep pen (a classic Chinese children's story with educational significance) also took place in Xinyang, with a solid cultural heritage It provides fertile soil for the development of Xinyang folk songs.

During the Han, Wei, Southern and Northern Dynasties, the "Xianghe Song" of "Silk and Bamboo are more harmonious, the Song of the Festival Holder" has a great influence on Xinyang folk songs. For example, local ceremonial songs used for weddings and celebrations, lantern songs for entertaining gods, and field songs used for farming in traffic and water, etc., all use the form of singing and dancing. They are both instrumental players and main singers. This form of singing has always been continuing to this day. After thousands of years of long years, Xinyang folk song reached its peak, not only the content of the concert, all-encompassing theme, in the form of singing is more colorful and varied. (Ma Wenyang, 2013)

According to artist legends, folk music flourished during the Qianlong period of the Qing Dynasty. Since the beginning of Qianlong, the "Vulcan Society" on March 17 and the "Singing Festival" on the first month are the grandest. In the Xianfeng period of the Qing Dynasty, Xinyang folk music developed to its heyday, and folk "music classes" were quite popular in

places such as Shangcheng and Huangchuan. Almost villages have built "bands", which shows the flourishing development of folk music at that time. During the Tongzhi reign of the Qing Dynasty, Zhou Zupei, a Shangcheng native, was awarded a bachelor of "Wenhua Temple Tiren Pavilion". Since then, Shangcheng County has frequented exchanges with Kyoto and successively exchanged trades with wealthy merchants in the south, bringing political and economic prosperity to the city and the neighboring areas. Subsequently, the cultural exchanges between the North and the South were promoted, and the folk songs (small songs, minor tunes, small chants) also developed greatly. (Xinyang Institute of Cultural Relics, 1998)

2.2 Classification of Xinyang Folk Songs

Xinyang folk songs are a typical Han folk song with ancient traditional culture. It has various forms, rich types, and complete system. According to Xinyang folk song theme is broadly divided into a chant, folk songs, Tian Ge, custom songs, minor, light songs, children's songs, selling eight categories of tone, together with other kinds of revolutionary history folk songs and new folk songs, a total of more than ten species. The chants are loud and enthusiastic, the folk songs are loud and long, the field songs are humorous, the minor tunes are euphemistic, the revolutionary historical folk songs are enthusiastic, and the children's songs are full of fun. Each has its own unique style, which truly and vividly records the society of people in different periods and different regions in Xinyang. Life practice, and inner emotions, thoughts, and hopes. (Zhou Rui, 2016)



Figure 2 Distribution of different types of Xinyang folk songs

Picture from the Xinyang Folk Songs compiled by Xinyang Intangible Cultural Heritage
Conservation Center

Covers a wide range of subjects from ancient times to the present in different historical periods and different cultural backgrounds. Whether it is loud and long folk songs, high-pitched and enthusiastic labor chants, or euphemistic minor tunes, humorous field songs, or passionate revolutionary historical folk songs, all are lively and lively, each with their own style, which deeply and vividly expresses the local people. The life, thoughts, feelings, will and desires of Xinyang truly record and reflect the social life and practical activities in different regions and different historical periods in Xinyang, which are rich in content and have far-reaching influence. (Ma Wenyang, 2013)

In the existing research of Xinyang folk songs, there are several different ways to classify its types. (1) Divide them into four categories: revolutionary historical folk songs, new folk songs, traditional folk songs (horn, folk songs, and field songs) and folk minors; (2) Divided into revolutionary history songs, folk songs, Tian Ge, horn, minor, light songs, a total of six categories; (3) In the "Chinese Folk songs, Henan volume" in accordance with the genre classification Xinyang folk songs are divided into eight categories: horn, folk songs, field songs, folk songs, minor songs, lantern songs, children's songs, hawking tunes.

According to some scholars of singing and speaking skills Tunes, true and false, depending on the use of sound and the resonance cavity to differentiate concert will be divided into three categories Xinyang folk song: folk songs pitched, flat chamber folk songs, folk songs lower chamber. (Xu Qiong, 2009)

According to the current references, although the scholars have classified Xinyang folk songs from different perspectives, their understanding of Xinyang folk songs tends to be the same.

3. Documents on the musical characteristics of Xinyang folk songs

3.1 Music style

Local color is an important part of the style and characteristics of folk songs, and it is also an important sign that distinguishes folk songs from other regions. However, the style and

color of local music in any region is not completely single and pure. This is because folk music has not only a common origin in history, but also mutual influence in the mutual exchange and dissemination of folk music. Therefore, the local color is relatively speaking. (Miao Jing& Qiao Jianzhong, 1987) Regarding the local color of Xinyang folk songs, I think language factors are the main part of the local color. (Xu Qiong, 2009)

Xinyang is an area with mountainous areas, hills, plains, a vast territory, a large population, and a rich language. Due to the differences in the natural environment and the language differences (the difference in intonation, tone, and tone of voice is the main factors of style), the living habits of the masses and the aesthetic habits of music culture are different, so the style and characteristics of Xinyang folk songs are also diverse. Xinyang folk songs and songs with Xinyang folk song style have strong local tones. In style, the folk songs in northern Xinyang are more high-pitched and bolder, with traces of influence from northern culture. Folk songs in southern Xinyang should be euphemistic. Folk songs in the Ta-pieh mountainous area are influenced by southern culture, showing the characteristics of delicate, smooth, and lyrical. Folk songs in eastern Xinyang should be more flexible, and folk songs in southwest Xinyang should be more dexterous, far from the edge of Anhui. Be crisper and brighter. (Yang Jingzhou, 2003) (Yang Jingzhou, 2003)

The Xinyang area extends in all directions, bordering the Central Plains in the north, Jiangnan in the south, Anhui in the east, and Jingchu in the west. Its special geographical location and convenient transportation make it possible to gather all kinds of operas and folk songs of different styles from east to west, north to south. With the changes of the years, the charm of Wu Ge, the soft beauty of Anhui and Jiangsu, the high-pitched opera of Zhongzhou opera, the singing of Kunqi Peking opera, the style of Hunan Nanyin, all blended with the local dialect, phonology, and rhythm. Based on the music, many folk songs with different styles have been formed. With the development of the times and social changes, Xinyang folk songs have become more and more abundant, and have gradually developed into encyclopedia-like audio documents covering all aspects of social life. (Ma Wenyang, 2013)

3.2 Melody and structure

The pentatonic scale of the traditional Chinese national mode dominates the Xinyang folk songs. Although there are some related partial tones, such as changing palaces, clear angles,

etc., the chromatic of these partial tones is relatively short. Generally, it only appears on the weak beat or weak position, or appears in the works as the role of the passing tone, which plays a role of foil and decoration to a large extent, and they do not affect the scale composition and musical characteristics of the pentatonic scale.

The music styles of folk songs in Xinyang area are longer than ordinary folk songs, and are mostly multi-segment structures, generally composed of three to four phrases, five phrases, and upper and lower phrases. Generally, the rhythm is mostly medium speed. For example, folk songs are mostly in four or two beats, and narrative folk songs are mostly in four or four beats. Some folk songs also have works in scattered beats and eight or nine beats. The works are mainly multi-stage works, and most of them are singing with one melody and multiple melody. (Li Renli, 2015)

The phrase structure of Xinyang folk songs is mostly four phrases, five phrases and multiple phrases. Among them, the five-phrase style of folk songs is the most typical, and the horns and minor tunes are mostly two, four, six, and eight even numbered phrases. (Ma Wenyang, 2013)

The overall range of Xinyang folk songs presents the characteristics of wide and narrow coexistence in the area north of the Huai River, and narrower range of folk songs in the area south of the Huai River. The folk songs in the Ta-pieh Mountains in southwestern Xinyang have a wide range, with more ten degrees and eleven degrees, and even a wider range than twelve degrees. This is closely related to the topography and geomorphology of the area, and has a remarkable musical style of Ta-pieh Mountain folk songs in southern Henan. The terrain of the central plain area is relatively flat, and the vocal range of folk songs in this area presents a situation of wide and narrow coexistence and a gradual transition from west to east. Judging from the north and south banks of the Huai River, the vast area north of the Huai River is obviously greatly influenced by folk songs in the middle and lower reaches of the Yellow River, with a wide range, free and unrestrained rhythm, expressive melody, and various forms. (Xu Qiong, 2009)

3.3 Dialects in Xinyang Folk Songs

Because of the restriction and influence of the languages of various regions and nationalities, various styles and colors have been formed, and there is also the saying that "ten

miles are different days". In various research papers or monographs on rap music and opera music, the relationship between language and music is always placed in a prominent position.

Dialect is a regional variant of Chinese. According to the article "Division of Approximate Color Zones of Han Folk Songs", Xinyang dialect belongs to the Jianghuai dialect area in the northern dialect, and its phonetic system is very different from Beijing accent. The melody development of Xinyang folk songs is closely related to the pronunciation characteristics of Xinyang dialect. Only when the local dialect is used can the melody and tonal value of Xinyang folk songs achieve the desired effect. (Liu Wenchang& Fu Hongmin, 1997)

Due to the regional influence, the Xinyang local language not only has the charm of the local accent of Henan, but also the characteristics of the local language of Hubei, so that the folk songs of Xinyang have a strong and soft musical style in the musical language. Its wonderful place is laced with dialect, the use of flat tongue, the language of popular humor, fun, relatively strong voice, there is a simple and harsh feeling. The singing of the dialect part of the lyrics can more directly reflect the unique color of Xinyang folk songs, and the essence part is to sing the dialect in the lyrics to the localization. The dialect tones in the lyrics of Xinyang folk songs and the ups and downs of the melody have a high degree of unity, which comes from the repeated comparison, thinking and positioning of local folk artists when writing lyrics and composing music. (Li Renli, 2015)

The more "localized" the dialect in the lyrics is sung, the more it can reflect the charm of the song. The unity of the tone value of the dialect in the lyrics of Xinyang folk songs and the direction of the song's melody is the result of repeated comparisons and selections made by local folk artists when composing music and writing lyrics. Only when folk songs are sung in dialect tones can the local color and emotional sincerity of the song not be changed, and the fusion of key value and melody can achieve the best. (Ma Wenyang, 2013)

3.4 Embellish cavity methods

The famous ethnomusicologist Mr. Dong Weisong of China who said: "Embellish cavity is a performer of ethnic music (including traditional music). When they sing and perform music (singing) with ethnic style and characteristics... A perfect work of art with a unique style and rich flavor." He also said: "Embellish cavity is like a beautiful ribbon, and then it is inlaid with

colorful lace... Embellish cavity is also like various spices added when cooking dishes." (Wang Shuxia, 2015)

Generally, the use of supplementary words in singing is not based on the requirements of the lyrics, but on the performance and structure of the entire song. People often use words inserted and tunes inserted to the shortcomings of the positive words and their tunes, so that the music is more varied, the form is richer and more complete, so that the theme of the song can be more profound and vivid. Performance. In songs, as a way of emphasizing the tune, the supplementary word is a kind of foil, but in performance, it can often play a role that is difficult for the correct word to play. Sometimes it is even the most concentrated and deepest expression in the song. The most characteristic place. (Geng Shenglian, 1980)

Affected by language, Xinyang folk songs have different characteristics with Huai River as the boundary. The regional language north of the Huai River is Central Plains Mandarin, with greater fluctuations in tone, and the decorative tone of local folk songs has a larger interval span. The application of embellish cavity in Xinyang folk songs is generally close to the northern folk songs. The use of glide and throat vibrato make its style close to that of northern folk songs; the use of small slide and mordent is close to the style of southern folk songs. At the same time, the slightly ascending tone and sprung tongue in Xinyang folk songs are also quite distinctive. (Xu Qiong, 2009)

The lyrics of Xinyang folk songs come from the folk dialect words with fragrant and earthy colors, which are simple and natural, and there is no lack of vivid humor. The use of these distinctive spoken words in singing not only makes the depicted image more vivid, but also makes the lyrics deeply rooted in the hearts of the people. (Wan Lei, 2012)

The lyrics in the Xinyang ontology folk songs contain many modal auxiliary words, which are long or short, forming the lining phrase in the folk songs. As a musical vocabulary often used in Xinyang folk songs, the ornament phrases not only play a connecting role, but also play a unique role in shaping the mood and style of music. (Han Bing, 2015)

4. Documents on the status situations of Xinyang folk songs in Henan province, China

4.1 The status of Xinyang folk songs

Xinyang folk songs belong to the local music that was born and bred, and the source of life also returns to life, because it is catchy, has a solid foundation of the masses, and has a high degree of popularity. In its long development process, with the development and progress of society, people's diversified needs for culture and art and the continuous improvement of appreciation level, folk song music has gradually been neglected. (Shen Qiangwei, 2016)

Since the Xinyang folk song entered the second batch of China's intangible cultural heritage list in 2008, its transmission and conservation have ushered in unprecedented opportunities and challenges. Affected by the impact of modern social civilization and fashion trends, in addition to some remote mountainous areas and traffic-blocked rural areas, there are now faintly some elderly people and a few tea farmers who sing Xinyang folk songs for self-entertainment, many of Xinyang folk songs Valuable traditional ballads are now on the verge of extinction because they have not been sung for a long time. From the 1990s to the present, although many achievements have been made in the conservation of Xinyang folk songs, Xinyang folk songs have not continued to move forward but have almost stagnated. (Guo Nannan, 2019)

Xinyang folk songs have received more and more people's attention, but there are few research materials on the development status of Xinyang folk songs, and most of the literature materials focus on the exploration and anticipation of the future development and transmission of Xinyang folk songs. This blank point will also be a direction that this article will focus on.

4.2 The work done by the locals to spread Xinyang folk songs

The main audience of Xinyang folk songs is the masses of the people, which determines that the singing space belongs to the fields and hillside villages. Nowadays, with the development of local society and economy, especially the development of tourism in Xinyang City and the holding of Xinyang International Tea Culture Festival, the transmission context of Xinyang folk songs has undergone a historic change, and the performance space is no longer limited to the original fields and countryside. At the same time, there is a tendency to be gradually replaced by tourist venues and formal stages, and the original performance space is gradually fading out of the historical stage. (Yang Hanqing, 2015)

The conservation and transmission of Xinyang folk songs should follow the principle of "Keep its essence and keep its authenticity", and resolutely implement the sixteen-character policy, that is, "conservation first, rescue first, rational use, transmission and development" (Zhao

Jing, 2010) At the same time, three steps are taken to protect and transmit Xinyang folk songs. First, keep digging and sort out the scattered folk songs to reduce loss. Second, use the convenience brought by new media to realize the harmonious preservation of folk songs and shadows. Third, transmit the tradition and absorb freshness, develop, and innovate to maintain the lasting vitality of Xinyang folk songs. (Shen Qiangwei, 2016)

After the founding of New China, the Communist Party of China and the people's government attached great importance to the transmission and development of local culture. Under the guidance of the "Double Hundred Policy", the development of Xinyang folk songs ushered in the spring, and many outstanding folk song writers emerged and created many new folk songs; There has also been great progress in the collection and sorting of folk songs, searching for the essence of folk songs scattered among the folks, editing them into volumes, and playing a huge role in transmission and development. (Shen Qiangwei, 2016)

Regarding the transmission of Xinyang folk songs, some scholars suggest that because most of Xinyang folk songs reflect life situations and contain rich emotions, you can try to classify and sort Xinyang folk songs, choose more excellent ones for adaptation and creation, and shoot them into movies. Movies with synchronized light and shadow let more people understand and familiarize Xinyang folk songs, in order to achieve the purpose of transmission. (Shi Xiaorui, 2021)

As one of the local characteristic cultures, Xinyang folk songs integrate folk song art with the local tourism industry, which will not only help to broaden the popularity of folk songs, but also add Xinyang's culture. For example, in combination with Xinyang Nanwan Lake, a humanistic tourism landscape is formed from "water culture" and folk song culture, and "tea culture" and "folk song culture" are formed into a unique local original ecological culture. Set up a folk song singing team, hold folk songs as the main content of cultural programs, from listening to folk songs, learning folk songs, singing folk songs, and performing folk songs to promote Xinyang folk song culture endlessly. (Yang Hui, 2015)

5. The theory used in research

In this research, the following theories will be used: Musicology, Ethnomusicology, Historical Musicology, and Music Acoustics Theory. Researchers rely on these theories to

conduct detailed analysis and comparative research on the production, development, musical characteristics, and singing styles of Xinyang folk songs in Henan province, China, and summarize and form new personal opinions.

5.1 Musicology

Musicology is the general term for all theoretical disciplines that study music. The general task of musicology is to clarify their nature and laws through various phenomena related to music. For example, to study the relationship between music and ideology, there are music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc.; to study the characteristics of music material materials, there are music acoustics, temperament, instrumentology, etc.; research The form and composition of music include melody, harmonics, counterpoint, music styles and other compositional technical theories; there are also performance considerations, such as performance theory and conducting methods. (Zou Yuanjiang & Zhang Xiangen, 2017)

5.2 The Structure of Musicology

In Central Europe, musicology is often regarded as comprising three largely independent subdisciplines: ethnomusicology, historical musicology, and systematic musicology. The boundaries of these subdisciplines are not clearly defined, but some generalizations are possible:

Ethnomusicology and historical musicology tend to focus on specific manifestations of music: pieces, styles, and traditions. The research may address either the notated repertoire (regardless of its performance), specific performances (regardless of their notation, if any), or both. Historical musicologists and ethnomusicologists study the cultural and social contexts of music, and their methods and approaches are largely borrowed from disciplines such as history and cultural studies (mainly humanities) and cultural anthropology (a mixture of sciences and humanities). Ethnomusicology attempts to encompass all music, whereas historical musicology focuses on the notated music of Western cultural elites.

By contrast, systematic musicology tends to focus on music as a phenomenon, in the sense of something that can be observed to happen repeatedly in different ways and contexts.

All three subdisciplines address the contexts in which music is made and experienced, but they focus on different aspects of those contexts - physical, human, social, cultural, geographical, historical, and so on. In recent decades, the expansion of research in areas such as

cultural studies (cf. the “new musicology” of the 1990s; e.g., Kramer, 1995) and popular music (e.g., Cook, 1998) has challenged the tripartite model. Questions of subjectivity and gender can be Systematic Musicology studied either from the point of view of humanities (history, literature) or (natural and social) sciences (psychology, sociology), and vary considerably from one culture to another (the domain of ethnomusicology). Popular music and jazz can be studied either from the point of view of history and notated artefacts; perception, sociology, and media representation; or subculture and ethnicity. Individual researchers in these areas tend to be clearly associated with one of the three traditional subdisciplines - which confirms the validity of the tripartite model, but also points to a need for stronger interaction and more equal balance between the three traditional subdisciplines within the cultural paradigm (e.g., Parncutt, 2002). Systematic musicology can be further broken down into two parts corresponding to the humanities (Geisteswissenschaften, including cultural studies and the theoretical social sciences) and the sciences (Naturwissenschaften, including empirical social sciences and technology):

Scientific systematic musicology, or simply scientific musicology, is primarily empirical and data-oriented. It involves empirical psychology and sociology, acoustics, physiology, neurosciences, cognitive sciences, and computing and technology. These various strands are united by epistemologies and methods that are characteristic of the sciences.

Humanities systematic musicology, or cultural musicology, is primarily subjective (introspective, intuitive, intersubjective) and philosophical (based on analysis of musical texts, behavior and experience). It involves philosophical aesthetics, theoretical sociology, semiotics, hermeneutics, music criticism, and (non-historical and non-ethnological aspects of) cultural and gender studies (including the “new musicology” of the 1980s and 1990s). These various strands are united by common epistemologies and methods that are characteristic of the humanities. In the remainder of this article, I will refer primarily to scientific research in systematic musicology (scientific musicology). The reason is not only that I am myself a scientific musicologist, but that cultural musicology, as defined above, is more closely related to historical musicology than to scientific musicology, and may for practical purposes be considered part of “musicology” in the narrow sense of historical musicology:

Leading international representatives of cultural musicology are often also historical musicologists, and vice-versa.

Research in cultural musicology is often presented within the conferences and journals of historical musicology.

Both historical and cultural musicologists are humanities scholars with broadly similar ways of thinking and research methods (at least by comparison to their scientific counterparts).

Both groups focus largely on the music history of western cultural elites. In spite of the changes that their discipline has experienced in recent decades, their main aim is still to understand the great works of the Western canon and their historical, social and cultural contexts. (Richard Permutt: 2007)

Musicology is the core study of how music works and music theory is one of its subfields. Considering the fact that musicology is a sub-field in itself which is a part of the field of arts, we can estimate how infinite the study of music can be. (<https://blog.upskillist.com/music-theory-5-fundamentals-that-you-should-know/>)

Musical aspects can be broken down into two main categories:

1. Abstract aspects
2. Practical aspects

Factors that are more focused on the science behind music, like tonal adjustments, interval relationships, dissonance and consonance, etc., are generally understood to be abstract aspects. These aspects are more concerned with the technicalities behind sound and music.

Aspects such as rhythmic relationships, improvisation, style and feel are called practical aspects. These aspects describe factors that are more closely related to performance and artistic expression than technical theory.

There is also a strong cultural focus within contemporary musicology – many musicologists concentrate on where and why people make music and the social relationships that are created and maintained through music.

5.3 The fundamentals of music

Music is composed of phenomena that touch the human senses. Studying how these phenomena work harmoniously to form music is what music theory is all about. It considers melody. It considers rhythm. It considers scales, it considers tonal systems. All these work like a cocktail that intoxicates the listener to create the magic of music.

1. Pitch

Take a keyboard. Not the one in front of you, a music keyboard with all the black and white keys. Press any key and listen to the sound closely. Now from here, count 7 keys to the right and hit that key. The note that you have struck is the same but you will notice that there is a difference between the two keys that you just hit. The one you pressed before gives a lower sound, the one you pressed after counting 7 keys to the right, gives a higher sound. This difference between two high and low tones is described as pitch.

2. Scale

A lot of people confuse scale with pitch. Pitch has a difference of 7 keys between two notes. But for a scale, even a difference of one note can change all the following notes

Take any piece of music for example. Analyze it and try to determine the notes involved. Let's say the piece starts with a B note. Change this starting note to a C note. Then you will realize that all the following notes will also have to change accordingly.

So basically, when pitch changes, the notes go high or low. But when the scale changes all the notes of the song will change.

3. Rhythm

Those who are familiar with musicology will know that rhythm is a consecutive arrangement of beats or notes played in a loop as the supporting accompaniment of a song. But that's not the complete definition. You are missing out on one important element. The silences.

Rhythm is an arrangement of beats or notes in a consecutive loop placed at equal intervals of time. That means you will also have to arrange silence in between the time of its duration just as you would do with the sounds. Improper placement of silence can ruin the flow of any rhythm but it can also open up new possibilities through experimentation. This is one of the beauties of music – mistakes can often lead to new potentials. A master improviser might build a 'mistake' into the piece so that it becomes a part of the whole.

4. Melody

Melody is what makes music, music. It's a series of musical notes arranged in an orderly fashion with proper placement of silence to create the most basic building blocks of song making. This is why its construction and arrangement are of prime importance in music theory. You can think of melody as the parts of music you're usually most aware of – the tune or singing is normally going to be the melody of the song.

5. Chords

When three or more notes of the same pitch are played together, at the same time, they form a chord. They add volume to music and they also create the fundamental movement that creates music. Chords and chord changes can be thought of as being like the foundations of a building – they provide essential elements but we're not usually as aware of them as the visible structure. In this analogy melody is the audible structure – the part that is most noticeable. Different combinations of chords create different effects on the listener and change the mood which the sound creates in the listener's mind.

The Chinese music, the art form of organized vocal and instrumental sounds that developed in China. It is one of the oldest and most highly developed of all known musical systems.

Chinese music history must be approached with a certain sense of awe. Indeed, any survey evokes the music of a varied, still-active civilization whose archaeological resources go back to 3000 BCE and whose own extensive written documents refer to countless forms of music not only in connection with folk festivals and religious events but also in the courts of hundreds of emperors and princes in dozens of provinces, dynasties, and periods. For all the richness of detail in Chinese sources, however, it is only for the last segment of Chinese music history—from the Song dynasty (960–1279 CE) to the present—that there is information about the actual music itself. Yet the historical, cultural, instrumental, and theoretical materials of earlier times are equally informative and fascinating. This mass of information can be organized into four large chronological units: (1) the formative period, from 3000 BCE through the 4th century CE, (2) the international period, from the 4th through the 9th century, (3) the national period, from the 9th through the 19th century, and (4) the “world music” period of the 20th and early 21st centuries. (William P. Malm: <https://www.britannica.com/art/Chinese-music/Developments-since-1911>)

5.4 Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology that studies the traditional music of various nationalities in the world and their development types. Fieldwork is the basic way to obtain the source of research materials. Ethnomusicology is developed from European

comparative musicology. Mainly to study the music in the traditional customs of various nationalities, which can be roughly divided into:

- 5.2.1 non-European music studies of various tribes;
- 5.2.2 European folklore music research;
- 5.2.3 Music research on the higher eastern culture;
- 5.2.4 Research on musical characters, etc. (Wu Guodong, 2018)

Ethnomusicology, field of scholarship that encompasses the study of all world music from various perspectives. It is defined either as the comparative study of musical systems and cultures or as the anthropological study of music. Although the field had antecedents in the 18th and early 19th centuries, it began to gather energy with the development of recording techniques in the late 19th century. It was known as comparative musicology until about 1950, when the term ethnomusicology was introduced simultaneously by the Dutch scholar of Indonesian music Jaap Kunst and by several American scholars, including Richard Waterman and Alan Merriam. In the period after 1950, ethnomusicology burgeoned at academic institutions. Several societies and periodicals were founded, the most notable being the Society for Ethnomusicology, which publishes the journal *Ethnomusicology*.

Some ethnomusicologists consider their field to be associated with musicology, while others see the field as related more closely to anthropology. Among the general characteristics of the field are dependence on field research, which may include the direct study of music performance, and interest in all types of music produced in a society, including folk, art, and popular genres. Among the field's abiding concerns are whether outsiders can validly study another culture's music and what the researcher's obligations are to his informants, teachers, and consultants in colonial and postcolonial contexts. Over time, ethnomusicologists have gradually abandoned the detailed analytical study of music and increased their focus on the anthropological study of music as a domain of culture. With this shift in emphasis has come greater concern with the study of popular music as expressions of the relationships between dominant and minority cultures; of music as a reflection of political, social-ethnic, and economic movements; and of music in the context of the cultural meanings of gender. See also anthropology: Ethnomusicology. (Bruno Nettle: <https://www.britannica.com/science/ethnomusicology>)

Ethnomusicology is the study of music in its social and cultural contexts. Ethnomusicologists examine music as a social process in order to understand not only what music is but what it means to its practitioners and audiences. And ethnomusicology is highly interdisciplinary. Individuals working in the field may have training in music, cultural anthropology, folklore, performance studies, dance, area studies, cultural studies, gender studies, race or ethnic studies, or other fields in the humanities and social sciences. Yet all ethnomusicologists share a coherent foundation in the following approaches and methods:

- 1) Employing a global perspective on music (encompassing all geographic areas and types of music).
- 2) Understanding music as social practice (viewing music as a human activity that is interrelated with its social and cultural contexts).
- 3) Engaging in ethnographic fieldwork (observing and participating in music-making and related activities) and in historical research.

As researchers, they study music from any part of the world and investigate its connections to diverse elements of social life and culture. As educators, they teach courses in music of the world, popular music, the cultural study of music, and a range of more specialized classes (e.g., sacred music traditions, music and politics, theory and methods).

Ethnomusicologists are also active in public and applied work. Partnering with the music communities that they study, ethnomusicologists may document and promote music traditions or participate in projects that involve cultural policy, education, conflict resolution, health, environmental sustainability, arts programming, or advocacy on behalf of musicians. Ethnomusicologists often work with museums, archives, arts-presenting organizations, primary and secondary schools, media companies, and other institutions that promote the appreciation and understanding of the world's music.

For a partial international list of ethnomusicology programs in higher education, see us Guide to Programs in Ethnomusicology. See also our Career Resources in Public and Applied Ethnomusicology. (<https://www.ethnomusicology.org/page/AboutEthnomusicol>)

From the study of musicology and music anthropology. The researchers agreed on the idea and found that music science and musical anthropology were the main disciplines in music. In addition to the theory and practice disciplines, which are studied, collected and analyzed.

Knowledge of music Musical contexts and cultural contexts related to music, using research processes related to various aspects of academic knowledge. Quality knowledge and benefit the educational process, learning process and musical development in various disciplines to grow endlessly and have a solid base, like a large tree that grows great, branched, creates shade, has fruit blossoms to propagate, has deep glass roots. Build stability, strength. Continue to stand invaluable. (Bruno Nettl: <https://www.britannica.com/science/ethnomusicology>)

5.3 Historical musicology

Historical musicology is a sub-discipline in the field of musicology, and is the historical research field of musicology. It takes music history as the main body and includes some related disciplines at the same time. This is a narrow generalization of historical musicology as a field of musicology. In a broad sense, "history" has four meanings:

5.3.1 The development process of nature and mankind also refers to the development process of certain things and personal experiences.

5.3.2 Past facts.

5.3.3 Record of past facts.

5.3.4 Refers to the subject of history.

Combining history and musicology, it is a discipline that studies the experience of the development process related to the history of music. Historical musicology is a branch of musicology, which includes music history, music archaeology, music iconography, music philology, etc. (Liu Danni, 2014)

5.4 Musical acoustics

Music acoustics is the science of studying the physical problems of musical tone and rhythm. The research on the principle of musical instruments and human pronunciation starts with the three major components of sound source, resonance cavity, and transmission mode, in order to achieve the highest efficiency and beautiful timbre. The music style of Xinyang folk songs is unique and has a special way of embellish cavity methods. Therefore, this article will use the knowledge and theory of music acoustics to analyze and study the way of sounding and embellish cavity of Xinyang folk songs, and explain its special embellish cavity method.

6. Literature and related research

Up to now, the researchers have collected 58 research materials and literature works on folk songs in Xinyang, Henan, China. In addition, there are some scattered opinions and discussions on the Internet research materials. These materials span nearly 50 years. Among them, the literature on Chinese folk songs first began in 1980, and the theoretical literature on Xinyang folk songs began to be recorded in 2003. These documents have discussed and researched in detail the historical origin of Xinyang folk songs, cultural background, geographical environment, language, music structure, singing style and embellish cavity method. In summary, it mainly focuses on the following aspects:

Research on the cultural characteristics, background and living environment of early Xinyang folk songs, such as Geng Yuqin and Chen Wenge (2007) "*The Living Environment of Xinyang Folk Songs in the Pre-Qin Period*" and "An Exploration of Xinyang Folk Songs Culture in the Pre-Qin Period" (2006). From the perspective of musicology, this cultural fragment of the pre-Qin period of Xinyang folk songs is selected to examine its cultural background and living environment, and it is intended to follow the historical footprint to explore the folk song culture under the political, economic, and cultural background on which it depends. Structure, form, and rheological law. And found: 1. Xinyang is located at the confluence of the three sources of Chinese civilization. 2. Xinyang folk songs have always maintained a holographic correspondence with their cultural background and living environment throughout the history of thousands of years. 3. This holographic correspondence demonstrates the ancient characteristics of Xinyang folk song culture.

Li Jingmin's "*Background Features of Xinyang Folk Songs*" and Chen Liangmei's "*Transmission and Protection of Xinyang Folk Songs in the Context of Intangible Cultural Heritage Protection*" discuss the cultural background of Xinyang folk songs from factors such as the scale characteristics of unearthed cultural relics, population migration, and language characteristics. The historical ecological environment, historical evolution, cultural connotation, and characteristics, analyze the specific transmission context of Xinyang folk songs, and propose corresponding inheritance and conservation strategies for the current situation of Xinyang folk songs.

Zhang Deguang and Huang Tiecheng combined Xinyang's humanistic characteristics to make a preliminary analysis of the language and musical structure of Xinyang folk songs. Li Jingmin's *"Melody Features of Xinyang Folk Songs"* analyzed the melody composition characteristics of Xinyang folk songs from the sound organization structure.

Geng Yuqin's *"The Origin and Development of Ba Duan Jing"* (published in "Music Research" 2007), which explored the changes from the Ming Dynasty popular song "Pink Lotus" through "Ba Duan Jing" to the revolutionary song "Osmanthus Blooming Everywhere in August". The analysis shows that the changes from folk song "Ba Duan Jing" and its variants to opera, rap, and instrumental music forms confirm the development of Chinese music from simple to complex, and the different forms of variation are exactly the phenomenon of Chinese folk music "one song with multiple uses". The epitome of.

After the founding of New China, through the creative work of musicians such as Zhang Deguang, Zhang Daomin, Wang Pingan, and Liu Hongkui, he created many new folk songs with a strong Xinyang folk song style and a distinctive flavor of the times. For example: *"Middle Tour of My Painting with Singing"* (adapted by Zhang Deguang) is adapted from the folk songs "Folk Song" and "Minor Tune" of Shang City. Or combine the tones of folk music into creation, such as *"Welcome to Xinyang"* (adapted by Zhang Daomin) using the deformation processing techniques of the folk tunes of the Huai River basin.

After the active promotion of Wang Benqin (Silver Screen Award in the First National Youth Song Competition), Jin Xugong (Outstanding Singer Award in the Sixth Youth Song Competition), and Yin Benyu (First Prize in the National Grain System Singer Competition), Xinyang folk songs have had a wide-ranging influence throughout the country. CCTV has recorded many Xinyang folk songs in Xinyang for many times, and in 2012 recorded two episodes of folk songs under the name of *"Charming Xinyang"* for broadcasting in *"Folk Songs of China"*, which made the influence of Xinyang folk songs even more profound.

In addition, regarding the singing characteristics and embellish cavity methods of Xinyang folk songs, there is Xie Cong (2017) *"The Retouching Forms and Singing Treatments of Henan Xinyang Folk Songs"*. He believes that the "retouch" of folk songs is an important artistic expression of folk songs. The method is not only the retouching of the melody, but also plays an important role in rendering emotions and expressing emotions, and has a clear meaning for

expressing regional music styles. The "retouch" in Xinyang folk songs is often an impromptu behavior. The singer is casual, sometimes directly added, sometimes added after changes, but it's enough as long as it can express the singer's emotions.

Yang Jingzhou (2003) "*The Style and Singing Techniques of Henan Xinyang Folk Songs*" mainly divides Xinyang folk songs into (1) soothing, graceful, lyrical, and gentle; (2) light, cheerful, and hearty according to the mood and style of music; (3) Rough, high-pitched, and agitated; (4) Elegant, funny, humorous, lively, and other styles. It further explained the relationship and influence of dialects on music style, and summarized the concentrated singing methods of Xinyang folk songs: high-pitched singing, flat-tuned singing, low-pitched singing, straight singing, broken-tune singing, gliding singing, tremolo singing, wave tone singing, quickly speak and sing, etc.

Regarding the cultural value of Xinyang folk songs, there is Yang Hanqing&Q (2018) article "*Cultural Spirits Across the Millennium-A Brief Talk on the Cultural Value of National Intangible Cultural Heritage Xinyang Folk Songs*", which discusses the academic value, artistic value, and cultural value of Xinyang folk songs. Xinyang folk songs combine the different characteristics of the north and south folk songs, and have the characteristics of the north and south folk songs, which are of great significance to the development history and research of folk songs. Xinyang folk songs include various types of Chinese folk song music system, and the types are diverse. The study of Xinyang folk songs can further promote the research and development of folk song music in my country. Xinyang folk songs are of great significance to strengthening the construction of local spiritual civilization, improving the quality of spiritual civilization of the masses, enriching the lives of local people, and building a civilized society.

Reviewing these documents, we will find that the researchers hope to analyze the musical instruments and cultural relics unearthed in the pre-Qin period from the perspective of music archaeology to examine the cultural background and living environment of Xinyang folk songs. The purpose is to follow the footsteps of history to explore the structure, form and changing law of folk song culture under the background of politics, economy and culture on which it depends.

It is difficult to find traces of such brilliant music and culture in the current Chinese music history books about Jing and Chu. Historical information about ancient Xinyang music in traditional literature is very limited. Because music is the art of sound, it can only act on human

hearing, and cannot be seen or touched; music is also the art of time, and it can only exist in the period of sound wave motion; it is difficult to describe in words, it cannot be represented by images. Music historical materials recorded in words in historical documents are all indirect records of music, and the literary descriptions in them are only a kind of musical mood.

Through research, the researchers found that: 1. Xinyang is located at the confluence of the three sources of Chinese civilization. 2. Xinyang folk songs have always maintained a holographic correspondence with their cultural background, geographical environment, and living environment in the long history of thousands of years. 3. This holographic correspondence shows the ancient characteristics of Xinyang folk song culture. However, Xinyang folk songs and belief culture with ancient history are suffering from economic development (the people are busy creating economic value and neglect the study and dissemination of literature and art), cultural erosion (the teenagers are more keen on pop music and electronic music, less keen on local music of ancient folk songs), and the dilemma of the decline of artists (the death of the ancient communicators, the loss of memory, and the departure of the place of residence, etc.), the young people are no longer willing to learn and spread the ancient culture and art. These status quo make the existence and development of Xinyang folk songs in jeopardy.

CHAPTER III

Research Methodology

The main research method in this article is qualitative research. The author has chosen the research area is Xinyang area of Henan Province, China. I take representative folk artists as my insiders, and take some representative folk songs as the main research objects.

1. Research Scope

1.1 Scope of content

The main content of this research is the history, development, embellish cavity skills of Xinyang folk songs in Henan province, China, text analysis of representative works, and knowledge related to music styles.

1.2 Scope of research site

The research sites are concentrated in the Xinyang area, which belongs to the Ta-pieh Mountains and the Huai River basin. It is located at the southernmost tip of Henan Province, China, adjacent to Anhui Province and Hubei Province. (As the figure 1.)

1.3 Scope of time

This study period began in March 2021 and ended in March 2022. The reason why it took 12 months to do this research is that all festivals in a year can be completely passed, allowing researchers to experience the possibility of Xinyang folk songs appearing in a year.

1.4 Methodology

In this study, the researcher used qualitative research methods to read and analyze a large number of literatures related to Xinyang folk songs, and conducted field work in Shangcheng County, Xinyang District, Henan Province, to understand the conservation status and development status of Xinyang folk songs. The researcher interviewed my important informants, they are the composer Mr. Liu Hongkui, the folk singer Mr. Jin Xugong and the head of the Golden Rice Field Art Troupe Ms. Ding Youping. During the process of talking with the informants and listening to the artists, they have mastered the embellish cavity skills and music



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style of Xinyang folk songs. During the fieldwork, the research was completed using the methods of audio and video recording and data analysis.



Figure 3 Xinyang's position in China

The blue dots in the picture and picture from the Internet

2. Research process

2.1 Selection site and key informant

Research site: Xinyang area, Henan province, China

The reason: First, there is a famous saying in Henan Province: "Xinyang folk songs are the best folk songs in Henan province, and the folk songs of Shangcheng County are the most

prominent representatives of Xinyang folk songs". The Xinyang musician said: "The folk songs of Shangcheng County are the places where Xinyang's folk customs are well preserved, and the folk songs are also quite intact."

Second, Xinyang area is in the southernmost part of Henan province, between the Yangtze River and Huai River basins, and at the junction of the three provinces of Hubei, Henan, and Anhui. It is not only a major channel for the North-South economic communication, but also an intermediate zone for cultural exchanges between the North and the South. Such a unique geographical location and cultural blending make Xinyang rich in unique cultural diversity. Xinyang is known as the "Hometown of Songs and Dances". Xinyang folk songs are the main symbol of Xinyang's folk music culture. It integrates many outstanding cultures. It is an important part of Henan folk songs and folk culture and art in the vast upper reaches of the Huai River basin. Xinyang folk songs, like Xinyang culture, combine the characteristics of north and south music, with a wide variety and unique style. In the "Integration of Chinese Folk Songs Henan Volume", Xinyang folk songs account for 23% of the total volume of folk songs, and are an important part of Henan folk songs.

However, with the development of the times, more and more people are attracted by modern music, which has caused Xinyang folk songs to gradually fade out of the art stage. How to transmit and develop this precious intangible cultural heritage must arouse our deep thinking. As a local, the author feels deep grief when seeing precious cultural resources slowly losing attention.

So, these are important reason why the author chose Xinyang folk songs as the research object.

Key informants: Mr. Yu Difu, & Mr. Liu Hongkui, & Ms. ChenHui

The reasons for choosing Mr. Yu Difu as my key insider are:

- 1) He was born in a family of folk songs. Both his grandfather and father are experts in singing folk songs.
- 2) He can sing more than 300 Xinyang folk songs and has a detailed understanding of various styles of Xinyang folk songs.
- 3) He is the representative transmit of Xinyang Folk Songs, which is the fifth batch of national intangible cultural heritage representative projects in China.
- 4) He is a rare and outstanding folk singer in China.



Figure 4 Yu Difu, the transmit of Xinyang folk songs
(Picture from the researcher)

Yu Difu was born in 1962 in a family of folk songs in Shangcheng County, Xinyang. His grandfather and father are both influential local folk singers. Since the age of 16, Yu Difu followed his father to learn Xinyang folk songs. Because of his family heritage and frequent exchanges with folk singers in mountain villages, Yu Difu can sing more than 300 Xinyang folk songs. Among them are lantern songs, ceremonial songs, chants, etc., which are rich in content and diverse in forms.

Yu Difu's singing skills are adept, natural, and simple, authentic, and strong in regional style. On June 11, 2010, he was named the representative successor of the provincial intangible cultural heritage project by the Henan Provincial Department of Culture. Yu Difu insisted on going deep into the folks and popularizing Xinyang folk songs. In 1990, he formed a folk song troupe in Shuangchunpu Town, Shangcheng County, and held a folk song troupe and served as the head. Mr. Yu Difu trained many folk singers, and often led them to perform to the masses and participate in social welfare activities, making important contributions to the conservation and transmission of Xinyang folk songs.

The reasons for choosing Mr. Liu Hongkui as my key insider are:

- 1) He grew up listening to Xinyang folk songs.
- 2) He has created more than one hundred works in Xinyang folk song style, and has a very deep understanding of the musical characteristics and development direction of Xinyang folk songs.

3) He has been engaged in mass cultural work for more than 30 years, and has long persisted in the study of folk music theory and music creation.

4) He is a composer specializing in the creation of Xinyang folk songs.



Figure 5 Liu Hongkui, the composer and successor of Xinyang folk songs

(Picture from the researcher)

Liu Hongkui was born in April 1958, a native of Shangcheng Country. He is a senior theoretical expert in Xinyang folk songs and a national first-class composer. He has served as the chief director and artistic director of Xinyang Spring Festival Gala and large-scale art gala for many times. He has been engaged in mass cultural work for more than 30 years, and has long persisted in the research of folk music theory and music creation. Liu Hongkui is determined to be the guardian of Xinyang folk song treasure house.

The reasons for choosing Ms. Chen Hui as my key transmission and practitioner of my research are:

- 1) Her grandparents and parents are all famous local folk artists.
- 2) She has sung Xinyang folk songs for more than 20 years and has a detailed understanding of the music style of Xinyang folk songs.
- 3) She is the representative of Henan Provincial Intangible Cultural Heritage Disseminator.
- 4) She is a primary school music teacher and a front-line worker in transmission and practice Xinyang folk songs.



Figure 6 Chen Hui, the transmit and practitioner of Xinyang folk songs
(Picture from the researcher)

Chen Hui was born on June 29, 1977. She is a key music teacher in Xinyang Primary School and who is currently a music teacher at Hongqiao Primary School in Xinxian County. Chen Hui was born in a small mountain village. Her grandfather, grandfather, father, and mother are all well-known local folk artists. The family often sings folk songs in the fields, after tea and dinner, and on New Year's Day. She can sing if the folk songs the family can sing. In her spare time, she is often active on the stage of the common people, getting acquainted with folk artists from all over her hometown, and learning a lot of authentic folk songs. Chen Hui is not only a practitioner of Xinyang folk songs, but also a transmission of Xinyang folk songs. She has practiced and trained many students who are keen to sing Xinyang folk songs.

2.2 Research equipment

2.2.1 Voice recorder: Record information about the interview.

2.2.2 Camera: Record information about the observation.

2.2.3 VCR: Record information about interview and observation.

2.2.4 Laptop: Store photos and videos, music scores, record text and information.

2.3 Research Tools

The research tools used in this paper are mainly interviews and observations. In order to obtain research data, the researcher will conduct follow-up interviews with the insider, and record audio and video to obtain information about the insider's singing of Xinyang folk songs.

2.4 Data collecting

The author will collect data through file analysis and field surveys. In order to conduct in-depth research, researchers refer to the literature of libraries and cultural centers, and use network platforms such as CNKI (China Knowledge Infrastructure) to complete literature analysis. Then the author plans to go to the research site (Xinyang area, Henan Province, China) for fieldwork. Researchers will record the singing and teaching process of insiders through interviews, observations, audio recordings, and video recordings.

2.5 Data analysis

The researcher analyzes the data through concepts and theories, keeping track of the definitions of goals and terms.

First, researchers use quantitative research methods and field survey data analysis and production techniques. The researchers interviewed Mr. Liu Hongkui, a composer of Xinyang folk songs, and Professor Yu Ligang of Xinyang Normal University, and obtained experience and relevant data from them.

Second, the researcher learns the singing methods and embellishing cavity skills of Xinyang folk songs by following Mr. Jin Xugong and the head Ding Youping, who is Shangcheng County Golden Rice Field Art Troupe. And through the study of the literature, analyze and summarize the singing style and embellishing cavity skills of Xinyang folk songs.

Third, the researchers used document analysis methods to collect and organize the data. During the field work, he carried out an understanding of the development status of Xinyang folk songs, and summed up the suggestions for the future research and dissemination of Xinyang folk songs.

In this paper, the researcher will introduce in 7 chapters:

2.6.1 Chapter I Introduction.

2.6.2 Chapter II Review literature.

2.6.3 Chapter III Research methods.

2.6.4 Chapter IV The musical style of Xinyang folk songs in Henan province, China.

2.6.5 Chapter V The embellish cavity skills of Xinyang folk songs in Henan province, China.

2.6.6 Chapter VI The dissemination status and conservation process of Xinyang folk songs in Henan province, China.

2.6.7 Chapter VII Conclusion, discussion and suggestion.



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CHAPTER IV

The Musical Style of Xinyang Folk Songs in Henan Province, China

In the category of music, music style mainly refers to the various elements that make up music: melody, rhythm, timbre, dynamics, harmony, texture, and musical styles. The special combination of these elements can produce a distinctive or unique sound, which is different from other types of music. The types of Xinyang folk songs are as rich as the traditional Chinese Han folk songs, and there are also unique red revolutionary songs. However, in terms of musical melody, there are basically no two-voice and multi-voice parts in Xinyang folk songs, which is different from other Chinese Han folk songs. Therefore, this chapter starts from the types of Xinyang folk songs, and analyzes that the musical characteristics of Xinyang folk songs are mainly reflected in the melody and the structure of the folk songs.

1. The types of Xinyang folk songs

There are three main classifications of traditional folk songs in China, they are subject classification, genre classification, and cross classification (mixed classification). If classified according to the genre classification method, Xinyang folk songs can be divided into six different genres: chant, field song, folk song, lantern song, minor and revolutionary historical song. The horns are simple in structure, strong in melody, and are often used as ornament words "he, hi, yah"(these are words to describe the tone); Field songs are beautifully tuned, with a slow rhythm, and mostly improvised lyrics. Everyone is helpful. The music comes from labor and is not completely affected by labor; the character of folk songs Changeable, sometimes high-pitched, sometimes tactful, and often sung with falsetto. In Xinyang, it is called "Five Phrase Folk Songs"; Lantern song is the accompaniment music of Xinyang folk dance. It has a clear rhythm, bright melody, strong local characteristics, and a close relationship with field song; there are many minor tunes, melody is smooth, and the style is exquisite and tactful. It likes to use words to line up words, but also has a drag; red revolutionary songs It is another major feature of Xinyang folk songs. Most of them are filled with old folk songs. Since Xinyang is a relatively important



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revolutionary base area of the Communist Party of China, the red revolutionary songs mainly reflect the life of the people in the base area.

Also known as labor chants, it is the yelling and shouting that people make when they work together and in accordance with the rhythm of the labor movement. The horns are produced by labor and are dependent on labor. Its melody increases or decreases with the intensity, rhythm, and rate of the action cycle of the labor, and its melody and rhythm form coincide with the rhythm of the labor action. The musical structure of trumpets in Xinyang folk songs is mostly relatively simple. The form of singing is that one person sings together, or one person leads the singing and everyone helps. The lyrics are improvised. There are: "Building horns", "Shi wo horns" and "Emergency horns" in Shangcheng County, "Hangge", "Jiabao horns" and "Transporting horns" in Huangchuan County, "Pull the fiber horns", "Shake the horns", "Support the horns" in Gushi County, and so on.

In comparison, the horns of Huangchuan County have strong melody, and their tunes are smoother and more beautiful. The chants in Shangcheng County have a lively rhythm and a strong mood (there is an urgent chant with only supplementary words and a small number of musical scales), and the rhythm is particularly sharp. The chants of Gushi County have many repetitive melodies, and the tunes of the water chants are long and high-pitched, with the charm of folk songs.

The field songs of Xinyang are quite distinctive and are folk songs sung collectively by farmers when they are engaged in field work. The singing field songs is in the form of one person leading the singing, and the lyrics are mostly improvisational, some of which are five-phrase ballads circulated in the local area, and a few lyrics are narrative. Field songs are beautifully tuned and have a relatively slow rhythm. Typical ones are: Xinyang County ("Da Liu Hai" in Luoshan County; "Draw Water Song", "Yangko" and "Crab Song" in Huangchuan County and Guangshan County; "Dan Ya You", "Shuang Ya You", and "Da Ya Tou" in Gushi County; "Ya Ya Yo" and "Sister-in-law" in Shangcheng County. Field songs sings and sings mostly to use ornament words, and even use ornament words to refer to a certain type of field songs. For thousands of years, singing field songs has become an indispensable part of Xinyang people's labor.

Generally speaking, the field songs in the Xinyang mountainous area have freer rhythm, strong folk songs, high-pitched and long melody, and a combination of true and false sounds; field songs in the hilly areas of the east and the north have beautiful melody and unrestrained enthusiasm. It has the characteristics of horns in the form of singing, and the characteristics of folk songs in the melody, tone and structure. It is different from horns and folk songs. In essence, field songs still exist dependent on labor, and has not been completely free from labor constraints. From the perspective of the development of folk songs, it should be a folk song genre between chants and folk songs.

Folk song is the song of the mountains and the wild. The singer takes nature as the stage, and expresses his feelings as he pleases. Nowadays, folk songs have gradually begun to free themselves from labor constraints, and it has a richer living environment. Xinyang folk songs are often called "Five Phrases Folk Songs". They are sung in false voices (the real voices are rarely sung), with more characters and words, and the rhythm is free. Singing in the form of solo or duet, accompanied by gongs and drums. In addition to "Five Phrase Folk Songs", there are other forms of folk songs, such as "Pan Songs" in Huangchuan County, "Duet Folk Songs" and "Slow Catching" in Shangcheng County, and so on.

In modern society, it is generally believed that Minority has broken away from labor constraints and tends to be independent and complete artistic realm. The minor tune can be said to be a well-crafted folk song genre, with strong participation by the masses, extremely broad content that expresses and reflects life, beautiful and vivid tunes, and is more conducive to expressions. With the flow of population and economic exchanges, minor tunes spread widely; they often break through the limitations of regions, and form minor tunes in different regions to infiltrate each other and absorb and learn from each other.

Because Xinyang is located in the north-south traffic arteries, the minor tunes of neighboring provinces are also spread in Xinyang, but the melody tone has changed, and the musical structure has also been changed by Xinyang people according to their own aesthetics, and they have their own style, thus forming the folk song of the variant. The minor tunes with more Xinyang characteristics are: "Ten Fans", "Ten Embroideries", "Yu Mei Lang", "Little Girl", "Four Seasons Lovesick", "Wait Boy till Dawn", "Flying a Kite", "Spring Trip" etc.

Lantern songs are also a distinctive type of folk art in Xinyang, and they are mostly performed during the Lantern Festival. The lanterns all around are shining brightly, and the ground is set as a platform in the middle, so some people call it "floor lanterns." In terms of its nature, it belongs to a small song and dance drama, one drama, one song, with a complete storyline, gongs and drums festival, many people help singing, there are two protagonists in the song that are a buffoon and a female role, or a male role and a female role, they sing and dance, so they are also called "Di Lantern Opera". The prelude part of the popular "Flower Basket Opera" in Shangcheng County belongs to this kind of song and dance show. The singing part of the floor lamp is called "lantern songs", mainly including "Husband and Wife Watching the Lamp", "Shooting Six Hopes", "Selling Peaches", "Playing Mulberry Leaves", "Wu Yiwen", "Gou Chicken" and so on. The lantern songs have a bright rhythm and a strong sense of dance movement. In addition to the singing of the lanterns, the singing part of Xinyang folk dances also belongs to the category of lantern songs. Therefore, the main feature of Lantern Songs is that its tunes have a distinctive dance character.

If classified by subject, Xinyang folk songs have a wider variety of categories, such as tea songs, labor songs, and life songs. Such as crying funeral songs, crying wedding songs, wine songs, farming songs, solar terms songs, folk songs (love songs) expressing love, folk songs reflecting major historical events, new folk songs produced after the founding of New China, and so on.

To sum up, Xinyang folk songs can be summed up with a long history, a large number, a complete variety, and a wide range of subjects.

2. The music characteristics of Xinyang folk songs

The neighbor of Xinyang to the east is Anhui Province, and to the south is Hubei Province. The Ta-pieh Mountains cross east to west. Since ancient times, it has been a major channel for the communication between the North and the South, and at the same time the middle zone of cultural exchanges between the North and the South. The developed court music during the Spring and Autumn and Warring States period had a significant impact on the development of Xinyang folk music. Especially during the Agrarian Revolution, Anti-Japanese War and even the Liberation War, this is one of the revolutionary base areas. Because of Xinyang's unique history

and culture, beautiful natural environment and broad folk songs and genres, after thousands of years of continuous tempering by the people of belief, it has formed its own unique music characteristics.

2.1 The first feature is light and cheerful.

Because Xinyang is located at the junction of the three provinces, it has both the charm of "Chu" and the elements of Zhongzhou in language, so that folk songs have a blend of rigidity and softness in music and language. First of all, from the perspective of the melody line, the folk songs popular in the eastern part of Xinyang often repeat with the same sound and jump more frequently in four, five, seven, eight or even ten degrees. The sound range is wide, the mood is unrestrained and passionate, fresh and bright, and the atmospheric features are enhanced. This embodies the heroic spirit and strong will of the Xinyang people. For example, "The Ta-pieh Mountain is Calling", "Shi Wo Horn" (Folk Songs of Shangcheng County), "Flower drum lamp tone" (Folk Songs of Huangchuan County), "Red Army Tune" and some new folk songs reflecting the theme of revolutionary history in the folk song minor. Various expressions have created the heroic image of the people in the old districts who are hardworking, brave, fearless and daring to fight.

花鼓灯调(灯歌)

中速 潢川县民歌

前塘玩来到后塘(哟啊), (合唱)那不错哎么前塘玩来
 te'ien t'əŋ uan lai iəu xou t'əŋ (na a), (chorus) na pu ts'uo ai mɿ t'e'ien t'əŋ uan lai

到后塘, 后塘还比前塘强(咧), 前塘(哎哟)还有
 t'ou xou t'əŋ, xou t'əŋ xai pi t'e'ien t'əŋ t'e'ien (lei), t'e'ien t'əŋ (ai iə) xai iəu

(哎哟)千棵树, 后塘还有万棵桑,
 (ai iə) t'e'ien k'ɿ pu, xou t'əŋ xai iəu uan k'ɿ sɑŋ.

千棵柳树拴骡马, 万棵(那么)桑树 (哎哟)
 t'e'ien k'ɿ liəu sɿ sʉan luo ma, uan k'ɿ (na mɿ) sɑŋ sʉ (ai iə)

落凤凰, 凤凰不落无宝之树(哟啊),
 luo fəŋ xuɑŋ, fəŋ xuɑŋ pu luo u pəu tʂl sʉ (na a).

(仓仓乙才 仓乙) 玩友(咧) (么事 咪?) 凤凰单落
 uan iəu (lei) (mɿ sɿ lei?) fəŋ xuɑŋ tan luo

贵府上(那么)。(合)(哟) 贵府上(哟啊)!
 kuei fu sɑŋ (na mɿ) (da-ə) (iə) kuei fu sɑŋ (na a)!

Figure 7 Flower drum lamp tone (Folk Song of Huangchuan County)

The rhythm of the percussion in the 11th, 20th, 26th, and 27th bars in figure 7 "Flower drum lamp tone" reflects the musical elements and style of Anhui "Flower Drum Lamp Opera". The main meaning of the lyrics is that guests come to the host's courtyard and praise the host. The house is spacious, rich in wealth, and a compliment to wealth and auspiciousness. Of the 34 bars in this song, 21 bars use the same melody line. There are a total of 5 phrases in this song. The motives of the second and third bars appear three times in the song, including the last two bars, forming an echoing effect from the beginning to the end.

"Red Army Tune" is a work by the people of the Ta-pieh Mountain's area praising and praising the Red Army for making revolutions for the poor and resisting Japanese imperialist aggression. The lyrics mean: I don't need to beat gongs and drums, I sing a song for the poor, every day just for don't be starved to death, we no longer have to worry about food and clothing when the Red Army comes. It has a total of 14 bars, of which there are 7 bars where repetitive

sounds occur, and there are six-degree jumps in both the 8th and 9th bars. The music is high-pitched and cheerful, expressing the praise and welcome of the Red Army of the People's Team in the Ta-pieh Mountain's area.

红军调

(穷人调)

中速



鼓也不用打(咪么哎咳哟), 锣也不用
ku ie pu yŋ ta (lai mʔ ai xai io), luo ie pu yŋ
买了半升米(咪么哎咳哟), 一家都欢
mai lʔ pan ʂəŋ mi (lai mʔ ai xai io), i tɕia tou xuan

敲(咪么哎咳哟), 你听我唱一个穷(个)人
tɕiəu(lai mʔ ai xai io), ni tʂiŋ uo tʂəŋ i kʔ tɕiəu(kʔ) rən
喜(咪么哎咳哟), 叫一声儿 叫一声
ɕi (lai mʔ ai xai io), tɕiəu i ʂəŋ ər tɕiəu i ʂəŋ

调(呵), 农友呵, 大家都别笑(咪么哎咳哟)。
tjəu(xʔ), nuŋ iəu xʔ, ta tɕia tou piɛ tɕiəu(lai ai xai io)。
女(呵), 老婆子, 今天饿不死(咪么哎咳哟)。
ny(xʔ), ləu pʰuo tsɿ, tɕin tʂiɛn ʔ pu sɿ(lai ai xai io)。

Figure 8 Red Army Tune (Folk Song of Ta-pieh Mountain)

2.2 The second characteristic is slowness and grace.

The folk song melody of the Huai River Basin and the central hilly area is frequently used in continuous two-degree intervals and five-degree jumping ups and downs. It is characterized by a steady rhythm, a gentle tone, and a beautiful and touching. It shows the simplicity, kindness and honesty of the people in the old district. It is called "Huai Tune". It is a kind of self-playing and self-singing music introduced to Xinyang from the south of the Yangtze River. It not only sings elegantly, but also has a delicate and subtle tune. It is also beautifully accompanied by instruments such as Pipa, Huqin, and Sanxian. The text structure of "Huai Tune" music is a kind of branded music, and the commonly used tunes include "Duoban", "Xieban", "Niusi", "Baban", "Crossing Heart Tune" and so on. For example: "Flower sedan chair to the

door" (Huai Tune Crossing Heart Tune), "Ba Duan Jin", "Fair Lantern", "Tea Mountain Five Watches", etc. It mainly uses a variety of decorations, vocal phrases, and mode conversion, which change with the change of the meaning of the lyrics. Some are like talking and singing, and some are talking and singing. Not only will it not feel boring, but on the contrary Become an art form that people love to hear.

Flower sedan chair to the door" is a typical representative of "Huai Tune". The main idea of the lyrics is: on the wedding day, the bridegroom carried the sedan chair to the bride's door. The bride wore a festive red dress and embroidered shoes embroidered with mandarin ducks and birds to complete the wedding happily. Excluding the introductory part of the six bars, the 8th, 9th, 14th, and 17th bars all have the appearance of the progression of the scale, and the 7th, 8th, 13th, and 32nd bars use decorative sounds and drag accents. The use of these composing techniques makes "Huai Tune" music highlight a gentle, delicate, and melodious musical style.

2.3 The third characteristic of Xinyang folk songs is humorous and funny.

The humorous Xinyang folk songs express the optimistic character of Xinyang people. For example: "What is the tip and the tip", "Jie Ganmei" (lantern songs), "Ten Fans", "Three Fans", "Take a Golden Hook and Go to the Sun" (Field Songs Dan Ya You), "Husband and Wife Watching the Lamp" (lantern songs) and so on. Due to the use of various local-featured ornament words, ornament phrases, various phrase breaks, vibrato, mordent, portamento, and coloratura singing techniques in the tune, it shows the singing characteristics of both humorous and funny. In addition, the formation of Xinyang folk songs style and charm, in addition to the above reasons, is also greatly influenced by folk songs in the north and the Jianghuai area in the south. It has both the transitional characteristics between Huanghuai and Jianghuai.

花轿到门前(淮调穿心调)

淮滨县民歌

花轿(你 就) 到了 门 前(哎 哟), (哎 哟 哎
 xua teiou (ni teiou) tou lr mæn tæ'ien (ai io), (ai io ai

哟) 喜 炮(你 就) (啊) 连 (哎) 天, (哎 哟 哎
 io) ei pæu (ni teiou) (a) lien (ai) t'ien, (ai io ai

哟 哎 哟), 梳(哎) 洗 打(哎)
 io ai io), su (ai) ei ta (ai)

扮 上 穿 一 件 大 红 衫, (哎 哟) 我(就)
 pan soŋ tʂ'uan i tæ'ien ta xurj ŝan, (ai io) uo (tæ'iou)

(就) 衫 衫 堂 鞋 上 绣 一 对 鸳(哎)
 (tæ'iou) tʂ'ai tʂ'ai t'æŋ gie soŋ ŋiou i tœi yæn (ai)

鸯 伴 (哎 哟 哎 哟)。
 ioŋ pan (ai io ai io) .

Figure 9 Flower sedan chair to the door (Folk Song of Huaibin County)

In the figure 10 "Pick up sister-in-law", the main meaning of the lyrics: Chinese Lunar New Year, lanterns and festoons are everywhere. A man goes to his sweetheart's house to pick up a couple to watch the lantern. On the surface, it means admiring the lantern, but it actually means that the lover's thoughts are everywhere. As far as the lyrics of the whole song are concerned, the mood is cheerful and the rhythm is tight, rendering a beaming atmosphere. In terms of composition technique, portamento is used in the second and fourth bars, and the use of these portamentos and supplementary words shows a cheerful festive atmosphere.

In the figure 11, the folk song of Gushi County, "Hit the golden hook and hook the sun". Its lyrics are to the effect that I hope to make a golden hook to catch the sun and prevent it from falling. It describes the sigh of the passing of time and exhorts people to Cherish time and live happily. Many decorative sounds are used in the writing of music scores: appoggiatura, mordent,

portamento, etc. The use of these decorative sounds makes the music more lively, humorous, and cheerful, even if it is a preaching to the world, it is also acceptable to people.

接干妹(灯歌)

中速稍快 风趣地 商城县民歌

正月里来正月正, 俺接干妹看红灯, 正月不把
 tsəŋ¹ yɛ li lai tsəŋ¹ yɛ tsəŋ¹, an tɕiɛ kan mei kʰan xŋŋ təŋ¹, tsəŋ¹ yɛ pu pu

干妹接, 过了正月接不得(那么), 干妹(嗟), 干哥(嗟),
 kan mei tɕiɛ, kuo lɿ tsəŋ¹ yɛ tɕiɛ pu tɕ (na mɿ), kan mei (sai), kan kɿ (sai).

你听(嗟)那个, 你讲(嗟), 没得啥子你吃(嗟), 管它(小)
 ni tɕiŋ (sai na kɿ), ni tɕiŋŋ (sai), mei tɕ ʂa tsɿ ni tɕʰŋ (sai), kuan tʰa (sɿu)

月正不(啊)月正(咪), 俺接干妹来看(咪)灯(啊)!
 yɛ tsəŋ¹ pu (a) yɛ tsəŋ¹ (lai), an tɕiɛ kan mei lai kʰan (lai) təŋ¹ (a)!

Figure 10 Pick-up sister-in-law (Lantern Song of Shangcheng Coutry)

Xinyang folk songs are based on the Chinese National Pentatonic Scale. Although the form of mode alternation is common, it is rarely changed. In the melody line, the folk songs of the southern mountainous areas jumped a lot, and the vocal range was wide; the melody in the hilly areas of the central part mostly used the melody progression, the rhythm was steady, the speed was slow, and it exuded a strong rustic flavor. Two beats and four beats are often used in the beat. The length of the song is short, but the structure is complete.

3. The Musical Structure of Xinyang Folk Songs

Looking at the structure of Xinyang folk songs, it basically belongs to one section (one piece). Xinyang folk songs composed of two or more sections are very rare. Therefore, the style characteristics of Xinyang folk songs are mainly reflected in the structural form, performance characteristics and direct relationship between the phrases.

In Xinyang folk songs, a paragraph can consist of one phrase, or two, three, four, or five or more phrases. This kind of multi-phrase folk songs will often appear in folk songs, field songs and chants. One paragraph is basically a non-square music structure form, and there are external clarity and internal vague variability in the tone of the mode.

打把金钩钩日头（田歌单呀油）

固始县民歌

日头 (喂) 正在 (咁) 往 (什 么) 西 (咁) 游 (喂),
 5 ri t'hou (uei) tseŋ tsai (ie) uŋj (ʂən mʅ) ɿ (ie) iou (uei),

打 一 把 (小) 金 (咪) 钩 (哟), 打 一 把 (小)
 9 ta i pa (ɿiəu) tɿn (lai) kou (io), ta i pa (ɿiəu)

金 (咪) 钩 (咁) 钩 (什 么) 日 (咁) 头 (喂),
 13 tɿn (lai) kou (ie) kou (ʂən mʅ) rɿ (ie) t'hou (uei),

(呀 呀 哎 油 喂 哎) 钩 (什 么) 日 (咁) 头 (喂 哎),
 (ia ia ai iou uei ai) kou(ʂən mʅ) rɿ (ie) t'hou (uei ai)

Figure 11 Hit the golden hook and hook the sun (Folk Song of Gushi County)

3.1 Double-phrase folk songs

In Xinyang folk songs with a paragraph style, two closely related phrases constitute a double-phrase pattern and occupy a large proportion. Two-phrase folk songs are beautifully tuned, rigorous in structure, and rich in expressiveness. There are four main types: repetitive structure, mixed structure, parallel structure and contrast structure.

The repetitive structure double-phrase pattern (a+a1) is also called "phrase repetitive double-phrase pattern". It consists of two complete or variable repeating phrases, which can be the second phrase and the first phrase with complete measures and beats. In the same way, the second phrase and the number of beats can be more than the first phrase, regardless of whether the phrase is square or not. For example, the figure12 "the new culture enters the mountain nest" is a tune with a repeating double-phrase structure that changes and repeats. The last four bars of it repeat the changes of the first four bars, and even the rhythm and notes in the second half of the phrase are a complete repetition of the previous phrase.

新文化进山窝（田歌）

罗山县民歌

新文(哟)化(来)进山窝(呀),社员(那个)都把文盲帽子脱。
 ein un (io) xua (lai) tein san uo (ia), sr yen (na kr) tou pa un maŋ mdu tsɿ tʰuo .

5
 (呀 嘛哟 来 咿嘛呀儿哟) 社员(那个)都把文盲帽子脱。
 (ia ma io lai i ma ia er io) sr yen (na kr) tou pa un maŋ mdu tsɿ tʰuo .

Figure 12 The new culture enters the mountain nest (Folk Song of Luoshan Country)

For another example, the 16 bars of Figure 13 "Tea Mountain Five Watches" are divided into two phrases, forming a square section. The last four bars of the first phrase and the last four bars of the second phrase have great similarity. Can form an obvious phrase repetitive double-phrase structure.

茶山五更(小调)

潢川县民歌

一更(哪)里来(嘛)跟哥(咪)说,出门(这)之人
 i koŋ (na) li lai (ma) kən kr (lai) sʉo, tʂʉu mən (tʂʉ) tʂɿ rən

莫念(咪)色,哥(咪)哎咳哟 哎哟嘛我的
 muo niən (lai) sr, kr (lai ai xai io ai io ma) uo tr

哥,盘缠(这)又少本钱又窄。
 kr, pʰan tʂʰan (tʂʉ) iou sʉu pən tʰiən iou tʂai.

Figure 13 Tea Mountain Five Watches (Folk Song of Huangchuan Country)

The mixed structure double-phrase pattern (a+(b+a)) refers to when the contrast material in the second phase of the repetitive structure double-phrase pattern increases to a certain extent, not only the musical expression is enriched, but the structure of the section is also changed, in this way, a "double-phrase pattern with mixed structure" is formed. The main feature of this double-

phrase pattern is that there are both repetitive and contrasting materials in the second phrase, and the contrasting material cannot be less than the repetitive material. The same place as the double-phrase structure of the repetitive structure is the double-phrase structure of the mixed structure. The two phrases also have the same ending relationship. For example, in Figure 11 "Hit the golden hook and hook the sun", the first phrase is four bars, and the second phrase is composed of two small phrases, each with three bars. The repetition of the last seven measures includes both the music material of the second phrase and the music material of the second phrase, which is a repetition of the changes of the previous phrase.

The parallel structure double-phrase pattern ($a+(a+b)$) is the third type of phrase pattern that is different from the repeated structure double-phrase pattern and the mixed structure double-phrase pattern. In the repetitive structure double phrase pattern and the mixed structure double phrase pattern, their two phrases do not belong to the upper and lower phrase relationship. If the ending sound of the first phrase falls on the unstable pitch level, the ending sound of the second phrase falls on the stable pitch level. Then the upper phrase and the next phrase have a functional relationship from unstable to stable, which is the parallel structure double phrase pattern. Its general characteristic is: its last phrase is composed of two clauses, falling at the unstable pitch. The next phrase is also composed of two clauses. The first clause repeats the music material of the previous phrase, the melody tone is basically similar, and the rhythm pattern does not change much; the second clause belongs to the updated material and ends on the tonic. The two phrases are evenly symmetrical and well-structured, and the upper and lower phrases are all descending melody lines. It's rare to have a melody line in reverse and diagonal directions.

The main feature of the contrast structure double-phrase pattern ($a+b$) is: the contrast material in the next phrase tune dominates, unlike the second phase of the mixed structure double-phrase pattern and the parallel structure double-phrase pattern, the contrast material and repetition in the lower phrase. The materials are basically balanced, thus showing the characteristics of evenness. The upper and lower phrases of the two-phrase structure of the contrast structure are an organic unity, but they are relatively independent. The next phrase sometimes changes and repeats part of the melody tone of the previous phrase, but at the same time it is both contrastive and often new tones and levels appear. Harmony and melody interval; in terms of rhythm form

and mode tonality, there are also big changes and contrasts between the previous phrase and the next phrase, so that the whole next phrase produces a new musical mood.

For example, the lead singer and chorus in figure14 "Shi wo horn" appear for the first time as the first phrase, and the second phrase appears as the second phrase. And the first phrase is two bars longer than the second phrase. The ornament phrase is used in the first phrase (I will be described in Chapter 5). The use of the ornament phrase outlines the vivid labor scene, but the ornament phrase is added Let the structure of the tune appear asymmetry, and the tune has an obvious discontinuous harmony function.

石碾号子

商城县民歌

(领)小小(那个)石碾(你就浪当子嗨哟)(合)(浪当子
 (lead vocal) eiou eiou na kr a uo ni teiou laŋ laŋ tsɿ xai io (chorus) laŋ laŋ tsɿ
 嗨 哟)(领)(那个)架起来(哟)。(合)(咳 咳 呀 呀 咳 哟)!
 xai io (lead) na kr tɕia tɕi lai io (chorus) xai xai i ia xai io!

Figure 14 Shi wo horn (Folk Song of Shangcheng Country)

3.2 Three-phrase folk song

In Xinyang folk songs, the section structure formed by three phrases is called the three-phrase section. It has two main types: one is the "three-phrase repetitive structure", and the other is the "three-phrase structure".

The repetitive structure of three-phrase folk songs can best reflect the evolution of single-segment folk songs, and its relationship with double-phrase folk songs can be clearly seen in its organizational structure. Due to the different objects of repetition, the three-phrase pattern of repetitive structure can be divided into two types: one is the "phrase repetitive three-phrase pattern (a+a1+a2)"; the other is the "upper and lower phrase repetitive three-phrase pattern" (a+a1+b) or (a+b+b1)".

For example, in Figure 15 "Tea Mountain Song", the change of the third phrase at the beginning of the tenth bar repeats the music material of the second phrase at the beginning of the

fourth bar, especially the second phrase and the next three bars of the third phrase are even completely repeated. Therefore, the supplementary function of the third phrase is very obvious.

茶山歌(灯歌)

光山县民歌



(男)正月子里是新年(唛), 伙计(那个)
 (man) səŋ yɛ tsɿ li ʂɿ ɕin niɛn lai xuo tɕi na kr
 (女)出个什么门? 担个什么茶(唛), 咋不(那个)
 (women) tɕʰu kr səŋ mɿ mən? tan kr səŋ mɿ tɕʰa lai tsa pu na kr

邀我(哎)上茶(哎)山, (妹唛哎咳哟)
 iou uo ai səŋ tɕʰa ai ʂan mei lai ai xai io
 在屋里做庄(哎)稼? (哥唛哎咳哟)
 tsai u li tsuo tɕʰaŋ ai tɕia? kr lai ai xai io

去到(那个)茶山(唛)把茶(呀咳)担!
 tsou tou na kr tɕʰa ʂan lai pa tɕʰa ia xai tan!
 何必(那个)上山(唛)去担(吨)茶!
 xr pi na kr səŋ ʂan lai tɕʰy tan iɛ tɕʰa!

Figure 15 Tea Mountain Song (Folk Song of Guangshan Country)

Contrasting structure There are musical materials with contrast between the phrases of the three-phrase section, and at the same time, they have a close internal connection. The melody is connected before and after, with a general line of melody that descends from high to low. The ending notes of the three phrases are each It is not the same and presents a sequence from high to low, and its structure is: (a+b+c).

3.3 Four-phrase folk song

Four-phrase folk song is a musical segment structure form composed of four musical phrases. In Xinyang, the four-phrase folk songs are quite rich, and there are three main types: "four-phrase with repetitive structure", "four-phrase with mixed structure" and "four-phrase with contrast structure".

The repetitive structure four-phrase pattern means: without changing the ending sound, the single phrase (single phrase pattern) change is repeated once to process two phrases of lyrics, which forms a structure-repeating double-phrase pattern. If this two-phrase pattern is completely repeated once to process the four-phrase lyrics, this will form the structure-repetitive four-phrase pattern. On the surface, the phrase repetitive four-phrase pattern is the overlapping repetition of the structure repetitive double-phrase pattern, but its formation basis is the single phrase. The repetition of a single phrase forms a double-phrase pattern, and the overlapping and repetition of a double-phrase pattern forms a four-phrase pattern. This segment structure formed by the second repetition based on a single phrase is an important feature of the structural repetitive four-phrase pattern. Another main feature of the structure-repetitive four-phrase pattern is that its four-phrase lyrics are complete and unified, with coherence and paragraph. If the lyrics of the second phrase are paragraphic, then it can only be regarded as a double-phrase structure repetitive and not a four-phrase repetitive structure. The structure scheme can be used $((a+a1) +(a+a1))$ or $(a+a1+a2+a3)$.

For example, in Figure 10 "Pick up sister-in-law", the second phrase at the beginning of the fifth measure and the third phrase at the beginning of the tenth measure are repeated changes of the first phrase. Only the fourth phrase at the beginning of the fifteenth measure is used a brand-new music material. So, it gives people a novel turning feeling.

The four-phrase pattern of mixed structure refers to the four-phrase pattern formed by repeating or changing one of the three phrases with contrasting musical materials and different endings. It has three manifestations:

Repeat the structure form of the first phrase $(a+a1+b+c)$. This kind of folk song repeats or changes the second phrase to repeat the first phrase, and has the same ending sound. The third and fourth phrases are in contrast with the first and second phrases, and the ending sounds are different.

For example, in Figure 16 "Shan Bo Visiting Friends", there are six bars in the first phrase, and the melody of the last two bars changes and repeats in the second phrase. It appears in the ninth and tenth bars. The third and fourth lines are the third phrase and the fourth phrase respectively, so this piece of music forms a structural form that repeats the first phrase, namely $(a+a1+b+c)$.

Repeat the structure form of the second phrase (a+b+b1+c). The third phrase of this kind of folk song repeats or changes. Repeat the second phrase and have the same ending. The first phrase and the fourth phrase are in contrast with the second and third phrases and the ending sounds are different. For example, in Figure 9 "Flower sedan chair to the door", the first phrase contains four bars, which is a regular phrase. The third phrase starts from the eighteenth bar, and the music material comes from the first five bars of the second phrase. The repetitive technique is used to express a sense of hierarchy. The fourth phrase has nothing to do with the previous three phrases, it is a brand-new musical material.

山伯访友 (小虞美郎)

新县民歌

稍慢

山(哪)伯(的个)走(哇)出学(呀)堂 门, 用(啊)目(呀)
 san (na) puo (ti kr)tsou(ua)tʂu eye (ia)tʂaŋ mən, yŋ (a) mu (ia)

望(啰)你(呀)我(的个)不(哇)知 祝(呀)家 村,
 uŋ (luo) ni (ia) uo (ti kr) pu (ua) tʂʌ tʂu (ia) tʂia tʂʰun,

四九(一个)前去(的)问(哟), 哪个是祝家村,
 si tʂiou (i kr) tʂien tʂy (tr) un (io), na kr ʂʌ tʂu tʂia tʂʰun,

小四九哟施一礼(哟), 请问老(哇)人(啰)。
 ʂiau si tʂiou io ʂʌ i li (io), tʂʰiŋ un lau (ua) rən (luo)。

Figure 16 Shan Bo Visiting Friends (Folk Song of Xin Country)

Repeat the structure of the third phrase (a+b+c+c1). The fourth phrase of this kind of folk song repeats or changes. Repeat the third phrase, and have the same ending. The third and fourth phrases are the same as the first and second phrases. Contrast and the ending sounds are different.

For example, in the below figure 17 "A Jasmine Flower", this song belongs to a typical three-game structure with a contrasting nature. There is an obvious progressive relationship

between the cohesive parts of each phrase. At the beginning of the bar, the third phrase was repeated completely, making the whole song more substantial and ending more complete.

The four-phrase pattern of contrastive structure is the same as the two-phrase structure of the contrastive structure and the three-phrase structure of the contrastive structure. The four phrases of the four-phrase contrastive structure emphasize the contrast factors between each other, and the melody tone of each phrase is different, and the ending sound is also different. The basic tendency of the melody of the whole song is from high to low, and the melody of each phrase also shows an overall downward trend. The four phrases have a falling tone arrangement from high to low, and each phrase has a clear hierarchy and has a prerequisite and extended relationship, showing progressive performance characteristics. The structure diagram is (a+b+c+d).

一朵茉莉花(小调)

固始县民歌

一 朵 茉 莉 花 (地), 一 朵 茉 莉 花 (地), 茉 莉 (小)
 i tuo muo li xua (ie), i tuo muo li xua (ie), muo li (eiou)

花 开 (地) 香 (地) 香 似 她, 我 有 心 掐 (个) 朵
 xua kai (ie) xiang (ie) xiang si ta, wo you xin qia (ge) duo

戴 (地), 又 怕 (那 个) 看 花 人 骂 (哎) 哟。 我 有 心
 tai (ie), you pa (na ge) kan xua ren ma (ai) yo. wo you xin

掐 (个) 朵 戴 (地) 又 怕 (那 个) 看 花 人 骂 (哎) 哟。
 qia (ge) duo tai (ie) you pa (na ge) kan xua ren ma (ai) yo.

Figure 17 A Jasmine Flower (Folk Song of Gushi Country)

Generally speaking, regardless of the type of phrase structure, the two-phrase structure is used as the basic material. It can be said that without double-phrase, there would be no colorful single-phrase structure in Xinyang folk songs, such as the double-phrase with repetitive structure, the three-phrase with repetitive structure, the four-phrase with repetitive structure, and the mixed

structure mentioned in this chapter. The double-phrase structure, the three-phrase structure of the contrastive structure, the four-phrase structure of the mixed structure, etc., follow their origins, and the cornerstone of their structure is still the double-phrase structure.

CHAPTER V

The Embellish Cavity Skills of Xinyang Folk Songs in Henan Province, China.

In 1963, Yu Huiyong from the Shanghai Conservatory of Music, China, published an article in a magazine called "Wen Hui Newspaper " in which he wrote: "Embellish Cavity" is one of the precious heritages of Chinese folk music. It is a creative method. According to the requirements of content performance and style performance, the performer uses a number of embellish cavity factors and combines them with corresponding melody materials according to certain rules to form various "color tones" and "characteristic music collections". These color tones and characteristic music Convergence, organically infiltrated the melody of the whole tune, so that the whole tune has a certain expression function and charm and color characteristics. In this way, the re-creation method of "polishing according to emotion, moisturizing and generating flavor" is "embellish cavity". The Han folk songs is the direct manifestation of the beauty of Chinese phonetics and rhyme. Due to the characteristics of Chinese phonetics, it has created a unique articulation and eloquence skills. In my country's traditional folk song embellish cavity techniques, "words are bones, rhymes are flesh".

There are various forms of the embellish cavity, which mainly use singing techniques such as vibrato, portamento, staccato, sidetone, shaking tone, and legato to perform decorative singing of melody. The role of embellishment is not only the retouching of the melody, but also the rendering of the emotions. It is the key to best embodying the style and characteristics of local folk songs, and it is also an artistic means to deeply express the style and colors of folk songs. For example, in the decoration of vocal tunes, there are changes in sound color modeling or mixed use of true and false sounds, etc., and thus produce colorful singing styles.

The researcher has discovered that there are two forms of embellishment of traditional Chinese folk songs: one form is "ornament", that is, one or several tones are used to decorate a certain sound in the melody; the other form is "tune inserted", That is to say, some ornament characters and words are inserted in the melody of folk songs, and their appearance strengthens the expressive power of music.



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1. Decorative sound embellishments in Xinyang folk songs

In Xinyang folk songs, ornamental tone retouching is widely used as a retouching method. This type of retouching is the most common and is almost "ubiquitous" in Xinyang folk songs. Decorative sounds in Xinyang folk songs are widely used, and the most prominent ones are appoggiatura, portamento, mordent, tremolo.

1.1 Appoggiatura

In a large number of Xinyang folk songs, the appoggiatura mainly used for decoration are generally the second and third tones above or below the main sound, and sometimes there are some compound appoggiaturas. For example: in figure 18 Shangcheng folk song "Ten Hate"

十恨 (小调) 商城县民歌

一恨(那)二爹娘(哎), 爹娘(小)无主张(哎), 男大(小)
i xèn (nà) èr tiē niang (āi), tiē niang (xiǎo) wú zhǔ zhāng (āi), nán dà (xiǎo)

女大正个相当(哎), 怎不(小)打嫁妆(哎)?
nǚ dà zhèng ge xiāng dāng (āi), zěn bù (xiǎo) dǎ jià zhuāng (āi)?

Figure 18 Ten Hate (Folk Song of Shangcheng Country)

At the same time, there is a large interval of appoggiatura in Xinyang folk songs, such as figure 19 Xinyang folk song "Dialogue Flower", which is a male and female duet song. Because in the second measure of the beginning of the song, there is an appoggiatura forming a sixth above the tonic, the whole song is lively, laying the keynote of the whole song, but also in line with the characteristics of Xinyang dialect rhyme, full of local characteristics.

对花 商城汉族

(女)俺说一个一呀(男)对上一个一呀(女)什么东西开花(女)在水里呀?
(women) an guo i kr i ia (man) tui se ji kr i ia (women) shen me xi wu kai hua (women) zai shui li ya?

Figure 19 Dialogue Flower (Folk Song of Shangcheng Country)

1.2 Portamento

The use of portamento in folk songs can adjust the intensity of the music, strengthen the tone, and have a lively expressive force. Therefore, it has become one of the most important retouching techniques in Xinyang folk songs. There are many forms of portamento in Xinyang folk songs. Generally, thirds and fourths are the most common, and there are portamentos of octave and above. Reflected in figure 14 "Shi wo horn" (Folk song of Shangcheng Country)

In figure 20, "Embroidered the eight landscapes of Xinyang" of the Xinyang folk song: In the second and third bars of the song, there are two adjacent portamentos, the first octave glide, and the second fourth glide. The glide range is relatively large, although there is no clear meaning of the lyrics, only the word "waits", but it vividly expresses the praise of the people of Xinyang to their hometown after the liberation.

绣绣信阳八大景

信阳民歌

一 绣 信 阳 城 哪 等 等 城 内 好 威 风 哪 呀 呼 嗨
i eiou ein ioŋ ʅ'əŋ na təŋ təŋ ʅ'əŋ nei xdu uei fəŋ na ia xu xai

Figure 20 Embroidered the eight landscapes of Xinyang (Xinyang folk song)

1.3 Mordent

In the previous figure 11 of chapter four, "Hit the golden hook and hook the sun" (Folk song of Gushi County): between the first bar and the second bar of the song, there is a ten-degree jump interval, and there are multiple jumps in the melody. And the big jump interval. In the song, appoggiatura and mordent are used extensively. In the fourth bar, the two techniques of appoggiatura and mordent are used to decorate, making the verb "falling mountain" lifelike, with a sense of picture. People enter hallucinations, give people infinite beautiful longings, and at the same time fully reflect the rich retouching techniques of Xinyang folk songs.

There are also many places where mordent is used in the folk song "Da Yatou" (Field song) in Figure 21, such as in the second, sixth and eighth bars.

打丫头 (田歌)

商城县民歌

(领) 一 下 (那 个) 田 来 乐 呵 呵 (啾 啾), 大 家 (那 个) 唱 起 薅 秧 歌 (呢)
 (lead) i ɕia (na kr) t'ien lai lr xr xr (lai ai), ta teia (na kr) t'əŋ t'ə'hi xdu iəŋ kr (nɿ)

5
 (合) (啾 啾 啾 咳 啾 啾 咳) 大 家 (那 个) 唱 起 薅 秧 歌 (啾 丫 头 啾)。
 (chorus) (nuŋ ia xr xai ia xr xai) ta teia (na kr) t'əŋ t'ə'hi xdu iəŋ kr (lai ia t'əu lai)。

Figure 21 Da Yatou (Field Song of Shangcheng Country)

1.4 Tremolo

In Xinxian's classic revolutionary folk song "Red Flags in the Ta-pieh Mountains" in figure 22, the ornament phrase of the thirteenth bar uses two tremolos in the refrain. They not only add color to the tune, but also make the tune catchier. It is convenient for people to sing and spread the revolution.

红旗插遍大别山 (灯歌打六望调)

新县民歌

一 九 二 五 年 (哪 啾 啾 咳), 董 必 武、郑 位 三 (哪),
 i teiou ər u nien(na i ia xai), tuŋ pi u、tʂəŋ uci san (na),

6
 领 导 革 命 来 宣 传 (啾 啾 咳), 夺 取 麻 城
 liŋ təu kr miŋ lai ɕyən tʂ'uan (ai xai io), tuo t'ə'y ma tʂ'əŋ

11
 和 黄 安 (啾 啾 咳)! (啾 啾 咳 啾 啾 咳 啾 啾 咳 啾 啾 咳)
 xr xuəŋ an (i ia xai)! (i io xai io i io xai io

16
 啾 啾 咳) 夺 取 麻 城 和 黄 安 (啾 啾 咳)!
 ia uci io) tuo t'ə'y ma tʂ'əŋ xr xuəŋ an (i ia xai)!

Figure 22 Red Flags in the Ta-pieh Mountains (Folk Song of Xinxian Country)

In Xinyang folk songs, there is sometimes no obvious difference between tremolo and mordent in notation. Even mordent is used in notation, while local folk singers sing as tremolo.

Some notation examples even indicate that mordent sings with tremolo. For example, in Figure 23, the Luoshan County field song "Guess the silent riddle": The example of this score shows that mordent sings with tremolo, and the tremolo is mostly in function words with no practical meaning, so that it is easy to sing, and secondly, it is mostly at the end of the phrase. It's easier to express feelings after asking and answering.

打哑谜（田歌）

罗山县民歌



(问) 啰 喏 嘿 啰 喏 嘿 我 打 哑 谜 仁 兄 猜? (啰 哧 喏 嘿)!

(ask) (luo xr xei luo xr xei) uo ta ia mi ren eyŋ tʂai? (luo iɛ xr xei)!

(答)

(answer) (luo xr xei luo xr xei) ren eyŋ ia mi ta tʂu lai! (luo iɛ xr xei)!

Figure 23 Guess the silent riddle (Field Song of Luoshan County)

2. The tune inserted in Xinyang folk songs

The retouching of the tune inserted mainly reflected in the addition of proper lining when performing traditional folk songs. The tune inserted refers to the tone with the lining character. Some accents are embellishments of words and phrases, while others form independent phrases, which are even larger and become part of a complete paragraph, and the scale of their embellishment is relatively large. With the passage of time, intelligent people have formed a mellow tone and colloquial, life-oriented ornament phrase and ornament words in their communication.

Xinyang folk songs have a rich set of supplementary words and phrases with local style characteristics: some supplementary words are used to strengthen the tone of speech, some are fixed appellations, and some are rich in rhyme. The appearance and use of ornament words and ornament phrases can make monotonous melody endow expressive force and become an indispensable organic part of folk songs.

2.1 Tone-style cavity retouch

Tone usually contains two aspects: on the one hand emotions, on the other hand the specific forms of voice. Tone is centered on emotion and takes specific sound as the carrier. It

exists in a specific context, sometimes expressing specific meaning, and sometimes just to strengthen the tone and express emotion. Common modal particles in Xinyang folk songs are: yo, wei, uh, ah, oh, ah, lei, ah, and so on.

For example: in the figure16 mentioned above, "Shan Bo Visiting Friends" (Folk song of Xin Country), the first phrase uses modal particles such as "na", "di ge", "wow", and "ah" to make the whole song Folk songs have a more humorous musical flavor.

2.2 Rhythmic-style cavity retouch

This kind of tune inserted mainly plays the role of rhyming. For example, in figure 24 Xinyang folk song "Liu and Deng's Army is like a god" and figure 8 "Red Army Tune", the rhythmic of the third and fourth bars, the seventh and eighth bars, they all appear at the end of the phrase and become Rhythm complements the word cavity. This kind of lining usually appears more in labor chants and more cheerful and festive folk songs.

刘邓大军似天神

汉族

刘 邓 大 军 似 哎 天 神 哎 哟,
liou ta ta tɕyn sɿ ai tʰiɛn sən ai io.

刘 邓 大 军 似 哎 天 神 哎 哟,
liou ta ta tɕyn sɿ ai tʰiɛn sən ai io.

5
日 夜 辛 苦 为 哎 穷 人 哎 哟,
rɿ ie ɕin kʰu uei ai tɕʰyŋ rən ai io.

军 民 亲 如 一 哎 家 人 哎 哟,
tɕyn min tɕʰin ru i ai tɕia rɿ ai io.

Figure 24 Liu and Deng's Army are like a god (Folk Song of Han Ethnic Group in Xinyang)

2.3 The position of the tune inserted in folk songs

2.3.1 Tune inserted in middle of phrase

As the name suggests, it is the tune inserted that appears in the phrase, and the common phrase in Xinyang folk songs includes "hey, de er yo" and so on. The duration of these lining cavities is not long, and their appearance is closely related to the Xinyang regional dialect, which plays a role in connection. For example, in figure18, the folk song "A Jasmine Flower" in

Gushi County uses a lot of modal particles such as "ye", "na ge", "ai yo", etc., which adds the local charm and colloquialism of the song.

2.3.2 Tune inserted in ending of phrase

"Tune inserted in ending of phrase" is the tune inserted that appears at the end of the phrase, and the frequently used ones include "ah, hey, lie" and so on. For example, in the figure 24 mall folk song "Red Flags in the Ta-pieh Mountains", which appeared in the previous article, the modal particles "ah he yo" and "yi ya he" are used at the end of many phrases, which are lively and interesting, very lifelike and colloquial.

2.3.3 Tune inserted in whole phrase

For example, in Figure 25, the folk song "Ten Love Sisters" in Shangcheng County: This folk song uses a lot of accents such as "Sister-in-law, oops, my brother", which makes the song lively and humorous and allows the active atmosphere to vent. The dialect rhyme and accents with local characteristics have been spread and evolved for a long time, combined with people's production and living habits, so that the words and music are ingeniously combined, easy to sing, and deeply rooted in the people.

十爱嫂（茶山五更调）

商城县民歌

一爱(呀)嫂 好怜(哪)俐 伶俐 大姐 不(哎)用提,
i ai (ia)sou xau lien(na) li liŋ li ta tɕiɛ pu (ai) yŋ tʰi,
5
(嫂)哎 哟 哎哟我的哥 缎子花鞋 自己做的!
(sɕu ai io ai io uo ti kʰ) tuan tsɿ xua ɕiɛ tsɿ tɕi tsuo ti!

Figure 25 Ten Love Sisters (Folk Song of Shangcheng County)

"Embellish cavity" is an important decorative means in Xinyang folk songs. It is often an impromptu act. The singers are casual and often have a close relationship with the local language tones. It is used to express Xinyang's regional music style. The "retouching" in Xinyang folk songs enriches the melody tones by means of "decorative tone" or "tuning tone" and singing methods to express style or express emotions.

CHAPTER VI

The dissemination status and conservation process of Xinyang Folk songs

1. The development process of Xinyang folk songs

The Central Plains of Henan is the birthplace of Chinese civilization, and the Xinyang area in the southern part of Henan also has a long history. The following information can be confirmed from the cultural relics unearthed from Xinyang archeology: From BC7000 to BC5800, Xinyang has the footprints of the ancestors' life. The Jiahu site in Wuyang County of Henan province is the earliest known Neolithic cultural relic in the Huai River basin so far. The splendor is in harmony with the ancient culture of the two river basins in West Asia at the same time. The seven-hole bone flute unearthed from the Jiahu site in Wuyang shows that as far back as the Neolithic Age, our ancestors created a splendid music culture on the land of Xinyang.

The cultural relics such as bamboo panpipes, ancient music plaques, and bronze bells unearthed from the tomb of the King of Chu in Xinyang indicate that Xinyang in the pre-Qin period was in a diversified cultural background. Ancient musical instruments such as bells unearthed from the tomb of the King of Chu in Chang Taiguan Country, which can be confirmed in history and archaeologically discovered, and the folk songs circulated in southern Henan recorded in the Book of Poetry and Songs of Chu have a history of more than one thousand years. For example, the folk songs in the west of Xinyang are recorded in "The Book of Poetry: Zhaonan", and some folk songs in southern Xinyang are recorded in "Songs of Chu", while the folk songs in northern Xinyang are recorded in "Chen Feng".

According to artist legends, folk music flourished during the Qianlong period of the Qing Dynasty. Since the beginning of Qianlong, the "Vulcan Society" on March 17 and the "Singing Festival" on the first month are the grandest. In the Xianfeng period of the Qing Dynasty, Xinyang folk music developed to its heyday, and folk "music classes" were quite popular in places such as Shangcheng Country, Xin Country and Huangchuan Country. Almost villages have built "bands", which shows the flourishing development of folk music at that time. The economic development has driven the cultural exchanges between southern and northern of China, and the

music ditties, minor tunes, and ditty songs in folk songs have also developed considerably, and southern Henan folk songs have also entered its mature period.

However, with the decline of the Qing Dynasty, the folk music in Xinyang gradually declined, and the folk music troupes in various places gradually declined until they were dissolved and eventually disappeared.

Xinyang folk songs always cover the sounds of different times with the pace of the times. In the struggle against the invaders, around 1924-1937, a large number of revolutionary historical songs were produced in Xinyang area. Since the founding of New China, especially since 1979, since the Reform and Opening up, the creation of new folk songs has re-emerged. People sing praises of the Communist Party of China, the new life and the new era.

Table 1 The Historical Process of Xinyang Folk Songs

Development Stage	Era	Representative Instrument	Musical Form	Geographical Scope
Initial Stage	Neolithic age (7000 BC ~ 5800 BC)	Seven-hole Bone Flute of Wuyang	Single-melody Instrumental Performance	Jiahu site in Wuyang County of Henan. (Huai River Basin)
Development Stage	Pre-Qin Period (Paleolithic Period ~ 221 BC)	Pan Flute Chimes	Multi-part Instrumental Music	Tomb of King Chu in Chang Taiguan Country
Prosperous Stage	Qianlong - Tongzhi of Qing Dynasty (1736 AD ~ 1875 AD)	Silk Strings Gongs Drums	Folk Bands, Folk Music Classes	Whole Area of Xinyang Shangcheng Country Huangchuan Country Xinxian Country

Table 1 (Continued)

Development Stage	Era	Representative Instrument	Musical Form	Geographical Scope
Decline Stage	Last Period of Qing Dynasty - Early Period of Republic of China (1840 AD ~ 1912 AD)	Silk Strings Gongs Drums	Folk Singing, Instrument Accompaniment	The Whole Area of Xinyang
Mixed Stage	During China's Revolutionary War (From 1924 AD)	Silk Strings Gongs Drums	Arranging Folk Song, Revolutionary Songs	Ta-pieh Mountains, Revolutionary Bases



Figure 26 Bone Flute of Wuyang



Figure 27 Seven-hole Bone Flute of Wuyang



Figure 28 Chimes from Tomb of King Chu in Chang Taiguan Country



Figure 29 Pan Flute from Tomb of King Chu in Chang Taiguan Country

2 The dissemination status of Xinyang folk songs

2.1 The status quo of Xinyang folk songs

The long historical development process of Xinyang folk songs, however, with the rapid economic development, the importance of local traditional culture has been gradually ignored, which is also the reason why Xinyang folk songs gradually lose their original ecological appearance. There are not many classic songs that can be passed down to this day. Nowadays, only a few left-behind old people and a small number of tea farmers sing in the form of self-entertainment. The younger generation chooses to go out to work or engage in other industries. Because they don't sing for a long time or no one sings them, there are many Xinyang folk songs. Valuable traditional ballads have been gradually lost. The dissemination group of Xinyang folk songs is gradually shrinking, facing the dilemma of no successor.

In order to change the situation, since the Xinyang folk songs were approved by the State Council to be included in the national intangible cultural heritage list, the Xinyang municipal government began to pay attention to the inheritance and conservation of Xinyang folk songs. The local cultural department actively organizes literary and art workers to sort out the lyrics and music of old folk songs, and create new folk songs with the flavor of the times and strong local

characteristics, making Xinyang folk songs more novel in singing style and lyrics content. In addition, the organization of folk songs has also made great progress. In the early 1980s, the "Xinyang Area Folk Songs Volume" published by Zhongyuan Farmers Publishing House selected more than 1,500 folk songs from nearly 10,000 folk songs. "Xinyang Regional Songs Volume" edited by Wang Daoyun and Chen Youcai included more than 2,000 Xinyang folk songs; "Chinese Folk Songs Collection Henan Volume" included a total of 224 Xinyang folk songs, accounting for 1/5 of the total Henan volume; "Henan Folk Literature Collection" "Xinyang Regional Ballad Volume" contains 849 various folk songs of Xinyang; "Xinyang Folk Songs" compiled by Xinyang City Intangible Cultural Heritage Protection Center contains 387 various folk songs of Xinyang with a CD.

The government departments have also set up special funds for inheritors of folk songs to ensure their basic lives and allow them to create and teach folk songs without any worries. These measures have preserved many folk songs that are on the verge of disappearing, and the recording and archiving of folk songs has also been well developed.

2.2 The disseminators of Xinyang Folk Songs

Xinyang folk songs have a solid foundation, and there is no shortage of outstanding Xinyang folk singers of the three generations. The older generation includes Chen Youcai, the middle-aged generation includes Jin Xugong, Yin Benyu, Li Minfeng, and Ding Youping. The younger generation of Xinyang folk singers includes Li Yang and Yao Jie from Shangcheng County, and Zhang Lanlan from Xinxian County. They used their own voices to interpret Xinyang folk songs in splendor.

When the researchers conducted fieldwork, discovered that Yu Difu, the national communicator of Xinyang folk songs, had moved to Zhengzhou, the capital of Henan Province, and only existed as a publicity representative and cultural symbol of Xinyang folk songs. Therefore, the researchers searched for Xinyang folk song singer Jin Xugong instead. Chen Hui is also busy with daily work and rarely has the opportunity to practice Xinyang folk songs. Researchers found folk singer Ding Youping in Xinyang Shangcheng County. She is not only an outstanding cultural volunteer of Henan Province in 2021, but also an outstanding local folk singer. A representative figure of Xinyang folk songs, he is also the head of the art troupe of the

Cultural Cooperative of the Golden Rice Field Art Center of Shangcheng County. She has rich singing experience.

Mr. Jin Xugong, born in 1963, is a native of Shangcheng County, Xinyang, a member of the Chinese Musicians Association, and the vice chairman of the Xinyang Musicians Association. He can sing 150 Xinyang folk songs. Jin Xugong's first sings include: "I sing and paint the middle of the journey", "Why do I want to ask the sun bird for music", "I and my second brother are separated by the wall", "The Dabie Mountain is calling", "Singing Tea City Xinyang", "Calling Drunk" "The Sun and the Red Sky", "The Song of Huangbai Mountain", "The Song of the Mall", "Open Source and Make the Water Come", "Extraordinary Boasting and Opening a New Chapter", "Trying to Sing Gale First" and so on.



Figure 30 Jin Xugong, the singer of Xinyang folk songs (Picture from the researcher)

In the past two decades, Jin Xugong's main artistic achievements include:

In 1989, he participated in the shooting of the music feature film "Love in Dabie Mountain" recorded by Henan TV.

The Xinyang folk song "I sang the middle of the journey" and "Ask the sun bird for music" were successively broadcasted on Henan TV and CCTV.

In April 1990, he participated in the 4th National Young Singer "Wuzhou Cup" TV Artist Awards held by China Central Television and won the Excellence Award, and also won the title of "Top Ten" Folk Singers in Henan Province.

In December 2000, he was awarded the title of "Xinyang Folk Song Singer" by Xinyang Municipal Government.

In June 2004, he participated in the recording of "Folk Songs of China"- "Henan Folk Song Week" on the music channel of CCTV.

In July 2006, he participated in the large-scale gala of the special program "Our New Countryside" recorded by CCTV in Xin County.

In December 2007, participated in the "Chinese Native Folk Song Contest" organized by the Ministry of Culture of the People's Republic of China and the People's Government of Shaanxi Province and won the "Excellent Singing Award".

In 2010, he participated in the recording of "Folk Songs and Story" on CCTV's music channel.



Figure 31 Informer Liu Hongkui (The first from the left), Jin Xugong (The second from the left), Yu Ligang (The second from the right) communicated on the development of Xinyang folk songs.

(Picture from the researcher, on November 13, 2021)

We can understand from Jin Xugong's artistic achievements that as an excellent folk singer, he is using his voice to spread and protect folk songs with his love for hometown folk

songs. Our ultimate goal is to let people love folk songs, sing folk songs, and let folk songs live. In Jin Xugong's life, folk songs are alive.

3. Some problems in the dissemination of Xinyang folk songs

Since the Xinyang folk songs were included in the National Intangible Cultural Heritage List with the approval of the State Council in 2008, Xinyang folk songs have ushered in new development opportunities, but they also face a series of problems and challenges. The main problems are as follows:

3.1 Advances in technology and economic development have caused folk songs to lose their growing soil

With the continuous development of the times, changes in production methods and social life, the small-scale peasant economy is gradually shrinking, and the level of mechanization is getting higher and higher, which makes Xinyang folk songs slowly lose its living soil. For example, field songs and chants are created for farming entertainment and to match the rhythm of labor when collectively working in the field. However, the improvement of mechanized production methods no longer requires masons to quarry the stones one by one, nor does it require manual ramming and pounding, and women do not need to spin threads and weave at home. Many people circulate or contract their land and go out to work and make money on their own. As a result, Xinyang folk songs related to these labor activities have lost their space for singing.

The urbanized lifestyle makes folk songs lose their original social significance. In the traditional farming society, folk songs are an important part of people's daily life. Folk songs are the carrier of their ethnic memories, a tool for expressing feelings, a medium for choosing couples, and the most important way for people to entertain and relax. In other words, folk songs are an indispensable part of people's lives in farming society. With the deepening of the modernization process, social urbanization will develop in depth, and the urbanization of rural areas has become increasingly obvious. As a large number of young people go out to work, televisions and DVD players are popularized, and the ways of communicating feelings between people are diversified, folk songs depend on survival. The cultural ecology of China is destroyed, songs will gradually disappear, and folk songs will also disappear. People's consciousness of existence has changed from the coexistence of groups in the past to the dominance of individuals

in modern society, and the way of aesthetic communication has also changed from interactive to fragmentation. This makes some traditional folk songs lose the natural environment and psychological basis for survival.

3.2 The impact of new media has caused folk songs to lose their development market

In the contemporary society that emphasizes efficiency, fast food culture is deeply loved by everyone. People are more willing to use new media social software such as Tencent and WeChat to communicate and contact. Sending text messages and phone calls is much easier than singing a folk song. Coupled with the increasing abundance of entertainment activities, the increase of TV programs and entertainment facilities, singing folk songs is no longer the main way of entertainment for people, and the entertainment function of folk songs has gradually been forgotten and has only become a means of publicity.

3.3 The generations of the inheritors have caused a gap in the spread of folk songs

Researchers have discovered through fieldwork and fieldwork that the older generation of folk artists has passed away, and there has been a gap in the inheritance of folk songs. Due to the great difference between intangible cultural heritage and tangible cultural heritage, it is closely related to people's lives, especially the original ecological culture that relies on oral inheritance such as folk songs. To some extent, people are the living fossils and carriers of culture, and the inheritors are to directly participate in the inheritance process of intangible cultural heritage. In the inheritance of intangible cultural heritage, there is a phenomenon that "art exists when man is alive, and art ends when man dies, art is in the body, and art goes with people". Cultural inheritance has obvious fragility and uncertainty.

Xinyang folk songs are the original ecological art passed on by word of mouth. The older generation of folk singers are gradually getting old. Young people either go out to earn money or pursue fashion. They have no deep feelings for folk songs. Folk songs gradually function as people's emotional communication and emotional expression. decline. The researchers learned from the survey that the current age levels of artists who can teach and sing Xinyang folk songs are very different, and there are very few young people willing to sing folk songs. The researchers visited three times and failed to see the band gathered. For all the performers, the inheritance of Xinyang folk songs appears to be faulty.

4. Some suggestions and methods for conservation Xinyang folk songs

4.1 Establish the original ecological folk village and cultivate the living space of folk songs

With the upsurge of intangible cultural conservation, the original ecological folklore tourism has become more and more popular. The Xinyang government can increase investment to establish small-scale original ecological folk songs and folk villages in areas where the original ecological environment is well preserved and folk songs are more concentrated. This will not only provide the living soil for the development of folk songs, but also drive the development of tourism in Xinyang City. It can also use the income from the development of folk tourism to provide financial support for the conservation of folk songs and achieve a win-win situation.

4.2 Use new online media to expand the influence of folk songs

The advent of the information age has promoted the rapid development of various online self-media. Although folk songs are the product of farming society, they must keep up with the pace of the times and use new media to vigorously promote folk traditional music culture. For example, we can actively "go out" with the help of Xinyang's "Tea Culture Festival" stage. Or use the public platform of the Internet to shoot documentaries about Xinyang folk songs, set up a Xinyang folk song public account, and regularly push knowledge and information about folk songs, so that more people can understand and fall in love with Xinyang folk songs.

4.3 Establish intangible cultural heritage training courses to train successor of Xinyang folk songs

Xinyang folk song is a kind of intangible cultural heritage sung orally, and the successor is its carrier. Government departments should improve relevant conservation measures, set up training institutions, and regularly hold intangible cultural heritage training courses. Invite famous local folk song successors to provide professional training to people who are interested in folk songs, so that more people can master the singing skills of Xinyang folk songs. Another important reason for the failure of the successors is that people are relatively indifferent to the conservation of folk songs and do not understand how to protect the intangible cultural heritage of folk songs. The local government can invite experts and scholars in folk songs to explain the knowledge of Xinyang folk song conservation to local cultural department personnel and folk song successors responsible

for the conservation of intangible cultural heritage, so that they can understand the relevant policies of intangible cultural heritage and master relevant conservation measures.

According to the fieldwork of the researcher, there is a group of folk artists with a strong folk song complex in Shangcheng County in Xinyang area who are committed to performing and protecting folk songs. They even spontaneously formed a folk-art group-Golden the Cultural Cooperative of the Rice Field Art Center conducts rehearsal of songs during the busy and leisure time of daily farming. At the same time, it offers folk art courses to train the younger generation in folk songs and folk instrument performances, and has achieved certain results.



Figure 32 Ding Youping (Second from the right) and artists of the Golden Rice Field Art Center
(Picture from the researcher on November 13, 2020)

The folk instrumental ensemble "Silk String Gong and Drum" percussion has five major pieces: drums (a cowhide drum with an eight-inch diameter and a small drum), a large gong, a pair of cymbals, a Ma gong, a small gong, etc. The wind instruments are a trombone and four bamboo flutes. Later generations were equipped with small cymbals, pugs (small gongs with a diameter of 10cm), touch bells, etc. on the basis of the five major pieces. The marching trombone is in the front, followed by four flutes, followed by drums, Ma gongs, cymbals, large gongs, and small gongs. The folk instrumental ensemble "Silk String Gong and Drum" is mainly used for weddings and major festivals or sacrifices.

The technique of "Silk String Gong and Drum" is profound. As far as the big gong is concerned, sometimes it is lightly hit, sometimes heavy hammer, heavy hitting is warehouse, light hitting is trip, sometimes it hits the center of the gong, sometimes it hits two thirds of the side. , Sometimes cover up the semitone (cover it with your hand after knocking), sometimes cover the whole tone (equivalent to a rest), sometimes it is required to merge or slap the middle finger with a finger or index finger after knocking, and sometimes let the knocked sound end freely. Therefore, playing only according to the score is unsuccessful, and can only be passed on through face-to-face instruction (artists call oral transmission). The following picture is part of the accompaniment of the silk string gongs and drums:

The image displays a musical score for a Silk String Gong and Drum ensemble. The score is organized into three systems of staves. The first system includes six staves labeled: Ma gong, Big cymbal, Clapper, Large gong, Small gong, and Drum. Each staff is written in a 2/4 time signature. The Ma gong part consists of a series of eighth notes. The Big cymbal, Clapper, and Small gong parts feature rhythmic patterns of eighth notes, often with slanted stems. The Large gong part uses a pattern of quarter notes with stems that are slanted to the right. The Drum part shows a complex rhythmic pattern with various note values and rests. The second system contains five staves, and the third system contains six staves, all continuing the rhythmic patterns established in the first system. The notation uses various note values, rests, and stems to represent the specific sounds and timing of each instrument.

Figure 33 The sound pattern of the Silk String Gong and Drum



Figure 34 Cymbal (大鑼)



Figure 35 Clapper (椰子)



Figure 36 Drum (鼓)



Figure 37 Large gong (大锣)



Figure 38 Small gong (手锣)



Figure 39 Ma gong (马锣)

4.4 Enhancing the enthusiasm for learning national culture and setting up subject research centers in local universities

The inheritance and conservation of intangible cultural heritage is a nationwide activity. It is obviously not enough to rely solely on government agencies and some non-governmental organizations to do this work. The focus of talent training is in universities. Xinyang folk songs are the treasures of our country's original ecological folk songs. It has a unique singing method, a wide variety of types and a wide range of subjects. Carry out folk songs on campus activities in universities, so that more college students can understand and fall in love with folk culture. Henan Xinyang Normal University is located in Shihe District, Xinyang City, and is one of the key music education bases for higher education in Henan Province. In terms of the inheritance and conservation of intangible cultural heritage, the school should further do a good job in the subject planning of subject construction and set up relevant teaching staff. Students can also go into the fields to conduct field investigations of folk songs and watch the performances of folk song performance groups. The education authority can Compile teaching materials to promote the professional development of Xinyang folk song transmission.



Figure 40 "Ta-pieh Mountain Folk Song Singing Talents Training"

A project of China National Art Fund of Xinyang Normal University (The third from the right in the picture is Mr. Liu Hongkui. Picture from the researcher on November 14, 2020)

During the field work of the researchers, they visited some experts and professors of the School of Music of Xinyang Normal University. They are carrying out the National Art Fund project of China. The topic of the research is "Folk Song Singing Talents Training in Ta-pieh

Mountains". This research project aims to protect the preciousness. Xinyang folk songs, explore more and newer Xinyang folk songs, and cultivate singers and disseminators of Xinyang folk songs.

As the saying goes, one side of water and soil nourishes one side. Xinyang folk songs not only express the thoughts, emotions, psychological qualities and aesthetic orientation of the working people in Xinyang, but also reflect many past history, culture, society and people's living conditions in Xinyang. It can be said to be a living folk museum that provides us with A brand new research platform. After being included in the national intangible cultural heritage conservation list, Xinyang folk songs have indeed ushered in the spring of development, but this development needs to continue. Inheriting and protecting Xinyang folk songs is of positive significance for improving people's cultural awareness, enriching their spiritual life, and improving the country's cultural soft power. Through the elaboration of this article, the author hopes that the conservation of intangible cultural heritage of folk songs should not only remain on the surface, but should be deeply rooted in the hearts of the people, and become a spontaneous activity of the whole nation, making traditional Chinese culture endless.

CHAPTER VII

Conclusion, Discussion and Suggestion

1. Conclusion

If we say that the more ethnic the more the world, then we can also say the same, the more local the more ethnic. The reason why Xinyang folk song is hailed as a gorgeous flower of southern Henan folk song lies in its strong local color. From the use of spoken language in the lyrics, local names and civil activities, you will know that it is a Xinyang folk song. The poet and king of Xinyang folk songs, Chen Youcai, said: "The "Mountain" is the surname of the Ta-pieh Mountain's folk songs. This sentence is the most condensed summary of the local characteristics of Xinyang folk songs.

Therefore, according to the three research objectives of this study: 1. To investigate the music style of Xinyang folk songs in Henan province, China. 2. To analyze the embellish cavity skills of Xinyang folk songs in Henan province, China. 3. To propose the dissemination status and conservation process of Xinyang folk songs in Henan province, China. Using qualitative research methods of collecting field data and analyzing document data, the results of this study are summarized as follows:

1.1 Conclusions about the music style of Xinyang folk songs

In general, the conclusion of this article on the musical style of Xinyang folk songs is in three aspects:

First, the music style of Xinyang folk songs is closely related to the terrain. In general, the folk songs in the Ta-pieh Mountains in the south of Xinyang are influenced by the culture of southern China, and they mostly use large intervals and have a wider range; For example, the folk songs in Xinxian Country and Shangcheng Country. The melody of folk songs in the Huai River Basin in the north of Xinyang and the hilly areas in the central part are more scale conjunct, with steady rhythm and slow speed, showing the characteristics of unrestrained, loud and bold. As the folk songs of Xixian Country and Huaibin Country.

Second, the musical structure of Xinyang folk songs basically belongs to one-part form, and each folk song includes two or more phrases. Moreover, no matter what kind of phrase structure it is, it is composed of double phrases as the basic structure.

Third, the rich revolutionary songs are an important category that distinguish Xinyang folk songs from other Han folk songs. Because Xinyang area is a relatively important revolutionary base area established by the Communist Party of China in the early days, the red revolutionary songs mainly reflect the life of the people in the revolutionary base area. Most of these revolutionary folk songs are filled with new words in the melody of old folk songs, comparing the praise of the new society with the suffering life of the old society, and extolling the achievements of the revolutionary party.

1.2 Conclusions about the embellish cavity skills of Xinyang folk songs

The embellishment cavity skills of Xinyang folk songs are mainly divided into two forms: tone inserted and ornamental tone retouching.

There are many words inserted and phrases inserted in in Xinyang folk songs: some words inserted are to increase the tone of the speech, and some are rhythmic inserted. The appearance and use of words inserted and phrases inserted can give expressiveness to a monotonous melody, they have become an indispensable organic part of folk songs.

In Xinyang folk songs, ornamental tone retouching is widely used as a retouching method. This type of retouching is the most common and is almost "ubiquitous" in Xinyang folk songs. Decorative sounds in Xinyang folk songs are widely used, and the most prominent ones are appoggiatura, portamento, mordent, tremolo.

1.3 Conclusions about the dissemination and development status of Xinyang folk songs

In the information age of economic globalization, as the local people's entertainment and leisure methods are mainly directed to electronic devices such as televisions and the Internet, the inheritance environment of Xinyang folk songs has also undergone tremendous changes. Although the government's cultural department pays attention, especially the Xinyang folk songs are listed as national cultural heritage, but because the popularization and publicity of folk songs have not been implemented to the folks, the successor and conservation of Xinyang folk songs have only remained on the water. It's just that the cultural departments and non-governmental

organizations of counties and cities are working hard on their own initiative, and the spread and conservation of Xinyang folk songs are still in a severe situation.

During the field work, the researcher drove a group of people on the highway for two hours, and then drove on an ordinary road for an hour and a half before reaching the hinterland of the Ta-pieh Mountains. My contact, Mr. Peng Liangeng, was waiting for us on the side of the road. Through talks, he learned that he would need to climb over the mountains for 50 minutes to reach the side of the road. Moreover, this road is not accessible by bicycles and can only be on foot. Later in the interview, Teacher Peng told me that he is 67 years old this year, and he is the oldest local folk artist. There are very few artists around him who will play "Silk String Gong and Drum" and old artists who can sing folk songs. Nowadays, young people are unwilling to learn the performance of national musical instruments and the singing of folk songs, because playing and singing folk songs can't bring economic benefits to the family.



Figure 41 Performance props for Xinyang folk song "The Sedan chair to the door"

(Picture from the researcher in Shangcheng County, on November 13, 2021)

In the family of Ding Youping, who is the head of the art troupe of the Cultural Cooperative of the Golden Rice Field Art Center, she has two daughters and they are twin. The eldest daughter is still studying for a doctorate degree in Shanghai, and the younger daughter goes to Xinyang to settle down after graduating from university. Although the youngest daughter can also sing some Xinyang folk songs, she will only return to her mother's village in the depths of the Ta-pieh Mountains to participate in some theatrical performances during the New Year and Festival. She usually has to do heavy work and family chores in the urban area. Ms. Ding

Youping was heard that the researcher was going to record Xinyang folk songs, she recruited six members and her husband to sing several representative Xinyang folk songs for the researcher. These members, with their own inner feelings for national culture and national property, continue to persevere, which is really commendable.

So, from the perspective of cultural dissemination, under the current state of economic and cultural development, there are more favorable conditions for the dissemination and conservation of music, which requires the government and the people to establish cultural self-confidence and national self-confidence in their own nation, and make use of modern the preservation and dissemination of music by technological means. At the same time, it will be more difficult. The conservation of music and art is the conservation of people. If we want to protect the precious music culture, we must first properly protect and cultivate folk artists who sing and perform folk music.

2. Discussion

First, in historical musicology, the development of music history is closely linked with cultural migration, cultural evolution, economic and social development. The styles and styles possessed by Han folk songs can be found in Xinyang folk songs, which are common to Han folk songs. For Xinyang folk song, it has its own unique artistic characteristics.

In the field work conducted by the researchers, I found that, like most Chinese folk songs of the Han nationality, Xinyang folk songs only have single-part melody in most cases, and there are basically no multi-part and complex-segment songs. Its two-part chorus part only exists in the last chorus of the male and female love song duet. Multi-voice chorus mostly exists in weddings, when guests sing gongs and drums during celebrations, and when one person sings and the whole group joins in the break between group work.

Second, the overall range of Xinyang folk songs presents the characteristics of wide and narrow coexistence in the area north of the Huai River, and narrower range of folk songs in the area south of the Huai River. The folk songs in the Ta-pieh Mountains in southwestern Xinyang have a wide range, with more ten degrees and eleven degrees, and even a wider range than twelve degrees. This is closely related to the topography and geomorphology of the area, and has a remarkable musical style of Ta-pieh Mountain folk songs in southern Henan province. The terrain

of the central plain area is relatively flat, and the vocal range of folk songs in this area presents a situation of wide and narrow coexistence and a gradual transition from west to east. Judging from the north and south banks of the Huai River, the vast area north of the Huai River is obviously greatly influenced by folk songs in the middle and lower reaches of the Yellow River, with a wide range, free and unrestrained rhythm, expressive melody, and various forms. 2.1 Some suggestions for the development and dissemination of Xinyang folk songs

3. Suggestions

3.1 Suggestions for the successor of Xinyang folk songs

Xinyang folk songs are colorful and charming. It is a spring that nourishes Xinyang people and has a deep attraction to Xinyang locals. Therefore, the suggestions from the researchers to the successor of Xinyang folk songs are:

1) In the dissemination and teaching activities of traditional music culture, the combination of modern multimedia technology and traditional art teaching methods, using modern new media to spread and teach traditional folk songs in Xinyang, in addition to selective teaching, multimedia can also be used to increase the intensity of the dissemination of traditional folk songs.

2) In the process of making reasonable use of modern new media to teach Xinyang folk songs by words and deeds, we must be good at breaking conventional organizational forms, introducing organizational forms in traditional transmission methods, integrating internal relationships, classifying target groups, and implementing targeted key teaching.

3.2 Suggestions for future researchers of Xinyang folk songs

Xinyang folk songs have a long history, and the systematic research and in-depth excavation of Xinyang folk songs began in the 1950s. Although many researchers have done a lot of research on the historical development, cultural background, musical characteristics, musical structure and social function of Xinyang folk songs, only a few researchers have involved music acoustic theory and language phonology theory in the study of Xinyang folk songs.

Therefore, the researcher of this study suggestion to the future researchers is to make a detailed comparison of the dialects of Xinyang folk songs and the International Phonetic Alphabet from the perspective of music acoustics theory and phonetic phonology theory, and conduct in-

depth research. To discover the relationship between Xinyang dialect pronunciation and Xinyang folk songs melody, enrich Xinyang folk song's embellish cavity skills and singing artistry from this perspective, to expand the influence of Xinyang folk songs, and increase the development power of Xinyang folk songs.

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APPENDIX: Interviews

Interview subject: The status of the dissemination and development of Xinyang folk songs

Interview location: Ding Youping's house

Interview Date: November 12, 2021

Interviewees: Ms. Ding Youping, Mr. Peng Liangeng, Mr. Yu Difu

At the beginning of the conversation, the researcher could not understand the language of the three entertainers because of their severe regional accents.

Researcher: Due to the geographical location, is the daily pronunciation of Shangcheng County more similar to that of Anhui Province, or is it more similar to that of Hubei Province?

Mr. Peng: We are geographically adjacent to Anhui and Hubei. Which province the village in Shangcheng County is adjacent to, its voice is more inclined to it. Even in Shangcheng County, the pronunciation and intonation of each village are different.

Researcher: I heard that Xinyang folk songs are mainly in Shangcheng County?

Mr. Peng: Yes, people say: Chinese folk songs are in Xinyang, and Xinyang folk songs are in the Shangcheng County.

Researcher: I know Xinyang folk songs have a long history, but I can't hear it in the city. Therefore, I would like to learn more about the status of Xinyang folk songs, and scholars and professors from Xinyang Normal University recommended me to seek your help. I just heard on the way here that there are fewer and fewer artists singing and playing Xinyang folk songs, which is very sad.

Mr. Peng and Mr. Yu: In the folk songs of Shangcheng County, the most important representative is the silk string gongs and drums, but it generally requires a band of no less than ten people to play it. But at present three of the artists in our band have died. However, because the performance and singing of ethnic music cannot bring economic income, young people are unwilling to learn silk string gongs and drums, and even more unwilling to learn and dissemination.

Researcher: Are silk string gongs and drums the folk songs of Shangcheng County?

Mr. Yu: The Silk-string Gongs and Drums are a unique form of ethnic music bands in Shangcheng County, which have been successfully declared as provincial intangible cultural heritage. The singing of folk songs in Shangcheng County is generally accompanied by a set of equipment of silk-string gongs and drums. They include: large gongs, Clapper, Ma gongs, Hand gongs, big cymbals, and Drums.

Researcher: In the current situation, how many young people can sing folk music and ditties?

Mr. Yu: At present, most people who sing folk minors and ditties are older people over 50 years old. Folk singers under the age of 50 are basically non-existent.

Ms. Ding: Most of the young people grew up in the environment of Putonghua. They lack the language foundation, so they don't understand the dialects we sing, and they don't like to listen to them.

Researcher: How is the spread of folk songs in Shangcheng County now?

Ms. Ding: Two years ago, a retired professor from Xinyang Aviation College invested and built a resort next to Shangcheng County, and invited our Golden Rice Field Art Troupe to perform, asking us to rehearse and sing some old songs. For example, "A jasmine flower", "August Osmanthus Flowers Bloom Everywhere", "Ba Duan Jin", "The Flower Name of Twelve Months" and other songs. In addition, we choreographed a folk song and dance song "The wedding sedan chair comes to the door", which has just been formed.

Afterwards, Ms. Ding played a rehearsal demo, in which the researchers discovered the theme segment of the classic Chinese Suona music "A Hundred Birds and a Phoenix".

Researcher: Artists, how old are you?

Mr. Peng: I am 65 years old this year.

Ms. Ding: I am 56 years old.

Mr. Yu: I am 57 years old.

Researcher: Will the silk string gongs and drums (Xinyang folk songs) be sung during funerals?

Ms. Ding: Yes, but I only sing the lyrics that I made up. I sing whatever I see (Improvised).

Researcher: Is the Golden Rice Field Art Center Cooperative an official organization or a non-governmental organization, and when was it founded?

Ms. Ding: The Golden Rice Field Art Center was co-founded in 2008 as a voluntary organization. There were only three team members at that time, and gradually developed to the official establishment of the cooperative in 2018. There are currently more than 80 team members. The cooperative has set up a folk song training class, and has also established contact with public primary schools to carry out traditional folk songs into the classroom. In order to carry forward the traditional culture, cultivate the disseminators and successors of Xinyang folk songs.

Researcher: Why consider cultivating folk song disseminators and successors from elementary school?

Ms. Ding: Because young people between the ages of 20 and 40 don't like traditional folk songs, they don't want to stay in the countryside, and they need to go to towns with developed economy and culture to create more economic value. Therefore, the interest in traditional folk songs can only be cultivated from elementary school students around 10 years old.

Researcher: The Guangxi Zhuang folk songs that I am familiar with are usually sung during farming, resting, and weddings, funerals, and marriages. Is it the same with Xinyang folk songs?

Ms. Ding: Yes, Xinyang folk songs can be found everywhere. They dance and sing in the rice fields during the busy farming season. There is no fixed time for singing.

Researcher: You sing Xinyang folk songs very nicely. Can your children sing?

Ms. Ding: Yes, both daughters can sing, and grandson likes to listen to it too. The daughter is teaching in a primary school in the urban area, and the son-in-law works in the Xinyang Mass Art Museum. He is exposed to music and culture, and is also doing dissemination and conservation work.

Researcher: Your daughters is in the city; will they continue to sing folk songs without the atmosphere?

Ms. Ding: The children bought a car after they got married in the city, and they can come back anytime to visit the elderly stationed in the countryside. They will also come back specially

to participate in the performances of the Golden Rice Field Art Troupe and sing Xinyang folk songs.

Researcher: How did your daughters learn to sing Xinyang folk songs?

Ms. Ding: I used to perform a lot, and I took them wherever I went, and they slowly learned through hearing and seeing.

Researcher: Do you have any hope for the development of Xinyang folk songs?

Ms. Ding: We are old, so I hope that more young people can participate in the team of dissemination and conservation, spread the excellent folk songs left by our ancestors farther and farther, and hope that young people can carry forward Xinyang folk songs.

Researcher: Thank you very much! I wish you have a happy life and all the best!

Mr. Peng: You're welcome!

Ms. Ding: Thank you also for coming to know Xinyang folk songs and do better publicity for the excellent traditional folk songs.

Mr. Yu: See you.

BIOGRAPHY

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