



THE MUSICAL COMMON HERITAGE OF FOLK MUSIC AMONG FIVE REGIONS IN
HEBEI PROVINCE



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มรดกร่วมทางวัฒนธรรมดนตรีพื้นบ้านระหว่างห้าภูมิภาคในมณฑลเหอเป่ย์



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The Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
(D.A. (Thai and Asian Music))

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PROVINCE

BY
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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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The objective of this study is to explore the regional characteristics, cultural commonalities and differences of Hebei folk songs and to explore new inheritance proposals according to the context of the times by studying and categorizing the characteristics of folk music in Hebei and analyzing the common heritage of the five major regions of Hebei folk music. The study includes a qualitative analysis that demonstrates the similarities, differences and social roles in Hebei's traditional music culture by examining the musical characteristics of the five regions. The study found that Hebei folk songs in the five regions formed according to regional differences have their own musical characteristics in terms of history, accompanying instruments, musical combinations, musical ontology, and social roles, and that Hebei folk songs have similarities in cultural origins, cultural integration, and innovation. The formation of musical and cultural differences between different regions in Hebei folk songs is due to the open and tolerant cultural environment and deep-rooted cultural heritage of each region. Therefore, In response to the problems of a single method transmission and lack of systematic management in Hebei folk songs, research such as combining mass culture, utilizing the Internet, and disseminating Hebei folk songs into campuses in various ways can enrich the theory of folk music, carry forward the excellent traditional culture, promote regional cultural exchanges and development, and protect the common heritage of Hebei folk music.

Keyword : music characteristics, classify the characteristics, present cultural inheritance

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CHAPTER 1

INTRODUCTION

Background

Hebei Province is located in North China and has a long history. Since ancient times, it has been a treasure land of feng shui omens and a battlefield for armies. It has undergone the changes of several dynasties and possesses rich cultural resources. Since ancient times, Hebei has been the border area of the northern minorities, an area where Han culture and the culture of the minorities of the Central Plains mingled. All these reasons determine the long history and different styles of Hebei music. The common heritage of music is not only an inheritance of art forms, but also a bridge for the dialogue of civilizations, which can eliminate cultural barriers and activate innovation.(Baidu,2024)

Folk songs are one of the musical varieties that have been spontaneously created by the working people and gradually formed and developed through popular improvisation and oral singing. Chinese folk songs have been called by many different names in history, the pre-Qin Dynasty is called “wind” and “folk song”, Sui and Tang Dynasty is called “tune”, Yuan and Ming Dynasty is called “folk song” and “small order”, Qing Dynasty is called “small song” and “small order” “small order”, the Qing Dynasty called “small song”, “small tune” and so on. The term “folk song” is a modern one. Folk songs have no fixed author, but vividly and deeply express people's life, thoughts, feelings and wishes. In the long history of their spread and development, people have played the role of authors in this artistic practice and gradually perfected this art. Mr. Chen Ying Shi has the most comprehensive explanation of the concept of “folk song”: “It is different from the general song writing: it is not governed by some professional composing techniques, it is the spontaneous oral creation of the working people; its tunes and lyrics are not fixed, but are constantly changing and developing through processing in the process of long-term circulation; it is not a process of change and development; it is not a process of development; and it is not a process of change and development; it is not a process of change and development. It is not through symbols

or other ways, but mainly through the people's oral tradition; it does not reflect the personal characteristics of the composer, but it has a distinctive national style and local color, and common musical culture. (YangNa,2009)

The folk songs of Hebei are formed and developed by the people through long oral singing in the practice of class struggle and production struggle. For example, there are Hebei folk songs in the Book of Songs, the earliest poetry collection in China, and 13 folk songs in the Book of Han, Art and Literature. In recent years, the Hebei Art Research Institute has collected more than 1200 folk songs in Hebei. Since the Spring and Autumn period and the Warring States period, there are records of Hebei folk songs in the relevant documents of each dynasty. For thousands of years, tens of thousands of folk songs have been produced and circulated in our province, which are closely accompanied by history and vividly record the life, labor and struggle of Hebei people.

Hebei has both the Sai Bei plateau and the vast plain, the long coastline on the Bohai Sea and the rolling Tai hang Mountains. Superior geographical location is the cradle of Hebei folk songs. Due to different geographical locations and the influence of different regional cultures, the types of Hebei folk songs produced are different. Hebei folk songs can be divided into five regions according to geographical location: Plain area in central Hebei Province: Lang fang, Changzhou, Heng Shui area, by Beijing, Tianjin rap music and Buddhist music more influence, Hebei folk song types are "minor", "no leisure", "peddling" and so on. This area is "Xi He Dagou" and small rap "Shibu Xian" relatively popular area, these folk art and rap art are formed based on folk songs, their rhythm also has a certain influence on the tone and style of local folk songs; Tai hang Mountain Area in western Hebei: The types of folk songs in Hebei include "folk songs", "running mountain tunes", etc. The working people of Baoding and Shijiazhuang, who have lived in the Tai hang Mountains for generations, created many beautiful folk songs, especially during the War of Resistance against Japanese Aggression and the War of Liberation, the "Lugo Bridge Incident" began, and the Japanese army occupied Baoding immediately after occupying Beijing and Tianjin, and the Chinese army and people rose up to resist. This period gave birth to many new folk songs with distinct loves and

dislikes. For example, "Fighting Foreign ghosts", "Good Eight Road", "Explosion hero Li Cheng Shan" and so on; Hebei Eastern coastal area: This area is located in Tangshan, Qinhuangdao coast of the Bohai Sea, Hebei folk songs are "fishing horn", "labor horn" and so on, fishing or handling, piling will be used. Fishermen's fishing songs such as "Fishing home" and "Pulling the net" are unique. Hebei Northern Plateau area: Chengde, Zhangjiakou Sai Bei Plateau is an important origin of "pastoral songs", "folk songs", produced "running Guan Shan", "Dushan minor melody" and other popular folk songs, the melody of the song is long, with bold and bold air. The southern region of Hebei: Heng Shui, Handan, Xing Tai area by the influence of Henan opera, folk songs have the charm of Henan. (Zang Haiping, Xiang Yin, 2004)

In recent years, although the state and local governments attach great importance to the protection and inheritance of traditional culture, the inheritance of folk music in Hebei faces the following practical problems: 1. Changes of natural and social environment: With the acceleration of modernization, the original rural environment has undergone earth-shaking changes, and the natural environment and cultural background that many traditional folk songs rely on have gradually disappeared, resulting in a serious impact on the living environment of folk songs. In modern society, people's way of life, values and entertainment have undergone great changes, and the function and status of traditional folk songs in modern society have gradually weakened, and their original social significance has gradually disappeared. 2. Weakening of cultural identity and diversification of entertainment: With the deepening development of globalization, people's cultural identity is gradually weakening, and their attention to and interest in local culture is also gradually decreasing. This makes the influence of traditional folk songs gradually weaken among the younger generation, and even be marginalized. Diversification of entertainment: In modern society, people's entertainment is more and more diversified, and traditional folk songs are at a disadvantage in the competition with other forms of entertainment. This makes the audience of folk songs gradually shrink, and its inheritance and development are also facing greater challenges. 3. Aging inheritors with weak theoretical foundation. The cultural life of the

young people is richer, and the inheritors are getting older. Most of the inheritors of Hebei folk songs have a very outstanding singing level, but the theoretical foundation is weak and cannot be transformed into theoretical research. 4. The low creative ability of talents hinders the innovation and development of folk songs. The development of any folk music is inseparable from innovation, and the current development of Hebei folk songs is also inseparable from the innovation and development of keeping pace with The Times, injecting modern vitality into traditional folk songs. The creative ability and level of the inheritors of Hebei folk songs have influenced the innovation and development of Hebei folk songs.

Due to the rich forms, diverse styles and obvious geographical distribution of Hebei folk songs, it is more important to carry forward traditional culture, enhance cultural identity, cultural self-confidence and national self-confidence, so we carry out inheritance and protection of Hebei folk songs. The protection measures are as follows: 1. Strengthen policy support and capital investment to provide a strong guarantee for the inheritance and development of Hebei folk songs. 2. Establish a scientific and standardized inheritance system, record and preserve folk songs through modern scientific and technological means and ensure their authenticity and integrity. 3. Combine with mass culture, broaden inheritance channels and audience groups, and improve the popularity and influence of folk songs by holding folk song competitions, music festivals and other activities. 4. Strengthen education and publicity work, combine with the teaching of each section, add Hebei folk songs into the teaching process, and cultivate students' cultural confidence. Strengthen media publicity, improve people's awareness and interest in traditional folk songs, and cultivate more folk song inheritors and lovers. 5. Combined with the creation, the use of modern music creation means to create Hebei folk songs that are more in line with the new era background.

Objective of the study

1. To study and classify the characteristic of folk music in Hebei regions
2. To analyze the common heritage in five regions of Hebei folk music

Significance of the Study

1. Rich ethnic music theory: By studying the musical characteristics of Hebei folk songs, we can enrich the theory of folk music. Hebei folk song is the treasure of Chinese ethnic songs. It is not only a musical phenomenon, but also a profound reflection of the changes in politics, economy, natural environment, living habits, folk customs and aesthetic thoughts in various times, regions or nationalities in Hebei Province. By studying its music characteristics, we can get a glimpse of the rich historical and cultural connotation of Hebei, and deeply explore and show the folk culture characteristics of Hebei. Hebei folk songs have unique musical styles and forms of expression, such as the style of minor tunes is crisp and clear, and the rhythm is wide and sparse rather than dense. These characteristics make Hebei folk songs have a unique position and value in the field of music art. Hebei folk songs, with their unique artistic style and forms of expression, occupy an important position in national music. In recent years, there are few scholars on the whole study of Hebei folk songs, and the research scope is small. Through the study of its artistic characteristics, this paper hopes to further enrich and improve the theoretical system of folk music and the treasure house of Chinese folk music and provide more abundant theoretical references for music creation and performance. While vigorously advocating and promoting modern music culture, the study on the musical characteristics of Hebei folk songs is helpful to draw its artistic nutrition and provide inspiration and materials for modern music creation. By learning from the melody, rhythm, mode and other elements of Hebei folk songs, we can create modern music works with strong local characteristics and national spirit. By introducing Hebei folk songs into music education and teaching, students can feel and understand the cultural characteristics and historical background of Hebei region through learning and singing folk songs, thus enhancing their national identity and cultural self-confidence.

2. Carry forward excellent traditional culture and promote regional cultural exchanges and development: The study of Hebei folk songs according to regional scope can carry forward the excellent traditional culture and promote the exchange and

development of regional culture. Hebei folk songs, as a unique artistic treasure in this land, carry the historical memory and people's emotions of Yan Zhao land. Its unique artistic style and forms of expression enrich the cultural connotation of the Chinese nation. Its artistic characteristics are distinct, its melody fluctuates obviously, and it is loud and bright, showing the rhythmic beauty of scattered and harmonious. The lyrics are extensive in content, rich in language and diverse in structure, reflecting the simplicity and frankness of the working people of Hebei. The study of Hebei folk songs is not only to respect and cherish this intangible cultural heritage, but also to inherit and carry forward the excellent traditional culture of the Chinese nation, which is of great significance for cultivating people's patriotic feelings, national pride and cultural self-confidence. By studying the musical characteristics of Hebei folk songs and strengthening its dissemination, the cultural soft power of Hebei can be promoted. Hebei folk songs have strong local characteristics and regional cultural characteristics. Through the study of its artistic characteristics, it can promote the exchange and integration between different regional cultures and promote the prosperity and development of regional culture. By studying its musical characteristics and strengthening its publicity and promotion, the cultural exchange and cooperation between Hebei and other regions can be promoted.

3. Provide theoretical support for the protection and inheritance of Hebei folk songs:

Under the background of the rapid development of modern society, Hebei folk songs are faced with many problems of inheritance and protection. Through the research on the development status of Hebei folk songs and the existing difficulties, it can provide theoretical support and practical guidance for the protection and inheritance of Hebei folk songs and provide better inheritance strategies.

To sum up, the study of musical characteristics of Hebei folk songs can enrich the theory of folk music, and understand that Hebei folk songs have a unique position and value in the field of music art. Due to the different geographical distribution and musical characteristics of Hebei folk songs, the study of Hebei folk songs by region can

understand that Hebei folk songs have strong local characteristics and regional cultural characteristics, promote the exchange and integration of different regional cultures, promote the prosperity and development of regional culture, and provide theoretical support for the protection and inheritance of Hebei folk songs. To inherit and promote the excellent traditional culture of the Chinese nation is of great significance for cultivating people's patriotic feelings, national pride and cultural self-confidence.

Scope of the Study

Geographical scope: In the study of Hebei folk songs, the styles of Hebei folk songs vary from region to region, and each region has its own unique folk song style and characteristics. Therefore, the whole Hebei Province is divided into five regions for research, which are divided as follows:

The eastern coastal area of Hebei Province: located in the eastern part of Hebei Province, Tangshan, Qinhuangdao, east of the Bohai Sea, the music is simple and loud. Because the east is near the sea, there are more minor tunes and fishermen's Haozi. Hebei folk song types are "fishing song", "labor song" and so on, fishing or handling, piling will be used. Fishermen's fishing songs such as "Fishing home" and "Pulling the net" are more unique.

The southern region of Hebei: Heng Shui, Handan, Xing Tai area by the influence of Henan opera, folk songs have the charm of Henan.

Tai hang Mountains in the west of Hebei Province: the types of folk songs in Hebei include "mountain songs", "running mountain tunes", etc. The working people in Baoding and Shijiazhuang who have lived at the foot of Tai hang Mountains for generations have created many beautiful folk songs, especially during the Anti-Japanese War and the War of Liberation, when the Chinese army and people rose up to resist, this period produced many new folk songs with clear love and hate. This area is close to the border between Tai hang Mountains and Shanxi Province. The music style is rich in local tones, peaceful and beautiful, and there are many folk songs, which reflect the unique natural environment and cultural customs of Tai hang Mountains.

Hebei Northern Plateau area: Chengde, Zhangjiakou Sai Bei Plateau is an important origin of "pastoral songs", "folk songs", produced "running Guan Shan", "Dushan minor melody" and other popular folk songs, the melody of the song is long, with bold and bold air.

The central plain area of Hebei: Lang fang, Cang Zhou, Heng Shui area, influenced by the culture of Beijing and Tianjin, is also a popular area of "Xi He Dagu" and small rap "Shibei idle". These folk arts and rap arts are formed based on folk songs, and their rhythm also has a certain influence on the tone and style of local folk songs.

In summary, the geographical range of Hebei folk songs is wide, covering from the grassland culture in the northwest to the Marine culture in the east, to the Tai Hang Mountains in the west and the plain area in the south. Each region has its unique folk song style and characteristics, which not only reflect the local natural environment and cultural customs, but also reflect the diversity and richness of Hebei folk songs.

Content scope: music characteristics aspect: The musical characteristics of Hebei folk songs cover many aspects such as regional style, musical structure, singing and performance. Melody ups and downs: Hebei folk song melody ups and downs are obvious, loud and bright, showing the beauty of rhythm. Lyrics: Lyrics are extensive, including describing natural scenery, describing folk customs, teaching production and life knowledge, celebrating festivals, expressing love between men and women and family chores. Dialect characteristics: The lyrics of Hebei folk songs are often mixed with interesting dialects, which reflects the simplicity and frankness of Hebei working people. Diverse structure: Hebei folk songs have a variety of sentence patterns, including five-character sentences, seven-character sentences, etc., with rich and diverse structures. The regional style is obvious. Musical structure: Mode: The main mode of Hebei folk songs is five-tone mode, but it also includes six tone and seven tone mode and some special mode. Rhythm and beat: The rhythm and beat of Hebei folk songs are varied, some regular and some free, such as "Little Cabbage" using the beat before and after 5/4 and 4/4. Melody and harmony: The melody of Hebei folk songs fluctuates obviously, and the use of harmony is unique, forming its unique music style. Singing and

performance: Singing style: The singing style of Hebei folk songs is diverse, including solo singing, duet singing, chorus, etc., with rich and varied timbre. Performance forms: In addition to singing, the performance forms of Hebei folk songs also include dance, drama, etc., forming a comprehensive artistic expression.

classify the characteristics aspect: This paper will be divided into five regions according to the geographical scope of the study, Hebei is a vast area, different regions of the climate, terrain, cultural environment and other great differences, these differences are fully reflected in the folk songs. By studying Hebei folk songs in different regions, we can have a deeper understanding of the unique musical styles and expression techniques in each region, so as to grasp the diversity of Hebei folk songs more comprehensively. Hebei folk songs are the carrier of the history, culture and national spirit in Hebei. Through regional research, we can reveal the inheritance and development process of folk songs in different regions and provide important references for the historical and cultural research in Hebei. To study Hebei folk songs in different regions requires interdisciplinary knowledge and methods, such as musicology, folklore, history and so on. This research method can promote academic exchanges and cooperation between different disciplines and promote the in-depth development of academic research. More musical elements and expression techniques with local characteristics can be excavated to provide rich inspiration and material for modern music creation.

The Present aspect: Hebei folk song is an important part of the history and culture of Hebei, with profound historical deposits. Hebei folk song is a treasure in the treasure house of Chinese national music, and there are obvious differences in music styles according to different regions. In modern society, Hebei folk song is facing new opportunities and challenges for development. This paper studies the status quo of Hebei folk song inheritance, finds out the difficulties in the inheritance of Hebei folk song through investigation, and explores ways to inherit Hebei folk song by combining teaching of different study sections, new media publicity, strengthening creative means,

connecting with mass culture and other aspects, to enrich various inheritance ways in line with the new era.

cross-culture aspect: "Cross-cultural" refers to cultures that cross the borders of different countries and different peoples. Cross-cultural refers to the interaction between groups with two or more different cultural backgrounds. There are two aspects of cross-culture in Hebei folk songs. The first one is horizontal, which refers to the mutual learning and influence between Hebei folk songs. For example, rap folk songs in the south of Hebei and the north of Hebei, when singing the same folk song, due to regional cultural differences, the dialects, melodies and interlining words used will change, resulting in two different styles or differences. The second aspect is vertical. Due to the influence of local traditional music in Hebei, such as Hebei Clapper Opera in central Hebei, Ping opera in eastern Hebei and Baoding old tunes in western Hebei, this traditional music has a great influence on Hebei folk songs, such as Ping opera popular in Tangshan. In the early stage of its development, Ping opera was called Du Kou opera, which laid the foundation for the duet singing of eastern Hebei folk songs. The singing techniques of Ping opera are formed based on traditional music such as Tangshan folk songs, absorbing Peking Opera, Northeast Duet and Hebei Clapper Opera.

To sum up, the scope of this paper includes music characteristics, classify the characteristics, Present, cross-culture, the regional style, music structure, singing and performance of Hebei folk songs will be studied from these four aspects. These studies not only help us to have a deeper understanding of the artistic charm and cultural connotation of Hebei folk songs, further enrich and improve the theoretical system of folk music and the treasure house of Chinese folk music, provide more abundant theoretical reference for music creation and performance, promote academic exchanges and cooperation, provide inspiration for music creation, and promote the inheritance and protection of Hebei folk songs.

cultural inheritance: To study the cultural inheritance of Hebei folk songs, firstly, to study the historical origin and regional characteristics, trace back the origin of Hebei folk songs, and understand the historical background of its formation. Hebei has a long

history and multi-cultural integration, which provides rich soil for the formation of Hebei folk songs. This paper analyzes the influence of Hebei regional characteristics on folk song style, such as dialect, regional customs, natural environment, etc., how to shape the uniqueness of Hebei folk song. Second, study the problems existing in the biography. Third, study modern inheritance methods and ways: traditional inheritance methods play an important role in maintaining the original flavor of folk songs, but with the development of The Times, explore the application of modern means in Hebei folk song inheritance, such as school education, media communication, cultural tourism and so on. These modern methods help to expand the influence of Hebei folk songs and promote its inheritance and development in the new era. Fourth, study the value of cultural inheritance and social impact. Including cultural value: Explore the cultural value of Hebei folk songs, including its historical value, artistic value, social value and so on. Hebei folk songs are an important part of the history and culture of Hebei region, with profound cultural deposits and unique artistic charm. Social impact: Analyze the influence and role of Hebei folk songs in society, such as enhancing national identity, enriching people's cultural life, and promoting the development of cultural tourism. Through the study and promotion of Hebei folk songs, it is helpful to carry forward the national culture and promote social harmony. Finally, it analyzes the challenges in the process of inheritance and the challenges faced by countermeasures analyzes the challenges faced by Hebei folk song culture inheritance, such as the impact of modernization process, the aging of inheritors, and the loss of songs. Countermeasures and suggestions: In response to these problems, corresponding countermeasures and suggestions are proposed, such as strengthening policy support, improving inheritance mechanism, and promoting innovative development. These measures help to protect and pass on Hebei folk songs as a valuable cultural heritage.

To sum up, the research on the cultural inheritance of Hebei folk songs needs in-depth analysis from many aspects, such as historical development, status of inheritance, existing problems in inheritance, and exploration of inheritance ways. Through these studies, we can better understand the cultural value and social impact of

Hebei folk songs in society, strengthen the necessity of Hebei folk song inheritance, and provide strong support for the inheritance of this valuable cultural heritage.

Definition of Terms

1. Cultural inheritance: Cultural inheritance is the process of consciously transmitting the culture, knowledge, values and traditional practices of one generation to the next. It involves language, art, music, literature, architecture, handicrafts, customs and traditions, which reflect the historical wisdom and spirit of the nation. By passing on these cultural elements, we can better understand and identify with our cultural background and enhance our sense of national identity and belonging.

2. Hebei: The provincial capital is Shijiazhuang, and Hebei was a large part of the states of Zhao and Yan during the Warring States period, so Hebei is also known as the Land of Yan and Zhao. Hebei is the only province in China that combines highlands, mountains, hills, plains, lakes and mudflats. It is an important grain and cotton producing area in China, and some of the industries and products in industrial production occupy an important position in the country. Located in the Central Plains, Hebei has a profound culture and is a place of many heroes.

3. classify: A music classification can be classified mainly by its source, style, way of playing, and presentation. Hebei folk songs have different styles due to different regions. This paper will classify them according to musical styles: style is one of the core characteristics of music, and different styles of music have their own unique melody, rhythm and timbre. Each style has its own specific historical background and development context, reflecting musical innovation in different times and cultural environments.

4. Musical characteristics: Musical characteristics mean that music is always presented in a certain image. Music is the image of sound composed of melody, rhythm, timbre, etc. The artistic characteristics of music include rhythm, mode, timbre, musical form, emotional expression, cultural and historical background, melody characteristics, expression forms and so on. (Li Xu Xin, 2022, Liaoning Normal University)

5. Hebei Folk Songs: Hebei folk songs are a kind of traditional folk music, characterized by beautiful and sincere melodies, reflecting the simple temperament of Hebei's working people. Since the Spring and Autumn Period and the Warring States Period, Hebei folk songs have been recorded in the relevant literature of all dynasties. Over the centuries, tens of thousands of folk songs have been produced and circulated in the province, which are closely connected with history and vividly record the life, labor and struggle of the people of Hebei.

6. Folk music: Also known as folk music, short folk poems, etc., referred to as ballads, folk songs, and folk music, folk music refers to the musical forms and musical works handed down by the broad masses of the people through oral transmission in the long course of history. It has a strong national and regional character in terms of the instruments it uses, the musical scores it plays and the forms it plays. It integrates with local folk customs and local folk activities.

7. Cross-cultural: Cross-cultural refers to cultures that cross different countries and borders, cultural differences between different countries, ethnic groups, and groups, and interactions in which people experience cultural belonging by crossing systems. From the perspective of the theory, cultural identity refers to the belonging to and acceptance of a particular culture by a human group or individual. It has a specific cultural value orientation.

8. Shibu Xian: Shibu xian is a traditional performance form that originated in the Qing Dynasty and is widely practiced in Baoding City, Hebei Province. The main feature is that the performer is required to play various percussion instruments with both hands and feet. During the performance, the performer pulls a rope with his right hand to strike small gongs and cymbals, while at the same time striking the cymbals with his feet to create a scrambling effect. This form of performance requires not only a high degree of physical coordination, but also an excellent sense of rhythm and musicality.

9. Jiao Mai Diao: "Jiao Mai Diao" is a kind of folk song. More popular in towns, small vendors to attract customers, attract tourists and shout, singing tones. The Northern Song Dynasty has been popular, the Song Dynasty Gao Cheng "record of

things" recorded: as long as Beijing is buying things, it will sing a tone. The peddling tone is closely integrated with the local language. Some with singing, there are drawl, several plates, and some are just exaggerated language.

10. Lao dong hao zi: "Lao dong hao zi" is a folk song that directly accompanies physical labor and closely matches the rhythm of labor. It is produced in the process of labor, directly to produce labor service, the true reflection of labor conditions and workers' spiritual outlook, its music image rough bold, solid and powerful, is an indispensable part of some physical labor.

11. Xi he Dagù: "Xi he Dagù" Xi He drum is a drum book and drum music form in northern China, one of the traditional folk music. It is widely popular in Hebei Province and spread to the surrounding Henan, Shandong, Beijing, Tianjin, Inner Mongolia and northeast China. In the process of spreading, there were many names such as "plum Blossom tune" and "Xi he Tune", and it was named Xi he Dagù in Tianjin in the 1920s.

12. Liner: Liner refers to the fact that in the lyrics of a folk song, in addition to the main words that directly express the ideological content of the song, in order to fully express the song, there are also interspersed with some liner notes consisting of intonation words, vocative or epithets. Most of the liner notes have no direct relationship with the proper words, do not belong to the basic sentence form of the proper words, and many of them are unintentional words. They can enhance the rhythm, melody and artistic expression of the song and make the song more vivid and interesting.

13. Bamboo flute: bamboo flute the oldest Han musical instrument found so far, and it is also the most representative wind instrument with national characteristics among Han Musical Instruments. The Chinese bamboo flute, one of the most used cross-blown woodwind instruments in traditional Chinese music, is generally divided into the Qu flute in the south, the Clapper flute in the north and the alto flute in between. The range is usually two octaves and two more. In Hebei folk songs, the flute is a very common accompaniment instrument.

14. San xian: San xian, is a traditional Chinese plucked instrument, which is mostly used in rap music in Hebei folk songs.

15.Dulcimer: The dulcimer is an indispensable instrument in Chinese folk band. The timbre is bright, and the expressive force is extremely rich, which can be solo, ensemble or accompaniment for piano books, rap and opera, and often acts as an accompaniment role in folk instrumental ensembles and ethnic bands.

16.Erhu: "Erhu" is a traditional Chinese string instrument, Erhu is the Chinese national musical instrument family in the main bow instrument (string instrument) one, in the band, Erhu plays a great role, it can be solo, but also suitable for ensemble. Not only can play the style of delicate and deep, soft and lyrical music, but also can play the style of cheerful and lively music, has a very rich expression and artistic appeal.

17.Hebei Bang zi: "Hebei Bang zi" is a traditional theater of the Beijing-Tianjin-Hebei region and a national intangible cultural heritage. Its heyday was as far north as Mongolia, as far south as Guangzhou, as far east as Russia, and as far west as Xinjiang, and now it is mainly popular in Hebei, Beijing, Tianjin, Shandong and other regions. When they sing, they clap their hands and beat the rhythm, accompanied by banhu, flute and other instruments. Their tones are always high-pitched, exuding a euphemistic and poignant style, and they are good at expressing solemn emotions.

18. Ping Opera: "Ping Opera", circulated in northern China, is one of the five major Chinese traditional operas. It was once considered the second largest opera genre in China. At the end of the Qing Dynasty, the small opera "Lotus Flower Drop" was formed on the basis of Luan County in Hebei Province. It was initially popular in the rural areas of Hebei Province and later entered the Tangshan area.

19.Shadow play: Shadow play is a traditional theater in Tangshan City, Hebei Province, a national intangible cultural heritage. It is widely popular in the eastern part of Hebei, Liaoning, Heilongjiang and Inner Mongolia, and flourished in Beijing in the Ming and Qing dynasties. Tangshan shadow theater was created in the late Ming Dynasty and flourished in the late Qing Dynasty. Shadow puppetry has two main manipulators and three rods that dominate the action, called the "main rod" and the "hand rod" respectively.

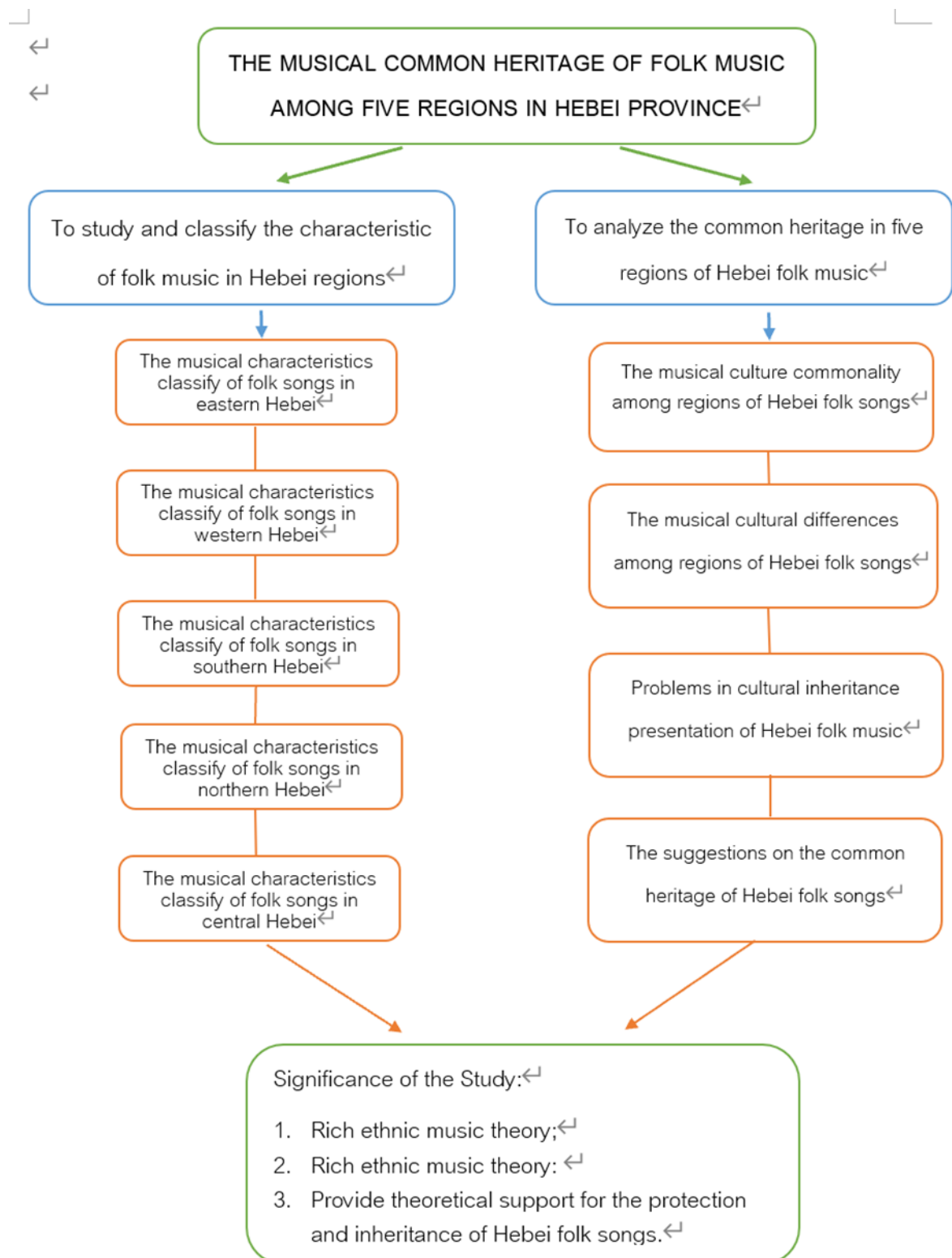


Figure 1 Conceptual framework diagram

CHAPTER 2

LITERATURE REVIEW

The references of this paper will be introduced from five parts: the general situation of Hebei region, the development history of Hebei folk songs, the artistic characteristics of Hebei folk songs, the cross-culture of Hebei folk songs, and the inheritance and protection of Hebei folk songs.

1. Hebei

Baidu encyclopedia found on Hebei folk song information is introduced to Hebei Province has a long history and is one of the birthplaces of the Chinese nation. It can be traced back to the period of Yao Shun Yu. It is recorded in the book "Shang Shu Yu Gong". The author of this book is Da Yu, the book of 1193 words, marked by the physical geographical entity, the country is divided into nine districts, that is, "Kyushu", and each district (prefecture) territory, mountains, rivers, vegetation, soil, products, tribute, ethnic minorities, transportation and other natural and human geographical phenomena, made a brief description. According to the book, Hebei was called "Ji Zhou" at that time. Zhou Li is the first book in ancient China to systematically and completely describe the establishment of state institutions and the division of functions. It not only covers the important political systems of the country such as the ancient official system, the military system, the field system, and the ritual system, but also the ancient legal, economic, cultural, educational, scientific and technological systems, providing a comprehensive reference system for the establishment of state institutions since the Qin and Han dynasties. It can be described as an encyclopedia of ancient civilization, which has a far-reaching influence on the history of ancient Chinese ideology and culture. At that time, it was recorded in the "Zhou Lizhi Fang" that Hebei was called "You Zhou".

Wei Si Hai (2013,p.2)compiled the Hebei Provincial situation book, is the official engaged in comprehensive text work for many years to participate in the compilation of the latest authoritative concise book to introduce the situation of Hebei Province,

focusing on the new look of the development of Hebei Province in the new era, the first part of the book a detailed introduction of Hebei Province's geographical features, human customs, the next part introduces the culture and long history of each city. It is of great help to study Hebei folk songs according to geographical area.

Wang Wei (Wang Wei, p.5) is introduced in this book about Hebei Province: Hebei Geography, taking Hebei Province as the research object. The book is divided into three parts, the first part is the general, reflecting the basic content of modern regional geography research, including geographical location, the geographical characteristics of the pattern and process of each component element and geographical division; The second part reflects the geographical characteristics of the geographical regions under the jurisdiction of Hebei Province in the comparison of the whole province, and also reflects the unique perspective of multi-scale geographical research, including the southern part of Hebei Province, the coastal area and the northern part of Hebei Province.

Zhu Zu xi (2013i, p.3) produced in the book Beautiful China series Beautiful Hebei: North by Yan Mountain, south by the Yellow River, west by Tai Hang, east by Tan wan ye, inside guard Beijing and Tianjin, outside the Bohai Sea, the center of North China, the hinterland of Beijing and Tianjin. With plateaus, mountains, hills, plains, lakes and beaches, it is one of the provinces with the most natural charm in North China. The profound cultural accumulation and strong folk customs make the land of Hebei full of legends, and generations of Hebei people interpret the legend of The Times that "Yan Zhao has many generous mournful singers". Beautiful Hebei not only provides readers with the most basic geographical overview of Hebei, but also reflects the beautiful natural scenery, cultural monuments and unique folk customs of Hebei.

Books published by the People's Government of Hebei Province (2024, p.10) China · Hebei Zhong, is a book published by Hebei People's Publishing House in March 2024, and the author is the Information Office of Hebei Provincial People's Government. This is a propaganda book introducing the basic situation of Hebei Province. The book comprehensively and systematically introduces the development changes and latest

trends of Hebei Province in economic development, reform and innovation, industrial development, green ecology, cultural soft power enhancement, rural revitalization, regional development, livelihood protection and other aspects in both Chinese and English. The brochure of Hebei Province is rich in content, full of pictures and authoritative data. The pictures give people a strong visual shock, which is an important basis for Chinese and foreign friends to directly understand the situation of Hebei Province. At the same time, this book is also a beautiful album showing modern Hebei.

Hebei Folklore Museum (2016, p.8) written Hebei folklore series, published by Science Press in 2016, authored by Hebei Folk Custom Museum, folk culture is derived from people's life, with rich content and diverse forms, carrying extensive historical and cultural information. It is an important part of the fine tradition of the Chinese nation, a portrayal of the diligence and wisdom of the people, and a precious wealth left by the farming society. The publication of the series will have a positive impact on the further study of Hebei folk culture, the promotion of Hebei folk art and the training of folk artists. Tangshan shadow play and Wuan Nuo Opera are of great help to the study of the singing characteristics of folk songs in the east and south of Hebei.

In Baidu Encyclopedia and 360 Encyclopedia, the history, administrative planning, geographical environment, history and culture of Hebei Province are introduced in detail, which lays a certain theoretical foundation for the study of Hebei folk songs by region, the understanding of local human history, the formation and style analysis of folk songs.

2. Hebei folk songs

Yang Na (2009, p.2) In the article "The Evolution and Development of Hebei Folk Songs", it is mentioned that folk songs are one of the musical varieties gradually formed and developed by working people's spontaneous creation and mass improvisation and creation and oral singing. Chinese folk songs have many different titles in history, pre-Qin called "wind", "folk song", Sui and Tang called "tune", Yuan and Ming called "folk song", "Xiaoling", Qing Dynasty called "Xiao Qu", "minor tune" and so on. The appellation of the word "folk song" is a modern thing. Folk songs have no fixed

author, which vividly and profoundly expresses the life, thoughts and feelings and aspirations of the people. In the long history of its spread and development, the people have acted as the authors in this artistic practice, making this art gradually perfect. Mr. Chen Ying Shi has the most comprehensive explanation of the concept of "folk song" : "It is different from the general songwriting point: it is not dominated by some professional composing techniques, is the spontaneous oral creation of the working people; Its tunes and lyrics are not fixed, but have changed and developed continuously through processing in the course of long-term circulation; Not by notation or other means, but mainly by word of mouth among the people; It does not reflect the personal characteristics of the composer, but it has a distinct national style and local color."

Gao Yu and Chu Yan Bian Lina (2007, p.224-225) in "Intangible Cultural Heritage-Talk about our Hebei Folk Songs", it is written that Hebei folk songs are formed and developed by the people through long-term oral singing in the practice of class struggle and production struggle. For example, there are Hebei folk songs in the Book of Songs, the earliest poetry collection in China, and 13 folk songs in the Book of Han, Art and Literature. In recent years, the Hebei Art Research Institute has collected more than 1200 folk songs in Hebei. Since the Spring and Autumn period and the Warring States period, there are records of Hebei folk songs in the relevant documents of each dynasty. For thousands of years, tens of thousands of folk songs have been produced and circulated in our province, which are closely accompanied by history and vividly record the life, labor and struggle of Hebei people.

Jiang Feng (2009, p.1) in the "Hebei Qing Dynasty music history Review" article wrote: Hebei is one of the origins of ancient civilization, has a long history of music culture. The Yuan, Ming and Qing dynasties all had their capital here. Hebei surrounded Beijing and Tianjin, and was the center of China's political, economic and cultural development. This special social and geographical location made Hebei the center of music and culture exchange in the north. At the same time, Hebei is adjacent to Manchu, Mongolia and other ethnic minority areas, and is located in the musical culture fusion and exchange zone between ethnic minorities and Han people in the Central

Plains. The music of Hebei in Qing Dynasty not only integrated the excellent quality of southern music culture, but also absorbed the essence of minority music culture, thus creating the characteristics of various kinds of music and diverse artistic styles in Hebei. The Qing Dynasty was a prosperous period in the development of local music culture in Hebei, with various artistic varieties. In the Qing Dynasty, opera, a comprehensive art form integrating song, music and dance, came into a flourishing period. The three major voices introduced into Hebei Province and the three native ones absorbed nutrients from each other and continued to grow. Rap music also shows the peak of the development of northern folk art, and rap music emerges in an endless stream in various places. Folk instrumental music and folk song and dance are deeply rooted in the daily life of the people and continue to flourish. In the Qing Dynasty, all these music types were gradually perfected, matured and finalized, and had a profound influence on the development of modern Hebei music. Hebei folk song is deeply influenced by opera and rap art, which is an important stage in the development of Hebei folk song.

Geng Yu Cong (2018, p.1) "Hebei Folk Song Selection Translation Practice Report", this book is the translation of the folk song collection published by the folk song editing group of Hebei Provincial Bureau of Culture in 1979, under the special background of The Times, people have written their own songs. During the long years when the exploiting class was in the dominant position, the people of Hebei lived a miserable life in darkness and had to leave their homes and "go west". After the Opium War, imperialism began to invade China, bringing heavy disasters to our people, but they did not give in. Folk songs such as "Grinding the Foreign Workers" and "Fighting Foreign Devils" truthfully record the struggle life of the people during this period. After the July 7 Incident, the people of Hebei, under the leadership of the Party, rose up to resist Japan and fought the enemy tenaciously. Thousands of anti-Japanese folk songs, such as "Go to be a soldier" and "Bury Landmines", are echoed throughout Hebei. Of course, there is no shortage of songs expressing Hebei people's longing for a better life, such as "Learning Lei Feng", "Singing our commune good times", "Love Er wa" and so on. "Hebei Folk Song Selection" is used in the language that Hebei people love to hear

and sounds familiar to Hebei people. The book is rich in content and diverse in form and has great reference and research value.

3. Music characteristics of Hebei folk songs

Hebei Folk song group (1979, p.2) compiled "Hebei folk song selection" this book was published in 1979, published by Hebei People's Publishing House, collected in Baoding City, Lai yuan County library. The book has a brief description of the artistic characteristics of Hebei folk songs, including folk songs from the past, traditional folk songs, folk songs since the founding of the People's Republic of China, and folk songs in various historical periods, with musical examples and lyrics, and confiscated works are all recorded in the region, which is a valuable book for the study of Hebei folk songs.

Bai Xiu Chuan (2016, p.1) "Chang Li Folk Songs", a detailed introduction to the history, characteristics, themes and genres of folk songs in the coastal areas of eastern Hebei Province, as well as various musical examples and pictures. Some music examples are written according to the recording, and some are widely sung. They describe the artistic characteristics of the eastern folk songs of Hebei in detail and are of great help to the study of the eastern folk songs of Hebei.

Li Xu Xin (2022,p.3), The Artistic Characteristics and Singing Practice of Hebei Folk Songs, as folk songs in different regions have their unique regional characteristics and reflect the ideological concepts and emotional demands of local people to a certain extent, folk songs have become an art form passed down from generation to generation. Hebei Province has complex and diverse landforms, and borders with many provinces and regions, so there are different landforms and different folk songs, here there are pastoral songs in the plateau area, but also in the mountains and hills, there are folk songs in the plain area, and even the lake and seaside songs. People in Hebei live in areas with different landforms, and have different ways of working and living habits, which has created the characteristics of diverse culture in Hebei. Under the influence of this culture, folk songs with rich languages and distinctive characteristics have been formed in Hebei. In this paper, the author first describes the history and cultural background of Hebei folk songs and makes a brief description of the

types and regional distribution of Hebei folk songs. Then, from the Angle of language, the paper discusses the literary characteristics of Hebei folk songs from three aspects: the expression mode of lyrics, the thought behind numbers, the words of contrast, the words of repetition and the sounds of children. Then the Hebei region is divided into four regions from the Angle of folk song color, and the style of Hebei folk song is discussed in detail, and combined with the author's own singing practice, the skills that need attention in the singing process are also discussed. Finally, through the value analysis of Hebei folk songs, some suggestions on the inheritance of Hebei folk songs are put forward.

Gao Feng (2014,p.5), in this paper, the artistic characteristics and Inheritance of Hebei Folk Songs are divided into seven parts: introduction, five articles and conclusion. 1. The introduction briefly expounds the basic characteristics of Hebei folk songs and the characteristics of Hebei folk songs in terms of geographical location, humanistic dialect, subject matter, mode and rhythm. 2. The aesthetic characteristics of Hebei Folk songs This chapter mainly expounds the language content, melody, structure and voice of Hebei folk songs systematically. 3. Mode Characteristics of Hebei Folk songs This chapter mainly expounds the formation and development of mode patterns of Hebei folk songs, melody characteristics, and the combination of lyrics and songs. 4. In this chapter, the rhythm, rhythm and rhythm pattern of Hebei folk songs, the rhythm, rhythm type, rhythm characteristics, rhythm, rhythm pattern and their application are illustrated with examples. 5. Musical genre classification and artistic characteristics of Hebei Folk songs This chapter systematically explains minor keys, folk songs and Hao Zi in Hebei folk songs. This paper uses the methods of "morphological analysis", "comparative study", "historical method" and "aesthetic method" to explore several major problems of Hebei folk songs. Through the study and research of the historical data of Hebei folk songs left behind and the data obtained from folk search.

Li Haixia (2012, p.3) The most dazzling national style of Hebei folk song exploration", this article introduces: Hebei folk song is the long history of Hebei cultural accumulation, Hebei people's life reflection, it is honest and honest, smooth, profound,

with rich artistic and moral education resources. Hebei folk songs give people enlightenment, wisdom and strength, and have an important position in the national art treasure. Nowadays, while vigorously promoting the modern music culture, how to absorb the nutrition of Hebei folk art to create and practice better has become a new topic for our music educators and musicians. Although Handan folk song "Embroider Purse" is not as well known and widely sung as Shanxi and Yunnan folk song "Embroider Purse", its genre, subject matter, melody and language have significant local characteristics. We try to find out the unique style of folk songs in different regions by listening to and comparing "Embroider Bag" in different regions, so that everyone can better experience and feel the cultural connotation of Chinese folk songs, and also analyze the rich local characteristics gradually formed in the continuous spread and development of Hebei folk songs for a long time.

Wang Dong dong (2019, p.57) "Analysis of the Artistic characteristics of Hebei Folk Song Xiao fang Niu", this paper studies and analyzes the artistic characteristics of Hebei folk song "Xiao fang Niu" from its historical and cultural background, language lyrics, melody, form structure and other aspects, so as to learn and understand the artistic characteristics of a certain area of Hebei folk song more specifically.

Ma Guang、Shi Hui (2014,p.222-223) "Aesthetic Characteristics of Hebei Folk Songs", it is introduced that Hebei folk songs have a long history, contain unique cultural deposits and strong local characteristics, and its lyrics are rich in meaning, beautiful melody, rich and diverse structure, and high and passionate voice, which reflects the spiritual and cultural characteristics of Hebei working people, and has important research value. This paper analyzes and studies Hebei folk songs in detail from the four aspects of lyrics, tunes, structure and voice, and explores the aesthetic characteristics of Hebei folk songs.

Zhang Xu (2010, p.54-57) "The Reasons for the diversification of folk song themes in Hebei", he wrote: Hebei folk song is rich and colorful, various varieties, diverse genres, its existence must have reasons. The author makes a simple analysis of the reasons for the diversification of its genres from the special geographical location of

Hebei Province, important historical figures and events, other sister arts, dialects, minority music and traffic conditions.

Li Yifan (2018, p.32-33) Expression in Folk Songs -- Taking Hebei Folk Songs as an Example The article mainly includes the overview of Chinese folk songs, emotional expression in music, artistic style characteristics of Hebei folk songs and differences between different regions of the same folk song, etc. The overview of Chinese folk songs includes knowledge points such as the concept of folk songs and the historical development process of folk songs. In the emotional expression of music, the importance of emotions is explained based on our seven emotions, in the last two chapters It mainly tells the general characteristics of Hebei folk songs and its unique singing and performance style.

Gao Yu (2008, p.5) article "Talk about Hebei Folk Songs" introduces for thousands of years, tens of thousands of folk songs have been produced and circulated in our province, which are closely accompanied by history and vividly record the life, labor and struggle of Hebei people. Folk songs in our province can be roughly divided into five styles, according to geographical location: Ji zhong plain area; Tai Hang Mountains in the west; Tangshan in eastern Hebei Province and Chengde in northeastern Hebei Province; North Zhangjiakou region; The southern Hebei region. The folk songs in these areas have their own characteristics in tone, genre, style and singing, among which the folk songs in Ji zhong Plain have the strongest local flavor of Hebei.

Zhou Ge Xin (2002, p.43-44) | Characteristics of Hebei Local Folk Songs" briefly introduces the regional musical characteristics of Hebei Province and the characteristics of Hebei folk songs. Understanding and mastering the characteristics of Hebei folk music is of great practical significance for inheriting, developing and creating Hebei folk songs with national spirit and distinctive local characteristics.

Zhang Zhu Yan (2008, p.74-75) characteristics of Hebei Chang li Folk song", Chang li folk song is an important part and outstanding representative of Hebei folk song. Over the years, Chang li folk songs, full of working people's wisdom and feelings

and with profound cultural heritage, have been spread in the world with a fresh, beautiful and simple artistic style, which is favored and loved by the broad masses and has a great influence in the field of national folk music.

Dou Yu ying (2011, p.3) on Hebei Folk Songs from Multiple Perspectives" is a postgraduate thesis. This paper discusses Hebei folk songs in three parts: The first part mainly analyzes the influence of Hebei's geographical environment and folk culture on the formation and development of Hebei folk songs; The second part mainly discusses the regional differences of folk tunes in Hebei and makes a comparative analysis of folk tunes in various areas of Hebei. The third part mainly analyzes the unique structure of Hebei folk tunes and the characteristics of rotation. Through the "three-step" analysis form, Hebei folk songs are placed in multiple visual angles, and the style of Hebei folk songs is displayed from every Angle.

4. Cultural inheritance

Gao Feng (2014, p.45) part of the paper "Research on the artistic characteristics, inheritance and development of Hebei Folk Songs", this chapter lists the status quo of Hebei folk songs, the intangible cultural heritage of Hebei folk songs and the new opportunities faced by Hebei folk songs. Through the study and research of the historical materials of Hebei folk songs and the materials obtained from folk search, the excellent Hebei folk song culture will be recognized by more people and passed on.

Gao Tianmu (2014, p.25) protection and Inheritance of Hebei Folk Songs", this paper gives a brief overview of the development process, style characteristics and cultural value of Hebei folk songs, which lays the groundwork for the following Hebei folk song inheritance and protection status and measures. Then, this paper introduces the status quo of Hebei folk song protection and inheritance from the aspects of its existence space and people's concept in the new society period and finds that there are difficulties in its continuation in modern times and in the future. Based on this, this paper puts forward the relevant measures to protect and inherit Hebei folk songs, namely, on the one hand, improve the protection system of Hebei folk songs, from the establishment and improvement of laws, increase financial investment, formulate supporting measures,

carry out a general survey, rely on expert guidance and other aspects; On the other hand, it is necessary to improve the inheritance mechanism of Hebei folk songs, do a good job in the training of folk song inheritors, strengthen education, reform the relevant music education, and enhance the exchange with foreign art.

Feng Yi (2009, p.18) the Protection and Inheritance Strategies of Hebei Folk Songs, the paper first expounds the research background of the subject, defines the basic concept of folk songs by using the literature research method, and probes into its research value. Then, the paper studies the basic situation of Hebei folk songs by case analysis and analyzes the problems and reasons in the protection and inheritance of Hebei folk songs through collective interviews. Finally, through the integration of the means, object and guarantee mechanism of Hebei folk song protection and inheritance, the paper explores new ways to build Hebei folk song protection and inheritance system, and puts forward new countermeasures to strengthen legislation, publicity, increase financial investment, accelerate the construction of talent team, and enhance Sino-foreign exchanges.

Wang Juan Juan (2023, p.22-25) innovative Inheritance Path of Hebei Folk Songs under the Background of the Belt and Road" wrote: "The Belt and Road", as an important hub, provides a broader space for economic development and cultural exchanges between China and neighboring countries. Under this background, Hebei folk songs also ushered in a good situation of its own cultural development. In the development process of the national "Belt and Road", Hebei folk songs should not only find a new way suitable for themselves, but also improve their visibility with the help of good international influence and highlight their unique cultural charm with more excellent music works. Therefore, combined with the current development status of Hebei folk songs, the author analyzes the opportunity provided by the "Belt and Road" for the inheritance of Hebei folk songs, and makes an in-depth analysis of the innovative inheritance path of Hebei folk songs under this background, hoping that Hebei folk songs can make new achievements in the development of the "Belt and Road" and highlight the dazzling artistic brilliance.

Di et al. (2022) path of Training Hebei folk song Inheritors in Lang fang's Encouraging Section introduces: Hebei folk song, as a precious essence of traditional culture, has profound artistic value and inheritance significance. In the present stage of teaching development, it is very important to transform Hebei folk song resources, carry out vivid teaching activities and mobilize the whole teaching platform to build a new type of folk song inheritance talent training system. In the research of this paper, the author explores the path of the joint training of Hebei folk song inheritors in the whole school section of Lang fang City, re-examines the training system of Hebei folk song inheritance talents from an innovative perspective, and thus explores new ideas and new ways of shaping Hebei folk song inheritance talents education.

Ma Jian Bo (2018,p.125)"Inheritance and Protection of Hebei Folk Songs" introduces: With the reform and opening up of the country, foreign cultures continue to enter our country, people's thoughts become more and more open, and the expression of emotions is gradually rich; The prosperity of all kinds of media has brought colorful entertainment programs, so the traditional culture of folk song, which relies on oral transmission, has gradually withdrawn from people's life and is on the verge of being eliminated by the new era. This paper introduces the protection measures of Hebei folk songs from four aspects: first, collect and sort out Hebei folk songs, strengthen the communication between schools and social folk songs groups, strengthen the media propaganda force, and strengthen the creation and compilation of Hebei folk songs.

Li Xi (2016, p.82) eritance of Hebei folk songs and the combination of Hebei music education", the paper first introduces the outline of Hebei folk song inheritance and development, and then introduces the measures for the combined development of Hebei folk songs and music education. First, it puts forward that school music education should be integrated into the teaching of traditional folk songs; Second, take the students to collect information on the spot; Third, return to the teaching mode of "oral instruction".

Song Yong Quan (2021, p.160-162) transmission and Inheritance of Hebei Folk Songs in the development of mass Culture during the 14th Five-Year Plan Period" introduces: China has entered the "14th Five-Year Plan" planning period, and still attaches great importance to the inheritance and development of excellent traditional culture and puts the inheritance and development of intangible cultural heritage in an important position. In this context, Hebei region should explore the sustainable development of traditional music in Hebei under the new development situation, especially to broaden the inheritance path and development platform for the precious folk art. Mass culture is a cultural practice for the public, which also provides a rich path for the artistic creation and performance practice of Hebei folk songs and infuses the development power. Therefore, with the help of rich mass cultural activities to strengthen the cultural transmission of Hebei folk songs, strengthen the propaganda of Hebei folk songs, and accelerate the inheritance of Hebei folk songs, there are positive practical results. In the research of this paper, the significance of the masses to the transmission and inheritance of Hebei folk song culture is analyzed, and on this basis, the mass cultural activities are discussed to the transmission and inheritance strategy of Hebei folk song, in order to promote the sustainable development of Hebei folk song through the powerful mass power.

Hou Yun Li (2021, p.70-71) Protection, Inheritance and Innovation of Hebei Folk Song Cultural Heritage under the Background of the 14th Five-Year Plan, since the beginning of the new century, traditional folk culture has received the attention of the state, and many folk music has been included in the intangible cultural heritage catalogue, making outstanding contributions to the protection and inheritance of excellent traditional culture. In this context, the development of Hebei folk song culture has also achieved remarkable results, forming a systematic inheritance system, so that many folk songs on the verge of loss have been timely rescue protection. At present, on the occasion of the initiation of China's "14th Five-Year Plan", Hebei folk songs are also facing new opportunities. Hebei Province should grasp the new opportunity to do a good job in the layout of its own cultural inheritance, do a good job in the development

of advancing with The Times, and give Hebei folk songs profound artistic value and cultural characteristics. Therefore, based on the grand blueprint of the "14th Five-Year Plan", this paper discusses the methods and strategies of protecting and inheriting the cultural heritage of Hebei folk songs on the basis of strengthening the cultural construction of Hebei, in order to strengthen the deep combination of theoretical basis and practical exploration of Hebei folk songs and create a new pattern of inheritance of Hebei folk songs culture.

Guo Yuhong (2022, p.40-43) of Hebei Folk Songs under the Background of the Integration of culture and tourism blends and complements cultural tourism. The series of songs and stories created based on Hebei folk songs realize the deep combination of Hebei folk songs and media, which is the combination of Hebei folk songs and tourism. Bei Dai he fishing songs and songs, the process of fishing, intensity changes, etc. into a cultural brand, to participate in cultural exchange performances in South Korea.

Wang Zhi Wei (2010, p.2010) in the Development of Inheritance In the long historical changes, Hebei folk songs continue to learn from, absorb and innovate, accumulated a very rich repertoire. Not only the subject matter content is very extensive, but also in the expression techniques, style characteristics are diverse. However, as time goes by, folk song, as an oral art, is gradually forgotten by people because it is not often sung, and there is a phenomenon of natural elimination or new generation of old. Since 1954, the music workers in Hebei Province have gone deep into the folk and started the work of saving the folk heritage for half a century. After 14 years of hard work, he completed the compilation of the Hebei Volume of Chinese Folk Songs in 1994. In 2003, based on extensive literature collection and in-depth folk search, experts in Hebei Province's music industry selected 166 folk songs from the more than 900 folk songs collected in the "Compilation of Chinese Folk Songs - Hebei Volume" and recorded and published a series of albums "Hebei Folk Classic Works", so that these folk songs that were going to be lost were re-arranged and returned to folk. This CD is carefully edited and well-produced, divided into 12 episodes, one CD per episode, respectively with the representative songs of each episode as the theme, such as:

"Jasmine Flower", "Kite Flying", "Little cattle" and so on. The repertoire covers almost every area of Hebei Province, all kinds of genres, themes and styles of folk songs, not only reflects the overall style of Hebei folk songs, but also reflects the unique style of Hebei folk songs. Many of them, on the basis of inheriting their own excellent traditions, exclaim the new, through the renovation of singing forms, the transformation of creative content, and the addition of new musical elements, make Hebei folk songs better to listen to, more abundant forms of expression, and win greater artistic development space for the future prosperity of Hebei folk songs.

5.Cross-culture in Hebei folk songs

Jin Hong lian (2021, p.1-4) identity of Hebei Folk Songs introduces the cultural origin and development process of Hebei folk songs, which is helpful to the study of the cultural connotation of Hebei folk songs. It has important links with geography, history and cultural background.

Jiang Yu ting (2019, p.54-57) ation and Heterogeneity of Hebei Folk Songs", Hebei has been the early development of Chinese civilization and multi-ethnic convergence area since ancient times. In recent hundreds of years, with the northward movement of the ruling center, Hebei has always belonged to the hinterland of Jing Gi Province and has become the only place for economic and cultural exchanges between Beijing and other parts of the country, providing a lot of convenience for cultural exchanges between Hebei and the country. In addition, this exchange benefited from the convenience of the Grand Canal, but also benefited from the north-south road. This paper introduces that the cultures of Hebei folk songs blend with each other and retain the style characteristics of each region.

Yan Jing wang (2016, p.115-118) able micro-Exploration "," 24 table "in Hebei folk songs has always been regarded as the same kind of" fan painting ", but "two flowers, each table one ", this is the same root, different forms. This paper takes "24 Tables" from "Hebei Folk Songs Selection" to explain the musical form and triggers some musicological thinking from the perspective of its development methods and "intangible cultural heritage".

Hu Xiao man (2016, p.24-36) of Cultural Research -- A Study on the selection, Collection and editing of Folk Songs in Hebei Province", the article said: Folk songs survive by word of mouth, once replaced by paper music and distributed in the form of books and periodicals, their life should usher in a new world. Since the 20th century, the modern style of collecting and publishing music with simple score as an important recording medium has provided convenience for the public to appreciate folk songs in non-" on-site communication ". Thus, we can appreciate the thoughts, emotions and life interests of the singers, and see the academic cognition of the "cultural groups" such as the gatherers and editors. The process of compiling a collection of folk songs reflects the cultural messages contained therein.

Jiao Shi (2013, p.68-70) of the connotation and practical function of Folk ballads -- Taking Hebei Folk songs as an example, folk ballads have the characteristics of long history, short length, and lyricism. It can be roughly divided into labor songs, political songs, ritual songs, life songs, love songs, historical legend songs and so on. It can be said that it covers all aspects of folk life and expresses the life and emotional experience of ordinary working people.

Jin Siyan (2017, p.55-60) The Definition of Cross-Cultural Research and Cultural Transfer": Cross-culturalist and cross-cultural research issues arise, and we can see this cross-culturalist in the research of various disciplines. Therefore, multiculturalism, interculturality, and cross-culture are usually three keywords that can be mentioned together. They do have a common background, but the perspectives, expectations, and methods of the three are different. The construction of cross-cultural studies foreshadows the emergence of new research models and thought models in the humanities in the 21st century. The task of cross-cultural research is to focus on how to explore the differences in culture in depth. The goal of cross-cultural studies is to promote the coexistence, co-existence, and juxtaposition of different cultures and imaginations in the same space. It is gradual and a process.

Han Qi (2022, p.11-13) Cross-Cultural Communication of Chinese Opera", the frequency of cultural and artistic exchanges at home and abroad has increased. As an

excellent cultural carrier of my country, Chinese opera has always been concerned and recognized by Western media and the public, providing a good opportunity for the external communication of my country's excellent culture. Through the analysis of the current situation of cross-cultural communication in this article, it is a certain reference for the cross-cultural phenomenon in Hebei folk songs.

Guo Jing (2022, p.18-20) he "Cross-Cultural Communication of Chinese National Music under the Perspective of the Belt and Road Initiative", my country's music culture has a high influence in various countries. In order to gradually expand the influence of my country's national music culture in the countries along the "Belt and Road Initiative", we must fully characterize the development opportunities of the "Belt and Road Initiative", clarify the main path of cross-cultural communication of Chinese national music, enable Chinese national music to be transmitted to every corner of the world, and promote the smooth progress of cross-cultural communication of Chinese national music. The cross-cultural communication in the article has a certain reference for the cross-cultural phenomenon in Hebei folk songs.

Wu Guo dong (2012, p.56) "Introduction to Ethnomusicology" is dedicated to music theorists who study the traditional music of China's various ethnic groups. In addition to extensively exposing foreign scholars' theoretical interpretations on the construction of the discipline of ethnomusicology, they have also accumulated their original results of "ethnic folk music research" and "music history research", combined with the practice of traditional music of China's various ethnic groups, and conducted a series of fruitful and practical scientific discussions in different fields and scopes.

CHAPTER 3

METHODOLOGY

The title of this paper is: The musical common heritage of folk music among five regions in hebei province, It's qualitative research. It mainly studies the music characteristics of Hebei folk songs, the characteristics of Hebei folk songs by regional classification, and the cultural inheritance of Hebei folk songs under the background of the new era. The study of Hebei folk songs enriches the theory of folk music, carries forward the excellent traditional culture, provides theoretical support for the protection and inheritance of Hebei folk songs, and is of great significance for the inheritance and promotion of the excellent traditional culture of the Chinese nation and the cultivation of patriotic feelings, national pride and cultural self-confidence. The main methods used are literature method, field investigation method and so on. The research methods used are explained as follows:

1. Document study

As Hebei folk songs have a long history and rich musical characteristics, reading the information and value in literature can give a more comprehensive understanding of the historical background, artistic value, regional style and cultural characteristics of Hebei folk songs, and provide strong support for the inheritance and development of Hebei folk songs. Therefore, to consult many documents is an indispensable and important link in the study of Hebei folk songs.

1.1 The Central Library of Srinakharinwirot University

1.2 China National Knowledge Infrastructure 57

1.3 Wan fan

1.4 wipe

1.5 Digital media

Through the combination of these research materials, this study can comprehensively understand the development process of Hebei folk songs, artistic

characteristics, differences and connections between different regions, inheritance and development, and the establishment of new models.

2. Fieldwork

The field investigation of folk songs in Hebei is an important work to deeply understand and study folk songs culture in Hebei. Hebei has a long history and rich folk culture. As an important part of folk culture, folk songs have been widely inherited and developed in Hebei. Through field investigation, we can deeply understand the current situation, characteristics and existing problems of Hebei folk songs. This paper will use the interview method and observation method to study.

2.1 Area of the study

Due to the geographical distribution of Hebei Province, the article will be divided into five areas for investigation, the eastern coastal area of Hebei: this area is located in Tangshan, Qinhuangdao Bohai Sea coast, Hebei folk songs are "fishing Hao zi", "labor Hao Zi" and so on, fishing or handling, piling will be used. Fishermen's fishing songs such as "Fishing home" and "Pulling the net" are unique. In the south of Hebei Province, Heng shui, Handan and Xingtai were influenced by Henan Opera, and most of the folk songs had the charm of Henan. Tai hang Mountain Area in western Hebei: The working people of Baoding and Shijiazhuang, who have lived in Tai hang Mountain area for generations, have composed many beautiful folk songs; Hebei northern plateau area: Chengde, Zhangjiakou Sai Bei Plateau is an important origin of "pastoral songs", "folk songs", songs and tunes are long, with bold and bold gas; The plain areas in central Hebei: Lang fang, Cang Zhou, Heng Shui, are influenced by rap music and Buddhist music from Beijing and Tianjin.

2.2 Structured Interview

The author conducted interviews with teachers and professors from several schools in China to study the musical characteristics, regional style differences and inheritance status of Hebei folk songs from the perspective of scholars and theories. The interviews are as follows:

2.2.1 The author interviewed Professor Wang Lei from Hebei Normal University to discuss the changes in musical styles and singing skills due to the different geographical distribution of folk songs in Hebei.

2.2.2 The author interviewed Professor Hu Xiao man of Hebei Normal University, and mainly discussed the musical characteristics of Hebei traditional music and Hebei folk songs.

2.2.3 The author interviewed Professor Zhang Yuzhen of Capital Normal University, and mainly discussed the development history of Hebei folk songs and the traditional music of Hebei in folk music.

2.2.4 The author interviewed Song Yong Q uan, associate professor at Lang fang Normal University, and discussed the application of Hebei folk songs in the inheritance and teaching of primary and secondary schools and colleges.

2.2.5 The author interviewed Wen Peng Xiang, associate professor at Lang fang Normal University, and mainly discussed the musical characteristics of the regional distribution of folk songs in Hebei.

2.3 Participant observation

The author observed and visited social and cultural researchers and experts of Hebei folk songs, and observed and studied Hebei folk songs from a social perspective, including:

2.3.1 Guo Wende, choral conductor, composer, director of Tangshan Folk Song Research Institute. He mainly studies folk songs of Tangshan area in the east of Hebei Province, and often holds special training courses on folk songs adaptation and creation in the east of Hebei Province. He has a comprehensive understanding of the folk songs of the eastern part of Hebei Province, and often ADAPTS them to solo, ensemble and chorus. He has rich experience in adapting and inheriting Hebei folk songs according to modern aesthetic needs. I had the honor to meet Mr. Guo when he gave an academic lecture in the author's work and listened to Mr. Guo's lecture on Hebei folk songs and the adapted Hebei folk song chorus in Lang fang Normal College.

2.3.2 Wang Weimin, director of the Literature and Art Department of Hebei Mass Art Museum and founder of Hebei Social Music Research Institute, has authority and voice in the study of the regional distribution characteristics of Hebei folk songs. The author met with Mr. Wang in Shijiazhuang, listened to Mr. Wang sing Hebei folk songs on the spot, and explained the different regional characteristics of Hebei folk songs in detail, and felt different music styles.

2.3.3 Zhao Wei Xin, Chief of Art Section of Lang fang Culture and Tourism Bureau, Hebei Province, and inheritor of Jing dong Drum. Jing dong Drum belongs to the rap music in the central region of Hebei, which has a great influence on the melody and style of Lang fang and Cang Zhou folk songs in the central region of Hebei. Mr. Zhao is a guest professor in the public culture channel of Hebei TV Station, and often goes to lectures to popularize the knowledge of Beijing Drum.

2.3.4 Wang Gang, a baritone singer of Hebei Symphony Orchestra, has high attainments in singing and rich experience in singing Hebei folk songs. He is able to analyze in detail the differences in styles of Hebei folk songs brought about by different geographical distribution. The Hebei Symphony Orchestra performs frequently and often appears in the National Center for the Performing Arts. Can often watch the performance, experience Hebei folk songs with local characteristics of singing differences.

2.3.5 Liu Yanxin, a librarian of Lang fang Mass Art Museum, has been engaged in mass culture training and organization for many years, and has a comprehensive understanding of the various ways of inheriting Hebei folk songs and mass culture. There are many kinds of mass cultural activities, including training, dance, instrumental music and square dance. Through the observation of mass cultural activities organized by group art halls, it can be found that Hebei folk songs can be combined with many kinds of mass culture, providing new ideas for inheritance.

2.3.6 In June 2023, the third Hebei Folk Song Singing Competition was held to observe the performances of East Hebei folk songs, Shibei Xian and other performance groups, and feel the characteristics of Hebei folk songs on the spot.

2.4 Non-Participant Observation

As an observer, the author observed that during the Chinese New Year, local people celebrated festivals in the form of folk songs and dances, such as temple fairs, car fairs, big head fairs, etc., all of which were musical forms with local cultural characteristics. In modern society, in the community cultural activities, it is often heard that the masses sing Hebei folk songs to promote the feelings between neighbors. In the process of observation, we found that Hebei folk songs originated from the folk, vividly record the life and labor of Hebei people. In the process of performance, it also reflects the phenomenon of combining with local music forms, tunes, melodies, costumes are borrowed.

3. Research Materials

- 3.1 Interview Form
- 3.2 Observational Form
- 3.3 Audio Recorder
- 3.4 Camera
- 3.5 VDO Camera

4. Scrutinizing data

4.1 The authors obtained data from interviews and observations, so had categorized the data obtained from interviews and observations according to the relevant content.

4.2 The study divides the data into four parts:

4.2.1 Form a literature review through the collection, research and classification of literature. Professional literature refers to specialized works, journals, papers, etc., in a particular discipline or field. These documents usually have a high academic level and professionalism and are of great significance for understanding the frontier of disciplines, research trends, and theoretical frameworks. In the professional literature, researchers can find the latest research results, theoretical viewpoints and

research methods related to the research object, which provide useful reference for the in-depth and expansion of the research.

4.2.2 Collect research data from the field through field investigation. Through field investigation, we can deeply understand the current situation, characteristics and existing problems of Hebei folk songs. Explore the relationship between Hebei folk songs and local history, culture, folk customs, geographical environment and other factors. This paper analyzes the development status and challenges of Hebei folk songs in the process of modernization.

4.2.3 Organize and classify relevant social and cultural data to form cultural data.

4.2.4 Sorting of music data. There are many precious descriptions of Hebei folk song scores, lyrics and singing skills in historical documents, such as folk song manuscripts, music examples, pictures and so on. Using the existing recording, video, audio, video and CD materials, this paper sorts out the music materials about Hebei folk songs and analyzes the musical characteristics of Hebei folk songs.

5. Analysis of data

5.1 In the study and classify the characteristic of folk music in Hebei regions.

5.1.1 The musical characteristics classify of folk songs in eastern Hebei

5.1.2 The musical characteristics classify of folk songs in western Hebei

5.1.3 The musical characteristics classify of folk songs in southern Hebei

5.1.4 The musical characteristics classify of folk songs in northern Hebei

5.1.5 The musical characteristics classify of folk songs in central Hebei

5.2. In the analyze the common heritage in five regions of Hebei folk music.

5.2.1 The musical culture commonality among regions of Hebei folk songs

5.2.1.1 Cultural origin

5.2.1.2 The fusion and innovation of music culture

5.2.2 The musical cultural differences among regions of Hebei folk songs

5.2.2.1 Reasons for musical and cultural differences between different regions in Hebei folk songs

5.2.2.2 The Formation of Musical and Cultural Differences between Different Regions in Hebei Folk Songs

5.2.2.3 Expression of Musical Cultural Differences between Different Regions in Hebei Folk Songs

5.2.3 The cultural inheritance presentation of Hebei folk music

5.2.3.1 Problems in cultural inheritance presentation of Hebei folk music

5.2.3.2 Single way of inheritance

5.2.3.3 Shortage and aging of inherited talents, risk of generation breakage

5.2.3.4 Outstanding singing ability, weak theoretical foundation and low creative ability

5.2.3.5 Lack of systematic management of inheritance talents

5.2.3.6 Insufficient policy support and resource investment

5.2.4 The suggestions on the common heritage of Hebei folk songs

5.2.4.1 Dissemination and inheritance of Hebei folk songs in the development of mass culture

5.2.4.2 Utilizing the network information age to promote Hebei folk songs into campus

5.2.4.3 Cooperation between universities and localities to jointly promote the inheritance activities of Hebei folk songs

5.2.4.4 Research on industrialization of Hebei folk songs

5.2.4.5 Internationalized artistic exchange value of Hebei folk songs

CHAPTER 4

FINDINGS

Hebei is named after its location north of the Yellow River. Hebei is located in the key point of the capital, since ancient times, it has been blocking the mountains and rivers, easy to defend and difficult to attack, and it is a place of great importance to the soldiers. It has a long history, splendid culture, rich geomorphology and abundant resources. The rich natural resources, deep cultural heritage and diversified cultural styles of Yan Zhao land have accumulated unique materials and inspirations for the formation and development of Hebei folk songs. Similarly, Hebei folk songs, as one of the oldest forms of culture in Hebei, also carry the long history, humanistic wisdom and colorful flavors of this fertile cultural land. The origin of Hebei folk songs can be traced back to the pre-Qin period, more than 2,500 years ago, and the song “Lagenaria has bitter leaves” in “Name Wind”, one of the fifteen national winds in the first poetry collection of China’s “Classic of Poetry”, is one of Hebei’s folk songs.

In terms of genre, Hebei folk songs are divided into mountain songs, ditties and labor songs. Mountain songs are mostly found in the Tai Hang Mountains in western Hebei, with strong regional characteristics and a strong local flavor, and have the mood and flavor of the Shaanxi Province’s “Letters to the Sky”. The ditties have a wide distribution range, the most abundant and far-reaching influence. The labor horn is the form of folk song that is most closely connected with the production and labor of the people, with solid melody and concise language, which is often closely matched with the rhythm of labor, and plays the role of coordinating movements, encouraging morale and uplifting the spirit.

For Hebei folk songs, it is very important to categorize the study by region, not only to analyze the musical characteristics of each region in detail, but also to study the commonalities and differences of their cultures.

1. In the study and classify the characteristic of folk music in Hebei regions

Among Hebei folk songs, the styles of eastern Hebei, central Hebei, southern Hebei and northwestern Hebei are different. The folk songs of eastern Hebei are famous for their unique rhythms, and they are good at using colorful decorative sounds such as Run accent, Drag accent, Du Lu sound, Hulu sound, etc., which make them unique among the folk songs of Hebei; the folk songs of central Hebei are deeply nourished by Yan Zhao culture, and they are mostly based on the local history, humanities, and life as the subject matter, and they sing about all kinds of human conditions and the vicissitudes of life, showing the “song of generosity and sadness” in its best; the folk songs of southern Hebei are more influenced by the culture of the Central Plains, with elegant melodies and strong rhymes, and they have different styles. Folk songs in southern Hebei, influenced by the culture of the Central Plains, have elegant melodies and rich flavors, showing the elegance and grace of the State of Etiquette; folk songs in northwestern Hebei, influenced by the climate of the grasslands and plateaus and the long-term cultivation of the culture of Shanxi and Inner Mongolia, present the style characteristics of slow melodies, rough tunes, straightforward language, and simple flavors, and the sense of freedom, width and longevity of the music of nomadic people. It has a sense of freedom, breadth and longevity of nomadic music. I will introduce the musical characteristics of Hebei folk songs in five regions.

1.1 Geography of Hebei

Hebei Province, abbreviated as “Ji”, is a provincial administrative region of the People's Republic of China, with Shijiazhuang as its capital. Hebei Province is located between 113°27' and 119°50' east longitude, 36°05' and 42°40' north latitude, located in North China, east of the Bohai Sea, the inner ring of Beijing and Tianjin, west of the Tai Hang Mountains, north of the Yan Shan Mountains, north of the Yan Shan Mountains, north of the Zhang Bei Plateau, the rest of the Hebei Plain. Hebei Province has a total area of 188,800 square kilometers, bordering Shandong and Henan provinces in the southeast and south, Inner Mongolia Autonomous Region in the northwest, and Liaoning in the northeast. As of March 2024, Hebei Province had 11

prefecture-level cities, including 49 municipal districts, 21 county-level cities, 91 counties, and 6 autonomous counties. At the end of 2023, the total resident population of Hebei Province was 73.93 million.

The terrain of Hebei Province slopes from northwest to southeast, and the landforms are complex and varied. In the west are the Tai Hang Mountains, in the north are the Yan Shan Mountains, north of the Yan Shan Mountains are the Zhang Bei Plateau, and the rest of the province is the Hebei Plain. Hebei is the only province in China that has a combination of highlands, mountains, hills, plains, lakes, and seashores, and is therefore known as a condensed version of the National Geography Reader.



Figure 2 Map of Hebei Province

Sources:

[https://baike.baidu.com/item/%E6%B2%B3%E5%8C%97%E7%9C%81/153775\(2025\)](https://baike.baidu.com/item/%E6%B2%B3%E5%8C%97%E7%9C%81/153775(2025))

The territory of Hebei Province has a temperate continental monsoon climate with four distinct seasons and simultaneous rain and heat, and this climatic feature provides favorable conditions for agricultural production in Hebei Province.

Hebei Province is an important grain and cotton producing area in China, and the province's GDP reached 4,394.41 billion yuan in 2023. The industrial system is dominated by eight industries, including high-end equipment manufacturing, information intelligence, biomedical health, new energy, new materials, iron and steel, petrochemicals and food.

Hebei Province is located in the key area of Beijing and is an important transportation hub connecting North China, Northeast China and Northwest China. It has a dense network of railroads and highways and is easily accessible. In addition, Hebei Province is one of the key regions identified by the state to implement the Beijing-Tianjin-Hebei Cooperative Development Strategy, with obvious location advantages. Hebei Province has a long history and deep cultural heritage, and most of it belonged to the states of Zhao and Yan during the Warring States period, which is why it is also known as the Land of Yan and Zhao.

1.2 Hebei Music Culture

Hebei music culture is rich and colorful, with a long history, unique artistic style and deep historical and cultural heritage. Hebei folk songs are an important part of Hebei's music culture, carrying the rich emotions of the laboring people and showing the historical and cultural development of the region. These folk songs have long melodies, simple lyrics, rich singability, and are closely related to the production life, spirituality, and customs of the local people. For example, "Little Cabbage" tells of the tragic life of a little girl who has lost her mother and is abused, with vulgar lyrics and a bleak melody; "Pair of Flowers" is a minor-key song sung by the people of Hebei to celebrate the festivals in the form of a pair of songs, rich in folk characteristics. In addition, "Flying a Kite", "Picking Cotton", "Returning to Mother's Home", "Embroidered Lanterns" and "Little Cowherd" are also classic Hebei folk songs.

In terms of opera, "Hebei Opera" is the most representative local opera genre in Hebei Province, which is popular in Hebei, Tianjin, Beijing, and parts of Shandong, Henan, and Shanxi, etc. The singing style belongs to the plate cadence, and the clappers are used to beat the beat while singing, accompanied by instruments such

as the banhu, flute, clapper, and sheng. The style of singing is high and vigorous, with a euphemistic and mournful style, specializing in the expression of generous and mournful emotions. It specializes in historical themes and also reflects real life well. In 2006, Hebei Opera was included in the first batch of national intangible cultural heritage list. Representative works include *Dou'e Grievance* and *Bao Lian Lamp*. The opera is one of China's five major opera genres, and is characterized by clear diction, easy-to-understand lyrics, and singing that is as clear as a whisper. The performance has a strong sense of life, with a friendly folk flavor. The form is lively, free, and good at expressing the life of contemporary people. The performing art of the opera includes four elements: singing, reciting, acting and playing, which are known as the "four virtues". With many classic plays, such as *"Flowers as Matchmaker"*, *"Sister Yang's Complaint"* and *"Liu Qiao 'Er"*, the opera has won the love and respect of the audience with its vivid performance forms, rich artistic connotations and profound social significance, and it is an important part of Chinese traditional opera.

Hebei Drum and Blow Music is another important form of traditional music in Hebei Province, which is mainly composed of percussion instruments and wind instruments, and has become an important music genre in the history of Chinese music. Hebei Drum and Blow Music originated at the end of the Sui Dynasty and became more mature and prosperous after the middle of the Ming Dynasty. It is characterized by "one song with many changes" and its playing style is rough and warm, cheerful and lively. It has a rich repertoire, including miscellaneous songs, sets of songs and blowing songs, with more than 200 songs and more than 50 kinds of songs in the existing repertoire. Yongnian Drum and Pipe Music is one of the most representative types of Hebei Drum and Pipe Music.

Central He Bei Sheng Guan le is a traditional drum-and-blow music variety circulating in the Central He Bei Plain, which is commonly known as "Concert" in folklore. It is mainly led by pipes, and played by sheng, pipes, etc. It is the characteristic music of nearly thirty counties and cities south of Beijing, west of Tianjin, and north of the line of Cang Zhou and Ding Zhou. Ji zhong sheng and pipe music has a deep historical

origin, farmers around the village as a unit, lending music association, in the local rituals, ceremonies, funerals and other folk activities played in the inheritance. Each of these concerts has its own characteristics, such as the Qu Jia ying Concert with religious colors, the Gao Luo Concert which retains the legacy of “playing, beating, dancing and singing”, the Xiaofeng Village Concert which was founded in the Ming Dynasty during the reign of the Hongwu Emperor and passed down from the Taoist family, the Sheng fang Concert with its simple and old-fashioned style and the fusion of elements of Gao Qiang and Kun Qu, and the Gao Qiao Concert which is rumored to have evolved from the Buddhist music during the reign of the Kangxi Emperor in the Qing Dynasty. The Gao Qiao Concert is said to have evolved from Buddhist music during the Kangxi period of the Qing Dynasty.

In general, Hebei has a variety of musical expressions, and Hebei music culture is an important part of traditional Chinese music culture, which embodies the aesthetic interests and artistic creativity of the people in Hebei, with unique regional characteristics and important historical and artistic values. This paper will specifically study Hebei folk songs, hoping that it can further enrich and improve the theoretical system of national music and provide richer theoretical references for music creation and performance. It can promote the communication and integration between different regional cultures and promote the prosperity of regional culture.



Figure 3 Wen Peng Xiang

Sources: Zhang Di

1.3 The basis for the division of Hebei folk songs by geography

The generation of Hebei folk songs is inextricably related to the people's life, local history, ethnic distribution, cultural inheritance, folk customs and habits of the region in which they are located, all of which are affected by local geographic factors to varying degrees. For example, the northern part of Hebei has a high terrain, long winters and short summers, and a cold climate. Historically, it belongs to the transition area between the Central Plains and the nomads in the north, and it is also an area where wars are frequent. The people here take farming and animal husbandry as their main way of earning a living, farming and herding on the plateau, and their lives are often disturbed by wars, and under the double influence of natural and social factors, most of the people have developed a bold and rugged personality. The people's personality characteristics determine their cultural aesthetics, and under the role of cultural aesthetics gradually formed a unique cultural structure with local characteristics. As a result, local folk songs, as an important cultural content, show the people's bold and

optimistic personality and have a strong sense of vicissitudes. The central region of Hebei, especially the central region of Hebei, has always been a key cultural, economic and political region in the long history of the development of Chinese civilization. Therefore, the development of Hebei folk songs has incorporated many historical cultural elements. For example, in the formation of folk songs, folk ditties, local operas and the repertoire of traditional musical instruments of various unique styles were absorbed. Nowadays, the folk songs of central He Bei have been well protected in the process of historical development, and they also present diversified artistic charms.

In addition, eastern He Bei is adjacent to the Northeast region in the north, and is influenced by the culture of the Manchus and other ethnic minorities in the Northeast, so the language and culture have a very strong Northeast style, so the folk songs and folk operas of this region have a lot of similarities and commonalities in terms of artistic styles and accompaniments. In addition, the eastern He Bei region is near the sea, and the folk songs of the coastal region cannot be created without the realities of the local people's lives and labor patterns, so many wonderful fishing songs have also been produced. Ji' Nan is in the southernmost part of Hebei, neighboring Shandong in the east, bordering Henan in the south, and close to the Tai hang Mountains in the west, thus the cultural and artistic elements of the four provinces also intersected and fused here, which had an important influence on the formation of Hebei's traditional folk songs. Meanwhile, the Tai hang Mountains in southern Hebei, because of the influence of the terrain, during the Anti-Japanese War, as an important base for revolutionary resistance, the people created a lot of popular and long-lived resistance folk songs, which also became the typical representative of folk songs in this region. In conclusion, the material and cultural life of the people is closely related to the local economy and cultural level, and the cultural and economic development of a place is inseparable from the local geography and natural environment, so the creation of Hebei folk songs originated from the people naturally carries strong regional characteristics.

1.4 The musical characteristics classify of folk songs in eastern Hebei

The eastern part of Hebei contains Tangshan and Qinhuangdao within its boundaries, and its geographic landscapes include plains, mountainous hills and sea areas. The eastern part of Hebei is adjacent to Bohai Bay and Shandong, and the northern part borders the northeast, so the folk songs of the eastern part of Hebei are influenced by northeastern folk songs, Yang Ge and Er ren Zhuan, with gentle melodies and tones, and much embellishment in the singing voice. The folk songs in the eastern part of Hebei incorporate a large number of Manchu culture and dialect elements, and the language and art style of the folk songs is unique. For example, the folk language of Chang li, Lao ting, Luan xian and other places has a rhythmic pronunciation like chanting, with a melodious and melodious tone and a strong “tie rhyme”, also known as “old tie”. Influenced by the language characteristics, the folk songs of this region are also known for their “old tie” flavor. In the repertoire of folk songs in the eastern part of Hebei, most of the songs are improvised by the common people in their daily production and life, and are passed down from generation to generation in the form of oral singing. In addition, in the coastal areas of Lao ting, Chang li and Qinhuangdao in the eastern part of Hebei, the fishing songs and boatmen's horns created by the people who make a living by fishing are also a bright pearl in the folk songs of the eastern part of Hebei. In short, the folk songs of eastern Hebei cover a rich humanistic connotation, and are one of the important carriers of Yan Zhao music culture.

1.4.1 History of Folk Songs in Eastern Hebei

The eastern part of Hebei, which mainly includes Tangshan and Qinhuangdao, has a long history of folk songs, which are deeply influenced by the local natural environment, history and culture, and folk customs. Its development can be traced back to ancient times and has shown different characteristics in different historical periods. Ancient origin: The origin of folk songs in eastern Hebei can be traced back to the pre-Qin period. At that time, the folk songs of this region were mostly labor songs and ritual songs, reflecting the production life and religious beliefs of the ancient people. For example, some chapters in the Book of Songs may contain elements of folk songs from the eastern part of Hebei. Tang and Song Dynasties: During the Tang and

Song Dynasties, folk songs in the eastern part of Hebei gradually developed, becoming more diverse in form and richer in content. During this period, folk songs were not only used for labor and rituals, but also for entertainment and social activities. The “Lefu Poetry” of the Tang Dynasty and the “Lyrics” of the Song Dynasty had far-reaching influences on the folk songs of eastern Hebei. Ming and Qing Dynasties: During the Ming and Qing Dynasties, the folk songs of eastern Hebei further developed and formed a unique local style. The folk songs of this period mainly reflected the lives of farmers, fishermen and craftsmen, and their contents involved labor, love, marriage, festivals and so on. For example, the “rice-planting songs” of the Tangshan area and the “fishing songs” of the Qinhuangdao area are representative of this period.

In modern times, with the rise of industry in Tangshan, reflections of workers' lives began to appear in the folk songs of eastern Hebei. The folk songs of this period not only retained the traditional labor songs and love songs, but also added many new contents reflecting social changes and the style of the times. For example, the “miners' songs” in Tangshan are typical of this period. After the founding of New China, the folk songs of eastern Hebei were further excavated and organized. Many traditional folk songs were recorded and spread throughout the country. At the same time, some new folk songs were being created, reflecting the social life and people's feelings in the new era. In recent years, with the emphasis on the protection of intangible cultural heritage, folk songs in eastern Hebei have received more attention and protection. Cultural fusion: Located at the junction of the North China Plain and Northeast China, the eastern part of Hebei has been affected by different cultures many times in history and has resulted in cultural fusion. For example, the cultural elements of the Manchu, Mongolian and other ethnic minorities have also been incorporated into the folk songs of eastern Hebei, giving them richer cultural connotations. Folk songs in eastern Hebei are mainly passed down by word of mouth. Many folk songs are passed down from generation to generation in families, communities and festivals, becoming an important part of local culture. In recent years, a number of folk artists and cultural

institutions have also been actively promoting the transmission and development of folk songs in eastern Hebei.

In conclusion, Hebei folk songs, with their long history, rich content and diverse forms, are not only an important carrier of local culture, but also a valuable cultural heritage of the Chinese nation. By understanding its history, we can better recognize and protect this unique form of music.

1.4.2 Main Accompanying Instruments

The accompanying instruments of eastern Hebei folk songs are rich and varied, including both traditional Chinese instruments and local specialties. These instruments not only add musical color to the folk songs, but also enhance the expression of emotions and artistic infectivity. The following are the main accompanying instruments commonly used in folk songs in eastern Hebei. Erhu: with its soft tone and rich expressive power, the erhu is often used as an accompaniment and is suitable for expressing the delicate emotions of folk songs; flute: with its bright tone and wide range, it is suitable for expressing cheerful and lively tunes, and is often used in festivals and dance occasions; pipa: with its clear and crisp tone and rich expressive power, it is suitable for expressing gentle and lyrical melodies; suona: with its loud and clear tone, it is infectious, and is often used in festivals and ceremonial activities; yangna: with its loud and clear tone, it is often used in festivities and expressions of passionate emotions. Suitable for festivals and ceremonial activities; yangqin: clear tone, wide range, often used in accompaniment, suitable for the expression of cheerful, lively tunes; sheng: soft tone, rich harmonic effect, often used in accompaniment, suitable for the expression of harmony, serene atmosphere. In addition to the above instruments, the folk songs of eastern Hebei also utilize moon qin, sanxian, and other local specialties to accompany the songs depending on the style of the work.

Each of these instruments has its own characteristics in the accompaniment of folk songs in eastern Hebei, which not only enriches the form of musical expression, but also enhances the artistic infectious force of the folk songs.

Through the combination and matching of different instruments, the folk songs of eastern Hebei are able to show diverse musical styles and emotional expressions.

1.4.3 Combination of Music

The singing combination forms of folk songs in eastern Hebei are rich and diverse, ranging from the simple forms of traditional oral transmission to innovative arrangements incorporating modern artistic elements, fully reflecting their regional characteristics and cultural vitality. The following is the classification and specific analysis of the main combination forms:

1.4.3.1 Solo singing

Solo singing is the most basic form of performance of folk songs in eastern Hebei, emphasizing the expressiveness and emotional transmission of the individual voice. The performer shows the delicate flavor of the folk song through unique embellishment techniques (e.g., dulcimer, glottal gram, nasal gram, etc.). For example, the folk song "Gathering Cotton Flowers" is often presented in solo form, and the singer, Xu Sheng Mao, gives full play to the gentle qualities of the "Bian' Er accent" through improvised ornamental sounds and dialect characteristics.

1.4.3.2 Duets

Duets are often found in love songs or narrative folk songs, in which two or more people enhance the drama of the performance through questions and answers and interaction. For example, the songs "Sokol in the Sky" and "Pairing Flowers" simulate labor scenes or emotional dialogues through male-female duets, which not only retains the traditional flavor of life, but also increases the artistic expression.



Figure 4 Eastern Hebei Folk Song

Sources:

<https://tv.cctv.com/2025/02/05/VIDEfalvLTtVggE6FwSpVJti250205.shtml>

1.4.3.3 Chorus

The choral form has gradually developed in modern times, and is especially widely used in newly composed folk songs. For example, the Red Rose Women's Chorus of the Tangshan City Music Association and the South Lake Women's Ensemble interpret works such as "Twisting Boat Horns" and "Bohai Fishing Songs" through multiple people singing in unison or in divided chorus, which enhances the sense of hierarchy and momentum of the music and is suitable for festivals or large-scale activities. In addition, mixed chorus has also become mainstream in concerts, such as "Haunted Lanterns" which shows a warm atmosphere through multi-voice arrangement.

1.4.3.4 Combination of Song and Dance

Eastern Hebei folk songs are often combined with dances to form comprehensive performances. For example, the rice-planting songs, such as "Xiao Chang Rice-planting Songs," are performed by singers and dancers, with witty and humorous movements, and accompanied by Suo Na and gongs and drums to accentuate the lively scenes. Fishing Songs: "Pulling a Big Net" simulates the action of pulling a net with a chorus, and the actors need to experience real labor scenes to

enhance the realism of the performance. New Songs and Dances: Liu Rong De 's adaptation of “Fishermen's Daughters and Sons” incorporates tambourines and dances to show the optimistic life of the fishermen.

1.4.3.5 Combination of rap and singing

Some folk songs incorporate rap elements to enhance the narrative and interest. For example, the traditional “hawking” tune simulates a market scene through improvisational rap, while the new folk song “History Grinds Down a Rut” combines modern rap rhythms to retain dialect characteristics while attracting young listeners.



Figure 5 Jiao Mai Diao

Sources: Xiu Chuan, B. (2016). Chang Li folk songs. China Theater Publishing House

1.4.3.6 Leader and unison singing of labor trumpets

The labor call is an important genre of folk songs in eastern Hebei, usually started by a leader and echoed by the crowd, forming a collective collaboration with a unified rhythm. For example, in “Pulling a Big Net”, the leader directs the labor rhythm through high-pitched trumpets, while the unison singing part strengthens the sense of power and shows the fishermen's unity and collaboration.



Figure 6 Da Yu Hao Zi

Sources: Xiu Chuan, B. (2016). Chang Li folk songs. China Theater Publishing House

1.4.3.7 Creation of new folk songs and cross-border cooperation

In recent years, folk songs in eastern Hebei have been revitalized through adaptation and cross-border cooperation, including classic adaptations, such as CCTV's "Spring Festival Gala of Non-Legacy", in which Wang Yan Xia and the Melon Band cooperated to adapt "Returning to My Mother's Home", incorporating elements of popular music. There is also a combination of academic and stage, Liu Rong de and other inheritors of folk songs into colleges and universities, through the "Ancient Rhythm and New Sound Art Troupe" to promote the integration of teaching and performance, such as "Samuel Flower Sea," "planter peanuts," and other new works not only to retain the traditional flavor, but also in line with modern aesthetics.

The combined form of folk songs in eastern Hebei is not only a carrier of artistic expression, but also a living legacy of regional culture. Through diversified performances, the folk songs record social scenes such as labor life (e.g., fishing songs and bugles) and wedding festivals (e.g., rice-planting song tunes), and with the help of modern stages and media dissemination (e.g., CCTV programs and concerts), they enhance the sense of cultural identity and cohesion.

1.4.4 Music Ontology Analysis

1.4.4.1 Modal Characteristics

First of all, the pentatonic mode is the main mode, with both hexatonic and heptatonic variants, which is a typical feature of traditional Chinese music. Folk songs in the eastern part of Hebei mostly adopt the levitation mode (such as “Picking Cotton Flowers” and “Opposing Flowers”), the Gong mode (such as “Watching the Opera”) and the Feather mode, and under the framework of the pentatonic mode, partial tones (qing jiao and Zhang gong) are often added to form the hexatonic or heptatonic mode, reflecting the color of the music of the north. There is also the tonal shift of “qing jiao for gong”. Some folk songs are temporarily transposed through the technique of “Chang fan” (e.g., Jasmine Flower, Ji dong version) to enhance the drama of the melody.

Fan Dui Hua

Hebei Mingge

The musical score for "Fan Dui Hua" is written in staff notation with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is presented in four staves, with lyrics in Chinese and English below each staff. The lyrics are: (nan)Zheng(deer)yue(deer) li(deer)lai, shen meyang zi hua(deer)kai? (nv) zheng yue li kai de ying chun (deer) hua, (nan) ying(deer)chun(deer) hua deer kai, wei ceng jianguo ta(de er), (nv) xiao(le)meimei yi xin yi yi yao(deer)dai ta, (nan) (qi bu long dong qi da qi deer, ya).

Figure 7 Fan Dui Hua

(“Against Flowers”)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.4.4.2 Melodic patterns

The melody is simple and smooth, easy to sing, and mostly adopts the five-tone scale (Gong, Shang, Horn, Zheng, Feather), with strong local characteristics. Wavy melodic lines: the music is mainly “graded”, supplemented by four- and five-degree jumps (such as the “sol-do” upward jump in “Embroidered Lanterns”), forming undulating lines, similar to those of the eastern Hebei dialect. It is highly compatible with the tones of the dialects in the eastern part of Hebei (e.g., the descending tones of Tangshan dialect). Decorative embellishments: the end of the sentence is often used with a downward sliding tone (e.g., the sighing treatment at “ouch”); decorative tones such as “trill” and “yi yin” enrich the expression of emotions (e.g., the sadness of “The Tune of Meng Jiang Nv”). (such as the sadness of “Meng Jiang Nv”).

Xiu Deng Long

Cao Yujian Chang
Liu Dechang Liuye Ji

The musical score for "Xiu Deng Long" is presented in three staves. The first staff begins with a tempo marking of ♩ = 68. The melody is written in a single line of music with lyrics in Chinese characters and Pinyin below it. The second staff continues the melody and lyrics. The third staff concludes the piece. The lyrics are: Yi ya geng li di na ge deng ai long xiu zai le zheng ai dong di na ge shang xiu shang di na ge zhang ai sheng xia xiu zhe ying ai ying di na ge zhang sheng ai ying ying ai shang ai bian xiu wa fen pi qiang shang liu wei shi wo ba ya hu hei ai hai ai hai ai hai ying ying ta ai zhang sheng ai en ai ai hai you hai you

Figure 8 Xiu Deng Long

(Embroidered lanterns)

Sources: He Bei Min Ge (He Bei Folk Songs), Zhang Di translation and printing.

1.4.4.3 Rhythm and Beat

Bright rhythms, commonly in 2/4 and 4/4 time, suitable for dance and group activities; some folk songs have free rhythms with improvisation. Non-homogeneous rhythms: short before and long after rhythmic patterns (e.g., “X X-”), syncopated rhythms (e.g., “Flying a Kite”), simulating the natural rhythms of the dialect. Metronomic flexibility: 2/4 time is the main rhythm, but it is often used to express narrative and improvisation through the change of “loose plate - upper plate” (e.g. “Drop the Watermelon”).



Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.4.4.4 Form and structure

Most of the pieces have a short and concise paragraph structure, with four or eight lines, which is easy to memorize and sing. For example, in the correspondence section, the structure of the upper and lower phrases (e.g., “Watching the Opera”) unfolds through the logic of “question-answer”, with the lower phrases repeating the material in the upper phrases and landing on the dominant note. There is also a four-sentence structure, such as “Jasmine Flower” in the eastern He Bei version, where the third sentence introduces a contrasting register, creating the structural tension of a “turn”.

1.4.4.5 Lyrics and liner notes

The content of the lyrics is close to life, reflecting the themes of labor, love, nature and folklore, and the language is simple and vivid, rich in local characteristics. First, the dialect is incorporated into the music. For example, there are paedophones (such as “daughter-in-law” and “child”) and onomatopoeia (such as “gu lu lu” and “clattering”) to enhance the sense of picture. “) to enhance the sense of picture. Secondly, functional interjections, such as structural interjections (e.g., “hey hey yo”) are added to expand the phrases; emotional interjections (e.g., “uh hey hey yo”) are also added to render the mood.

Huo Lang Biao

Cao Yujian Chang
Zhao Suncai Ji



Figure 10 Huo Lang Biao

(Peddler)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.4.4.6 Singing

When singing, the real voice is the main voice, alternating between real and fake voice, female singers often use high and bright fake voice (such as the mountain horn), while the coastal region favors the gentle and delicate real voice. Some works will also use “rap” to narrate the story, influenced by the Leiting drums and opera, and some folk songs, such as “Wang Er Jie Thinking of Her Husband”, are presented as

half-rapping, half-singing dramatizations. They are sung with sincere emotions, with both cheerful and lively tunes and deep, lyrical melodies, reflecting the joys and sorrows of the laboring people.

The folk songs of eastern Hebei are melodious and melodious, with unique melodic characteristics, flavor and singing style. In the process of singing, while maintaining the original features of the language, the voice, tone and words in the original language are modified and beautified, forming a wonderful singing voice used by the masses to express their meaning. The singing of folk songs in the eastern part of Hebei Province is clear and well-spoken, and requires strong breath support in order to truly express the artistic style of folk songs in the eastern part of Hebei Province. Most of the folk songs in eastern Hebei belong to lyrical folk songs, with sliding tone, numerous modes and complete curves, in which there are a large number of liner notes, liner words and liner cadences, liner words are single words, liner words are parts of the lyrics that do not have any important literary significance in the songs, and the liner cadences are the cadences that are used to sing liner words, which is conducive to the description of the scene and the expression of the emotions in this artistic style. This artistic style is conducive to the description of scenes and the expression of emotions. While expressing their emotions, the liner notes of the eastern Hebei folk songs also show the beauty of the art with a strong “old tie” flavor.

Tangshan and Qinhuangdao in the eastern part of Hebei are located in the crossroads of farming and maritime cultures, and their folk songs have the soothing flavor of the plains (e.g., Embroidered Lotus Bags) and the boldness of fishermen (e.g., Fishermen's Horns). Songs such as “The Tune of Meng Jiang Nv” and “The Song of Boxer Rebellion” reflect the culture of the Great Wall and the history of modern resistance, and the melody implies a tragic color. Folk songs from eastern Hebei are more euphonious and use fewer big jumps; folk songs from the northeast are more rhythmic and are influenced by Manchu music. New folk songs (e.g., “Tangshan Girl”) incorporate elements of popular music, but the core tones still retain traditional characteristics. The musical ontology of folk songs in eastern Hebei is a synthesis of

dialect, geography, and history, and its tonal shifts, decorative melodies, uneven rhythms, and dialectal interludes together build the aesthetic qualities of “interweaving sadness and joy, and combining rigidity and flexibility,” which have become the sound symbols of Yan Zhao culture.

1.4.5 The Role of Eastern Hebei Folk Songs in Culture and Society

As an important part of regional culture, folk songs of eastern Hebei not only have unique value in musical form, but also play an irreplaceable role in cultural inheritance, social interaction and identity. Its cultural and social functions are reflected in the following aspects:

1.4.5.1 Carrier of Cultural Transmission

The contents of folk songs are often closely related to local historical events and folk legends, such as “The Tune of Meng Jiang Nv” which carries the tragic memory of the construction of the Great Wall, and “The Song of the Boxer Rebellion” which records the national spirit of the modern anti-imperialist struggle. Passed down by word of mouth, the folk songs perpetuate the farming customs (such as “Picking Cotton”) and marine culture (such as “Fishermen's Horns”) of the eastern Hebei region from generation to generation. Traditional values are also transmitted in the folk song culture of eastern Hebei. The moral concepts (e.g. filial piety, diligence and thrift), life wisdom (e.g. agricultural proverbs on festive seasons), and aesthetic orientation (e.g. implicit and euphemistic expression of emotions) embedded in the lyrics subconsciously shape the ethical norms of the local society. For example, through the depiction of wedding scenes, “Little Watching Opera” conveys the values of family harmony and orderly etiquette.

1.4.5.2 Ties of Social Interaction

The medium of labor collaboration, for example, in the collective labor scene, folk songs (such as the “Ramming Horn” and “Pulling Nets Horn”) are sung in a rhythmic and echoing manner to coordinate movements, relieve fatigue and enhance group cohesion. There are also fishermen's songs in the form of “One Leader, Many Harmonies”, reflecting the spirit of collaboration and risk-sharing in marine culture. Folk songs in eastern Hebei are also the core elements of festival ceremonies. In

weddings, funerals and temple festivals in eastern Hebei, folk songs are important symbols of the ceremonial process, for example, the “Embroidered Lotus Bags” symbolizes love in weddings, and the “Wailing and Mourning Tune” expresses mourning in funeral ceremonies. The improvisational and interactive nature of folk songs (e.g., duets, song competitions) strengthens the emotional ties among members of the region.

1.4.5.3 Symbol of regional identity

The fusion of dialect and music, and the tones of the dialects of the eastern region of Hebei (e.g., the descending tones of Tangshan dialect and the paedophonic tones) have a direct impact on the melodic direction and rhythmic pattern of the folk songs, forming a unique “hometown identity”. The extensive use of regional vocabulary in the lyrics (e.g. “Jie shi Mountain” and “Luan he River Water”) strengthens the sense of belonging to the local people. As a barrier against cultural homogenization, in the context of globalization, the folk songs of eastern Hebei have been integrated with modern elements through new compilations such as “Tangshan Girl,” which has become a window for the display of local culture to the outside world, and has resisted the erosion of mainstream culture. For example, the “eastern He Bei Folk Songs in Schools” campaign fosters young people's identification with local culture by teaching them traditional songs.

1.4.5.4 Source of artistic innovation

Providing creative inspiration for other art forms, the melodic material of folk songs in eastern Hebei (e.g., the eastern He Bei version of “Jasmine Flower”) has been absorbed by commentary operas and Lao ting drums, and has become the basis for local opera music. In modern music creation, elements of folk songs are often adapted into symphonic music (e.g. Tangshan Symphony Orchestra's “eastern He Bei Style”), realizing the dialogue between tradition and modernity. Eastern Hebei folk songs are also known as a bridge for cross-cultural exchange. Eastern Hebei folk songs have been disseminated through international non-legacy exhibitions, academic seminars and other channels, becoming a medium for the world to understand northern Chinese culture, for example, “Flying Kites” was once regarded by foreign music scholars as a typical case for studying Chinese folk music forms.

1.4.5.5 Witnessing and adapting to social change

Reflecting the dynamics of social life, folk songs of different historical periods recorded social changes: the “March of the Sword” (eastern He Bei version) during the war period inspired morale, and the “New Rural Ditty” after the reform and opening up depicted the new outlook of the countryside, with the content of folk songs gradually expanding from the traditional theme of farming to contemporary issues such as urbanization and environmental protection.

As a “spiritual medicine” to ease the anxiety of modernity, the vernacular nature of folk songs provided emotional solace to the uprooted groups during the process of industrialization and urbanization. For example, after the Tangshan earthquake, folk songs such as “Lullaby” became cultural resources for post-disaster psychological reconstruction. The rise of community folk song choirs provides space for urban residents to return to tradition and rebuild interpersonal relationships.

1.4.5.6 Development of economic value

Attractive for cultural tourism, folk songs in eastern Hebei have become performance items in scenic spots such as Tangshan Shadow Theme Park and Luan Zhou Ancient City, leading to the development of the local cultural tourism industry. The elements of folk songs are applied to cultural and creative products (such as dialect music boxes and folk song-themed postcards), creating economic income. The combination of non-legacy protection and rural revitalization, through the establishment of “folk song inheritance bases” and the holding of the “eastern He Bei Folk Song Festival”, attracts tourists to participate in the experience, and promotes the development of the rural economy. For example, Qixi County has combined the “Ballad of Chestnut Blossoms” with the chestnut industry to create the “Folk Song + Agricultural Products” project. For example, Qixi County has combined the “Ballad of Chestnut Blossoms” with the chestnut industry to create a special brand of “Folk Song + Agricultural Products”.

The cultural and social roles of folk songs in the eastern part of Hebei Province are mutually influential, and through the interaction of “inheritance-innovation”, “individual-group” and “tradition-modernity”, a dynamic cultural ecosystem has been

built. Through the interaction of “inheritance-innovation”, “individual-group”, “tradition-modernity”, a dynamic cultural ecosystem is built. It is not only the witness of local historical changes, but also the glue of social cohesion, and the excellent traditional culture of cultural confidence. In contemporary society, the function of folk songs in the eastern part of Hebei has expanded from mere entertainment expression to a multi-dimensional tool for cultural sharing, economic development and spiritual healing, showing the strong adaptability and vitality of folk art.

1.5 The musical characteristics classify of folk songs in western Hebei

The folk songs of western Hebei, especially those under the foothills of the Tai hang Mountains, and especially those around Baoding and Jing fu, have distinctive musical characteristics, which are mainly manifested in the richness of the native voice, calmness and beauty, and a unique artistic style. The tunes of these folk songs are usually beautiful and melodious, reflecting the emotions and lives of the local working people. These folk songs border Shanxi by the Tai hang Mountains, so there are more mountain songs. Due to its geographical proximity to Shanxi, the folk songs of western Hebei have been influenced to a certain extent by the folk songs of Shanxi, showing similar musical characteristics. During the Anti-Japanese War, Baoding served as a central revolutionary base during the War of Resistance against Japan, and this region also produced many new folk songs that were in sync with the times, such as “Anti-Sweeping”, “Inventorying Passes”, “Burying Landmines”, and “Offering Flowers”, etc. These songs documented the changes of the times and have far-reaching historical significance.

In terms of singing techniques, western Hebei folk songs also make extensive use of traditional singing techniques of folk songs such as liner notes and interludes, making the songs more vivid and expressive. These folk songs are not only an important part of the spiritual and cultural life of the local people, but also an important material for the study of Hebei and even Chinese folk music culture.

In addition, the folk songs of western Hebei have been infiltrated and influenced by other local folk music and opera music throughout its long history, which

makes the folk songs bring together the singing styles of folk songs, songs and operas, and have the cultural characteristics of combining songs, songs and operas.

1.5.1 History of Folk Songs in Western Hebei

The history of folk songs in the Shijiazhuang and Baoding regions of western Hebei has a long history, which is both a musical memory of the farming civilization and a vivid carrier of Yan Zhao culture. The folk songs of this region have fused the cultural qualities of the Central Plains and the northern part of the Sebei, the mountains and the plains for thousands of years, forming a unique artistic style.

Pre-Qin to Qin and Han: Shijiazhuang, Baoding is located in the central He Bei Plain, is the Warring States period Yan and Zhao countries meet. According to the Records of the Grand Historian, “Yan and Zhao were full of generous and sad people”, and this cultural temperament deeply influenced the emotional tone of folk songs. For example, in the ancient ballads of Lai Shui in Baoding, the themes of war and parting are common, which are in the same lineage with the tragic legend of Yan Daizi Dan's “Farewell at Yi shui”. The narrative style of the Han dynasty's Lefu poems, such as “Battle in the South of the City” and “Some Thoughts,” is potentially related to Hebei's folk ballads, such as the early version of “Meng Jiang Nv Weeps at the Great Wall.

Tang, Song, and Yuan dynasties: the penetration of multiple cultures, the prosperity of the Silk Road trade in the Tang Dynasty and the canal transportation in the Song Dynasty, and Shijiazhuang (anciently known as “Heng Zhou”) as the hub of the Tai Hang Defile Route, the integration of elements of music and dance from the Western regions into the folk songs (e.g., the rotating rhythms of the Jing fu La Hua may be related to the Hu Xuan Dance). The Yuan Dynasty saw the rise of miscellaneous dramas, and the Baoding area saw the emergence of folk ditties based on the tune system, such as the early form of “Goat on the Mountain Slope” and “Playing with Children”, which became the musical basis for later local operas (Baoding Old Tunes and Haha Cavities). Ming and Qing dynasties: the golden age of folk songs. The prosperity of the Beijing-Hangzhou Grand Canal gave birth to trade folk songs in the towns along the river. The “Dock Tunes” of Qingyuan County in Baoding and the “Cotton Ballads” of Zhao County

in Shijiazhuang recorded the marketplace life of merchants, fiberglass workers and farmers. The influence of immigrant culture: the early Ming Dynasty “Shanxi Hong dong Da hui Shu immigrants” brought Jin zhong folk songs into the western mountainous areas of Shijiazhuang, forming the similarity between the Jing fu “rice-planting songs” and the Shanxi Zuo Quan folk songs.

Modern times: war and rebirth. During the Anti-Japanese War, folk songs became a weapon of revolutionary propaganda. The “Ballad of Supporting the Frontiers” from Pingshan County, Shijiazhuang, and the “Song of the Yan Ling Team” from Bai yang Dian, Baoding, filled traditional tunes into the lyrics of anti-war songs, spawning classics such as “Wang Er Xiao Let the Cowherd” and “Singing of the Cowherd in Two Little Boys”. After the founding of New China, music workers picked up and organized folk songs such as “Little Cabbage” and “Flying the Kite” to make them appear on the professional stage, and they were even adapted into symphonies (e.g., Bao Yuan Kai’s “Flavors of the Yan Huang” Suite).

1.5.2 Main Accompanying Instruments

The accompanying instruments for folk songs in the Shijiazhuang and Baoding regions of western Hebei have retained the typical features of northern Han music, but have also fused the influence of the regional culture of the Tai Hang Mountains with that of the neighboring operas and songs to form a unique system of instrumental combinations. These instruments complement the style of the folk songs in terms of timbre, rhythm and expressiveness.

1.5.2.1 Wind Instruments

Suo Na: The Suo Na is mostly used as a “sea flute” (small Suo Na), with a high and clear tone and strong penetrating power. It is often used in the introduction or climax of mountain songs and festival folk songs, such as the opening scene of Shijiazhuang Jing fu’s “Climbing the Mountain Tune”, which uses Suo Na to simulate birdsong, and Baoding’s “Flying the Kite”, in which the Suo Na ’s “flower tongue sound” expresses the dynamics of the kite’s circling. The Suo Na is often bound to the depth of folk events, such as the wedding song “Da Pendulum Team” and the funeral song “Crying for Heaven”, which are all played by Suo Na.



Figure 11 Suo Na

Sources: Zhang Di

Flute (transverse flute): The bamboo flute is mainly played in the key of G or F. The Baoding region prefers the keyed flute to adapt to the melody of the opera. The flute is used to add a melodious tone to lyrical ditties (such as “Little Cabbage”), and is often used in combination with the sheng to form a polyphony of supporting voices. The Shijiazhuang Silk String Opera's “bitter sound flute” technique (breath fluttering to simulate the sound of crying) has been absorbed into folk songs.



Figure 12 flutes

Sources: Zhang Di

Sheng: The traditional 17-reed sheng is a form of the Tang dynasty “he sheng” preserved in the ancient music of Xiong xian County, Baoding. As a “harmonic base”, it forms a four or five degree superimposed harmony with the flute in minor keys such as the variation of “Jasmine Flower”, creating an ethereal atmosphere.



Figure 13 Sheng

Sources: Zhang Di

1.5.2.2 Stringed instruments

Banhu: made of coconut husk, special for Baoding's old tunes, the “old tunes banhu” (fixed-string da-sol) has a strong tone. It is the soul instrument of the narrative passages of folk songs, such as the Baoding long narrative song “Tethered Dolls”, in which the sliding tone of the Banhu imitates the crying tone of the human voice, forming a “singing-playing” dialog with the lyrics.



Figure 14 Ban Hu

Sources: Zhang Di

Erhu (Nan hu): The alto erhu is the main one, and the Shijiazhuang area is affected by the Jin Opera, which uses the “Jin hu” (with a shorter instrument pole). For the “Meng Jiang nu”, “Weeping at the Great Wall” and other sad folk songs to provide a continuous linear melody, commonly used “pressure and kneading” technique to express the sense of choking.



Figure 15 erhu

Sources: Zhang Di

Pendant Hu: The instrument's fingerboards are inlaid with copper products, with a wide range of sound and good human voice simulation. The male-female duets in the Baoding region's "Pair of Flowers" are often interspersed with the drop hu, simulating the tone of flirtation.



Figure 16 Zhui Hu

Sources: ZhangDi

1.5.2.3 Plucked instruments

Sanxian: The large sanxian (with a long handle) is used in the Baoding Old Tunes, and the small sanxian (with a short handle) is used in the Shijiazhuang Silk Strings. It provides granular rhythms in labor calls, and "sweeping strings" are used to create a warm atmosphere during improvisational singing of mountain songs.



Figure 17 San xian

Sources: Zhang Di

Yue qin: Baoding ha ha cavity troupe commonly used eight-pronged Yue qin, resonance box is thin, crisp tone. It is used to add a sense of jumping to the light and fast ditties such as “Embroidered Lotus Bags” and “The Ballad of Picking Tea”, and the right hand's “handful of wheels” technique imitates the sound of running water.



Figure 18 Yue qin

Sources: Zhang Di

1.5.2.4 Percussion Instruments: Beat Control and Scene Shaping**

Book drum (tang drum): single-side skinned, about 30 centimeters in diameter, the drum cavity in the Baoding area is often painted with Tai Ji diagrams. It controls the narrative rhythm in long narrative songs, such as the Shijiazhuang Geng village story ballad “Yang Family General” which uses drum beats to distinguish between character dialog and battle scenes.



Figure 19 small drum for marking time

Sources: <https://www.baidu.com>

Clappers: Made of jujube wood, the clappers are divided into “South clappers” (hollow) and “North clappers” (solid). The “tight clappers” (XX XX | X X X) are used to simulate the heartbeat during the singing of mountain songs and to enhance the sense of tension; the sparse beating of the clappers in “Little Cabbage” symbolizes loneliness.

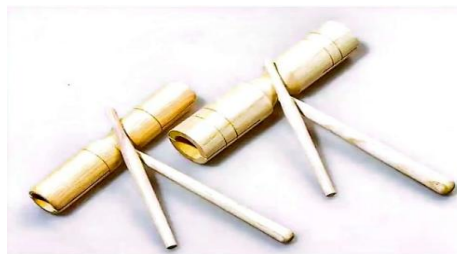


Figure 20 Bang Zi

Sources: Zhang Di

Yunluo (ten gongs): The ancient music of Baoding Xiong xian County has survived the ten-tone Yunluo of the Tang and Song dynasties, and the tones are arranged according to the pentatonic scale. The overtones of the gongs are played in conjunction with the suona and sheng to create a sacred atmosphere when the temple fair social fire and folk songs are performed.



Figure 21 Yun Luo

Sources: ZhangDi

1.5.2.5 Characteristic combinations and regional differences

Shijiazhuang region, using Banhu + four tiles (percussive) + small sanxian, representative works include “Jing fu La hua Tunes”, with a resounding sense of Jin-Hebei mingling, highlighting the rhythm of the dance;

Baoding area, using Banhu + Sheng + Book Drum + Nan Bang zi, such as “Bai Yang Dian Fishing Song”, which expresses the ebullience and narrativity of canal culture;

Mountainous areas, using Suo Na + drum + cymbals, such as “Tai Hang Horn”, which expresses rough and bold emotions and has the effect of echoing the echoes of the valley;

Plains, using flute + erhu + cloud gong, such as “Hu Tuo River Boat Song”, which expresses flowing water-like linear melody and ethereal harmonies.

1.5.3 Combination of music

The combination forms of folk song singing in the Shijiazhuang and Baoding regions of western Hebei have distinctive regional characteristics, integrating elements of farming culture, folk art and opera, and forming diverse performance modes.

1.5.3.1 Solo and Duet Singing

Solo singing: common in narrative folk songs, such as “Meng Jiangnu” in Jin County, Shijiazhuang, with a single narrator, delicate emotions, and focusing on individual singing and emotional expression.

Duet singing: men and women or more interactive singing, such as the classic “Little Cowherd” and “Pair of Flowers”, reflecting the fun of the question and answer. The Baoding folk song “Returning to the Mother's Home” is also often presented in the form of duet singing, which is both life-oriented and humorous.

1.5.3.2 Group Singing

Labor horn and chorus: Baoding Baiyangdian boatmen's horn adopts the form of a leader and the crowd, while Shijiazhuang Pingshan, Lingshou mountain mountain songs (such as the “mountain song”) are mostly improvised group singing with free rhythm.

Yang Ge tune: Shijiazhuang West tune Yang Ge (such as Zheng Ding, Pingshan and other places of the “running street rice-planting song”) in the social fire performance while dancing and singing, with the drums and gongs and percussion, the formation of a lively group atmosphere.



Figure 22 Shijiazhuang Yang Ge

Sources:

<https://baike.baidu.com/item/%E7%9F%B3%E5%AE%B6%E5%BA%84%E7%A7%A7%E6%AD%8C/9997433>

Ceremonial choral singing: the blessing songs in the ritual activities in the back of the mountains in Yixian, Baoding, and the choral singing in temple fairs are characterized by the combination of religion and folklore.

1.5.3.3 Combined Song and Dance Forms

Shijiazhuang Yang Ge: represented by the “Western Dance Yang Ge”, which combines singing, dancing and music, with performers often wearing traditional costumes (such as big jackets and shoulders), and repertoires such as “Liu Yulan's Catching up with the Meeting”, which combines singing and dance movements.

Defile Flower Pulling (non-heritage): 3-10 people perform in a group, with a simple singing voice, accompanied by flower-pulling dance, highlighting the ruggedness and spirituality of mountainous culture.



Figure 23 Yang Ge

a popular rural folk dance

Sources: <https://www.baidu.com>

Baoding Stilts: The stilts sing ditties such as “Embroidered Lotus Bags”, which combines acrobatic skills and is both ornamental and artistic.



Figure 24 Baoding flat stilts

Sources: Zhang Di

1.5.3.4 Integration with Chinese opera and operas

Hebei Opera and Old Tunes: Baoding folk songs often absorb the high-pitched characteristics of the Opera, such as the dragging treatment of the “Ballad of Baoding”; Shijiazhuang folk songs are influenced by silk-string operas, and are

accompanied by sanxian (three-stringed) strings and ban Shu (a type of Chinese plucked-stringed instrument) when they are sung.

Combination of rap and singing: for example, in the performance of Shijiazhuang Zan Huang's "Iron Dragon Lanterns", myths and legends are recounted alternately in rap and singing, and non-heritage projects such as Baoding Xian Fu Tunes also contain rap and singing elements.

1.5.3.5 Modern Innovation and Non-Genetic Inheritance

Scenario concerts: For example, in the "Yan Zhao Love - Guo Yuhong Hebei Folk Songs Scenario Concert", folk songs such as "Little Cowherd" and "Bai Yang Dian" are presented in a "scenario" form through stage sets (such as the Zhao Zhou Bridge and the Reed Streambanks) and modern arrangements, which enhances the narrativity and infectiousness. Symphonic Adaptation: Baoding Folk Songs

Symphonic Adaptation: The Baoding Folk Song Concert selects traditional pieces such as "Chopping Board Songs" and "Celebrating the Harvest" and integrates them into the symphonic arrangement, which not only retains the local flavor, but also conforms to the modern aesthetics.

Shijiazhuang folk songs, especially in the western mountainous areas of the high folk songs (such as mountain songs), the eastern plains of the minor tune (such as rice-planting tune), representative works are "Defile La Hua tune", "tan sister", "Meng Jiang Nv". Baoding folk songs show the softness of Bai Yang Dian water town folk songs, mountain folk songs rough (such as Lai Yuan "Wolfsbane Mountain ditty"), representative works are "small cabbage", "chopping board song", "back to my mother's home".

The singing forms of folk songs in western Hebei not only retain the traditional modes of solo singing, duet singing and group chorus, but also realize the living heritage through the fusion of opera, the combination of song and dance, and modern innovations (e.g., situational performances and symphonic arrangements). The folk songs of Shijiazhuang area, especially the western mountainous area folk songs are

high-pitched (such as mountain songs), and the eastern plains are small and gentle (such as rice-planting songs), and the representative works are “Defile La Hua Tunes”, “Tan Mei zi”, and “Meng Jiang Nv”. Baoding area folk songs show the softness of Bai Yang Dian water town folk songs, mountain folk songs rough (such as Lai Yuan “Wolfsbane Mountain ditty”), representative works include “Little Cabbage”, “chopping board song”, “back to the mother's home”. These forms are not only carriers of local culture, but also epitomize the folk art of western Hebei.

1.5.4 Analysis of musical ontology

The folk songs of western Hebei (with the Shijiazhuang and Baoding areas as the core) are characterized by distinctive northern Han folk songs in terms of their musical ontology, blending the agrarian culture of the North China Plain with the influence of the natural environment of the Tai Hang Mountainous Region, and forming a unique musical language. The following is a specific analysis from the aspects of tonal modality, melodic form, rhythmic beat, compositional structure, and the relationship between lyrics and music:

1.5.4.1 Modal Characteristics

Pentatonic modes: The pentatonic scale (Gong, Shang, Horn, Zheng, Feather) is commonly used, with Zheng modes (e.g., Little Cabbage) and Gong modes (e.g., Little Cowherd) being the most common, reflecting the composure and simplicity of northern folk songs.

Characteristic modal shifts: Folk songs from the mountainous areas west of Shijiazhuang (e.g., Jing fu La Hua Tunes) occasionally add partial tones to form a six- or seven-tone scale, which enhances the narrative nature of the melody.

In Baoding Bai Yang Dian Water Town Folk Songs (e.g., “Bai Yang Dian Fishing Song”), there is a high proportion of plumage modes, giving the melody a soft and gentle character.

Xiao Fang Niu

Hebei Minge

Zhao zhou qiao lai shen meren xiu? yu shi lan gan shen meren

8
liu? shen meren qi lv qiao shang zou? shen meren tui che

15
zhan le yi dao gou me yi ya hai?

Figure 25 Xiao fang Niu

(Herd cattle)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.5.4.2 Melodic Morphology

The sadness expressed in the downward movement of the music coexists with the joy expressed in the upward movement of the music. For example, narrative folk songs (e.g., “Meng Jiang Nv” and “Little Cabbage”) mostly adopt the downward cascading melody, reflecting the sadness and elegance of the emotion, and the end of the phrase often falls in the low register of the levistic or palatial tones. Festive folk songs (such as “The Flower Pairing” and “Harvest Celebration”), on the other hand, mainly use upward skipping (fourth and fifth degrees), such as the line “Who repairs Zhao Zhou Bridge” in “The Little Cowherd”, which has a jumping and brisk melody.

In addition, there is also the use of decorative sounds, such as mountain songs (such as the Pingshan “mountain song”) commonly used glissando, trill imitation of natural sounds, to enhance the sense of improvisation. The melody of “Embroidered Lotus Bag” in Baoding stilts is decorated with leaning sounds, reflecting the softness of women.

1.5.4.3 Rhythm and Beat

Combination of free and regular beats. Mountain songs (e.g., Ling Shou and Pingshan “Mountain Songs”) have free rhythms, with many loose or changing beats (alternating 2/4 and 3/4), simulating the ups and downs of mountains. The plains ditties (such as Zheng ding's “Tan Mei zi”) are mainly in regular 2/4 beats, with square rhythms, suitable for dancing.

A more characteristic labor horn is the Baoding Bai yang Dian Boatmen's Horn, which adopts the form of one leader and many harmonies, with the rhythm of the leading part being free, and the harmonies emphasizing the repetition of strong beats to form a dynamic rhythm (e.g., the fixed rhythmic pattern of “Hey Yo Ho”).

1.5.4.4 Song Structure

Sectional songs and couplings. Category 1: Most folk songs are single-part sectional songs (e.g., the four-sentence form of “Little Cabbage”) that develop the music by repeating the lyrics. Type II: Complex narrative folk songs (e.g., the Shijiazhuang silk-string opera-influenced “Jing fu La Hua Tunes”) use a linking style, with multiple sections strung together in a series, similar to the changes in opera panels. The third category: the structure of rising, bearing and turning: typical four-sentence form (e.g. “Meng Jiang Nv”): the first line “rises” (the palace tone rises), the second line “bears” (repeats the development), the third line “turns” (introduces a new register), the fourth line “turns” (introduces a new register), and the fourth line “turns” (introduces a new register). (the introduction of a new register), and the fourth line “closing” (the return to the dominant).

Xiao Bai Cai

Hebei Minge



Figure 26 Xiao Bai Cai

(Pak choi)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.5.4.5 Relationship between lyrics and music

The dialectal tones directly influence the direction of the melody, for example, in Baoding dialect, “returning to my mother’s home”, “mother” (yangping) corresponds to the upward movement of the melody, and “home” (soft tone) corresponds to the downward movement. glissando. In terms of the use of interludes, a lot of interludes such as “Ya 'er Yo ”, “that” and “ai hi” are used (e.g. “Picking Cotton”), which not only fills in the rhythm, but also enhances the regional characteristics. In terms of combining the real and the imaginary, the real words (e.g., “the rammer should be lifted high”) and the imaginary words (e.g., “hey Yo”) in the labor songs are alternated to form a balance between semantics and rhythms.

1.5.4.6 Singing

The musical ontology of folk songs in western Hebei profoundly reflects the dual shaping of geographic environment and humanistic history. Mountain folk songs are mostly free rhythms, wide ranges, and skipping melodies, reflecting the direct influence of the natural environment on the music; mountain folk songs mostly use real voices, with rough and loud tones, emphasizing chest resonance and reflecting the heroic character of the mountain people (e.g., Lai yuan's “Wolfsbane Hill Minor Ditty”); plains and waterfront folk songs, with their regimented structure and cascading melody, The plains and water town folk songs, with their regular structure, cascading melodies,

and soft modes, echo the orderliness and aesthetics of life in an agrarian society. The plains ditties pay attention to the conversion of true and false voices, and especially the light transition at the end of the soprano voice, such as the delicate and gentle singing of the women in *Flying a Kite*. In labor trumpets (such as the Baoding Baiyangdian Boatmen's Trumpet), the leader often sings in a "shouting" manner, with a strong penetrating voice that facilitates the coordination of collective labor.

1.5.5 The Role of Western Hebei Folk Songs in Culture and Society

As an important part of folk music in northern China, western Hebei folk songs are deeply rooted in the cultural soil of the Tai hang Mountainous Region and the neighboring areas, and their cultural and social roles are embodied in multiple dimensions, as carriers of local history and emotions, and as binders of social life.

1.5.5.1 Role of cultural inheritance

It is the living preservation of historical memory. The folk songs of western Hebei (e.g., the Hebei variant of "Little Cowherd" and "Jasmine Flower") often record major local historical events, character legends and daily life in a narrative way. For example, the Jingfu folk song "Lahua Tunes" retains traces of the trade routes of the Jin merchants in the Ming and Qing dynasties, and the geographic descriptions and dialectal vocabulary in the lyrics provide vivid materials for the study of ancient transportation and commerce.

Dialect and the continuation of oral literature. The singing of folk songs relies on the local dialect (e.g., the distinctive tones of the Ji lu official language) and has become an important medium for dialect transmission. The "superimposed character" singing method in Zanhuang's mountain songs and the rhyming pattern of Baoding's ditties not only preserve the phonetic characteristics, but also integrate oral literature forms such as proverbs and sayings, constituting a unique language and art system.

It is a symbol of folk rituals. In weddings, funerals, festivals and rituals, folk songs are the core part of the ritual process. For example, the "marriage delivery song" in the Wuan area of Handan is improvised and sung by the female elders

of the family, and the lyrics contain admonitions on the ethics of marriage, combining both ceremonial norms and emotional expression.

1.5.5.2 Social function embodiment

Collective cohesion and emotional bonding. The “ramming song” and “rice-planting song” in collective labor scenes coordinate group movements (such as ramming and rice-planting) through rhythmic unification, and at the same time use humorous lyrics to alleviate fatigue and strengthen the sense of collaboration. The quarrying songs of Quyang masons are still passed down in some villages, and have become a symbol of the identity of the craftsmen's group.

Moral indoctrination and value transmission. Folk songs often use metaphors to convey traditional ethical views. For example, the Xingtai Nei Qiu folk song “Advising Goodness” advocates Confucian filial piety by telling stories of filial piety; and “On the Taihang Mountain” (western Hebei version), composed during the war period, incorporates patriotism into its education and has become a spiritual weapon for mobilizing the people.

A bridge for cross-regional cultural exchanges. As western Hebei is adjacent to Shanxi and Henan, the style of folk songs combines the boldness of Jin zhong Yang Ge with the elegance of northern Henan's ditties, and this blend is especially evident in trade fairs and temple activities, promoting inter-provincial cultural interaction. The folk song elements in Shijiazhuang silk string opera reflect this diversity.

1.5.5.3 Modern transformation and social value

Intangible cultural heritage protection: In 2008, Hebei folk songs were included in the National Intangible Cultural Heritage Extension Program, and subcategories such as the Baoding Xu shui Lion Dance Songs were given special protection. The digital recording project has compiled more than 1,000 songs, of which more than 70 endangered songs have been transformed into musical scores through cooperation with universities.

Tourism and Economic Empowerment. Scenic spots along the Taihang Mountains have incorporated folk song performances into their tourism experience programs, such as the Xi bai po Scenic Spot in Pingshan County, which has created a

live-action folk opera called “Ballad of the Tai hang Mountains,” which has led to employment for neighboring villagers. 2022 Shijiazhuang International Folk Song Festival attracted more than 100,000 visitors, and the sales of related cultural and creative products exceeded 5 million yuan.

New media communication and youth participation. The phenomenon of “new folk songs” has appeared on short video platforms, such as the 95-year-old singer who adapted the Zan Huang mountain song into an electronic music version, with a broadcast volume of more than a million. Colleges and universities have set up the “Jixi Folk Song Society”, which analyzes traditional singing through AI technology and develops interactive folk song teaching APPs to attract young people to participate in the inheritance.

Currently, there are problems such as the aging of the inheritors (the average age is more than 65) and the disappearance of the original context (urbanization has led to changes in the traditional way of working). However, through the “Folk Songs in Schools” project, cross-border art experiments (e.g., the combination of folk songs and dramas), and policy support (e.g., the “Revitalization Plan for Traditional Music in Hebei Province”), folk songs in western Hebei are exploring a path of living inheritance, and continue to play a role in the construction of cultural identities and the supportive function of social governance. In conclusion, folk songs in western Hebei are not only “sound heritage”, but also a dynamic cultural practice, and their value reconstruction in contemporary times provides a unique paradigm for rural revitalization and regional cultural renaissance.

1.6 The musical characteristics classify of folk songs in southern Hebei

The southern region of Hebei mainly refers to Handan and Xingtai, which is geographically adjacent to Henan Province, so the formation of music culture is greatly influenced by the Henan region, which is the continuation of the historical Central Plains culture in Hebei Province. Handan is a national historical and cultural city, and Luoyang, Linzi, Wan Cheng, Chengdu share the reputation of “five metropolises”, according to statistics and Handan related idioms more than 1500 allusions. Xingtai City is also

known as the ancient capital of five dynasties, so the southern part of Hebei has a rich historical and humanistic deposits, and the local music culture passed down in the area is also rich and colorful. Handan and Xingtai have a modest, low-profile, introverted personality, and a soft, gentle tone of voice in their dialects, which gives them the elegance and grace of a country of etiquette.

The folk songs of the southern part of Hebei are strongly influenced by the culture of the surrounding region. A large number of folk songs have been passed down in Handan and Xingtai, such as the Handan-style “Embroidered Lotus Bags,” and Xingtai’s ballads are even more popular in terms of their content and tunes, such as “Little Bench,” “Hemp Sparrow,” “Ballad of the Playing Flower,” and so on. The people of Handan and Xingtai know little about Hebei Opera, which is widely circulated in Hebei, but they are fond of Henan Yu Opera, and there are professional Yu Opera troupes in Handan and Xingtai. Secondly, other opera genres in Henan have also had a certain influence on the creation of folk songs in the Ji’nan region. The folk songs of Handan and Xingtai have obvious local characteristics in terms of subject matter, melody and language and singing style. The artistic characteristics of Handan folk songs are similar to those of ditties popular in rural areas, and the artistic contents of folk songs include history, love, people’s life, morality and ethics. The melodic structure of folk songs includes four-stanza and six-stanza styles, etc. The tunes are mainly in Gongtong, and the language has its own distinctive features set off by the melody. Handan and Xingtai folk songs still follow the pronunciation and language habits of the local dialects, making the singing style lively and full of interest. For example, the Handan folk song “Embroidered Lotus Bags” has a lot of dialect applications, and there is also the cursing colloquialism “Wang Bastard Lamb”, which makes the song full of local flavor. In addition, the folk songs of Handan and Xingtai are mainly sung in a high-pitched and melodious voice, which not only display the personality of local roughness, but also combine the artistic characteristics of Henan Yu opera, which is unique to the ancient capital of Handan, the hometown of culture and subtlety. As a representative of the folk song culture of Hebei Ji’nan region, it is memorable.

1.6.1 The History of Folk Songs in Southern Hebei

Folk songs in southern Hebei have a long history, rooted in the farming culture of the North China Plain, blended with diversified regional characteristics, and are an important part of folk music in northern China.

During the pre-Qin period, Handan and Xingtai belonged to the hinterland of the ancient state of Zhao, and there were already the beginnings of folk songs during the Warring States period. Although most of the poems in the Book of Songs, such as “Name Wind” and “Name Wind,” belonged to the northern part of present-day Henan Province, the southern part of Hebei Province was culturally intertwined with it, and the folk songs may have reflected similar themes (e.g., agricultural affairs and marriage). The tradition of generous and sad songs in Zhao culture may have laid the groundwork for the style of folk songs in later times. From the Han Dynasty to the Northern and Southern Dynasties, Handan was the economic center of the north, and the Lefu Poetry Collection System may have included local folk songs, which may have involved garrisoning and labor (e.g., narrative themes such as “Stranger's Mulberry”). Although the attribution of the Northern Dynasty folk song “Mulan Poetry” is controversial, its rough and bold style fits with the folk style of Ji'nan, reflecting the influence of regional culture. During the Song and Yuan dynasties, with the rise of the art of rap, folk songs and operatic art permeated each other. Xingtai and other places saw the emergence of musical forms such as “Drum Book” and “Lotus Flower Drop”, and the narrative nature of folk songs increased, such as reflecting folk stories or historical legends. From the Ming and Qing Dynasties to the maturity and development of the modern era, folk songs diversified in subject matter, such as labor horns, boatmen's horns along the Yellow River and Zhang he River, and ramming songs and rice-planting songs in farming; ditties and love songs, such as the variant of “Jasmine Flower” in Ji' Nan, which has a melodious melody, and lyrics that express love and the wisdom of life; and ballads on current affairs; in the late Qing Dynasty and early Republican era when the society was in turmoil, folk songs became the carrier for the

public to express their hardship, such as the satirical “The Bitter People” which satirizes the harsh taxes and levies.

During the modern period of resistance and revolution, folk songs were endowed with propaganda functions, such as “On the Tai hang Mountain” and “Send Lang to Join the Army”, and other revolutionary songs were incorporated into traditional tunes to inspire the people. With contemporary urbanization, the audience for traditional folk songs has decreased. However, Xingtai Wei xian and Handan Ma Gu xian still retain their “folk songs” and “social fires”, and some of their repertoire is listed as provincial non-heritage (e.g., “Jinan Pear Blossom Drums”). Folk songs from southern Hebei are now being digitally protected, with local cultural departments carrying out folk song recording projects, establishing audio archives, and promoting adapted works through short-form video platforms to attract the attention of younger groups.

1.6.2 Main Accompanying Instruments

The folk songs of southern Hebei (Ji' Nan area) have strong local characteristics, and their accompanying instruments are mostly combined with local operas, songs and folk music traditions, which not only retain the local flavor, but also incorporate the delicate performance of opera music. The following are the common accompanying instruments and their characteristics in the folk songs of southern Hebei as follows:

1.6.2.1 Stringed instruments

Banhu: One of the most representative accompaniment instruments in Ji' Nan folk songs, with a high and bright tone, good at expressing warm and cheerful melodies, especially under the influence of local operas such as “Hebei Opera”, which has become the core of the accompaniment of folk songs. Commonly used in “Little Cattle”, “Jasmine Flower” and other minor folk songs, as well as the accompaniment of rice-planting songs.

Sihu (four-stringed hu): a four-stringed stringed instrument with a thick and soft tone, suitable for accompanying narrative folk songs or slow tunes, commonly found in Ji' Nan and the surrounding areas.



Figure 27 Sihu

Sources: Zhang Di

Pendant Qin (Pendant Hu): unique sound, with a “hoarse” granularity, mostly used in Henan Luzi and other forms of opera, occasionally used in Ji' Nan's folk songs to add a rustic flavor.

Sanxian (three-stringed instrument): a plucked instrument with a clear and jumping tone, used in folk songs with strong rhythm (such as labor trumpets) or in performance forms combining rap and singing.

1.6.2.2 Wind instruments

Flute (bang flute): bang flute tone high and clear, strong penetration, often used in the introduction or interlude of folk songs, and the board with the Hu with the formation of “tight pull slow singing” contrast effect. Representative songs: “Embroidered Lotus Bags” and so on.

Suo Na: Used in festivals, rice-planting songs and other lively scenes to accompany folk songs, such as Ji' Nan rice-planting songs and temple fairs, it is good at creating a cheerful atmosphere.

Sheng: used as a harmonizing instrument, occasionally used in ensembles to add a sense of hierarchy, especially in religious or ceremonial folk songs.

1.6.2.3 Percussion instruments

Banhu and tang u: the core of controlling the rhythm, especially in the performance of Yang Ge and social fire, the drum beats are closely combined with the dance steps to form a strong sense of rhythm.

Clappers: wooden percussion instruments, in conjunction with the Banhu, imitate the rhythmic characteristics of the Hebei Opera, highlighting the operatic style of the folk songs.

Gongs, cymbals, and small cymbals: used to accentuate the climax or paragraph transitions, and to enhance the festive and ceremonial nature of the music.



Sources: Zhang Di



Figure 29 Cha

Sources: Zhang Di



Figure 30 Bo

Sources: Zhang Di

1.6.2.4 Other Specialized Musical Instruments

Rolling zither (rolling Zheng): an ancient stringed instrument unique to Hebei, resembling a Zheng, with a simple and ancient sound, once used to accompany folk songs in some areas of Ji' Nan, but now rare.

Soft-bowed Jing hu: a loose-bowed variant of the Jing hu, with a soft tone, occasionally seen in delicate and lyrical folk songs.

The accompaniment of folk songs in southern Hebei focuses on improvisation and flexibility, and the combination of instruments is often adjusted according to the occasion: small combinations: Banhu + flute + clapper (commonly performed in the fields). Large combinations: Suo Na, sheng, and percussion (used in festivals or stage performances). The accompanying instruments are both rooted in farming culture and integrated with multiple art forms, and through unique combinations of timbres, they vividly display the local customs of southern Hebei.

1.6.3 Combination of Music

The singing combination form of folk songs in southern Hebei (Ji' Nan area) is closely related to its regional culture, labor life and folk art traditions, with both simple expressions of single narratives and vivid interpretations of multi-person interactions. Their forms are flexible and varied, often combined with dances, operas and festive ceremonies, forming a unique style of performance. The following are typical forms of singing combinations and their characteristics in Ji 'Nan folk songs:

1.6.3.1 Solo Singing

It is mainly sung by a single person, and is commonly found in lyrical ditties or narrative folk songs, emphasizing the expression of personal emotions, with accompanying instruments (such as the banhu and flute) to assist in accentuating the atmosphere. It is often used in field work, daily entertainment and family singing.

Southern Hebei version of “Jasmine Flower” (Ji'nan version). This style reflects the local flavor through delicate dialect bites and ornamental sounds (such as glissandos and trills).

1.6.3.2 Duet Singing (Duet Singing)

Two persons or two groups of singers sing in the form of question-and-answer and dialogue, the contents of which mostly simulate life scenes (such as male and female love songs and labor interactions), with lively rhythms and dramatic character. Male-female duet singing: such as the question-and-answer session between the shepherd boy and the village girl in “Little Cowherd”, which imitates labor or love dialogues. Group counterpoint: In festivals or gatherings, two groups take turns echoing each other to enhance interaction. Accompaniment: Musical instruments (e.g., flute, banhu) often simulate human voices in dialogues, creating the effect of “singing and echoing”.

1.6.3.3 One Leader, Many Harmonies (Leader and Backup Singers Combined)

Started by a lead singer, the crowd responds in unison with a distinctive rhythm, mostly used for labor trumpets or collective songs and dances. Often used in labor songs, such as ramming songs and boatmen's horns, where the leader directs the rhythm and the crowd echoes in order to coordinate their movements. It is also used in rice-planting song performances: the leader sings, and other dancers dance and harmonize, forming a warm atmosphere. The leading part is highly improvisational, and the harmonizing part is fixed and repetitive to strengthen the sense of rhythm.

1.6.3.4 Group Chorus

Many people sing in unison or in separate voices, commonly found in festival ceremonies, social fire performances or religious activities, with a magnificent atmosphere. Singing in unison: such as the blessing songs in temple fairs, the crowd sings the simple melody together. Split-role chorus: in narrative folk songs, different singers play different roles (e.g. different characters in Meng Jiang Nv).

1.6.3.5 Combination of rap and singing

Combination of narration and singing, commonly found in folk songs that have been rearranged (e.g., “Jinan Lotus Flower Drops” and “Hebei Drops”), combining both narration and lyricism. Single narrator: the artist plays (sanxian, Si hu) and sings by himself, interspersed with dialect recitations. Multiple players: The lead singer narrates the story, while the others add short harmonies (e.g., “ai hi yo”) at the end of the passage. Representative songs: “Wang Er Sister Thinks of Her Husband”, “Selling Flatbread” and other long narrative folk songs.



Figure 31 Lian Hua Lao

Sources: <https://www.baidu.com>

1.6.3.6 Integration of song and dance

Singing and dancing are closely integrated to form a trinity of “song, dance and music”, which is most representative of the Ji' Nan Yang Ge. Rice-planting Song Teams: Formed by dancers in a square formation, they dance and sing at the same time, with the leader (“umbrella head”) improvising the lyrics and the crowd repeating the chorus. Social fire performance: disguised as historical figures or

mythological roles, singing and dance movements with the narrative (such as “pulling flowers”, “running dry boat”). These folk songs are fast-paced and are often accompanied by Suo Na and gongs, highlighting the theme of celebration.



Figure 32 running dry boat

Sources: Zhang Di (2024)

1.6.3.7 Religious and Ceremonial Singing

In ceremonies such as rituals and temple fairs, the singing forms are solemn and programmed, and are often handed down by specific groups (such as incense organizations). Scripture class chanting: a number of people sing the scriptures or prayer songs in unison, with the sheng, cloud gongs and other religious instruments. Wu Nuo songs and dances: sorcerer sings, the people beat the drums and harmony, both mystical and entertainment (such as Ji'nan “Jiaojiao” ceremony).



Figure 33 Da Huang jiao

Sources: Zhang Di (2024)

With the development of the times, Ji' Nan folk song singing form is also innovative, such as stage adaptation, traditional combination of modern orchestra, adding multi-part chorus. Non-genetic inheritance, through the folk artists, school music education to preserve the original singing style. Cultural and tourism fusion, restoring scenes such as field duets and rice-planting team parades in scenic performances. The singing combination form of folk songs in southern Hebei is like a vivid folk painting, which not only preserves the simplicity of farming culture, but also shows the wisdom and vitality of folk art.

1.6.4 Analysis of musical ontology

The musical ontology of folk songs in southern Hebei (Handan and Xingtai areas) is deeply influenced by the geographical environment, dialect culture and neighboring opera art, forming a unique style that combines northern boldness and central plains delicacy. The following is a specific analysis from the aspects of tonality, melodic form, rhythm and beat, song structure, and the relationship between lyrics and music:

1.6.4.1 Modes and Scales

With the pentatonic mode as the core and the levistic and palatial modes as the main ones, most of the folk songs in Handan and Xingtai adopt the pentatonic mode, in which the levistic mode (with sol as the main tone) and the palatial mode (with dol as the main tone) predominate, embodying the robust colors of the northern folk songs. For example, "Pair of Flowers" adopts the levistic mode, with a high and bright melody. Southern Hebei folk songs are influenced by Yu opera: Because of its proximity to Henan, southern Hebei folk songs often incorporate the modal characteristics of Yu opera, such as the palace modal with the addition of the clear angle (fal), the change of the palace (si) and other partial tone decorations, forming a variation of the six-tone or seven-tone modal. The range is narrow, mostly within the octave (e.g., the southern Hebei version of Jasmine Flower), which is suitable for impromptu singing; some of the labor horns can be extended to more than ten degrees because of their emotional excitement.

Xiu He Bao

(gao qiao diao)

Da Ming

$\text{♩} = 80$

Yi xin yao ba (yi ge) he bao cheng, ge yang hua cao (yi ge) gu ren ming,

5 ying ying yao ba (yi ge) hong niang huan, (san duo hua er kai yi duo mei hua)

11 ni dao xi xiang qing zhang sheng, yi ma hei ya hai hai lian hua hua liaoyi ge mei hua

17 lao le yi ge hei.

Figure 34 Xiu He Bao

(Embroidered Pouch)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.6.4.2 Melodic morphology

The Handan and Xingtai dialects belong to the Ji Lu official dialect, and the rise and fall of tones directly affects the melodic direction. For example, the descending tones of the dialect correspond to the downward movement of the melody, and the high flat tones correspond to the long tone, forming the characteristic of “following the words”. The use of ornamental tones: glissandos, trills, and rolls of the

tongue are common, such as the ornamental treatment of the liner notes such as “Ai Hi Yo” in “The Pair of Flowers”, which adds a rustic flavor to the opera.

Opera drag, influenced by the Yu opera and Hebei opera, often adding drag at the long notes, such as the mournful melody of “Little Cabbage”, which strengthens the expression of emotion through drag.

Core tones and motivic development, folk songs are often centered around core tones (e.g. “5-3-2-1”), and the melody is developed through repetition and modal progression. For example, “The East Wind Blows and the War Drums Beat” uses “5-3-2-1” as the backbone tone throughout the song.

1.6.4.3 Rhythm and Beat

Free and regular alternation, loose narrative: for example, “Crying for the Great Wall” adopts free beat, imitating colloquial expression, and the rhythm rises and falls with the emotion. Regular rhythmic movement: Yang Ge tune and labor trumpet mostly use 2/4 beat, emphasizing symmetry, such as “Ramming Trumpet” with its “lead - and” echo structure. Syncopated and gongized rhythms, syncopated rhythms (e.g., “X X X”) and weakly starting bars enhance the power, and the fixed rhythmic patterns of percussion (e.g., clappers and drums) (e.g., “dong da | dong da | dong da”) are integrated into the melody to form the characteristics of “singing gongs and gongs”. The fixed rhythmic patterns of percussion (e.g., clappers and drums) (e.g., “dong da | dong da”) are integrated into the melody, creating a “singing gong and drum” character.

1.6.4.4 Song structure

The typical structure of the single-part quatrains is “start, carry on, turn and close”, such as the quatrains of “Jasmine Flower”, which has a square and neat structure and conforms to the regularity of the farming culture. The structure is square and consistent with the regularity of farming culture. The linking and variation styles, such as the long narrative folk songs (e.g. “Wang Er Sister Loves Her Husband”), consist of a number of song tiles, similar to an opera suite. Variations, such as “The Pairing of Flowers” repeat the theme through the addition of flowers, rhythmic tightening, and other techniques, forming multiple variations. Counterpoint and echo structure, question-and-answer counterpoint (e.g. “The East Wind Blows and the War Drums

Beat”) adopts “question-answer” phrases alternately, or “lead-and-answer” form, to enhance the interactivity.

1.6.4.5 Relationship between lyrics and music

Dialect slang and rhyming, lyrics often use dialect slang and rhyme with “thirteen ruts” (e.g., Fa Fa Rut, Suo Bo Rut), such as the neat rhyme of “In the first month of the new year” in “Pair of Flowers”. The function of liner notes, a large number of liner notes (such as “ai hi yo”, “ah er yo”) to expand the structure of the musical phrase, both emotional expression and rhythmic filler function. For example, in the “Yang Ge Song”, the “uh ai ai ai ai cough” refrain is combined with the gongs and drums to emphasize the celebratory atmosphere. Narrative combination of real and imaginary words, real words recount the storyline, and imaginary words (such as sighs) express emotions, forming the tension of alternating “narrative-lyric”, such as the combination of straightforwardness and elegance in “Little Chinese Cabbage”, e.g. “Little Chinese Cabbage, Yellow in the Ground”.

1.6.4.6 Regional Cultural Influence

The penetration of Yu opera and opera, Handan and Xingtai folk songs absorbed the drag technique of Yu opera and the accompaniment form of the four strings, such as the narrative singing of the Lihua Drums, which fused with the folk songs to form a unique combination of singing and rapping styles. In farming and festival ceremonies, the rhythm of labor trumpets imitates the actions of tamping and net-pulling; festival folk songs (such as “Right to the Flowers”) sing about flowers in the order of months, reflecting the seasonality of farming life.

The musical ontology of the folk songs in the southern region of Hebei retains the simplicity of the farming culture while incorporating the subtlety of the Central Plains opera, and through the unique combination of dialect, modulation and structure, it has become a sound symbol of the Ji'nan culture. Its artistic value lies not only in the form of music, but also in the bearing and dissemination of local history and emotions.

1.6.5 The Role of Folk Songs in Culture and Society in Southern Hebei

Folk songs in southern Hebei (Ji' Nan region) are not only a carrier of musical art, but also an organic part of local cultural ecology and social life, and they have far-reaching significance in cultural inheritance, social function, emotional expression and identity. Its role is analyzed from several dimensions:

1.6.5.1 Preservation of Historical Memory

Folk songs record local history by oral transmission, such as “Meng Jiang Nv”, which preserves the folk memory of the construction of the Great Wall through narrative singing, and “Sister Wang Si Si Husband”, which preserves the marriage customs and family ethics of the Ming and Qing dynasties. The living heritage of the dialect, with a large number of slang and colloquialisms (e.g., “Zhou Wu” and “nim”) used in the lyrics, has become an important carrier of the dialect culture.

Integration of art forms: Southern Hebei folk songs have absorbed elements from Hebei Opera, Yu Opera, Pear Blossom Drums and other operas, forming the characteristics of “operaization of folk songs” (e.g., shuffling of accents, changes in plate styles), and promoting the mutual appreciation and symbiosis of diversified art forms. Non-legacy protection chain: the protection of national non-legacy projects (such as Chang Li folk songs), and the promotion of the living inheritance and technical standardization of Ji' Nan folk songs.

Moral and value transmission: traditional ethics such as filial piety, hard work and honesty are transmitted through storytelling folk songs (e.g., the Twenty-four Filial Piety Songs), which subconsciously shape the values of the vernacular society.

1.6.5.2 Functional network of social life

The link of labor collaboration, such as labor bugles (e.g., “Ramming Bugle” and “Shipwright's Bugle”), which unify the collective movement through the rhythm of “One Leader, Many Harmonies” to enhance efficiency; the content of the lyrics (e.g., “Ramping Up, Ramping Down, and Exerting Yourselves Together”) directly guides the labor process. Seasonal and agricultural guidance**: For example, the song “The

Right Flower” describes flowers and agricultural activities by month, and has become a “sound calendar” of farming culture.

Catalysts for community interaction, such as temple fairs in festivals, and folk songs performed in social fires (e.g., “The Lantern Festival” and “Rice-planting Songs”), which unite the community and strengthen regional identity. Wedding and funeral rituals: The “Embroidered Purse” in weddings and the “Crying Mourning Tunes” in funerals standardize the ceremonial process and catharsis of emotions. It is a bridge for emotional communication and a medium for marriage, and the duet form provides a channel for men and women to express their emotions openly, breaking through the constraints of traditional rituals and teachings. Emotional catharsis, such as “Crying for the Great Wall” and other sad songs, through the elegiac melody to ease personal suffering and realize collective psychological healing.

1.6.5.3 Symbols of Regional Identity

For the construction of cultural identity, the dialects, geographical imagery (such as “Busan River” and “Tai hang Mountain”) and life scenes (kite flying and cotton picking) in folk songs have become the common cultural memory symbols of the people of southern Hebei. External cultural export: The southern Hebei version of “Jasmine Flower” has become a representative symbol of Hebei's regional music due to its unique decorative sound treatment.

Cross-regional cultural exchanges: the melodic styles (such as the four-string accompaniment) influenced by the Yu and Jin operas reflect the culturally intertwined character of Ji' Nan as a junction of Jin, Hebei, Lu hu and Henan. Cultural competition and symbiosis: contrasting with the boldness of Shaanxi folk songs and the elegance of Jiangnan ditties, highlighting the aesthetic qualities of the North China Plain, which are “strong and soft”.

1.6.5.4 Adaptation and innovation in modern society

Non-legacy protection and educational inheritance, through the non-legacy into the campus, folk artists training class (such as Xingtai Wei xian chaotic bomb inheritance base), the folk songs into the modern education system. Digital archiving: Recording, notation and other technical means to preserve endangered

repertoire (e.g. “Rolling Qin Tunes”), preventing cultural breaks. Economic value of cultural and tourism integration: scenic real-life performances (e.g. “Taiji Wind - Rhythm of Folk Song” in Guang fu Old Town) combine folk songs with tourism, creating new scenes of cultural consumption. Cultural and creative derivatives: Folk song elements are extracted as color ringtones for cell phones and background music for short videos, expanding the coverage of dissemination.

1.6.5.5 Reflection and Response to Social Issues

The presentation of gender roles, female perspective folk songs (e.g. “Wang Er Sister Thinks of Her Husband”, “Embroidered Lotus Bags”) reflect both the constraints imposed on women by traditional society and the struggle for emotional autonomy through artistic expression. The modern new folk songs (e.g. “The High-speed Railway Comes to My Hometown”) record the process of urbanization and reflect the complex emotions of farmers towards the changes of the times. More importantly, it is an awakening of ecological awareness. The natural imagery in traditional folk songs (e.g., the spring breeze in “Flying a Kite” and the flowers of the four seasons in “Pair of Flowers”) subconsciously conveys the concept of ecological harmony.

The folk songs of southern Hebei are like a prismatic mirror, reflecting the cultural genes of agrarian society as well as responding to the transformational needs of modern society. Its role goes far beyond entertainment, and it builds a cultural community, maintains social relations, and transmits collective memory through a system of sound symbols, and continues to reshape its value in the contemporary context. The survival of this living cultural heritage depends not only on the protection of traditional forms, but also on the activation of its vitality in dialoguing with modern society through innovation.

1.7 The musical characteristics classify of folk songs in northern Hebei

The Northwest Hebei region includes the area under the jurisdiction of Zhangjiakou City, as well as most of Chengde, and if the scope is expanded, it can also include Lai yuan County, which is close to Shanxi and under the jurisdiction of Baoding City. The geographical and geomorphological features and climate of this part of the region are complex and varied, with Lai yuan County dominated by mountains, hills and

basins to the north, and the Dam Shang Plateau of Zhangjiakou City at a higher elevation to the north, where the climate also varies according to the changes in dimensions and elevation, and where the temperature is low in the mountainous areas of Lai yuan and the Dam Shang areas of Zhangjiakou and Chengde, where the local people rely on pastoralism as the main mode of labor and the people of the rest of the region rely mainly on farming as the main means of livelihood. is farming.

Historically, the northwest Hebei region has been a strategic place and a trade route, an important place for the economic and cultural integration of the northern ethnic minorities and the central plains, with deep historical deposits, which have also contributed to the unique cultural landscape of this region. As a result, the Hebei folk songs here bring together cultural elements from all over the world in form, with colorful contents and singing styles, among which mountain songs, rotten mat pieces and ditties in the style of Danshuangtai tunes in Dam Shang are the main ones. For a long period of history, people's lives in northwest Hebei were affected by geography and history, especially in the era of frequent wars, the pastoral industry could not be developed, and the cold climate of Dam Shang made it possible to sow fewer kinds of crops, mainly oats and potatoes with shorter growth cycles, so people's lives were very poor and difficult, which also created the local people's spirited, straightforward, optimistic and heroic personality traits, and thus the folk songs in Hebei were very popular among the local people. This has created the local people's spirited, straightforward, optimistic and bold personality traits, which are fully reflected in the creation of Hebei folk songs. For example, there are a large number of folk songs depicting the current living conditions of the local people, such as "Cattle Herding", "Love on the Dam", "Running through the Mountains", and "Dushan Minor Ditty".

The folk songs of northwest Hebei are influenced by the folk songs of Shanxi and Inner Mongolia. The structure of the folk songs is simple and short, and the musical phrases are mostly in the form of upper and lower phrases, and the composition of the folk songs includes the liner notes and lyrics, and the liner notes are generally longer and the lyrics are rich and varied. Folk song tunes are mainly in the Hui and

Shang modes, with simple melodies, unified material will be used repeatedly, and the tune style is languid and rough, the singers are in the open and wide plateau area, affected by the surrounding geographic environment, their voices are rough and high-pitched, and they use a combination of true and false voices to sing, which makes the performance of this region's folk songs full of unyielding feelings of fighting against the life. The overall flavor of the folk songs of Northwest Hebei is as fresh and simple as the northwestern wind in the plateau wilderness with the aroma of green grass, and it is slightly biting in its simplicity and straightforwardness. Northwest Hebei's mountain songs and mountain-climbing tunes are influenced by regional dialect habits, which have a large number of superimposed words, increasing the playfulness of the songs, full of interesting ways of expressing emotions, very real and delicate embodiment of the cultural and emotional rhythms of “yam eggs” and “oat noodles” embedded in Northwest Hebei's folk songs. The cultural and emotional flavor of “yam egg” and “oat noodle” contained in the folk songs of Northwest Hebei is reflected very truly and delicately.

1.7.1 The History of Folk Songs in Northern Hebei

The folk songs of Zhangjiakou and Chengde in northern Hebei have a long history, and their development has been deeply influenced by the geographical environment, the intermingling of ethnic groups, and historical changes, forming a unique style that combines the boldness of the steppe with the subtlety of the Central Plains. Zhangjiakou is located in the transition zone between the Mongolian Plateau and the North China Plain, and Chengde is located in the hinterland of the Yan Shan Mountains, and this variety of terrain has given rise to different styles of folk songs. For example, Zhangjiakou's “Climbing Mountain Tunes” and Chengde's “Shepherd's Song” have long, high melodies and wide ranges, reflecting the influence of the vast terrain of the Plateau of the northern part of Serbia on music. Historically, this region was the frontier of intermingling between the Han and nomadic peoples such as the Xiong nu, Khitan and Mongols. The folk songs have retained the long sense of Mongolian long tunes and absorbed elements of Manchu shaman music and Northeastern duet. For

example, the combination of Manchu liner notes and Chinese lyrics is common in Chengde folk songs, which has become a living fossil of ethnic and cultural exchange.

Early folk songs from northern Hebei covered labor life (e.g., “Ramming Horns”), love narratives (e.g., “Fifth Brother Herds Sheep”), and natural scenery. The construction of the Chengde Summer Resort (Qing Dynasty) promoted the fusion of court music and folk music, and some of the folk songs absorbed the delicacy of Manchu court music. Folk songs such as “Tears of the Poor” and “December of the Long Worker” recorded the hard life of peasants in the feudal society, showed class conflicts and sense of resistance, and reflected social conflicts.

During the War of Resistance Against Japanese Aggression and the War of Liberation, Zhangjiakou, as the core of the Jin cha hi Border Region, produced a large number of revolutionary folk songs, such as “Sending Lang to Join the Army”, “Countering Sweeps”, “Burying Landmines”, etc., which inspired the morale of the military and the people with their stirring melodies and became an important tool for propaganda of the revolution. During the period of socialist construction: new folk songs, such as “Learning from Lei Feng” and “Glory List”, reflected the enthusiasm for socialist construction with an optimistic tone.

1.7.2 Main Accompanying Instruments

The accompanying instruments of folk songs in the northern part of Hebei (Zhangjiakou and Chengde areas) are deeply influenced by its geographical environment, ethnic mingling and local opera, forming a unique style that combines the boldness of the nomadic grassland culture with the subtlety of the farming culture of the Central Plains. The following are the common accompanying instruments and their characteristics in the folk songs of this region:

1.7.2.1 Stringed Instruments

Sihu (four-stringed hu): a four-stringed stringed instrument with a thick, soft tone, widely used in Zhangjiakou's “Er Ren tai” and Chengde's folk songs, suitable for narrative tunes and long melodies. It is suitable for narrative tunes and long melodies. It is often used to provide harmonic support for folk songs such as “Five Brothers Herding Sheep” and “Going West”, forming a dialog with the singing voice.

Sanxian: A plucked instrument with a clear, jumping tone and a strong sense of rhythm, mostly used in fast-paced folk songs or in performance forms combining rap and singing. It is mostly used in fast-paced folk songs or rap-singing performances, such as “Playing Lian Cheng” and “Hanging the Red Lantern”.

Banhu: high-pitched and bright, influenced by Shanxi Jin Opera, used in Zhangjiakou region's mountain songs and operatic folk songs, such as the improvisational accompaniment to “Climbing the Mountain Tune”. It often simulates the glissando and vibrato of the human voice to enhance the drama of the melody.

1.7.2.2 Wind instruments

The flute (bang flute): with a clear, high-pitched tone and strong penetrating power, it is often used as an introduction or interlude to folk songs, forming a contrast with the Sihou's “tightly pulled, slowly sung” style. It is often used as the introduction or interlude of folk songs, forming a contrast with the Sihou, which is sung in a slow and tight manner.

Suo Na: The sound of Suo Na is warm and exuberant, and it is mostly used in festivals, social fire performances or wedding scenes, such as the “Yang Ge Tune” and the “Lantern Festival” in the Chengde area. It plays long tones with the technique of cyclic air exchange to emphasize the joyful atmosphere.

Sheng: a harmonic instrument with a mellow tone, occasionally found in Manchu folk songs or religious ceremonies, adding layers to the ensemble.

1.7.2.3 Percussion Instruments

Four tiles: bamboo or wooden percussion instruments, shaped like tiles, with both hands holding two tiles to strike, making a clear “da da” sound, is the core rhythmic instrument of Zhangjiakou's “Two People's Stage”. It is the core rhythmic instrument of Zhangjiakou “Er Ren Tai”, and it provides light and fast rhythms for dancing folk songs such as “Hanging the Red Lanterns” and “Playing Money”.

Drums (drums, tambourines): control the overall rhythm, especially in social fire performances and labor calls, the drums are closely integrated with the dance steps. The drums in the Chengde Manchu folk song “Hunting Song” are designed to mimic the sound of a horse's hooves.

Clappers: Wooden percussion instruments, in conjunction with the Banhu, highlight the operatic rhythm of the folk songs, such as the clappers in “Climbing the Mountain Tunes”, which imitate the echoes of the mountains.

Gongs and cymbals: used in climactic passages or ceremonial folk songs to enhance the sense of festivity and ritual of the music, such as the “Haunting New Year” in the temple fair performance.

1.7.2.4 Specialized Musical Instruments and Ethnic Integration Elements

Horse head qin (Mongolian influence): in the northern part of Zhangjiakou near Inner Mongolia, the long timbre of the horse head qin is occasionally seen in the folk songs, used in the category of Pastoral Songs, reflecting the penetration of grassland culture.



Figure 35 Ma Tou Qin

(Mongolian bowed stringed instrument)

Sources: Zhang Di

Rehe Five Sound Drums (unique to Chengde): a form of rap unique to the Chengde area, accompanied by instruments such as book drums, three strings, and four hu, etc. It combines elements of Manchu and Han music and is used in long narrative folk songs.



Figure 36 Wu Yin Da Gu

Sources: <https://www.baidu.com>

The accompanying instruments of folk songs in northern Hebei are not only witnesses to the cross-fertilization of multi-ethnic cultures, but also carriers of regional musical characteristics. From the narrative nature of the Si hu to the jubilation of the Suo Na, from the lightness of the four tiles to the bleakness of the horse-head fiddle, these instruments together build a unique musical landscape of Yan Zhao's northern border.

1.7.3 Combination of music

The form of folk song combination in the Chengde and Zhangjiakou regions of northern Hebei is deeply influenced by geography, ethnic culture and local opera, forming a diversified and interactive performance mode.

1.7.3.1 Solo singing and improvised accompaniment

Solo singing is the main focus, with flexible accompaniment instruments (e.g., sihu, flute), highlighting narrative and lyricism. Improvised lyricism when grazing in the mountains and working in the fields. In the “Climbing Mountain

Tune” and “Shepherd's Song”, the singers often improvise the lyrics according to the situation.

1.7.3.2 Duet Singing (Question and Answer Interaction)

There are male-female duets and group duets. Male-female duet singing: simulating life scenes (e.g., love question and answer), with lively rhythms, and musical instruments (sihu, flute) imitating human voices in dialog. Representative songs: “Five Brothers Herding Sheep” and “Hanging Red Lanterns” are common in Zhangjiakou's “Er Ren Tai”. Group Singing: During festivals, the group is divided into two groups and sings in the form of echoing and answering, with percussion (four tiles and drums) to strengthen the rhythm. For example, the group singing in the Chengde Temple Festival “Haunted Rice-planting Song”.



Figure 37 Er Ren Tai

Sources: <https://www.baidu.com>

1.7.3.3 One Leader and the Crowd (Labor Collaboration)

The leader dominates the melody, the crowd responds in unison, the rhythm is distinct, and the percussion (drums, clappers) unifies the labor movements. It is used for collective labor such as tamping and net pulling. Representative pieces include “Ramming Horn” and “Shipwright's Horn”, and “Hunting Song” of the Chengde Manchu, which imitates the roundup call.



Figure 38 Da hang hao zi

Sources: <https://www.baidu.com>

1.7.3.4 Group Chorus and Song and Dance in One Voice

Singing in unison: Multiple people sing a simple melody in unison, with a magnificent atmosphere, accompanied by Suo Na and gongs and drums. It is mostly used in festival ceremonies (such as Chengde Taiping Drums) and religious rituals. Song and dance combination: singing and dancing, such as Zhangjiakou “kick drum rice-planting song”, the dancers form a square formation, the leader (“umbrella head”) improvised lyrics, echoed by the crowd. Musical instruments are used, with the Suo Na leading the melody and the four tiles and gongs controlling the rhythm of the dance.



Figure 39 The ancestor's drum
(traditionally used by Daoist priests)

Sources:

<https://baike.baidu.com/item/%E5%A4%AA%E5%B9%B3%E9%BC%93/2921244>

1.7.3.5 Combination of Rap and Singing (Operatic Performance)

Single narrator: the artist plays (sanxian, Si hu) and sings, interspersed with dialect recitations, as in Chengde's "Jehol Five-Note Drums". For example, "Yang Family General", "Wang Er Sister Thinks of Her Husband", and the long story is sung in parts. Multiple helpers: The main singer narrates the plot, while others add liner notes (e.g., "ai hi yo") at the end of the passage to form echoes. For example, in Zhangjiakou's "Wei Xian Big Drum Book", the accompanying instruments include drums and three strings.



Figure 40 Wu yin lamp

Sources: <https://www.baidu.com>

1.7.3.6 Combination of Opera (Er Ren tai and Local Opera)

Two-Man Stage is a specialty of Zhangjiakou, in which a clown performs in pairs, integrating singing, reciting, acting, and playing, and the orchestra consists of Si hu, flute, yangqin, and four tiles. Going West”, ‘Selling Bowls’, alternating between dialog and singing, with a bright rhythm. Manchu octagonal drum for Chengde characteristics, Manchu opera, the singer hit the octagonal drum, accompanied by musical instruments including the three strings, Sihou, singing a blend of Manchu and Han elements. For example, “Peaceful Years” and “Cutting Indigo Flowers” are mostly used for court entertainment and have been introduced to the public.

1.7.3.7 Ethnic Fusion Combination

Mongolian-Chinese Mixed Band: Folk songs from northern Zhangjiakou are added to the Ma Tou qin and Chao Er (Mongolian bowed string instruments), which are played in an ensemble with the Sihou and the flute. Representative pieces include “The Wild Geese” (Ji-Mongolian Junction version), with a melody that combines the long grasslands with the gentle Han Chinese flavor. Manchu-Chinese ceremonial bands: Chengde Manchu folk songs use single drums and shaman bells, combined with Han sheng and cloud gongs, for ceremonial songs and dances. Multi-ethnic instrumental ensemble in Jumping Family Gods.

1.7.3.8 Modern Innovative Forms

For stage adaptation, traditional folk songs are added with multi-part harmonies and electro-acoustic instruments (e.g., keyboards and guitars), such as the rock version of “Climbing Mountain Tunes”. It is mostly used in music festivals and cultural and tourism performances to attract young audiences. In terms of non-genetic inheritance combinations, veteran artists lead apprenticeships and restore original singing styles, such as the “Weixian Folk Song Transmission Society”, which uses the traditional configuration of four beards, flutes and four tiles.

The combination of folk songs in northern Hebei, from solo singing in the mountains to festivals and revelry, and from Mongolian and Chinese fusion to the modern stage, demonstrates the vitality of art under the collision of multiple cultures. These forms are not only carriers of musical performances, but also three-dimensional presentations of regional history, national spirit and social life.

1.7.4 Music Ontology Analysis

1.7.4.1 Tuning and Scale

Pentatonic modal dominance with ethnic integration. Chanting and Gong modes: dominated by the pentatonic Chanting mode (dominant sol) and Gong mode (dominant do), reflecting the robust tone of northern folk songs, such as the soaring and bold Chanting mode of Zhangjiakou's “Climbing the Mountain,” and the bright and smooth Gong mode of Chengde's “Flying a Kite. Ethnic tonal infiltration: influenced by the Mongols, the northern folk songs of Zhangjiakou incorporate the long coloring of the feather mode (the dominant la); the Manchu folk songs of Chengde occasionally incorporate the six-tone scale with clear horns (fa) and changing palaces (si), forming a unique decorative tone row.

The wide range of sound is due to the influence of grassland culture, and the range of mountain songs often spans more than ten degrees (e.g., “Shepherd's Song”), and the high cantor singing style highlights the vastness of the northern part of the country. Comparison of registers: the bass register is narrative and calm (e.g. “The Long Worker's Bitterness”), while the soprano register is lyrical and exciting (e.g. “Sending Lang to Join the Army”), which creates dramatic tension.

Xiu Sha Deng

Feng Ning

$\text{♩} = 120$

Yi xiu(wo jiu) sha (di) deng(ai) xiu(wai)de jing(ye), xiu shang(wo jiu)

7
he shang(ai) ming jiao tang seng(ai), zhu(la)ba(di) jie (ye)

14
bing sha seng(ai), quan ping dasheng sun wu kong(ai) ai hai ai hai ai hai ai hai ai hai

23
ai), shou zhi jin(wo jiu) gu wai bang(ai) nao guo tian gong(liao hai).

Figure 41 Xiu Sha Deng

(embroidered gauze lamp)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

1.7.4.2 Melodic direction

Diversity of melodic lines, wave-like progression: mainly progression, supplemented by four- or five-degree jumps, such as the “sol la sol mi | re mi sol mi re” of Chengde's “Jasmine Flower”, which is as graceful as a stream in Yan Shan Mountain.

Grassland Long Tones: Zhangjiakou folk songs are often characterized by long tones

(e.g. the Ji-Mongolian version of “The Wild Geese”), which mimic the long and cool tones of Mongolian long tones, with trills or glissandos added to the end notes.

Core tones and motivic development, backbone tones: the framework of “sol-mi-re-dol” or “la-sol-mi” runs through the whole song, and the theme is formed through repetition and expansion, such as “Five Brothers Herding Sheep” with For example, “Five Brothers Herding Sheep” has a question-and-answer melody with “5-3-2” as the core.

Operaization: Influenced by Er Ren Tai, decorative notes (such as the front leaning tone and back sliding tone) are inserted into the melody to enhance the expressive power.

Dialect Tones: The tones of Ji L u and Northeastern official dialects (e.g., the descending tones of Zhangjiakou dialect and the flat tones of Chengde dialect) directly influence the direction of the melody, forming the unique flavor of “following the words”. For example, the declining tone corresponds to the downward melody, and the yin ping tone corresponds to the long tone.

1.7.4.3 Rhythm and Beat

Both regular and free beats occur. Regular beat: labor trumpets (e.g., “Ramming Trumpet”) are in 2/4 or 4/4, with a resounding rhythm that is synchronized with the collective movement. Free Scatterboard (free beat): Mountain songs (such as “Climbing the Mountain”) often use scatterboard, with the rhythm freely expanding and contracting according to the emotion, imitating the echoing feeling of shouting in the mountains.

Characteristic rhythmic patterns, tight at the front and loose at the back: short notes combined with long notes (e.g. “XX X -”), such as the rhythm of simulated gongs and drums in “Hanging the Red Lanterns”; syncopated and flashing panels: breaks the rule of strong beats and enhances the sense of power (e.g. “X X X” syncopated rhythm in “Haunted Rice-planting Songs”). Rhythms)

Rhythmic penetration of percussion: the fixed rhythmic patterns of the four tiles and the clappers (such as “da da da | da da da da da”) are intertwined with

the melody to form the characteristic of “rhythmization of singing”, especially prominent in the performance of the Two-Man Stage.

1.7.4.4 Song structure

Single-part dominant, four-sentence structure: the typical “starting and ending”, such as “Jasmine Flower” (Chengde version), which has four square sentences of two bars each, echoing the sense of order in farming culture. There are also variations: the theme is repeated through the addition of flowers and rhythmic changes, such as the multiple variations of “Pair of Flowers,” each of which highlights different floral imagery.

Couplets and Long Narratives, Songs in a Row: Long folk songs (such as “Wang Er Sister Thinking of Her Husband”) are linked by a number of songs in a row, similar to an opera suite, with a flexible structure adapted to the needs of the narrative;

Echoing structure: the antiphonal folk songs use alternating “question-answer” phrases (e.g. “Little Cowherd”), forming a dynamic dialog.

1.7.4.5 Relationship between lyrics and music

The lyrics and music are in harmony with the dialect rhymes, with one word and one tone as the main theme: the narrative part is dense and simple, such as the compact rhythm of “The Long Worker's December”; the lyrical passages add dragging tones (one word and many tones), such as the long and mournful tones of “The Little Chinese Cabbage”. Rhyme and sentence reading process follow the “thirteen rut” rhyme (such as “Hair flower rut” and “Sobo rut”), and the end of the phrase is synchronized with the rhyme to strengthen the sense of rhythm. Functional use of interlining, such as structural expansion, the use of interlining (e.g., “ai hi yo”, “ay er yo”) to fill in the gaps in the musical phrases, such as the “Yang Ge Tunes” in which “in the first month of the lunar calendar (ay er yo) the first month of the year is the first month of the year. ”;

Liners also have the role of emotional reinforcement, such as sighs (e.g., “hey”, “hi”) to vent their emotions, such as the sobbing liner notes in “Crying for the Great Wall”.

1.7.4.6 Regional cultural imprints

The mapping of nature and labor, the ups and downs of the melody mimic the contours of the mountains and grasslands (e.g., “Climbing the Mountain Tune”); the staccato rhythm corresponds to the labor rhythms of tamping and harvesting. There is also a melding of ethnic arts, such as Mongolian elements: the wide-interval skipping of the Zhangjiakou folk song and the Ma Tou Qin-style glissando; Manchu and northeastern influences: the six-tone scale of the Chengde folk song and the rhythmic patterns of the Two People's Songs; and the infiltration of the Shanxi Bang zi: the operatic decorative techniques of the Banhu.

1.7.5 The Role of Northern Hebei Folk Songs in Culture and Society

As an important part of North China's culture, the folk songs of northern Hebei are not only a carrier of artistic expression, but also a mirror image of social life and a spiritual bond. Their cultural and social roles are manifested on many levels, not only carrying historical memory and national spirit, but also promoting community cohesion and the development of the times.

1.7.5.1 Core functions of cultural transmission

Historical memory retention. The folk songs of northern Hebei record the historical events and folk legends of Yan Zhao's northern border through oral transmission. Revolutionary folk songs such as “Sending Lang to Join the Army” and “Countering the Sweep” during the war period truly reflect the history of the struggle in the Jin cha Ji Border Region, and are vivid testimonies of red culture.

Dynamic dissemination of folk culture. Folk songs are deeply bound to folk activities and have become an indispensable part of festivals and wedding and funeral ceremonies. For example, the “Hanging of Red Lanterns” at weddings in Zhangjiakou is accompanied by rice-planting dances, and the “Haunted Rice-planting Songs” at temple fairs in Chengde strengthens the ceremonial atmosphere through group duets, and the form of folk song performances and the content of the lyrics directly embody the uniqueness of local customs. In addition, folk songs such as “Twelve Seasonal Songs” and “Nine Nine Songs in Winter” convey farming knowledge

and natural time sequences through their lyrics, becoming the “sound calendar” of farming culture.

Witness to the intermingling of multi-ethnic cultures. Zhangjiakou and Chengde are located at the crossroads of Mongolian, Han and Manchu cultures, and their folk songs incorporate the longevity of Mongolian long tunes, the rhythms of Manchu shamanic music, and the subtlety of Central Plains ditties. For example, “Hongyan” from northern Zhangjiakou incorporates the grassland tones of the horse-head qin, and the Manchu folk song “Jumping Family God” from Chengde combines single drums and shamanic bells, demonstrating the multifaceted symbiosis of ethnic arts.

1.7.5.2 Diversification of Social Functions

Labor collaboration and production incentives, labor horn is an important type of folk songs in northern Hebei, such as “Rammering Horn” and “Boatmen's Horn”, which unify the rhythm of labor in the form of “one leader, many people in harmony” to enhance collective efficiency. Their lyrics are highly improvisational, and their content is directly related to the labor scene (e.g., “Ramming and tamping with all one's strength”), which serves as a production tool as well as a spiritual motivation for the workers.

In terms of community cohesion and identity, folk songs play the role of community cohesion in festivals (e.g., social fires and temple fairs). For example, Zhangjiakou's “Kick Drum Rice-planting Song” strengthens regional cultural identity through the improvisation of lyrics by the leader and echoing by the crowd; and Chengde's Manchu folk song “The Year of Peace,” sung to the accompaniment of octagonal drums, has become a symbol of the fusion of Manchu and Han cultures. In addition, migrant-themed folk songs, such as “Going West”, have become an emotional link for population movement in the Jin, Hebei and Mongolia regions.

Moral education and transmission of values, traditional folk songs convey ethical concepts through storytelling content. For example, “Twenty-four Songs of Filial Piety” promotes filial piety, and “December of the Long Workers” exposes class

conflicts, subconsciously shaping the moral norms of the vernacular society. The new folk songs after the founding of the PRC (e.g., “Learning from Lei Feng” and “The Honorable List”) promote socialist values in an optimistic tone, and have become an important tool for rural cultural construction.

1.7.5.3 Emotional expression and spiritual healing

Folk songs provide a public space for people to express their emotions. For example, “Little Cabbage” expresses the pain of orphans with a mournful melody, and “Wang Er Sister Loves Her Husband” portrays women's longing for their husbands by dragging their voices and reciting in dialect, which has become a collective resonance of personal suffering. The singing of sad songs not only relieves personal emotions, but also creates community empathy, which has a psychological healing function.

Social mobilization of collective emotions. Revolutionary folk songs during the war period (e.g., Burying Mines, Explosive Hero Li Cheng Shan) inspired the fighting spirit of the military and the people with their stirring melodies, and became a powerful tool for revolutionary propaganda. During the period of socialist construction, new folk songs such as “Singing the Good Scenery of Our Commune” inspired enthusiasm for production and promoted social mobilization with a heroic tone.

Artistic aesthetics and spiritual enjoyment, the melodic beauty and rhythm of folk songs (e.g., the wavy lines of “Flying a Kite” and the syncopated rhythms of “Pair of Flowers”) provide the public with an aesthetic experience. Their performance forms (such as the singing, reciting and playing of Zhangjiakou's “Er Ren Tai” and the combination of rap and singing of Chengde's “Jehol Five Sound Drums”) are both entertaining and artistic, enriching the cultural life of the countryside.

1.7.5.4 Modern transformation and cultural innovation

Non-legacy protection and digital inheritance; the folk songs of Wei Xian County and the Manchu folk songs of Feng Ning are listed as provincial non-legacy, and endangered repertoire is preserved through recording and notation. For example, the digital archiving of the Rolling Qin Tune has prevented a break in the traditional sound.

The integration of culture and tourism with the development of economic value, scenic live performances (such as the rock version of “Climbing Mountain Tunes” on the Prairie Sky Road and the “Taiping Drum” performance at the Summer Resort) transform folk songs into tourism resources and promote cultural consumption. Cultural and creative products (e.g., folk song-themed cell phone color bells and short videos) expand the coverage of communication and attract young audiences.

Artistic crossover and internationalization of communication, traditional folk songs are combined with popular music (such as accompaniment by electro-acoustic bands) and modern dances, such as the new folk music “wind from the north of the country” integrated with jazz rhythms, giving new life to the ancient sounds. In international cultural exchanges, Hebei folk songs have appeared as the “voice of China” and become a bridge to tell local stories.

The cultural and social role of folk songs in northern Hebei is rooted in history and region, but also responds to the needs of modern society. It is not only a “living fossil” of Yanzhao culture, but also a catalyst for rural revitalization and spiritual enrichment. In the balance between preservation and innovation, folk songs will continue to carry the memory of the nation, unite the strength of the community, and renew their vitality in the context of globalization.

1.8 The musical characteristics classify of folk songs in central Hebei

Geographically, the central Hebei region includes Baoding, Langfang, Cang Zhou, Shijiazhuang and Heng Shui. Because of the wide range covered by this region, as the convergence of Yan and Zhao cultures, the social production of the masses and the life of the people in different eras are visualized in the composition of the folk songs, reflecting the human condition, sweet and sour. The central part of Hebei is characterized by a plain landscape, densely populated, with a variety of handicrafts and a thriving economy. As the center of Hebei, the region has been part of the capital for a long period of history, and the development of folk songs has been influenced by a variety of cultures, revealing a deep historical and cultural flavor. Especially when the

diversified cultures from all over the country flocked to the capital, when they passed through the Ji zhong Plain, they would inevitably be captured by the people in the Ji zhong area, so the Ji zhong ditties in Hebei folk songs were also infused by a variety of musical cultures. These folk ditties seem to be very complicated, but in the process of long-term inheritance, they have formed their own regional humanistic characteristics. Especially after the Ming and Qing Dynasties, under the influence of the local language, a variety of different styles of folk songs have been extended in the central He Bei region. For example, Baoding old tune, Shijiazhuang's Pingshan ditty and so on, are very representative. The lyrics of Ji zhong folk songs are mainly about historical and humanistic stories, people's lives, love stories and so on. For example, some of the most popular folk songs are "Little Cabbage", "Little Cowherd", "White-haired Girl", "Returning to My Mother's Home", "Jasmine Flower", etc. These folk songs not only describe and sing about the history and humanities, but also about the life of the people. They not only describe and sing the daily life, labor and emotions of the people in Ji zhong, but also reflect the simple and introverted personality traits of the local people.

The artistic structure of Ji zhong folk songs is relatively regular, most of them are structured in four or six lines, and the tunes of the folk songs are mainly Gong and Hui tunes, and there are also often some glissandos and scale jumps, and in order to achieve a good emotional expression, all kinds of tone changes will be used to create artistic effects. For example, the Hebei version of "Jasmine Flower" ends on a very rare seven-tone clear horn tone, producing a very special effect. In the Ji zhong folk songs, the style of the songs in minor keys is gentle, the melody is clear, the singing is delicate, and it reaches a fairly high artistic standard. Ji zhong folk songs often use liner notes, liner notes are short and dry, the use of liner notes mainly makes the songs more rhythmic. There are a large number of liner notes, which are related to local language habits, such as "ah", "which", "yi' er ah' er yo", etc. The liner notes are conducive to the expression of emotions, so the singing style of the Ji zhong folk songs is Therefore, the singing style of Ji zhong folk songs is simple and clean, simple and natural, with strong artistic expression. In addition, Ji zhong folk songs, regardless of whether the emotion in

the song is sad or happy, the artistic expression is very full, heart-wrenching, folk songs sing like talking, will turn, there are sliding tone, curling tone, trill and other decorative sounds, which is familiarly known as the “old earth” sound, but has a unique emotional and cultural flavor.

1.8.1 History of Folk Songs in Central Hebei

The history of folk songs in Langfang, Cang Zhou and Heng Shui areas in central Hebei is rooted in their unique geographic location, multicultural mingling and social change background, forming a musical tradition with characteristics of both farming civilization and canal culture. Langfang is located in the Beijing-Tianjin corridor, Cang Zhou is located at the intersection of Bohai Bay and the Canal, and Heng shui is relying on the Bus yang River and the Ji zhong Plain. The three places are conveniently accessible by land and water transportation, and have become the hub of the north-south cultural fusion. Therefore, the folk songs are influenced by the canal culture: Cang Zhou, as an important node of the Beijing-Hangzhou Grand Canal, the folk songs are commonly found in the boatmen's horns (e.g., “Pulling Fiber Tune”), the rhythm of which is closely related to the work of the canal boats. Combining farming and martial arts, Cang Zhou, as the “hometown of martial arts”, incorporates the rhythm of martial arts performances into its folk songs (e.g. “Ballad of Practicing Kung Fu”), reflecting the robust and heroic folk style. In Langfang, because of its proximity to Beijing and Tianjin, the folk song “Running to the East” reflects the life of merchants and traders; in Heng Shui, because of the development of the salt industry and the cotton textile industry, the folk song “The Ballad of Spinning Threads” records the scenes of labor in the traditional handicraft industry.

In ancient times, Langfang and Cang Zhou were located in the core area of Yan and Zhao culture, and during the Warring States period, there was already a tradition of “Yan and Zhao sad songs”, which contained a generous and heroic temperament in folk songs. During the Sui and Tang dynasties, Cang Zhou, as a major canal town, gathered boatmen and merchants from the north and south, which promoted the spread of labor horns (such as “Canal Horns”) and ditties, blending the

subtlety of Jiangnan with the rough style of the north. The prosperity of the Ming and Qing Dynasties, the canal economy led to the flourishing of folk art, Cang Zhou appeared in the fusion of dockside culture of the “boatmen's horn”, Langfang is popular festival ditties (such as “kite”, “embroidered wallet”). The rise of local opera: Cang Zhou woodblock drums, Xi he drums and other forms of opera absorbed elements of folk songs, forming a combination of rap and singing performances.

During the war period, folk songs became propaganda tools, such as “Anti-Japanese Ditty” and “Sending Lang to Join the Army”, with lyrics shifting to revolutionary narratives. After the founding of New China, professional musicians collected and organized traditional folk songs, and “Jasmine Flower” (central Hebei version) and others were rearranged and appeared on the national stage.

Langfang and Cang Zhou folk songs are the crystallization of the interweaving of Yan Zhao culture, canal culture and farming civilization, and their development reflects the interaction between social change and folk wisdom. Contemporary heritage needs to explore ways of expression that resonate with modern society while maintaining local qualities.

1.8.2 Main Accompanying Instruments

The accompanying musical instruments for folk songs in Langfang and Cang Zhou regions in central Hebei have retained the commonalities of traditional northern folk music, but have also formed unique combinations due to regional culture and historical deposits. These instruments are closely related to the themes, scenes and performance forms of the folk songs.

1.8.2.1 Wind Instruments

Sheng: It is the core instrument of sheng and wind music in central Hebei, and is mostly used in religious ceremonies and festival folk songs (e.g., “Flying a Kite”) in Langfang. The tone is clear and bright, and it is often used in ensemble form to accentuate a cheerful or solemn atmosphere. The Gu 'an Qu Jiaying Concert in Langfang (a national non-heritage item) preserves the legacy of the Tang and Song

dynasty's sheng and pipe music, providing a harmonic foundation for the accompaniment of folk songs.

Pipes (Wicker poles): the tone is bleak and sad, good at expressing narrative folk songs (such as “Meng Jiang Nv Weeping at the Great Wall”). It is also used in Cang Zhou martial arts songs to render the majestic atmosphere. Characteristic techniques are: cyclic air exchange, glissando decoration, and dialectal tones.

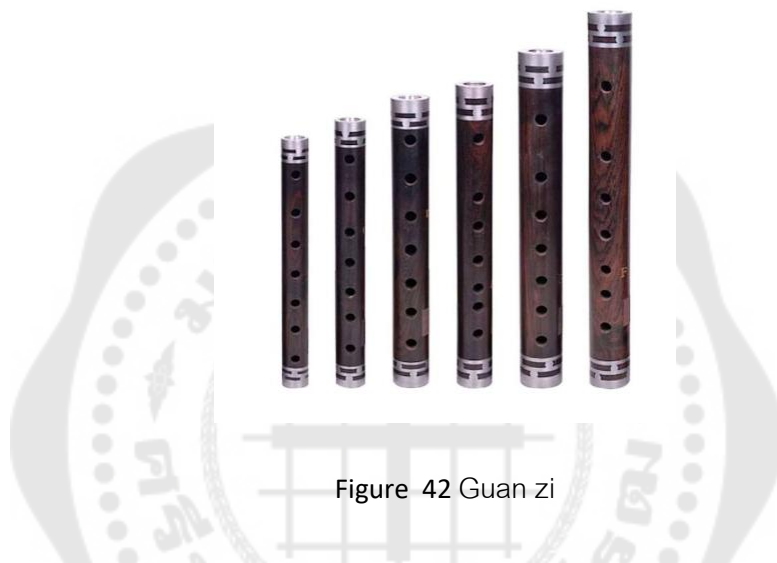


Figure 42 Guan zi

Sources: Zhang Di

The flute (bang flute and Qu flute): the bang flute is high and bright and is used for fast-paced labor horns (e.g., “Canal Fiber Pulling Horn”); the Qu flute is soft and melodious and is used to accompany life's ditties (e.g., “Embroidered Lotus Bags”).

1.8.2.2 Stringed Instruments

Sihu (four-stringed huqin): the main accompanying instrument for Cang Zhou woodblock drums and Xi He drums, with two strings for melody and two resonating strings to enhance the thickness of the sound, which is suitable for the combination of singing and rap in the form of folk songs.

Jing hu: Influenced by the Beijing-Tianjin opera, some of the ditties in Langfang (such as “Bai tang Tune”) are accompanied by the Jing hu, highlighting the decorative sounds of the opera.

Banhu: The sound is sharp and loud, commonly used in Cang Zhou martial arts ballads to strengthen the sense of rhythm and the narrative tension of battle scenes.

1.8.2.3 Percussion

Book drums, wooden boards: standard for Cang Zhou opera folk songs (such as the wooden board drums), the drums control the rhythm, and the wooden boards (“pear boards”) strike the beat, echoing the lightness and weight of the words sung.

Gongs and cymbals: mostly used in Langfang sheng and pipe music ensembles to create a grand sound in religious folk songs or large-scale festivals.

King whip (flower stick): used as both props and musical instruments in Cang Zhou folk songs and dances, the whip body is decorated with copper coins, and the whip is crisp and clear when it is danced, so it is used in conjunction with the physical performances of the martial arts ballads.

The accompanying instrument system of folk songs in central Hebei combines the simplicity of farming civilization, the openness of canal culture and the martial spirit of Yan Zhao, which is not only a music carrier but also a regional cultural symbol. Its inheritance needs to explore the organic integration with modern music technology while preserving the essence of traditional orchestration.

1.8.3 Music combination

1.8.3.1 Classification by function and scene

Labor collaboration type, there are groups singing together (labor horn), such as canal boatmen's horn, ramming song, playing field tune, etc., with “one leader and many people” as the main theme. The leader improvises words, and the crowd responds with short rhythms (e.g., “Hey Yo Ho”), with no fixed instrumental

accompaniment, emphasizing the unity of movement. The representative ones are Cang Zhou Canal Fiber Pulling and Langfang Farmland Collective Labor.

Social life, duets and rounds of singing. Male and female duet singing: for example, the wedding custom in Langfang, “Bai tang Tune”, and Cang Zhou, “Visiting the Lovers”, with men and women answering in separate roles, and accompanied by flutes and sihu. Ditties: seasonal songs (such as “Picking Flowers in December”), sung by many people in segments to form an interlocking narrative. Family singing: mother's lullaby (e.g., “Sleeping Dolls”), grandmother's nursery rhymes, mostly sung by a single person without accompaniment.

Festival ceremonial type, religious ritual chorus, Langfang Gu' an Qu jia ying sheng pipe music class, accompanied by sheng, pipe, flute, gongs and other instruments, many people sing Buddhist, Taoist ritual songs (such as “Pu' an Mantra”). They are solemn and solemn, and their singing is simple and ancient, following the musical scores inherited from the Tang and Song dynasties. The Cang Zhou Folkloric Fire and Song and Dance Team, the Cang Zhou Folkloric Fire and Song Team of “Running Dry Boats” and “Stilt Stompers”, dance and sing with Suo Na and gongs and drums, forming a lively scene of “song, dance and music”.

The performance type is a combination of singing and rapping (with a single lead singer). For example, the Cang Zhou Wooden Drums: a person holds a wooden board to beat the rhythm, and sings on his own, interspersed with dialogues (e.g., excerpts from “Yang Family General”). West River Drums: the lead singer holds a brass plate in his left hand and hits the drum with his right hand, and the band is supplemented by three strings and a yangqin, forming a form of “interactive playing and singing”. Sitting Singing Classes: The “Sitting Singing Classes” in the countryside of Langfang are composed of 5-8 people who sing long narrative songs (such as “Meng Jiang Nu”) in separate roles, with musical instruments such as the sheng, flute, and banhu.

1.8.3.2 Modern evolution and innovation

Stage reorganization, professional troupes adapt traditional folk songs into multi-part chorus (e.g., Cang Zhou Folk Song Choir performs “Jasmine Flower”), adding western instruments such as piano and accordion. In the Langfang “non-legacy show”, old artists work with young people to blend popular rhythms in the form of “new singing of old songs”.

Culture and tourism fusion performance, Cang Zhou Grand Canal Scenic Area launched a live folk opera, boatmen's horns and light and shadow technology combined to form an “immersive” singing combination. In the Langfang Di Shi li Kite Festival, folk singers and kite artists performed together, forming a three-dimensional form of “air dance + ground duet”.

Digital communication, short video platforms appeared “central Hebei folk song relay challenge”, netizens sing “Meng Jiang Nv”, “kite flying” in different regions, forming a virtual chorus. Colleges and universities have utilized AI technology to simulate traditional singing voices and restore the polyphonic singing effect of endangered repertoire.

1.8.4 Analysis of musical ontology

The musical ontology of the folk songs of central Hebei (with Langfang and Cang Zhou as the core regions) is characterized by a profound reflection of the fusion of its regional culture, historical deposits and life practices. The following analysis is carried out from the dimensions of tonal modality, melodic form, rhythmic beat, song structure, and the relationship between lyrics and music, combined with specific song examples:

1.8.4.1 Modulation and Scale System

Pentatonic modes dominate, with the levistic mode (Sol as the dominant tone): the highest percentage, reflecting the bright tone of northern folk songs, such as Cang Zhou's “Canal Trumpet” with Sol-La-Do-Re-Mi as the backbone tone, terminating in the Sol tone, echoing the sense of power of the labor trumpet. Gong mode (Do dominant): mostly used in festival ditties (e.g. Langfang's “Kite Flying”), the melody

is cheerful, often with a Do-Mi-Sol major third jumping in to create a festive color. Feather modulation (La dominant): Commonly used in sad narrative songs (e.g. “Meng Jiang Nv Weeps for the Great Wall”), with the La-Do-Mi minor third as the core, and the coda downward converging to La, to strengthen the elegiac mood.

Yao Po Jia

Ba Xian

♩ = 88

Jie er zai fang zhong zuo, lei (ya me) lei liang hang (ya hu)

8

hai), ku liaoyisheng die (ya) jiao liaoyisheng niang (a), hai bu gei er pei cheng

15

shuang.

Figure 43 Yao po jia

(To get married)

Sources: He Bei Min Ge (Hebei Folk Songs), Zhang Di translation and printing.

Alternation of partial tones and modes, “clear horn for palace” transposition^{**}: In Cang Zhou martial arts songs, the introduction of the clear horn (Fa) is used to temporarily transpose to a subordinate key, such as the “December of Wushu”, which shifts from the G to the C palace key, to enhance the dramatic tension of the music. The decorative use of the shifting palace (Si): in Langfang's Watermelon

Wrestling, Si appears briefly as a passing tone, enriching the melodic line without destroying the pentatonic framework.

Yan music scales remain. In the sheng and pipe music of Qu Jia ying in Langfang, the characteristics of Yan music scales of the Tang and Song dynasties are preserved. For example, in “Jade Hibiscus”, the seven-tone scale containing the “Qing Shang tone” (Si descending) is used to form a simple and faraway sound.

1.8.4.2 Characteristics of melodic patterns

The melodic line proceeds in a “wave-like” manner: Take Cang Zhou's “Jasmine Flower” (Ji zhong version) as an example, the melody first goes up to a high point (Re→Sol), and then meanders downward (Sol→Mi→Re→Do), forming the wave structure of “rise-fall-fall”. Combination of fourths and gradations: Sol-Do and Re-Sol are common in labor horns (e.g., “Ramming Tune”), while lyrical ditties are dominated by gradations (e.g., “Embroidered Lotus Bags”).

Core intervals, pure fourths framework: a large number of pieces use the Sol-Do fourth as the skeleton (e.g. “Canal Horn”), reflecting the openness of northern folk songs. The “sighing tone” of the minor third: the continuous downward movement of the minor third of La-Do-Mi in sad songs (e.g., the weeping passage of “Meng JiangNV”), simulating a sobbing voice.

Runner technique, brio (vibrato): in Cang Zhou woodblock drums, the singer modifies the long notes with a rapid fluttering of the larynx, simulating the ebb and flow of the waves of the canal (e.g., “The Upper Water Horn”). Slide and flutter**: in the Langfang wedding song, the end of the sentence is often characterized by a big two-degree upward slide (e.g., Do→Re), creating a sense of playfulness; the Cang Zhou martial arts ballad highlights bravado with a five-degree flutter (Sol→Treble Re).

1.8.4.3 Rhythm and Beat

Scattered and regular beats coexist in the types of beats. Labor trumpets mostly use loose plates (e.g., Cang Zhou's “Robbing the Beach Trumpet”), with rhythms that expand and contract freely with the intensity of labor; minor-key folk songs are mainly in 2/4 time (e.g., Langfang's “Tunes of Worship”), with a square and

neat structure suitable for dancing. Alternating compound beats^{**}: Alternating 2/4 and 3/4 beats are common in long narrative songs (such as “Song of the Boxer Rebellion”), simulating the rhythmic fluctuations of a spoken narrative.

Rhythmic Patterns, “Short-Short-Long”: The core rhythm of Cangzhou's “Ramming Tune”, “X X X-”, corresponds to the action cycle of the rammer's “lift-lift-smash”. Syncopation strengthens the power: Wushu songs use a lot of “X X X” syncopated rhythms (e.g., “The March of the Sword”), imitating the instantaneous even rhythmic narration of martial arts power: Langfang's “Ballad of Spinning Threads” uses the eighth-note even rhythm to simulate the spinning wheel spinning at an even speed.

1.8.4.4 Song structure

One-part structure, four lines: the most common form, such as “Jasmine Flower” adopts the structure of “start-commitment-transition-combination”, with the introduction of the soprano in the third line to form the climax (transitions), and the fall of the fourth line to conclude (combinations). Two lines: Commonly used in labor bugles, the upper and lower lines echo each other (e.g. “Flat Water Bugle”), the upper line opens on the Re note and the lower line ends on the Sol note.

Variations and Couplets, Plate Variations: Cang Zhou woodblock drums often use basic tunes (e.g., [Slow Plate]) to derive [Fast Plate] [Scattered Plate] and other multi-sectional bodies by accelerating and adding flowers. The tune is linked together^{**}: The Langfang sheng and wind music suite “Pu'an Mantra” consists of [the first section] [the middle section] [the last section] and is linked together by three tunes, with the tempo ranging from slow to fast and then to slow again.

Echoing structure, alternating lead and chorus: in “Canal Fiber Pulling”, the lead chorus is free and long (loose plate), and the chorus is short and regular (2/4 beat), forming a “loose-tight” tension.

1.8.4.5 Relationship between lyrics and music

Dialect tones set the melody. The four tones of the central Hebei official dialect (yin ping 55, yang ping 35, supersonic 214, and deuterostrophic 51) have a direct influence on the pitch direction. For example, in the Langfang folk song

“Wrestling a Watermelon”, corresponds to the high-flat Sol tone, also maintains the Sol tone, slips from La to Re, simulating a drop in vocal pitch.

Synchronization of the rhythms of the words and songs. In the Cang Zhou martial arts ballads, the syllables of the lyrics strictly correspond to the strong beats of the rhythm, such as “Chop (strong beat) - Mountain (weak beat) - Sword (strong beat) - Law (weak beat),” reinforcing the sense of staccato in martial arts movements.

The musical function of the liner notes, structural liner notes: e.g. “ai hi yo” is used to articulate musical phrases and fill the breathing gap (e.g. “Canal Horn”). Emotional interludes: “Hey ah ah” in Langfang’s “Wailing Tunes” expresses grief with a long glissando, transcending the lyrical function of specific semantics.

The mobility of the canal culture is reflected in the folk songs, such as the alternation of fourths and steps in the melody, which is a metaphor for the soothing and rapidity of the water; the alternation of modes symbolizes the blending of the music of the north and the south. It also embodies the legacy of Yan Zhao’s lament: the core intervals of the minor thirds of the Feather-toned lament are in the same vein as the pathos of the “sound of changing symbols” of the Warring States period. The syncopated rhythms and the displacement of accents correspond to the “virtual-solid” changes in martial arts stances. For example, the rhythmic pattern of Cang Zhou’s “Eight Extremes Fist Song” is highly isomorphic to the mnemonics of the fist recipe, which embodies the spirit of the martial arts rhythms. The musical ontology of folk songs in central Hebei is a condensed expression of dialectal speech, geographical ecology, and historical memory in the acoustic dimension. The predominance of the Zheng and Gong modes in the pentatonic tonal system demonstrates the openness and brightness of the north; the wavy melody and the “short-short-long” rhythmic pattern condense the collective experience of farming and canal labor; and the high degree of compatibility of the lyrics and songs confirms the traditional musical aesthetics of “sound is based on chant”. The high degree of compatibility of the lyrics and songs confirms the traditional aesthetics of “sound is based on singing”. Together, these features constitute the unique value of folk songs in central Hebei as “cultural sound archives”, providing a

deep morphological reference for contemporary folk music creation and theoretical research.

1.8.5 The Role of Central Hebei Folk Songs in Culture and Society

Central Hebei folk songs (with Langfang and Cang Zhou as the core) are not only the expression of musical art, but also an important carrier of regional cultural inheritance and social life interaction, whose role permeates multiple levels of historical memory, community maintenance, identity and social change.

1.8.5.1 Cultural Role

Recording history. As a “sound archive” of canal culture, Cang Zhou's “Canal Horn” records the history of the canal transportation with its rhythms and lyrics, such as “The rapids at the mouth of the Three Forks of the River are dangerous, and the horn sounds to break through the difficult barrier”, which preserves the boatmen's skills and collaborative wisdom in coping with the different sections of the river. As a continuation of the spirit of Yan Zhao's sad songs, Langfang's narrative folk songs such as “Song of the Boxer Rebellion” and “Meng JiangNv Weeping at the Great Wall” incorporate the generous and sad temperament of the Warring States period into modern historical events, and become historical narratives from a folk perspective.

It is the construction of regional cultural symbols. The fusion of martial arts and music, Cang Zhou martial arts ballads (such as the “Eight Extreme Fist Song”) musicalize stance mnemonics, and lyrics are isomorphic with the rhythm of movement, allowing martial arts culture to be widely disseminated through folk songs. The interaction between the Beijing-Tianjin cultural circle, Langfang folk songs absorbed Beijing Opera and Peking Opera techniques (e.g., the flinging accent in the “Bai tang Tune”), forming a unique style of “also song”, which has become a microcosm of the cultural fusion between Beijing, Tianjin and Hebei.

Inheritance of Intangible Cultural Heritage. The living fossil of ceremonial music, the sheng and pipe music class of Qu jia ying in Langfang performs Tang and Song dynasty tunes (such as the “Pu' an Mantra”), which are passed down orally by the ruler's score, and maintains the genes of ancient court and religious music.

The symbiosis between dialect and music, in which the tones of the Ji zhong official language directly shape the melodies of folk songs (e.g., the high-pitched tone of the word “drop” in “Drop the Watermelon” corresponds to the Sol sound), has become a carrier for the living preservation of the language.

1.8.5.2 Social roles

Community cohesion and collaboration, and organizational functions in labor scenes. The canal bugle unifies the rhythm of labor and improves efficiency through “one leader, many harmonies”; the rammer song strengthens the sense of collaboration through collective echoing, such as the Cang Zhou Salt Worker's Bugle, “All people work together to move Taishan”.

The collective identity of festival ceremonies. The folk song performances at the Langfang Kite Festival and the Cang Zhou Pangu Festival build a sense of belonging to the local culture through joint participation, such as the chorus of the Qing xian Pangu Kaitian, which strengthens the memory of the origins of the ethnic groups.

Moral indoctrination and knowledge transmission. The penetration of ethical values, “Meng Jiang Nv” advocates loyalty and chastity, “Ballad of Spinning Thread” praises hard work, and folk songs convey traditional ethics through storytelling.

The intergenerational transmission of production experience. The labor songs imply agricultural knowledge, for example, “The Twelve Months of Playing Field” guides the harvesting and drying of wheat according to the month, and has become the “encyclopedia of agriculture” in a non-written society.

1.8.5.3 Participation and Adaptation for Social Change

Revolutionary mobilization tools. During the war period, “Send Lang to Join the Army” and “Anti-Japanese Ditties” used old tunes to fill in new lyrics, integrating family and national narratives into daily life, and stimulating the people's passion for resistance.

Cultural adaptation in modern transformation. Cang Zhou adapted the “Canal Horns” into a live tourism drama, and Langfang introduced the

communication mode of “folk songs + live broadcasting”, adapting traditional arts to the needs of the consumer society.

1.8.5.4 Deep logic of the role of culture and society

The collective nature of “song is born of the group”: Ji zhong folk songs have always served the needs of the group, whether it is labor collaboration or ritual empathy, all of them use music to strengthen the social bond. The adaptability of “Songs follow the world”: from the canal horn to revolutionary ditties to cultural and tourism performances, folk songs have always responded to the propositions of the times, reflecting the resilience of folk art. The regional nature of “Songs of the Thick Earth ”**: elements such as martial arts, canals, and the sad songs of Yan Zhao have made the folk songs of central Hebei a highly recognizable cultural and geographical identity.

The folk songs of central Hebei are like a prismatic mirror, reflecting the poetry of farming civilization, the flow of canal culture, and the robustness of Yan Zhao spirit. It has been both a lubricant for social operation and a memory of cultural genes in the long history. In the contemporary context, its value has transcended the art itself and become an important resource for local revitalization, cultural identity and reflection on modernity. It is only through conservation and innovation that this “sound heritage” can continue to nourish the fabric of society.

The eastern region of Hebei, which includes Tangshan and Qinhuangdao, is characterized by plains, hills and seas, and is influenced by northeastern folk songs, rice-planting songs and Er ren Tai, with melodic and melodic tones, and much embellishment of the singing voice. The folk songs of the eastern region of Hebei incorporate a large number of elements of Manchu culture and dialect, and the language and artistic style of the folk songs are unique. The folk songs of western Hebei, especially those in the foothills of the Tai hang Mountains, especially those in the Baoding and Jing fu areas, have distinctive musical characteristics, which are mainly manifested in the richness of the countryside, calmness and beauty, with a unique artistic style. The tunes of these folk songs are usually beautiful and melodious,

reflecting the emotions and lives of the local working people. The southern part of Hebei mainly refers to Handan and Xingtai, which are geographically adjacent to Henan Province, so the formation of music culture is greatly influenced by the Henan region, and is the continuation of the historical Central Plains culture in Hebei Province. The northern part of Hebei is an important place for the economic and cultural integration of the northern ethnic minorities with the Central Plains. The contents and singing styles are colorful and varied, among which mountain songs, rotten mat pieces and Ba Shang two-people stage are the main ones, which show the straightforward, optimistic and heroic character of the local people. The history of folk songs in Langfang, Cang Zhou and Heng shui in central Hebei is rooted in its unique geographical location, multiculturalism and social changes, forming a musical tradition that is characterized by both farming civilization and canal culture.

The cultural commonality of Hebei folk songs is inseparable from Yan Zhao culture, and more closely related to the natural environment. It is a precious form of folk music formed by the people in real life and class struggle, combined with artistic practice, condensed and perfected in the process of oral transmission and singing, and spread over thousands of years.

2. In the analyze the common heritage in five regions of Hebei folk music.

Through the above analysis of the five regional musical characteristics of Hebei folk songs, folk songs are also the expression of traditional culture in music, and the following is a study of cultural similarities and differences, as well as the integration and innovation of culture in folk songs.

2.1 The musical culture commonality among regions of Hebei folk songs

There are similarities in the cultural origins, cultural integration and innovation of Hebei folk songs. The diversified regional cultures form different musical styles, the rich folk elements constitute vivid themes, and the long history and culture form unique narrative characteristics.

2.1.1 Cultural origin

Hebei folk songs are magnificent and colorful, and are collective musical creations of the working people in production and life. The form of creation is a rhyming style, suitable for extensive chanting or singing, and has been widely circulated in the folklore. Regarding the origin of Hebei folk songs, as with Han folk songs from other regions, the academic community generally supports the “labor theory”. Every melody and lyric sung by our ancestors in the course of production and labor was the earliest prototype of folk songs. With the development of human history, evolving into different class societies, the art form of folk songs has become richer and the content of their creation more diversified, and has exerted a certain influence in the development of society. As early as in the Book of Songs, the oldest folk songs were recorded, reflecting the deep cultural heritage of Han folk songs. Among them, “State Wind” is the earliest anthology of folk songs in ancient China. It gathered the outstanding folk songs that were circulated in the northern region from the Western Zhou Dynasty to the Spring and Autumn Period for about five hundred years, including the contents of the folk songs in some areas of the present Hebei Province. Since then, through the embellishment and processing of many dynasties, Hebei folk songs, as a mirror reflecting the times, have truly reflected the simple emotions of the laboring people and the rustic folk customs of each era, and have also shown the sorrows and joys, joys, anger and sorrows of the masses with unique recording methods and means of expression. Until after the founding of New China, Hebei folk songs were given new artistic colors, which made the creation of Hebei folk songs once presented a prosperous situation and formed a unique artistic style. Hebei folk songs originate from the people and are based on folk materials, so they cover a wide range of subjects and are sung in various forms, such as ditties, mountain songs, and labor calls, constituting a colorful music system. In the composition of Hebei folk songs, the largest number of ditties, followed by various kinds of horns, and fewer mountain songs. However, no matter what form of expression, it is inseparable from its original ecological background. In the following, the important causes of Hebei folk songs will be analyzed from three aspects.

2.1.1.1 Diverse regional cultures form different tunes

Hebei folk songs can not be separated from the folk soil, is the people in real life and class struggle, combined with the practice of art, in the process of oral singing to be condensed, perfected, and after thousands of years of dissemination, the formation of the precious folk music form. The creation of Hebei folk songs is most closely related to the natural environment, which also has an important influence on the style of Hebei folk songs. Hebei Province is characterized by the Dam Shang Plateau in the north, the vast plains in the south-central part of the province, the ancient Tai Hang Mountains in the west, and the Bohai Bay region in the east. The different features of the landforms form different regional cultures, which also influence the formation of the tunes of Hebei folk songs. Coupled with the convenient transportation in Hebei Province, urban and rural population density, frequent cultural exchanges, the special geographic environment has created a unique regional culture, which also makes the different regions of the folk song tunes distinctive style, unique flavor. Hebei can be described as a vast area, more characterized by the complexity and diversity of the natural landscape, the Dam Shang Plateau, Tai hang Mountains, Ji zhong Plain, Ji dong Coast, the Grand Canal and other forms of both, relying on the natural region historically formed different art forms, including local folk music. And these local folk songs and music are produced because of the different regions, making their individuality outstanding and distinctive. For example, tens of thousands of Hebei folk songs have been produced and circulated in Ji zhong Plain Area, western Tai Hang Mountain Area, and northern Zhangjiakou Area, etc. Each local folk song is inextricably linked with local production life, local customs, and humanistic history, and it vividly and imaginatively records and presents the life, labor, thoughts, and emotions of the local people in a real way. Folk songs from different geographical regions have formed their own unique styles in terms of tone, singing and genre, and have their own distinctive local characteristics. The ditties from the Ji zhong Plain are smooth, full of emotion, and very colorful. The pastoral and mountain songs from Chengde and Zhangjiakou on the Sebei Plateau, where there were once nomadic footprints, have melodious melodies, a wide

range of sounds, and are free and bold. Obviously, the formation of the tunes of these local folk songs is deeply influenced by the geographical environment.

For thousands of years, Hebei folk songs have been deeply rooted in Yan Zhao land, with a strong local local flavor rippling through the hearts of the people. Influenced by the regional culture, the colors of Hebei folk songs are also different from region to region, which can be roughly divided into: Ji dong Coastal Area, Ji zhong Plain Area, Western Mountainous Area and so on. Because of its location in the hinterland of Yan Zhao, the central plains of Hebei were rich in cultural activities in various periods, which nourished the creation and output of Hebei folk songs. As a result, this ancient musical art has been well inherited and developed in the folk of the Ji dong region for thousands of years, and the folk songs are relatively well nourished and rich in cultural color. The folk songs of the Ji zhong region are mainly narrative songs, with regular forms and short structures, and are characterized by smooth and gentle melodic styles. Most of the folk songs in the Ji zhong region are in minor keys, and they are composed and sung with a strong sense of arbitrariness and lyricism. For example, the classic folk songs such as "Little Cowherd", "Sending the Lovers", "Liang Shan Bo and Zhu Yingtai" and "Sawing the Vat" belong to this region. The musical style of folk songs in the western Tai hang Mountains, in addition to the general characteristics of the plains song tunes, also has the characteristics of the tunes of the mountain songs, due to the influence of the geographic environment, the folk songs in this area have a melodious tune and a strong infectious effect. Northwest Hebei to Zhangjiakou Ba Shang area folk song tunes have the most characteristics, the local belongs to the Jin language area, has a distinctive plateau mountain music culture, melodious tunes, with nomadic singing colors. In addition, the music tunes of the traditional folk songs in this region are also deeply influenced by the local Er Ren Tai and Inner Mongolia Long Tune, which have the characteristics of the vast, high-pitched, rough, melodic and colorful tunes of the plateau region. In particular, many of the songs of the local Er Ren Tai are often sung separately as folk songs, forming a typical musical singing style that is a fusion of opera and song.

Again, the folk songs of southern Hebei region are more narrative. For example, "Sending the Lover" and "Meng Jiang Nu Weeping at the Great Wall", etc. This kind of songs accounts for the main part of folk songs in the southern region of Hebei, especially the famous "Little Cabbage" as a classic piece. In addition, while the region bordering Henan produces folk songs with strong Yu opera characteristics, the tunes are also influenced by opera and have a distinctive style. The folk songs of Ji dong, represented by Qinhuangdao and Tangshan, are mostly in minor tunes, with euphemistic tunes and delicate singing, which are very melodious. The folk songs and tunes formed in this region are also clearly influenced by the music and culture of the northeast. For example, in the Ji dong folk song "Embroidered Lanterns", the modulation of the palace has been added to form a six-tone feather modulation, and the lyrics have been added to the liner notes and phrases that are rich in dialectal and vernacular rhythms, reflecting the distinctive characteristics of the regional culture of Chang li. Cang Zhou mainly in the eastern coastal area folk songs, and other areas of Hebei folk songs are very different, due to the local people's fishery life base, the folk music tunes are also characterized by fishing songs, more famous "fishermen's horn", "fishing drums", "pulling the nets Luo" and so on, the tunes of these folk songs are very beautiful, and continuous ups and downs, melodious and melodious.

In summary, the formation of folk songs and tunes in Hebei is deeply influenced by the regional culture, forming the unique color system of Hebei folk songs, and the folk songs with different styles in each region are nourished by the local culture and blossom with magnificent and colorful colors. In addition, part of the same folk song tunes with the socio-economic and cultural migration, and gradually also in the various regions of Hebei transformed, formed a unique artistic style. After the Ming Dynasty, Hebei became a thoroughfare for people entering and exiting Beijing due to the capital of the dynasty, which promoted cultural exchanges and injected extra-territorial elements into Hebei folk songs. For example, "Jasmine Flower" was originally a beautiful folk song from the south of the Yangtze River, but with the opening of the Beijing-Hangzhou Grand Canal in the Sui and Tang dynasties, the song traveled to the north,

where it was combined with local folk art to produce the Cang Zhou folk song “Jasmine Flower”. The Cang Zhou version of “Jasmine Flower” spread to other parts of Hebei, gradually forming Chang li, Rao yang and other versions of “Jasmine Flower”, but the melodic structure of each version has never left the prototype of the folk songs of Jiangnan, but also has its own characteristics. The Hebei folk song “Jasmine Flower” pays more attention to storytelling than the lyrical style of the south, so it has a strong rapping style, and the tunes are also more northern in style, which highlights the significant differences between the folk songs of the north and the south.

In addition, the reason why Hebei folk songs can form distinctive regional characteristics is very often influenced by foreign music styles. This has also become an important factor influencing the musical style of Hebei folk songs, injecting rich artistic colors into the artistic formation of Hebei folk songs. For example, the Jing County folk song “Daughter-in-Law Goes to Her Mother's House”, which is obviously characterized by the downward slide of the Shandong rhyme, is influenced by the music and culture of the border area with Shandong, and draws elements of creation in the tune, which is not only characterized by the musical melody of Hebei folk songs, but also by the musical style of Shandong folk songs, realizing the ingenious fusion of the two. For example, the classic folk song “Embroidered Lotus Bags”, although widely sung in Hebei, but from the point of view of the style of music and singing characteristics, more reflects the characteristics of the Shanxi folk song tunes, which is also a vivid expression of the fusion of music and culture. It can be seen that the diversified regional cultures had a profound influence on the formation of Hebei folk songs, which provides us with rich information for a comprehensive study of the emergence and development of Hebei folk songs.

2.1.1.2 Rich folk elements constitute living themes

As mentioned before, Hebei folk songs, as an important form of cultural expression, have formed a unique artistic style under the influence of regional characteristics. With the establishment of the capital of the Ming Dynasty in Beijing, Hebei's transportation became more and more developed, ushering in people from all

directions and becoming a place where many cultures mingled. The influx of music and culture from various regions also brought new vitality to the content of Hebei folk songs. The art forms of Hebei folk songs are varied, focusing on mountain songs, bugles, ditties and so on. Most of the subjects are related to customs, including those reflecting real life, those glorifying love, and those expressing marriage, etc., drawing vividly on the elements of folklore. Hebei has a vast area, and the local cultures are vast, rich and wonderful. Generations of laboring people have injected the breath of life into Hebei folk songs in the process of absorbing, melting and precipitating these thick local cultures. Therefore, it is the life and emotion of the common people that nourishes the development of Hebei folk songs. Therefore, Hebei folk songs are songs composed and sung by the people living on this land themselves, which are used to express the sweet and sour, the bitter and the sweet, and the thoughts in the course of life. Therefore, the subjects of Hebei folk songs vividly show the real life of the people. Therefore, from the subjects of many Hebei folk songs, we can feel that the contents of the folk songs are closely related to the social environment, living conditions, historical background, especially folk culture, and can be said to be a comprehensive presentation of the folk culture of the masses in the social context at that time. It can be seen that folk culture is an important factor in the composition of Hebei folk songs, or the uniqueness of Hebei folk songs is inseparable from folk culture.

In addition, besides feelings about life, there are also Hebei folk songs that express praise for things such as local folklore and famous places. Take the Hebei folk song "Little Cowherd" as an example, there are extremely rich folk culture elements involved in this folk song work. There are many versions of "Little Cowherd" in Hebei folk songs, but the one that has been widely circulated in the Ji zhong area is a four-sentence folk song in the Huizhou five-tone mode, which tells the history of the Zhao Zhou Bridge in the form of male-female duet and question-and-answer session. In the lyrics of the folk song "Little Cowherd", myths, legends and folk tales are incorporated, showing the story of Zhao Zhou Bridge in a very vivid creative perspective. The music of the whole folk song is fast, and the style of the song is fresh and lively. The song takes

Zhao Zhou Bridge as a clue, which leads to Lu Ban's bridge repair, and the folk mythological and legendary characters, Queen Mother, Old Dragon King, and Master Chai, etc. The lyrics of the folk song "Little Release the Cow" are very interesting. The mysterious and interesting lyrics deify the Zhao Zhou Bridge and describe the Hebei region as a place where the gods come to visit and the people are outstanding. The song uses syncopated rhythms and a lot of eighth notes, and the question "Who stays?" and "Who rides a donkey on the bridge?" appear many times in the song, which is witty and humorous, with a natural and lively style, and expresses the admiration for the magnificent Zhao Zhou Bridge. In folklore, there are many legends about the construction of Zhao Zhou Bridge, and the folk culture contained in the lyrics of "Little Cowherd" reflects the strong color of Taoist culture. It also involves rich cultural background knowledge of historical figures, folk stories, myths and legends, architectural culture, etc., and conveys a wealth of folk cultural information, which has become an important reason for the popularity of "Little Putting Down the Cow" within Hebei and even across the country.

In addition, the origin of Han folk songs is closely related to the farming culture, which is also richly reflected in the subjects of Hebei folk songs. Therefore, from the contents of many Hebei folk songs, we can feel the close relationship with the life of the masses. Hebei folk songs, whether they are ditties, labor horns, mountain songs, songs for wedding and funeral ceremonies, etc., have incorporated many elements of folk culture and folklore, and have been persistently sung in the folklore for a long time. Hebei folk songs reflect the colorful folk culture, and at the same time, the folk culture has been providing sufficient nourishment for the creation and development of Hebei folk songs. In this process of mutual penetration and assistance, the masses are also the main body of creation, performance and dissemination. The different regions and customs of Hebei constitute the diversity of the contents and styles of Hebei folk songs. Among the various themes of Hebei folk songs, world conditions, survival wisdom, historical legends, and customs are all expressed in a single folk song, which reveals a strong flavor of life. Therefore, in addition to being a

precious form of folk music, Hebei folk songs also have the function of recording folklore and passing on folklore.

There are many documentary folk songs in Hebei, describing things in people's daily life, and at the same time directly expressing the rich emotions of the people. For example, in the 1980s, the song "Going Back to My Mother's Home", sung by Teresa Teng and Zhu Ming Ying, was a beautifully melodic Hebei Ji dong folk song that was once popular throughout the country. The song is based on a common life scene of a young daughter-in-law returning to her mother's home, and through the combination of vivid lyrics and beautiful music melody, it expresses the scene of a young daughter-in-law in a mountainous countryside who encounters rain on her way back to her mother's home in the best possible way. Through the lyrics, we can not only learn about the local folk culture, but also form a very deep sense of picture in our mind. For example, in the first half of the song, the phrases "ee-yo-yo-yo-yo" and "clattering, clattering, clattering, clattering" express the young daughter-in-law's eagerness to return to her mother's home. Later on, "wearing a big red coat and a flower on her head" describes the artistic image of the handsome little daughter-in-law, and further expresses the importance that the little daughter-in-law attaches to the matter of "going back to her mother's home", which clearly expresses her eager, joyful, and expectant emotional characteristics. "A chicken in the left hand and a duck in the right hand" is the gift to be taken by local daughters-in-law when they go back to their mother's home, which is a kind of local custom culture, so the little daughter-in-law is particularly attentive for fear of losing the chicken and running away with the duck, which will become a big joke. Therefore, folk culture has a profound influence on the composition of Hebei folk songs in terms of the conception of themes and the breath of life, which also gives Hebei folk songs a strong local flavor.

In addition, kite flying is an important folk activity in China, and it is also used as a theme in the creation of Hebei folk songs, forming a strong living atmosphere. For example, the Nan pi folk song "Kite Flying" has always been kept as a local music repertoire because of its strong representation and popularity. The song

describes the scene of kite-flying on a spring excursion in the blooming of hundreds of flowers, and the music melody has a very strong sense of jumping, and the presentation of the mentality of kite-flying is very accurately grasped. For more than a hundred years, the song has been sung by young and old in Nanpi County, and has made this folk song a classic of Hebei folk songs. And the rich living atmosphere in this song has also become a representative that confirms that Hebei folk songs are closely related to folk activities.

In addition, Hebei's climate is characterized by four distinct seasons, and each season has its own plants and flowers, especially the beauty of flowers, which naturally becomes a powerful material for the creation of folk songs. The Hebei folk song "Pair of Flowers" is a very classic work, belonging to the folk tune songs, which are sung during festivals. The melody of this song is natural and smooth, the tune is natural and highly colloquial, and it adopts the response method of back-and-forth contrast in the syntax, the gongs and drums in the rhythm, and a large number of liner notes in the arrangement of the singing voice, which enhances the cheerful character of the song, facilitates the expression of emotions, and accentuates the atmosphere of the singing, which is very infectious. In the lyrics of the Hebei folk song "Pair of Flowers", the lyrics are sung from the first month of the year to December, indicating which flowers bloom in each month of the year. In the process of singing, it is sung in the form of "forward singing" and "backward singing", which shows the different flowers blooming in different months of the year and the characteristics of the flowers blooming in a very vivid way. The lyrics are sung in pairs, with distinctive folk cultural characteristics, rich in life, and reflecting the love of nature and life of the common people. Such as the question and answer form of the "flower", asked: "I said a (to) who to (a) a (yo child on the hi), who to (a) a (yo child on the hi), what blossom in the water (yo child yo child on the hi)?" A: "You say a (come on) me to (a) a (yo'er on hi), me to (a) a (yo'er on hi), what blooms in the water (yo'er yo'er on hi), the lotus flower blooms in the water (yo'er yo'er on hi)." A question and answer, the dialect liner notes in parentheses have no practical significance for the expression of the meaning of the song, but it is able to increase the

rhythm of the song, a stronger sense of rhythm to the folk song to play a stronger role in rendering the atmosphere, reflecting a different flavor of life.

2.1.1.3 Long history and culture form unique narrative characteristics

Yan Zhao land has a profound accumulation of humanities and a rich content of people's production and life, which has become a rocking ground for breeding colorful folk songs. As a result, a large number of Hebei folk songs were produced in such a regional environment, which also formed a rich narrative character. In addition to spreading the people's customs in the form of musical expression, Hebei folk songs also have the functions of recording and narrating. In the Hebei folk song system, many classic folk songs have recorded the local customs, folk stories and historical events of Hebei in various aspects, angles and levels, and have become an important carrier for understanding the traditional culture of Hebei. For example, the Hebei folk song "Little Cabbage" is a representative narrative folk song. In this folk song, it describes in simple language that in a poor farmer's home in the North China Plain, a little girl whose mother died when she was two or three years old, was abused by her father when he married his stepmother and gave birth to a younger brother, and she longed for her mother in the days of loneliness and loss of love. The song's mournful melody portrays the lonely and helpless image of a poor young girl, revealing and denouncing the common social phenomenon of stepchildren being abused in the old times. This narrative folk song has become a representative work of Hebei folk songs and has been widely sung.

In different historical periods, Hebei folk songs were categorized differently. Throughout the centuries, Hebei folk songs have been divided into three main categories: "original traditional folk songs", "revolutionary songs at different stages of history", and "new folk songs after the founding of New China". "There are three major types of traditional folk songs. In the composition of traditional folk songs, the subject matter covers a wide range, from natural landscape, folk customs, production and life, etc., and expresses the true feelings in real life. In particular, a large part of the traditional folk songs not only tell stories about traditional festivals, but also expose the

feudal system. Among the original traditional folk songs, there are many tracks that reflect the peasants' miserable life under the rule of the feudal society, where they were oppressed and exploited. These songs truly depict the peasants under the oppression of the landlords during the feudal period, who, day after day and year after year, had their will to fight back worn out by their sufferings, and who could only pour out all their pains and anger, and their longing for freedom and happiness, into the folk songs. For example, the traditional folk song "December of the Long Worker" is about the very sharp class conflict between landlords and peasants. The peasants are oppressed and bullied, but they have no place to tell their grievances, no power to resist, and no way to change their miserable destiny. Under such a living situation, they can only pour out their full-blooded grief and grievances through folk songs. For example, the lyrics of "Tears of the Poor": "The muddy river flows for a long time, not reaching its end for thousands of miles, drowning our former hectares of land, not harvesting any grains, and singing on the streets with a bamboo board in my hand. The rich and powerful are happy, but the poor are sad. It's cold and there are no clothes to cover them, and it's hard to make ends meet with chaff, so I'm begging the kind-hearted to give us a bowl of congee." The whole song describes the pitiful life of the poor, the heavy taxes and the lack of food and clothing, and sings the social phenomenon of "the stench of wine and meat at the vermilion gate and the frozen bones on the road".

In Hebei folk songs, there are also a lot of creative content reflecting the enthusiasm, optimistic attitude and positive mentality of the working people in production and life. Most of the folk songs of this genre are characterized by lyricism, and are more enthusiastic in the expression of emotions, with the themes of glorifying labor, praising love, and longing for the future, and are more delicate in their expression of feelings, and the composition of the tunes is very beautiful, which gives the listener an affectionate aesthetic feeling. The composition of the tunes is also very beautiful, giving the listener a kind aesthetic feeling. For example, "Jasmine Flower", "Five Brothers Shearing Sheep", "Hanging Red Lights" and other folk songs are such songs.

A very important part of Hebei folk songs are revolutionary folk songs. During the war years, the people suffered a lot from war, and in the face of war and bloodshed, the children of China did not retreat and rose up against it. As a result, many songs reflecting revolutionary content emerged in Hebei during different historical periods. For example, the classic folk songs such as "Fighting Foreign Devils", "Miners' Suffering" and "Practicing Boxer Rebellion" reflect the historical facts of Hebei people's struggle in the Boxer Rebellion peasant movement in the late Qing Dynasty and the struggle to expose the crimes of the imperialist opium wars and invaders. With the development of history, the society entered the new democratic period, the subject matter of Hebei folk songs also changed, and most of the newly composed folk songs were mainly about the revolutionary struggle. During the Anti-Japanese War era, folk songs widely circulated in Hebei Province included "Anti-Sweeping", "Offering Flowers", "Burying Landmines", etc. These folk songs were created and produced to boost people's morale and inspire them to fight during the war era, and thus were widely sung for a period of time.

After the founding of New China, the Chinese land was full of joy, and the people were the masters of their own house. The creation of Hebei folk songs in this period had new creative contents, especially the glorification of the Communist Party and Chairman Mao was especially prominent. Especially after the founding of the country, the people of Hebei underwent an unprecedented transformation in their mental outlook, for which they were invigorated and joined the tide of building socialism with passion, and their enthusiasm for labor was incomparably high. In this era, a number of folk songs with optimism, positivity, and grandeur emerged to glorify the good life of socialism. For example, "Learning from Lei Feng", "Glory List", "Premier Zhou came to Long Yao County", etc. These songs all sing the spirit and fighting spirit of the people of Hebei. For example, Hebei folk songs such as "The People Embrace Mao Zedong" and "The Communist Party's Grace is Like a Mountain" sincerely express the love of the people of Hebei for the leaders of the Party and the country. These beautiful Hebei folk songs record the years of struggle of the people of Hebei, who are full of the spirit of

optimism, in an upwardly mobile, optimistic, bold, bright and healthy tone. The magnificent life and struggles of the people of Yan Zhao land through the ages have also given Hebei folk songs historical characteristics, and have been expressed and passed on with the beauty of their generous rhythms.

2.1.2 The fusion and innovation of music culture

Hebei folk songs, along with the development of the times and the fusion of cultures, have produced the phenomenon of "homologation". In short, a folk song circulates in Hebei and other regions, and the two are inextricably linked. In the vast land of Hebei, folk songs of the same clan are a major feature, and these folk songs, which contain deep cultural heritage and distinctive artistic styles, reflect the results of the cultural fusion of folk songs in all aspects of tunes and lyrics. Therefore, analyzing and researching the homologation of Hebei folk songs plays an important role in grasping the cultural connotation of Hebei folk songs and interpreting the artistic characteristics of Hebei folk songs. In the following, the causes, formation and manifestations of the homologation of Hebei folk songs will be specifically analyzed.

2.1.2.1 Causes of the integration and innovation of Hebei music culture

When we appreciate and sing Hebei folk songs, we often find that some songs have certain same or similar features in terms of subject matter, structure or melody, and at the same time present the distinctive cultural characteristics of their own regions and nationalities, such as Jasmine, Embroidered Lotus Bags, Meng Jiang Nu Weeping at the Great Wall and so on. Academics call this kind of folk songs as homologous folk songs. This is the result of mutual absorption and mutual reference among different regions and nationalities, reflecting the characteristics of Chinese culture of accepting and embracing, seeking common ground while reserving differences, and being open and tolerant. The same family of folk songs is an important form of China's folk song system, which exists in a wide range of folk songs around the world. The term "Tong zong" originally refers to "the same clan", i.e., a group of people with a common ancestor or family name, and then Mr. Feng Guangyu extended it to the field of folk songs in his "Preliminary Study of Chinese Traditional Music", thus opening up the perspective of the study of Tong zong Folk Songs. "Flux" refers to the change of

something with the passage of time or geographical change, and is often used to describe the transmutation of culture as it flows. The formation of Tong zong's folk songs is mainly due to the following factors.

First, historical factors. Agriculture is the source of food and clothing for humankind and the root of civilization. China is one of the world's agricultural origins, with a long history of farming, and has also created a brilliant and splendid farming civilization. As a cultural product of the farming civilization, folk songs are produced in the social practice of the people, reflecting their labor life of working at sunrise and resting at sunset, and embodying their true feelings and ideal pursuits.

The formation and development of folk songs cannot be separated from the historical environment. In a specific historical period, different regions and ethnic groups had certain homogeneity or similarity in production and lifestyle, so that after the folk songs of a certain region spread to another region, they were able to stimulate the emotional resonance of the local people, and then “follow the customs of the countryside” and merged with the local customs, language, and aesthetics, resulting in a homologation and a wider dissemination of folk songs. The song has been widely disseminated and developed. For example, the Hebei folk song “Meng Jiang Nv Weeps at the Great Wall” is a classic homologous folk song, whose mother is the Jiangsu folk song “Meng Jiang Nv,” with many different variations circulating throughout the country. Compared with its mother, this folk song has obvious changes in structure and melody, but the content of the lyrics and thoughts and feelings are similar, reflecting the bitter fate of the toiling masses through the story of Meng Jiang Nv and lashing out at the brutal rule of the feudal society in the darkness of the sun. One of the main reasons for the popularity of this Jiangsu folk song in Hebei is that the people of Hebei and Jiangsu suffered from the same oppression and bullying by the feudal society, and they felt the same way about Meng Jiang Nv 's sufferings. For example, the same folk song “Little Watching Opera”, which originated in Hebei, has been circulated in many variants throughout the country. Though different in melody and rhythmic color, all of them have

inherited the historical background of the parent song, depicting the people's happy life in the new era, and presenting the distinctive characteristics of the times.

Second, geographical factors. As the saying goes, different languages are spoken across mountains and different sounds are heard across water. Our country is a vast country with a vast territory, and there are certain differences between different regions in terms of landforms, climate, etc. This leads to differences in people's diet, habits, character, customs and beliefs. Such regional differences have led to differences in people's diets, habits, personalities, customs, beliefs, etc., which in turn have created the necessary conditions for the homogenization of folk songs. As an important symbol of regional culture, folk songs reflect the distinctive cultural characteristics of the region and the nation. For example, Hebei folk songs are famous for their impassioned and courageous sound, Sichuan folk songs are famous for their hard and loud sound and passionate sound, and Shaan Bei folk songs are a household name for their natural simplicity and loud and clear sound. Due to different geographical factors, the same folk song, spread to different regions, will show significantly different style characteristics. For example, the Jiangsu folk song "Jasmine Flower", adapted from the Yangzhou ditty "Fresh Flower", describes a young girl's love for the jasmine flower, with a gentle, delicate and fresh melody, very much in the style of the south of the Yangtze River with its small bridges and flowing water. This classic southern folk song, after spreading to the northern region with the canal, combined with the local music culture and language culture, produced obvious changes in content, structure, modulation, style, etc., forming different variants with strong regional colors. The Hebei Nan pi version of "Jasmine Flower" tells the love story of Zhang Sheng and Cui Yingying in "The Story of the Western Chamber", with a natural, smooth, melodious and clear melody, showing the brightness, liveliness and enthusiasm of the Hebei Minor Songs; the Shandong Chang Shan version of "Jasmine Flower" follows the lyrics of the parent, but adopts the pure and soft plumed mode in its tuning, reflecting the optimistic, bright and upwardly mobile stylistic characteristics of the folk songs of the Chang Shan Mountains; and the northeastern version of "Jasmine Flower" inherits the subject matter

and content of the parent song, and at the same time presents the characteristics of distinctive rhythm, fresh melody, enthusiastic tune and long rhythm, with a little bit of the flavor of 'Two People's Opera', which shows the regional flavor of the Northeast region, which is straightforward and bold, and witty and humorous, in the best possible way.

Third, aesthetic factors. The aesthetic factor is also one of the important reasons for the formation of folk songs of the same clan. People live in different regions, different ethnic groups, different cultures, aesthetic standards naturally have obvious differences. In terms of China's music culture, from the geographical point of view, the southern music emphasizes rhyme and emotional expression, focusing on the aesthetic effect of subtle elegance and delicate beauty, while the northern music emphasizes the expression of power and momentum, and pursues the aesthetic mood of majestic and majestic; from the ethnic point of view, the Han Chinese music has a soft and fluent melody and pays attention to the expression of the humanistic connotations, while the Mongolian music has a free rhythm, melodic stretching and a wide range of tones, which is a strong nomadic cultural flavor. The Mongolian music has a free rhythm, spacious melody and wide range of sound, and has a strong nomadic cultural flavor.

The different aesthetic standards of various regions and ethnic groups have led to the inevitability of the flux of folk songs of the same clan, and at the same time made the folk songs of the same clan present a prosperous scene of a hundred flowers blossoming. For example, according to the statistics of "Chinese Folk Songs Collection", "Flying a Kite", the same folk song, there are a total of 79 versions circulating in the whole country, and only in Shanxi region, there are a dozen variants circulating in the areas of Yuncheng, Wenxi, Qin yuan, Lu liang, Datong, He qu, etc., and in Hebei region, there are also a number of variants circulating in the areas of Nan pi, Feng yuan and Dai ming, etc., which reflect the unique aesthetic taste and cultural flavor of the people of different places. By coincidence, in Hebei alone, there are four versions of the same folk song "Sending off the Lover" with different melodies and styles, including Fu ping, Fucheng and Zhang Bei, which vividly show the rich and colorful Yan Zhao style.

2.1.2.2 Formation of Innovation and Integration of Hebei Music Culture

As one of the important birthplaces of Chinese civilization, Hebei has a long history and a rich humanistic heritage, which has given birth to a colorful and distinctive folk song culture, including many influential folk songs of the same family. The folk songs of the same clan in Hebei are mainly divided into two types, one is the type of folk songs produced in Hebei, spread in this province and other provinces and regions, and produced variants; the other is the type of folk songs produced in other provinces and regions, and produced variants after spreading to Hebei. No matter which of the above forms of variation is mentioned above, it is closely related to the regional and cultural characteristics of Hebei, which are mainly reflected in the following aspects.

First, an open and inclusive cultural environment. Hebei is located in the key area of the capital, east of the Bohai Sea, west of Tai hang, south of the Yellow River, north of the Yan Shan Mountains, since ancient times is an important window of multi-ethnic exchanges and exchanges, in the long history of the development and integration of the collision, and gradually formed a pluralistic and integrated, and different cultural patterns, but also created an open and tolerant cultural attributes. This cultural inclusiveness is not only reflected in the diet, clothing, language and other aspects of seeking common ground while reserving differences, but also in all aspects of governance, production and life. The historical allusion to King Wuling of Zhao, who “rode a horse and shot from the back of his head”, took place in Handan, Hebei Province. It is this open and tolerant cultural attribute that has laid a good humanistic foundation for the spread and development of folk songs of the same clan in Hebei. Throughout the same clan folk songs spread to the Hebei area, the “pair of flowers” in the northeast region, Henan region's “selling flatbread”, the northwest region's “Going to the West”, “embroidered purse”, “cut leeks”, the Jiangnan region's “jasmine”, “Meng Jiangnu weeping on the Great Wall” and so on, all in the mingling and collision of the culture of Hebei has been renewed in the luster, and with the local people's word of mouth and carry forward the development of the local people.

Hebei's open and tolerant cultural attributes are not only reflected in its eclectic and inclusive approach to foreign cultures, but are also closely related to its own geographic and cultural diversity. Hebei is rich in topography and geomorphology, and is the only province in China that has a combination of plains, grasslands, hills, plateaus, oceans, lakes, basins and woodlands. As a whole, Hebei culture can be divided into five major types depending on the region in which it is located, namely, the grassland culture of northern Hebei composed of Chengde and Zhangjiakou, the marine culture of eastern Hebei composed of Cang Zhou, Tangshan, and Qinhuangdao, the plain culture of central Hebei composed of the western part of Cang Zhou, the eastern part of Baoding and Shijiazhuang, and the northern part of Langfang and Heng Shui, and the plain culture of south Hebei composed of Xingtai, Handan, and the southern part of Shijiazhuang and Heng Shui, as well as the plain culture of Baoding and Shijiazhuang, and the plain culture of south Hebei composed of the Taishan Mountains. and the western Jixi mountain culture composed of the western parts of Baoding, Shijiazhuang, Xingtai and Handan and the southwestern part of Zhangjiakou. The great differences in regional cultures within the province have led to the presentation of different styles and characteristics of folk songs in different parts of the country. Cultures from all over Hebei promote each other, develop together, and pass on in an orderly manner through continuous exchanges and borrowings, and at the same time, they have also practiced the broad-mindedness of blending different cultures, thus laying a good foundation for the development of the folk songs of the same family.

Secondly, it has accumulated a profound cultural heritage. Folk songs are nurtured by the soil and water of a region. Folk songs are an important part of regional culture, as well as the manifestation and artistic carrier of regional culture, which can vividly reflect the local customs and living conditions of the region to which they belong, and express the thoughts, feelings and ideal pursuits of the working people. It can be said that the cultural deposits of a region determine the extent of the spread and development of folk songs of the same clan. As one of the important starting points of Chinese civilization, Hebei has a long history and deep cultural heritage, which

not only nurtures colorful local music resources, but also provides rich cultural nourishment for the development of Tong zong folk songs.

First of all, thousands of years of Yan Zhao civilization has accumulated distinctive cultural characteristics in Hebei. “Yan Zhao is known as the ancient name of a man of many feelings and sad songs”, the Tang Dynasty writer Han Yu, whose ancestral home is Chang Li, Hebei, said the essence of Hebei's culture. This ancient cultural hotspot in Hebei has been known to the world since ancient times for its low-profile, introverted and sincere nature. Looking back at the long history, countless humane and ambitious people stepped forward and went forward, and together they created a generous song of sadness, any man still gas of Hebei culture. The Battle of Zhuo Lu between the Yellow Emperor and Chi You took place here, opening a magnificent chapter of Chinese civilization; the Battle of Ju Lu of Xiang Yu, the king of Western Chu, took place here, highlighting the heroism of breaking the cauldron and sinking the boat; the famous general of the Warring States, Lian Po, was born here, and he took a bramble and asked for forgiveness for his crimes to achieve the ancient story of “generals and generals”, which demonstrated the responsibility of the lords of a generation; the General of White Horse, Zhao Yun, was born here, and he made seven advances and seven advances in the battlefield. Zhao Yun, the White Horse General, was born here and rode seven times to save his master from danger, reflecting the inherent benevolence, righteousness, loyalty and courage of the sons and daughters of Yan and Zhao. Therefore, Hebei's deep-rooted and distinctive regional culture predetermined that the gentle, soft and lyrical folk songs from the south would not be able to achieve a long-lasting legacy after spreading here, and thus promoted the development of folk songs of the same family.

Secondly, Hebei has a long history and rich and diverse musical culture, which provides a solid material foundation for the development of folk songs of the same family. The first Hebei folk songs are found in the “Classic of Poetry - National Winds”, in which the three poems “Wei Feng”, “Name Feng” and “Lang Feng” contain descriptions of the living conditions in the Hebei region. With the continuous evolution of

civilization, Hebei folk songs have gradually formed their own unique system as well as a huge number of distinctive resource features. According to the statistics of Chinese Folk Songs Collection, there are more than 1,200 Hebei folk songs, including all kinds of mountain songs, ditties and horns, and many of them have been listed in the provincial and even national intangible cultural heritage lists. For example, Chang li folk songs in Ji dong region are popular among the national audience for their long history, catchy lyrics, melodious sound, simple and sincere feelings, and original artistic charm, and have been included in the list of national intangible cultural heritages. At the same time, influenced by geography, history and other factors, the folk songs of different regions of Hebei also show different style characteristics in the form of expression. For example, the folk songs of the central and southern regions of Hebei are mainly in the mode of Zheng and secondly in the mode of Gong, with simple and fluent tunes, which are typical of the plains and mountains; the folk songs of the northwestern regions of Hebei are mainly in the mode of Zheng and secondly in the mode of Shang, with high and long tones, which are a little bit of the color of the plateau and prairie music; and the folk songs of the eastern regions of Hebei are mostly in the mode of Fei, with vulgar and humorous language and beautiful melodies, which are distinctive features of the oceanic music, and also to a certain extent, the folk songs of the eastern regions have different styles. The folk songs of the Ji dong region are mostly characterized by plagiarism and humor, with beautiful melodies and distinctive oceanic characteristics, and also influenced by the folk songs of the Northeast to a certain extent. Therefore, the deep-rooted musical culture of Hebei region enables the folk songs from all over the world to produce rich transmutations and realize good innovative development after spreading here.

2.1.2.3 Expressions of musical cultural integration and innovation

Hebei culture has always advocated reform and innovation. Whether it was King Yan Zhao Ge who built the Golden Platform, humbly and generously recruited scholars, or Dong Zhong Shu who took on the mantle of the sages, blended the ideas of ink, Taoism, law, and yin and yang, and created a new Confucianism

represented by the “Three Principles and Five Constants,” they were all concrete manifestations of the children of Yan and Zhao Ge's adeptness at and courage to innovate. Therefore, as far as the folk songs of the same family are concerned, after spreading to the Hebei area, they have not only undergone transmutation in lyrics and language, but also have been refreshed in structure, tuning, melody, etc., reflecting the aesthetic characteristics of Hebei folk songs, which are beautiful, smooth and rich in flavor. In the following, this book will briefly analyze the expression of Hebei's “homogeneous” folk songs by taking “Flying a Kite” and “Meng Jiang Nv Weeping at the Great Wall” as examples of two classic folk songs.

For example, the “homogeneous” folk song “Flying a Kite”. Flying a Kite” is a classic folk song of the same family widely circulated in the northern region of China, which has been briefly mentioned in the previous article. According to related research, this folk song is divided into two types of tunes and non-tunes, and “Flying a Kite,” which has been circulated in Hebei, Shanxi, and other northern regions of China, is mostly based on the popular folk tune “Cutting the Indigo Flower” of the Qing Dynasty, which is also known as the “Wharf Tune” of the southern part of the country. In the case of the several “Kite Flying” songs circulating in Hebei, apart from being variations of “Cutting Indigo Flowers” and featuring a cheerful and lively tune describing the scene of two sisters going out to fly a kite during the Ching Ming Festival, they also have their own distinctive artistic styles.

The version of “Flying a Kite” from Nan pi County, Cang Zhou City, central Hebei Province, is a typical variant of the “Dock Tune”, which has been most widely circulated in the Hebei region. It is worth mentioning that the “Dock Tune” originated in the Jiangnan area, and was named after the popularity of it at the land and water piers where commerce flourished, and then spread to the area of Nan pi with the booming of the Beijing-Hangzhou Grand Canal, where it was widely used in local folk songs. This folk song adopts the seven-tone C-gallery tuning, combined with the use of small jumps, cascades and other techniques, so that the melody presents a playful but not losing composure, lively but not losing elegance, and fully demonstrates the happy

mood of the two sisters. At the same time, the song richly utilizes the liner notes and phrases such as “that ah hu hei” in the language, presenting strong regional characteristics and local flavor.

The version of “Flying a Kite” from Feng nan District, Tangshan City, eastern Hebei Province, adopts a leitmotif, single-part body structure, and the overall layout is simple but colorful, with strong melodic and artistic qualities. Firstly, in terms of the tune, the melodic characteristics of medium rise-high throw-low fall are embodied through the use of rich liner notes and ornamental tones, effectively enhancing the artistic expression and infectious power of the song. Secondly, in the lyrics, the process of kite flying is not described in detail, but a large number of liner notes are used, such as “ah”, “ai”, “ai ai ai hey yo”, etc., which makes the content of the song more full, and combines the Eastern Hebei Opera with the Eastern Hebei Opera. Combined with the dialect characteristics of the Eastern Hebei region, which is characterized by upward sliding tone, a few words vividly illustrate the joyful mood of the sisters.

The version of “Flying a Kite” from Da ming County, Handan City, southern Hebei Province, adopts the pentatonic mode, with a steady and broad tone, and has a flavor of Yu opera in its tune design, which is not unrelated to Da ming 's geographic location at the border of Hebei, Henan, and Shandong Provinces. Unlike the Nan pi and Feng nan versions, the Da Ming version of “Flying a Kite” only adds a few liner notes that are commonly used in life to enhance the singing tone, and does not make much use of melodic liner notes, thus giving the song a strong spoken and lived-in character. In addition, this folk song has a strong narrative in its lyrics, describing in detail the process of kite-flying by the two sisters, highlighting the pleasant mood of kite-flying, and at the same time embodying the simple and generous character qualities of the people of Ji' Nan.

For example, the folk song “Meng Jiang Nv Weeps for the Great Wall” is a “homogeneous” folk song. Originally a folk song from Jiangsu Province, “Meng Jiang Nv” is based on the folk legend “Meng Jiang Nv Weeps for the Great Wall”, which tells the poignant love story between Meng Jiang Nv and her husband Wan Xi liang.

According to legend, during the reign of Emperor Qin Shi Huang, in order to consolidate his rule, a large number of people were recruited to build the Great Wall, repair the Chi Road and chisel the Spirit Nullah, which made the people suffer from the heavy labor. Wan Xi liang, a newly married young man, was forced to serve on the Great Wall, and eventually died of hunger, cold and exhaustion, and was buried at the foot of the Great Wall. When Meng Jiang Nv complained about her suffering, the wall collapsed, revealing the bones of Wan Xi liang. Meng Jiang Nv threw herself into the sea in despair.

The Jiangsu version of “Meng Jiang Nv” is well loved for its concise layout, beautiful melody and sincere emotion, and has spawned numerous variations throughout the country, making it a highly influential folk song of the same clan. In terms of tuning, the song adopts the five-tone levitation mode, with the intervals of Gong, Shang, Jiao, Zheng and Yu fixed, giving the melody a smooth and calm, stretching and fluent character; in terms of style, it adopts the one-paragraph structure, consisting of four phrases constituting the relationship between the start, the beginning, the end, the turn and the unity, which is simple and neat, with a clear logic, and easy to comprehend; in terms of lyrics, it utilizes the four-seasonal structure, with the seasons of spring, summer, autumn and winter as the penetrating threads, and describes in four sections of lyrics the four seasons. In the lyrics, it utilizes the four seasons structure, with spring, summer, autumn and winter as the threads, and describes the story of Meng Jiang Nv and Wan Xi liang in four sections, which is neat and compact, progressive, and catchy to sing.

The Hebei version of “Meng Jiang Nv” usually refers to “Meng Jiang Nv Weeping at the Great Wall,” which was circulated in the Shanhaiguan area. Shanhaiguan is the northeastern starting point of the Ming Dynasty Great Wall, known as the “First Pass in the World”, which provided innate conditions for the evolution of this folk song. The folk song “Meng Jiang Nv Weeps for the Great Wall” has not changed much compared with its parent in terms of tonality and style; the scale has been changed from five to six, and the range has been expanded from nine to thirteen degrees, which absorbs the characteristics of northeastern folk songs, with a broader

and brighter tone; in terms of the melody, it adopts more four-degree jumps, which is stronger than the mother's jumps, and makes the tune present a gorgeous and passionate effect; in terms of the lyrics, it utilizes the twelve-decade form, which is divided into In the lyrics, the twelve-month body is utilized to describe the story of Meng Jiang Nv in detail in twelve months, which is more fulfilling and more direct in the expression of emotions, and is less aesthetic and more sad than the parent body. If the Jiangsu version of Meng Jiang Nv is a gentle and moving lyric song, the Shanhaiguan version of Meng Jiang Nv Weeping at the Great Wall is more like a bright and smooth narrative song.

In addition to “Meng Jiang Nv Weeps for the Great Wall”, the folk song “Sending off the Lover” from Chang li, east of Hebei Province, also belongs to the same family of songs that are in the same lineage as “Meng Jiang Nv”. The song “Sending off the Lover” also adopts the five-tone levitation mode, with a range of eleven degrees, between the mother and “Meng Jiang Nv Weeps for the Great Wall”, and the melody is based on the mother by using the technique of “adding flowers”, which makes the melody more colorful and full of flavor, and it has the typical color of the Eastern Hei Bei music style. At the same time, in the lyrics, through the use of “that”, “ouch” and other liner notes, highlighting the characteristics of the Eastern Hei Bei dialect, enhancing the regional characteristics of the song. It is worth mentioning that although this folk song and “Meng Jiang Nv Weeping at the Great Wall” belong to the same family variant of “Meng Jiang Nv” in the Qinhuangdao region of Eastern Hei Bei, there are major differences between the two in terms of song style, melody, and language, which are closely related to the geographic factors mentioned in the earlier part of this chapter. The Shanhaiguan region, located in the northeast of Hebei Province, is geographically a part of the Hei Bei region, but because it is adjacent to the Northeast region, it has been deeply influenced by Northeastern culture in its music.

2.2 The musical cultural differences among regions of Hebei folk songs

Hebei folk songs have produced the phenomenon of musical and cultural differences along with the development of the times and the intermingling of cultures. In short, a folk song is circulated in the region of Hebei and also in other regions, and the two are inextricably linked. In the vast land of Hebei, folk songs of the same origin are a major feature, and these folk songs, which contain deep cultural heritage and distinctive artistic styles, reflect the results of the cultural fusion of folk songs in all aspects of tunes and lyrics. Therefore, analyzing and studying the musical and cultural differences of Hebei folk songs plays an important role in interpreting Hebei folk songs. In the following, the causes, formation, and expressions of the musical and cultural differences of Hebei folk songs will be specifically analyzed.

2.2.1 Reasons for musical and cultural differences between different regions in Hebei folk songs

When we appreciate and sing Hebei folk songs, we often find that some songs have certain same or similar features in subject matter, structure or melody, and at the same time present the distinctive cultural characteristics of their own regions and nationalities, such as Jasmine Flower, Embroidered Lotus Bags, Meng Jiangnu Weeping on the Great Wall and so on. Academics call this kind of folk songs as homologous folk songs. This is the result of mutual absorption and mutual reference among different regions and nationalities, reflecting the characteristics of Chinese culture of accepting and embracing, seeking common ground while reserving differences, and being open and tolerant. The same family of folk songs is an important form of China's folk song system, which exists in a wide range of folk songs around the world. The term "Tongzong" originally refers to "the same clan", i.e., a group of people with a common ancestor or family name, and then Mr. Feng Guangyu extended it to the field of folk songs in his "Preliminary Study of Chinese Traditional Music", thus opening up the perspective of the study of Tongzong Folk Songs. "Flux" refers to the change of something with the passage of time or geographical change, and is often used to describe the transmutation of culture as it flows. The formation of Tong Zong's folk songs is mainly due to the following factors.

First, historical factors. Agriculture is the source of food and clothing for humankind and the root of civilization. China is one of the world's agricultural origins, with a long history of farming, and has also created a brilliant and splendid farming civilization. As a cultural product of the farming civilization, folk songs are produced in the social practice of the people, reflecting their labor life of working at sunrise and resting at sunset, and embodying their true feelings and ideal pursuits.

The formation and development of folk songs cannot be separated from the historical environment. In a specific historical period, different regions and ethnic groups had certain homogeneity or similarity in production and lifestyle, so that after the folk songs of a certain region spread to another region, they were able to stimulate the emotional resonance of the local people, and then “follow the customs of the countryside” and merged with the local customs, language, and aesthetics, resulting in a homologation and a wider dissemination of folk songs. The song has been widely disseminated and developed. For example, the Hebei folk song “Meng Jiang Nv Weeps at the Great Wall” is a classic homologous folk song, whose mother is the Jiangsu folk song “Meng Jiang Nv,” with many different variations circulating throughout the country. Compared with its mother, this folk song has obvious changes in structure and melody, but the content of the lyrics and thoughts and feelings are similar, reflecting the bitter fate of the toiling masses through the story of Meng Jiang Nv and lashing out at the brutal rule of the feudal society in the darkness of the sun. One of the main reasons for the popularity of this Jiangsu folk song in Hebei is that the people of Hebei and Jiangsu suffered from the same oppression and bullying by the feudal society, and they felt the same way about Meng Jiang Nv 's sufferings. For example, the same folk song “Little Watching Opera”, which originated in Hebei, has been circulated in many variants throughout the country. Though different in melody and rhythmic color, all of them have inherited the historical background of the parent song, depicting the people's happy life in the new era, and presenting the distinctive characteristics of the times.

Second, geographical factors. As the saying goes, different languages are spoken across mountains and different sounds are heard across water. Our country is a vast country with a vast territory, and there are certain differences between different regions in terms of landforms, climate, etc. This leads to differences in people's diet, habits, character, customs and beliefs. Such regional differences have led to differences in people's diets, habits, personalities, customs, beliefs, etc., which in turn have created the necessary conditions for the homogenization of folk songs. As an important symbol of regional culture, folk songs reflect the distinctive cultural characteristics of the region and the nation. For example, Hebei folk songs are famous for their impassioned and courageous sound, Sichuan folk songs are famous for their hard and loud sound and passionate sound, and Shaanbei folk songs are a household name for their natural simplicity and loud and clear sound. Due to different geographical factors, the same folk song, spread to different regions, will show significantly different style characteristics. For example, the Jiangsu folk song "Jasmine Flower", adapted from the Yangzhou ditty "Fresh Flower", describes a young girl's love for the jasmine flower, with a gentle, delicate and fresh melody, very much in the style of the south of the Yangtze River with its small bridges and flowing water. This classic southern folk song, after spreading to the northern region with the canal, combined with the local music culture and language culture, produced obvious changes in content, structure, modulation, style, etc., forming different variants with strong regional colors. The Hebei Nan pi version of "Jasmine Flower" tells the love story of Zhang Sheng and Cui Yingying in "The Story of the Western Chamber", with a natural, smooth, melodious and clear melody, showing the brightness, liveliness and enthusiasm of the Hebei Minor Songs; the Shandong Chang Shan version of "Jasmine Flower" follows the lyrics of the parent, but adopts the pure and soft plumed mode in its tuning, reflecting the optimistic, bright and upwardly mobile stylistic characteristics of the folk songs of the Chang Shan Mountains; and the northeastern version of "Jasmine Flower" inherits the subject matter and content of the parent song, and at the same time presents the characteristics of distinctive rhythm, fresh melody, enthusiastic tune and long rhythm, with a little bit of the

flavor of 'Two People's Opera', which shows the regional flavor of the Northeast region, which is straightforward and bold, and witty and humorous, in the best possible way.

Third, aesthetic factors. The aesthetic factor is also one of the important reasons for the formation of folk songs of the same clan. People live in different regions, different ethnic groups, different cultures, aesthetic standards naturally have obvious differences. In terms of China's music culture, from the geographical point of view, the southern music emphasizes rhyme and emotional expression, focusing on the aesthetic effect of subtle elegance and delicate beauty, while the northern music emphasizes the expression of power and momentum, and pursues the aesthetic mood of majestic and majestic; from the ethnic point of view, the Han Chinese music has a soft and fluent melody and pays attention to the expression of the humanistic connotations, while the Mongolian music has a free rhythm, melodic stretching and a wide range of tones, which is a strong nomadic cultural flavor. The Mongolian music has a free rhythm, a wide melodic range and a strong nomadic cultural flavor.

The different aesthetic standards of various regions and nationalities have led to the inevitability of the homologation of folk songs, and at the same time, the homologation of folk songs has presented a prosperous scene of blossoming. For example, according to the statistics of "Chinese Folk Songs Collection", "Flying a Kite", a folk song of the same family, has 79 versions circulating in the country, and only in Shanxi region, there are a dozen variants circulating in the areas of Yuncheng, Wenxi, Qin yuan, Lu liang, Datong, He Qu, etc., and in Hebei region, there are also a number of variants circulating in the areas of Nan pi, Feng yuan and Dai ming, etc., which reflect the unique aesthetic taste and cultural flavor of the people of different places. By coincidence, in Hebei alone, there are four versions of the same folk song "Sending off the Lover" with different melodies and styles, including Fu Ping, Fucheng and Zhang Bei, which vividly show the rich and colorful Yan Zhao style.

2.2.2 The Formation of Musical and Cultural Differences between Different Regions in Hebei Folk Songs

As one of the important birthplaces of Chinese civilization, Hebei has a long history and a rich cultural heritage, which has given birth to a colorful and

distinctive folk song culture, including many influential folk songs of the same family. The folk songs of the same clan in Hebei are mainly divided into two types, one is the type of folk songs produced in Hebei, spread in this province and other provinces and regions, and produced variants; the other is the type of folk songs produced in other provinces and regions, and produced variants after spreading to Hebei. No matter which of the above forms of variation is mentioned above, it is closely related to the regional and cultural characteristics of Hebei, which are mainly reflected in the following aspects.

First, an open and inclusive cultural environment. Hebei is located in the key area of the capital, east of the Bohai Sea, west of Tai hang, south of the Yellow River, north of the Yan Shan Mountains, since ancient times is an important window of multi-ethnic exchanges and exchanges, in the long history of the development and integration of the collision, and gradually formed a pluralistic and integrated, and different cultural patterns, but also created an open and tolerant cultural attributes. This cultural inclusiveness is not only reflected in the diet, clothing, language and other aspects of seeking common ground while reserving differences, but also in all aspects of governance, production and life. The historical allusion to King Wuling of Zhao, who “rode a horse and shot from the back of his head”, took place in Handan, Hebei Province. It is this open and tolerant cultural attribute that has laid a good humanistic foundation for the spread and development of folk songs of the same clan in Hebei. Throughout the same clan folk songs spread to the Hebei area, the “pair of flowers” in the northeast region, Henan region’s “selling flatbread”, the northwest region’s “Going to the West”, “embroidered purse”, “cut leeks”, the Jiangnan region’s “jasmine”, “Meng Jiang Nv weeping on the Great Wall” and so on, all in the mingling and collision of the culture of Hebei has been renewed in the luster, and with the local people’s word of mouth and carry forward the development of the local people.

Hebei’s open and tolerant cultural attributes are not only reflected in its eclectic and inclusive approach to foreign cultures, but are also closely related to its own geographic and cultural diversity. Hebei is rich in topography and geomorphology, and is the only province in China that has a combination of plains, grasslands, hills,

plateaus, oceans, lakes, basins and woodlands. As a whole, Hebei culture can be divided into five major types depending on the region in which it is located, namely, the grassland culture of northern Hebei composed of Chengde and Zhangjiakou, the marine culture of eastern Hebei composed of Cang Zhou, Tangshan, and Qinhuangdao, the plain culture of central Hebei composed of the western part of Cang Zhou, the eastern part of Baoding and Shijiazhuang, and the northern part of Langfang and Heng shui, and the plain culture of south Hebei composed of Xingtai, Handan, and the southern part of Shijiazhuang and Heng shui, as well as the plain culture of Baoding and Shijiazhuang, and the plain culture of south Hebei composed of the Taishan Mountains. and the western Ji xi mountain culture composed of the western parts of Baoding, Shijiazhuang, Xingtai and Handan and the southwestern part of Zhangjiakou. The great differences in regional cultures within the province have led to the presentation of different styles and characteristics of folk songs in different parts of the country. Cultures from all over Hebei promote each other, develop together, and pass on in an orderly manner through continuous exchanges and borrowings, and at the same time, they have also practiced the broad-mindedness of blending different cultures, thus laying a good foundation for the development of the folk songs of the same family.

Secondly, it has accumulated a profound cultural heritage. Folk songs are nurtured by the soil and water of a region. Folk songs are an important part of regional culture, as well as the manifestation and artistic carrier of regional culture, which can vividly reflect the local customs and living conditions of the region to which they belong, and express the thoughts, feelings and ideal pursuits of the working people. It can be said that the cultural deposits of a region determine the extent of the spread and development of folk songs of the same clan. As one of the important starting points of Chinese civilization, Hebei has a long history and deep cultural heritage, which not only nurtures colorful local music resources, but also provides rich cultural nourishment for the development of Tong Zong folk songs.

First of all, thousands of years of Yan Zhao civilization has accumulated distinctive cultural characteristics in Hebei. "Yan Zhao is known as the ancient name of a

man of many feelings and sad songs”, the Tang Dynasty writer Han Yu, whose ancestral home is ChangLi, Hebei, said the essence of Hebei's culture. This ancient cultural hotspot in Hebei has been known to the world since ancient times for its low-profile, introverted and sincere nature. Looking back at the long history, countless humane and ambitious people stepped forward and went forward, and together they created a generous song of sadness, any man still gas of Hebei culture. The Battle of Zhuo Lu between the Yellow Emperor and Chi You took place here, opening a magnificent chapter of Chinese civilization; the Battle of Ju Lu of Xiang Yu, the king of Western Chu, took place here, highlighting the heroism of breaking the cauldron and sinking the boat; the famous general of the Warring States, Lian Po, was born here, and he took a bramble and asked for forgiveness for his crimes to achieve the ancient story of “generals and generals”, which demonstrated the responsibility of the lords of a generation; the General of White Horse, Zhao Yun, was born here, and he made seven advances and seven advances in the battlefield. Zhao Yun, the White Horse General, was born here and rode seven times to save his master from danger, reflecting the inherent benevolence, righteousness, loyalty and courage of the sons and daughters of Yan and Zhao. Therefore, Hebei's deep-rooted and distinctive regional culture predetermined that the gentle, soft and lyrical folk songs from the south would not be able to achieve a long-lasting legacy after spreading here, and thus promoted the development of folk songs of the same family.

Secondly, Hebei has a long history and rich and diverse musical culture, which provides a solid material foundation for the development of folk songs of the same family. The first Hebei folk songs are found in the “Classic of Poetry - National Winds”, in which the three poems “Wei Feng”, “Name Feng” and “Lang Feng” contain descriptions of the living conditions in the Hebei region. With the continuous evolution of civilization, Hebei folk songs have gradually formed their own unique system as well as a huge number of distinctive resource features. According to the statistics of Chinese Folk Songs Collection, there are more than 1,200 Hebei folk songs, including all kinds of mountain songs, ditties and horns, and many of them have been listed in the provincial

and even national intangible cultural heritage lists. For example, Chang li folk songs in eastern He Bei region are popular among the national audience for their long history, catchy lyrics, melodious sound, simple and sincere feelings, and original artistic charm, and have been included in the list of national intangible cultural heritages. At the same time, influenced by geography, history and other factors, the folk songs of different regions of Hebei also show different style characteristics in the form of expression. For example, the folk songs of the central and southern regions of Hebei are mainly in the mode of Zheng and secondly in the mode of Gong, with simple and fluent tunes, which are typical of the plains and mountains; the folk songs of the northwestern regions of Hebei are mainly in the mode of Zheng and secondly in the mode of Shang, with high and long tones, which are a little bit of the color of the plateau and prairie music; and the folk songs of the eastern regions of Hebei are mostly in the mode of Fei, with vulgar and humorous language and beautiful melodies, which are distinctive features of the oceanic music, and also to a certain extent, the folk songs of the eastern regions have different styles. The folk songs of the Jidong region are mostly characterized by plagiarism and humor, with beautiful melodies and distinctive oceanic characteristics, and also influenced by the folk songs of the Northeast to a certain extent. Therefore, the deep-rooted musical culture of Hebei region enables the folk songs from different places to produce rich transmutation and realize good innovative development after spreading to this region.

2.2.3 Expression of Musical Cultural Differences between Different Regions in Hebei Folk Songs

Hebei culture has always advocated sharp reform and innovation. Whether it was King Yan Zhao Ge who built the Golden Platform, humbly and generously recruited sages, or Dong Zhong Shu who took on the mantle of the sages, blended the ideas of ink, Taoism, law, and yin and yang, and created the New Confucianism represented by the “Three Principles and Five Constants”, they were all concrete manifestations of the children of Yan and Zhao Ge's ability to innovate and their courage to innovate. Therefore, as far as the folk songs of the same family are concerned, after spreading to the Hebei area, they have not only undergone transmutation in lyrics and

language, but also have been refreshed in structure, tuning, melody, etc., reflecting the aesthetic characteristics of Hebei folk songs, which are beautiful, smooth and rich in flavor. In the following, this book will briefly analyze the expression of Hebei's "homogeneous" folk songs by taking "Flying a Kite" and "Meng Jiang Nv Weeping at the Great Wall" as examples of two classic folk songs.

For example, the "homogeneous" folk song "Flying a Kite". "Flying a Kite" is a classic folk song of the same family widely circulated in the northern region of China, which has been briefly mentioned in the previous article. According to related research, this folk song is divided into two types of tunes and non-tunes, and "Flying a Kite," which has been circulated in Hebei, Shanxi, and other northern regions of China, is mostly based on the popular folk tune "Cutting the Indigo Flower" of the Qing Dynasty, which is also known as the "Wharf Tune" of the southern part of the country. In the case of the several "Kite Flying" songs circulating in Hebei, apart from being variations of "Cutting Indigo Flowers" and featuring a cheerful and lively tune describing the scene of two sisters going out to fly a kite during the Ching Ming Festival, they also have their own distinctive artistic styles.

The Nan pi version of "Flying a Kite" is a typical variant of the "Dock Tune", which has been most widely circulated in the Hebei area. It is worth mentioning that the "Wharf Tunes" originated from the Jiangnan region, and was named after the popularity of the water and land wharves where commerce flourished, and then spread to the area of Nanpi with the booming of the Beijing-Hangzhou Grand Canal canal transportation, and was widely used in local folk songs. This folk song adopts the seven-tone C-gallery tuning, combined with the use of small jumps, cascades and other techniques, so that the melody presents a playful but not losing composure, lively but not losing elegance, and fully demonstrates the happy mood of the two sisters. At the same time, the song richly utilizes the liner notes and phrases such as "that ah hu hei" in the language, presenting strong regional characteristics and local flavor.

Feng nan's version of "Flying a Kite" adopts a leitmotif and single-segment structure, with a simple but colorful overall layout, featuring strong melodicality and artistry. Firstly, in terms of the tune, the melodic characteristics of medium rise-high throw-low fall are embodied through the use of rich liner notes and ornamental tones, which effectively enhances the artistic expression and infectious power of the song. Secondly, in the lyrics, the process of kite flying is not described in detail, but a large number of liner notes are used, such as "ah", "ai", "ai ai ai hey yo", etc., which makes the content of the song more full, and combines the eastern He Bei Opera with the eastern He Bei Opera. Combined with the dialectal characteristics of the eastern He Bei region, which is characterized by upward sliding, a few words vividly illustrate the joyous mood of the sisters.

The Da Ming version of "Flying a Kite" adopts the pentatonic mode, with a steady and broad tone, and a bit of Yu opera flavor in the tune design, which is not unrelated to Da Ming's geographical location at the border of Hebei, Henan and Shandong provinces. Unlike the Nan pi and Feng nan versions, the Da Ming version of "Flying a Kite" only adds a few liner notes that are commonly used in life to enhance the singing tone, and does not make much use of melodic liner notes, thus giving the song a strong spoken and lived-in character. In addition, this folk song has a strong narrative in its lyrics, describing in detail the process of kite-flying by the two sisters, highlighting the pleasant mood of kite-flying, and at the same time embodying the simple and generous character qualities of the people of Ji' Nan.

For example, the folk song "Meng Jiang Nv Weeps for the Great Wall" is a "homogeneous" folk song. Originally a folk song from Jiangsu Province, "Meng Jiang Nv" is based on the folk legend "Meng Jiang Nv Weeps for the Great Wall", which tells the poignant love story between Meng Jiang Nv and her husband Wan Xi liang. According to legend, during the reign of Emperor Qin Shi Huang, in order to consolidate his rule, a large number of people were recruited to build the Great Wall, repair the Chi Road and chisel the Spirit Nullah, which made the people suffer from the heavy labor. Wan Xi liang, a newly married young man, was forced to serve on the Great Wall, and

eventually died of hunger, cold and exhaustion, and was buried at the foot of the Great Wall. When Meng Jiang Nv complained about her suffering, the wall collapsed, revealing the bones of Wan Xi liang. Meng Jiang Nv also threw herself into the sea in despair.

The Hebei version of “Meng Jiang Nv” usually refers to “Meng J Jiang Nv Weeping at the Great Wall,” which was circulated in the Shanhaiguan area. Shanhaiguan is the northeastern starting point of the Ming Dynasty Great Wall, known as the “First Pass in the World”, which provided innate conditions for the evolution of this folk song. The folk song “Meng Jiang Nv Weeps for the Great Wall” has not changed much compared with its parent in terms of tonality and style; the scale has been changed from five to six, and the range has been expanded from nine to thirteen degrees, which absorbs the characteristics of northeastern folk songs, with a broader and brighter tone; in terms of the melody, it adopts more four-degree jumps, which is stronger than the mother's jumps, and makes the tune present a gorgeous and passionate effect; in terms of the lyrics, it utilizes the twelve-decade form, which is divided into In the lyrics, the twelve-month body is utilized to describe the story of Meng Jiang Nv in detail in twelve months, which is more fulfilling and more direct in the expression of emotions, and is less aesthetic and more sad than the parent body. If the Jiangsu version of Meng Jiang Nv is a gentle and moving lyrical song, the Shanhaiguan version of Meng Jiang Nv Weeps for the Great Wall is more like a bright and smooth narrative song.

In addition to “Meng J Jiang Nv Weeps for the Great Wall”, the folk song “Sending the Lover” from the Chang Li region of eastern He Bei also belongs to the same family of songs in the same lineage as “Meng Jiang Nv”. The song “Sending the Lover” also adopts the five-tone levitation mode, with a range of eleven degrees, between the mother and “Meng Jiang Nv Weeps for the Great Wall”, and the melody is based on the mother by using the technique of “adding flowers”, which makes the melody more colorful and full of flavor, and it has the typical J eastern He Bei music style color. At the same time, in the lyrics, through the use of “that”, “ouch” and other liner

notes, highlighting the characteristics of the eastern He Bei dialect, enhancing the regional characteristics of the song. It is worth mentioning that although this folk song and “Meng Jiang Nv Weeping at the Great Wall” belong to the same family variant of “Meng Jiang Nv” in the Qinhuangdao region of eastern He Bei, there are major differences between the two in terms of song style, melody, and language, which are closely related to the geographic factors mentioned in the earlier part of this chapter. The Shanhaiguan region, located in the northeast of Hebei Province, is geographically a part of the eastern He Bei region, but because it is adjacent to the Northeast region, it has been deeply influenced by Northeastern culture in its music.

2.3 The cultural inheritance presentation of Hebei folk music

In the cultural heritage of Hebei folk songs, due to the impact of modern music, the public is very beautiful change, there are many problems in the process of spring city.

2.3.1 Problems in cultural inheritance presentation of Hebei folk music

Through the study, it is found that Hebei folk songs have the following problems in the dimension of inheritance, such as a single way of inheritance, aging of inheritance talents, outstanding singing ability of the inheritors but low creative ability, lack of systematic management of the inheritors, and insufficient national policy and financial investment, etc. Moreover, Hebei folk songs can be carried out in cultural dissemination from various aspects, such as mass cultural activities, using the network to enter the primary and secondary school campuses, In addition, Hebei folk songs can be transmitted in many ways, such as mass cultural activities, using the Internet to enter primary and secondary school campuses, and the combination of higher education institutions and localities. As an important part of Chinese traditional culture, Hebei folk songs carry rich historical information and regional characteristics, and are important objects of folk art and folklore research.

2.3.2 Single way of inheritance

All along, Hebei folk songs have been handed down mainly by oral transmission and traditional folk activities, such as the older generation teaching the younger generation by word of mouth. However, this narrow transmission channel and

traditional inheritance method have greatly limited the dissemination of Hebei folk songs, which do not cover a wide enough range and have a relatively small audience, which may lead to the gradual loss of some precious folk songs.

2.3.3 Shortage and aging of inherited talents, risk of generation breakage

In the past, Hebei folk songs were mainly spread independently through folk forces, deeply penetrating into folk music activities, thus gathering a large number of singers and audiences. However, with the passage of time, the younger generation's interest in traditional music gradually declined, which led to the gradual deterioration of the inheritance environment and the shrinking of the inheritance group. With the acceleration of modernization, people's lifestyles and aesthetic concepts have changed a lot, and the living inheritance of traditional music in the present time has suffered a serious impact. Due to the impact of fast-paced life in modern society, the interest of the younger generation in Hebei folk songs, a traditional form of music, has greatly reduced, resulting in a gradual shrinkage of the audience. This further exacerbates the difficulties in the inheritance of Hebei folk songs. The cultural life of young people is richer, they do not like the folk songs much, and the inheritors are gradually getting old, and some of them can no longer participate in the performance, so there is a risk of the inheritance of Hebei folk songs being cut off from the generation.

Many music inheritors of the older generation are old or dead, and there are very few people in the younger generation who are willing to learn and pass on folk songs, which leads to a break in the inheritance. At the same time, the construction of professional music protection teams is also relatively lagging behind, lacking professional and systematic support. From the perspective of the overall number of Hebei folk song music inheritance talent is in short supply, and it is difficult to ensure the talent protection of Hebei folk song music only by the current number of inheritors. Therefore, by increasing the cultivation efforts to further improve the quantity and quality of Hebei folk song music heritage talents has become an urgent task.

2.3.4 Outstanding singing ability, weak theoretical foundation and low creative ability

Because most of the Hebei folk songs are transmitted and inherited by word-of-mouth, lacking systematic music records and learning of basic theories, it also results in the fact that Hebei folk song music inheritors are able to sing and perform, but cannot be transformed into theoretical research. In the process of inheritance, there is a lack of innovation and development of traditional music forms. This has resulted in Hebei folk songs being difficult to attract the attention and interest of young people in modern society, further exacerbating the difficulties of inheritance. Although the government has issued a series of laws and regulations calling for the protection and inheritance of folk music, there is a lack of specific policy support and financial investment in practice. This has led to a lack of strong policy guarantee for the inheritance of Hebei folk songs.

As far as the creation of Hebei folk songs is concerned, the number of new musical works is relatively small, which also reflects the creative ability and level of Hebei folk song music inheritance talents, and forms an obstacle to the innovative development of Hebei folk songs.

2.3.5 Lack of systematic management of inheritance talents

Many places have not yet included the music inheritance talents into the unit system, which also leads to the loss of Hebei folk song music inheritance talents, the lack of systematic management, professional and ability can not be expanded and improved. Inadequate organization: At present, the inheritance work of Hebei folk songs lacks a special and systematic organization to be responsible for the coordination and harmonization. This leads to scattered and disorderly inheritance work and makes it difficult to form synergy. Insufficient cultivation of inheritors: The cultivation and selection of inheritors also lacks systematization. On the one hand, the inheritors of the old generation are getting old, and the training of the younger generation is insufficient; on the other hand, the selection criteria of the inheritors are not clear, which leads to some excellent inheritors not getting due attention and support. The lack of systematic management may also lead to duplication and inefficiency in inheritance work, wasting limited resources and energy.

2.3.6 Insufficient policy support and resource investment

Insufficient resource input is also an important factor restricting the inheritance of Hebei folk songs. Inheritance and protection work requires a large amount of capital, venues, equipment and other resource inputs, but in practice these resources are often very scarce, seriously restricting the progress of inheritance work. In terms of policy support, although a series of policies and regulations on the protection and inheritance of intangible cultural heritage have been issued at the national level, there may still be problems such as insufficiently detailed, poorly targeted and insufficiently enforced policies when it comes to the specific area of Hebei folk songs. This leads to the lack of clear policy guidance and strong policy guarantee in the inheritance process of Hebei folk songs, and it is difficult to fully mobilize the enthusiasm and creativity of all parties.

In terms of resource input, the inheritance of Hebei folk songs also faces the problem of shortage of resources in various aspects such as funds, talents and facilities. Due to the lack of funds, some important activities such as rescue records, protective research and inheritance performance are difficult to be carried out effectively. At the same time, the lack of professional talents also restricts the inheritance and development of Hebei folk songs, and the lack of professional inheritors, researchers and promoters makes it difficult to make breakthrough progress in the inheritance of Hebei folk songs. In addition, the backwardness and imperfection of related facilities also limit the inheritance and display of Hebei folk songs, making it difficult to exert greater influence in modern society.

2.4 The suggestions on the common heritage of Hebei folk songs

In view of the above problems in the inheritance of Hebei folk songs, the following suggestions are taken:

2.4.1 Dissemination and inheritance of Hebei folk songs in the development of mass culture

Mass culture is a cultural practice activity for the public, which provides a rich path for the artistic creation and performance of Hebei folk songs. Therefore, it has positive practical effects to increase the cultural dissemination of Hebei folk songs

and strengthen the inheritance of Hebei folk songs through mass cultural activities. As an important part of the traditional music culture in Hebei, folk songs vividly record the cultural life and thoughts and feelings of the people of Hebei, and show the open-mindedness of the people of Hebei, their positive attitude towards life, their traditional and timeless pursuit of aesthetics, and their outstanding development of national culture in a rich artistic form. Therefore, strengthening the cultural inheritance of Hebei folk songs in the context of the new era, promoting the development of Hebei folk songs, integrating the rich culture of folk songs into mass cultural activities, strengthening the cultural construction of Hebei in the period of the “14th Five-Year Plan”, and realizing the scientific protection of the intangible cultural heritage have become the important research topics at present.



Figure 44 Liu Yanxin

Sources: Zhang Di

2.4.1.1 Active formation of social mass cultural activities

The community is the place where the masses live and the main area where the masses participate in cultural activities. Thus, doing a good job of planning and organizing social cultural activities has a positive effect on the cultural dissemination and inheritance of Hebei folk songs. The community can organize the people who like Hebei folk songs to set up a community cultural organization to provide

a platform for them to discuss, exchange and practice Hebei folk songs, and to strengthen the cultural inheritance of Hebei folk songs among the masses in rich cultural activities. Communities can organize folk song singing contests or folk song talent competitions to attract more community participation, and through tournaments, exhibitions and other means, encourage more talented people with singing interests and talents to join the cultural activities of the community, form professional singing groups, and enrich the relevant folk song singing and performing activities. In addition, the community's mass cultural activities can be open to all the public, the public can become a part of the practice of folk song art, but also can become the audience of folk music appreciation, in different roles, the cultural charm of the folk song art by the masses to dig out, and then inspire the masses of the Hebei folk song art of exploring the interest of the people in the wonderful and colorful development of cultural activities of the masses to highlight the magnificence of the Hebei folk song.

2.4.1.2 Strengthening the cultural penetration of folk songs by means of informationization

The rapid development of informatization has provided a convenient channel for the dissemination and inheritance of Hebei folk songs, and has also made the ways for the masses to obtain information and resources of folk songs more diversified. Therefore, in the development of current mass cultural activities, we should also actively use the informationization platform to strengthen the cultural penetration of folk songs. Nowadays, the Internet has been rapidly popularized, and the distance to the customer terminals has been shortened, which has become an important transmission medium between the art of folk songs and the masses. Therefore, in the development of mass cultural activities, supported by information technology means, maximize the expansion of the cultural propaganda channels and artistic display platform of Hebei folk songs. For example, through the fast hand live, jittery live, microblogging live, etc., the masses of cultural activities on the scene live, so that the other end of the cell phone and computer masses can through the means of information intuitively appreciate the artistic performance of Hebei folk songs, and through the likes, exchanges and interactions, etc., to express their own feelings about the art of folk

songs, as well as hope that the Hebei folk songs to get how to get the innovation and development. In this way, not only the distance between the masses and the folk songs has been narrowed, but also the way of the masses' participation in cultural activities has been more diversified and the experience has been more rich. Thus, strengthening the cultural penetration of folk songs in the minds of the masses by means of informatization is of far-reaching significance for the dissemination and inheritance of Hebei folk songs.

2.4.1.3 Create more folk music that meets the aesthetic taste of the people

With the development of the times, the contents of many folk songs are no longer in line with the real situation of the society and the aesthetic taste of the masses. Therefore, through the rich development of mass cultural activities, the adaptation and creation of new folk song music works is a good method and a good way to promote the dissemination and inheritance of Hebei folk song culture. Therefore, the masses should summarize the experience of adapting and creating Hebei folk songs in the social and cultural development with the times, analyze the pursuit and orientation of the masses' music aesthetics, so as to make more materials in line with the actual life and thoughts and emotions to be integrated into the innovation and creation of Hebei folk songs, so as to make the traditional tunes of the folk songs combined with new lyrics content and performance forms to create new musical works. At the same time, it is also possible to make use of the platform of mass cultural activities to cooperate in depth with other sister arts. For example, the artistic style of Hebei folk songs can be shown through the form of song and dance, and the rich local cultural flavor of Hebei folk songs can be enhanced through the performance of ethnic instrumental music, which constantly stimulates the enthusiasm of the masses for the creation of Hebei folk songs, so that more meaningful new folk song works and performance forms can be integrated into the cultural life of the masses. Of course, the creation and innovation of Hebei folk songs should be in line with the masses' pursuit of music aesthetics, and under the guidance of mainstream music culture creation, the traditional folk songs should be arranged and supplemented with lyrics to show the

current happy life of the people of Hebei and sing the joyful voices of the people of Hebei, so as to truly realize the significance of the dissemination and inheritance of Hebei folk songs in the cultural activities of the masses.

With the increasingly rich mass cultural activities, it provides a broad platform for the development and inheritance of Hebei folk songs, accumulates a deep audience base and inheritance power, and makes Hebei folk songs exude a unique artistic charm in the cultural life of the masses. It not only promotes the artistic innovation of Hebei folk songs, but also promotes the inheritance and protection of intangible cultural heritage, so the cultural development power of the masses is powerful. We also believe that in the “14th Five-Year Plan” cultural development period, the dissemination and inheritance of Hebei folk songs will enter a new stage, highlighting the magnificent cultural colors of folk song culture.

2.4.2 Utilizing the network information age to promote Hebei folk songs into campus



Figure 45 Song Yong Quan

Sources: Zhang Di

In the protection and inheritance of intangible cultural heritage, the activity of folk songs into campus has achieved remarkable results, not only in the construction of campus culture through the creation of a strong cultural atmosphere to strengthen the cultural penetration of Hebei folk songs, but also in the teaching activities carried out to broaden the cultural inheritance channels of Hebei folk songs, so that more modern means of information fusion into the artistic inheritance of Hebei folk songs in the practice of Hebei folk songs, and inject momentum into the inheritance and development of Hebei folk songs. Inheritance and development of Hebei folk songs has injected impetus.

2.4.2.1 Constructing folk song teaching resource base relying on network technology

Hebei's folk songs are rich in resources and scattered all over the country, but not many of them can really be used as teaching resources, and not all of them are suitable for school teaching. Therefore, the relevant cultural and educational departments should make use of the advantages of the information age to mobilize human and material resources from all aspects to gather more excellent Hebei folk songs that are suitable for teaching in schools, and build a Hebei folk song teaching resource base to provide an information platform for teaching folk songs. For example, with counties and cities as the primary unit, the folk song resources from all over Hebei will be collected and organized, and uploaded to a unified network information platform to provide schools with the convenience of resource interoperability and resource sharing, and to improve the teaching progress of folk songs in schools. In addition, the folk song teaching resource base can not only upload the content of folk songs from all over Hebei, but also upload the content of folk songs and performances organized by each school, so as to provide other schools with references for folk song teaching or folk song activities, so that information sharing can be realized through the folk song teaching resource base, and at the same time, it can also be used as a standard for evaluating the teaching of folk songs in the schools to further promote the popularization and inheritance of Hebei folk songs in the campus. The popularization and inheritance of Hebei folk songs in the campus.

2.4.2.2 Enriching the form of folk songs in campus information promotion

Hebei folk songs in the campus should avoid formalism and “shouting” slogans, but the folk song teaching in practice, with the help of information technology, so that the folk songs in the campus really play the traditional art and culture inheritance value. On the one hand, the rich teaching resources of Hebei folk songs should be introduced into the teaching activities of the school, and mixed teaching should be carried out online and offline. On the basis of maintaining the teaching progress of traditional folk songs, local folk song artists are invited to record micro-lesson videos or conduct online teaching through cloud classroom and provide professional guidance to students through distance education. Not only can students master the skills of singing folk songs, but also through the rich teaching form, let students feel the artistic charm of the original folk song culture. This new online and offline teaching mode relying on the Internet has greatly helped to cultivate students' interest in folk songs. On the other hand, schools can also cooperate with local cultural centers, theaters and other related institutions to provide more opportunities for teachers and students to appreciate and understand the art of folk songs. For example, students can be organized to watch local folk song singing activities and folk song auditions through online, and they can even be encouraged to actively participate in them.

2.4.2.3 Enhancing the effectiveness of informatization teaching practice of Hebei folk songs

The application of informatization in classroom teaching is becoming more and more abundant, and this remarkable advantage should also be emphasized in the process of Hebei folk songs in school. In this regard, schools should take various teaching measures and methods to make the teaching quality of Hebei folk songs comprehensively improved by means of informationization. First of all, we should gradually increase the content of Hebei folk songs in the music teaching materials, and present the background, cultural transmutation, artistic characteristics and historical development of Hebei folk songs with multimedia teaching materials, so as to make the abstract theoretical knowledge of folk songs more understandable through rich

multimedia teaching and to let the students learn Hebei folk songs in depth, and to enhance their pride in the art and culture of folk songs Secondly, we should enrich the form of classroom teaching and constantly improve the quality of teaching Hebei folk songs through informatization means. Secondly, enrich the form of classroom teaching, and continuously improve the quality of informatization teaching of Hebei folk songs. In addition to the professional knowledge of folk songs, the music classroom should also make full use of modern network information technology, combined with the students' interest in learning to record micro-teaching videos. Micro-teaching video can summarize the knowledge points of Hebei folk songs in a short and concise way, and present the singing style and performance characteristics of Hebei folk songs, share teaching resources through the information media, and enable students to learn and appreciate Hebei folk songs at any time in and out of the classroom, so as to realize the maximization of the effectiveness of the teaching of folk songs, and to further promote the cultural inheritance of Hebei folk songs in the campus. Finally, the school can use the campus Internet information platform to publicize the school's folk song teaching and practice activities through the network, so that more people will pay attention to the significance and value of school education for the inheritance and innovation of Hebei folk songs, and to play a positive role in the integration of information technology and the art of folk songs.

The current era of informationization provides rich channels for the cultural inheritance and development of Hebei folk songs, and further promotes the development and implementation of folk songs in campus culture construction. Thus, we should not only affirm the role of Hebei folk songs in the campus, but also actively use the network platform to strengthen the effect of Hebei folk songs in the development of teaching and learning, so that informationization provides a rich channel for the development of traditional folk songs, and broaden the road of inheritance of Hebei folk songs culture and art.

2.4.3 Cooperation between universities and localities to jointly promote the inheritance activities of Hebei folk songs

At present, the exploration of the inheritance path of the excellent traditional folk songs is the fundamental to promote the sustainable development of Hebei folk songs. From a new practical point of view, exploring the effective strategies of colleges and universities and localities to jointly promote the inheritance of Hebei folk songs has a significant effect on the inheritance and development of Hebei folk songs. The feasible strategies are proposed from the levels of folk song resource sharing, inheritance talent cultivation and cultural activities, which provide new ideas for the sustainable development of Hebei folk songs and are of far-reaching significance for the innovation of traditional cultural inheritance mode.



Figure 46 Han Shang Yan

Sources: Zhang Di

2.4.3.1 Create a cultural resource base of Hebei folk songs

Hebei is rich in folk song resources. All regions of Hebei have folk song contents with distinctive cultural characteristics and outstanding artistic styles. Mountain songs, ditties and horns, these folk songs originating from the life and emotions of the masses are vivid and interesting, especially simple and close to life. Therefore, in order to further strengthen the integration of the types, styles and artistic

characteristics of Hebei folk songs, it is very necessary to construct a resource database of Hebei folk songs with cultural characteristics, which can not only integrate and include the contents of folk songs from all over Hebei, but also provide a platform for folk song resource search, so that more folk song enthusiasts and researchers can obtain detailed information on folk songs, and provide diversified channels and platforms for the inheritance and dissemination of the art of Hebei folk songs. Diversified channels and platforms. Colleges and universities should join hands with local communities to participate in the construction of the Hebei folk song cultural resource base, and become the main force in the construction of the folk song cultural resource base. Colleges and universities have strong teachers, music teachers graduated from various colleges and universities majoring in music, have received systematic music professional training, have a solid music foundation, can provide professional help for the construction of Hebei folk song resource base, play an important role in the collection of folk song resources, and can ensure the professionalism of folk song information, reduce the error of folk song material information. The place is the host place of folk song artists, and it is also an important position for accumulating the inheritance power of Hebei folk songs, and it holds the relevant materials of Hebei folk songs in all aspects. In the construction of Hebei folk song cultural resource base, the localities can provide various folk song materials and inheritance talents, providing first-hand precious information. It can be said that the joint efforts of colleges and universities and localities make the Hebei folk songs cultural resource base have the characteristics of folk and discipline, and realize the rich construction of Hebei folk songs cultural resource base, which is of far-reaching significance for the construction of local traditional culture system.

2.4.3.2 Joint cultural activities between universities and localities

Hebei folk songs come from the folk, so the most original regional culture is also in the folk. Although in recent years, Hebei has carried out activities of folk song culture on campus, most of the music teaching tasks in colleges and universities are still undertaken by the teachers of their own schools, and although the teaching

activities of folk songs are colorful and varied, it always feels that there is a lack of some local flavor, and it is impossible to cultivate the artistic sensibility of the students in a better way. In the synergistic cooperation between colleges and universities and localities, colleges and universities provide platforms for the display of Hebei folk songs, localities provide materials and teachers for the teaching of folk songs in colleges and universities, and encourage folk artists to enter colleges and universities and go on the podium to display Hebei folk songs with strong local flavor. Students in a strong folk art atmosphere, feel a different folk art style, the content of Hebei folk songs and performances have a new understanding of the way, and thus really like the Hebei folk songs, but also produced out of the school door to explore the interest of the vernacular folk songs. Colleges and universities should also lead students to go out, let students go deep into the folk, to the fields, countryside stage, red and white events to experience the rich cultural characteristics of Hebei folk songs, in different environmental atmosphere to experience the charm of Hebei folk songs. Local folk artists into colleges and universities, college and university students into the folk, both ways can make Hebei folk songs in a more flexible way deep into the minds of students, so that students understand that Hebei folk songs is a folk culture with a strong artistic flavor, which remains in people's folk cultural life, showing the distinctive cultural characteristics of Hebei folk songs.

2.4.3.3 Joint efforts to build Hebei folk song inheritance talents

Colleges and universities and local strong joint, can further build Hebei folk song inheritance talent training new position, for Hebei folk song inheritance talent training injection new power. In the past, Hebei folk songs mainly relied on the spontaneous inheritance of folk songs, and the cultivation of inheritance talents was spontaneous. If a talented young man liked to sing folk songs and his master felt that he could teach them, he would take them under his tutelage and let them learn folk songs in a systematic way. However, the progress of society and the diversification of cultural inheritance methods make the way of master and apprentice inheritance no longer suitable for the current development of Hebei folk songs, so it is necessary to

comprehensively innovate the mode of Hebei folk song inheritance talent training, which has become a key issue facing the current synergistic development of colleges and universities and localities to promote the development of Hebei folk song inheritance.

Colleges and universities, as the training ground of artistic talents, not only have professional faculties, but also have advanced teaching means, which can further promote the disciplining and systematization of Hebei folk song inheritance talents training. Therefore, the synergistic cooperation between colleges and universities and localities can be regarded as a win-win move. On the one hand, colleges and universities will incorporate local folk artists into their teaching teams and engage in the teaching of Hebei folk songs as part-time teachers, which is a powerful supplement to the school's teaching staff, so that students can receive professional folk song education in the process of learning Hebei folk songs, and folk artists can also find excellent talents with singing talent and artistic potential in the teaching process, so that they can be the focus of cultivation and be cultivated into Hebei folk song inheritors. Cultivate into Hebei folk song inheritors; on the other hand, the local can invite college teachers to participate in the training of local folk song talents, most of the local folk artists have a low cultural level, weak knowledge of music fundamentals, and need to carry out a comprehensive music literacy development. College teachers can further improve the quality of local folk song inheritance talents through the cultivation of basic theoretical knowledge and music aesthetic ability of folk song inheritance talents. At the same time, they can also discuss the characteristics of modern new folk singing methods with Hebei folk song inheritors, integrate them innovatively into Hebei folk song singing, and provide outstanding singing talents for new works and new singing methods of Hebei folk songs.

2.4.3.4 Promote the popularization of Hebei folk song culture

The synergistic cooperation between colleges and universities and localities can, to a certain extent, promote the popularization of Hebei folk songs culture. The inheritance and development of Hebei folk songs need to increase publicity so that Hebei folk songs can show their cultural vitality in different cultural environments.

Therefore, whether it is colleges and universities or localities, the promotion of folk songs is a public art activity directly facing the public, and this form of activity is highly participatory and flexible, which can quickly penetrate the folk song culture into the group and further enhance the public's interest in Hebei folk song culture. Colleges and localities have not only provided channels for the inheritance of Hebei folk songs, but also provided a platform for the popularization of Hebei folk songs. Especially in recent years, colleges and universities, together with localities, have jointly organized a lot of performances for the benefit of the people, so that the students and folk singers go deep into the communities, squares, parks and other places to sing Hebei folk songs, bringing the public a wonderful enjoyment of music. They not only performed traditional folk songs, but also made innovative adaptations of Hebei folk songs in the performance activities, bringing refreshing stage performances to the audience. It can be said that the synergistic development of colleges and localities has made Hebei folk songs penetrate into the lives of the public, and really become a form of music and art that the masses can get in touch with and appreciate, so that Hebei folk songs have been inherited and disseminated in a subtle way.

2.4.4 Research on industrialization of Hebei folk songs

Under the background of the new era, the inheritance of intangible cultural heritage is also more diversified, as an important local folk culture in Hebei, the best way to protect and inherit Hebei folk songs is to promote its development. Development is inseparable from innovation, and innovation is inseparable from industrialization and upgrading. Therefore, Hebei folk song industrialization reform and development, build the construction of cultural industrialization platform, in order to let Hebei folk song culture to create income, so as to promote the art of Hebei folk song to go farther, the stage is wider. Specifically to the practical process, the realization of Hebei folk song industrialization development, the protection, development and inheritance of folk songs should be organically combined, in order to ensure that the development of folk songs will not be out of touch with the times, and can be closely aligned with the modern market and economic development. However, the industrialized

development is driven by economic demand, which can easily detach from the vernacular cultural flavor of folk songs and lead to the development of folk songs deviating from the local cultural characteristics, and thus this problem should be avoided in the implementation process. In the following, this chapter will analyze and study the necessity of the industrialization development of Hebei folk songs, as well as the value of the industrialization of Hebei folk songs, the problems faced by the industrialization construction of Hebei folk songs, and the implementation strategy of the industrialization development of Hebei folk songs in order to promote the benign development of the industrialization of Hebei folk songs in many aspects.

2.4.4.1 The role of Hebei folk songs industrialization

With the gradual advancement of the strategic layout of China's cultural and tourism integration, Hebei folk songs are based on folk customs and special culture, led by special tourism, and supported by humanities and natural landscapes, and with the opportunity of cultural and tourism construction, efforts are being made to create the brand of Hebei folk songs industrialization and development. These include a variety of industries such as the folk song entertainment and leisure industry, village-style song and dance orchestras, and folk rituals and wedding culture. The industrialization of these folk songs has attracted many foreign tourists and at the same time has stimulated the development of the local economy and injected vitality into the industrialization of local culture.

First, to promote the protection and development of Hebei folk songs. Hebei has a vast area and a long history, with a colorful folk song culture that has been precipitated over thousands of years, and has a profound cultural industry value. Hebei folk songs not only represent the excellent types of local music, but also are the historical witnesses of regional culture and the development of the times. In recent years, the world's cultural industry exchanges more frequently, the public's perception of traditional music and culture is also changing, more recognized the cultural value of Hebei folk songs, in the continuing development of the cultural heritage of Hebei folk songs. As a result, Hebei folk songs are moving towards industrialized development,

which has an important role in promoting the protection of Hebei's excellent local culture. Under the background of vigorous development of economy and science and technology, the living standard of the general public has been further improved, and the way of life has been changed drastically, and the cultural changes have made it necessary for various types of traditional music to adjust their own structure and carry out rich industrialization exploration. In recent years, Hebei folk songs have continued to promote the development of the folk song industry with policy and financial support from the Party and government as well as cultural departments, and the establishment of local intangible cultural heritage programs. While the way of life, labor and spirit of the masses in the olden days exist only in museums and historical memory, folk songs have recorded them in a unique and easily accepted form by the public, and have been vividly displayed relying on the platform of cultural industry. In many practical cases, the industrialization of folk songs provides an optimized path for the inheritance and development of Hebei folk songs. While Hebei folk songs have been developed innovatively and spread in a wider area, the cultural values contained in Hebei folk songs have been recognized and understood by more people, so that they can be protected and inherited in a benign way.

Secondly, creating employment opportunities for Hebei folk song inheritors. Economic security is an important foundation for the inheritance of Hebei folk songs, and it is the fundamental condition to guarantee the cultural inheritance of Hebei folk songs. The inheritance of Hebei folk songs is closely connected with cultural protection, and the inheritance of Hebei folk songs cannot be separated from the construction of inheritance bases, the cultivation of inheritors, and the creation of the contents of Hebei folk songs. The folk songs in different regions of Hebei have certain regional cultural bases, however, the inheritors have been lost, broken, sharply reduced, and lack of successors in the torrent of the times. Although this is a necessary link with the identification of people in different times with local vernacular music culture, the most direct reason is still related to the mode of economic development. Changes in the mode of production, accelerated urbanization of rural areas, a large number of

population movements, the traditional mode of agricultural production has also long since ceased to exist, the development of Hebei folk songs has lost its original social background and cultural environment, and is unable to create social benefits, so that the inheritors of the broken generation, the lack of. Therefore, Hebei folk songs can create better conditions and economic benefits through industrialized development, thus providing necessary support for the inheritance and development of Hebei folk songs. At the same time, the industrialized development of Hebei folk songs can also provide more employment opportunities for the inheritors of folk songs. For example, in recent years, with the booming development of cultural tourism in Hebei Province, many areas have established ecological bases of vernacular culture with the theme of folk music. The industrialized development of the bases provides an economic foundation for the development of local culture, and can attract more folk song inheritors to join in, providing multifaceted resource support for the re-emergence of Hebei's folk songs, and meeting the needs of the inheritance of folk song culture.

Thirdly, it shows the charm of Hebei local culture. For a region, the rich resources of folk songs are valuable cultural wealth, reflecting the deep cultural value of local outstanding culture. Thus, the process of industrialization and development of Hebei folk songs is also a manifestation of local cultural confidence. First of all, the lyrics of Hebei folk songs are rich in dialect content, which is the unique cultural material of Hebei region and also a unique literary carrier. Hebei folk songs have a lot of liner notes, such as the classic folk song "picking up cotton" in the lyrics. Although, the lyrics of the narrative content is very concise, but the addition of a large number of liner notes to make the emotional expression of the folk song is morefull, but also the dialect characteristics of Hebei eastern He Bei region for the presentation of the unique language and cultural charms of the display. Therefore, in the local tourist attractions, to open a section dedicated to singing eastern He Bei folk songs, on the one hand, to give tourists a cultural experience, on the one hand, to pass on the local cultural information, will be confident in the cultural color to the public.

From a social and historical point of view, folklore is a very important cultural phenomenon in itself, which is crucial to the manifestation of local cultural confidence. The content and form of Hebei folk songs cannot be separated from the influence of local folklore, life, labor, religious activities and other cultural phenomena, and thus folk songs have also become the carrier of local cultural dissemination. For example, "Picking Cotton" embodies farming life, as well as "Boatmen's Horns" from Cangzhou, "Returning to Mother's Home", "Flying Kites", "Pairing Flowers" and so on, which depict daily life. All these folk songs reflect the life and spirit of the people of Hebei. Thus, the creation and creation of these folk song elements in cultural industry projects and their presentation in an innovative way can realize the positive dissemination of local culture. In addition, the simple language and melodious tunes of Hebei folk songs are an important way for the people of Hebei to express their passionate emotions, as well as an expression of the hard-working and intelligent life philosophy and lifestyle of the people of Hebei, which has a positive impact on the development of Hebei local culture. Consequently, the cultural display with the cultural tourism industry as the carrier further adds to the sense of value of cultural tourism.

Hebei folk songs not only carry the local traditional culture of Hebei, but also play an important role in foreign exchange and cultural propaganda. With the invasion of foreign culture and popular culture, our local indigenous culture needs to gain more attention through vigorous development and dissemination, and continuous innovation and development. Thus, through the cultural industry platform, strengthening the external publicity of Hebei folk song art, letting more domestic compatriots and foreign friends recognize Hebei folk song and understand Hebei culture, which is not only conducive to stimulating the cultural self-confidence of the local people in Hebei, but also enhances their self-confidence in protecting and inheriting the folk song culture, and provides multiple windows for the presentation of the charm of excellent local culture.

Fourthly, it fits the trend of the development of social and cultural forms. Since the 1990s, the development of cultural industry has been very rapid. All the important policy meeting decisions and planning in China have made decision-making deployment for the promotion of the development of cultural industry in various aspects. Under the guidance of national policies, the cultural industry of Hebei Province has entered into a comprehensive period of enhancement, and the industrialized development of Hebei folk songs has also conformed to the general background of the development of the times, followed the pace of the development of cultural industrialization, and strengthened the efforts of the industrialized construction of folk songs, thus promoting its industrial development. At the same time, the great achievements made by the deep integration of intangible culture and local culture industry also make more and more people realize that economic factors can play a powerful role in the overall development of Hebei folk songs. Therefore, putting the industrialized development of Hebei folk songs on the agenda and carrying out scientific layout has become an important link in the inheritance and development of Hebei folk songs. The prosperous development of local culture industry creates an opportunity for Hebei folk songs, prompting them to turn to industrialization in a reasonable and scientific way, thus promoting the development of the second creation of Hebei folk songs. At present, for the industrialization of Hebei folk songs, the public has changed from initial skepticism to present recognition, and many areas have already been put into practical action, obtaining good results.

In addition, the industrialization of Hebei folk songs is an objective need for the change of the inheritance method of intangible cultural heritage, which fits the new trend of the development of social and cultural forms. Thus, the industrialization innovation changes the traditional inheritance way of Hebei folk songs, expands the scope of audience groups, and gives them more opportunities to face the audience and the market. Especially the Internet, the constant isolation of mass media, for Hebei folk song industrialization integration to provide technical support, there are more breakthroughs in the dissemination and development channels, but also solved the

problem of employment of local folk song inheritors, promote the local economic development, improve the cultural literacy of the local people. Therefore, Hebei folk song industrialization in the promotion of social and cultural development, the form of dissemination not only breaks through the field, but also on a broader music stage, and even has been to the “picture, text, sound, like” three-dimensional mode of development, in a more vivid and convenient way to disseminate the color of Hebei culture.

2.4.4.2 Value of Hebei folk songs industrialization

According to relevant data, the construction of Hebei folk song industrialization can play a positive role in promoting the development of culture, economy and tourism in Hebei region. Especially from the level of cultural and tourism integration, promoting the development of Hebei folk song industrialization can make the overall layout of Hebei folk music culture more reasonable, and enter into a sustained benign development trajectory. At the same time, the rapid advancement of Hebei folk song industrialization can bring the cultural industry between Beijing, Tianjin and Hebei closer, and can support and influence each other in the adjustment and layout of industrial structure, realizing the common development of culture, art and economy. It can be seen that the exploration of the industrialization of Hebei folk songs in the context of Beijing-Tianjin-Hebei coordinated development has brought new impetus to the promotion of Hebei folk songs and injected inexhaustible vitality into the development of Hebei folk songs.

Firstly, build the chain of folk song culture industrialization. Innovation is a major challenge facing the development of Hebei folk songs, and the construction of folk song industrialization will constantly seek breakthroughs from the aspects of innovative creation of folk song culture, as well as constantly launching new initiatives in the promotion of Hebei folk songs. Not only can it expand the influence of folk song culture, but also realize all-round cultural innovation in terms of concept and practical action. Utilizing industrialized operation, the comprehensive development of Hebei folk songs is realized by working on talents, works, funds and publicity. In addition, the

industrialization of Hebei folk songs is conducive to the formation of a marketing industry chain, and through the prediction and research of social data, it summarizes the various problems faced by the development of Hebei folk songs, as well as grasps the real needs of the social and cultural market. Detailed accounting of industrial output and investment, rational arrangement of various links in the development of folk song industrialization, so that the various resources within the industry chain to form a complementary relationship, so as to ultimately put forward creative development ideas, the use of well-planned marketing means and channels, in Hebei Province, the establishment of a scientific and efficient cultural marketing industry chain of folk songs, the formation of Hebei folk songs branding effect.

Secondly, social capital is absorbed to help the development of cultural industry. In recent years, the state and government as well as cultural departments have introduced a number of measures to help the development of folk song industrialization. Not only to further expand the scope of social investment, to promote cooperation between the cultural industry and the financial industry, but also to actively guide a large amount of social capital into the cultural industry, to provide assistance for the development of Hebei folk song industrialization. At the same time as the integration of capital, it gives full play to the role of various departments in promoting the development of Hebei folk songs, and excavates and develops the resources of Hebei folk songs, carries out integrated planning, and optimizes the economic structure and business strategies of cultural enterprises. Eventually, a group of high-quality cultural enterprises with development potential will be launched, and the development of folk song cultural industry will be supported in terms of policies and funds. In addition, the addition of social capital can drive more high-quality folk song resources to play a role in providing services for the industrialization of Hebei folk songs, launching more and more high-quality folk song works and creating a number of high-quality leading cultural enterprises. At the same time, the industrialized development of Hebei folk songs also creates more opportunities to encourage more and more social capital to enter the emerging cultural field, thus establishing a new pattern of diversified, multi-

level and multi-channel cultural industry, which not only enriches the cultural output of Hebei folk songs, but also meets the growing spiritual and cultural needs of the people of Hebei, and promotes the benign development of the folk song cultural industry.

Thirdly, to create the artistic brand of Hebei folk songs and form a strong cultural influence. Continuous industrialization can make Hebei folk songs gain a place in the art market. Because, the market-oriented development will aim at realizing the maximum economic and social benefits, and when the cultural and artistic content of folk songs becomes a commercial product, it will deeply enter the market and participate in the economic operation. In order to meet the demand of market economy operation, the brand will naturally arise. Therefore, in order to meet the law of cultural market development, Hebei folk song industrialization development mode is also trying to create a folk song art brand that meets the aesthetic interest of consumers. And in the process of industrialized operation, maximize the pursuit of economic benefits and social value brought by the art brand, so as to create more economic gains, promote the upgrading of the Hebei folk song cultural brand, and achieve a strong cultural influence.

Fourthly, it promotes a good cooperation situation between local governments and cultural enterprises by joining forces. As local governments continue to launch intangible cultural heritage projects and put forward strategies for the protection and inheritance of traditional culture, this also provides more policy support for the industrialization of Hebei folk songs. As a result, the in-depth alliance between the government and enterprises also provides a service platform for the industrialization of Hebei folk songs, promotes the interaction and communication between Hebei folk song music talent resources and enterprises, and enables them to grasp the real-time dynamics of the industrialization of Hebei folk songs and make reasonable plans and layouts. On the one hand, the government cooperates with the development of cultural enterprises, attracting more excellent talents to join in the industrialization development. For example, Hebei folk song performance talents, marketing talents of art industry, cultural industry management talents, etc., so that the talent structure of Hebei folk song industry has been continuously optimized. On the other hand, the government

supervises and manages the enterprises related to the development of cultural industrialization, and at the same time provides financial and policy support to help the professional development of local folk song talents get on the right track, and promotes the process of the industrialization of folk songs in terms of theoretical research and actual performances, so as to innovate and create more excellent folk songs with the atmosphere of the times, but also retaining the elements of the local culture, which provides the necessary guarantee for the industrialization of Hebei's folk songs. Guarantee.

Firstly, the local people's cognizance of cultural industry is not enough. The generation of Hebei folk songs is the natural expression of local people's emotion in the process of daily production and life, and the creation process is very casual, with a strong local cultural flavor, which is the content of entertainment activities for many enthusiasts in their leisure time. As a result, in the general public perception, Hebei folk songs are not considered "high culture", and industrial development is not related to the matter, but also do not recognize the economic benefits of folk song art. Therefore, with the change of the times, the cultural market is changing day by day, so that people's enthusiasm for Hebei traditional folk songs gradually weakened. Under such circumstances, the development of Hebei local folk songs has also been seriously negatively affected. Therefore, the industrialized development of Hebei folk songs needs the cultural consciousness and reflection of the local people, as well as generating a fuller understanding of the new cultural and economic situation, and looking at the industrialized development of Hebei folk songs from a new perspective.

Secondly, the system of folk song industrialization development is not perfect. In the past, the development of traditional folk song culture industrialization in Hebei Province and even the whole country lacked scientific and reasonable system guidance, so the innovation level of folk song industry was insufficient, which was not conducive to the sustainable construction of industrialization. The reasons affecting the development of traditional folk song culture industry are manifold, which are directly related to the insufficient cognition of relevant government departments on the

development of industrialization, the unsound system of industrialization development, as well as the unclear division of work responsibilities among departments, the lack of communication among them, and the lack of scientific management and planning. These problems at the local level constrain the industrialization development process of Hebei folk song and text, and also hinder the level of industrialization development.

Thirdly, there is insufficient investment in the development of folk song industrialization. The lack of sufficient financial investment in the industrialized development of folk songs in Hebei Province has also become a major problem. For example, the construction of ecological protection areas for local folk songs, the protective development of folk song resources, and the cultivation of folk song inheriting talents all require a large amount of financial input, which puts a certain amount of pressure on local finances. Secondly, the local economic level and the economic income of the people in Hebei Province can be improved in order to reduce the exodus of people, so keep the local population base, in order to create vitality for the development of the industrialization of the folk song culture, in order to combine the folk song industry with the local economy, and to provide a strong guarantee for the sustainable and stable development of the industrialization of the folk song. And the preliminary construction still needs the intervention of relevant government departments, using cultural investment, government grants and other ways to increase the investment in funds, talents and other aspects.

Fourthly, there is a lack of talents for the industrialized development of folk songs. The promotion of the development process of rural urbanization has led to a massive exodus of local talents, and there is a great lack of local innovative and entrepreneurial talents. The construction of folk song culture industrialization requires talent resources in many aspects, including culture, information, science and technology, operation and management. For the industrialization of Hebei folk songs, the introduction of talents is even more difficult, especially high-quality management talents and high-level creative talents and performing talents. These gaps in talent constrain the rapid development of Hebei folk song industrialization, but also become a

key issue that needs to be resolved urgently. In addition, many regional government departments in Hebei Province lack relevant support policies, due to the impact of the general environment, the aging of the talent structure, cultural and creative industries, talent training mechanism is not sound enough, the lack of young and middle-aged backbone talent, which has become one of the important reasons leading to the lagging speed of the industrialization of Hebei folk song culture.

2.4.4.3 Hebei folk songs industrialization strategy

From the effectiveness of the development of intangible cultural heritage around the world, the effective inheritance and promotion of Hebei folk songs culture and art, ride the industrialization of the development of this express train is very necessary. Hebei folk songs to take the road of industrialization development, there is a need to have a complete and effective industrialization development operation mechanism, to broaden the industrial market as the leading, and actively create Hebei folk songs cultural industry brand, and strive to tap the industrial potential of Hebei folk songs, to open up more suitable for the development of Hebei folk songs industrialization of the effective path to open up the development of Hebei folk songs industrialization of the broad market, in order to better play the economic benefits and cultural value of Hebei folk songs. economic benefits and cultural value.

Firstly, the solid mass foundation improves the cognition of cultural industry. The industrialization of Hebei folk songs needs solid local masses as the foundation. Therefore, in order to expand the influence of Hebei folk songs and consolidate the foundation of the masses, it is necessary to hold folk song concerts or folk song competitions in various places under the organization and advocacy of governmental cultural departments, so that more young people can appreciate and understand the culture of Hebei folk songs, take part in the performance of the folk songs, and through their own experience, they can have a more in-depth understanding of the artistic characteristics, melodious tunes, and singing characteristics of Hebei folk songs. For example, in the summer of every year, the cultural and tourism business of many places is in the flourishing period of development, with the help of the cultural and

tourism industrialization platform, the cultural and artistic performances such as folk song festivals, concerts and so on are held, and the masses are invited to actively participate in them, so as to expand the influence of Hebei's folk song culture, and to promote the development of the deep cooperation between the folk song culture and the cultural and tourism industry. For example, the third Changli Folk Song Festival held in Changli County, Qinhuangdao City in the middle of June 2023 not only held a grand opening ceremony in a grand form, but also invited the vice mayor of Qinhuangdao City and relevant leaders from the cultural and tourism departments of Hebei to attend. Xie Xin, Secretary of the General Party Branch and Director of the Mass Art Museum of Hebei Province, presided over the opening ceremony, introduced Hebei folk songs to the general public in a very grand manner, and watched the wonderful folk song performances with the audience. In this folk song singing competition, folk singers from Hebei, Tianjin and Beijing competed on the same stage, which not only brought a feast of folk songs to the local people, but also provided good publicity for the development of local folk songs and attracted the public's attention.

Hebei folk song to enter the industrialization development mode, as the main body of the market, the development must unite the government, enterprises, talents, to achieve common participation, cooperation and development. Therefore, Hebei folk song culture industrialization construction must actively mobilize the power of the masses, gather a strong team to help industrial development. Because, Hebei folk song is a culture originated from the people, its development naturally cannot be separated from the talents. Although, the current youth population does not know much about Hebei folk songs, and the interest degree is not very high, but with the innovative development of Hebei folk songs, a large number of excellent, in line with the aesthetic characteristics of the times of the birth of folk song works, is also being integrated into the cultural life of young people. Moreover, with the popularization of Hebei folk songs in universities, primary and secondary schools, and kindergartens in teaching activities, the future development of folk songs will also emerge a large number of inherited talents, providing talent support for the development of folk song industrialization. The

development process of the traditional folk song industry requires the participation of a comprehensive range of talents, including theoretical researchers, singing experts, folk song inheritors, and cultural creators. The need for a large number of talents must draw on the power of the masses, and screen outstanding talents suitable for the development of the industrialization of folk songs from the general public. Although Hebei folk songs are excellent cultural deposits, but also in the mass dissemination of the need to critically inheritance, docking with the times is ultimately the general trend of the future development of folk song culture, inheritance of talent only with the times of cultivation, folk song works of creation of new and innovative, folk song cultural industry can be sustained development.

Secondly, the establishment of Hebei folk song cultural and ecological protection areas. In order to promote the process of protection, inheritance and development of Hebei folk songs, the establishment of folk song ecological protection zones in each place is of great significance for its industrialization. In the past, there were few inheritors of folk songs and they were in danger of being broken. For example, for the inheritors of the shipwright's horn in Cangzhou, Hebei Province, only a very small number of aged people can still sing, and young people have never even heard of this form of singing. Changes in the social reality of the environment have made many folk songs lose their practical development significance. In order to make these folk songs on the verge of being lost can be preserved, conforming to the current policy of protection of intangible cultural heritage, localities can strengthen the establishment of cultural and ecological protection areas for Hebei folk songs, create folk song singing stages and cultural tourism bases, and provide venues and infrastructures for the development of Hebei folk songs. For example, at present, many villages in Hebei area repair and rebuild the old theater, which provides places and creates conditions for the performance of local folk songs and forms a good cultural atmosphere. Now many villages still retain countryside activities such as singing opera on New Year's festivals, performing local characteristic folk songs, folk rice-planting songs, etc., which attracts the participation of young forces returning to their

hometowns, and lays the foundation and provides the guarantee for the establishment of Hebei's folk song cultural and ecological protection area, and injects vitality into the subsequent protection and inheritance of the folk song culture.

However, with the changes in the social environment and the cultural changes of the times, it is unlikely to restore the heyday of theater performances in the past. However, in the new social context, around these hardware facilities, the establishment of Hebei folk song ecological protection zone, the protection and guidance of folk song performance activities, and continuous improvement. On the one hand, modern information technology and Internet technology are utilized to create an ecological protection area for the folk song culture in the new era, and to integrate it with the local cultural tourism for industrial development. On the other hand, the construction of Hebei local folk song culture and ecological protection area, constantly improve the folk song data storage system, the integration and preservation of local folk song resources. For example, modern media technology can be introduced into the original folk song cultural ecological environment to avoid excessive development without planning, and at the same time, the folk song cultural data can be scientifically organized, and under the leadership of the government and the local cultural industry departments, a mechanism for the cultivation of inheritors can be established to maintain the good operation of the folk song cultural ecological region, so as to drive the development of the local tourism industry, and to improve the economic income and cultural literacy of the local people. The following is a summary of the work done in this area.

Third, broaden the integration path of Hebei folk song culture industry. The industrialization of Hebei folk songs should get rid of the single development mode and expand the diversified path for industrialization integration. Combined with the economic development of the times, constantly broaden the development path of industrial integration to achieve the goal of synergistic development of protection and inheritance integration. First of all, the local nature of Hebei folk songs should be integrated with modernization and cosmopolitanism. At

present, the closure of the traditional countryside has been broken, the people's lives have undergone radical changes, and the aesthetics and cognition of culture are also quietly changing. As a result, the development of Hebei folk song culture is also facing an irreversible test of the times, and it needs to open up its own industrialization development road, to realize its own economic value under the premise of protecting the local cultural flavor of folk songs. Modern folk song culture wants to be recognized by the local people, retaining the local cultural genes is a major premise, in the process of industrialization and development should always pay attention to this issue. At the same time, it is necessary to combine the local cultural resources and carry out industrialization layout from the actual demand. On the one hand, the creation of innovative works of Hebei folk songs should firstly be based on local culture, create excellent cultural brands of folk songs, launch classic works of folk songs, and participate in the operation of the cultural market. On the other hand, the industrialization of Hebei folk songs should be developed to benefit the local community, based on the local cultural ecology, to serve the cultural life of the local people, and then face the whole country and the world to form an industrialized brand.

The development process of Hebei folk songs should integrate industrialization and artistry. Hebei folk songs have a strong local vernacular flavor in their musical characteristics, performance methods and aesthetic styles. At present, in the process of industrialization and development of folk songs, the traditional artistic characteristics of folk songs are destroyed from time to time. With the folk songs being moved to bigger performance stages, the singing of folk songs has changed from dialect to Putonghua, removed the liner notes and added popular singing styles, etc., so that the traditional folk songs have lost their original flavor. If the pursuit of innovation is too much, it will change the fundamental folk characteristics of folk songs, which will make them lose their original artistic charm and eventually turn them into unorthodox art forms. Therefore, the industrialization of Hebei folk songs should retain the original artistic characteristics, focusing on both industry and tradition. The industrialization of folk songs is a comprehensive cultural industry system, which includes professional

music talents, funds, policies, markets and many other elements. The main thing is to have a cultural consumer market, so as to pull consumption and create benefits. However, the development of Hebei folk songs cannot take the economy as the ultimate purpose, because the folk song industry must stick to its cultural attributes. Therefore, the creation of Hebei folk song industry chain must focus on cultural ecology and fully consider the spiritual enjoyment and emotional experience that folk song as a cultural product brings to the people.

In addition, the industrialized development of Hebei folk songs must be integrated with high technology. Currently has entered the high-speed development of the "Internet +" era, but also make any industrial development can not be separated from the Internet, which has also become an important reference element of the development of the cultural market of folk songs. Consumption of the cultural market can not be the pursuit of pleasure, especially the folk song industry needs to focus on its spirituality, symbolism, knowledge and inheritance. With the emergence of network self-media platforms such as Shutterbugs and Jitterbugs, the public's cultural consumption has shifted from offline to online, which not only requires appreciation but also focuses on the sense of experience. As a result, the industrialized development of Hebei folk songs should also break through the mode of offline performance, develop online display and interactive platforms, create the main body of folk song inheritance in the virtual space on the Internet, broaden the inheritance path of Hebei folk songs, and seize the consumer psychology in a unique and innovative way under the empowerment of high technology to promote the industrialization and upgrading of folk song culture.

2.4.5 Internationalized artistic exchange value of Hebei folk songs

As the process of global integration advances, the ties between regions and regions, between countries and countries have become closer, and their economies and cultures are intertwined, forming a favorable development trend. Hebei folk songs have also embarked on a new path of internationalization and exchange in this context, and have taken on a vigorous vitality in the development with the times. Especially in the development of excellent traditional culture, intangible cultural heritage of the

new perspective, Hebei folk songs to comply with the requirements of the times, strengthen international cultural exchanges, in the traditional and modern blend, out of the native soil to survive, to get a broader space for development. In this regard, the competent cultural departments of Hebei folk songs, art troupes, educational institutions, inheritors and experts should update their concepts, follow the pace of the times with an open vision of development, and strengthen the cultural exchanges of Hebei folk songs. Especially in the international perspective, to enhance the creative concept of Hebei folk songs, highlight the musical style of Hebei folk songs, strengthen the cultural dissemination of Hebei folk songs, but also in the historical development and change invincible.

2.4.5.1 Value of internationalized artistic exchange of Hebei folk songs

Under the internationalization vision, carrying out the artistic exchange activities of Hebei folk songs can expand the cultural dissemination scope of traditional folk songs, provide a broader stage for the artistic creation of Hebei folk songs, attract more folk song singers, inheritors and the masses to participate in it, and help the development of folk song art creation. At the same time, in the process of cultural and artistic exchanges, the public can obtain more music and cultural information, to stimulate the inheritance of Hebei folk songs new ideas, not only for the protection of the original ecology of Hebei folk songs, but also to enhance the competitiveness of Hebei folk songs, so as to stimulate the innovative practice of Hebei folk songs in the extensive cultural and artistic exchanges.

First, to promote the process of diversified dissemination of folk songs. Under the guidance of internationalization vision, carrying out artistic exchanges of Hebei folk songs can provide more diversified and richer methods and create a more excellent platform for the inheritance and protection of traditional folk music. First of all, the organization and implementation of Hebei folk song art exchange activities can provide a platform for interaction and communication between countries and regions with different cultural backgrounds, as well as singers, artists, cultural institutions and educational systems from different regions. Artistic exchanges across cultural barriers

not only enhance the dissemination of each other's culture between regions, but also strengthen the publicity of Hebei folk songs. Secondly, internationalized cultural exchanges can promote relevant institutions and artists to bring Hebei's folk songs to a broader stage, so that more people can understand the cultural and artistic beauty of Hebei's folk songs. At the same time, high-frequency exchanges also provide Hebei folk song inheritors with more opportunities for external learning and exchanges, while sharing their own folk song singing experience, they can learn from the traditional music culture and singing skills of other ethnic groups and countries, which will provide more innovative ideas and inspirations for the inheritance and development of Hebei folk songs, and promote the art of Hebei folk songs to go farther. Finally, the development of international cultural exchanges is an inevitable trend of the current cultural development, which enables the culture and art from all over the world to receive wide attention through communication channels. Hebei folk songs can also take advantage of the east wind, out of the local, towards the country, on the international stage, to the audience from all over the world to show the rich and colorful Hebei folk music and culture, so that more people can see and hear the wonderful performance of folk songs, to win a good social response.

Secondly, to promote the innovative development of Hebei folk songs. The wide development of Hebei folk songs under the internationalization vision can promote Hebei folk songs to embark on the road of development with the times. In order to get out of the countryside and win the recognition of more audiences, Hebei folk song art groups and experts will take the initiative to carry out works of innovation, artistic packaging, and diversified fusion with modern music and culture, so as to make the folk song performances keep up with the trend of the times and meet the public's aesthetic and cultural needs. In addition, international exchange is an important channel for Hebei folk songs to go out of the local area, which can open up the vision of folk song inheritors, help them communicate with singers from different regions and countries, as well as creators with different cultural backgrounds, create more opportunities for cooperation, and inspire more artistic creation through cross-regional

cultural communication and collision of ideas, so as to open up a new way of thinking for the protection and inheritance of Hebei folk songs. In addition, cultural exchanges of Hebei folk songs will help the innovation of artistic expression. Under the influence of international cultural trends, Hebei folk song groups, cultural institutions and artists, folk song inheritors and other individuals and institutions related to the protection of Hebei folk songs will learn more about international music information and market demand, as well as the music and cultural aesthetic taste of the international public, which will be conducive to the development of Hebei folk songs into a benign industrialization. The road of industrialization will be favorable for Hebei folk songs to enter into a benign path of development.

Third, to enhance the international competitiveness and foreign cooperation capacity of Hebei folk songs. By participating in or organizing international cultural exchanges, we can strive for performance and display opportunities for folk song artists and cultural creation institutions, win popularity and influence for outstanding singers and music creators, and lay the foundation for their further artistic development. Hebei folk songs are limited by the region and the development of the times, some of the contents and forms are relatively obsolete, and international exchanges can establish contact channels and cooperation platforms for the diversity of folk song art, in the process of displaying their own artistic charms and stylistic characteristics, but also in the process of exchanges with other folk song art, in the creation of the content and the performance form, such as obtaining creative and innovative inspirations. At the same time, between Hebei folk songs and other music cultures, in addition to promoting the development through each other's exchanges, it can also promote cooperation and inspire the internationalization thinking of folk song artists, which is conducive to strengthening the status of Hebei folk songs in international culture and promoting the economic development of Hebei folk song industry. In addition, Hebei can set up a stage for the exchange of folk songs between Hebei and other regions by organizing various folk song festivals, opening a new window for more people to feel the charm of Hebei's music and culture. In addition,

Hebei's music and cultural institutions and music production companies can also actively organize folk song performances, but also to participate in other places organized music activities and international cultural exchanges of folk songs, in a broader stage to show the artistic charm of Hebei folk songs, as soon as possible into the circle of international artistic cooperation, in order to win more opportunities for cooperation, and comprehensively enhance the international competitiveness of Hebei's folk songs.

2.4.5.2 Dilemma of internationalized art exchange of Hebei folk songs

Under the internationalization vision, the art of folk song is bright and colorful, showing the colorfulness of the world's folk songs in the broad stage. In order to promote the Hebei folk song art exchange activities faster, it is very important to understand the current art exchange situation of Hebei folk song, so as to find out the problems in the process of international art exchange in a timely manner, to check the gaps and make up for the deficiencies, so as to ensure the diversified development of Hebei folk song and to realize good inheritance effects. According to the analysis of the current situation of cultural exchange, the main problems and dilemmas are as follows.

First, there is a lack of comprehensive internationalized exchange talents. At present, the types of Hebei folk song art exchange activities mainly include performance activities, academic seminars, art works and industrial cooperation. Performance activities include folk song concerts, folk song singing competitions, folk song performances, ethnic art exhibitions and so on. Academic seminars include organizing or participating in various folk song art seminars, academic conferences, music forums, art lectures, and seminars for the purpose of cultural exchange and cooperation. Industrial cooperation will involve the cultural tourism industry, film and television culture, publishing and distribution, etc. The Hebei folk songs will be integrated and developed with these industries in various innovative art forms, realizing the intermingling of folk song art and industrial projects, thus enhancing the economic level of cultural industries and increasing international cultural competitiveness. The international exchange and cooperation activities of Hebei folk songs in these aspects

above require professional and comprehensive talents, and the current actual situation is an obvious lack of talents. They have a great responsibility and need to understand the situation of international cultural development and the laws and regulations related to various art exchange and cooperation activities in cooperative countries and internationally. In addition, these talents also need to master the languages of various regions and countries, understand the traditional cultural background of different regions, and have a forward-looking vision of international music and cultural development.

Secondly, the promotion of cultural exchange activities is in a single form. The main body of Hebei folk song art exchange activities is still dominated by institutions, first of all, the government agencies to promote the development of local and international cultural exchange undertakings, to formulate a variety of cultural exchange agreements, planning for cultural cooperation projects. It also organizes related music activities and mobilizes local cultural institutions to participate and cooperate. In addition to the participation of governmental organizations, there are also opportunities for non-governmental organizations and commercial institutions to participate. For example, local folk art groups, traditional cultural performing arts organizations, and commercial promotional performances involved in the cultural tourism industry. Therefore, the cultural exchange activities of folk songs are still carried out at a fixed level and within a certain range, which makes the scope of cultural promotion and publicity limited, and is not conducive to the international dissemination of Hebei's folk songs and the export of folk culture trade. Therefore, under the internationalization vision, Hebei folk song exchange activities should expand the publicity and strengthen the promotion speed, especially in the modern society with advanced information technology, to expand the promotion and publicity methods, so as to make the dissemination of Hebei folk song culture more widely.

Thirdly, there is a lack of deep links of national culture. At present, the Hebei folk song exchange activities carried out mainly focus on displaying the folk song performances and folk song culture of Hebei region. In specific exchange

activities, in the face of other places and countries, Hebei folk songs, if only their own cultural and artistic content of the original display, such self-expression is often due to the lack of cultural commonality, emotionally difficult to cause resonance. The viewer is just curious, feels fresh, and looks at the hustle and bustle, without being able to create a deep impression. Because of the inability to understand the deeper cultural connotations of folk song performances, the promotion of Hebei folk songs in the later stages of the long-lasting cultural promotion can play a less obvious role.

2.4.5.3 Internationalization art exchange strategy of Hebei folk songs

Under the internationalization vision, it is very necessary to draw on the achievements of folk song cultural exchanges from all over the world, as well as analyze the realistic problems existing in the development of Hebei's folk song culture, so as to carry out an effective strategy layout. Therefore, focusing on the key problems existing in the process of Hebei folk song cultural exchange, broadening the path of international cultural talents training, and combining the promotion methods of folk song cultural activities under the background of modernization, as well as the pursuit of cross-cultural aesthetic consensus in the creation of folk songs, etc., the formulation of practical international cultural exchange strategies, in order to make an important contribution to the promotion of Hebei folk songs.

First, strengthen the cultivation of internationalized exchange talents of Hebei folk songs. In the development of cultural exchanges of Hebei folk songs, organizations and individuals related to Hebei folk songs need talents with strong cross-cultural communication ability, no matter whether they participate in activities or organize activities. For example, strong language communication skills, rich knowledge reserves of foreign music and culture. Language is the prerequisite for all cultural exchange activities, however, the exchange of music culture and art requires a deep grasp of each other's cultural background, including a deeper understanding of aesthetic tastes, values, emotional expression, folk song creation, and so on. On this basis, it is possible to more accurately find the common ground between the two, understand and respect their respective cultural differences, so as to establish a solid

cooperative relationship. In order for Hebei folk songs to better take up the responsibility of promoting international cultural communication, the relevant organizations should continue to cultivate talents for planning and operating folk song art exchange activities, and help folk song creators to choose better folk song themes and creative directions, so that they can get more attention in international cultural exchange activities.

In addition, they should have a broad understanding of international arts organizations and institutions, and be able to establish stable cooperative links with them. They need to be familiar with the policies and regulations of our country and the international side concerning cultural and artistic exchanges and cooperation, and they need to be able to promote the signing of agreements on artistic exchanges and cooperation activities of governmental or commercial organizations and to ensure the smooth progress of the activities. In order for Hebei folk songs to be inherited better under the international perspective and to participate in more cross-regional and cross-country art exchange activities, Hebei folk culture-related departments and institutions need to continuously introduce talents with the above abilities, and at the same time, they also need to continuously carry out systematic training for the existing folk song talents, so as to build up a complete system of talents for folk song art exchanges.

Secondly, modern information technology is widely used to promote Hebei folk songs. At present, the world has entered the age of information technology, which can make all kinds of information circulate rapidly in the global scope, so the cultural exchanges of various regions and countries in the world are no longer subject to the constraints of time and space, and as long as the aesthetic consciousness is in the same frequency, they can carry out unimpeded exchanges. The international cultural exchange activities of Hebei folk songs should also make full use of information media technology, strengthen the development and utilization of information technology, and expand the influence of Hebei folk song culture to the international Internet platform. For example, some local Hebei folk song competitions, performances and other activities will be broadcast or live broadcast to the whole country and the world through the network platform. In order to ensure the speed and breadth of information dissemination,

it is also important to maximize the communication potential of various media platforms, Internet channels and human resources. When organizing folk cultural activities related to Hebei folk songs, communication platforms such as radio stations, Internet news centers and portals can be fully activated to provide the most comprehensive media coverage of Hebei folk songs activities. For example, journalists are invited to provide comprehensive coverage, including the organization and preparation process of Hebei folk song cultural activities, as well as interviews with Hebei folk song inheritors and performing artists, including a display of the folk customs and traditions of the places where the folk songs originated. In short, Hebei folk song cultural institutions should maintain close cooperation with media and Internet companies of all parties, and vigorously publicize them with the help of the Internet and other information-based media, especially to provide in-depth reports on Hebei folk song-related activities held every year, and produce them as widely influential contents on media platforms. Integrate Hebei folk songs into the trend of cultural globalization and development, and make use of information globalization to realize the international exchange of Hebei folk songs.

Thirdly, digging the cross-cultural elements in Hebei folk songs. Hebei folk songs are influenced by the regional characteristics and geographical location of Hebei, with colorful singing languages, the intermingling and development of many ethnic cultures, and the unique Hebei folk song culture formed through the baptism of the times and the precipitation of history. Simple and honest language, melodious melodies and tunes, colorful folk song structure and vocal beauty are all precious and wonderful cultural resources. Hebei folk songs are representatives of Hebei's history and culture, in which comprehensive elements such as religion and folk customs are gathered, recording the historical evolution patterns and fine traditions of Hebei's various regions, and carrying Hebei's far-reaching and long-lasting cultural charms. Thus, Hebei folk songs, which have been passed down for thousands of years, have strong cultural and artistic communication value, and the creation of Hebei folk songs should deeply excavate the background and social function of their creation,

including the inner artistic representations. For example, the fusion of Hebei folk songs with Manchu culture and the Mongolian musical elements contained in Hebei folk songs can be activated under the cognitive guidance of internationalization vision to activate its trans-ethnic and trans-regional artistic consensus, which has a strong role in promoting cultural exchanges.

In addition, in the process of internationalized artistic and cultural exchanges, the role of aesthetic consensus is highlighted in response to the common historical implicit characteristics of culture. Because the development history of each nation and country inevitably has commonality, people's memories of culture and history will also have resonance. If Hebei folk songs want to obtain aesthetic consensus in international cultural exchanges without losing their own cultural characteristics, it is necessary to constantly and deeply explore the cross-cultural elements in the folk songs, and to understand the embodiment of common values of human beings in the folk songs. For example, the expectation of peace, health and happiness; the pursuit of fairness, justice and beauty; and the embodiment of the spirit of strength, bravery and struggle. On the platform of international cultural exchanges, the creation and performance of more excellent folk songs will trigger the cultural consensus and value consensus of people of all nationalities, which will be conducive to promoting the international exchange process of Hebei folk songs.

All in all, the internationalization vision has produced important significance for the inheritance and development of Hebei folk song culture, as well as the artistic creation and cultural innovation of Hebei folk songs. With the rapid development of national economy and culture towards globalization, the inheritance of culture needs more talents with international vision as support and more policy support, so as to obtain richer globalization resources, create more value in the process of cultural exchange, and provide continuous economic power and cultural vitality for promoting the inheritance and development of Hebei folk songs culture. Cross-cultural exchanges and internationalization vision are the goals that Hebei folk songs are constantly pursuing, and it is also necessary for all of us to keep an open mind and a

tolerant mentality in the face of inherited cultures, actively face the diversity of the world's music and culture, and make excellent progress in cultural self-confidence and external learning, to build a cultural development system that emphasizes learning and growth, and to help Hebei folk songs to radiate a brilliant artistic light on the international stage. Artistic radiance on the international stage.



CHAPTER 5

CONCLUSION DISCUSSION AND SUGGESTION

Conclusion of the Study

In the study of the musical common heritage of folk music among five regions in Hebei province have the conclusions of the study are as follows:

1. In the study and classify the characteristic of folk music in Hebei regions.

1.1 The musical characteristics classify of folk songs in eastern Hebei

The eastern part of Hebei includes Tangshan and Qinhuangdao. The eastern part of Hebei belongs to the coastal area, where fishing songs and boatmen's horns are composed by people who make a living from fishing. The eastern part of Hebei is also adjacent to the Bohai Bay and Shandong Province, and the northern part of the country borders on the northeast, so the folk songs of the eastern part of Hebei have been influenced by the Northeast's two-people's songs, which have a gentle melody and tone, and are embellished with many linings in their songs. The folk songs of eastern Hebei incorporate a large number of elements of Manchu culture and dialect, and the language and artistic style of the folk songs are unique, with rhythmic pronunciation like chanting and a melodious, languid tone. Influenced

1.2 The musical characteristics classify of folk songs in western Hebei

The folk songs of western Hebei, especially those under the foothills of the Tai hang Mountains, and especially those around Baoding, have distinctive musical characteristics, which are mainly manifested in the rich countryside sound, calm and beautiful, and unique artistic style. This area borders the Tai hang Mountains, so there are more mountain songs and melodious tunes. Due to its geographical location close to Shanxi, the folk songs of western Hebei have been influenced by Shanxi folk songs to a certain extent, showing similar musical characteristics. During the Anti-Japanese War, Baoding was a central revolutionary base during the Anti-Japanese War, and the region also produced many red songs, which recorded the changes of the times and had far-reaching historical significance. In terms of singing techniques, western Hebei folk songs also make extensive use of traditional singing techniques of folk songs, such as

liner notes and interludes, to make the songs more vivid and expressive. In its long history, the folk songs of western Hebei have been infiltrated and influenced by other local folk music and opera music, so that the folk songs bring together the singing styles of folk songs, songs and operas, and have the cultural characteristics of combining songs and operas.

1.3 The musical characteristics classify of folk songs in southern Hebei

The southern region of Hebei, mainly Handan and Xingtai, is geographically adjacent to Henan Province, so the formation of music culture is influenced by the Henan region and is a continuation of the historical Central Plains culture of Hebei Province. Handan and Xingtai are both national historical and cultural cities, so southern Hebei has a rich reserve of history and humanity, and the local music culture inherited from the region is also rich and colorful. The people of Handan and Xingtai are modest, low-key and introverted, and the soft, gentle tone of their dialects lends them the grace and elegance of a country of manners. The folk songs of southern Hebei are heavily influenced by the cultures of neighboring regions, all of whom are fond of Henan Yu Opera, and other Henan opera genres have also had an impact on the creation of folk songs in southern Hebei. Folk songs in southern Hebei have obvious local characteristics in terms of subject matter, melody and language, and singing style, etc. The artistic characteristics of Handan folk songs are similar to those of popular rural ditties, and the artistic contents of folk songs include history, love, people's lives, and morality and ethics. The melodic structure of the folk songs includes four-stanza and six-stanza styles, etc., and the tunes are mainly in Gong Tong, and the language set off by the melody has its distinctive features. Handan and Xingtai folk songs still follow the pronunciation and language habits of the local dialects, making the singing style lively and full of fun. In addition, Handan and Xingtai folk songs are mainly sung with high and melodious voices, which not only show the rough personality of the countryside, but also integrate the artistic characteristics of Henan Yu opera.

1.4 The musical characteristics classify of folk songs in northern Hebei

The northern region of Hebei includes Zhangjiakou as well as Chengde, a part of the country that is dominated by mountains and plateaus, and where the climate varies with dimension and altitude. In the cooler temperatures of the dam areas of Zhangjiakou and Chengde, the local population is mainly engaged in animal husbandry, while the people in other areas are mainly engaged in agriculture. Historically, the northern part of Hebei has been a strategic location and trade route, an important place for the economic and cultural integration of northern ethnic minorities with the central plains, and possesses a deep historical heritage, which has contributed to the region's unique cultural landscape. As a result, the Hebei folk songs here bring together cultural elements from all over the world in the form of colorful contents and singing styles. The local people's brash and optimistic character traits, these qualities are fully reflected in the creation of Hebei folk songs. The folk songs of northern Hebei are influenced by the folk songs of Inner Mongolia. The structure of the folk songs is simple and short, and the musical phrases are mostly in the form of upper and lower phrases; the composition of the folk songs consists of liner notes and lyrics, with the liner notes being generally longer and the lyrics being rich and varied. Folk song tunes are dominated by Hui Shang tunes, with simple melodies, unified material used repeatedly, and a lazy and rough tune style. The singers are located in the open and wide plateau area, and are affected by the surrounding geography, with rough and high-pitched voices, and use a combination of true and false singing, which makes the folk song performances in this area full of unyielding feelings of struggle with life. The tunes of the northern Hebei folk songs are influenced by the local dialect and have a large number of superimposed words, which increase the playfulness of the songs and are full of interesting ways of expressing emotions, reflecting the culture and emotions of the northern Hebei folk songs in a very real and delicate way.

1.5 The musical characteristics classify of folk songs in central Hebei

The central region of Hebei, including Baoding, Langfang, Cang Zhou, Shijiazhuang and Heng shui, is the meeting place of Yan and Zhao cultures. As the center of Hebei, the region has been part of the capital city since ancient times, and the development of folk songs has been influenced by a variety of cultures, revealing a deep historical and cultural heritage. Especially when diverse cultures from all over the country flocked to the capital, when they passed through the Ji zhong Plain, they would inevitably be captured by the people of the Ji zhong region, and so the Ji zhong Xiao Songs of Hebei folk songs were infused with a variety of musical cultures. These folk songs seem to be very complicated, but in the process of long-term inheritance, they have formed their own regional humanistic characteristics. Especially after the Ming and Qing dynasties, under the influence of local languages, various styles of folk songs were extended in central Hebei. For example, Baoding old tune, Pingshan Xiaoqu of Shijiazhuang and so on are very representative. The lyrics of central Hebei folk songs are mainly about historical and humanistic stories, people's lives, love stories and so on. These folk songs not only describe and glorify the history and humanities, but also tell about people's lives, and moreover reflect the simple and introverted character traits of the local people. The artistic structure of folk songs in central Hebei is relatively regular, mostly in four or six lines. The tunes of the folk songs are mainly in Gong and Hui tones, and there are often some glissandos and scale jumps, and in order to achieve good expression of emotions, all kinds of tonal variations will be used to create artistic effects. Among the folk songs of central Hebei, the minor-key songs are gentle in style, clear in melody and delicate in singing, and have reached a fairly high artistic standard. Central Hebei folk songs often use liner notes, which are short and dry, and are used mainly to make the songs more rhythmic. There are a large number of liner notes, which are related to the local language habits. The liner notes are conducive to the expression of emotions, and the singing style of central Hebei folk songs is straightforward, simple and natural, with strong artistic expression. In addition, the folk songs of central Hebei, no matter the emotion in the song is sad or happy, the artistic expression is very full, the

folk songs sing like talking, there are gliding, curling, trilling and other decorative sounds, which have a unique emotional and cultural flavor.

2. In the analyze the common heritage in five regions of Hebei folk music.

2.1 The musical culture commonality among regions of Hebei folk song

Hebei folk songs share similarities in cultural origin, cultural integration and innovation. The diversified regional cultures form different musical styles, the rich folk elements constitute vivid themes, and the long history and culture form unique narrative features.

2.2 Cultural origin

First of all, diversified regional cultures, forming different styles of folk songs. The reason why Hebei folk songs can form distinctive regional characteristics is that they are often influenced by the surrounding regional cultures, which has also become an important factor influencing the musical style of Hebei folk songs, and has injected rich cultural connotations into the artistic formation of Hebei folk songs. Secondly, rich folk elements such as worldview, survival wisdom, historical legends, customs all constitute vivid themes, all expressed in a folk song, whether it is a small song, labor horns, mountain songs, wedding and dowry songs, etc., which incorporate many folk culture and folk elements, and have been persistently sung for a long time in folk legends, reflecting the colorful folk culture, different regions and customs in Hebei constitute the content and The different regions and customs of Hebei constitute the diversity of the contents and styles of Hebei folk songs, revealing a strong flavor of life in the various subjects of Hebei folk songs. Third, the long history and culture of Hebei have formed unique narrative characteristics. In addition to spreading folk customs in the form of musical expression, Hebei folk songs also have the function of recording and narrating. In the Hebei folk song system, many classic folk songs record the local customs, folk stories and historical events of Hebei from various aspects, angles and levels, and become an important carrier for understanding the traditional culture of Hebei.

2.3 The fusion and innovation of music culture

First of all, the great differences in regional cultures in Hebei Province have led to the presentation of different styles and characteristics of folk songs in different parts of the province. The cultures of different parts of Hebei, through constant exchanges and borrowing, have promoted each other, developed together, and passed on in an orderly manner, and at the same time, they have also demonstrated the phenomenon of the intermingling of different cultures. Secondly, Hebei, as one of the important starting points of Chinese civilization, has a long history and deep cultural heritage, which not only nurtures rich and colorful local musical resources, but also provides rich cultural nourishment for the same folk song to continue to develop in different regions and integrate into the local culture. Thirdly, Hebei's deep-rooted and distinctive regional culture predetermines that the gentle, soft and lyrical folk songs from the south will not be able to survive for a long time after they arrive here, thus promoting the integration and innovation of folk songs.

2.4 The musical cultural differences among regions of Hebei folk songs

Hebei folk songs have produced musical and cultural differences with the development of the times and cultural intermingling. In short, a folk song circulates in Hebei as well as in other regions, and the two are inextricably linked. In the vast land of Hebei, homologous folk songs are a major feature, and these folk songs, which contain deep cultural heritage and distinctive artistic styles, reflect the results of the cultural fusion of folk songs in all aspects of tunes and lyrics.

2.5 Reasons for musical and cultural differences between different regions in Hebei folk songs

First, historical factors. As a cultural product of the farming civilization, Hebei folk songs were produced in people's social practice, reflecting their labor life of working at sunrise and resting at sunset, and embodying their true feelings and ideal pursuits. The formation and development of Hebei folk songs cannot be separated from the historical environment. In a specific historical period, different regions and nationalities have certain homogeneity or similarity in production and life style, so that

the folk songs of a certain region can inspire the emotional resonance of the local people after spreading to another region. Second, geographical factors. China is a vast country, and there are certain differences in landforms and climates in different regions, which lead to differences in people's diets, habits, personalities, customs and beliefs. Such geographical differences lead to differences in people's diets, habits, personalities, customs and beliefs, which in turn creates the necessary conditions for the homogenization of folk songs. Third, aesthetic factors. Aesthetic factor is also one of the important reasons for the formation of Hebei folk songs. People live in different regions, different ethnic groups and different cultures, and naturally there are obvious differences in aesthetic standards. As far as Chinese music culture is concerned, geographically, southern music emphasizes rhythm and emotional expression, focusing on subtle elegance and delicate beauty, while northern music emphasizes the expression of power and momentum, pursuing the aesthetic mood of majesty and grandeur; from the ethnic point of view, Han Chinese music has a soft and fluent melody, focusing on the expression of humanistic connotations, while Mongolian music is free in rhythm, stretches out the melody, and is broad in tone, with a strong nomadic cultural. The music of Mongolia has a strong nomadic culture with its free rhythm, expansive melody and broad tone.

2.6 The Formation of Musical and Cultural Differences between Different Regions in Hebei Folk Songs

First of all, the open and inclusive cultural environment. Hebei is located in the key area of the capital, east of the Bohai Sea, west of Tai Hang, south of the Yellow River, north of the Yan Shan Mountains, since ancient times is an important window of multi-ethnic exchanges and exchanges, in the long history of the development and integration of collision, and the gradual formation of diversification and integration, and the different cultural patterns, but also creates an open and tolerant cultural attributes. This cultural inclusiveness is not only reflected in the diet, clothing, language and other aspects of seeking common ground while reserving differences, but also in all aspects of governance, production and life. Secondly, it has accumulated a

deep cultural heritage. Hebei folk songs are an important part of the regional culture, as well as the manifestation and artistic carrier of the regional culture, which can vividly reflect the local customs and living conditions of the region, and express the thoughts, feelings and ideal pursuits of the working people.

2.7 Expression of Musical Cultural Differences between Different Regions in Hebei Folk Songs

Hebei culture has always advocated reform and innovation. Therefore, after the same folk song spread to different regions of Hebei, it was not only changed in lyrics and language, but also renewed in structure, tuning, melody, etc., reflecting the aesthetic characteristics of Hebei folk songs with cultures from different regions. Significant differences in song style, melody and language of the same piece are closely related to geographical factors.

3. The cultural inheritance presentation of Hebei folk music

3.1 Problems in cultural inheritance presentation of Hebei folk music

Through reviewing the information and research, it is found that Hebei folk songs have the following problems in the inheritance dimension, such as single inheritance method, aging of inheritance talents, outstanding singing ability but low creative ability of the inheritors, lack of systematic management of the inheritors, and insufficient national policies and financial inputs, which affect the inheritance and development of Hebei folk songs.

3.2 Single way of inheritance

Traditional Hebei folk songs are mainly passed down through oral tradition and traditional folk activities. This traditional communication channel and traditional inheritance method greatly limit the dissemination of Hebei folk songs, with a small coverage and a relatively small audience, which can lead to the failure of preserving some precious folk songs, or even their gradual loss.

3.3 Shortage and aging of inherited talents, risk of generation breakage

With the acceleration of modernization, people's lifestyles and aesthetic concepts have changed greatly, and the living legacy of traditional music in today's era

has been severely impacted. Due to the influence of fast-paced life in modern society, the younger generation's interest in Hebei folk songs, a traditional form of music, has greatly diminished, leading to a gradual shrinkage of the audience. At the same time, the construction of professional music protection teams is relatively lagging behind, lacking specialized and systematic support.

3.4 Outstanding singing ability, weak theoretical foundation and low creative ability

The lack of systematic music recording and learning of basic theories has led to the fact that Hebei folk songs music inheritors are able to sing and perform, but are unable to translate this into theoretical research. This has led to the fact that Hebei folk songs are difficult to attract the attention and interest of young people in modern society, further exacerbating the difficulties of transmission. The lack of specific policy support and financial investment in practice has led to a lack of strong policy guarantee for the inheritance of Hebei folk songs. As far as the creation of Hebei folk songs is concerned, the number of new musical works is relatively small, which also reflects the creative ability and level of Hebei folk songs' musical inheritance talents, and forms an obstacle to the innovative development of Hebei folk songs.

3.5 Lack of systematic management of inheritance talents

The inheritance of Hebei folk songs lacks systematic management, and the specialty and ability cannot be expanded and improved. At present, the inheritance of Hebei folk songs lacks a specialized and systematic organization to be responsible for coordinating and coordinating, which leads to scattered and disorderly inheritance work and makes it difficult to form synergy. The training and selection of inheritors also lacks systematization. The lack of systematic management may also lead to duplication and inefficiency in inheritance work, wasting limited resources and energy.

3.6 Insufficient policy support and resource investment

In terms of resource input, the inheritance of Hebei folk songs faces the problem of shortage of resources in various aspects such as funds, talents and facilities. Due to the lack of funds, it is difficult to effectively carry out some important activities,

such as rescue records, protection research and inheritance fulfillment. At the same time, the lack of professional talents also restricts the inheritance and development of Hebei folk songs, while the lack of professional inheritors, researchers and promoters makes it difficult to make breakthrough progress in the inheritance of Hebei folk songs.

4.The suggestions on the common heritage of Hebei folk songs

4.1 Dissemination and inheritance of Hebei folk songs in the development of mass culture

As an important part of Hebei's traditional music culture, folk songs vividly record the cultural life and thoughts and feelings of the people of Hebei, and show the open-mindedness and positive attitude towards life of the people of Hebei in a rich artistic form. Mass culture is a public-oriented cultural practice activity, which provides a rich path for the artistic creation and performance of Hebei folk songs. Through mass culture activities, it increases the cultural dissemination of Hebei folk songs and strengthens the inheritance of Hebei folk songs, which has positive practical effects.

4.2 Utilizing the network information age to promote Hebei folk songs into campus

The current era of informationization provides rich channels for the cultural inheritance and development of Hebei folk songs and further promotes the development and implementation of folk songs in campus culture construction. Therefore, it is necessary to affirm the role of Hebei folk songs in the campus, but also to actively utilize the network platform to strengthen the role of Hebei folk songs in the development of teaching and learning, so that the information technology can provide rich channels for the development of traditional folk songs and broaden the road of the inheritance of Hebei folk songs culture and art.

4.3 Cooperation between universities and localities to jointly promote the inheritance activities of Hebei folk songs

Exploring effective strategies for universities and localities to jointly promote the inheritance of Hebei folk songs has a significant impact on the inheritance

and development of Hebei folk songs. Feasible strategies are proposed at the level of folk song resource sharing, inheritance talent cultivation and cultural activities to create a cultural resource base of Hebei folk songs, joint cultural activities between universities and regions, hand in hand to create Hebei folk song inheritance talents, and to promote the popularization of Hebei folk song culture, which provides a new way of thinking for the sustainable development of Hebei folk songs and the innovation of traditional cultural inheritance mode.

4.4 Research on industrialization of Hebei folk songs

Hebei folk song industrialization reform and development, build cultural industrialization platform construction, let Hebei folk song culture to create income, so as to promote the art of Hebei folk song to go farther, the stage is wider. Hebei combines the protection, development and inheritance of folk songs organically in order to ensure that the development of folk songs will not be out of touch with the times and can be closely connected with modern market and economic development. The industrialization of Hebei's folk songs is an objective need for the transformation of the inheritance mode of intangible cultural heritage, and fits the new trend of the development of social and cultural forms. Industrialization innovation has changed the traditional inheritance method of Hebei folk songs, expanded the scope of audience groups, and given them more opportunities to face the audience and market. In particular, the Internet and the ever-isolated mass media have provided technical support for the integration of Hebei folk songs industrialization, which has led to more breakthroughs in dissemination and development channels, and has also solved the employment problems of local folk song inheritors, promoted local economic development and improved the cultural literacy of local people. Therefore, Hebei folk song industrialization in promoting social and cultural development at the same time, the form of dissemination not only breaks through the field, but also on a broader music stage, and even has been to the "picture, text, sound, praise" three-dimensional development mode, in a more vivid and convenient way to disseminate the color of Hebei culture. Hebei folk song industrialization development should also break through

the mode of offline performance, the development of online display and interactive platform, in the virtual space on the Internet to create the main body of folk song inheritance, broaden the inheritance path of Hebei folk song, in the high-tech empowerment, in a unique and innovative way to seize the consumer psychology, and to promote the upgrading of folk song cultural industrialization.

4.5 Internationalized artistic exchange value of Hebei folk songs

Hebei folk songs need to come out of a new road of internationalization and exchange, and present a vigorous vitality in the development with the times. Especially under the new perspective of developing excellent traditional culture and intangible cultural heritage inheritance, Hebei folk songs conform to the requirements of the times, strengthen international cultural exchanges, go out of the local soil to survive in the mingling of tradition and modernity, obtain a broader space for development, and push forward the process of diversified dissemination of folk songs. Under the guidance of internationalization vision, carrying out artistic exchanges of Hebei folk songs can provide a more diversified and richer way to create a more excellent platform for the inheritance and protection of traditional folk songs. The extensive development of Hebei folk songs under the international vision can promote Hebei folk songs to embark on the road of development with the times. In order to get out of the countryside and win more recognition from the audience, Hebei folk song art groups and experts will take the initiative to carry out innovative, artistically packaged and multifaceted fusion works with modern music and culture, so that the folk song performances will keep up with the trend of the times and satisfy the aesthetic and cultural needs of the public. Enhance the international competitiveness and foreign cooperation ability of Hebei folk songs. By participating in or organizing international cultural exchanges, we can strive for performance and display opportunities for folk song artists and cultural creation institutions, win popularity and influence for outstanding singers and music creators, and lay the foundation for their further artistic development. Hebei folk songs are limited by the development of the region and the times, some of the contents and forms are relatively outdated, and international exchanges can establish contact channels and

cooperation platforms for the diversity of folk song art, and in the process of displaying their own artistic charms and stylistic characteristics, they are also exchanging with other folk song art.

Discussion of the Results

Since ancient times, Hebei has been blessed with beautiful natural scenery and complex and varied landforms, as well as a profound cultural heritage. The industriousness and courage of the people are even more evident in Hebei folk songs. Therefore, Hebei folk songs are also the historical echoes chanted on Yan Zhao land, the voices of the working people from the depths of their hearts, which profoundly reflect the changes of the times and the sorrows and joys of the working people, and have become the emotional support and spiritual belonging of people from generation to generation.

This paper finds that Hebei folk songs have obvious regional differences through the study of the musical characteristics of folk songs in five regions of Hebei Province. The geographical environment of Hebei is complex and diverse, with both the Sebei Plateau and the vast plains, as well as the coastline of the Bohai Sea and the Taihang Mountains, and such geographic differences have created unique styles of folk songs in various regions. For example, the folk songs of Zhangjiakou and Chengde in the northern part of Hebei and other areas of the Sebei Plateau, such as "Running for Guan Shan" and "Dushan Xiao Diao", are characterized by their ruggedness and boldness, while fishing songs such as "Fisherman's Delight" and "Pulling the Nets", which are sung along the coastline of the Bohai Sea in the eastern part of Hebei, are characterized by their uniqueness and distinctiveness. Therefore, it is very important for this paper to be divided into five regions to study the musical characteristics of each region, so as to better carry out an in-depth study of the overall characteristics and cultural differences and similarities of Hebei folk songs.

From a dialectal point of view, Hebei is the region with the most prominent linguistic changes, with a variety of dialects, including Northeastern, Shanxi, Shandong and Henan, distributed throughout Hebei. The folk songs of Qinhuangdao and Chengde

in the north and east of Hebei are influenced by the northeastern dialect, and the folk songs are characterized by the duo; the folk songs of Tangshan in the east of Hebei have a distinctive dialect and are influenced by the Leiting shadow and the big drums; and the dialects and forms of opera of Tianjin and Beijing in the central part of Hebei have also had an impact on the local folk songs.

In terms of artistic expression, Hebei folk songs are dominated by ditties, mountain songs, bugles and dance songs, with ditties accounting for the largest proportion.

Regarding the phenomenon of folk songs of the same family and origin, the variants in different regions of Hebei are fully demonstrated, showing the evolution of the same folk song in different regions after blending local culture and dialects. In the case of “Painting the Fan Face” from southern Hebei and western Hebei, the same piece maintains commonalities as well as distinctive features in terms of singing, liner notes, and melodic structure.

From the perspective of social function, first of all, Hebei folk songs are the living preservation of historical memory, often recording major local historical events, character legends and daily life in a narrative way. For example, the southern Hebei folk song “La Hua Tunes” retains traces of the trade routes of the Jin merchants in the Ming and Qing dynasties, and the geographic descriptions and dialectal vocabulary in the lyrics provide vivid materials for the study of ancient transportation and commerce. Second is the continuation of dialect and oral literature. The singing of folk songs relies on the local dialect, which has become an important medium for dialect transmission. Some folk songs not only preserve phonetic features, but also integrate oral literature forms such as proverbs and sayings, constituting a unique language and art system. Once again, they are symbolic symbols of folk rituals. In weddings, funerals, festivals and rituals, folk songs are the core of the ritual process, and their lyrics contain admonitions on the ethics of marriage, and serve both ceremonial norms and emotional expression. Hebei folk songs are collective cohesion and emotional connection, moral education and value transmission, and a bridge for cross-regional cultural exchange.

From the perspective of non-heritage protection, the recent folk song appreciation and reading activities held in the Hebei Provincial Library shows that the protection of folk songs in Hebei is being carried out through the “Shape and Soul” approach, which not only protects the traditional repertoire in its original form, but also guards the folk culture and ecology, and at the same time, promotes the innovation of combining traditional folk songs with modern life.

At present, in the context of the vigorous development of Hebei folk songs, it is of great practical significance to conduct a comprehensive research on the background, artistic characteristics, singing style, cultural aesthetics, development status and innovation strategy of Hebei folk songs, in order to protect and pass on the local excellent traditional music cultural heritage and to broaden the idea of folk music development. This has also become the root of many researchers' commitment to academic research and artistic creation of Hebei folk songs. Hebei folk songs have also been mentioned many times by several research scholars in the research results of Hebei folk songs, such as Song Yong Quan (2021, p. 160-162), “The dissemination and inheritance of Hebei folk songs in the development of popular culture” and Wang Juan Juan (2023, p. 22-25), “Research on the inheritance path of Hebei folk songs”.

Hebei folk songs, no matter from the genre or the way of expression, their creation and development cannot be separated from the colorful life of the people of Hebei, along with the people's thoughts and feelings and artistic aesthetics of the development of the changes, through the refinement of time, has long been condensed into a simple and beautiful art form, and is included in the history of China's folk song art.

Suggestion of the study

1. Implication of the study

First of all, the study of the musical characteristics and inheritance of Hebei folk songs will provide theoretical support for more scholars, and can provide an in-depth understanding of the folk customs, social changes, and the living conditions of the people in Hebei. This is of great value to the study of folklore, sociology and other

disciplines. Because this paper provides a refined study of musical characteristics and regional culture, it expands the perspective of inheritance.

Deepen the research on musical characteristics: Refinement of the analysis of musical elements: This paper further refines the analysis of the musical elements of Hebei folk songs, such as tonal modality, compositional structure, melodic direction, etc., in order to reveal their musical characteristics more comprehensively. Through the analytical tools and methods specialized in musicology, the unique features of Hebei folk songs are deeply excavated.

Incorporating regional cultural inquiry: The generation and development of Hebei folk songs are closely related to its regional culture. This study can place Hebei folk songs in a broader context of regional culture, and analyzes the influence of regional culture on the musical characteristics of folk songs, as well as how folk songs reflect the characteristics of regional culture and the social role of folk songs.

2. Recommendations of the future research

For future research, it is suggested to start from the inheritance group and inheritance mode to analyze the problems in inheritance more accurately, and also to strengthen the interdisciplinary research cooperation and promote the application of research results to strengthen the cultural inheritance and protection and to promote the development of cultural industry.

Expanding Perspectives on Heritage Research:

Focus on the group of inheritors: The inheritors are the key to the inheritance of Hebei folk songs. Future research should pay more attention to the group of inheritors to understand their inheritance methods, inheritance experience, and the dilemmas and challenges they face. Through in-depth research on the inheritors, we can provide more targeted suggestions for the inheritance of Hebei folk songs.

Exploring modern inheritance modes: With the development of science and technology and changes in the social environment, the inheritance modes of Hebei folk songs are also changing. Future research can explore the application of modern technological means in the inheritance of folk songs, such as digital inheritance and network communication, as well as the impact and effect of these new modes on the inheritance of folk songs.

Strengthening interdisciplinary research cooperation:

Combined with folklore research: Hebei folk songs are closely connected with folk activities. Future research can combine the perspective of folklore to analyze the role and significance of folk songs in folklore activities, as well as the impact of folklore activities on the inheritance of folk songs. This interdisciplinary research will help to understand the cultural connotation of Hebei folk songs more comprehensively.

Introducing sociological and pedagogical perspectives: Sociological and pedagogical perspectives can provide new ideas for the study of the inheritance of Hebei folk songs. Future research can analyze the impact of social changes on the inheritance of folk songs and how to promote the inheritance and development of folk songs through educational means.

Promoting the application of research results:

Strengthening cultural inheritance and protection: Research results should serve the actual work of cultural inheritance and protection. Future research can put forward specific cultural inheritance and protection strategies, such as strengthening policy support, financial input, and training of inheritors, in order to promote the inheritance and development of Hebei folk songs.

Promoting the development of cultural industry: Hebei folk songs are valuable cultural resources with great potential for development. Future research can explore how to use folk song resources to promote the development of cultural industries, such as developing folk song tourism products and building folk song cultural brands, in order to achieve a win-win situation in terms of economic and social benefits.

The research on the musical characteristics and inheritance of Hebei folk songs is a process of continuous deepening and improvement. Future research should make more efforts in deepening the research on musical characteristics, expanding the perspective of inheritance research, strengthening interdisciplinary research cooperation, and promoting the application of research results in order to promote the inheritance and development of Hebei folk songs.



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