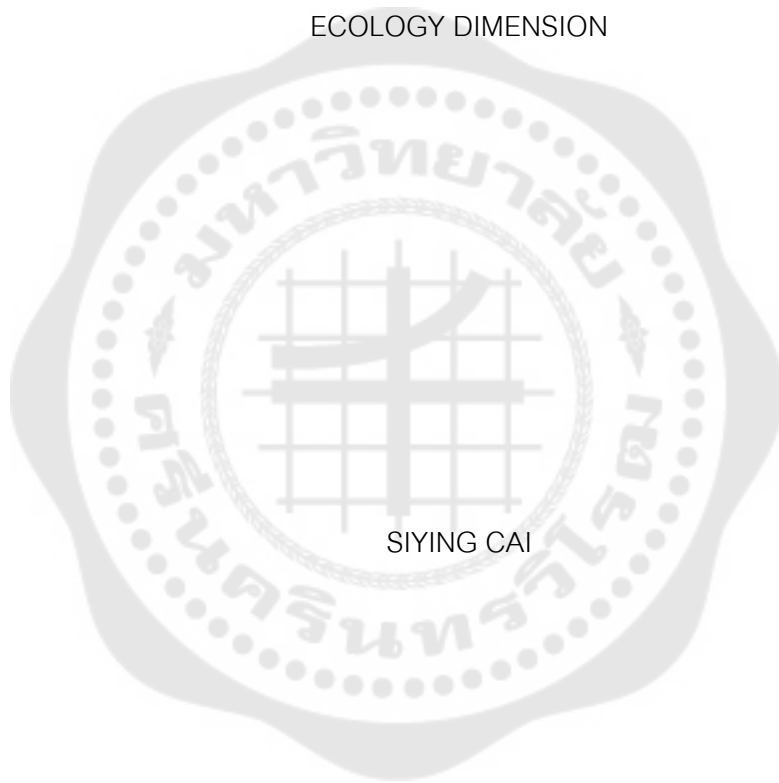




THE LOCAL CHOIR DEVELOPMENT IN SOUTHERN JIANGXI IN A CULTURAL
ECOLOGY DIMENSION



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2023



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

Faculty of Fine Arts, Srinakharinwirot University

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THE DISSERTATION TITLED
THE LOCAL CHOIR DEVELOPMENT IN SOUTHERN JIANGXI IN A CULTURAL
ECOLOGY DIMENSION

BY
SIYING CAI

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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Ganzhou City, the southernmost city of Jiangxi Province, has a long history and a rich cultural heritage. It is a land infiltrated by Hakka culture and red revolutionary culture. This research examines the folk songs of Gannan culture, Gannan choir groups, and the choir works in Gannan in order to gain a deeper comprehension of the cultural ecological situation of choir development in Gannan. In addition to further analyzing and outlining the characteristics of the local folk songs of Gannan, nurtured by Hakka culture and red revolutionary culture, to further analyze and study the three-dimensional relationship between perception, behavior, and the sound of the indigenous choir in southern Jiangxi Province; to further analyze the cases of excellent choir works in southern Ganzhou; and to consider the sustainable development path of local choir music in southern Jiangxi Province. Following the study, several issues were identified about the development of the local choir culture in Gannan and proposed strategies for their resolution.

Keyword : Choir, Cultural Ecology, Southern Jiangxi

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I have successfully delivered this doctoral dissertation to all of you today after leaping over thousands of hills and mud.

In Bangkok in May, the sun was blazing and extremely sweltering. As I observe the swaying trees from the reading room of my apartment, I reflect on the past three decades of education. I have had numerous individuals to thank along the way.

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took on the responsibility of caring for my children, my parents, and everything else so that I could freely and spontaneously pursue my ambitions. Three lifetimes of good fortune to have met him!

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CHAPTER 1

INTRODUCTION

Background

The pioneers of cultural ecology, Franz Boas and Kroeber, advocated that "the environment determines culture" and began to explore the relationship between human culture and the natural environment in which it is embedded. They argue that "culture and its ecology are inseparable; they influence each other, interact with each other, and are mutually causal." Alan P. Merriam, the famous music anthropologist, argues that music is not just a human phenomenon, but a conglomeration of ideas, behaviors, and sounds; music is a human learned behavior, determined by cultural ideas (Merriam, 1964). This conception of music has led him to define musical anthropology as "the study of music in culture."

Choir is one of the art forms with the widest participation and highest audience rate in mass cultural activities. From the principles of physiology and physics, choir is based on the physiological characteristics of the human voice, dividing it into different high and low voices. It follows the laws of physics in combining these voices vertically and horizontally to form a collective singing symphony, making it a polyphonic vocal art (Yan, 2003). Above all, it is an art created by human beings. Choirs produced in different communities and cultures should take various forms. In China, the art of choir singing as a discipline has only been around for a hundred years. However, as early as the Spring and Autumn Period, Confucius (551 BC-479 BC), a great ancient Chinese thinker, statesman, educator, founder of the Confucian school, and the "Greatest Sage of All," believed that "poetry can be a means of exhilaration, a means of observation, a means of grouping, and a means of complaint." If Confucius did not use the Book of Songs as a textbook to "sing" with his 3,000 students, I'm afraid he would not be able to "group" them. If we cannot "group," how can we "rise"? How can we "see"? And there is no chance for "grievance." Recognizing the power of collective singing, Emperor Gaozu of Han Dynasty taught 120 children from his hometown to sing the "The Great Wind" when he returned home after winning the world. He also sang with them, "A great wind

came forth, the clouds rose on high. Now that my might rules all within the seas, I have returned to my old village. Where will I find brave men to guard the four corners of my land?" We don't know how Confucius sang the "The Book of Odes," but it seems that the seventy-two sages were not quite able to sing the same part, let alone whether the three thousand students could sing them all. We also don't know how 120 children sang the "The Great Wind" during the Han Dynasty, but it seems that even Emperor Gaozu of Han Dynasty and the fathers of his hometown could not sing in unison with the children. Therefore, perhaps choir existed as an art form in that era. If there was a choir in China during the pre-Qin period, did this art form gradually disappear from the daily life of the Han Chinese people after the Han Dynasty? Here, I think of another term, "The Work Song." The Work Song is a folk song genre and the original form of musical origin. The music is characterized by the unity of rhythm and labor rhythm and is mostly sung in the form of "Lead singer with choir." Reviewing the literature reveals that many labor trumpets have two or more vocal parts, and the leader and choir do not sing consecutively but often alternate between two vocal parts. Therefore, I believe that the Chinese Han Chinese "polyphonic vocal music" never disappeared, but the academic community has not included this kind of ethnic folk polyphonic original music in choir art. Additionally, many of China's ethnic minorities have a lot of polyphonic vocal music, but until the founding of the People's Republic of China, there were still many professional musicians who knew very little about it.

The choir, as we know it so well, was introduced to China from the West over a hundred years ago as a result of the spread of religion. Initially, the art form of choir singing was not introduced to China simply as an art but as a medium of communication with the motive of cultural importation and ideological penetration. However, over the past hundred years, choir music in China has undergone a development process from "cultural importation" to "local transplantation" to "national innovation." The choir form has also changed from "mass singing" to "artistic creation." Looking back at China's modern history, in the context of China's internal and external troubles, mass chants reflecting salvation and survival have emerged. Under the influence of the Russian Revolution,

"arousing the people" and "going to the people" became the strong voice of the times. A number of aspirants reached out to the people, contacted the masses, and songs that were closely linked to the people's daily lives and thoughts and emotions became a link between intellectuals and the general public, as well as a favorable tool to arouse patriotic thinking among the people.

Jiangxi Province is abbreviated as "Gan". Ganzhou City, located in the southernmost part of Jiangxi Province, is called "Gannan" for short. Gannan is adjacent to Guangdong, Fujian, and Hunan, and serves as a bridgehead to the "Guangdong, Hong Kong, and Macao" Bay Area. Gannan has a long history of administrative division, dating back to the Southern Captaincy of Luling established in Jiahe 5th year (236 AD) of the Eastern Wu during the Three Kingdoms period in China. On November 7, 1931, the Chinese Soviet Republic, the first state in China's history named after a Soviet, was established here. Although the Chinese Soviet Republic only existed for six years, it marked the first time the Communist Party of China entered the Chinese political arena in the form of a state. The successful practice of the Chinese Soviet Republic in party-building, governance, economy, culture, democratic legal system, and social development laid the foundation for the political, material, spiritual, and social civilization building in the People's Republic of China. It became a significant preview of the Chinese Communists' governance and their rule over the country and its people. During this period, mass singing became an effective means of propagating revolutionary ideas, not only enriching the cultural life of the Soviet region but also inspiring the fighting spirit and igniting revolutionary enthusiasm among the soldiers. On December 30, 1933, a grand welcome ceremony was held at the central headquarters, where Comrade Zhou Enlai personally led everyone in singing the "International Anthem." Singing activities were widespread among the Chinese Workers' and Peasants' Red Army under the leadership of the Communist Party of China (Hu et al., 2007). Gannan is also the birthplace of the "Long March," a remarkable feat in human history. Therefore, Gannan is known as the "Cradle of the Republic" and the "Red Capital."

Another notable cultural aspect of Gannan is its distinction as the "cradle of Hakka." The Hakka people are a Han Chinese ethnic group that has historically experienced significant population migrations due to warfare. Their culture is characterized by frequent exchanges and integration, preserving the core elements of Central Plains culture while embracing orthodox Chinese traditions, poetry, and rituals within families. Additionally, they have adeptly absorbed cultural influences from local minority groups, resulting in a unique Hakka culture that bridges the north and south and connects the east and west. The local music culture in Gannan thrives, boasting a diverse array of musical traditions such as the widely known Gannan Tea-picking Opera, Xingguo Folk Song, Yudu Suona (Suona - a traditional Chinese wind instrument) Music, and Donghe Opera, which are recognized as intangible cultural heritage. During the period of the Agrarian Revolution, musicians utilized the local music of Gannan as a foundation to create numerous mass singing works that resonated with the people and instilled a revolutionary spirit. Following the establishment of the People's Republic of China, various choir art activities were organized to enrich the cultural life of the masses, improve their quality of life, and enhance cultural confidence.

Liu Xiang, a historian of the Western Han Dynasty, quoted an anonymous text from Mozi in his work "Shuo Yuan (Garden of Anecdotes)," stating: "Food must always be abundant, and then seek beauty; clothing must always be warm, and then seek beauty; living must always be safe, and then seek happiness." This demonstrates that throughout history, humanity's desire for spiritual enjoyment and "beauty" has remained constant alongside the pursuit of material well-being. With the rapid development of the economy, people's material lives have improved, and an increasing number of individuals are now seeking abundance in their spiritual realm. In modern society, "choir" has become a way of life for people to enhance their quality of life and pursue spiritual pleasure. In Gannan, individuals from various backgrounds are joining choirs and embracing the world of choir music. Fortunately, the author has been involved in choir education and conducting in Gannan for over a decade, and has established a college choir and a native Gannan choir, both of which have achieved commendable results.

Among them, the Gannan native choir - the "Lao Biao Ge" choir under the Ganzhou City Federation of Literary Arts - has received acclaim for its performances of Gannan's choir works, such as "Shi Song Hong Jun" and " Luo Yu Lei - It's Raining." The choir won the gold medal in the A-class team category at the China Beijing International Choir Competition and the silver medal at the Taipei International Choir Festival.



FIGURE 1 International Choir Festival Award Certificate

Source: Lao Biao Ge WeChat Public, (2022)

However, the exploration of group choir in this region, influenced by Hakka culture and the culture of the Red Revolution, is still in its infancy within the academic sphere. The author intends to conduct a study on the cultural ecology of local choir development in Gannan through literature research, field surveys, interviews, and other methods drawing from cultural ecology, music anthropology, music sociology, and psychology. The aim is to make a modest contribution to the academic research and advancement of choir art in Gannan.

Research objective

1. To analyze the ecological environment of the local choir culture in Gannan.
2. To investigate the choir groups, choir activities, and choir works in Gannan's native choir, and analyze the three-dimensional relationship of sound, behavior, and concept in Gannan's native choir.
3. To analyze the ecological value and sustainable development path of Gannan's local choir culture by combining the theory of cultural self-awareness.

The importance of research.

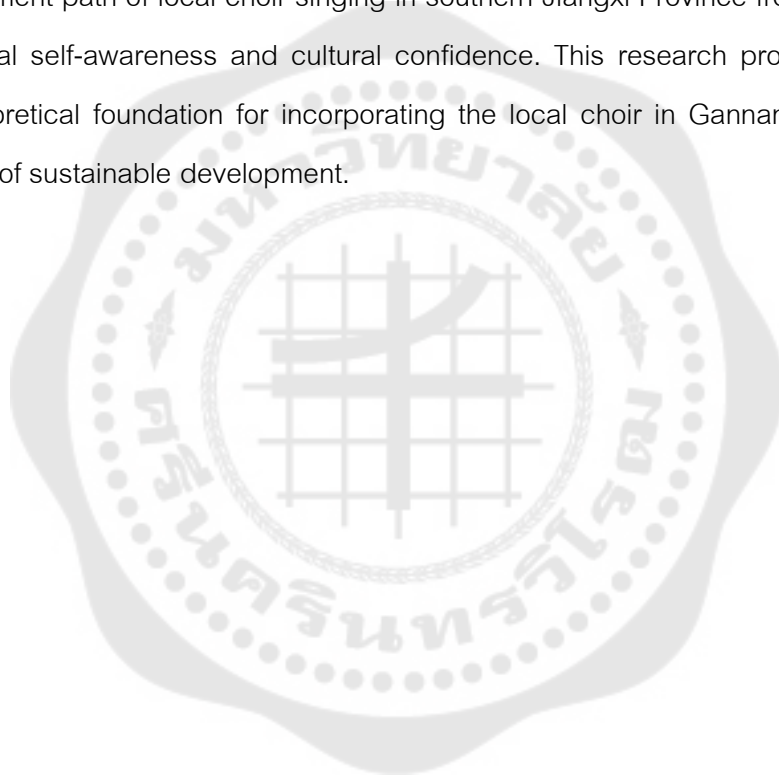
1. Cultural ecology is a theoretical framework that applies scientific concepts, theories, perspectives, and methods to the study of cultural phenomena. Ecology, in general, examines the relationships between living and non-living elements (i.e., the environment) and between living organisms themselves. Cultural ecology, specifically, explores the relationship between culture and the environment. In this paper, the focus is on investigating the connection between the indigenous choir of Gannan and the cultural environment of Gannan. This study represents a pioneering and innovative endeavor within the academic realm as it is the first of its kind.

2. The academic community, both domestically and internationally, has shown relatively active engagement in the study of Hakka music in Gannan, with a number of articles already published. This paper, however, focuses specifically on the development of choir singing within Gannan's native culture, thereby further enriching the research on indigenous music in Gannan based on previous studies.

3. This study begins with an exploration of the natural ecology and human environment of Gannan, leading to an examination of the local cultural ecology in Gannan. By doing so, it presents a new case study for subsequent scholars who are researching related fields.

4. The local choir works that originate from the adaptation and creation of folk songs in Gannan are the result of innovative development within the local culture. The

native choir groups in Gannan perform these native choir works, representing an efficient and innovative approach to cultural inheritance and development. They possess distinctiveness and unique characteristics. Another significant aspect of this study is to further analyze exemplary local choir works in Gannan from the perspective of cultural consciousness and cultural confidence. By utilizing the three-dimensional relationship of concept, behavior, and sound in local choir singing in Gannan, derived from the theories of music anthropology, it aims to consider the sustainable development path of local choir singing in southern Jiangxi Province from the standpoint of cultural self-awareness and cultural confidence. This research provides a scientific and theoretical foundation for incorporating the local choir in Gannan into the cultural ecology of sustainable development.



Research scope

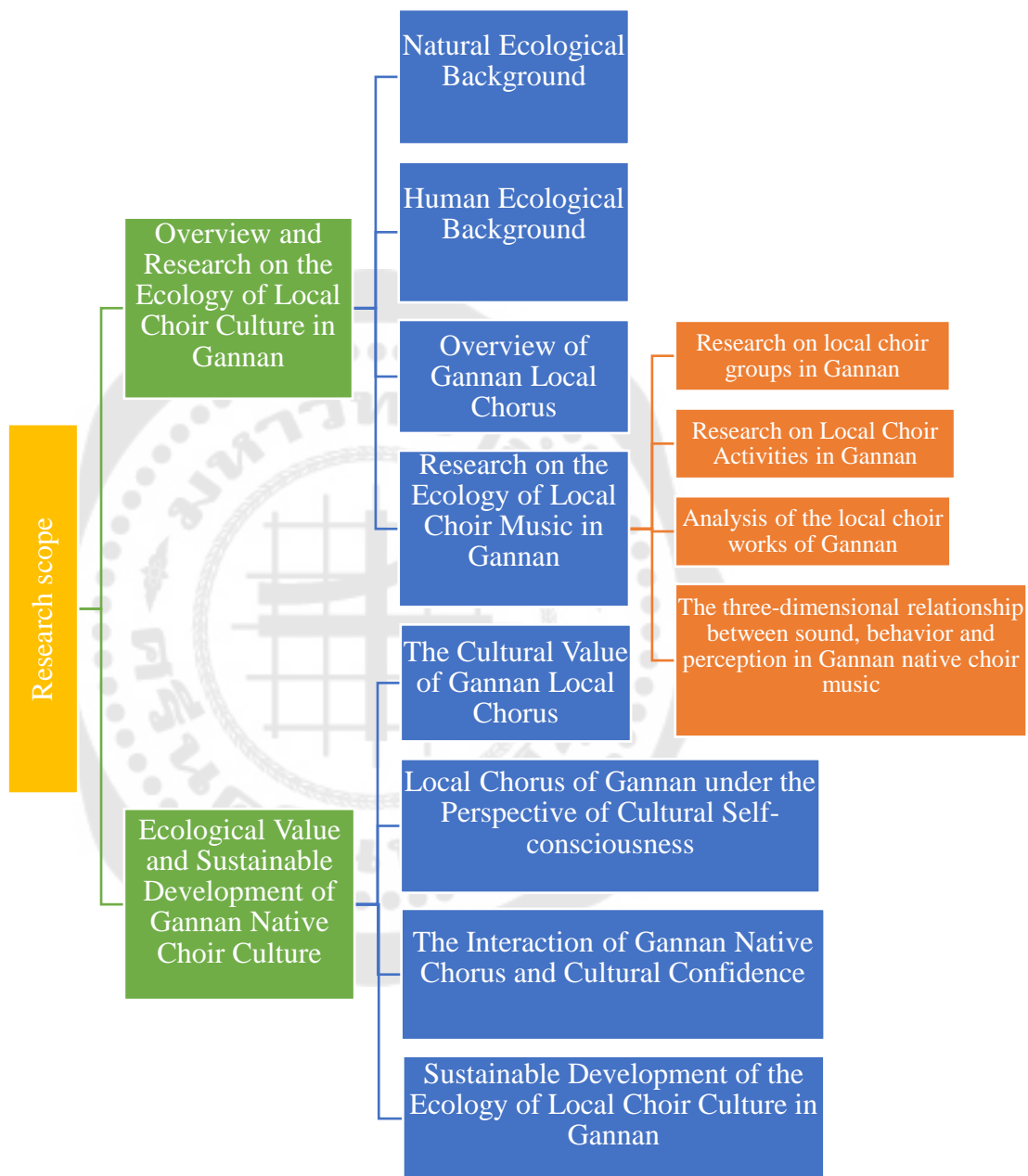


FIGURE 2 Study scope mind maps

Source: By the author

Definition of terminology used in research

1. Gannan: Gannan is the geographical abbreviation of the southern region of Jiangxi Province (Jiangxi Province for short), which mainly consists of 3 districts, 13 counties and 2 county-level cities under the jurisdiction of the prefecture-level Ganzhou City. The total area of Gannan is 39,379.64 square kilometers, accounting for about one-fourth of the total area of Jiangxi Province; the registered population in 2020 is 9,830,700,000, and the resident population is 8,970,140,000, accounting for about one-fifth of the population of Jiangxi Province, of which the Hakka population accounts for more than 95% (Ganzhou Municipal Bureau of Statistics & Ganzhou Municipal Office of the Seventh National Population Census Leading Group). Gannan has a long history of forming administrative regions. The Three Kingdoms - Wu Jiahe five years (236) set up the administrative agency equivalent to the city level - Luling southern captain. In the Song Dynasty, there were two political districts, Nan'an and Ganzhou, referred to as "South Gan". And because it is located in the upper reaches of the Gan River, the south of Jiangxi, and in the Kangxi years of the Qing Dynasty and the beginning of the Republic of China has been set to patrol the Gannan Road and Ganzhou Road, also commonly known as "Gannan". Gannan is known as the "Red Capital", "Cradle of the Republic", "Cradle of Hakka" and "Original Hometown of Hakka". As one of the three major Hakka areas in China, it is one of the "four Hakka states" together with Meizhou, Huizhou and Tingzhou. It has a strong Hakka culture, with more than 600 Hakka huts, Hakka cultural city and Hakka museum. The residents speak the common Gannan Hakka language.

2. Local culture: The term "local" refers to the local land or the original place of growth. According to the "Ci Hai" dictionary, Local culture is defined as the achievements bred and created by the local people in response to their long-term life and environment. This includes thoughts, concepts, customs, artifacts, and lifestyle. (Chen, 2022).

3. Cultural Ecology: Cultural ecology is a concept that was initially introduced in 1955 by American cultural anthropologist Steward. He proposed the establishment of a

specialized discipline with the objective of explaining the origins of distinct cultural forms and patterns that are unique to specific places. Cultural ecology focuses on how the external composite ecological environment influences the emergence, development, and transformation of culture. It is a discipline that examines the laws governing cultural production, development, and change by considering the interactions among various factors within the natural and social environment in which human beings live (Sima, 2001).

4. Choir art: Choir is a form of vocal art that falls under the category of polyphonic music. It is a performing art form centered around group singing. According to "The Encyclopedia of China" (Music and Dance Volume), a choir song is performed by several groups of people singing together in multiple parts, with each part being sung by at least three individuals (Hu et al., 1993). The Grove Dictionary of Music defines choir (choir) as a collective performance by a group of singers who sing in unison or separate parts (typically separate parts). In the English context, "choir" often refers to a small, highly trained professional group, while "choir" typically refers to a larger group of secular singers (Blom, 1908). In the Western context, dominated by European musical traditions, the art of polyphonic singing is considered to have accompanied the history of European civilization. In China, there is a historical record of 70 children singing together at the court during the reign of Emperor Wu Di of the Han Dynasty, as documented in the "Shih Chi: Treatise on Rites and Music" section. Additionally, various ethnic minorities in China still have diverse forms of polyphonic singing.

5. Mass choir: The term "mass choir" refers to choir activities that are part of mass cultural activities. The term "group choir" indicates the participation of the masses, or the general public, as the primary participants in choir art activities. Some scholars also use the term "mass choir" because it embodies the qualities of popular literature and art. In China, the concept of the "masses" is closely tied to political reality, and the term "mass choir" reflects the distinct characteristics of the times. As society has evolved and cultural changes have occurred, school and university choirs have played a

pioneering role in promoting a love for music and the spontaneous organization of social choir groups (Wen & Zhao, 2016). In 1986, China established the China Choir Association in Beijing with the aim of widely developing mass choir activities and promoting advanced cultural development.

6. The concept of aesthetic education can be traced back to the time of Plato, a prominent figure in Western philosophy, and Confucius, a key figure in Confucianism in the East (Liu, 2021). The term "aesthetic education" formally emerged in the 18th century from the German philosopher Schiller's concept of "die asthetische Erziehung" in his work "Letters Upon The Aesthetic Education of Man". It was later mentioned by Cai Yuanpei in his work "General Theory of Philosophy" in China and continues to be used today (Cai, 1997). In China, the idea of aesthetic education has persisted to the present day and has been imbued with the meaning and mission of the times. "The Encyclopedia of China" defines aesthetic education as "education that cultivates individuals' aesthetic consciousness and aesthetic interests, develops their ability to appreciate beauty and create beauty, and fosters noble sentiments and civilizational qualities. It is an abbreviation of beauty education in contrast to intellectual education, moral education, and physical education. Within the framework of comprehensive development education, aesthetic education holds a significant position" (Hu et al., 1993). Ci Hai entry on "aesthetic education" further explains that aesthetic education, also referred to as "education of aesthetic sense" or "education about aesthetic and creative beauty," involves engaging in aesthetic activities and rational aesthetic education pertaining to artistic, natural, and social beauty. Through these activities, individuals develop correct aesthetic concepts, cultivate healthy aesthetic interests, and enhance their appreciation of beauty and creativity (Chen, 2022).

7. The Anthropology of music: "The Anthropology of Music" was introduced by the American anthropologist Alan P. Merriam in 1964. It is a sub-discipline of anthropology that aims to understand human behavior through the study of music. The focus of research is on music in culture, examining how music is used, produced, and perceived within specific social and cultural contexts (Du, 2011). The distinction

between the anthropology of music and ethnomusicology is often not clear, as it should be. Ethnomusicology can be approached from both anthropological and musicological perspectives. Musical anthropology can be understood as the study of music from an ethnographic standpoint. Different peoples around the world have their own unique music, but it is all music created by people (Blacking, 1973).

8. Cultural self-awareness: Cultural self-awareness has its roots in existential and value-theoretic perspectives. From an existential standpoint, cultural self-awareness refers to the awareness and awakening of one's own cultural identity, which serves as a premise for human development. From a value theory perspective, cultural self-awareness involves the recognition of cultural values and the pursuit and selection of values by individuals. Cultural self-awareness is a concept that encompasses rich and diverse connotations and various types. In terms of essential content, it includes cultural identity, cultural comparison, cultural reflection, cultural criticism, and cultural innovation. Regarding its basic characteristics, cultural self-awareness exhibits features of rationality, historicity, practicability, and value-oriented illumination. It can also be classified into different types based on various perspectives, such as breadth, depth, ideological orientation, and sources of form. Overall, the study of cultural self-awareness contributes to understanding cultural and human development, which holds significant practical significance for societal progress and human advancement (Zhang, 2010).

Research conceptual framework

TABLE 1 Research conceptual framework table

The Local Choir Development in Gannan in a Cultural Ecology Dimension		
Research objective	Theory	Objectives
1.To analyze the ecological environment of the local choir culture in Gannan.	Theory 1: Based on the cultural ecologist [U.S.] Steward's view of cultural ecology as an external composite ecological environment that affects the emergence, development and change of culture, we analyze the internal and external factors of the formation, development, i.e., change of the native choir of Gannan.	Objective 1: To analyze the internal and external factors of the formation, development and changes of Gannan native choir by describing the natural environment, humanistic environment and other regional ecological environment of Gannan and combining them with the theory of cultural ecology. To derive the inevitability of the formation and development of Gannan native choir.

<p>3. To analyze the ecological value and sustainable development path of Gannan's local choir culture by combining the theory of cultural self-awareness.</p>	<p>Theory 3: According to Chinese sociologist Fei Xiaotong, "Cultural self-awareness means that people living in a certain culture have self-awareness of their culture, understanding its origin, formation process, characteristics and development trends, without any intention of cultural regression, not to revert to the old, and at the same time not to advocate wholesale westernization or wholesale othering, self-awareness is to strengthen the capacity for cultural transformation. The purpose of self-knowledge is to strengthen the autonomy of cultural transformation and to obtain the autonomy to decide to adapt to the new environment, the new era and the new cultural choices." In this paper, In this study, the focus will be on examining the sustainable trajectory of local choir development in Gannan as a theoretical framework.</p>	<p>Objective 3. Through this theory, the sustainable path of choir development in Gannan is the path of cultural "self-knowledge" of the people living in Gannan. The development process is "each one is beautiful, beauty is beautiful, beauty is beautiful, and the world is beautiful."</p>
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CHAPTER 2

LITERATURE REVIEW

The author has been engaged in choir education and related work in Gannan for more than ten years. Over the years, the author has studied a lot of literature on Gannan music culture and choir art research, and found that there are many people who care about Gannan music, but the literature on Gannan's local choir research is very limited, and those who conduct academic research on choir art from the perspective of Gannan local culture are very few and far between. At first, the author was distressed and did not know how to start the literature research. Instead, the search began with Hakka music in Gannan, and it was quite fruitful to start with the musical and cultural activities in the Soviet area of Jiangxi Province. First of all, he consulted "Jiangxi Hakka music culture" co-edited by Huang Yuying and Yuan Dawei (Huang & Yuan, 2014). They have recorded and organized Hakka music in Gannan from the perspective of ethnomusicology. "New Songs of Hakka Folk Songs" edited by (Yuan, 2018) analyzes and composes new songs adapted from Hakka folk songs in Gannan, which makes a great contribution to the inheritance and development of Hakka music in Gannan. On this basis, we also reviewed the cultural records of Gannan in various periods, the revolutionary history of Gannan Soviet area, music anthropology research literature, choir research literature and literature related to research methodology. The research topic is "Cultural Ecology of Local Choir Development in Gannan", and the key words for literature search and data collection are "Gannan Culture", "Gannan Music", "Red Revolutionary Music of Gannan" and "Choir" according to the research object, research field and research content of the topic; The terms "cultural ecology", "musical anthropology", and "cultural self-consciousness theory" were used in the literature search based on the theory of the research. In the process of document collection, the cultural records and government documents of the southern part of Jiangxi Province were also included in the document collection.

The literature review of this topic is divided into three main parts. Firstly, the literature related to "Gannan culture," "Gannan music," "Gannan red revolutionary music,"

and "choir" is analyzed over time, examining the research themes and disciplinary trends. This analysis provides an overview of the research hotspots during different periods and summarizes the key arguments and discussions on various topics.

Secondly, a comprehensive review of research theories is conducted. This study primarily focuses on the three-dimensional relationship between concept, behavior, and sound in the field of "Anthropology of Music" as proposed by American music anthropologist Alan P. Merriam. Additionally, "cultural ecology" and "cultural self-awareness theory" are considered as core theories. Therefore, the literature review places emphasis on the study of "musical anthropology," "cultural ecology," and "cultural self-awareness."

Lastly, an overall review of the literature is provided by integrating the findings from the first two parts of the literature review. This synthesis aims to offer a comprehensive understanding of the research conducted on the topic at hand.

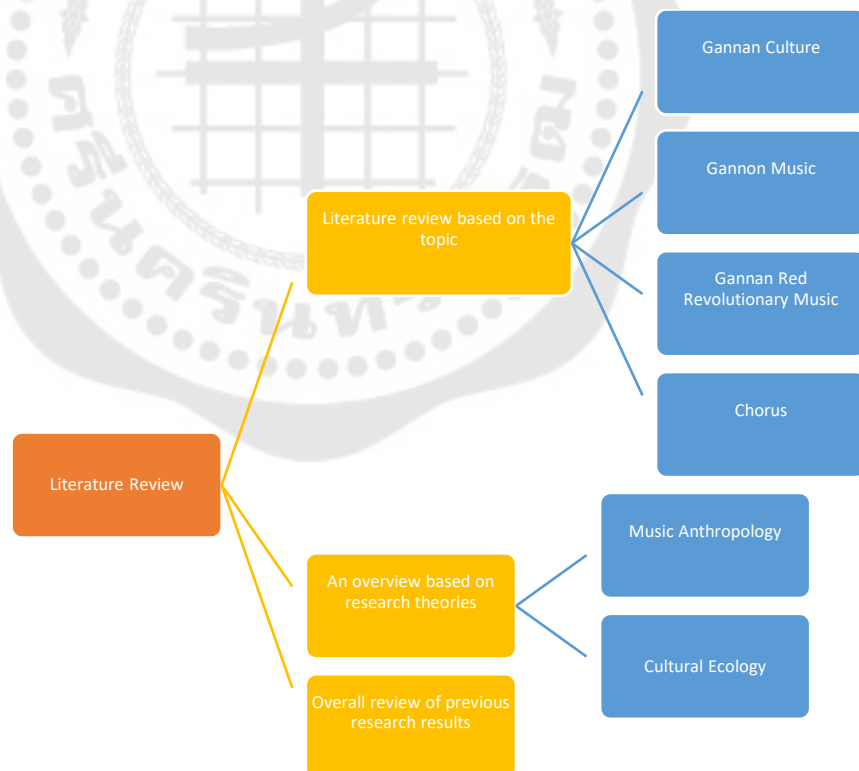


FIGURE 3 Literature Review Mind Map

Source: By the author

1. Literature review based on the research topic

1.1 Literature Review of Gannan Culture

1.1.1 Trend analysis of academic papers on Gannan culture

After conducting a computer search and preliminary analysis of the full-text database of China Knowledge Network, a total of 79 academic papers from core journals such as Peking University Core, ISSCI, and EI were found on the topic of "Gannan Culture". The earliest core journal paper on "Gannan Culture" was published in 1992, followed by another paper by Wu Yuhua in 2003, which focused on the study of Hakka customs and sports culture in the Central Soviet Area. This article examined the relationship between Hakka customs and sports and discussed the contributions of the Hakka people in the realm of sports culture (Wu & Zeng, 2003).

The number of papers focusing on Gannan culture and successfully published in core journals has shown an increasing trend since 2008, reaching a small peak in 2016 with 11 papers successfully published. The distribution of disciplines in the research on "Gannan Culture" is primarily concentrated in the fields of music, dance, and culture, as shown in Figure 5. For example, Lai Dan's article "The Formation of Gannan Tea Cultivation Dance from Tea Culture" published in the Journal of Beijing Dance Academy in 2013 explores the origin of Gannan tea cultivation dance from the perspective of tea culture, tracing its development path through a literature survey and field interviews. The study identifies the progression from Chinese tea culture to tea leaves, tea ceremony, tea poetry, tea song, tea lantern, tea opera, and ultimately tea dance (Lai, 2013). She believes that the creation of tea ceremony and tea art is the soil of Gannan tea dance; the combination of tea song and lantern is the budding period of Gannan tea dance; the interaction of tea dance and tea drama is the mature period of Gannan tea dance.

Another notable publication is "Tradition and change of Gan Nan tea-picking opera under the perspective of historical anthropology" by Fan and Ma (2020). They argue that the trajectory of traditions and cultural changes observed in Gannan tea opera reflects the historical characteristics of the construction and changes of Hakka culture. Gannan tea opera, as a form of Han Chinese immigrant culture, has undergone

changes influenced by time trends and social dynamics. The spread and localization of Han Chinese traditional culture have given cultural symbolic meaning to tea opera, resulting in the dynamic transfer of the performance context and expansion of performance text formats. The authors emphasize the need to move beyond superficial and monolithic research on Gannan tea opera and delve into its deeper grammatical logic structure, while also examining essential attributes and ethnic issues arising from its cultural transformation (Fan & Ma, 2020).

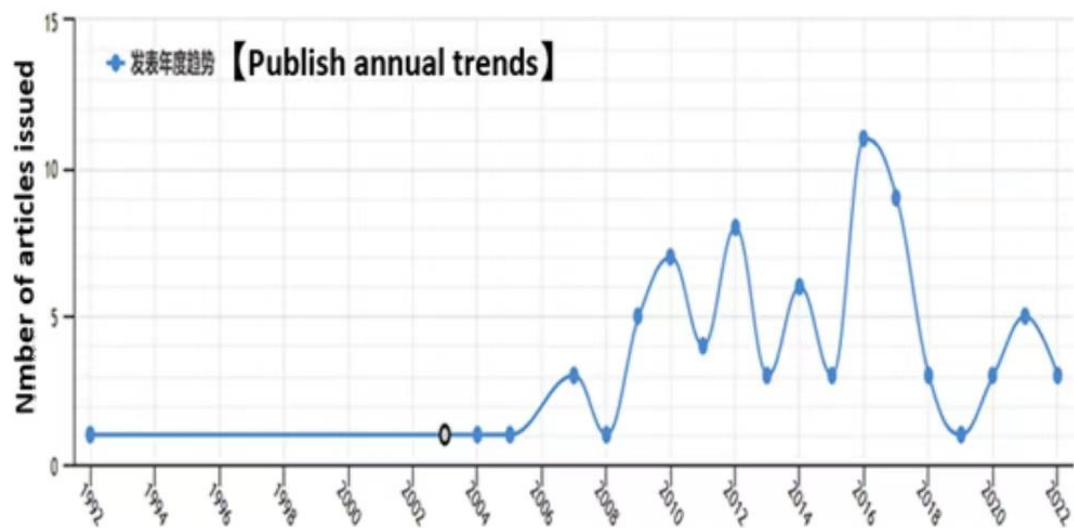


FIGURE 4 Data table of annual trends of Gannan culture

Source: From <https://www.cnki.net/index/>,(2022)

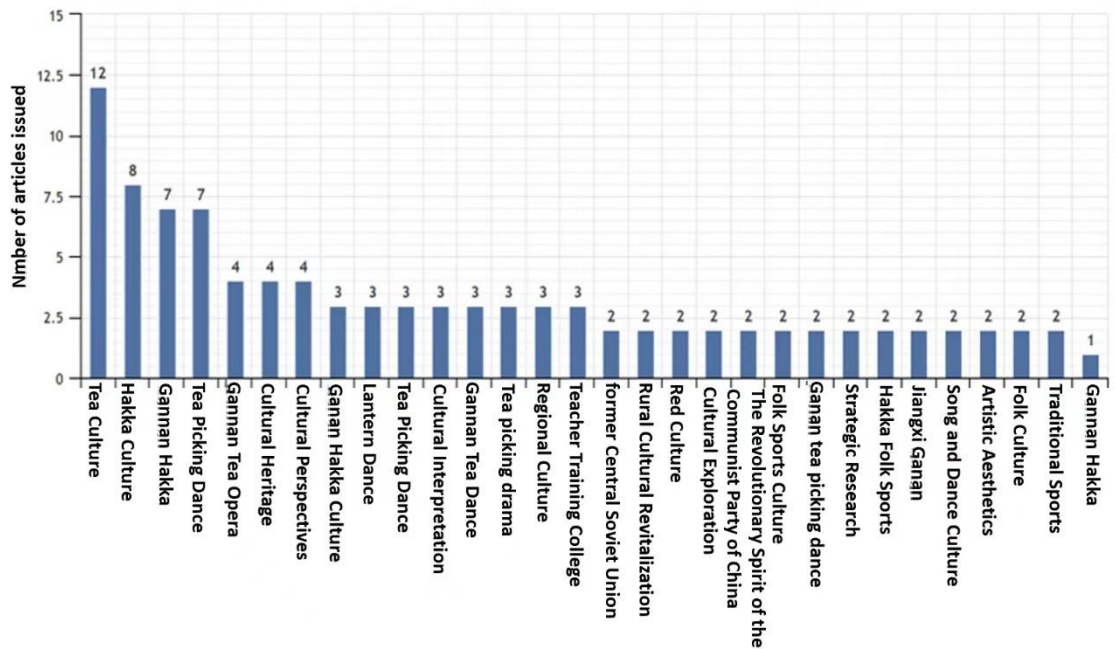


FIGURE 5 Distribution of major disciplines of Gannan culture

Source: From <https://www.cnki.net/index/>,(2022)

1.1.2 Trend Analysis of Dissertation on Gannan Culture

After conducting a computer search and preliminary analysis of the full-text database of China Knowledge Network, there were 83 dissertations related to the study of Gannan culture. However, only two of them were doctoral dissertations. They are: "A Study of Traditional Hakka Villages in Ganzhou and the Cultural Geography of Their Dwellings" by Liang (2019), and "Study on the Geography of Traditional Residents of Jiangxi" by Kang (2020). These two articles belong to the fields of human geography and urban and rural planning, respectively. They both focus on studying the geography of residential houses in Jiangxi based on Hakka culture and traditional culture. Figure 6 shows that there was a small peak in research on this topic in 2020, with 19 master's theses.

According to the data presented in Figure 7, the focus of Gannan culture research in dissertations is primarily centered around architectural science and engineering, art, calligraphy, sculpture, graphics, and secondary education. However,

the representation of music and dance is relatively low, accounting for only 5.83% of the dissertations.

Jiang Xie conducted an examination and research on the music and culture of the Gannan Hakka traditional tea-picking opera called "Whistling Sister." The study employed a theoretical interpretation and analysis approach, considering various perspectives such as the Hakka cultural background, fieldwork, sound and sound patterns, behavioral structures, and conceptual characteristics. By combining perceptual research and macroscopic thinking, the study complemented primary and secondary positions and explored the ephemeral and common aspects of the opera. The author revealed the cognitive structure framework of the musical culture of "I'm Addressing You" and highlighted the anthropological value of its three dimensions. Additionally, the author provided insights into the future direction of studying Hakka music culture in Gannan and beyond (Jiang, 2007).

Xiao Wenli's article "A Study on the Musical and Cultural Anthropology of Hakka Ancestor Rituals in Gannan" explored the ancestor rituals of two Hakka families in detail, analyzing the music ontology and illustrating the social and cultural functions of music in rituals. Both studies contribute to the understanding of Hakka music culture in Gannan and its broader cultural significance (Xiao, 2008).

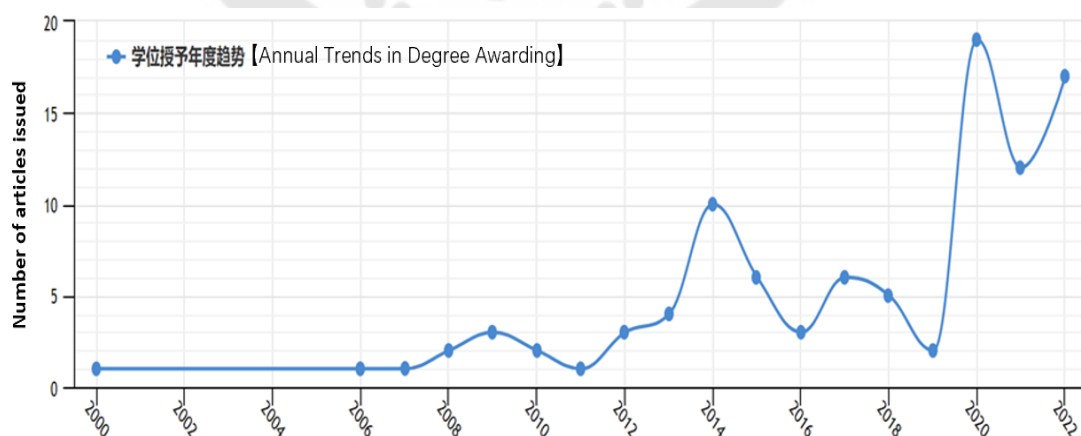


FIGURE 6 Annual Trends of Dissertations on Gannan Culture

Source: From <https://www.cnki.net/index/>,(2022)

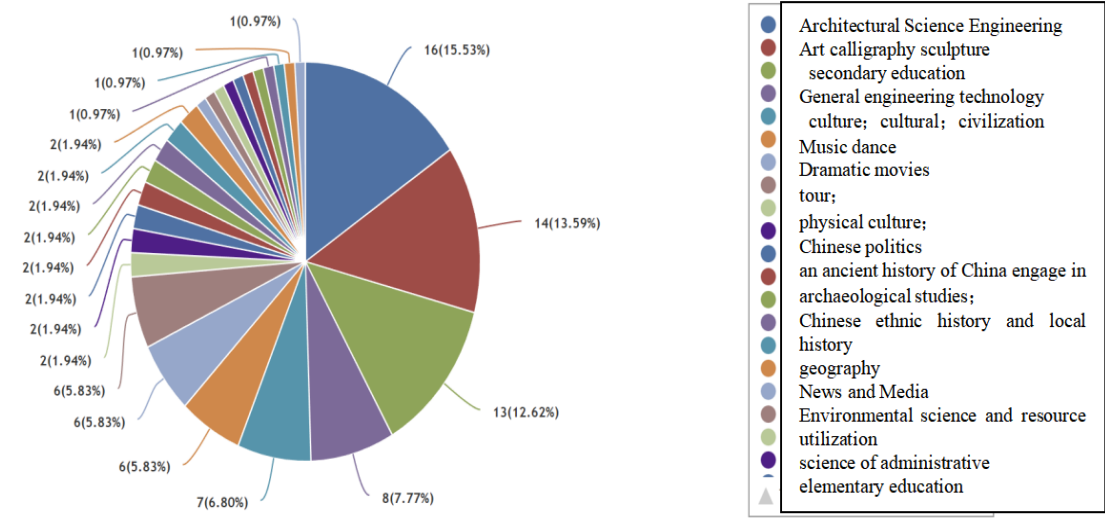


FIGURE 7 Distribution of Gannan Culture Dissertation Disciplines

Source: From <https://www.cnki.net/index/>,(2022)

1.2 Literature Review of “Gannan Music”

1.2.1 Analysis of the trend of academic papers on Gannan music

A comprehensive search of the China Knowledge Network database yielded a total of 171 journal articles related to "Gannan music". Among these articles, 31 were published in core journals. The research in this field primarily centers around Gannan tea opera music, as indicated in Figure 8. Furthermore, Figure 9 highlights that the scholars engaged in this research are predominantly affiliated with Gannan Normal University.

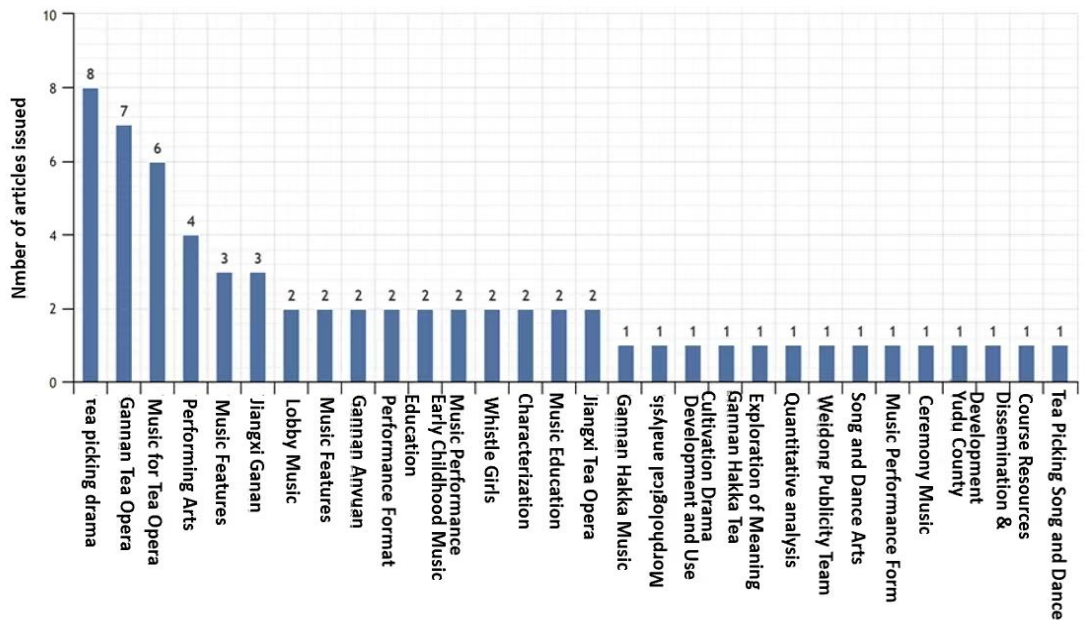


FIGURE 8 Distribution of research themes in Gannan music

Source: From <https://www.cnki.net/index/>,(2022)

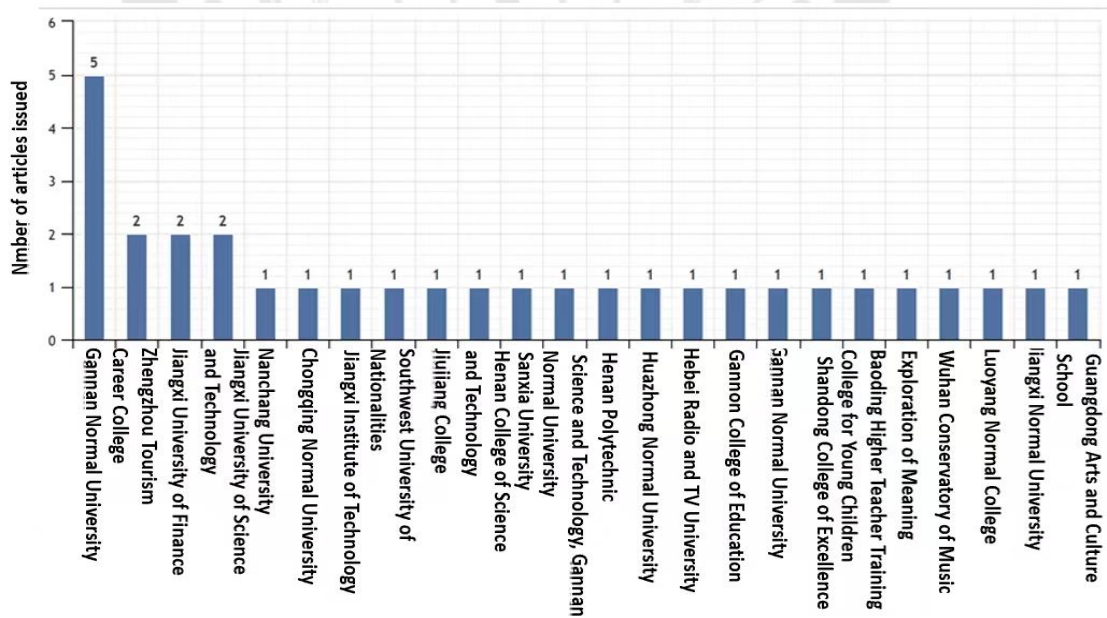


FIGURE 9 Distribution of major research institutions of Gannan music

Source: From <https://www.cnki.net/index/>,(2022)

The research directions mainly focus on the innovative development and inheritance of Gannan music, the musical anthropological study of Hakka folklore in Gannan, the musical characteristics and expressions of Gannan tea opera, and the integration and development of Gannan music and basic education. For example, "Reflections on the Innovation of Hakka Folk Music in Gannan" from Wang and Zhong (2003); "Analysis of the Innovative Development of Tea Cultivation Music in Gannan" by (Zhang, 2017); "Talking about the inheritance and development of Gannan Tea-picking opera" by (Wu, 2016); "Analysis on the birth, spread and development of Gan Nan tea-picking opera music" by Li (2016); "The Formation, Protection and Development of Lobby Music in Anyuan, Gannan" by (Han, 2011). All of them are exploring the innovative development and inheritance of Gannan music based on the analysis of the cultural connotation, performance form and musical characteristics of Gannan native music. The article "Exploring the Artistic Techniques and Stylistic Features of Gannan Hakka Mountain Song Lyrics" by Xie and Xiao (2005) analyzed the artistic techniques and stylistic features of Hakka mountain song lyrics, starting from the rhyme scheme, syntax, and rhetorical techniques of Gannan Hakka mountain song lyrics, all of which promoted the continuous innovation and development of Gannan Hakka mountain songs, thus achieving the purpose of promoting national music culture. "The Rattles of Hometown are Louder than Imagined - Preface to Xiao Wenli's Study of Hakka Ritual Music in Gannan in the Yearly Festival System" by Zhang (2016), "A Survey on the Ancient Hakka Music in Xinfeng County, Gannan" by Zhang and Cai (2014). "Investigation and Research on the Music Culture of Liu's 'Xuanxian Tang' Ancestral Ritual in Tian Dong Village, Jing Shi Township, Yudu County, Gannan, China" by Zhong (2012), and "Dialogue between the State's Will and Village Musical Life: A Study of 40 Years of Changes in the 'Weidong Propaganda Team' in Gannan" by Wu (2013) were studies that investigated and analyzed Gannan music from the perspectives of sociology, folklore, and music anthropology. These studies involve field investigations and recordings of Gannan music in folk activities, exploring the relationship between folklore and music. The integration of Gannan music with education and the exploration

of new paths for the development of traditional music and education are also important topics of interest. Wu and Chen (2011) co-authored the paper titled "The value and path of incorporating Gannan tea-picking opera into local music education in colleges." Additionally, Du (2017) conducted "A brief analysis of the role of Gan Nan tea-picking opera music in piano teaching." The study of Yuan (2016) focused on "The Influence of Gannan Tea-picking Opera on the Development of Early Childhood Music Education," while Wu (2007) explored "A Concept of Mining Hakka Music Curriculum Resources in Gannan." Lastly, Zhang (2017) conducted research on "Exploration of the significance of Gannan tea-picking opera to the development of early childhood music education." These papers examine the integration of traditional music with higher teacher education, early childhood education, and piano education from the perspective of Gannan music. They emphasize the importance of national culture in the education process and highlight the role of traditional music in fostering students' national cultural self-confidence within the context of aesthetic education.

1.2.2 Literature Review of Gannan Music Monographs

The Hakka culture holds a prominent position among the mainstream cultures in southern Jiangxi Province, and the Hakka music in Gannan stands out as a remarkable aspect of Chinese folk music. The study of music in Gannan has consistently attracted the attention of the academic community. Notable publications in this area include "A Study on the Ritual Music of Hakka in Gannan in the System of Annual Festivals" edited by Xiao (2008), "She and Hakkai Shaojiao - A Study on the Music of Taoist Festivals Praying for Good Luck in Gannan" edited by Jiang (2016), and "Music of Tea-picking Opera in Gannan" published by China Drama Publishing House. These works analyze and explore various aspects such as traditional folk music and its variations, foreign folk songs and instrumental tunes that have been assimilated into opera and theatrical arts with a Hakka touch, as well as the traditional music deeply intertwined with Hakka folk customs and religious rituals, which are inseparable from the lives of Hakka people. The publications delve into the origins of Hakka people, their dispersion in Jiangxi, the

spiritual and linguistic characteristics of Hakka culture, and the rich musical heritage of Hakka folk music within the broader context of Hakka music culture in Jiangxi. The “New Hakka Folk Songs” edited by Yuan (2018) classifies Hakka folk songs in Gannan according to their musical characteristics, and analyzes and publishes new songs adapted from traditional Hakka folk songs in Gannan, providing creative ideas and methods for adapting traditional music to new songs that meet the characteristics of the new era. “The study of Hakka ritual music in Gannan in the yearly festival system” takes the artistic behaviors and musical activities in the rituals and ceremonies in the southern region of Jiangxi Province as the research object, takes the annual cycle as the temporal domain, and takes the order of the festivals as the structure of the body column, and aims to deeply describe and interpret the research object from the macro and micro levels. A comprehensive macroscopic grasp of Hakka society and music in the southern region of Jiangxi Province with a unique perspective. This work is not only flexible and multidimensional, but also innovative, cutting-edge, complete, and systematic. The work is complemented by a consideration of the taboo behavior of sound and voice, a multi-perspective storytelling, and the “presence of the state” in the view of the audience (Xiao, 2015). Jiang (2016)’s Ph.D. dissertation series, “She and Hakkai Shaojiao - A Study on the Music of Taoist Festivals Praying for Good Luck in Gannan,” focuses on the music of Taoist Festival Prayers in Gannan, where the She and Hakka participate in the Jiao ceremony. In the overall spatial and temporal field, the sutra rhymes chanted by the Taoist priests of the “Taoist school”, the human voices of the venerable masters of the “Shifu school”, the praying tunes sung by the women directors of the palace, the praying tunes sung by the Taoist faithful, the horse-riding tunes, the red songs, the local and foreign opera cantatas, as well as the songs sung by different Taoist classes, altar classes, folk opera groups, or art troupes, are taken into account. The survey includes vocal and instrumental music performed by different Taoist classes, pantheon classes, folk opera groups or art troupes, such as blowing, drumming, silk and bamboo music, and puja music. The survey also considers and interprets them in a multidimensional and three-dimensional manner (Jiang, 2016).

“Gannan tea opera music” is a collection of music recorded in Gannan tea opera, and the score is divided into five parts: lamp cadence, tea cadence, road cadence, miscellaneous tunes and others. There are 427 songs recorded for “three cadences and one tune”, and 139 songs recorded for other parts, i.e., toro, string, blowing and percussion (Wang, 2013). The collection serves as a significant resource for the study and investigation of Gannan music. It offers valuable insights and serves as a model case study for further research in this field.

1.3 Literature Review of “Red Revolutionary Music in Gannan”

1.3.1 A Review of Red Revolutionary Music Monographs in Gannan

In addition to Hakka music in Gannan, the red revolutionary music of the Soviet Union is also an important part of the music culture of Gannan. Hu (2007) edited “A Study of the Music Culture of the Soviet Regions of Jiangxi Province” from the historical background of the emergence of music in the Soviet Regions of Jiangxi, the vigorous development of music in the Soviet Regions of Jiangxi, the thematic characteristics of musical works in the Soviet Regions of Jiangxi, the genre characteristics of musical works in the Soviet Regions of Jiangxi, the folk song genre in musical works in the Soviet Regions of Jiangxi, the characteristics of lyrics in musical works in the Soviet Regions of Jiangxi, the tune characteristics of musical works in the Soviet Regions of Jiangxi, the study of the musical culture of the Jiangxi Soviet period is systematically analyzed in terms of the origin of tunes and compositional techniques of Soviet musical works. In addition, the author also consulted some cultural archives of the Ganzhou City Culture Museum, the Yudu County Culture Museum, and the Xinfeng County Culture Museum. Due to the long age, the information checked is not sound, but the musical activities and related organizations carried out during the Soviet period in southern Jiangxi Province are recorded. It provides valuable historical evidence for the study of this topic.

1.3.2 A Review of the Literature on the Red Revolution in Gannan

Ling (1990) wrote “Xinguo Folk Song in the Soviet Period - A Study of Soviet Music History No. 3.” The book discussed the revolutionary music culture of the

Central Soviet Area, which had emerged from the land revolutionary movement led by the Chinese Communist Party. It portrayed the revolutionary struggle and people's lives in the revolutionary base areas. The book emphasized the significant role of the Central Soviet Area's literary movement in solving long-standing problems and laying the foundation for the development of revolutionary literature and art. In addition, Ling (1998) authored "The characteristics and historical significance of music culture in the Central Soviet Area." This work examined the historical background, vigorous development, thematic and genre characteristics of musical works, folk song genre, lyrics characteristics, and tune characteristics of music in the Central Soviet Area. The study provided a systematic analysis of the musical culture during the Jiangxi Soviet period, focusing on the origin of tunes and compositional techniques of Soviet musical works. The author also consulted cultural archives of the Ganzhou City Culture Museum, the Yudu County Culture Museum, and the Xinfeng County Culture Museum to provide valuable historical evidence related to musical activities and organizations during the Soviet period in southern Jiangxi Province. "A study on the relationship between Gannan Hakka folk songs and the inheritance of Red Soviet ballads" by Liu (2007) analyzes and studies the historical origin of Hakka folk songs and their artistic characteristics, the background and origin of the development of red songs in the Central Soviet Area, the musical expressions and artistic characteristics of Hakka mountain songs and red songs in Gannan, and the inheritance and development of Hakka folk songs and red songs in Gannan, concluding that Hakka folk songs in Gannan are the It is concluded that the Hakka folk songs of Gannan are the deepest soil of the red songs in the Central Soviet Area, and are the mother body of the red songs. The red songs, on the other hand, show the heroic pictures of the people in the Soviet area and the Red Army soldiers who fought for happiness and freedom under the leadership of the Party. The Hakka folk songs and red songs of Gannan played an important role in educating the people and propagating and inspiring morale in a specific historical period, and promoted the development of Hakka musical and cultural functions. "A Study on the Value of the Red Music Culture of Gannan Soviet Area in the Experience Practice of Music Education in

Universities” by Mei and Gao (2022). This article is based on the music of the Soviet area as the mother, from the ethnicity, revolutionary and advanced nature of the red music culture of the Gannan Soviet area, to the music education of colleges and universities through practical experience, to perceive the artistic charm and rich cultural connotation of red music, thus helping contemporary college students to improve their artistic connotation, sort out the correct values, and help the promotion and transmission of the values of the red music culture of the Gannan Soviet area. An exploration of the value of the red music culture of the Gannan Soviet region in the practice of music education experience in colleges and universities. The master thesis of Wang (2019), “Research on the Value of Central Soviet Music Culture,” examines the general situation of Central Soviet music culture in conjunction with specific musical works in Central Soviet, and uses field research, documentary research and interdisciplinary research to conduct a more systematic sorting of the history of Central Soviet music culture, and at the same time conducts an in-depth analysis of the value of Central Soviet music culture, which has a certain guiding significance for contemporary Chinese aesthetic value, heritage value and educational value. The study also provides an in-depth analysis of the value of Central Soviet music culture, which has certain guiding significance for contemporary Chinese aesthetic value, heritage value and educational value. Jiang (2018) published “Review of research on the history of music in Gannan Soviet area”. This review provides a comprehensive and systematic overview of the literature on the study of the Gannan Soviet period. The review mainly focuses on three aspects, including analysis of literature trends in the history of music in the Gannan Soviet area, review of the classification of literature on the history of music in the Gannan Soviet area, and review of previous research results. Based on the analysis of literature trends and classification review of the historical materials and related research results of music in the Gannan Soviet area, the review of relevant research results helps highlight the important historical research value of the history of music in the Gannan Soviet area. At the same time, it provides the author with clear ideas for documentary research.

1.4 Choir Literature Review

A computer search of the Chinese journal full-text database yielded 19,488 papers on "choir singing." This indicates that choir singing is a subject of high attention in Chinese academia. Among these papers, 1,484 were published in core journals, 2,135 were dissertations, 98 were doctoral dissertations, and 2,037 were master's dissertations. Figure 10 on the China Knowledge Network displays the annual research trends of choir singing. The first choir literature in China was "March of the Volunteers," published by Nie and Luo (1949) in Hunan. Since 2001, the number of published choir papers has been increasing rapidly each year, reaching a peak in 2018 with 336 papers published. From the distribution of choir research themes in Figure 11, it can be seen that the main themes of choir research in academia are "choir art" "choir teaching" "choir conducting" "choir works", "choir", "mass choir", "children's choir", "choir teaching". "choir teaching" and other directions.

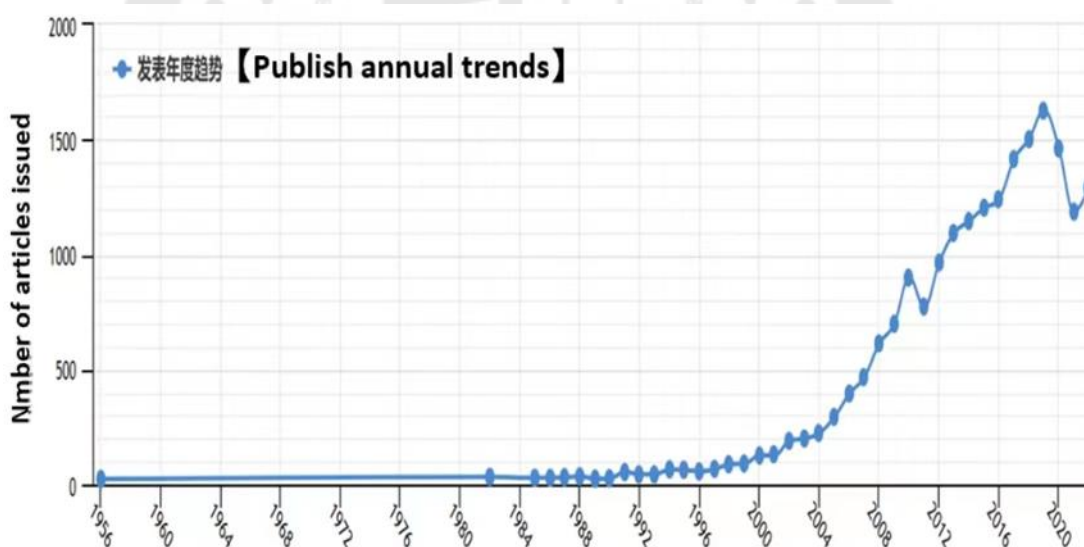


FIGURE 10 Annual trend distribution of choir studies

Source: From <https://www.cnki.net/index/>,(2022)

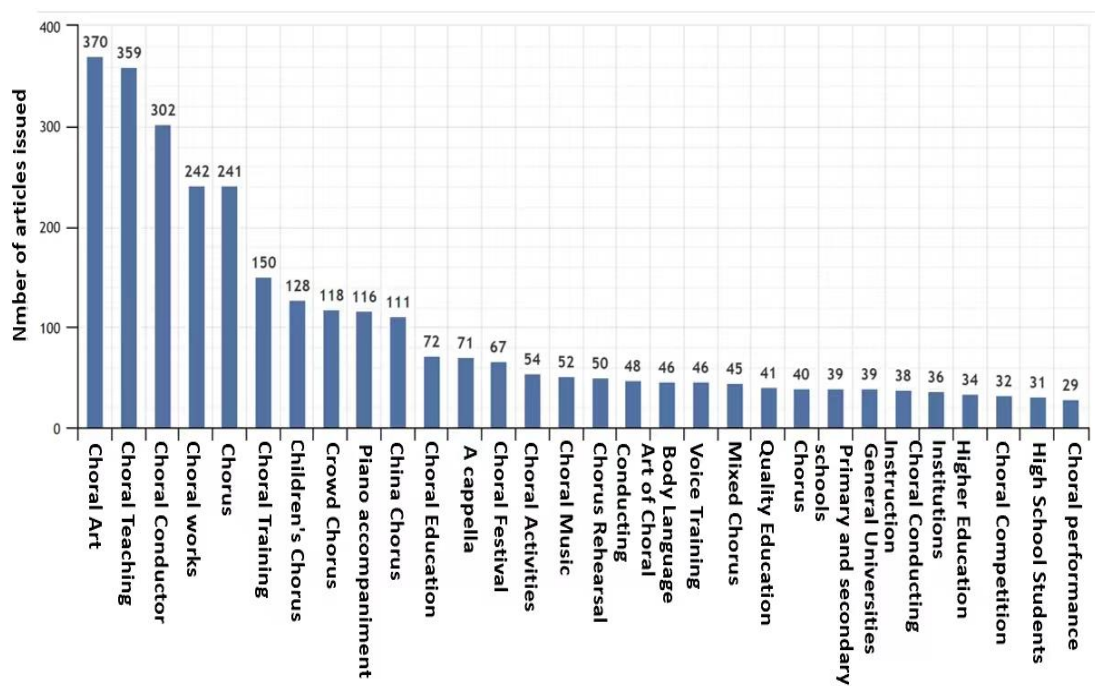


FIGURE 11 Distribution of choir research themes

Source: From <https://www.cnki.net/index/>,(2022)

First of all, from the perspective of historiography, there are Wang's (1989) "Modern Chinese Choir Music 1946-1976" and the first and second volume of "An Overview of the Development of Choir Music in China" (Wang,1991). Wang analyzed the development trajectory of Chinese choir in various historical periods. Choir as an art form in different countries and different periods must have its corresponding expression, which consciously or unconsciously leaves an imprint on history and gives rise to a unique style. Yan's (2003) "Reflections of Choir Styles in Different Historical Periods" delves into this topic, emphasizing that the study and understanding of choir styles in different periods is not only essential artistic training for choir conductors but also a responsibility bestowed by history. Hu's (2004) "Several schools and main features of modern choral art" is an excellent study of choir styles and schools.

Secondly, case studies are employed to analyze relevant literature. Taking an ontological approach to the analysis of choir music, thematic studies have been conducted on composers and their musical compositions, as well as individual choir works. For instance, Wang's (1994) "Qu Xixian and His Musical Composition," Lin's (1959) "A Musical Study of Polyphonic Music Techniques in the Choir of the Red Army Base Areas," and Shao's (2006) "Five Studies on Symphonic Choir Scores for Mao Zedong's Poems" analyze the creative techniques and artistic characteristics of Chinese choir works, proposing innovative ideas for the advancement of Chinese choir music. Numerous papers on choir aesthetics, choir conducting, and choir training provide commentary on the works themselves or the art of conducting from the perspectives of music ontology and aesthetics. For example, Tian's (2008) "Modernity of Chinese Choir Art," Wang's (2006) "An Experiment on the Comprehensive Beauty of Choir Art Performance Form," Ma's (2002) "Discussing the aesthetic value orientation from the perspective of choir," and Ye's (1982) "Choir needs aesthetics." In recent years, with the increasing frequency of international and Chinese choir exchange activities, there has been an increase in research papers addressing the current state, development, and reflection of choir music. For instance, Lu's (2008) "China must have several high-level professional choirs," Tian's (2008) "Choir to the end - thoughts after the CCTV Youth Song Contest," and Zhou's (2005) "A few thoughts on the development of Chinese choir" are articles that reflect upon the development of Chinese choir music by comparing its current state with the level of foreign choirs, offering opinions and suggestions for improvement.

1.4.1 Choir PhD Thesis Literature Review

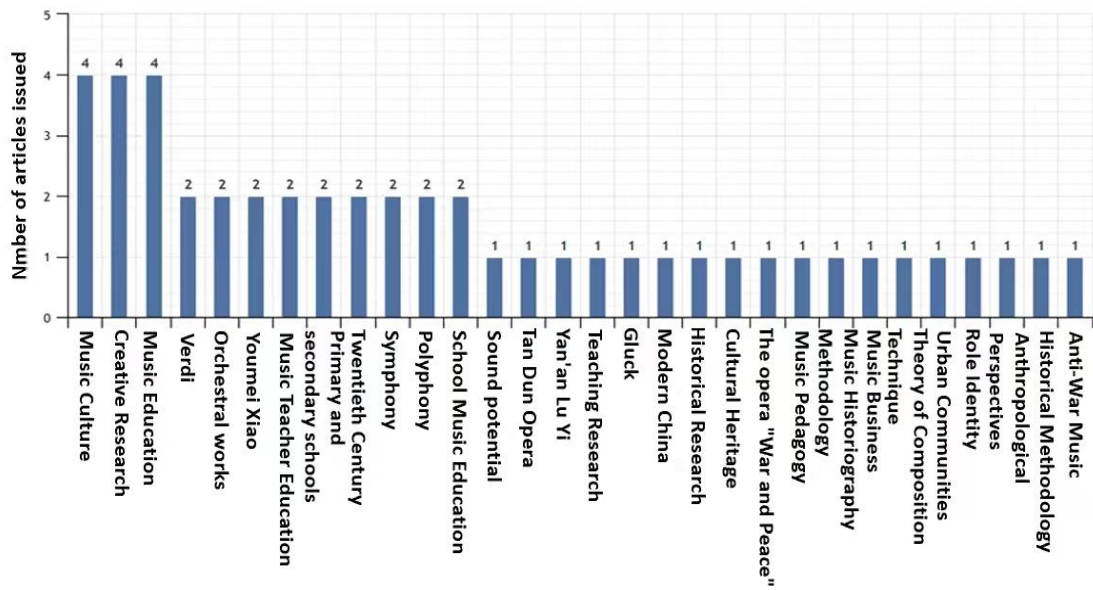


FIGURE 12 Distribution of research themes of choir doctoral dissertations

Source: From <https://www.cnki.net/index>,(2022)

As depicted in Figure 12, the research themes of doctoral dissertations in choir music primarily focused on "music culture," "composition research," and "music education." The research on this topic explored group choir within the local culture of Gannan, specifically studying choir based on the cultural background. One of the most cited papers was "Research on the Development of School-based Teaching Materials for Ethnic Music Culture Inheritance - Taking Xibe Music as an Example." This paper aimed to develop school-based teaching materials that enriched the theoretical discussion on the development of music teaching materials by focusing on the heritage of ethnic music culture. At the practical level, the school-based teaching materials shifted from "finding the songs of the hometown" to "teaching and singing the songs of the hometown" (Bo, 2017). The second paper, "A Study of Music and Culture in Harbin during the Fallen Period (1932-1945)," explored music as culture during the period when Harbin was invaded by Japanese imperialists. It examined various core issues of music culture in Harbin during the fallen period, including Western music, folk music, school music, broadcasting music, "national policy literature" music, and anti-Japanese patriotic

music. This study provided a comprehensive analysis and judgment of the music culture in Harbin during that time, contributing to the interpretation of musical and cultural phenomena and practices. It also had significance for the study of the history of music in the fallen areas of modern China, as well as exposing and refuting false propaganda regarding Japanese colonial rule (Wang, 2013). The third article, "A study of Panyao music culture" by Liu (2010), focused on the music and culture of the Panyao people. Utilizing the theory and method of ethnomusicology, the study investigated the musical behavior of the Panyao people in various aspects of their lives, explored the origin of musical terms, examined musical representations and concepts, and analyzed the musical changes and characteristics. Notably, the author conducted a systematic analysis and study of the classification and characteristics of Panyao polyphonic folk songs, which was a unique contribution to Chinese choir studies. The fourth article, "German music culture and nationalism in the first half of the 19th century," examined German music from a nationalist perspective during the first half of the 19th century. It covered the study of German culture, musical thought, and musical life in that period, including the analysis of musical works and stylistic trends. The paper explored the influence of nationalist ideas on German musical life and how they manifested in the Bach revival, folk revival, musical festivals, concerts, and music education. Chapter 3 particularly demonstrated that amateur choirs as vehicles for national ideas and the Berlin Choir Society and Music Festival as hotbeds of nationalism (Che, 2010).

1.4.2 Literature Review of Mass Choir

One of the objects of this research is to study mass choir groups in Gannan. Based on this research objective, the researcher narrowed down the search scope from "choir" to "mass choir". The total number of retrieved literatures on mass choir is 372, including 21 dissertations, 3 doctoral dissertations, 18 master's dissertations, and 19 core literature. In the next step, the researcher will review the relevant doctoral dissertations and highly cited literature.

The first doctoral dissertation on mass choir is "Research on contemporary Chinese small and medium-sized choir compositions" by Qiao (2010). The

author argues that contemporary small and medium-sized choir composition, as part of the Chineseization of polyphonic music, encompasses a large number of works and exhibits various changes in creative concepts, methods, themes, styles, and the incorporation of folk music elements. These compositions have both successful experiences and profound lessons, playing a significant role in contemporary professional and mass music and cultural life. The main types of choir groups include mass choir, folk choir, children's choir, artistic choir, and popular choir. In the new era, with the renewal of concepts, small and medium-sized choir compositions have gradually returned to their aesthetic orientation, resulting in enriched types of works and diversified musical language styles.

The second article is "Study of Han Chinese Choir Moistening voice" by Xing (2018). "Moistening voice" refers to the method of beautifying, decorating, and enhancing the singing voice in our national vocal art. Han folk choir, as the name implies, is a folk choir work adapted from Han folk songs. The author highlights the fundamental difference between Han Chinese folk song choir and the popular choir of Han Chinese folk songs. The choir of Han Chinese folk songs is an expression of the fusion of Chinese and Western music culture, initially deriving its genre and composition techniques from the West. Over time, it gradually incorporates local music composition techniques and evolves based on local folk tunes to emphasize national style in its creation. For Han Chinese folk choir art to flourish, careful consideration and practical testing of singing techniques are necessary to ensure that they reflect the stylistic characteristics of Han Chinese folk choir singing. Given the genre's fundamental difference from local polyphonic folk songs, a unique singing style must be developed for Han Chinese folk choir. The author suggests that the technique of "Moistening voice," which has evolved over thousands of years in China and is still valued by academics today, should be considered in the choir singing of Han Chinese folk songs. The third paper is "A Study on the Motivation and Influencing Factors of Chinese Youth Groups' Participation in Choir Groups" by Liu (2021). This paper not only provides a systematic study of mass choir groups but also utilizes grounded theory as a research method for

qualitative analysis of choir groups. It offers important reference material for the author's research. The author discusses the history and current situation of mass choir in China, selecting Shanghai as the blueprint for the study due to its advanced economy, cultural significance, and active choir art scene. The research focuses on youth groups, which represent the most dynamic development in mass choir. The scientific and systematic grounded theory approach is employed to conduct quantitative analysis of the research subject, making this paper an innovative contribution to choir group research.

The following is a review of mass choir papers published in core journals. The most cited article is "The Development of Mass Choir Art in China" by Qiu (1992). The article highlights that choir art in China has a rich historical tradition, dating back to the revolutionary war years when many excellent songs were produced. The second article is "On the Characteristics of Chinese Mass Choir Singing during the Antiwar Singing Movement." This article explores the singing movement that emerged during the antiwar and salvation movement in the 1930s and 1940s, with collective choir singing as its main form. It discusses the distinct characteristics of the times, nationality, and struggle reflected in the movement. Lu (2013) examines the positive and negative effects of these characteristics on the development of post-war Chinese choir music. In the past two decades, mass choir activities in China have flourished. Professional conductors have made significant contributions to the development and prosperity of mass choir activities. Several articles delve into the importance of conducting in massed choir, including "A Trial of the Role of Professional Conductors in the Development of Mass Choir Career" by Li (2009), "Reflections on the Professionalization of Mass Amateur Choir Conductors" by Zhang (2007), "Observations and Reflections on the Participation of Professional Conductors in Mass Amateur Choir in the Past Twenty Years" by Li (2014), and "O On the role of conducting in mass choir activities" by Bi and Li (2013). Mass choir is closely linked to social harmony and the promotion of cultural development. Papers exploring the relationship between mass choir and social culture include "The Impact of Mass Choir on Community Culture" by He (2014). The author emphasizes the role of mass choir in enriching community cultural composition,

mobilizing mass participation, preserving national cultural essence, nurturing artistic sentiment among the masses, and fostering community cohesion. In China, mass choir activities during national festivals have become a distinct social and musical phenomenon. "Musical Sociology of Mass Choir Activities in Festivals" defines the concept and discusses the social and educational functions of mass choir activities, the realization of artistic values, and the broad participation in musical horizontal movements. The article further asserts that mass choir activities in festivals serve as a driving force for choir education production (Zhu, 2012). As we can see above, there is a gap in the literature on choir studies in Gannan, Jiangxi from the cultural perspective; from the case study of works, we can see the study on "A Study of Polyphonic Music Techniques in the Choir of the Red Army Base Area" in Gannan, but the types of choir works in Gannan are far more than that; the choir theory studies that the author himself has engaged in in the past are mainly focused on the construction of college choirs, choir teaching and other directions, although he has The author's previous research on choir theory was mainly focused on the construction of university choirs and choir teaching, and although he presided over the project of "Research on the Development of Local Choir Nationalization in Gannan under the Background of Belt and Road", he only explored the feasibility of choir nationalization from choir works. Analyzed from other research fields, Chinese choir has research results in aesthetics, history, training and other disciplines, but there is also a gap about the research of these disciplines in Gannan native choir. Nonetheless, the authors have found points of contact and structural relationships in them. The reading of these documents has strengthened the theoretical foundation of this research and provided many valuable successful experiences and research ideas.

2. Literature review based on research theory and research methods

2.1 Literature Review in Music Anthropology

The musical anthropologist A.P. Merriam has said that music is not free from human control and behavior, and that its existence is related to "bodily behavior" and "learned behavior". The first time the researcher studied musical anthropology in depth

was in the class of her doctoral advisor, Dr. Thepika Rodskar. She introduced the students to the concepts of anthropology, sociology, musical anthropology and ethnomusicology in detail, and guided them through the relevant academic papers. The first ethnomusicology-oriented treatise the researcher studied was "Introduction to Ethnomusicology" by Du (2011), from which investigated the historical evolution of ethnomusicology in international academic circles, research objects, fieldwork method, desk analysis method, and writing skills of related papers. Du (2009) also suggested that "ethnomusicology" is not the same as "the anthropology of music". He analyzes that musical anthropology is a sub-discipline of anthropology, and its research aims to understand human behavior through music; ethnomusicology is a sub-discipline of musicology, and its research aims to deepen the understanding of music from the perspective of ethnography. Although the two disciplines have the same scope of study, they are different in terms of perspective, methodology, and purpose. In order to further clarify the anthropology of music, the author have read Alan P. Merriam (1923-1980), translated by Mu Qian and edited by Chen Mingdao, "Anthropology of Music" (Merriam, 2010). Alan P. Merriam has made seminal contributions to the development of musical anthropology and is a leading academic figure of great importance and outreach today. According to Tang (1999), Alan P. Merriam notes that "there is an anthropology of music that is within the scope of musicologists and anthropologists. In the case of musicology, it provides the basis for the production of all musical sounds, and ultimately the framework for understanding those musical and sonic processes. In the case of anthropology, it contributes to a further understanding of the products and processes of human life, for music is a miscellaneous element of human intellectual behavior. Without human thought, behavior and creativity, musical sounds would not exist; and currently we understand more about sound than we do about the whole process of producing music." This research is based on the local culture of Gannan to study the mass choir in the region, i.e. to study the music in the culture. A study of the whole process of choir concepts, choir behavior and eventual choir music produced by the Hakka people immersed in the Hakka culture and red revolutionary culture of southern Jiangxi

Province. In order to grasp music anthropology in depth, the researcher studied Wang Shuaihong's doctoral dissertation from Fudan University, "A Comparative Study of Merriam's and Nettles' Music Anthropology Theories" by Wang (2014). The paper provides an overview of Merriam's and Nettles' research, outlines Merriam's and Nettles' academic activities and achievements, and analyzes the differences in conceptions of music from an anthropological perspective, the similarities and differences in the disciplinary orientation of music anthropology, the differences in research methods in music anthropology, and the implications for the construction of the discipline of music anthropology in China. Additionally, the researcher extensively studied works on musical anthropology, such as "The Anthropology of Music" by John Blacking, translated by Ma Yingjun and edited by Chen Mingdao (Blacking, 2012). These scholarly works provided the author with abundant insights and invaluable knowledge, establishing a solid theoretical foundation in the field of musical anthropology for my research topic.

2.2 Literature Review on the Sociology of Music

Sociology is closely related to music and society, emphasizing the interconnection between music and society. Its birth was marked by the publication in 1921 of the unfinished posthumous manuscript "Sociology of Music - The Rational and Sociological Foundations of Music" by German scholar Max Weber. In China, the study of music sociology began in the 1980s, focusing on the material environment of music production and reception as the basis of research. Hunan Normal University's master thesis by Tang (2008), titled "Current Choir Performance Groups in China from a Sociological Perspective," analyzes different choir performers with a sociological approach. Although Marin has written about choir singing and sociology, his argument is misleading. He suggests that the performance of a choir reflects different forms of social agency. Works on modern Chinese music history have provided a definitive account of the interaction between composers, choir works, and society. The southern part of Jiangxi Province is home to the Hakka community, which developed specific cultural characteristics due to Hakka migration caused by war. The culture of this social group holds significant research importance. The aforementioned literature offers

reference perspectives and research theories for studying the social aspects of choir groups within the native culture of Gannan.

2.3 Literature Review on “Cultural Ecology”

Cultural ecology theory is a theory that utilizes concepts, theories, perspectives, and methods from ecological science to examine cultural phenomena. One aspect of this theory focuses on the relationship between living and nonliving entities, commonly known as the environment. Currently, national and international scholarship explores the connection between culture and the environment, while cultural philosophy examines the relationship between specific cultural forms. Comparing these two perspectives, the study of cultural ecology from the standpoint of cultural anthropology has yielded more research outcomes, thanks to extensive theoretical accumulation abroad. On the other hand, the study of cultural ecology from the perspective of cultural philosophy in China is relatively limited, with few results and insufficient development to be considered a distinct discipline.

2.3.1 Theoretical Accumulation of International Research on Cultural Ecology Issues

Foreign studies on cultural ecology issues have focused mainly on cultural anthropological perspectives. Initially, cultural ecology emerged as a field of study in anthropology. It focuses on the relationship between human culture and the natural environment in which it is embedded. In the first half of the twentieth century, many important early American anthropologists, such as Franz Boas and Kroeber, were well versed in the Euro-American philosophical tradition and were influenced by a variety of ideas about “super organic” cultural identity and cultural transmission. Boas and Kroeber, were well versed in the European and American philosophical traditions and were influenced by evolutionary, functionalist, and environmental determinism, as well as by a variety of ideas about the “super organism” of cultural identity and cultural transmission. In their study of the Native American peoples of North America, they have considered the link between culture and environment through careful consideration of the so-called “cultural zones”, or “determinism”, in which the environment directly

determines culture; Or "Possibilism", the idea that the environment may determine culture, opens the way for cultural ecology. They are the pioneers of cultural ecology

Foreign studies on cultural ecology issues have primarily focused on perspectives from cultural anthropology. Initially, cultural ecology emerged as a field of study within anthropology, examining the relationship between human culture and the natural environment it is immersed in. In the first half of the 20th century, notable American anthropologists such as Franz Boas and Kroeber, who were well-versed in European and American philosophical traditions, were influenced by various ideas concerning the "super organic" nature of cultural identity and cultural transmission. They drew from evolutionary, functionalist, and environmental determinist perspectives. In their studies of Native American peoples in North America, they carefully considered the connection between culture and environment by exploring concepts like "cultural zones" or "determinism," which suggest that the environment directly shapes culture. They also entertained the idea of "possibilism," which proposes that the environment may influence culture, thus paving the way for the development of cultural ecology. Boas and Kroeber are considered pioneers in the field of cultural ecology

In 1955, Steward, a student of Kroeber, an American anthropologist, published his *Theory of Cultural Change*, which introduced the foundational ideas of cultural ecology and marked the emergence of this field of study. Influenced by Steward, several important works on cultural ecology were published in the late 1960s. Netting's *Mountain Farmers of Nigeria*, Rappaport's *Pigs for the Ancestors: The Ecological Rituals of a People in New Guinea*, and Bennett's *Northern Plains Dwellers* were among these works, and they represented a generation of American anthropologists influenced by Steward's ideas. In the 1970s, Hawley examined the changing patterns of Doka inheritance in Zambia, while Harris proposed "cultural materialism," which emphasizes the importance of skills and economic factors in shaping the character of a society. According to Harris, the study of the social substructure, including production patterns, demographics, and religious rituals, should take priority over the basic building and superstructure. The basic building comprises

the household economy and political economy, while the superstructure encompasses entertainment and aesthetics, or services. These contributions expanded and deepened Steward's research on cultural-ecological issues. Since the 1980s, cultural ecology has significantly matured and gained wider influence beyond American anthropologists, becoming a multidisciplinary field worldwide. The distribution of cultural ecologists has diversified, shifting away from the dominance of American scholars as the core for many years.

2.3.2 Current status of research on cultural ecology issues in China

The current study of cultural ecology in China is briefly described in works on cultural studies, cultural anthropology, and sociology, as well as several papers on the subject of cultural ecology. In terms of the content of cultural ecology, there is research from the perspective of cultural anthropology, and in addition to this perspective, there is also research from the perspective of cultural philosophy. This multi-perspective research is commendable as it expands the scope of cultural ecology research. However, some scholars often fail to distinguish between these two perspectives of cultural ecology research and use the term "cultural ecology" interchangeably, which can lead to confusion.

Some scholars introduced cultural ecology. Huang (1999) published "Cultural ecology: a cross-disciplinary research field that emerged in the 20th century." The first part examined the early development of cultural ecology, focusing on Steward's development of the concept based on previous research, its application in understanding cultural "change," the research methods employed by Steward, and the criticism it faced. In the first part of the article "Outline of Cultural Ecology," Ji (2004) studied the definition, connotation, and extension of cultural ecology. It argued that cultural ecology should study cultural systems, cultural environment, cultural resources, the state of culture, and the laws of culture. The second part traced the history of cultural ecology, introducing its emergence, development in foreign countries, and the current state of research. The third part defined cultural ecology as a cultural science with an ecological approach, an ecology with culture as the research object, and a

comprehensive and interdisciplinary emerging discipline. The fourth section explored the tasks of cultural ecology.

In "Cultural Sociology," Sima (1987) pointed out that cultural ecology was a doctrine that studied the laws of cultural emergence, development, and variation resulting from the interaction of various factors in the natural and social environment. Deng Xianrui defined cultural ecology as a discipline that focused on the interrelationship between humans and their environment in the process of cultural creation. In their article "Cultural Ecology," Pan Yan and Chen Hongbo stated that cultural ecology examined how societies adapted to their environment and investigated whether these adaptations caused internal or evolutionary social change. In his article "Ecological Culture and Cultural Ecology Discernment," Yu (2003) pointed out that cultural ecology studied the ecological background, diversity, clusters, constituent structures, networks, chains, and changes of culture. Wang Dongxin argued that cultural ecology theory gave attention to both the environment and culture, emphasizing the laws governing the environmental development of culture and their interaction. In the article "Cultural Ecology and the Development of Advanced Culture," Liang and Ye (2000) proposed that cultural ecology was a theory that studied the interaction between culture and the environment, where the environment encompassed factors affecting the survival and development of culture, including the external environment such as socio-economic and political systems, physical geography, and the internal environment consisting of various cultural elements such as different ethnic groups, religions, schools of thought, and regions.

In defining the concept of cultural ecology from a cultural anthropological perspective, Deng Xianrui pointed out that cultural ecology studied the interrelationship between culture and the ecological environment. It was seen as a new concept that emerged and developed within the field of ecology. Guan Ning described cultural ecology as the manifestation of regional human conditions influenced by specific cultural traits and the interconnectedness and interaction of cultural elements within a particular regional context. Wang Yudi asserted that cultural ecology referred to

the functional unity of diverse cultures and their environments within a specific cultural geography, emphasizing cultural diversity and interconnections. Li Hui proposed that ethnic cultural ecology represented a holistic cultural system comprising various cultural factors, such as production methods, lifestyles, customs, and habits of different ethnic groups within a specific nation or region. This cultural system aimed to achieve harmonious development between humans and nature, ensuring the coexistence of common interests in population, environment, and resources. In the article "Ecological culture and cultural ecology," Chai (2003) distinguished between broad and narrow cultural ecologies. He viewed broad cultural ecology as a worldview or cultural perspective rooted in the understanding of human dependence on ecosystems. Narrow cultural ecology focused on the ecological relationships between spiritual culture and the external environment (natural, social, and cultural) as well as the diverse value systems within spiritual culture.

Overview of research on cultural ecology from a cultural philosophy perspective: The philosophy of culture belonged to the realm of philosophy but resided at the theoretical level between philosophy in general and specific forms of culture. Therefore, the philosophy of culture was a comprehensive system of thought that studied general cultural principles. It focused on the social nature, qualities, role, and laws of development of culture. The main tasks of cultural philosophy included revealing the essence and characteristics of different cultural forms, studying the interaction between culture and social economy and politics, understanding the dialectical relationship within culture, summarizing the mechanisms and characteristics of cultural contact, conflict, fusion, and innovation across different eras, nationalities, and regions, exploring historical trends in world cultural development, and determining cultural orientation and development goals. In Zhang's (1994) article "The Hegemony of Popular Culture and the Crisis of Cultural Ecology", the author discussed cultural ecology from a philosophical perspective, highlighting the crisis caused by the excessive proliferation of popular culture in China. In their article "Cultural Ecology and the Development of Advanced Culture," Liang and Ye (2000) viewed cultural ecology as a relationship where

various cultural types and factors interacted, conflicted, and merged. Fang (2001) described human culture as an interacting whole in her essay "Raising the issue of cultural ecological imbalance," emphasizing the persistent and balanced nature of culture. Zhong (2001) analyzed the interdependence, mutual influence, and interaction among mainstream culture, elite culture, and popular culture in the article "Actively Promoting Healthy Interaction of Cultural Ecology," proposing a virtuous cycle through guidance and enhancement. Sun Zhaogang emphasized the interplay and influence of different cultural components in the cultural ecosystem, including political, economic, military, scientific, technological, moral, and religious cultures. Xie and Sun (2003) pointed out the coexistence of mainstream culture, non-mainstream cultures, subcultures, and socialist culture with Chinese characteristics in contemporary Chinese society. Sun Weiwei defined cultural ecology as the interaction, interplay, and constraints among specific cultural patterns within a social and cultural system. Wu (2005) argued that different cultures interacted, absorbed, and developed, forming various cultural communities and chains, ultimately constituting the organic whole of human culture known as cultural ecology.

In general, the basic theoretical research and development of cultural ecology from a cultural philosophy perspective appear relatively weak. In contemporary Chinese culture, after a century and a half of interaction between Chinese and Western cultures, and the extensive contact in recent decades, scholars have begun to address the complex cultural phenomena in contemporary China through the proposal of cultural ecology theory. This perspective reflects the recognition of cultural diversity and the pursuit of an organized cultural system through cultural ecology. The study of the cultural ecology of art has also gained significant attention, highlighting the practical application of cultural ecology to specific issues. Therefore, a systematic investigation of the cultural ecology of contemporary China is necessary.

3. Overall review of previous research results

Through the analysis of the aforementioned literature, it is evident that the number of treatises on Gannan culture and Gannan music has increased since the

beginning of the 20th century. However, it is clear that the academic community still lacks sufficient attention to this field in terms of quantity and quality of research results. In contrast, there has been high enthusiasm among Chinese academics engaged in choir research over the past 20 years, as seen in the annual data tables, the number of published monographs, and the attention from related disciplines.

In terms of specific content, previous research has primarily focused on areas such as the inheritance and development of music in Gannan, the use of music in teaching in Gannan, and music in Gannan folk culture. There has been limited research on music in the native culture of Gannan, and choir studies are nearly nonexistent. Chinese academic research on choir music has predominantly revolved around choir music itself, analyzing it from historical, aesthetic, training, conducting, and case study perspectives. Few researchers have approached choir music from an anthropological or cultural standpoint, specifically examining it within a particular population.

While the author has conducted research on the nationalization of the native choir in Gannan, the focus has mainly been on exploring its nationalization, localization, and the role and status of the choir in college music education. This marks the first attempt to examine the cultural ecology of the native choir of Gannan from both a cultural and musical anthropological perspective.

As workers engaged in choir art in Ganan, we have the obligation and responsibility to present the choir art in the beautiful and happy Hakka culture and red revolutionary culture of Ganan, so that more people will know that choir art has become a part of the life of many people in southern Jiangxi, China; let more people know that choir has a unique artistic charm in Ganan, which is infused with Hakka culture and red revolutionary culture; let more people know that the art of choir singing in Gannan has become more than just choir singing, but has transcended music itself and become a unique culture.

Admittedly, due to the limitation of knowledge and resources, the literature I could collect on the cultural ecology of local choir development in Gannan may only be the tip of the iceberg. The analysis and evaluation of the literature are of course the

author's own words and may not be representative, but they provide a solid theoretical foundation for the next research on the topic. If I have to say that this review is helpful to the academic community, it is to help the academic community to provide some research ideas on "the cultural ecology of choir development in Gannan" and "choir research in other regions of China", and to evoke the academic community to dig deeper into the "academic deposits" of music and choir research in the local culture of Gannan. Thus, the research level of choir art in Gannan will be further improved.



CHAPTER 3

METHODOLOGY

Throughout the development process of the Gannan native choir, it has witnessed the evolution from polyphonic renditions of Hakka folk songs to mass singing during the land revolution, the adaptation of folk songs for choir after the establishment of New China, the artistic development of choir works, and the emergence of mass cultural choir groups in the new century. The Hakka people of Gannan have played vital roles as creators, singers, and organizers in this process. This paper focuses on the cultural background of mass choirs in Gannan and explores the cultural and ecological context of local choirs in the region.

The research follows two main lines: the study of Gannan native choir groups, primarily Hakka-focused, and the examination of Gannan native choir works incorporating elements of Hakka folk songs. The intersection of these two lines lies in the choir music created by the mass choir within the native culture of Gannan, influenced by the ideology and behavioral characteristics of the Hakka people. The research incorporates various disciplines such as music anthropology, cultural ecology, music sociology, psychology, choir training, and compositional theory. The research adopts the Grounded Theory research method, which combines multiple approaches including documentary analysis, field surveys, and interviews:

1. Literature Method

Starting with the cultural background of Gannan's native choir development, we have categorized information on the region's natural environment and cultural context. We have analyzed the music within the Hakka culture of Gannan as well as the music associated with the red revolutionary culture. A comprehensive study of the Gannan Cultural Journal was conducted to trace the history of choir music in the region. Additionally, we systematically examined literature on choir singing, mass choir singing, cultural ecology, music anthropology, and sociology of musicians from the China

Knowledge Network database. This approach allowed us to gather scientific and rigorous theories to serve as the theoretical foundation for this topic.

We organized the compilation of folk music in Gannan by previous researchers, conducting a comparative study of choir music based on Hakka folk songs and choir music inspired by revolutionary songs in Gannan. By conducting an extensive literature review, we aimed to gain a comprehensive understanding of previous research in the field and to clarify the value and significance of this dissertation research.

2. Grounded theory analysis method

Grounded theory is a widely recognized qualitative research method that involves deriving theories from existing empirical data. It is commonly used by experienced researchers in the field and is considered a scientific and effective approach for qualitative research. In our study, we conducted a series of interviews with respondents. The recorded interviews were then transcribed and analyzed using Nvivo software, which facilitated the coding of the text at different levels. Through this process, we developed a basic theoretical framework based on the data.

3. Historical research method (longitudinal research method) and comparative research method

Based on a thorough review of relevant literature, it is essential to examine the patterns and common characteristics of the development of the Gannan native choir through historical research. Additionally, by employing a comparative research method, we can identify the distinct features of the Gannan native choir in different periods, building upon our understanding of its shared attributes.

4. Field survey method

Based on the gathered information and conducting field surveys, we carried out comprehensive field surveys on choir groups such as Xinfeng Choir, Yudu Changzhengyuan Choir, and Ganzhou Wenlian Lao Biao Ge Choir. We conducted semi-structured interviews with key members of these choir groups and engaged in conversations with choir members. This research approach was supplemented by the

utilization of Grounded theory, allowing for a more comprehensive analysis and understanding of the data.

5. Text Analysis Method

An essential component of this paper is the analysis and study of Gannan native choir works. Therefore, a comparative analysis between Gannan native music and choir works derived from native music is necessary.

6. Questionnaire method

In this study, questionnaires were distributed and collected with the choir director's permission using the Questionnaire Star platform. The questionnaire structure was closed-ended, and it underwent improvements and revisions before being distributed to a large sample.

7. Hybrid research method

The method of conducting questionnaire analysis based on Grounded theory is the first experience of hybrid research method. The hybrid research method is a rigorous scientific approach used when a single research method is insufficient to meet research expectations and achieve desired results and objectives. By interpreting or supplementing the research object from different perspectives, the hybrid research method aims to obtain more comprehensive and feasible outcomes.

Quantitative research typically employs a closed data perspective, while qualitative research utilizes open personal data. By integrating both research methods in a rigorous manner, researchers can obtain data from a more holistic perspective and ensure that the research instruments and measurements align with the research object.

In this study, a sequential explanatory strategy, prioritizing sequential-qualitative approach, was chosen for data collection. Initially, structured interviews were conducted with core choir members to gather their views and opinions based on predetermined interview framework questions. Subsequently, a questionnaire survey was conducted at multiple levels to collect and analyze quantitative data. The aim is to

further validate the theoretical framework generated by Grounded theory through quantitative data analysis.

8. Data Analysis

This research will be conducted with the following objectives: to investigate the ecological context of Gannan's local choir culture. Additionally, to investigate the choir groups, choir activities, and choir compositions of Gannan's native choir and assess the three-dimensional relationship between sound, behavior, and concept in Gannan's native choir. Combining the theory of cultural self-awareness with an analysis of the ecological value and sustainable development path of Gannan's local choir culture. The following are the analysis's specifics:

1. The ecological environment context of Gannan's local choir culture
 - 1.1 Natural ecological background
 - 1.1.1 Beautiful natural landscapes
 - 1.1.2 Unique climatic characteristics
 - 1.1.3 Diverse natural assets
 - 1.1.4 Abundant touristic assets
 - 1.2 Human ecological background
 - 1.2.1 Overview of Hakka culture and linguistic features in Gannan
 - 1.2.2 Overview of "Red" Culture in the Soviet Area of South Gannan
 - 1.2.3 Overview of Folk Songs of Gannan
2. The Development of Local Choir in Southern Jiangxi.
 - 2.1 Overview of Gannan's local choir
 - 2.1.1 Overview related to the choir
 - 2.1.2 Introduction to local choir organizations in Gannan
 - 2.2 Research and Analysis on the Ecology of Local Choir Music in Gannan
 - 2.2.1 Preparation and administration of questionnaires and interview formats
 - 2.2.2 The Cultural Conditions of Local Choir Groups in Gannan

2.2.3 The Cultural Conditions of Local Choir Groups in Gannan from the Online Population

2.2.4 The Local choir works in Gannan

2.2.5 The Relationship between sound, behavior and perception in Gannan's local choir music

3. The Ecological Value and Sustainability Development of Gannan Native Choir Culture

3.1 The cultural significance of the local choir of Gannan

3.1.1 The inheritance value of the Gannan's local choir

3.1.2 The Nurturing Value of the Gannan's local choir

3.1.3 The social value of the Gannan's local choir

3.2 Gannan's local choir in the context of cultural self-awareness theory

3.2.1 Conditions necessary for enhancing cultural self-awareness

3.2.2 The enhancing effect of cultural consciousness of the local choir of Gannan

3.2.3 Cultural ecology of the development of local choir in Gannan in the context of cultural self-awareness

3.3 The Interaction of the Gannan's local choir and Cultural Confidence

3.3.1 The significance of enhancing cultural confidence

3.3.2 Ways to Enhance Cultural Confidence

3.3.3 The path choice of the Gannan's local choir in reshaping cultural confidence

3.4 Sustainability of the local choir culture's ecology in Gannan

3.4.1 Problems in the development of local choir culture in Gannan

3.4.2 Strategies for the Sustainable Development of Local Choir Culture in Gannan

3.5 Efficacy of local choir brand culture in Gannan: a case study of the Xinfeng Choir Group in the Xinfeng District

- 3.5.1 Background of the development of Xinfeng Choir Group
- 3.5.2 Popularization and improvement of the Xinfeng choir
- 3.5.3 The growth of the Xinfeng's choir Group
- 3.5.4 The Xinfeng Choir's developmental experience
- 3.5.5 Constraints of Xinfeng choir development
- 3.5.6 Several considerations on enhancing the influence of choir

corporations



CHAPTER 4

FINDINGS

This chapter mainly explores the overview of the local choir culture ecology in Gannan. It primarily focuses on natural ecology and human ecology, providing detailed insights into the environmental background of local choir singing in Gannan. The research also includes an investigation of local choir groups and affiliated organizations. Based on the collected data, an analysis is conducted to examine the current state of the local choir culture ecology in Gannan and provide recommendations for addressing the identified issues.

1. The ecological environment context of Gannan's local choir culture

1.1 Natural ecological background

As the saying goes, "Each place has its streams in from all over the country." The native choir of Gannan is inherently intertwined with the land where it originates. In this section, the author discusses the natural ecological background of Gannan from three perspectives: the breathtaking geographical landscape, the distinctive climatic characteristics, and the abundant material resources of Gannan. This aims to provide readers with an understanding of the unique features of the local choir culture in Gannan.

Ganzhou boasts abundant resources and a favorable climate. It falls under the monsoon climate of the southern edge of the central subtropics, characterized by distinct four seasons and ample rainfall. The region is rich in agricultural and forestry resources, being recognized as one of the 18 key forest areas in the southern part of China, with a substantial stock of live wood, approximately 80 million cubic meters, and a forest coverage rate of 74.4%. Gannan possesses favorable natural conditions for the cultivation of citrus fruits, particularly navel oranges. Moreover, it is blessed with abundant mineral resources and is recognized as one of the major non-ferrous metal bases in China. It ranks first in tungsten reserves and second in rare earth reserves nationwide, earning the titles of "the world's tungsten capital" and "rare earth kingdom."

The region also boasts abundant tin reserves and non-metallic minerals (He & Wu, 2018).

1.1.1 Beautiful natural landscapes

Gannan, also known as Ganzhou, is the abbreviated name for the southern region of Jiangxi Province. It comprises two districts, one city, and fifteen counties, covering an area of 39,400 square kilometers. The population of Gannan is approximately 9.285 million, accounting for a quarter of the province's land area and one-fifth of its population. It is the largest region in terms of area and the most populous city in Jiangxi Province. The city is home to 22 forest parks, covering an area of 135,600 hectares. Among them, eight are national forest parks with a total area of 111,400 hectares, and fourteen are provincial forest parks covering 24,200 hectares. There are also 30 nature reserves in the city, spanning 230,800 hectares, which accounts for 5.86% of the city's land area. One of these reserves is a national nature reserve encompassing an area of 13,400 hectares. Gannan has gained a reputation as the southern gateway of Jiangxi Province due to its unique climatic and geographical location and natural landscape. It is situated on the southern edge of the central subtropics, characterized by hills, mountains, and basins, and it holds the distinction of being the largest administrative region in Jiangxi Province. Gannan enjoys a strategic geographical position as it serves as a thoroughfare connecting Gan, Min, Yue, and Xiang. It acts as the southern gateway of Jiangxi, lies directly in the hinterland of the Pearl River Delta, and plays a crucial role in the West Coast Economic Zone. Gannan is known for its vibrant community and is geographically close to the Tropic of Cancer, benefiting from a subtropical forest climate. It is recognized as one of the 13 major forest areas in China, characterized by its lofty mountains, dense forests, and limited arable land. The region's primary economic activities revolve around agriculture, animal husbandry, and horticultural industries such as timber harvesting, transportation, and tea plantations. Consequently, the folk songs, field songs, tea songs, and boat songs that have been passed down in this region are intimately connected to the surrounding landscape (Huang & Wang, 2012).

1.1.2 Unique climatic characteristics

Ganzhou, also known as Gannan, holds the distinction of being the largest city in terms of land area within Jiangxi Province, encompassing approximately a quarter of the total land area. It is situated at the convergence point of the Wuyi Mountain Range, Nanling Mountain Range, and Luoxiao Mountain Range, and falls within the southern fringe of the subtropical zone, exhibiting a typical subtropical monsoonal humid climate. The region experiences four distinct seasons, ample sunlight and heat, a lengthy growing season, pronounced variations in temperature, and abundant yet unevenly distributed rainfall. These conditions provide favorable circumstances for the development of extensive agriculture; however, there are also climatic factors that pose challenges to agricultural production, such as drought, flooding, and low temperatures (Fang, 2006).

Four Seasons Climate Characteristics

Spring: The spring of Gannan is from March to May, witnesses the convergence of cold and warm air currents in Gannan, resulting in unpredictable weather conditions characterized by fluctuating temperatures between cold and hot, accompanied by cloudy skies and rainfall. Intense clashes between the cold and warm airflows can lead to severe weather phenomena such as thunderstorms, gales, hailstorms, and heavy precipitation. Statistical data shows an average of 55 rainy days and a total rainfall of 628 mm during this period. Additionally, 40 stations reported occurrences of high winds, hailstorms, heavy rain, and other catastrophic weather events. Spring experiences the highest frequency of rainy days, rainstorms, and catastrophic weather compared to other seasons. Moreover, the spring sowing period often faces frequent episodes of low temperatures and rainfall, posing risks to early rice sowing and seedling growth.

Summer: Summer in Gannan is characterized by a combination of flooding followed by drought and relatively lower temperatures. During early summer, the city experiences a southwest flow from the edge of the subtropical high pressure system, resulting in the convergence of water vapor, cold air, and rainfall. The average

rainfall in June is 254.3 mm, with the highest recorded monthly rainfall in June 1968 reaching 534.2 mm, making it the rainiest month of the year. June is also the peak flood season, with an average of 17 rainstorm stations, indicating a high risk of flooding. In July and August, the central basin of Gannan typically sees daytime temperatures above 36°C, while morning and evening temperatures remain below 30°C. Although the days are hotter, the overall heat intensity is relatively lower during this period.

Fall: Fall in Gannan is characterized by windy and sunny weather. From October to mid-November, the region is often influenced by high pressure systems moving from north to south, resulting in stable atmospheric conditions and clear skies. During this period, the average number of rainy days per month is only 6-8 days. The average monthly temperature ranges from 14 to 21°C, and the average monthly relative humidity is between 70% and 80%. Fall is considered the season with the fewest rainy days and the most pleasant and mild air throughout the year.

Winter: Winter in Gannan is characterized by cold temperatures but relatively low precipitation in the form of rain and snow. Due to the region's low latitude and the presence of high mountains in the north, cold air from the north is blocked, resulting in a delayed onset of winter and minimal frost damage. The region is often influenced by dry and cold air masses from the north, leading to fewer clouds and less rainfall. Daytime temperatures can be relatively high, while nighttime temperatures drop below freezing, causing frost and ice formation. Although occasional strong cold waves can result in solid precipitation or icy weather, such occurrences are rare, with an average of only 1-2 days of snow per year.

1.1.3 Diverse natural assets

Ganzhou City, situated in the central subtropical region, benefits from its advantageous geographical location. Its proximity to the ocean allows it to be influenced by the oceanic climate, while the presence of surrounding high mountains acts as a barrier against southeast typhoons and northwest cold waves, resulting in a warm, humid, and rainy climate. This favorable climate, combined with abundant natural

resources and products, contributes to the city's economic advantages and has earned it the reputation of being a treasure trove.

Firstly, Gannan is blessed with abundant natural resources, including land, water, forests, plants, and minerals. Among these resources, mineral reserves are particularly abundant, earning Gannan the reputation of being a "rare earth kingdom."

Land Resources: The city's land is characterized by strong territoriality of land types and obvious differences in land use due to the geological structure and the influence of soil-forming factors; more mountains and fewer plains, small arable land area and insufficient arable land reserve resources; and large absolute land quantity and small per capita possession. According to the city's land use status data issued by the Ministry of Land and Resources on July 13, 2018, as of 2017 the city's total land use area was 3936,295.53 hectares, of which 438,678.54 hectares were arable land, 126,124.21 hectares were garden land, 29,137,722.23 hectares were forest land, 55,053.95 hectares were grassland, urban, village and industrial and mining land 185129.05 hectares, 47483.25 hectares of land for transportation, 121,326.09 hectares of land for water and water conservancy facilities, and 48778.21 hectares of other land.

Water Resources: Gannan is surrounded by overlapping mountains and rolling hills, forming dense streams and rivers. The topography varies from high to low, with the southern part being higher and the northern part being lower, resulting in a convergence of water systems towards the center of Zhanggong District. The mountainous region of Gannan serves as the origin of the Ganga River and is one of the sources of the East River, a tributary of the Pearl River. Over a thousand tributaries converge to form nine major tributaries, namely the Shangyu River, Zhangshui, Meijiang, Qinjiang, Mianjiang, Xiangjiang, Lianjiang, Pingjiang, and Taojiang. The Zhangjiang River is formed by the confluence of the Shangyu River and Zhangshui, while the remaining seven tributaries form the Gongjiang River. These two rivers meet in Zhanggong District and become the Ganjiang River, which flows north into Poyang Lake and belongs to the Ganjiang River system within the Yangtze River Basin. Additionally, numerous tributaries from Xuanwu County, Anyuan County, Dingnan County, and

Xinfeng County flow into the Dongjiang and Beijiang systems of the Pearl River Basin, as well as the Mekong River system of the Han River Basin. The territory is home to 1,270 rivers of various sizes, covering a river area of 144,900 hectares and having a total length of 16,626.6 kilometers, resulting in a river density of 0.42 kilometers per square kilometer. The average annual water resources amount to 33.57 billion cubic meters, with a per capita possession of 3,900 cubic meters, which is 70% higher than the national average of 2,300 cubic meters. Ganzhou City can be considered a water-rich area, with surface water resources totaling 32.753 billion cubic meters and movable groundwater resources reaching 7.913 billion cubic meters, accounting for 24.46% of the total river flow. The territory is also home to 53 hot springs, primarily located in Zhanggong District, Nankang District, and Ganxian District, with Xun Wu County having the highest number of hot springs (14). The hottest water temperature recorded is 79°C, and the Chongyi County Fenshui Pass hot spring boasts the largest water flow rate of 50 liters per second. Some of the hot spring water is utilized for tourism, breeding, and washing purposes (Xiao et al., 2020).

Forest Resources: Gannan is recognized as one of the prominent commercial forest bases and key development forest areas in China. The region boasts a diverse range of flora, characterized by a wide variety of species, complex composition, and ancient origins. It serves as a "refuge" for ancient plant species, plays a role in the origin of East Asian flora, and is home to numerous precious species of endemic plants found in China. In terms of zoogeographic zoning, Ganzhou City falls within the eastern hilly plain subzone of the Eastern China Central Region, located at the boundary of the Eastern Oceanic Zone. The territory supports a rich distribution of forest wildlife, including various insect species. The Jiu Lian Mountains in the southwest region preserve the most well-conserved section of the natural ecosystem at the eastern end of the southern edge of China's central subtropics, safeguarding living fossils of both flora and fauna, as well as precious tree species (Liu et al., 2019).

Plant Resources: According to the data of many forest plant surveys over the years, it is estimated that there are 220 species of plants with economic value in

3 categories and 220 families in the forest. Among them, 74 species of 31 families of ferns, 29 species of 9 families of gymnosperms, and 2195 species of 180 families of angiosperms. Among these plants, there are more than 1,600-1,800 species of trees, shrubs and vines, 1,736 species of 134 families are mastered, and more than 1,170 species of 126 families and 384 genera are collected with specimens. Among them, more than 500 species of trees, more than 650 species of shrubs (including vines) and more than 20 species of bamboos; There are 124 species of rare and endangered trees, more than 40 species belonging to the first, second and third level of national protection; more than 200 species of introduced trees. Ganzhou City Arboretum seedling harvesting and reforestation on the mountain and the original tree species preservation of more than 1,300 species, including 131 rare tree species. The topography of Ganzhou City is complex, the geographical differences are large, the vertical distribution of forest species is relatively obvious, comprehensive books, information and surveys such as "Forests of Jiangxi" are: In areas with an altitude below 500 meters consisting of hills and hillocks, the tree species are mainly Masson's pine, Chinese fir, oil tea camellia, Moso bamboo, yellow bamboo, Chinese chinkapin, Japanese chestnut, camphor tree, Chinese Cork Oak, silver tree of heaven, Nanling tree, and red Nanmu, among others. In the low mountains with altitudes ranging from 500 to 700 meters, there are primarily Fagaceae species such as ring-cupped oak, Chinese chestnut, and Sawtooth oak, along with rosewood, aspen poplar, Masson's pine, Moso bamboo, Chinese fir, Chinese parasol tree, lacquer tree, deep mountain Michelia, Chinese tallow tree, Chinese redbud, tea pear, monkey pod, bitter catalpa, hardy Chinese catalpa, mountain bamboo, yellow camphor tree, big leaf machilus, and thick-skinned tree, among others. In the mountainous areas with altitudes between 700 and 1,000 meters, the common tree species include sweet camphor, chinquapin, silk tree, poplar, holly, smooth birch, spiced leaf tree, Chinese arborvitae, boxwood, and sweet gum, among others. Above an altitude of 1,000 meters in the low to mid-mountainous areas, there are mainly natural shrubs such as azaleas, bird food tree, Japanese Cleyera, small-leaved holly, silverback fern, rhododendron, wild tea, bellflower, and cold sword bamboo, among others.

Although the latitudinal difference of the forest land in Southern Jiangxi is 2-3 degrees, there is little difference in the horizontal distribution of tree species and the boundary lines between species are not obvious. Within the region, 31 species are listed in the "National Key Protected Wild Plant List" (First Batch), of which 4 are Class I and 27 are Class II; and 78 species are listed as provincially protected plants.

Microbial resources: The forest in the Gannan region is home to valuable microbial resources, primarily wild macro fungi. These include 84 species belonging to 2 classes, 6 orders, and 21 families. Among them, there are 80 species in 4 orders and 19 families of Laminaria, and 4 species in 2 orders and 2 families of Complex Mycorrhizae. These macro fungi contribute to the diverse microbial ecosystem and have economic significance.

Animal Resources: Ganzhou has been historically inhabited by various animal species, including saber-toothed elephants, rhinoceroses, giant pandas, golden monkeys, gibbons, and elk. Following the establishment of the People's Republic of China, wildlife surveys have been conducted by relevant departments to study the species and distribution of forest wildlife, including insects, in Ganzhou City. These surveys have identified 912 species of forest insects belonging to 130 families in 18 orders, including 69 species that are newly discovered in China and Jiangxi. Additionally, there are 125 species of terrestrial wild animals protected in Ganzhou, with 48 species protected at the national level and 77 species protected at the provincial level. These protected wild animals include species with wide distribution from north to south, species found in the South China sub-region, and some animal species similar to those in the Southwest Asia region (Long, 1982).

Mineral Resources: Ganzhou City is one of China's major bases for non-ferrous metals and is renowned as the "Tungsten Capital of the World". The city boasts discoveries of 62 mineral types, which include 10 non-ferrous metals, 10 rare metals (namely niobium, tantalum, rare earth elements, lithium, beryllium, zirconium, hafnium, cassia, cesium, and scandium), 4 precious metals (gold, silver, platinum, and palladium), 4 ferrous metals (iron, manganese, titanium, and vanadium), 25 non-metals

(such as salt, fluorite, talc, tremolite, silica, kaolin, clay, china clay, bentonite, mineral water, graphite, asbestos, gypsum, mannitol, barite, mica, pumice, potassium feldspar, sulfur, phosphorus, arsenic, iodine, marble, limestone, and dolomite), and 5 fuel types (coal, anthracite, peat, oil shale, and petroleum). The city's remaining mineral reserves hold an estimated economic value exceeding 300 billion Yuan. In 1983, Gannan mine was officially recognized by the International Mineralogical Association's Commission on New Minerals, Nomenclature and Classification as the first new mineral to be discovered worldwide (Zhu et al., 1997).

Secondly, owing to its favorable climate and geography, the region is abundant in diverse agricultural products and by-products. This is especially delightful for visitors with a fondness for fruits. Gannan Navel Orange is a specialty of Ganzhou City in Jiangxi Province, and is a nationally recognized product of geographical indication. With an annual output of one million tons, Ganzhou City has evolved into the largest navel orange cultivation area globally, boasting the third highest annual production worldwide, and standing as China's principal production area for navel oranges. Gannan navel oranges are large in size, bright orange in color, pristine, and appealing, with an edibility rate of 85%. They possess a crisp and succulent flesh, soaked in juice, exuding a strong sweet and aromatic flavor, and comprising over 55% juice. Nan'An pressed salted duck: Nan'An pressed salted duck is a renowned delicacy from the southern Jiangxi Province. It is characterized by its appealing shape, white color, thin skin, tender meat, abundant fat, crispy and edible bones, and delicious taste that stimulates the appetite. It has become a sought-after product in both domestic and international markets. Nankang Sweet Pomelo: Nankang City, known as the "Hometown of Sweet Pomelo" in China, is situated in the southern part of Jiangxi Province, at the source of the Ganjiang River, in the middle and lower reaches of the Zhangjiang River Basin. Nankang sweet pomelos are distinguished by their tenderness, juiciness, and sweetness, with a unique flavor (Zhu , 2018).

1.1.4 Abundant touristic assets

Ganzhou City is situated in the southern part of Jiangxi Province and the upper reaches of the Ganjiang River. Encircled by mountains on three sides and bordered by water, the city exudes a rich southern charm and was historically referred to as “Fuli River City.” Ganzhou City spans an area of 479 square kilometers and is inhabited by over 400,000 people, comprising 16 ethnic groups including Han, Hui, and Zhuang, among others. Having been a strategic military location since the Qin and Han Dynasties,

Ganzhou is currently the political, economic, cultural, and transportation hub of southern Jiangxi. With a history that extends beyond 2,100 years, Ganzhou is an ancient city that was established as a county in the sixth year of Emperor Han Gaozu’s reign during the Han Dynasty (201 BC). In antiquity, it was often referred to as the Pious State or Tiger Head City. Historically, Ganzhou served as a significant southern town that facilitated communication between the Gan, Xiang, Yue, and Min regions, earning it the moniker “Throat of Fujian and Guangdong.” The city maintained robust trade relations with Guangdong and Southeast Asia. Owing to the strategic placement of the Ganjiang River’s golden waterway and the ancient post road of Lingnan, Ganzhou was a bustling hub for merchants, earning it the reputation of the “Southern Silk Road.” As we peer through the mists of history, we can envision convoys of horse caravans laden with Jing porcelain, aromatic tea, bamboo cloth, and other local products traversing Ganzhou, crossing the Meiling mountains, and continually transporting goods to Guangzhou and even the South China Sea (Han, 2001).

Ganzhou is a renowned historical and cultural city. The ancient city wall of the Song Dynasty stretches more than 3,600 meters from the east gate to the west gate, following the river’s contour. It has stood the test of time through the Song, Yuan, Ming, Qing, and Republic of China eras. The palisade wall, cannon fortifications, horse ramparts, and city gates are still intact, and the majestic appearance of the Song City remains with its age-old allure, earning it the title “Song City Museum” from experts.

Ganzhou is also home to numerous attractions. Tongtian Rock, considered a treasure trove of stone art in Jiangxi, was constructed towards the end of the Tang Dynasty. It is the largest cave temple in East China and was designated as a national key cultural relic protection site in 1989. The Bajing Pavilion, situated at the confluence of two rivers in Zhanggong, was erected during the Northern Song Dynasty. Presently, the three-story structure boasts upturned eaves, archways, painted beams, and pillars, exuding grandeur and majesty. Another notable site is Yugu Pavilion, perched on Helan Mountain, which is most revered for being the place where the famed Southern Song Dynasty lyricist Xin Qiji composed his timeless song: "River water below Yugu Pavilion is limpid. How much of that is tears of travelers?" The song "Bodhisattva Barbarian" has contributed to Ganzhou's fame. Additionally, there is the towering Ciyun Tower, the ancient floating bridge shaped like a dragon, the magnificent ancient porcelain kiln in Qili Town, the esteemed Temple of Literature in the province, the Night Talk Pavilion of Suyang, and the residential complexes with rich Hakka cultural influences. These monuments and historical sites are scattered like stars, adorning Ganzhou with splendid brilliance. Ganzhou, with its beautiful landscapes, charming scenery, rich history, and abundance of historical relics, boasts a wealth of tourism resources and has become one of the prime tourist destinations in Jiangxi.

Ganzhou City boasts over 300 ancient buildings, 10 ancient tomb complexes, 10 ancient sites, 5 stone carvings, 5 revolutionary sites, and 16 scenic spots, all of which are excellent destinations for sightseeing. The city also has six major parks, a water park, and the former residence of Mr. Chiang Ching-kuo, which are ideal places for leisure and entertainment.

Lian Spring and Night Talk Pavilion are famous historical sites in Ganzhou City, now located within Ganzhou No.1 Middle School. Lianquan has a history of over 1,500 years, with records stating, "During the Yuanjia period of the Song Dynasty, a thunderclap in the night suddenly brought forth a spring. The county magistrate at the time was named Lian, hence the name Lian Spring." In the year 1094, during the Shao Sheng period of the Northern Song Dynasty, Su Dongpo was exiled to

Huizhou in the south for opposing Wang Anshi's reforms. When he passed through Ganzhou, he visited the famous hermit Yang Xiaoben. The two together toured the scenic spots of Qianzhou, and had night-long discussions beside Lian Spring. Su Dongpo was inspired to write a poem about Lian Spring. Later, Night Talk Pavilion was built next to Lianquan and a stone carving titled "Night Talk Picture of Su and Yang" was erected. The carving is 2.20 meters high and 0.73 meters wide, and is a provincial-level cultural relic protection unit.

Yugu Pavilion, one of the famous towers in Jiangnan, is situated on Helan Mountain in the northwest corner of Ganzhou city. It was initially built between 736-779 during the Tang Dynasty, stands 17 meters high and covers an area of 300 square meters. It offers panoramic views of the surrounding landscape. Yugu Pavilion is well-known for its carved beams and painted rafters and is a major attraction in Ganzhou, celebrated in many poems and writings. In 1094, Su Dongpo visited Yugu Pavilion and was inspired to write the poem "Passing through Qianzhou and Climbing Yugu Pavilion". In 1274, during the Southern Song Dynasty, Wen Tianxiang served as the governor of Ganzhou and wrote a poem titled "Yugu Pavilion" expressing his concern for the country and people. Among the many poems written about Yugu Pavilion, the most famous is "Bodhisattva Barbarian: Clear River Waters beneath Yugu Pavilion" by the Southern Song Dynasty patriotic poet Xin Qiji. The poem reads, "Beneath Yugu Pavilion, clear river waters flow, many passersby shed tears in between. Looking northwest towards Chang'an, countless mountains lament. The green hills can't be hidden, they flow eastward in the end. At dusk by the river, deep within the mountains, the cries of partridges are heard." This poem has been sung and appreciated for over 800 years. National leaders Mao Zedong and Jiang Zemin handwrote this poem and praised it for its evocative language and profound meaning. In October 1990, Premier Li Peng, during his inspection of southern Jiangxi, happily ascended Yugu Pavilion, looked out over Ganzhou city, and repeatedly praised the beauty of Ganzhou.

Tongtian Rock is located in the northwest suburb of Ganzhou City, about ten kilometers away from the city, and is a scenic spot composed of the typical Danxia

landform. It has undulating mountains, not high but steep, not large but strange, woods and trees, deep caves and ravines, both the cave house of the gods, and more cliffs of the Sanskrit Palace. Since ancient times, it has been a tourist destination that combines natural and humanistic landscapes. It is located in a hilly area, and the highest point is the ridge where Qunyu Pavilion is located, with a height of 192.96 meters. Along this winding ridge, there are three hills stretching from east to west. In these three mountainous areas, there are five scenic spots, such as Forgotten Rock, Guanxin Rock, Longhu Rock, Cuiwei Rock and Tongtian Rock, which constitute the Tongtian Rock Cave Scenic Area. Numerous cliff niche images and cliff inscriptions are engraved between the cliff walls of this cave. Tongtian Rock Cave has four hundred and ten niche statues and one hundred and twenty-eight cliff inscriptions, a large number and a high artistic level, which is rare in Jiangnan. In 1988, it was listed as the third batch of national key cultural relic protection units by the State Council. Between the rocks of the mountain, there is a natural stone cave, the entrance of the cave breeze, cool and unusual. When the summer season is in full swing, the cool breeze is refreshing and visitors always linger here, hence the name "Forgetting Rock". On the cliff before and after this cave, there are seven cliff niche images and 50 cliff inscriptions engraved. The statues are carved with sophisticated techniques, not only the faces are fascinating, but also the body, hands and feet are proportional, the muscles of the rich ones stop evenly, the veins of the lean ones are in the hands and the tendons are in the chest. The expressions are unpredictable, either smiling or smiling, or meditating, all of which are vivid and lifelike. The calligraphy is well-structured, subtle and powerful, worthy of being a masterpiece of the art of calligraphy. Among the inscriptions, the most famous is the 15th year of Ming Zhengde (1520 AD) Wang Yangming inscription poem: "clear mountain anywhere good, not the heart of the old garden good. Cuiwei Rock is on the west side of Tongtian Rock, only ten meters away from each other, and is said to be the hermit Yang Xiaoben's hermitage in the Song Dynasty.

Bajing Pavilion, located in the north of Ganzhou City at the merging of Zhangshui and Gongshui, is the symbol of the ancient city of Ganzhou. Today, it is a

three-story, antique building with a total height of 28.5 meters and a total area of 574 square meters. The flying eaves and buckets, the painted beams and columns are majestic. According to history, the original platform was a stone building, built by Kong Zong Han during the Jiayou period of the Northern Song Dynasty (1056-1063). Kong Zong Han was a native of Gongfu, Shandong Province, the forty-sixth generation grandson of Confucius. In view of the fact that “the city was easy to be padded by water in the northeast”, he “cut stones for the site and smelted iron base”, and built a brick and stone city on it. After the completion of the Bajing Pavilion, Kong Zong Han drew a picture and asked Su Dong Po to inscribe a poem. Su Dongpo then composed “Eight Scenes of Ganzhou and Preface” and “Eight Scenes of Ganzhou and Preface”. In the first poem, Su Dongpo proposed eight scenes of the city for the first time in Chinese history, forming a group of tourist attractions that were imitated by later generations, such as the eight scenes of Yanshan, the eight scenes of Lucheng, the eight scenes of Hong Kong, the eight scenes of Taiwan, which is no less than a milestone of Chinese tourism culture. There is also the Ganzhou Museum in the Bajing Pavilion, which exhibits rich historical relics, and the Bajing Park under the Pavilion. The park is a picturesque place with green trees, blue water, buildings and pavilions facing each other.

Ciyun Tower is located in the southeast of the old city area, within the Houde Primary School on the eastern section of Houde Road. It is an ancillary building of the ancient Ciyun Temple. The tower is built of green bricks, has a hexagonal base, nine levels, and brick-carved decorations to form beams, columns, and brackets between each level. The tower is 42 meters high, and a stupa is placed at the top. Ciyun Tower was built during the Tiansheng period of the Northern Song Dynasty (1023-1032) and is one of the well-preserved ancient towers in the south with a definite dated inscription. It is a provincial-level cultural relic protection unit. The Ganzhou Confucian Temple is located in the southeast of the old city area, on the north side of the eastern section of Houde Road. It is the largest and best-preserved ancient county-level school site in Jiangxi Province, and is also a provincial-level cultural relic protection unit. During the Tang Dynasty, it was known as the Zijiguang, and in the Song Dynasty, it was

renamed Dazhongxiangfu Palace. During the Huangyou period, a county school was established here.

The Wenmiao temple (Confucian Temple) originally occupied an area of about 10,000 square meters. The entire architectural complex is divided into three groups, arranged in a parallel axial layout. Most of the buildings are well preserved except for a few. It includes Dacheng Gate, Mingguang Shrine, Xiangxian Shrine, East Temple, West Temple, Dacheng Hall, Chongsheng Shrine on the central axis; Kuixing Pavilion and Zunjing Pavilion on the eastern axis; and Jie Xiao Shrine on the western axis. This group of buildings was constructed around the Qianlong period and has undergone several repairs since then. Dacheng Hall is the essence of the entire Confucian Temple complex, appearing the most magnificent. It is 14.95 meters high and is the tallest and largest single-story wooden structure in the southern Jiangxi region. The wooden components use parallel carved wood arches, which have distinctive local characteristics.

Fuqiao bridge (Floating Bridge): Ganzhou is surrounded by water on three sides. Since the Northern Song Dynasty, there have been three wooden floating bridges over the Zhang and Gong rivers, namely Xijin Bridge, Dongjin Bridge, and Shang Bridge, connecting the city and the countryside. Only Dongjin Bridge remains today. The bridge is 400 meters long, made up of 100 wooden boats connected by iron chains. Wooden planks are laid across the boats to form the bridge deck. Walking on it gives a feeling of lightness and floating. From a distance, it looks like a giant dragon winding between the two banks, forming a unique cultural landscape of Ganzhou.

The Ancient City Wall, from Xijin Gate to Donghe Bridge, winds along the river and is the largest ancient city wall in Jiangxi. It is 3,664 meters long and 5.117 meters high, majestic and magnificent, adding a heroic posture to the ancient Ganzhou. The wall was built with bricks and stones during the Jiayou period of the Northern Song Dynasty to prevent flooding, and is now one of the few Northern Song Dynasty brick walls in the country. In addition to the city wall, there are also military facilities such as bastions, horse faces, and Baijiang Pavilion, as well as tens of thousands of inscribed

city bricks. These inscribed city bricks are the most precious relics for studying the ancient city of Ganzhou, especially the Song Dynasty city.

The former residence of Chiang Ching-kuo is located in the west side of the temple, behind the monk's house, with three rooms, built according to the rock cave. Chiang Ching-kuo's family lived here from 1940 to 1945 when he was the Inspector of Jiangxi Administrative Region and the Governor of Gan County. The building has a floor area of 163.66 square meters, with bedrooms for Mr. and Mrs. Chiang, sleeping quarters for the three nannies and children, and a parlor for Chiang Ching-kuo's office. The magnolia and grapefruit trees planted by Chiang Ching-kuo's own hands in the old residence have become a small scenery today.

Three hundred mountain scenic area in the southernmost tip of Jiangxi, there is a new light tourist area with strange and mysterious natural scenery, that is, three hundred mountain tourist area, which consists of Anyuan three hundred mountain, Xinshan, Longnan Wuyishan, Jiu Lianshan and other tourist areas. For many years, this gift of nature has been "kept in the dark" because of its remoteness, and even if someone knows about it, they can't venture into it because of the inconvenient traffic and rugged roads. Nowadays, with developed highways and convenient high-speed railways, you can easily enjoy all the beautiful scenery of the Gannan tourist area.

1.2 Human ecological background

Gannan has a long history. In 214 B.C., the county was established. During the Tang Dynasty, with the opening of the Meiguan Ancient Post Road and the Ganjiang River's north-south waterway, Ganzhou became the "Gateway to the Five Ridges" and the "Strategic Pass of Guangdong and Fujian." In the Song Dynasty, Gannan emerged as one of the 36 major cities in China. Rich in culture, Ganzhou's heritage dates back to the time of its ancestors, who settled here 5,000 years ago. From the Tang Dynasty through to the end of the Qing Dynasty, Ganzhou produced 550 scholars. Among the generals of the People's Liberation Army (PLA) who were awarded ranks between 1955 and 1965, 132 hailed from Gannan, including 3 admirals, 10 lieutenant generals, and 119 major generals. Serving as the primary settlement and birthplace of the Hakka

people, Gannan is regarded as the cradle of Hakka culture. Over 95% of the city's population is of Hakka descent, and it maintains unique kinship ties, as well as geographical and long-standing stable relations with Fujian, Guangdong, Hong Kong, Macau, and Taiwan. Currently, Gannan is home to nearly 100,000 overseas Chinese and compatriots from Hong Kong, Macau, and Taiwan. Among them, over 900 individuals are prominent figures with political influence, economic prowess, and scholarly achievements. Ganzhou boasts a vibrant Hakka culture and unique folk customs. Notably, its tea-picking opera, Donghe opera, mountain songs, and Yudu suona have gained fame both in historical and modern times, within China and internationally.

1.2.1 Overview of Hakka culture and linguistic features in Gannan

1.2.1.1 Overview of Hakka Culture

The original meaning of 'Hakka' likely refers to newcomers or outsiders in relation to the local population, as the Han people who migrated to the South were considered outsiders. However, nowadays, 'Hakka' specifically denotes the Hakka ethnic group and is used as a shorthand for Hakka people. The Hakka emerged historically when, due to war and famine, the Han people from Central China gradually migrated south into the Jiangxi, Fujian, and Guangdong region. Here, they integrated with the indigenous She and Yao populations, forming a unique and stable subgroup of the Han ethnicity, characterized by its distinctive Hakka dialect, cultural customs, and emotional disposition. Southern Jiangxi has historically been a significant gathering and distribution point for the Hakka people, and it remains the largest Hakka settlement to this day. This article will elaborate on the Hakka culture in Southern Jiangxi, focusing on Hakka customs and cuisine, especially through examples of the most representative aspects.

Hakka folk customs are known for their simplicity and rich local flavor, capturing the attention of people around the world. Folk activities take place throughout the year. For example, during the Spring Festival, there are performances of various lanterns such as dragon lanterns, snake lanterns, carp lanterns, horse lanterns, and lion lanterns; the Dragon Boat Festival features dragon boat races; and the Mid-Autumn Festival includes activities like releasing Kongming lanterns and paying homage

to the moon goddess. Among these, the most famous are the 'Nine Lions Paying Homage to the Elephant' in Shangyou, the Bamboo Pole Fire Dragon Festival in Ningdu, and the Suona performance in Yudu. Music has become an indispensable and important component in various folk activities in Southern Jiangxi. As a result, Southern Jiangxi is home to a plethora of indigenous and vibrant art forms, including dramas and traditional performing arts, such as Gannan Tea-picking Opera, Ningdu Tea-picking Opera, Donghe Opera, Ganzhou Nanbei Ballads, Xingguo Nanbei Ballads, Ningdu Taoqing, and folk songs (mountain songs, lantern songs, customary songs, ditties, chants). Among them, Gannan Tea-picking Opera is the most influential.

"Nine Lions Paying Homage to the Elephant" is a large-scale, comprehensive folk art form in Shangyou County, with a history of over 300 years. It consists of nine lions of varying sizes and colors, a multi-segmented serpent dragon, an elephant, a qilin (a mythical creature), a lantern display, and two gongs and drums. The dragon, elephant, and qilin are all of one color, while the lions are vibrantly colored and have different appearances. Each lion is operated by two people, as is the elephant, while one person operates the qilin, and another person operates a smaller lion. The serpent dragon typically has nine segments, each carried by a person. The lantern display serves as the command center for the entire procession, with a bat pattern or a flower basket at the top, the family name and hall number in the middle, and small lanterns decorated with paintings and paper-cut patterns on both sides. The gong and drum pavilion is also elaborate, with characters from folktales displayed inside. Behind the pavilion is the serpent dragon, followed by the lions, with the elephant and qilin in between. Amidst the sounds of gongs, drums, and firecrackers, the dragon lantern procession moves vigorously, with participants weaving and frolicking through the crowd. It is lively, spectacular, and energetic. The "Nine Lions Paying Homage to the Elephant" symbolizes the necessity to respect and revere nature, as doing so will ensure the blessings of nature for good weather, national prosperity, and peace among the people.

The Bamboo Pole Fire Dragon Festival is a unique event that takes place in Ningdu County during the Mid-Autumn Festival in August. The main activity is the worship of the Fire Dragon God. The worship is divided into two stages, with the first stage being the Fire Tiger ritual. From the first to the fifteenth of the lunar month of August, there are seven "Fire Tiger" teams each night, each consisting of seven children. They each hold a semicircular tiger head made of bamboo, with dozens of lit incense sticks inserted in each tiger head. They go from house to house to bring good fortune. During this period, each village group is tasked with making a Bamboo Pole Fire Dragon. The Bamboo Pole Fire Dragon is made from a giant bamboo stick about 3 meters long and 1 foot in diameter. The upper half of the bamboo stick is horizontally wrapped with layers of bamboo slices, with numerous torches attached to each layer. These torches are soaked in camellia oil or vegetable oil to facilitate burning. The finished bamboo structure resembles a flying dragon. On the night of the fifteenth of August, the second stage, the Fire Dragon ritual, begins. Around 8 pm, seven Fire Dragon teams formed by eight village groups arrive at the square in front of the Fire Dragon Temple. They light each bamboo pole and lift them high. The forty-nine bamboo pole fire dragons light up the sky as if it were daytime. Then, according to the order determined by drawing lots, each Fire Dragon team parades around the village in succession. The bright red flames symbolize sincerity and hope, representing the people's yearning for light, the continuation of life, and the prosperity of their community. They wish for national peace, a thriving population, and wealth. The entire event is accompanied by lively gongs and drums, and the music of the suona.

The stage language of Gannan Tea-Picking Opera is the local Hakka dialect. It is characterized by singing and dancing, with a relaxed and lively atmosphere, humorous and witty language, and incorporates local Han Chinese folk literature, folk songs, dances, and lanterns, reflecting a rich essence of daily life. Initially, it mainly consisted of comedic and lively plays, with few serious or tragic ones. The themes are predominantly focused on the daily lives of the working class, especially manual laborers and craftsmen, with a significant emphasis on romantic relationships.

Its musical tunes belong to the Qupai style, primarily consisting of tea tunes and lantern tunes, along with high-pitched tunes and miscellaneous tones, colloquially known as "three tunes and one tone." The accompaniment is played on traditional Han Chinese musical instruments, mainly including the erhu, suona, gongs, drums, cymbals, and flutes. Its performing art features are mainly embodied in the clown and young female roles, with the saying "triangular formation, two small leading roles". Apart from music, what best characterizes Gannan Tea-Picking Opera is its performance techniques, with equal emphasis on singing, dancing, and acting. Its performance features can be summarized as "Three Wonders and Three Uniques." The Three Wonders are: firstly, the traditional Tea-Picking Opera exclusively portrays the love and labor of the lower-class working people, without court dances or dances of scholars and beauties, which is the first wonder; secondly, a large number of performance movements imitate animals and are named after these animal movements, which is the second wonder; and thirdly, song, dance, and drama accompany each other so closely that some consider it a local song and dance drama, which is the third wonder. The Three Uniques are: the dwarf step, which is comically charming; the uniquely elegant single sleeve tube; and the leisurely and captivating fan flower.

Hakka cuisine: Originally, many Hakka people lived in high mountainous areas with cold and damp climates, where food needed to be warm and hot rather than cold. This led to a preference for stir-frying and a limited consumption of raw or cold dishes. The use of fragrant and spicy ingredients is prominent, with dishes characterized as "fresh, richly aromatic, and hearty." The Hakka people often had to traverse mountains, and due to the strenuous labor and harsh living conditions, they needed high-fat and salty foods to replenish the energy expended. They specialized in cooking local wild ingredients, and their diet tended to be on the "salty and oily" side. Their history of migration and settlement in economically underdeveloped areas led them to live frugally, making do with local materials and preparing preserved foods such as salted vegetables, dried vegetables, and dried radishes that could be stored for extended periods. These could be consumed at home with sweet potatoes or carried as

provisions when traveling, which led to the formation of the “salty, well-cooked, and aged” characteristic in their cuisine. Gannan Hakka cuisine incorporates influences from various regions - the sweet and sour flavors from the Wu and Yue regions, spicy dishes from Sichuan and Huguang, and the sauce-marinated dishes of Fujian and Guangdong. Although the Hakka people typically consume simple meals in daily life, they are hospitable and place great importance on feasts during festivals and ancestor veneration ceremonies. They have diverse eating habits and culinary customs depending on the occasion, people, and time, resulting in a rich culinary culture. Currently, Hakka cuisine is mainly divided into two categories: regular dishes based on rice and noodles, and banquet dishes. In the past, households in rural areas brewed their own citrus rice wine and prepared preserved duck, sausages, pork liver, pork tongue, and other meats during the winter. Guests were treated with wine and eggs or Lei Cha (pounded tea); and during festive occasions, they would serve “four plates and eight bowls,” which consists of four large plates and eight bowls of dishes, making twelve courses in total. Some of the characteristic dishes include stuffed pork belly, fish cakes, Hainanese chicken, egg wraps, braised pork with dried vegetables, steamed fish with rice flour, pounded fish fillets, San Bei Ji (three-cup chicken), stuffed tofu, stir-fried Dongpo pork, stir-fried fish, braised dog meat, and stuffed tofu. Local snacks include Ai rice cakes, nine-layer cake, potato starch noodles, tang skin silk, cold bean jelly, taro buns, and potato starch dumplings. Specialty food products include Ding’s preserved plums, sour date cake, beef ginger, peanut brittle, dried cakes, Nankang chili sauce, Xingguo sweet potatoes, Huichang dried tofu, and Xinfeng radish skin (Duan, 2021).

1.2.1.2 Characteristics of the Hakka Language in Gannan

The Hakka dialect of Gannan belongs to the Sino-Tibetan language family within Chinese, and is mainly spoken in the southern part of Jiangxi, known as the Gannan region. Academically, it is referred to as the Gannan Hakka dialect, while it is commonly called Gannan speech or Gannan language among locals. Geographically, different variations of Gannan Hakka share basic characteristics, but variations in pronunciation and vocabulary have emerged due to historical regional divisions and

migrations. For instance, areas like Gan County, Gandu, Dayu, Nankang, and the northern part of Xinfeng belong to the central subset. Dialects within this subset are relatively consistent with minor internal differences and primarily consist of populations that migrated during the Tang and Song dynasties, as well as some who moved from central Gannan during the Yuan and Ming dynasties. There are also residents who migrated from Fujian and Guangdong in the late Ming and early Qing dynasties. The language predominantly retains linguistic features of central Gannan residents while assimilating characteristics from other languages. In contrast, the outer ring subset consists mainly of populations that migrated during the Tang and Song dynasties, thus preserving the basic linguistic features of that period. In addition to the primary regions, there are areas where languages intersect, retaining characteristics from respective regions. Gannan Hakka has distinct lexical features. It shares terminology with other Hakka dialects and emphasizes the use of the pronoun "hua" in Hakka speech. Particularly when compared to Mandarin, Gannan Hakka dialect possesses irreplaceable features. First, it contains a higher proportion of monosyllabic words, as Gannan Hakka has not evolved from monosyllabic to polysyllabic words over time, retaining a predominantly monosyllabic vocabulary. For example, words like 'know', 'tomb', and 'house' in Mandarin are expressed as single syllables in Gannan Hakka: 'xiao', 'di', 'wu'. Second, it has a broad range of meanings for words; for example, "eye", "hole", and "orifice" can all be referred to using the word "eye", which can also function as a measure word. Third, there are many synonyms in the Gannan Hakka vocabulary; for instance, in "buy divination", "scoop oil", and "cut cloth", the words "buy", "scoop", and "cut" all mean "buy". Fourth, words have prefixes and suffixes to convey intimacy, like 'elder sister', 'grandfather', 'uncle', 'younger sister' by adding prefixes "old" or "a". Words like 'brick', 'rooster', and 'drake' have added suffixes "head" and "gong". Fifth, there is a rich ancient Chinese vocabulary, for example, "run" is referred to as "walk" or "walk very fast" in Hakka. In ancient Chinese, "walk" has the same meaning as "run" in modern Chinese. Moreover, the Gannan Hakka dialect has its unique vocabulary, reflecting the distinct characteristics of Hakka speech. For example, "heartache" refers to stomach

pain, "thunder" refers to thunder, and "good news" means pregnancy. Gannan Hakka also has unique syntactic features. First, "dao" and "tian" are equivalent to "get" and "again" in Mandarin, and are used at the end of sentences: watch the game dao (watch the game), wait a moment tian (wait a moment). Second, the degree adverbs "many" and "few" are placed after the verb. For example, eat a little more, eat a little less. Third, tense words like "deng", "jin" are placed after the verb. Eating jin rice, eating deng rice both mean eating rice. Fourth, the Mandarin "no" is expressed as "mu" in Gannan Hakka (Liu, 2017).

Since the pronunciation habits of the Hakka people primarily involve the movement of the lips and teeth, the voice tends to be more forward, directly influencing the articulation and pronunciation of Hakka mountain songs in Gannan. To investigate the impact of the Hakka dialect on the singing of Hakka mountain songs, it is essential to examine the phonetic characteristics of the Hakka dialect. The Gannan dialect consists of 21 vowels and 34 consonants, resulting in a total of 34 phonemes.

Vowel Characteristics: Vowels, a type of consonant used in conjunction with rhymes, are primarily characterized by the obstruction of airflow within the mouth. The pronunciation of vowels in the Gannan dialect differs from that of Mandarin vowels, and based on incomplete statistics, there are approximately 20 vowels. The author has chosen several representative vowels in the Gannan dialect for detailed analysis, as shown in the following table:

TABLE 2 Hakka vowel vocalization characteristics

Word Example (Chinese pronunciation)	Mandarin consonants	Mandarin Bite Characteristics	Hakka vowels	Hakka Bite Characteristics
海(hai)	H	Glottal stop, clear fricative	F	Lips and teeth, clear fricatives, pronounced with lips stretched forward, upper teeth biting the lower lip, lips in a small round shape, tongue slightly raised and retracted.
大(da)	D	Middle tongue, no air delivery	T	Middle tongue, air delivery, clear cork
鸟(niao)	N	Mid-tongual, turbid nasal	D	The tongue is mid-tongued, no air delivery, clear corked, pronounced with the lips and cheeks first retracted backwards, then from back to front with a handful of mouth, the tip of the tongue against the inner test of the upper teeth.

Table 2 (Continued)

Word Example (Chinese pronunciation)	Mandarin consonants	Mandarin Bite Characteristics	Hakka vowels	Hakka Bite Characteristics
夹(jia)	J	lingual obstruction, no air delivery, corked fricative	G	Stemmed tongue, no air delivery, clear cork, tongue arches back when pronouncing
瞎(xia)	X	Lingual block, clear fricative	H	The tongue root block, clear fricative, is pronounced with the upper cheek raised and the tongue root arched backwards.
扔(reng)	R	Post-lingual, turbid	D	Tongue block, no air delivery, clear fricative, pronounced with the tip of the tongue against the inner test of the upper teeth, then opening the teeth and mouth.
病(bing)	B	Bilabial, non- fluent, clear cork	P	Bilabial sound, air delivery, clear corked sound, lip well wall rubbing a bit when pronouncing.

Table 2 (Continued)

Word Example (Chinese pronunciation)	Mandarin consonants	Mandarin Bite Characteristics	Hakka vowels	Hakka Bite Characteristics
肯(ken)	K	Glottal block, air delivery, clear cork	H	The tongue root block, clear fricative, open mouth shape laterally when pronouncing
会(hui)	W	Glottal stop, clear fricative	W	No vowel, pronounced with the mouth open vertically

From the above table, it can be concluded that there is a significant difference between Mandarin vowels and Hakka vowels. The pronunciation of the Mandarin vowel "h" varies in the Hakka vowel depending on the word. For example, the Mandarin vowel in the word "sea" is "h," while the Hakka vowel is "f." Similarly, the Mandarin consonant in the word "will" is also "h," whereas the Hakka vowel is "w," illustrating the diversity of vowels in the dialect.

Rhyme Characteristics: Rhymes, which follow the vowels in singing, have a long duration and hold significant importance in the singing language. Naturally, the majority of rhymes in the Gannan Hakka dialect differ from those in Mandarin. In the Gannan dialect, there are 34 rhymes, and the author has analyzed a selection of representative rhymes, as displayed in the following table:

TABLE 3 Hakka rhyme mother occurrence characteristics

Word Example (Chinese pronunciation)	Mandarin rhyme	Mandarin Pronunciation Characteristics	Hakka Rhymes	Hakka pronunciation characteristics
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会(hui)	ui	Compound vowel with lips pulled back	ei	Compound vowel, cheeks lifted up, chin pulled down
大(da)	a	Single vowel, teeth open up and down	ai	For compound vowels, cheeks are lifted upwards and tongue is retracted towards the back
来(lai)	ai	For compound rhymes, cheeks are lifted upward and tongue is retracted	ei	Compound vowel, cheeks lifted upward, teeth open
坑(keng)	eng	Nasal rhyme, upper jaw pick up, return rhyme in nasal cavity	ang	Nasal rhyme, teeth open, return rhyme to nasal cavity
病(bing)	ing	Nasal rhyme, return rhyme in the nasal cavity	ian	Nasal rhyme, upper and lower lips touching and then pulling back to rhyme to the nasal cavity
扔(reng)	eng	Nasal rhyme, return rhyme in the nasal cavity	iang	For nasal rhymes, open the maximum, relax the teeth and return the rhyme to the nasal cavity.

The table reveals notable differences between the rhymes in Hakka and Mandarin, and it is important to note that some of the rhymes in the Gannan Hakka dialect cannot be accurately represented using Hanyu Pinyin. Examples of such rhymes include "I," "two," "sister," and "no."

1.2.2 Overview of “Red” Culture in the Soviet Area of South Gannan

Gannan holds a significant position and plays a crucial role in the history of the Communist Party of China (CPC) and the Chinese Revolution as the main body and core area of the former Central Soviet Area. It served as the headquarters for the CPC's Central Committee, Central Soviet Government, and Central Revolutionary Military Commission, among other central organs. Gannan also served as the leading center for the national Soviet and Red Army, acting as a base camp and core area for the national Soviet movement. It was instrumental in the growth and development of China's People's Army, and the Red Army of the Central Soviet Area was the most formidable force in the country. The revolutionary warfare and construction of the people's army in the Central Soviet Area yielded invaluable experience, becoming the guiding ideology for the development of China's people's army. Gannan is an important birthplace of Mao Zedong Thought, and it played a significant role in the formation of the Soviet Sticky God and the cultivation of a good style among Soviet cadres (Luo et al., 2022).

In the Central Soviet Area, the Communist Party of China (CPC) not only cultivated a significant number of leaders capable of governing the party, the government, and the country, but also a considerable number of military leaders. Among them were political leaders like Mao Zedong, Zhu De, Zhou Enlai, Liu Shaoqi, Deng Xiaoping, and Chen Yun, as well as capable individuals for governing the country such as Zhang Wentian, Ren Bishi, Wang Jiaxiang, Xiang Ying, Dong Biwu, Lin Boqu, Li Fuchun, Deng Zichuan, Zhang Dingcheng, Tan Zhenlin, and Yang Shangkun. In terms of military leadership, the Central Soviet Area produced 9 of the "Ten Marshals" (Zhu De, Peng Dehuai, Liu Bocheng, He Long, Chen Yi, Luo Rongheng, Nie Rongzhen, Ye Jianying, Lin Biao), 7 of the "Ten Generals" (Su Yu, Chen Geng, Huang Kecheng, Tan

Zheng, Xiao Jinguang, Zhang Yunyi, Luo Ruiqing), 34 admirals, 114 lieutenant generals, and 440 major generals. These individuals made remarkable achievements on the Red Land in the Central Soviet Area. Out of the 1,614 founding generals in the country, 604 emerged from the Central Soviet Region, accounting for approximately 37% of the nation's founding generals. The scientific works written and published by Mao Zedong in the Central Soviet Area, such as "On Correcting Erroneous Ideas in the Party," "The Fire of the Stars Can Start a Prairie," "Against Benevolence," "Our Economic Policy," and "Care for the Life of the Masses and Pay Attention to Working Methods," are all reflections of the practical experiences of Chinese Communists in their heroic struggle in the Central Soviet Area. The people of Gannan have made significant contributions and sacrifices to the victory of the Chinese Revolution and the establishment of the People's Republic. According to statistics, the population of the Soviet area in Gannan was only 2.4 million, but it contributed significantly to the revolution. Around 330,000 people joined the Red Army, and approximately 600,000 people participated in the Red Guards and laundry teams to support the front. During the Chang Zheng Yuan campaign, the Central Red Army had 87,000 soldiers, of which nearly 60,000 were from Gannan. Gannan also had 108,200 named martyrs who sacrificed their lives for the revolution, accounting for 7.5% of the total number of revolutionary martyrs in the country and 43.8% in the province. On average, more than 3 Gannan martyrs fell for every kilometer of the Chang Zheng Yuan campaign. Gannan is home to 134 founding generals of the People's Republic of China, with Xingguo County alone producing 56 generals, earning it the title of "General County." The spirit of the Soviet Union holds great significance in Ganzhou's red culture. Comrade Xi Jinping highlighted its importance during a symposium commemorating the 80th anniversary of the creation of the Central Revolutionary Base Areas and the founding of the Chinese Soviet Republic. The spirit of the Soviet Union embodies characteristics such as firm faith, truthfulness, pragmatism, people-oriented focus, integrity, hard work, excellence, and selflessness. It is a central manifestation of the political and spiritual values of the Chinese Communist Party and the Chinese nation. It is considered a valuable spiritual asset and an important source of

the socialist core value system. Many historical sites and residences related to the revolution are preserved in Ganzhou. There are a total of 1,080 revolutionary historical sites, including 53 national key cultural relic protection units, 23 provincial cultural relic protection units, and 107 municipal and county cultural relic protection units. National key cultural relics protection unit Ruijin has 33, namely the former site of the Provisional Central Government of the Chinese Soviet Republic, the former site of the Executive Committee of the Central Fire of the Chinese Soviet Republic, the former site of the Central People's Committee of the Chinese Soviet Republic, the Provisional Central Auditorium of the Central Committee of the Chinese Soviet Republic, the former site of the Central Dry Revolutionary Military Committee of the Chinese Soviet Republic, the Central Political Bureau (including the Central Bureau of the Communist Party of China in the Soviet Union), the former site of the Executive Board of the All-China Federation of Trade Unions, the former site of the Central Bureau of the Communist Party of China, the former site of the Central Bureau of the Communist Party of China (including the Central Bureau of the Communist Party of China), the Red Army Parade Terrace, the Red Army Martyrs' Memorial Pavilion, the Red Army Martyrs' Memorial Tower, the Bosheng Fort, the Gongliu Pavilion, the Red Well, the former site of the People's Commissariat for Food of the Chinese Soviet Republic, the former site of the Post Office of the Chinese Soviet Republic, the former site of the General Political Department of the Chinese Workers and Peasants Red Army, the former site of the Finance Department of the Chinese Soviet Republic People's Committee of the Chinese Soviet Republic, the former site of the People's Committee of the Chinese Soviet Republic for Auditing, the former site of the People's Committee of the Chinese Soviet Republic for Upland, the former site of the Guard Battalion of the Provisional Central Government of the Chinese Soviet Republic, the former site of the People's Committee of the Chinese Soviet Republic for National Economy, the former site of the General Treasury of the Chinese Soviet Republic, the former site of the Central Revolutionary Museum, the former site of the Central Publishing Office of the Chinese Soviet Republic, the former site of the Red China News Agency, the former site of the telephone transmission platoon of the Provisional Central

Government of the Chinese Soviet Republic, the former site of the Red Army Radio Corps, the former site of the auditorium of the Provisional Central Government of the Chinese Soviet Republic, the former site of the Chinese Soviet Central Government at Yunshi Mountain, the former site of the battle of the Red Army at Dabaodi; there are 14 sites in Yudu, namely, the first crossing of the Chang Zheng Yuan of Mao Zedong, Zhou Enlai and other organs directly under the Central Government, the former site of the Soviet Government of Gannan Province and the eve of the Chang Zheng Yuan Comrade Mao Zedong's former residence, the former site of the CPC Gannan Provincial Committee, the former site of the Gannan Provincial Cadre Conference, the former site of the Central Revolutionary Military Commission, the former site of the First Corps Headquarters of the Central Red Army, the former site of the Fifth Corps Headquarters of the Central Red Army, Red Army Long March Ferry to South Gate Ferry, Red Army Long March Ferry to West Gate Ferry, Red Army Long March Ferry to Shanfeng Ferry, Red Army Ferry to Meng Ferry, Red Army Long March Ferry to Carp Ferry, Red Army Long March Ferry Mountain to Shiwei Ferry, Red Army Long March Ferry to Fisherman's Ferry; Xingguo has 5 sites, including the old site of the Land Revolutionary Cadre Training Class, the old site of the Central Arsenal, the old site of Jiangxi Military District (including the Red Army parade), the old site of the first Jiangxi Province Workers' and Peasants' Congress, and the old site of Chairman Mao's investigation of Changgang Township. Ningdu has 1 site, which is the old site of the General Command of the Ningdu Uprising.

1.2.3 Overview of Folk Songs of Gannan

Folk songs are not only expressions of grassroots emotions and lives but also oral poetry. They reflect the living standards and values of the general public during a specific period. Gannan, with its beautiful scenery, mountains, rivers, and rich cultural heritage, has a cultural origin dating back a thousand years. The people of Gannan have been farming the land and composing songs that have become their spiritual support. Due to the mountainous terrain, abundant rainfall, and main labor activities such as tea picking, woodcutting, and rowing, Gannan folk songs are

characterized by their high and loud tones, depicting the idyllic scenery of mountains and woods. They have harmonious and beautiful melodies, which are beloved by the people. Gannan folk songs convey the people's aspirations for a better life and reflect their love for life, labor, hard work, simplicity, and pursuit of happiness. These songs belong to the realm of Hakka folk songs and are characterized by their simplicity, ruggedness, freshness, influence, and simplicity (Wan, 1981). The characteristics of Gannan folk songs are closely connected to the geographical and cultural environment of the region. Throughout their evolution, they have been influenced by the culture of the Central Plains and have become an integral part of the rich history and culture of the area. According to experts and scholars, the Hakka ancestors in Gannan migrated from the Central Plains to Gannan to escape wars and natural disasters. The development of these songs follows the realistic and creative techniques found in the classic work "Shi Jing" from the pre-Qin period. They possess a poetic and lyrical quality, drawing inspiration from the classics of Tang poetry and Song lyrics. Gannan folk songs incorporate various rhythms and display diverse creative characteristics, making them truly unique (Cai, 1991).

Hakka mountain songs emerged gradually as the Hakka people migrated from the central region to the southern region. The journey of thousands of miles enriched these songs with diverse and exotic elements, allowing them to develop and evolve into a comprehensive and distinct musical system through continuous assimilation and fusion. As a significant component of Gannan culture, Hakka mountain songs have become an important field of study within Hakka studies and continue to thrive to this day.

The folk songs of Gannan enjoy popularity not only among the local population but also among people from different ethnic backgrounds. Due to the influence of regional factors, traditional religious beliefs, and the conservative nature of the Hakka community, many Hakka individuals in Gannan preserve their distinct linguistic and cultural customs. This uniqueness significantly impacts the musical

characteristics of Gannan folk songs, resulting in the emergence of various regional styles within the genre (Kang, 2007).

Southern Color Zone: Located in the northern part of Guangdong Province and influenced by the Hakka language, the folk songs in this region have a unique style characterized by a harmonious blend of language and melody. **Northeast Color Zone:** Populated mainly by Hakka residents, the folk songs in this area are influenced by the Gan language family. The basic rhythms of the folk songs are derived from Gannan folk songs and Lantern songs. **Central Color Zone:** Primarily encompassing hilly areas, the folk songs in this region feature diverse and captivating melodies. The local language is varied and diverse, yet simple and easy to comprehend. Gannan folk songs are performed in various forms and embody rich local cultural characteristics.

There are various forms of Gannan folk songs that express different themes and sentiments. These include love songs portraying the affection between men and women, songs reflecting the broad-mindedness of working people, and songs that convey simple and noble emotions. There are also petition songs with strong local characteristics, sung to pray for longevity. The labor trumpets have a high and long pitch, while the ditties are characterized by their simplicity. Specific festivals and occasions have their own unique forms of expression in folk songs, and these songs are deeply rooted in local customs and traditions. In the beautiful landscape of mountains and rivers, the people of Gannan have cultivated a rich musical heritage. The melodies of their folk songs are as majestic as the mountains, with intricate layers resembling the interweaving of forest sounds, and a melodious flow reminiscent of intersecting streams. The lyrics of Gannan folk songs are diverse, often depicting the daily lives and experiences of the people, including themes of love, longevity, and special festivals. The poetic techniques of "fugue, simile, and xing" are commonly used in the rhetoric of these songs. The singing style of Gannan folk songs is not overly embellished, predominantly characterized by high-pitched vocals and the use of authentic falsetto techniques.

1.2.3.1 Factors influencing the formation and development of folk songs in Gannan

Geographical factors

Gannan, also known as Ganzhou, is a region in the southern part of Jiangxi Province in China. It occupies a strategic geographic location, serving as a transportation hub connecting Ganjiang, Fujian, Guangdong, and Xiang provinces. It is the southern gateway of Jiangxi and an important part of the Pearl River Delta and the West Coast Economic Zone. Gannan has a rich history and is known for its vibrant artistic scene, including the creation of Gannan folk songs. In ancient times, it was referred to as Nan Gan during the Song and Ming dynasties. The region has developed a relatively independent system in terms of natural conditions, economic development, population composition, social customs, and administrative facilities. Gannan is characterized by its mountainous terrain, earning it the nickname "eight mountains and half water and one field." Being located near the Tropic of Cancer, Gannan experiences a subtropical forest climate, making it one of the 13 major forest regions in China. The region is characterized by its high mountains, dense forests, limited arable land, and numerous slopes. Agriculture, animal husbandry, as well as forestry-related industries such as timber harvesting, transportation, and tea plantations, play a significant role in the local economy. The folk songs of Gannan, including those sung in the fields, during tea harvesting, and on boats, are deeply connected to the region's beautiful landscape and natural surroundings (Fu, 2000).

During the Eight Kings' Rebellion in the Jin Dynasty, the Han Chinese in the Central Plains were forced to migrate southwards due to the invasion of the Five Barbarians. Among the three major branches of Hakka migration, the second branch settled in the areas of Anhui, Henan, Hubei, Jiangxi, and parts of Jiangsu, and gradually migrated along the Poyang Lake basin and Ganjiang River to the present-day Gannan and Minbian areas. Gannan is one of the three main Hakka strongholds, along with the eastern part of Guangdong and the western part of Fujian. It is the largest Hakka settlement, with over 90% of the city's population being Hakka. Upholding the ancestral motto "It is better to sell the ancestral fields than to forget the words of the ancestors,"

Hakka people have strong bonds and almost every family has its own genealogy and preserved customs. The Hakka dialect, known as Hakka language, is a distinctive feature of their culture. Gannan is considered the birthplace of Hakka culture, with numerous well-preserved Hakka houses still standing in the region. A Hakka Cultural City has been built on the eastern shore of Gongshui in Gan County, providing a place for Hakka people to reminisce and cherish their heritage. Due to the geographical environment of Gannan, which served as a refuge for exiles during times of conflict, the unique Hakka culture and folk songs of the region have flourished, blending the elements of "Tuke" and "Hakka..

Historical Factors

During the Neolithic period, indigenous populations inhabited most areas of Gannan, and agriculture and handicrafts were relatively developed during the Warring States and Qin dynasties. However, there was limited interaction between the central belt and the plain areas, resulting in a lower level of development compared to the Central Plains. After the Qin Dynasty, a major north-south road was established along the Gan River, Dayu Mountain, and the South China Sea, and Ganzhou emerged as a significant town along this route. During the Tang Dynasty, Ganzhou played a crucial role as a node on the "Maritime Silk Road," connecting the inland of the Central Plains with the coastal regions of Fujian and Guangdong. It was an important center of commerce and transportation. In the Song Dynasty, Ganzhou experienced economic prosperity and gained fame as one of the renowned cities in China, earning the title of "Song City." However, during the War of Resistance against Japanese aggression, Ganzhou, like many other places in the country, suffered extensive damage due to bombings and invasions by the enemy. Ganzhou also played a significant role during the Agrarian Revolution, serving as the core area from which the Chinese Soviet emerged. It was the starting point of the famous 25,000-mile Long March, with Ruijin and Yudu being important locations in this historical event.

The development of folk songs in the ancient Gannan region can be categorized into three specific periods. The first period was primarily before the Qin and Han dynasties, characterized by men engaging in logging and women involved in planting. The division of labor was clear, and the songs of this period were represented by logging songs. The second period was during the Tang and Song dynasties when a large-scale population movement took place. This led to the rapid development of the plantation industry in the region, and the folk songs of this period were dominated by field songs, further enriching the people's livelihood. The third period was during the Ming and Qing dynasties when tea cultivation became prominent. Tea from the Gannan region was exported to various parts of the country and even served as tribute tea for the imperial court. With the development of the shipping industry, tea was also exported overseas. Tea songs became prevalent during this period as tea production increased, becoming a cultural symbol. In the modern era, folk songs of Gannan continued to develop, reflecting the resistance to invasion during events such as the Opium War and the progressive culture during the May Fourth Movement. Currently, the red revolutionary songs have become representative of Gannan folk songs, characterized by cheerful and positive rhythms, reflecting the people's pursuit of a better life.

Cultural Factors

The influence of Songcheng culture: Songcheng Ganzhou is an ancient city with a long history. It was originally the county town of Gan County, and according to historical records, the city was built in the sixth year of Gaozu of the Western Han Dynasty (201 years ago), which is more than 2,200 years ago. During the Three Kingdoms period, the southern captain of Luling was established on the territory of present-day Ganzhou, leading the six counties of Ganxian, Pingyang (present-day Xingguo), Nanno, Nan'an (present-day Nankang), Yudu, and Yangdu (present-day Ningdu). In the third year of Taikang of the Jin Dynasty (220-265), the southern lieutenant was dismissed and changed to Nankangdu. In the ninth year of Sui Emperor Kaihuang (589), Nankang County was renamed as Pi Zhou, leading 13 counties, including Gan County, Yudu, Pihua (later changed to Ningdu), Nankang, Xinfeng, Dayu,

Anyuan, Shicheng, Ruijin, Xingguo, Shangyu, Longnan, and Huichang. In the 20th year of Shaoxing of the Song Dynasty (1153), the name "Ganzhou" was changed to Ganzhou, which has been used since then. After Gan County was established, the county seat was moved several times until 552, the first year of Dabao in the Southern Dynasty, when the county seat of Nankang was relocated to the place where the Zhang River and Gong River converge, where Ganzhou City is currently located. Since then, this ancient city site has remained fixed and has continued to the present day for more than 1,100 years, making it a famous historical and cultural city with the longest history and the longest continuation of a city site in Jiangxi Province. Before the Five Dynasties, the city primarily served military defense purposes, so it was small in size, with a total area of only 1 square kilometer. After the Kaiyuan period of the Tang Dynasty, with the opening of the Dayu Ling ancient post road, Ganzhou's commercial status was greatly enhanced as it became an important node on the trade route connecting the north and south of China's major rivers. The original city scale could no longer meet the needs of the times, leading to vigorous urban renovations during the Fifth Dynasty, expanding the original 1 square kilometer area of Ganzhou Castle to 3.2 square kilometers, and increasing the total number of streets in the city to 6. On the basis of the original Yang Street and Heng Street, four streets were added, including Xiejie Street, Yin Street, Jian Street, and Chang Street, bringing the total number of streets in the city to six. The city's scale continued to expand until the 1960s, making it one of the oldest cities in China with deep historical and cultural deposits. After the Song Dynasty, as the political, economic, and cultural centers of China continued to move southward and the Hakka ancestors migrated to the region, Ganzhou's political, economic, and cultural status continued to rise. It became an important production base for smelting, mining, money casting, shipbuilding, and ceramic manufacturing, publishing, and printing. Ganzhou became an exchange center for commerce and trade and the birthplace of Song and Ming philosophy. In the year 1077, the tax revenue of Ganzhou (including the Pious State and Nan'An Army) reached 66,339 Guan, accounting for 15.8% of the total commercial tax amount of the province, ranking first in the province and among the sixteen largest cities

in the country. Ganzhou became one of the most prosperous commercial cities in the country. As the economy and culture developed, the city of Ganzhou experienced significant growth and improvement. Alongside economic and cultural development, the city culture of Ganzhou fully flourished. There are many "hookahs" and "tile houses" in the streets and lanes, which have become popular places for people's leisure and entertainment, accelerating the spread and market development of Gannan folk songs.

The influence of Hakka culture: During its birth and development, Hakka culture was consistently influenced by the culture of the Central Plains. Eventually, it became a unique and enduring part of the long history and culture of the Central Plains. Experts and scholars testify that the ancestors of the Hakka in Gannan migrated from the Central Plains to Gannan as exiles, seeking refuge from wars and natural disasters. The development of these songs follows the realistic and creative techniques found in the classic work "Shi Jing" from the pre-Qin period. They exhibit a strong poetic and scriptural essence, incorporating elements from Tang poems, Song lyrics, and various rhythms, resulting in a diverse and multifaceted musical style. Hakka mountain songs, which are integral to Gannan culture, gradually took shape as the Hakka people migrated from the central region to the southern region. The extensive journey spanning thousands of miles contributed to the richness of their unique characteristics, allowing them to build and evolve into a comprehensive and distinct musical system through continuous assimilation and integration. As a significant component of Hakka music, Hakka mountain songs have become an important focus of Hakka studies, and their prominence continues to grow.

The influence of red revolutionary culture

Gannan holds a significant and central role in the history of the Communist Party of China (CPC) and the Chinese Revolution as the main and core area of the former Central Soviet Area. It serves as the headquarters for the CPC Central Committee, the Central Soviet Government, and the Central Revolutionary Military Commission. Gannan is the leading center for the national Soviet and Red Army, the primary base camp and core area for the national Soviet movement, and the nurturing

ground for the growth and development of China's People's Army. The Red Army of the Central Soviet Area stands as the most powerful Red Army in the country. The rich experience gained from revolutionary warfare and the construction of the people's army during the struggle in the Central Soviet Area has become the guiding ideology for the development of China's People's Army. Moreover, Gannan holds great importance as the birthplace of Mao Zedong Thought, the Soviet sticky spirit, and the exemplary conduct of Soviet cadres.

2. The Development of Local Choir in Southern Jiangxi

2.1 Overview of Gannan's local choir

Choir, in the modern sense, refers to an artistic discipline involving the collective singing of polyphonic vocal works. This art form is often conducted and can be performed with or without accompaniment. In terms of its definition, it is evident that a choir must possess certain elements. Firstly, it predominantly adopts the expressive form of polyphony. Secondly, a choir is a form of group behavior that conveys the collective spiritual emotions of people. The number of voices plays an important role in the aesthetic dimension of modern choir singing. However, it is not a necessary parameter of choir culture and functional dimension. Similar to other forms of music, the cultural attribute of a choir lies in carrying the spirit and expressing emotions, but what sets it apart is the direct conveyance of group thinking and collective emotions through the human voice. "Group singing with human voice" is the unique and essential attribute of choir art. The synergy between Mayson and the choir is also based on the advantage of the human voice in expressing group emotions within a choir. According to Hegel, "Music is the art of mood; it addresses itself directly to mood." Indeed, music is an art form well-suited for expressing emotions, covering various aspects of the human spirit, including the mind, emotions, soul, will, and even the subconscious. The emotions expressed in music are rooted in the reality of life and closely connected to the mental activities of individuals in their daily lives. It reflects real life in a profound and tangible manner. Choirs, which serve the function of expressing collective feelings, likely emerged at an early stage. Primitive religious rituals or festivals often incorporated a

combination of songs, dances, and poems, primarily used to sing praises of tribal heroes or express worship of deities. For instance, legend has it that during the time of Shun, a form of "Shao" music was created, which represented religious music and dance considered sacred by our primitive ancestors. Primitive music was relatively simple, and its close association with collective labor and collective dance indicates that rhythm was its fundamental factor. The collective chant during this period can be considered an early form of choir. With the advent of class societies, music and dance were employed by the ruling class to extol the achievements of rulers. This can be observed in ancient China with the "Six Dynasties Music and Dance." The "Six Dynasties Music and Dance," consisting of "Yunmen Dazhuan" during the Yellow Emperor's reign, "Da Xian" during the Tang Yao's reign, "Da Pan" during the Yu's reign, "Da Xia" during the Xia Yu's reign, "Da Doh" during the Shang Tang's reign, and "Da Wu" during the Zhou dynasty, were classical music and dance of an epic nature that primarily celebrated the supreme rulers of each respective period. In ancient Greece, during the Western civilization period, the "Hymn to the God of Wine" was a representative example of the choir at that time. These songs were passionate and exuberant, with singers often deviating from the established form and improvising. They were also used to praise heroes or gods. It can be imagined that during that era, the choir primarily sang in unison due to the limitations of social development. However, this underdeveloped form did not hinder the expression of the choir.

2.1.1 Overview related to the choir

2.1.1.1 The introduction and development of choir singing

Choir singing originated in Europe and its development is closely tied to the religious activities of European countries. This art form has a history of more than a millennium in the West, but it has only been developed in our country for a little over a century. Since the "School Music Movement" and the "May Fourth Movement," influential thinkers and music educators have embraced Western democratic ideas and introduced choir singing to our country. It was embraced by the people and gradually assimilated into Chinese culture. Choir singing played a significant role in mobilizing and

inspiring the masses, particularly during the Chinese Revolution, and its development was closely intertwined with the political changes in China (Du, 2014).

The renowned choir conductor Qiu Li provided a concise assessment of mass choir singing in China in the early 1990s. He stated, "The art of choir singing in China has evolved from a widespread, mass singing movement. It has a proud historical tradition. Since the establishment of the People's Republic of China, revolutionary songs filled the factories, military units, institutions, schools, rural areas, and streets, serving as a source of inspiration and education for the people, fostering unity among the masses, and promoting productivity."

During the era of the Chinese Soviet Republic, foreign melodies were adapted with new lyrics for songs like "Down with the Powers" to inspire people to join the battle. During the War of Resistance against Japan, notable works such as Nie Er's "March of the Volunteers" and Xian Xinghai's "Yellow River Cantata" emerged, rallying people to unite and fight against the Japanese invaders. The period of the War of Liberation and socialist construction also saw the creation of numerous high-quality choir works. Choir singing in China has evolved alongside social changes, initially in the form of unison singing. As society has rapidly developed, the demand for a richer spiritual life has grown, leading to higher artistic standards for mass choirs.

2.1.1.2 Characteristics of Choir Singing

Collectivity: Choir singing is a collective art that relies on cooperation to achieve artistic expression. If you're interested, you can join a choir group. Choir singing best reflects the spirit of collaboration, as it seeks a high level of harmony and unity. Achieving this requires the full cooperation of each member of the choir. Completing a piece of work involves clear division of labor and close cooperation among group members, fostering a strong sense of unity and collaboration as they work towards a common goal. Choir singing is an inclusive vocal art form that allows wide public participation. It not only possesses a high degree of unity and artistic value, but also serves as an effective means to cultivate collective consciousness and enhance cohesion through education.

Artistry: Choir singing holds significant artistic value, with its composition carrying a special and profound aesthetic significance. On one hand, choir art is based on the human voice, combining music and literature (poetry) in a cohesive manner. This creates a strong sense of identification and affinity, allowing individuals to experience a cathartic and calming effect, relieving anxiety and confusion. Through aesthetic experiences, participants and admirers of choir singing can feel the inspiring power of collective expression. On the other hand, choir singing, as a unique form of group performance, incorporates elements of harmony, weaving, and polyphony, similar to instrumental art's three-dimensional music performance factors. The choir allows for a wide range of musical expressions, encompassing various forms of melodies, harmonious coordination of vocal parts, rhythmic variations, contrasting timbres, clear language, and direct emotional expression. The orderly combination of these factors generates a unified and balanced artistic effect, contributing to the choir's high aesthetic value.

Comprehensiveness: Choir singing is a comprehensive art form that provides enjoyment and relaxation to its members during rehearsals and performances. It serves as both a physical and mental exercise. Firstly, the process of practicing choir repertoire and performing on stage can be seen as an artistic practice. Through rehearsal, individuals engage in physical activity and mental stimulation. Some scholars have even proposed the concept of "choir health" to highlight the benefits it brings. Secondly, during practice and performance, team members experience the beauty of the songs and express their own emotions, fostering artistic cognition and aesthetic appreciation. Lastly, choir presentations rely on the collective effort of the entire team. Although the performance on stage may only last a few minutes, a significant amount of private work goes into it, such as vocal part coordination, rehearsal arrangements, and stage performance preparation. This requires unity within the choir, following instructions, and contributing suggestions. Overall, choir singing serves as a rewarding mass cultural activity for its participating members.

2.1.1.3 The meaning of choir singing

Choir singing has a positive impact on people's musical abilities. Prior to formal competitions or performances, choristers undergo extensive training, including individual training for tone and rhythm, as well as team training with other choirs. This training ensures familiarity with the choir repertoire and specific issues, leading to increased skill and proficiency. Through engagement with music, choristers naturally develop a deeper understanding of its charm and their overall musical literacy is enhanced. In general, individuals who participate in choir singing have a love for music or possess relevant musical foundations. Engaging in choir activities helps cultivate the musical interests of the participants while developing their musical literacy, creating a mutually beneficial outcome. Furthermore, choir singing brings people together and fosters teamwork, promoting equality, tolerance, and mutual understanding. Through music, it contributes to the development of a harmonious socialist society.

Grassroots mass choir plays a significant role in improving social cohesion and showcasing a positive cultural image of a city. Nowadays, people from all walks of life enthusiastically participate in singing, using this simple art form to express their pursuit of a high-quality spiritual and cultural life. This uplifting singing experience fosters a sense of unity among individuals and reflects the collective spirit of citizens in the new era. The active engagement of people in grassroots mass choir activities serves as a calling card for regional and city development, effectively highlighting the cultural identity of the city or region. The widespread participation and dedication to singing have transformed mass choir into a popular cultural activity throughout the city, offering a new form of entertainment and leisure. It has become an important means for citizens to enhance their life satisfaction, adjust their mindset, and pursue meaningful experiences, thus becoming a significant cultural symbol of the city.

2.1.2 Introduction to local choir organizations in Gannan

The choir serves as the central entity in choir art, being the primary focus of choir culture research. However, choir activities are not individual endeavors; they require the collective collaboration of the choir members to achieve their goals. The

choir functions as both a collective engaged in cultural art production and a medium for presenting social culture. It is influenced by the political, economic, and cultural dynamics of society as a whole. Furthermore, the artistic development of the choir is shaped by its specific organizational structure. Music encompasses more than just its intrinsic qualities; it holds broader significance and connections to various aspects of society (Lou, 2006). The subject "people" who create music and the characteristic music culture ecosystem are all worthy objects of study. Therefore, many artistic phenomena cannot be understood without studying the social environment in which the choir is formed and the structural characteristics of its members.

In Gannan, there are numerous organizations that host choir activities. For instance, during major festivals, the Propaganda Department of Ganzhou Municipal Party Committee organizes choir competitions for various units in the city. The Bureau of Culture, Radio, Film, and Tourism establishes a choir to regularly conduct choir activities, aiming to enrich the leisure life of the public. Additionally, there are dedicated organizations responsible for organizing choir activities, namely the Ganzhou Musicians Association and the Ganzhou Choir Association. Below is a brief introduction of these two associations:

Ganzhou Musicians Association: Since its establishment, the Ganzhou Musicians Association has grown to nearly 300 members. From 2010 to 2017, it has established branches such as the Choir Society, Erhu Society, Vocal Society, and Folk Music Society, which have made significant contributions to the music and art scene of Ganzhou and Jiangxi.

The association aims to unite all members and adhere to the four basic principles. It takes Marxism, Mao Zedong Thought, and Deng Xiaoping Theory as its guiding ideologies, and upholds the direction of literature and art for socialism. It serves the people and follows the policy of promoting diverse ideas and thoughts. The association abides by the national constitution, laws, regulations, and national policies, advocating socialism, morality, and ethics. It aims to unite the city's music and art

workers, promote the prosperity and development of music and art, and contribute to the construction of spiritual civilization.

The association will continue to organize member activities for studying the Party's guidelines, policies, and theories on literature and art. It will provide training and counseling, as well as address various issues that arise in musical activities. The association advocates and supports fine arts, actively participates in mass musical activities, organizes music competitions and awards, actively recruits new members, particularly talented individuals with achievements in music activities, and expands the association's organization.

Ganzhou City Choir Association: Approved by the Ganzhou City Federation of Literature and registered by the Municipal Administration and Approval Bureau, the Ganzhou City Choir Association was established in August 2019. The association aims to unite choir workers and enthusiasts in Ganzhou City, rooted in the lives of the people, innovating and keeping pace with the times. It strives to create a distinct voice that represents the old revolutionary areas of Ganzhou, promoting the prosperity of the arts in Ganzhou and making significant contributions to the development of choir activities in Jiangxi. In order to promote advanced cultural construction and engage in mass choir activities throughout the city, the association focuses on discovering and nurturing choir talents, improving the professional level of choir workers, integrating various choir platforms and resources, and establishing a platform for choir theory research and performance exchange in Gannan. The association organizes annual choir exchange performances and seminars, which are highly anticipated and well-received by choir enthusiasts.

According to the latest statistics from the Ganzhou Choir Association in 2022, there are 63 registered Gannan's local choir groups (with many choirs still not registered). These groups cover 18 counties and urban areas, and include various types such as mixed choirs, children's choirs, female choirs, and senior choirs. Notably, Xinfeng County has choirs in every township. Since these choirs were established at different times, their performance levels vary in terms of development.

2.2 Research and Analysis on the Ecology of Local Choir Music in Gannan

At the conclusion of the research, which involved on-site fieldwork and network surveys focusing on the research subjects, the author collected a substantial amount of firsthand texts and survey data that can be analyzed and interpreted. This includes interview transcripts with local music scholars in Gannan, fieldwork texts from local choir groups in Gannan, survey texts from local choir activities in Gannan, actual recordings of the singing of local choir songs "Luo Yu Lei" and "Shi Song Hong Jun," data from internet surveys of local choir groups in Gannan, and oral narratives from local residents in Gannan. The following are the texts from the field survey of local choir groups in Gannan, the survey of local choir activities in Gannan, and the texts of the actual performances of the local choir songs "Luo Yu Lei" and "Shi Song Hong Jun" in Gannan. The remaining texts will be selectively used as citation materials for the related discussions later. Questionnaires and face-to-face expert interviews were chosen as the research methods.

2.2.1 Preparation and administration of questionnaires and interview formats

2.2.1.1 Reliability and validity analysis of the questionnaire

Questionnaire is the most important research method to obtain data on the Gannan's local choir culture ecology in this paper, and it serves as an important basis and source of information for the summary of the Gannan's local choir culture ecology. Therefore, the design of the questionnaire should first ensure its universality and its ability to fully uncover the current situation and issues pertaining to the development of the local choir culture ecology in Gannan. It should also comprehensively reflect the diverse perspectives of the participating choir stakeholders on the same issues. The author's main objective is to assess whether different viewpoints of choir participants approach the same issues in a cohesive manner. By utilizing a two-way matrix comparison horizontally and vertically, the present state of mass choir development in Gannan and the encountered challenges are accurately reflected.

After distributing two small-scale questionnaires in the initial stage and conducting a reliability analysis, the final draft of the questionnaire has been finalized based on the current design idea:

First, the type of questionnaire was determined: 1. the questionnaire method used was self-administered questionnaire; 2. the method of distributing the questionnaire was online interview questionnaire; 3. the structure of the questionnaire content was structured questionnaire.

The questionnaire design was based on the principles of purpose, acceptability, and matching. It aimed to gather more data and information and cover complex dimensions. While the principles of conciseness and sequentially were not dominant, efforts were made to maintain the sequential logic and conciseness of the questionnaire questions during the design process.

After determining the aforementioned details, the general framework of the questionnaire was established. The central concept is defined as the current state of mass choir development in Gannan, and all subsequent dimensions are designed accordingly. The investigation of the Gannan Tawny Mass Choir's current situation requires comprehensive sampling, and this paper analyzes the development of the Gannan Tawny Mass Choir by examining its basic composition, conductor's role, group members, management, and enthusiasts. Therefore, the core dimensions of the questionnaire are based on the following five aspects: 1. the composition of current Gannan's local choir members, 2. the conductor's current situation in the Gannan's local choir, 3. the activities of the Gannan's local choir, 4. the management of the Gannan mass choir, and 5. the enthusiasts of the Gannan mass choir. The specific questions are formulated around these five issues.

2.2.1.2 Selection of research subjects

The researchers used a sample size of 80 for reliability testing, and which was conducted on the 82 items of the matrix scale using SPSS. The Cronbach's alpha coefficient reached 0.951, exceeding the threshold of 0.7 for reliability analysis.

Thus, the questionnaire reliability was considered to be satisfactory for a formal questionnaire survey.

The questionnaire was utilized to gather information on the present state of mass choir development in Gannan. Questionnaires were distributed to members through the choir groups in each region of Gannan using the online platform Questionnaire Star, which provided time-saving and convenient administration. Data analysis and processing were conducted using SPSS software. In order to protect the privacy of the respondents, the questionnaire responses were collected anonymously. A total of 300 questionnaires were distributed, and 297 valid questionnaires were collected, resulting in an efficiency rate of 99%.

The questionnaire survey was initiated at 9:00 am on March 23, 2022, and the deadline for collection was 21:00 pm on March 29, 2022. Due to the Gannan Choir Association being the central organization for mass choir singing in Gannan, the questionnaire was distributed to the 63 teams registered with the association. A total of 297 valid questionnaires were collected. The reliability report analysis was completed the following day, and the regression report was finalized on March 30.

2.2.1.3 Development of questionnaire content:

In order to clarify the dimensions of the questionnaire, the researcher chose to combine the dimensions and the survey objectives in the following manner:

For the first aspect, which focuses on the current basic situation of Gannan mass choirs, the survey targeted participants of Gannan mass choirs. It was mainly conducted through matrix comparison, investigating the gender, age, location of choir participants, as well as the team's awareness of commissioned works and copyright, respectively.

The second aspect, from the perspective of conductors, the survey focused on Gannan mass choir conductors. The main objective was to assess their professionalism and their ability to continuously learn advanced choir concepts domestically and internationally. The research mainly explored their level of

professionalism, the comprehensiveness of their rehearsal approach, and aspects such as song selection, survival, and cost.

The third aspect, focusing on the activities of Gannan mass choirs, examined various aspects such as the cost of participating in choir activities, satisfaction with the group, and the ability to read music. It also covered teaching content, including sight-singing and ear training. Some of the dimensions in this aspect overlapped with those in the conductor and management dimensions, which provided mutual corroboration and increased the credibility of the questionnaire.

The fourth aspect, centered on management, surveyed the managers of Gannan mass choirs. The main objective was to assess whether the managers could meet the development needs of the team, effectively manage the team, and have coordinated and unified goals with the conductors and members. It also evaluated their ability to secure resources and platforms to support the team's planning and development.

Finally, the fifth aspect focuses on enthusiasts of Gannan mass choirs. The purpose is to investigate why there are many mass choir groups in Gannan, but so few registered groups. It aims to understand the reasons why choir lovers in Gannan, who show concern for choir development in the province, do not actively participate in choir activities.

Through the five aspects mentioned above, the questionnaire not only examines the two commonly used dimensions for assessing choir development status, conductors and group members, but also expands to include three additional dimensions: team type, managers, and enthusiasts. The author had a vision when designing the questionnaire that the factors driving choir development in a province extend beyond conductors and group members alone. A more efficient management model and broader participation channels would certainly influence the development of mass choir singing in Gannan. There is partial overlap among the multiple dimensions, which enables the creation of a matrix scale. For example, in the case of work selection,

questions about the purchase of copyright and commissioned works are covered across the various aspects.

2.2.1.4 Implementation of the questionnaire

There are several steps involved in this questionnaire. The first step involves conducting extensive research on materials related to Gannan mass choirs. Previous research results and experiences are reviewed to provide theoretical support for developing the questionnaire outline. In the second step, a preliminary draft of the questionnaire on the status of mass choirs in Gannan is created based on the initial literature research and analysis. This draft is then distributed to members of the Gannan Choir Association and Gannan Mass Choir to gather their feedback and suggestions on areas that may need improvement or clarification. In the third step, the opinions and suggestions of the survey respondents are combined to make necessary modifications to the questionnaire. The questionnaire outline is also reviewed by tutors or advisors, who propose further modifications. After incorporating all the feedback and making necessary revisions, the final version of the questionnaire is formed.

Following the distribution of two small-scale questionnaires and conducting a reliability report, the final draft of the questionnaire is completed based on the current design ideas:

The design of this questionnaire follows the principles of purpose, acceptability, and matching. The type of questionnaire chosen is a self-administered questionnaire. The method of distributing the questionnaire is through an online interview questionnaire. The structure of the questionnaire content is a structured questionnaire.

In the design process, the focus is on presenting numerous data and complex dimensions, so the principles of conciseness and sequentially are not prioritized. However, efforts are made to maintain a logical sequence of questionnaire topics and concise content.

After establishing the aforementioned details, the initial structure of the questionnaire was defined. The main focus is on the current state of mass choirs in

Gannan, and all subsequent dimensions are designed accordingly. To gain a clear understanding of the Gannan mass choir, comprehensive sampling is necessary. This paper analyzes the current state of the Gannan mass choir by examining the basic situation, conductor's role, group members, management, and enthusiasts. Therefore, the core dimensions of the questionnaire revolve around two main aspects: 1. Research on local choir groups in Gannan; 2. Research on local choir activities in Gannan. Specific questions are formulated based on these two areas.

2.2.1.5 Expert Interview Implementation

Interview preparation phase: To ensure the quality of the interview outline, the following steps were taken in its preparation. Firstly, extensive research was conducted by reviewing relevant materials and drawing on previous research findings to establish a theoretical foundation for the interview outline. Additionally, prior to the survey, observations and interactions with choir members in the field provided valuable insights and a realistic basis for designing the interview outline.

Selection of interviewees: To gain a comprehensive understanding of the local choir culture in Gannan, the author chose to interview the directors and two artistic directors from two prominent local choir groups. These individuals are recognized as authoritative experts in the industry, ensuring the interviews are of high quality and carry significant authority. The author conducted individual interviews with each of them, obtaining authentic and reliable information for the research.

Design of interview outline: The outline for expert interviews was finalized after multiple revisions, taking into consideration the actual findings from the questionnaire research, consulting relevant materials, and seeking input from experts and teachers. Please refer to Table 4 for the detailed description of the interview outline.

TABLE 4 Table of interview recommendations

Type	Quantity	Interview Recommendations
Theoretical Instructor	1	The questions should be designed in a clear and unambiguous manner.
Practice Instructor	1	The questions are designed to align with the chosen topic and to be relevant to the actual situation of the choir.
Other teachers	1	Allow experts to freely and fully express their views, without imposing any pressure to answer questions, and demonstrate courtesy and respect towards them.

The implementation phase of the interview: The interview focused on the influence of Hakka culture and red culture on the cultural ecology of the local choir in Gannan. The research was conducted from two perspectives: the Gannan's local choir and the cultural ecology of the local choir in Gannan.

End of interview phase: After this expert interview, we promptly sorted out and analyzed the information from the experts' answers. Through the interview research, we can conclude that the ratio of Hakka people in Lao Taw Choir is up to 90% or more, and the members of Chang Zheng Yuan Choir are almost all descendants of the Red Army. The songs sung are mostly Hakka mountain songs and red songs. The research clearly demonstrates the integration of red culture and Hakka culture into the local choir culture activities in Gannan, which effectively promotes local folklore and culture and contributes to the development of the local choir culture in Gannan. Furthermore, the customary thoughts of Hakka people and the spirit of Chang Zheng Yuan also influence the cultural ecology of the Gannan's local choir, providing protection for its cultural ecology and promoting the inheritance and development of Gannan's local culture.

2.2.2 The Cultural Conditions of Local Choir Groups in Gannan

As each choir was founded at different times, their performance levels vary in terms of development. In this research, the sample groups selected for investigation are regular rehearsal choirs that possess the characteristics of Gannan culture, demonstrate a high artistic level, and have the potential to lead and inspire. The selection criteria are as follows:

- ① choosing choirs that have been established for more than 5 years and maintain regular rehearsal schedules;
- ② selecting choirs with professional conductors;
- ③ identifying choirs that have independently organized special concerts;
- ④ including choirs that have performed local choir works in Gannan.

Recommended by the Ganzhou City Choir Association and experts in the field, and based on the researcher's personal experience, this study selected 2 choir groups as the research sample. More details were shown in Table 5.

TABLE 5 Introduction of two choir samples

Choir Name	Establishment time	Choir affiliation	Choir Style
1.Lao Biao Ge Choir	2017	Ganzhou City	Lao Biao singing, singing Lao Biao's song, singing Lao Biao

Table 5 (Continued)

Choir Name	Establishment time	Choir affiliation	Choir Style
2.Changzhengyuan Choir	2010	Yudu County	A choir composed of descendants of the Red Army; experiencing the spirit of the Long March in rehearsals, spreading the spirit of the Long March in performances, and carrying forward the spirit of the Long March in risks.

2.2.2.1 The "Lao Biao Ge" Choir

A significant reason for selecting "Lao Biao Ge" as the sample for this article is due to the author's personal feelings and experiences. Through a shared passion for choir singing, the author developed a close connection with the "Lao Biao Ge" choir. Starting from the formation of the choir:

In the summer of 2016, Beijing, China, experienced scorching heat as the sun shone brightly. Despite the intense weather, the hearts of Chinese choristers burned with passion. Among them were three choristers from Gannan, who had traveled thousands of miles to meet in Beijing. These individuals included Professor Tang Guanghua, who had recently returned from the United States after teaching at the School of Music of Gannan Normal University, Professor Xie Jingying from Gannan Higher Teacher Training College, and the author of this study, Cai Siying, from the School of Science and Technology of Gannan Normal University. After a week of studying and observing in Beijing, the three Gannan choristers were filled with emotions. They experienced the rapid development of China's choir career and were captivated by the enchanting art of choir music. However, they couldn't help but notice the lack of professional choirs representing Gannan and the absence of Gannan's own choir works despite the abundance of local folk music resources. These thoughts lingered in their

minds as they boarded the train back to Ganzhou. During the train ride, Professor Xie engaged in a lengthy conversation with Professor Tang, raising three thought-provoking questions: Why don't Gannan people have a professional choir of their own despite the presence of numerous music professionals in the region? Why haven't Gannan people been able to sing their own choir works inspired by the local folk music resources? When will Gannan people have the opportunity to showcase Gannan's choir works on the world stage? These questions highlighted the long journey ahead. As the train clanked along, their thoughts brewed. Professor Tang proposed the idea of forming a choir with Gannan characteristics and showcasing Gannan Hakka music to the world. Upon their return to Ganzhou, Professor Tang and Professor Xie immediately reported their ideas to Mr. Li Lei, the Party Secretary of the Federation of Literary and Art Circles. Mr. Li Lei acknowledged that while choir music is a musical matter, establishing a choir that can represent local music on a global scale requires a systematic approach. With the approval and strong support from the Party Group of the Federation and President Li Lei, the preparatory work began with a sense of purpose, direction, and motivation. During the initial stages of preparation, Mr. Li Lei posed the fundamental questions of "what people sing," "what to sing," and "for whom to sing." He emphasized the need to establish a guiding spirit for the choir and foster unity among the participants. After thorough discussions and deliberations, Chairman Li Lei announced, "We will sing Gannan Tawny, sing Lao Biao Ge, and our choir will be called Lao Biao Ge Choir." In May 2017, the Lao Biao Ge Choir was officially established, marking the beginning of a new chapter in Gannan's choir journey.



FIGURE 13 The photo of the establishment of Lao Biao Ge Choir

Source: From Lao Biao Ge WeChat Public,(2022)

Choir Profile

Lao Biao Ge Choir was established in May 2017 and operates under the Ganzhou City Federation of Literary and Art Circles. Its members consist of music teachers from various universities, colleges, primary and secondary schools, as well as music enthusiasts from diverse backgrounds in Ganzhou. The choir is dedicated to creating and promoting Gannan Hakka music and works inspired by the Red Army, while also interpreting outstanding choir compositions both nationally and internationally. Its aim is to showcase the spirit of modern Hakka people through exceptional choir art and to inspire and cultivate individuals through the power of choir music.

Since its inception, the choir has organized six special choir concerts and participated in over thirty exchange performances and competitions, receiving high acclaim from counterparts across the country. With unwavering passion for choir art, the members of the choir diligently attend rehearsals, approaching their craft with rigor and

enthusiasm. They are committed to shaping a new cultural identity for Hakka culture in Gannan, exemplifying excellence in choir art.

Introduction of the choir's artistic direction team

The choir has established a professional artistic committee, consisting of various positions such as an artistic director, chief conductor, permanent conductor, guest conductor, assistant conductor, artistic director, and vocal directors. Professor Tang Guanghua from the College of Music of Gannan Normal University serves as the artistic director and chief conductor. Cai Siying, the author of this study, is the permanent conductor and also a member of the College of Science and Technology of Gannan Normal University. Gao Jier, a renowned young conductor in China and the conductor of Xiamen Love Song Choir, is the guest conductor. Lai Jianqing from Gannan Higher Teacher Training College serves as the assistant conductor.

Artistic director and chief conductor Tang Guanghua: Tang Guanghua, born in December 1975, completed his master's degree in choir conducting at Hunan Normal University in 2003. In the same year, he joined the faculty of the School of Music at Gannan Normal College, where he began teaching choir conducting. In 2016, upon his return to Gannan, he initiated the preparations for establishing the Lao Biao Ge Choir. In May 2017, the Lao Biao Ge Choir was officially established, with Tang serving as the artistic director and chief conductor. Currently, Prof. Tang holds the position of master's degree supervisor at Gannan Normal University. He is also the permanent conductor of the choir at the School of Music, Gannan Normal University, a guest conductor for the Miami Chinese Choir, a member of the American Choir Conductors Association, a member of the International Choir Union, and a director of the Jiangxi Provincial Choir Association.

Permanent Conductor Cai Siying: Cai Siying is honored to hold the position of permanent conductor in the Lao Biao Ge Choir. Here is a brief introduction of hers. She was born in June 1985 and enrolled in the Conservatory of Music at Gannan Normal University in 2002. In 2003, she began studying choir conducting under the guidance of Professor Tang Guanghua. In 2006, she pursued studies in voice and piano

at the Central Conservatory of Music. Starting in 2007, she assumed the role of teaching choir and choir conducting at the College of Science and Technology, Gannan Normal University. In 2015, she obtained a master's degree from Wuhan University, and in the same year, she founded the Star Choir at Gannan Normal University. In 2017, she participated in the establishment of the Lao Biao Ge Choir under the initiative of Prof. Tang Guanghua, and she have been serving as the permanent conductor since then.

Conductor Gao Jie: Gao Jie, born in June 1982, is a young Chinese conductor. He pursued his studies in choir conducting under the guidance of Professor Lian Fangbei at Taipei University. Currently, he holds the positions of artistic director and permanent conductor of the Xiamen Love Song City Choir, as well as the chief conductor of the Xiamen Poly Theatre Children's Choir.

Assistant Conductor Lai Jianqing: Lai Jianqing, born in 1995, began studying choir conducting during his undergraduate studies. In 2017, he started studying choir conducting under the guidance of Professor Tang Guanghua. He actively participated in the preparatory work of the Yoko Tawara Song Choir. In 2021, he obtained a master's degree in music education with a focus on choir conducting from Gannan Normal University. Currently, he serves as a young choir teacher at Ganzhou Normal College.

TABLE 6 Lao Biao Ge Choir conductor information table

Name	Date of birth	Gender	Academic qualifications	Position in the group	Work Unit
Tang Guanghua	Dec. 1975	Male	Master's degree students (Doctoral student in progress)	Artistic Director Chief Conductor	Gannan Normal University
Cai Siying	Jun. 1985	Female	Master's degree students	Cai Siying	June 1985

Table 6 (Continued)

Name	Date of birth	Gender	Academic qualifications	Position in the group	Work Unit
Gao Jier	Jun. 1982	Male	Master's Degree	Guest Conductor	Xiamen Love Song Choir
Lai Jianqing	Dec. 1995	Male	Master's Degree	Assistant Conductor	Gannan Normal College of Higher Education

From the profile of the artistic direction team and the conductor information table in Table 6, we can observe that all four conductors of the choir have obtained master's degrees and have been engaged in teaching and research of choir and choir conducting for an extended period of time. Among them, two conductors are pursuing doctoral degrees. Their ages are 48, 38, 41, and 28 respectively, all in the young and dynamic phase of their careers. With the exception of the assistant conductor, the other three conductors have over 10 years of experience in choir conducting. Professor Tang Guanghua has studied in the United States, a leading country in choir conducting, and possesses advanced concepts and teaching experience in art. Guest conductor Gao Jier has received conducting training under Professor Lian Fangbei of Taipei University, showcasing flowing and dazzling conducting movements, as well as innovative choir voice concepts and rich rehearsal techniques. This makes Gao Jier a promising young conductor in China's new generation. Therefore, the Tawara Choir boasts an artistic team with a high level of professionalism, energetic work ethic, and exceptional skills.

Choir membership structure

In order to analyze the structure of choir members in a better and more scientific manner, the author conducted a web-based questionnaire survey among choir members. The questionnaire consisted of three main parts: the first part collected demographic information, the second part surveyed participants' motivations for joining the choir, and the third part investigated their experiences and feelings as choir members. The demographic statistical information from this study can be found in Tables 7.

TABLE 7 Lao Biao Ge Choir Network Survey Form (Demographic Information)

Lao Biao Ge Choir Member Information Sheet							
Name	Age	Region	Degrees	Specialties	Join time	voice part	Are you a Hakka
LY	30	Zhanggong District	Master	Musicology	2019	Piano	Y
LJW	32	Zhanggong District	Bachelors	Musicology	2020	Piano	Y
LR	47	Ganxian District	Bachelors	Musicology	2021	S1	Y
CH	36	Zhanggong District	Bachelors	Musicology	2022	S1	Y
XMY	49	Rongjiang New District	Bachelors	Musicology	2017	S1	Y
WJT	32	Rongjiang New District	Bachelors	Musicology	2022	S1	N
ZQ	34	Zhanggong District	Bachelors	Musicology	2023	S1	N
YXY	24	Nankang District	Bachelors	Musicology	2017	S1	Y

Table 7 (Continued)

Name	Age	Region	Degrees	Specialties	Join time	voice part	Are you a Hakka
PL	50	Zhanggong District	College	Handmade	2019	S2	Y
XL	30	Ganxian District	Bachelors	Musicology	2017	S1	Y
YXQ	23	Shangyu County	Bachelors	Musicology	2018	S1	N
DWH	55	Zhanggong District	Bachelors	Accounting	2017	S1	Y
XJY	51	Zhanggong District	Bachelors	Musicology	2017	S2	Y
LJY	53	Ganxian District	College	Chinese Language	2017	S2	Y
FYM	36	Shangyu County	Bachelors	Musicology	2017	S2	N
GYJ	46	Zhanggong District	Bachelors	Accounting	2021	S2	Y
YY	34	Zhanggong District	Master	Musicology	2019	S2	Y
HYP	47	Zhanggong District	Bachelors	Musicology	2018	S2	Y
QKL	34	Shangyu County	Bachelors	Musicology	2023	S2	Y
CX	51	Zhanggong District	Bachelors	Musicology	2017	A1	Y

Table 7 (Continued)

Name	Age	Region	Degrees	Specialties	Join time	voice part	Are you a Hakka
LCH	42	Chongyi County	Bachelors	Musicology	2020	A1	Y
HLF	36	Shangyu County	Bachelors	Musicology	2019	A1	Y
XF	53	Zhanggong District	College	Economics	2019	A1	Y
CSQ	47	Ganxian District	Bachelors	Musicology	2020	A1	Y
LFL	30	Zhanggong District	Bachelors	Musicology	2020	A1	Y
XH	30	Shangyu County	Bachelors	Musicology	2021	A2	Y
HMX	47	Zhanggong District	Bachelors	Preschool Education	2019	A2	Y
HR	41	Shangyu County	College	Musicology	2022	A2	Y
PSZ	55	Zhanggong District	Bachelors	Musicology	2017	A2	Y
LY	46	Zhanggong District	Bachelors	Marketing	2022	A2	Y
XJM	54	Zhanggong District	Bachelors	Marketing	2019	A2	Y
ZWY	54	Zhanggong District	Bachelors	Economics	2019	A2	Y

Table 7 (Continued)

Name	Age	Region	Degrees	Specialties	Join time	voice part	Are you a Hakka
LT	42	Zhanggong District	Bachelors	Musicology	2022	A2	Y
LF	45	Zhanggong District	Bachelors	Musicology	2017	A2	Y
HZN	53	Shangyu County	Bachelors	Chinese Language	2019	T1	Y
YC	47	Zhanggong District	Master	Administration	2017	T1	Y
HQZ	50	Zhanggong District	Bachelors	Legal Studies	2019	T1	Y
YXJ	50	Zhanggong District	Bachelors	English	2017	T1	Y
ZCR	40	Zhanggong District	Bachelors	Musicology	2021	T1	Y
HCJ	49	Ganxian District	College	Legal Studies	2022	T1	Y
LJW	62	Zhanggong District	College	Politics	2018	T2	Y
MZW	31	Zhanggong District	Bachelors	Art Design	2018	T2	Y
SQH	53	Zhanggong District	Secondary School	Pedagogy	2019	T2	Y
YHL	51	Zhanggong District	College	Legal Studies	2018	T2	Y

Table 7 (Continued)

Name	Age	Region	Degrees	Specialties	Join time	voice part	Are you a Hakka
LGJ	50	Zhanggong District	Secondary School	Finance	2017	T2	Y
QF	39	Zhanggong District	Bachelors	Musicology	2022	T2	Y
ZB	28	Zhanggong District	Bachelors	Musicology	2020	B1	Y
LRS	42	Shangyu County	Bachelors	Musicology	2019	B1	Y
HXM	49	Zhanggong District	Bachelors	Legal Studies	2017	B1	Y
LW	45	Zhanggong District	Bachelors	Politics	2022	B1	Y
CCY	36	Shangyu County	Bachelors	Musicology	2019	B2	Y
LXL	55	Zhanggong District	Bachelors	Politics	2017	B2	Y
LHL	55	Zhanggong District	Bachelors	Politics	2017	B2	Y
XKM	58	Zhanggong District	College	Politics	2017	B2	Y
LG	46	Zhanggong District	Bachelors	Musicology	2021	B2	Y

From Table 7, it can be observed that the Lao Biao Ge Choir consists of 56 members, including 2 artistic directors and 54 regular rehearsal members. Among the members, there are 21 males and 33 females. 92% of the members are local Gannan Hakka, and 57.1% have a background in music education. The members come from various professions, with 71.4% being teachers from universities, schools, civil service, and institutional affairs units. 14.2% are from state-owned and central enterprises, while the remaining 14.4% are from freelance, private enterprises, and self-employed individuals. The age distribution of the members is as follows: 23% are aged 22-35, 30.3% are aged 36-50, 25% are aged 51-60, and 1.7% are over 60. The average age is 43 years. Based on the data analysis, it can be concluded that the choir mainly consists of Hakka members, with a majority having a music education background. The members have diverse professions and a wide age range, with the largest group falling within the prime working years of 36-50. The choir is a mixed Hakka choir with a balanced distribution of male and female voices and a certain level of professional competence.

Rehearsal space for the choir

The Ganzhou Loyola Choir is situated in the Focus Art Center within the Ganzhou College District. The Art Center comprises an acoustically designed concert hall, six choir classrooms, two chamber music rehearsal rooms, and a recording studio. The Lao Biao Ge Choir conducts their regular weekly rehearsals in the largest choir classroom located on the second floor of the Art Center. Reporting performances and stage training sessions take place in the acoustically optimized concert hall. The choir rehearsal venue adheres to standardized specifications and boasts a picturesque environment, providing a comfortable space and optimal acoustic conditions for the choir members to refine their vocal skills.



FIGURE 14 Photos of the regular rehearsal venue of the LBG Song Choir

Source: From Lao Biao Ge WeChat Public,(2022)



FIGURE 15 Photos of the stage performance and reporting venue of the LBG Song Choir

Source: From Lao Biao Ge WeChat Public, (2022)

Daily management of the choir and rehearsals

Daily management: The daily management of the choir was established from the very beginning of its existence, and a management organization was formed with an improved management constitution. The organizational structure is as follows:

First, the general assembly of all members is the highest authority for the internal management of the choir. The general meeting of all members has the right to approve the choir's constitution, elect the choir's executive body, review the choir's financial matters, and make decisions on major choir affairs.

Second, the choir committee serves as the executive body of the choir. It consists of the honorary director, division leaders, artistic advisor, director, deputy director, permanent conductor, guest conductor, assistant conductor, secretary

general, deputy secretary general, piano accompanist, female high voice minister, female low voice minister, male high voice minister, male low voice minister, information group, outreach and publicity group, and logistics group. The system of responsibility and democratic centralized management is carried out by the sub-leader, permanent conductor and the main and deputy directors.

Third, the permanent conductor and the deputy director play integral roles in the overall operation of the choir. They are responsible for ensuring the quality of choir rehearsals, maintaining artistic standards, and achieving desired performance outcomes. The director oversees the day-to-day operations of the choir and manages both internal and external relationships. The deputy director supports the director in handling choir affairs and may assume authority in the director's absence, if necessary. The sound minister assists the leader, conductor, and artistic director in organizing, coordinating, rehearsing, and arranging performances for the choir.

Article 4: The Reunion Committee is comprised of the Information Group, Logistics Group, and Publicity and Outreach Group.

Information Group: Collects, organizes, edits, archives, and retrieves all forms, texts, pictures, audio, video, publications, and other information related to the choir's operations and activities.

Publicity and Outreach Group: Utilizes various publicity methods to promote the choir, responsible for external communication and coordination, and handles photography and videography for major activities.

Logistics Group: Responsible for the logistics affairs of the choir, including managing clothing and other related logistics tasks.

Funding for the operation of the choir

The funding sources and expenditures of Lao Biao Ge Choir were obtained through interviews with the choir director, Professor Jing Ying Xie. The funding comes from the special allocation of Ganzhou Municipal Federation of Literature, the special allocation of the Propaganda Department of the Municipal Party Committee, commercial performances, and social sponsorship. These funds are used for various

purposes such as rehearsal venue rentals, concert venue rentals, performance uniforms, expenses for international competition trips, and group building activities. Over the six years since its establishment, the Ganzhou City Federation of Literary and Art Circles has allocated a total of RMB 1.4 million, with varying amounts allocated each year. The Propaganda Department of the Ganzhou Municipal Party Committee has allocated RMB 150,000, and commercial sponsorship for concerts amounts to RMB 120,000. The total funding received over the six years is RMB 1.67 million, as shown in Table 8

TABLE 8 Funding sources of Tawara Song Choir in recent years

2017	2018	2019	2020	2021	2022	Funding Sources
100,000 RMB	300,000 RMB	400,000 RMB	100,000 RMB	300,000 RMB	200,000 RMB	Ganzhou City Federation of Literary and Art Circles special allocation
	100,000 RMB	50,000 RMB				Ganzhou Municipal Committee Propaganda Department Special Grant
			100,000 RMB		20,000 RMB	Commercial Performance and Sponsorship
Total: 1,670,000 RMB						

Choir rehearsals

The choir's rehearsals are planned as a whole by the artistic director, and every six months, all conductors collaborate to develop the repertoire for the upcoming rehearsal season. Rehearsal plans are based on the selected works, and specific rehearsal tasks are assigned. The rehearsal schedule is divided into two parts: regular rehearsals and intensive training. Regular rehearsals are held every Saturday afternoon from 15:00-18:00 and 19:00-21:30, totaling a weekly rehearsal time of 5 hours and 30 minutes. The rehearsal period typically begins one week before the concert, with

additional rehearsals scheduled about three times a week based on the specific circumstances.

From the management organization and rehearsal arrangement, it can be observed that the management team has a well-structured organization, sound management practices, and a stable source of funding. This indicates that the team is effectively managed.

Interviews with core members of the LBG Song Choir:

Although the author is a core member of Lao Biao Ge Choir, in order to conduct a more in-depth and objective study of the choir, the author conducted interviews with the artistic director and director of the choir. The recorded interview is organized as follows:

Question: Many people think that the name "Lao Biao Ge" sounds rustic, but since you want to go out, why do you have such a name?

Answer from Tang Guanghua (Artistic Director): This name was coined by Li Lei, the chairman of the Ganzhou City Literary Federation. After discussion, we unanimously agreed that this name possesses the cultural characteristics of the Gannan region and is in line with our group's culture. "Lao Biao" is a term that people from Jiangxi use to address each other. For example, people from Jiangxi can call each other "Biao Biao". When Jiangxi people are in other provinces, they often call themselves "Jiangxi Lao Biao", and people from other provinces also often call them "Jiangxi Lao Biao". Over time, it seems to have become a customary term, and "Jiangxi Lao Biao" has become a special title and exclusive name for Jiangxi people. In the Book of Jin, there is a quote: "He had a distant relative with Xuemu." People from Jiangxi are deeply influenced by Confucianism and are warm and polite. When they are outside and addressing strangers, it is very appropriate to respectfully call them "Lao Biao". "Lao" means 'for a long time', and "Biao" conveys a sense of brotherhood. Therefore, "Lao Biao" means brothers for a very long time, giving a sense of intimacy. During the Agrarian Revolutionary period, the Red Army, who were active in various parts of Jiangxi, learned about this custom and called the local masses "Lao Biao" or "Jiangxi

Lao Biao", instantly closing the distance and creating a sense of closeness. Therefore, "Lao Biao" is a cultural symbol of the people of Jiangxi. Our choir was founded with the intention of spreading the music of Jiangxi Gannan to the world through choir singing. That is, the Hakka Lao Biao of Jiangxi Gannan wants to sing their own songs, singing and praising the spirit of Lao Biao. Thus, we established the group culture of "Lao Biao singing songs, singing Lao Biao's songs, and singing about Lao Biao". Therefore, naming it "Lao Biao Song" couldn't be more appropriate.

Question: Do you think it is lucky that the Tawara Song Choir won the Grand Prize in the International Choir Competition?

Answer from Tang Guanghua: First and foremost, I believe we are on the right track. The pieces we have chosen to perform are two choir works native to Gannan: one is a Hakka folk song, and the other is a Gannan revolutionary song. As the adage goes, "the land shapes the people", and over 90% of our choir members are local Hakka people from Gannan. Consequently, they have been deeply immersed in Hakka culture and revolutionary heritage through their upbringing, language, and musical education. When performing Hakka folk songs from Gannan, we bring forth a unique Hakka rhythm that cannot be found elsewhere. This rhythm stems from the innate Hakka spirit in our bones, the sentiment coursing through our blood, and the nurturance in Hakka folk songs and language since childhood. Additionally, we possess an indomitable will and dedication to the pursuit of art, which sets us apart. We are willing to practice relentlessly for the perfection of a single note, nuance, or breath. When we had no designated rehearsal space prior to the competition, we sang in parks under the blazing sun, on trains, and in underground garages. During the competition in Taipei, we even performed in front of the National Chiang Kai-shek Memorial Hall. I believe that this relentless pursuit of art is instilled in us by the revolutionary heritage of Gannan. These two elements, I feel, assure our success.

Question: I've heard many people say that "Ten Red Army" tawny singing is the best, what do you think?

Answer from Tang Guanghua: We are immensely pleased to receive such recognition. Though "Shi Song Hong Jun" is a local choir piece from Gannan, it has long been renowned across China. I believe the affinity people have towards our rendition is closely linked to the ethnic essence and the dialect. The narrative of "Shi Song Hong Jun" portrays the citizens of Gannan bidding farewell to the Red Army during a critical realignment. The people of Gannan understood that this was likely not just a temporary parting, but rather a final goodbye. Among those bidding farewell were wives sending off husbands, mothers sending off sons, and sisters sending off brothers. As the melody is profoundly beautiful, many performers focus solely on the notes, overlooking the poignant backdrop of the piece and the emotions embedded within the music. Additionally, this piece incorporates numerous elements and idioms from Gannan Hakka folk songs, annotated by the composer in Chinese characters. For instance, words like "lige" and "jiezige" are pronounced as "lige" and "jiezige" in Mandarin. However, when sung in Gannan Hakka, they should be pronounced as "ligei" or "gaizigei". Many celebrated ensembles in China struggle to capture this, and even attempts to emulate the nuances are seldom successful in replicating the authentic tone of Hakka singing. To perform such a piece justice, it requires the perfect convergence of timing, setting, and individuals attuned to its cultural essence

Question: The members of the Lao Biao Ge Choir come from all counties and cities in Gannan, how do they keep up with the 6 hours of rehearsals every week?

Answer from Jing Ying Xie (The leader): It is truly no small feat to maintain this level of commitment. First and foremost, I believe it is driven by love. Many of our members travel to rehearsals by car every week, with some driving for 2 hours from the county to attend rehearsals, undeterred by inclement weather or varying temperatures. The attendance for each rehearsal consistently surpasses 90%. It is their passion for choir art that empowers them to overcome numerous challenges to be here and sing, as the process of singing is incredibly fulfilling. Every time we complete a piece, we are enveloped by a profound sense of accomplishment. This is perhaps what

is commonly referred to as experiencing the “state of flow”. Secondly, it is a sense of responsibility. Now that Lao Biao Ge has gained recognition, each member feels an intrinsic responsibility, which propels us to collectively strive for the continual betterment of Lao Biao Ge. Our unified goal is to carry the choirs of Gannan to the world with ever-increasing conviction. Lastly, I believe it is the allure of the conductor that binds us. In every rehearsal, the conductor’s finesse and command over music, coupled with an unwavering dedication to artistic rigor, resonates deeply with all members. Even though rehearsals last for 6 hours, the conductor’s professionalism captivates every member. Everyone revels in the choir, and there is marked progress among all members. Many have been able to incorporate the choir conducting techniques learned in Lao Biao Ge into their personal endeavors. Much like dandelions, Lao Biao Ge has sown the seeds of choir music throughout Gannan.

2.2.2.2 The “Chang Zheng Yuan” Choir Group

Sample selection causes:

In the early summer, the banks of the Gan River are teeming with life and vitality. On May 20, 2019, Xi Jinping, accompanied by Jiangxi Provincial Party Secretary Liu Qi and Governor Yi Qinrong, conducted investigations and research in Ganzhou City, visiting various enterprises, rural areas, and revolutionary memorials. The purpose was to gain insights into the economic and social development, the progress made in poverty eradication in the old revolutionary areas, and the promotion of the central region’s development. An excerpt from the report was published in the first edition of the "People’s Daily" on May 23, 2019.

General Secretary Xi Jinping traveled by plane, train, and car for over 7 hours to reach Yudu County, located in the former Central Soviet area of Gannan. He expressed his long-standing desire to visit the area, witnessing firsthand the improvements in the lives of the local people and the progress made in poverty alleviation. Additionally, he emphasized the historical significance of Yudu as the starting place of the Long March of the Red Army, highlighting its importance in the revolutionary history of China.

Eighty-five years ago, over 86,000 individuals bravely crossed the Yudu River under the cover of darkness, wearing straw sandals. This marked the beginning of the epic journey of the Red Army, spanning 10,000 miles, and etching a heroic poem with their lives that would alter the future and destiny of China.

Upon the publication of Secretary Xi Jinping's visit to Ganzhou and Yudu in Jiangxi Province, the news was widely disseminated by numerous media outlets. The people of Ganzhou, including those in Yudu, were filled with excitement and joy, expressing their jubilation through various activities and celebrations.

Yudu has gained significant attention not only within China but also globally. The name of the county, "Yudu," has become widely known and discussed. Yudu can be described as being in the spotlight and experiencing a surge of popularity. Additionally, there are individuals and teams from Yudu who have also gained significant recognition and acclaim, contributing to the overall excitement and attention surrounding the area.

During General Secretary Xi Jinping's visit to Yudu, he had a meaningful encounter with nine representatives, including descendants of the Red Army and families of revolutionary martyrs from Yudu County. One particular individual, who held multiple roles as a descendant of the Red Army, vice chairman of the Yudu CPPCC, and the leader of the Yudu County Chang Zheng Yuan Source Choir, expressed his excitement. He had the opportunity to shake hands with General Secretary Xi and enthusiastically greeted him, taking the opportunity to report and share his experiences.

"Hello General Secretary! I, as the first director of the Yudu County Chang Zheng Yuan Source Choir, would like to report to you a new goal for the Chang Zheng Yuan Source Choir. Our goal is to complete more than 500 performances of the compulsory tour of 'Chang Zheng Yuan Group Songs' by the time of the Party's 100th anniversary. This is our way of paying tribute to the Party, carrying on the red gene, and promoting the unwavering spirit of Chang Zheng Yuan relentlessly!"

The General Secretary was very pleased to hear that and said, "500 performances, that's great!"

Then General Secretary Xi asked, "How many performances have you completed so far?"

He replied, "In the nine years since its establishment, the Chang Zheng Yuan Source Choir has completed 325 performances across the country." General Secretary Xi then asked with concern, "How the funding is secured?"

He told the General Secretary, "The choir members, whether during rehearsals or performances, do not receive any payment. The team's funding has been included in the county budget. The 'Long Songs' dissemination tour project has also received national-level attention and support. We have received funding of 1 million from the National Arts Foundation." The General Secretary listened and nodded with satisfaction.

After General Secretary Xi Jinping left Yudu, the director was quickly surrounded by various media reporters and was invited to accept interviews from CCTV "News Broadcast" and other media outlets. The leader and the group gained national attention in the choir community and became a "renowned group". The dedication of the local choir, comprised of descendants of the Red Army in Gannan, in inheriting the spirit of Source of Long March and promoting national culture, provides valuable reference samples for the study of this topic. To conduct an objective and scientific study of the Chang Zheng Yuan Choir, the author visited the choir four times, interviewed the former director, current director, conductor, and some members of the choir. The author also observed multiple performances and conducted an online questionnaire survey among the choir members. The author collected 457 minutes of audio interviews and 2 books of interview transcripts.

Into the Chang Zheng Yuan Choir:

In the territory of Yudu County, Ganzhou City, Jiangxi Province, there is a significant river - the Yudu River. With its expansive surface and flowing green waves, the Yudu River holds historical significance as it was the starting point of the Red

Army's journey on the Chang Zheng Yuan. In July 2022, under the scorching sun, filled with immense curiosity about the Chang Zheng Yuan Choir, I embarked on a journey to explore its origins.

Chang Zheng Yuan Choir Interview:

This interview was conducted face-to-face, with a pre-prepared interview outline as the main guide. However, adjustments were also made during the interview process based on the actual responses of the experts interviewed. This was done to gain a clearer understanding of the interviewees' perspectives and to delve deeper into the interview content. With the assistance of the Choir Association, I conducted interviews with Yuan Shanggui, the first director of the Chang Zheng Yuan Choir, Liu Wenli, the deputy director, and Zou Weimin, the current conductor. The recorded interview is compiled below:

Question: What year was the Chang Zheng Yuan Source Choir founded?

Answer from Yuan Shanggui (The first head): On November 16, 2010, the inaugural meeting of the choir was held. At that time, the choir was named "Yudu County Chang Zheng Yuan Staff Choir". Later, it was decided to remove the word "staff" as it seemed unnecessary, and the name was changed to "Yudu County Chang Zheng Yuan Choir".

Question: What is the membership of the Chang Zheng Yuan Source Choir made up of?

Answer from Yuan: 100% of the choir members are descendants of the Red Army, representing various enterprises, institutions, and agencies in Yudu County. They willingly participate in the choir during their spare time, singing with their own initiative.

Question: What was the original reason for establishing the Chang Zheng Yuan Source Choir?

Answer from Yuan: It is related to my family background and position. As a descendant of Red Army martyrs, I initially didn't know that my hometown

was in Pine Mountain Village, Yinkeng Township, Yudu County. When I was young, my mother took me to visit relatives and I discovered that I had two grandmothers. My grandparents in Yanqian Village had the surname Gao, while my grandmother in Biwa Village was from the Liu family. I was curious about this difference in surnames and asked my mother for an explanation. It wasn't until junior high school that my mother revealed the truth to me. My grandparents in Yanqian Village were not my biological grandparents, while my grandmother in Biwa Village was my mother's biological mother. After my own grandfather, who joined the Red Army, passed away, my grandmother remarried into the Liu family. This realization had a profound impact on me. In Yudu, there are many descendants of martyrs like me who grew up hearing stories about the Red Army. In 2007, when I became the director of the Yudu County Bureau of Culture, I pondered how we could create a new cultural atmosphere that reflects the unique advantages and characteristics of Yudu. After careful consideration, I had a clear desire to sing the stories of the Red Army and spread the spirit of the Chang Zheng Yuan in Yudu. This was the original intention behind the creation of the "Chang Zheng Yuan" choir.

Question: So why did you choose to sing "The Chang Zheng Yuan Group Song"?

Answer from Liu Wenli (The deputy leader): In selecting our main repertoire, we unanimously chose the "Long Songs". There were several reasons for this choice. Firstly, Yudu is the starting place of the Long March's 25,000-mile journey, and the Yudu River marks the first crossing of the Long March. The 25,000-mile journey of the Long March is a remarkable expedition driven by ideals and beliefs, a test of truth, a means to awaken the people, and a pathway to open up new possibilities. The "Long Songs" is one of the most comprehensive artistic works that vividly depicts this glorious history.

Secondly, Yudu is the only county mentioned in the "Long Songs," which emphasizes its significance and deepens our choir's connection to the narrative.

Yudu holds a special place in the history of the Source of Long March, and we believe it is crucial to highlight this connection through our repertoire.

Question: When President Xi Jinping received you in 2019, you said you wanted to complete 500 special performances on the 100th anniversary of the founding of the Communist Party of China, have you done so?

Answer from Yuan: It has to be done, we finished 500 shows on May 19, 2021, and we've sung 536 shows live.

Question: Mr. Zou, you conduct the "Chang Zheng Yuan group song" hundreds of performances, the members of the group did not get tired of singing, singing bored?

Answer from Zou Weimin (The conductor): Not really, every performance our troupe members are full of spirit and dedication.

Question: And what is the force that sustains people to do that? Is there a payoff?

Answer from Zou: All of our performances are done on a voluntary basis by our members, without any compensation. When asked what sustains everyone's commitment, let me share a story with you: In November 2014, our choir was invited to Xing'an County, Guilin, Guangxi, to participate in the 80th-anniversary commemoration of the Red Army's Long March breakthrough at the Xiang River, held on the 25th, and to perform there. The choir's leadership, based on party history materials, organized members to study the history of the Red Army's Long March and the Xiang River campaign. The Xiang River campaign was an extremely fierce battle, lasting five days and nights of bitter fighting, finally breaking through the enemy's heavily fortified blockade. However, the Red Army paid a heavy price, with the initial 86,000 troops reduced to 30,000. The Xiang River and the land on both banks were stained red with the blood of the Red Army soldiers. After the Xiang River campaign, there was a saying among the locals, "Do not drink the water of the Xiang River for three years, and do not eat the fish from the Xiang River for ten years." This speaks to the intensity and solemnity of the Xiang River campaign. More than half of the over 50,000 Red Army soldiers who

were sacrificed were from the Gannan region. The majority of them shed their blood on the battlefield and couldn't return to their hometown. Some still remain unaccounted for, their resting places unknown. Whenever we perform in a place that was part of the Long March, we visit the martyrs' cemetery to pay homage to the fallen heroes. Members of the choir stand reverently before the monument. Many are eager to find the names of their lost ancestors who went "North with no news." There's a member named Lin Liping in our choir, who is a music teacher. She joined the choir with a special motive: "I hope to find my grandfather during our performances." On that occasion, at the martyrs' cemetery in Guangxi, there was a wall engraved with the names of more than 1,200 martyrs from Yudu County, among which she found her grandfather's name, "Lin Luofasheng." The whole choir was extremely moved, and tears streamed down her face as she called her father sobbing, "Dad, I found him, I found him, and I found Grandpa! He was martyred in the Xiang River campaign in Guangxi." Her father, on the other end of the phone, was overcome with tears, crying uncontrollably. Like Lin Liping, other members such as Zeng Xianlin and Liu Ying also found their relatives. Therefore, each performance is like undergoing a baptism of the spirit of the Red Army's Long March. It is this spirit that sustains everyone's commitment to forge ahead. Our mission is to sing the "Long Songs" as we retrace the path of the Long March, promoting its enduring spirit...

Question: I have observed several of your performances, and I understand that many of them are not professional musicians, but every time I see your performances, not only are they sincere, but they also have a high professional standard in singing and acting.

Answer from Yuan: Correction: "It was truly a challenging task, and we had to address two fundamental issues. First, we needed to master the ten sections of the "Long Songs," which is an exceptionally difficult feat for a newly-formed amateur choir. Second, we had to tackle the ideological aspect, which involved ensuring that all members understood the significance of singing the "Long Songs." To achieve these objectives, we set our first goal: to perfect the performance of the suite within six months

and establish regular, intensive rehearsals every Wednesday night, guided by a music major. The choir members were divided into four groups, rehearsing in separate classrooms. Concurrently, we organized study sessions for everyone to learn about the history of the Long March through books, lectures from experts, recollections from the older generation, and family histories. This educational endeavor aimed to help everyone comprehend why we sing the Long Songs, to foster an understanding of the Red Army, the Long March, and the spirit it embodies. Through the process of learning and performing the “Long Songs,” the members were encouraged to listen for the echoes of history in the land they inhabit and seek inspiration from their heritage.”

Answer from Liu Wenli: For a considerable period, we had to rely solely on ourselves to enhance our artistic proficiency, utilizing the internet for learning, seeking information from books, and engaging in group discussions to deliberate on technical issues such as choir singing techniques. However, our progress was slow due to our limited professional expertise. Subsequently, we invited Mr. Liu Qiangping from the Gannan Normal University Conservatory of Music to mentor us. He made the commitment to travel weekly from Ganzhou to Yudu to provide us with instruction. Under his guidance, there was a significant improvement in the choir members’ singing abilities.

Subsequently, our choir had the opportunity to work with Li Xiaojuan, the conductor of the former Combat Friends’ Cultural and Industrial Troupe (the first ensemble to perform the Long Songs). She traveled between Beijing and Yudu over an extended period to provide guidance on our singing and performance. Everything from articulation to the minutest eye movement was meticulously designed. As a result, the choir’s overall singing abilities experienced a significant and transformative improvement.

Question: Does our group sing other works besides the “Chang Zheng Yuan Song”?

Answer from Zou: We included “The Long Songs” as a central piece in our repertoire, and also performed several local choir works from Gannan. After

witnessing our performance, Wang Xiaoling, a renowned lyricist from the former War Veterans' Cultural Troupe, exclaimed with excitement, "I am confident that you can captivate audiences wherever you perform, because your emotional delivery is unparalleled!" Following this, she penned the lyrics for "Red Army Crossing Chang Zheng Yuan Source," for which the music was composed by Hu Yanjiang, a celebrated young Chinese composer. This piece has been aired on CCTV and various other media platforms to critical acclaim, and has become a staple in our choir's performances.

Question: The choir must have spent a lot of money along the way. Where does the funding come from?

Answer from Zou: The government allocates specific funds each year. Before 2015, Yudu County's annual financial budget was 500,000 RMB, as all our performers participated voluntarily, and the funds were primarily used for touring expenses. In May 2015, the Chang Zheng Yuan Choir' project for disseminating "Long Songs" through tours was awarded a promotion and exchange grant by the National Arts Foundation and received financial support of 1 million RMB for touring. The project aimed to conduct 50 performances in 2016, and from 2016 onward, the county budget was increased by 1 million RMB annually, bringing it to 1.5 million RMB per year. To ensure the successful execution of the touring project and to fulfill the performance commitments on schedule, the county government issued a special document, Yu Ban Zi [2016] No. 1, titled "Opinions on the Enhancement and Development of Chang Zheng Yuan Choir." This document emphasized that the organizations to which choir members belong must prioritize and actively support the touring activities.

Question: Has the Chang Zheng Yuan Choir contributed to the development of Gannan choir for more than ten years since its establishment?

Answer from Zou: We cannot boast about our contributions, but we have taken a unique path with the Gannan Red Choir. Our choir not only performs in the areas along the source of the Long March, but we also aim to reach schools, colleges, enterprises, institutions, and even the streets of Gannan. We tell the story of the source of Long March through our choir performances, spread the spirit of the source of Long

March through our music, and promote the development of choir art in Gannan with the Long Songs. Our goal is to cultivate a choir audience and nurture the artistic appreciation of the people in Gannan.

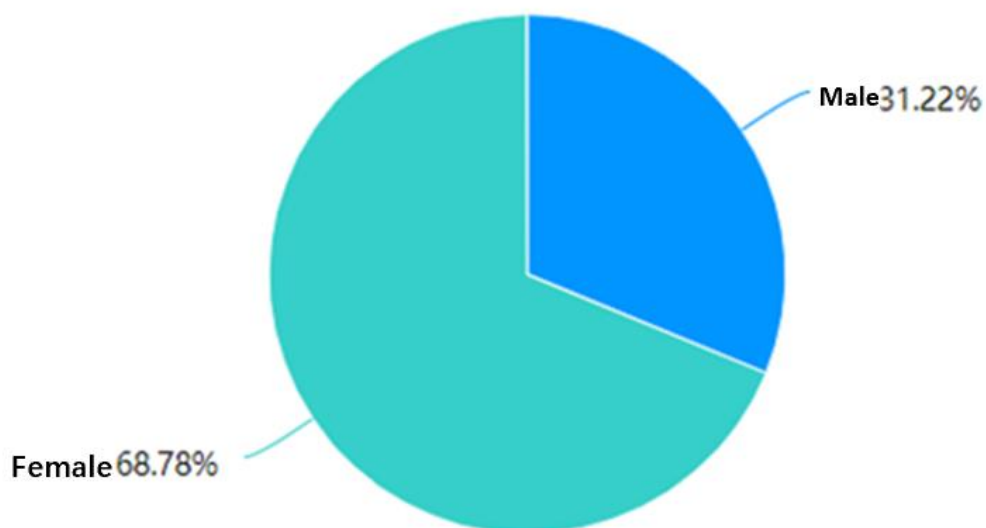
2.2.3 The Cultural Conditions of Local Choir Groups in Gannan from the Online Population

In recent years, there has been continuous social and economic progress in Gannan, leading to improvements in people's material and spiritual well-being. As a result, mass cultural activities have increased, and the artistic level has significantly improved. The propaganda departments of each county, city, and district committee in Ganzhou have included choir competitions as part of the regular art events during National Day and New Year. The Ganzhou Choir Association organizes regular Choir exchange concerts and seminars. The author conducted a network questionnaire through the Choir Association's WeChat group, and the analysis of the questionnaire is as follows:

2.2.3.1 Questionnaire analysis and countermeasures

Basic survey of the choir

Among them, the basic situation of the research is as follows:



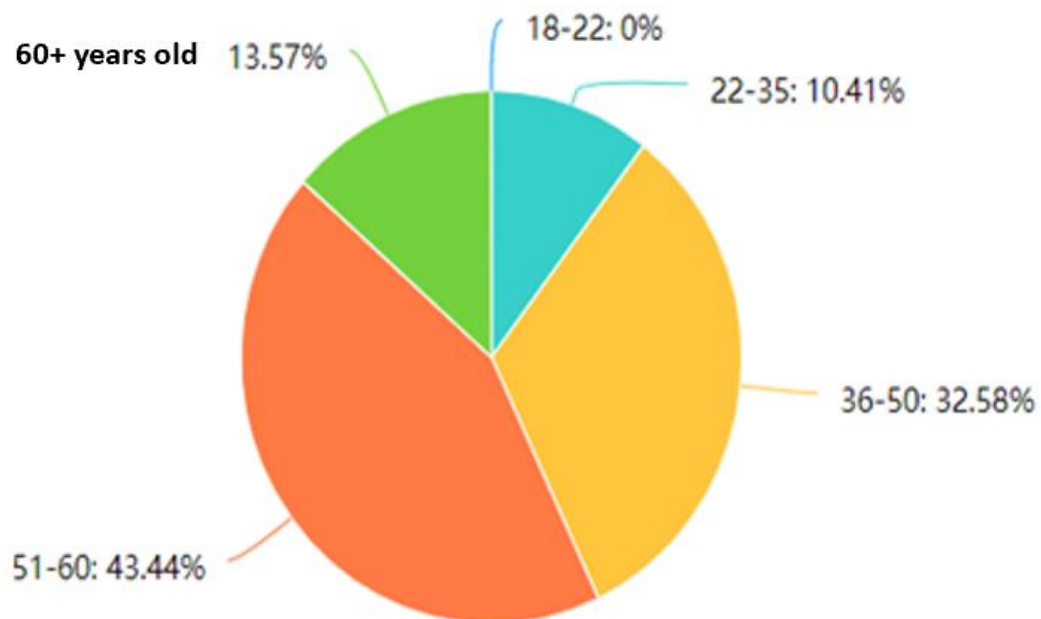


FIGURE 16 Gender map (a) and age distribution (b) of mass choir participants in Gannan

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

From Figure 16, it is evident that there is a significant disparity in the participation of males and females in mass choirs in Gannan. The proportion of females is much higher, accounting for 68.78%, while males make up 31.22%. The representation of females is notably greater compared to males. Looking at the b chart, we observe that 10.41% fall within the age range of 22-35, 32.58% are between 36-50, 43.44% are between 51-60, and 13.57% are over 60 years old.

A cross-tabulation analysis of gender and age demonstrated that the majority of women participating in the choir fell within the 51-60 age group. The age groups of 50-60 and 60-70 exhibited a more balanced distribution among female participants. On the other hand, male participants were predominantly in the 60-70 age group.

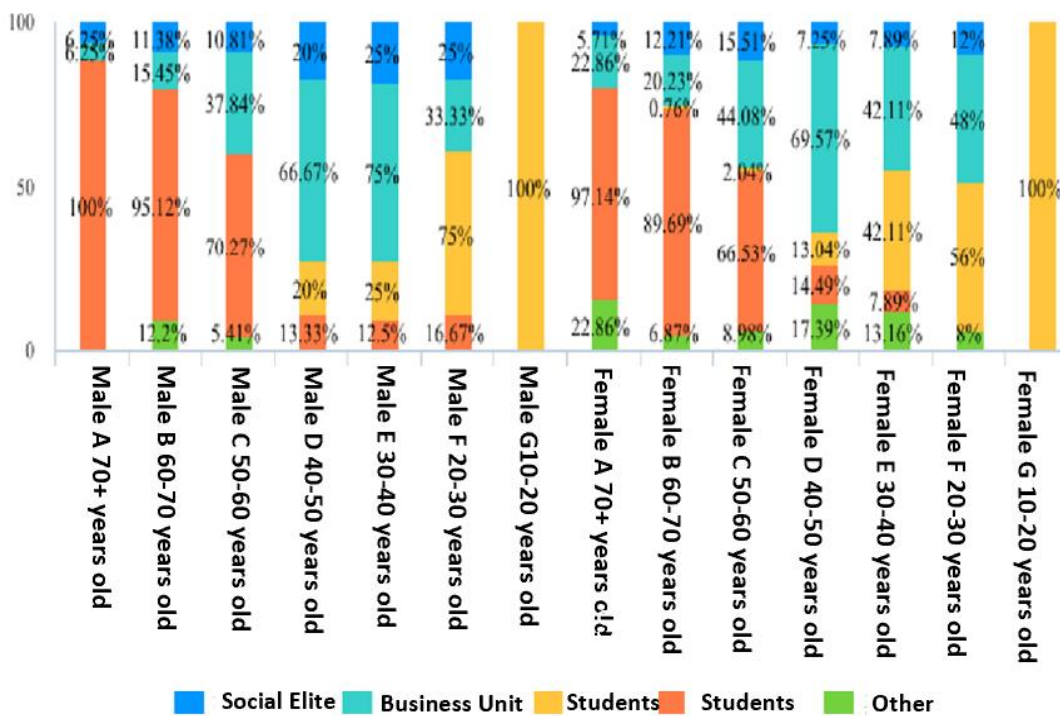


FIGURE 17 Cross-tabulation of gender-age and origin of participants of mass choir in Gannan

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

The mass choir in Gannan is primarily composed of middle-aged and elderly individuals, with a notable absence of participants in the 18-22 age group according to the sample. This highlights a significant aging trend among mass choir participants in Gannan, with a lack of involvement from the youth. Upon cross-analysis with the questionnaire "33 questions about the main source of your group," it becomes evident that the gender and age distribution is closely linked to retirement. The majority of mass choir participants are retirees, while individuals in the 30-50 age range mainly come from enterprises, institutions, and student backgrounds, exhibiting a relatively balanced distribution.

TABLE 9 Survey of educational level of participants of mass choir in Gannan

Academic Options	Subtotal	Proportion
Doctoral students	2	0.9%
Master's Degree	2	0.9%
Undergraduate	87	39.37%
College	73	33.03%
Under college	57	25.79%

Table 9 indicates that participants in the Gannan mass choir generally have higher levels of education, with only 25.79% of the overall sample having an education level below college. This suggests that the mass choir in Gannan exhibits characteristics of strong learning ability and a deep reservoir of knowledge and culture. However, it is possible that the development of the mass choir in Gannan is predominantly concentrated among individuals with higher education levels, while those with middle and lower education levels may be less involved in choir activities.

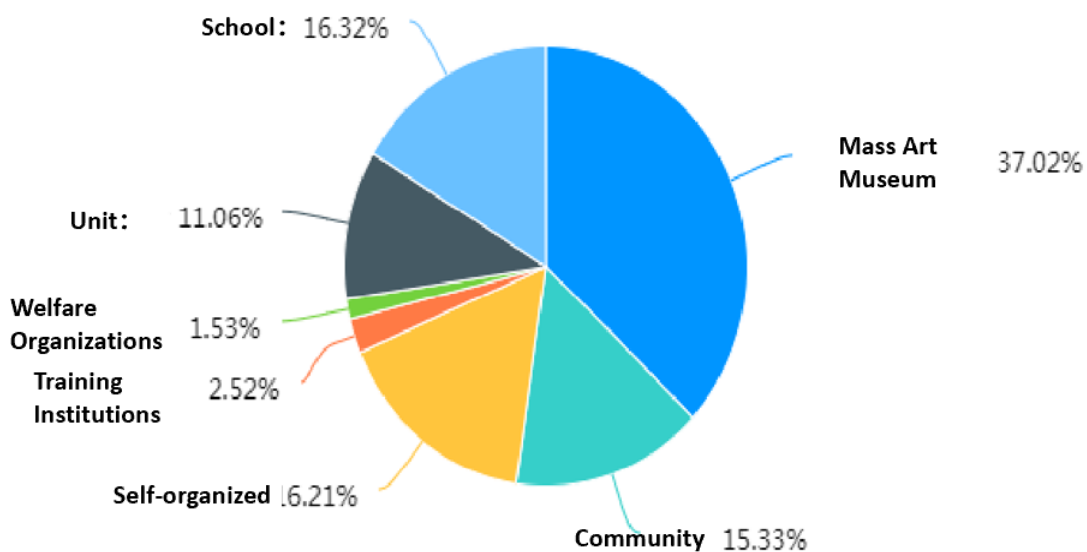


FIGURE 18 Questionnaire of the platform to which the Gannan Mass Choir belongs

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

As observed in Figure 18, the development of the mass choir in Gannan is primarily non-profit-oriented. The proportions indicate that 37% of the mass choirs are affiliated with art museums, 16% are self-organized, 15% are community-based, and 11% are associated with specific organizations or units. Based on these proportions, the author concludes that the development of the mass choir in Gannan is predominantly driven by the community, units, or government with the aim of enriching the entertainment life of the masses. The proportions for school teaching and spontaneous organization both stand at 16%.

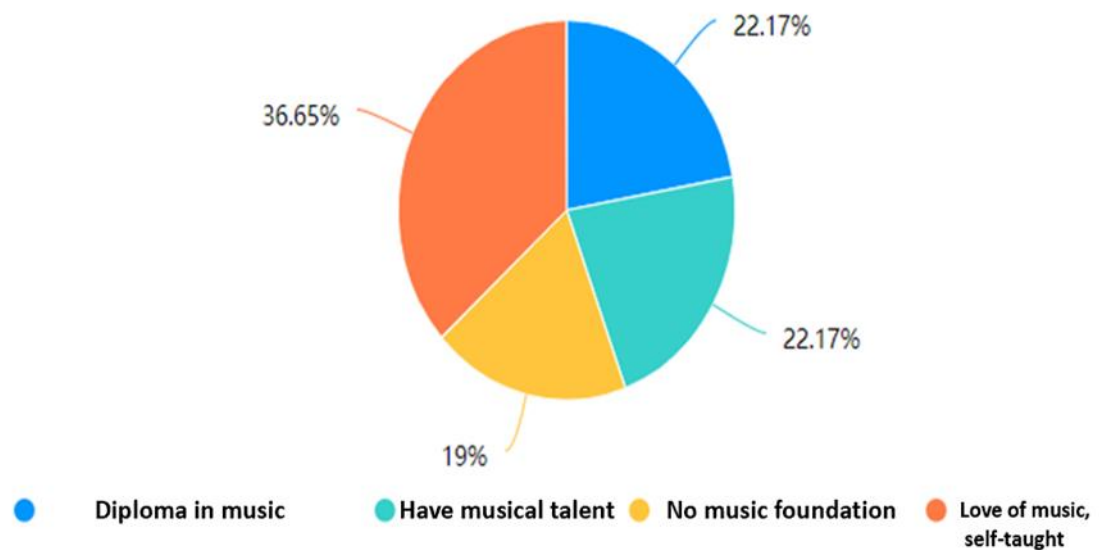


FIGURE 19 Background of music learning for Gannan Mass Choir

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

From Figure 19, we can observe the musical background of the members of Gannan Mass Choir. It is evident that 22.17% of choir members have obtained or are currently studying a music diploma, 22.17% have participated in music special studies, 19% have not pursued professional music studies, and 36.65% are entirely self-taught due to their hobby. It is noteworthy that the majority of choir members have developed their musical skills through self-teaching as a result of their passion. The percentage of those with a music diploma and those who have participated in music specialization is fairly similar, and this group often consists of choir leaders or those who introduce new repertoire.

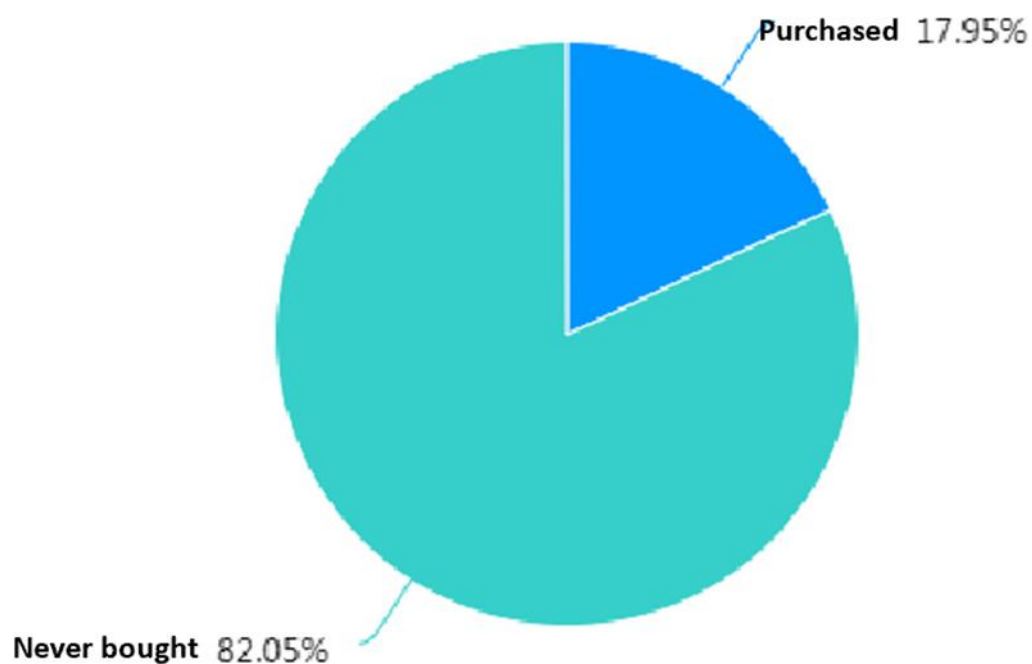


FIGURE 20 Survey on whether participants of Gannan mass choir had purchased commissioned works

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

Figure 20 presents the survey on whether participants of Gannan Mass Choir have purchased commissioned works, and the results indicate a lack of innovation and a slow update of song libraries within the choirs. Except for the choirs categorized as institutions, which utilize research project funds to create or purchase commissioned works, there is a very small proportion of choirs that possess their own distinctive characteristics in their repertoire. Furthermore, the majority of choir participants believe that commissioned works that can effectively highlight the choir's unique traits are not relevant to the choir's development.

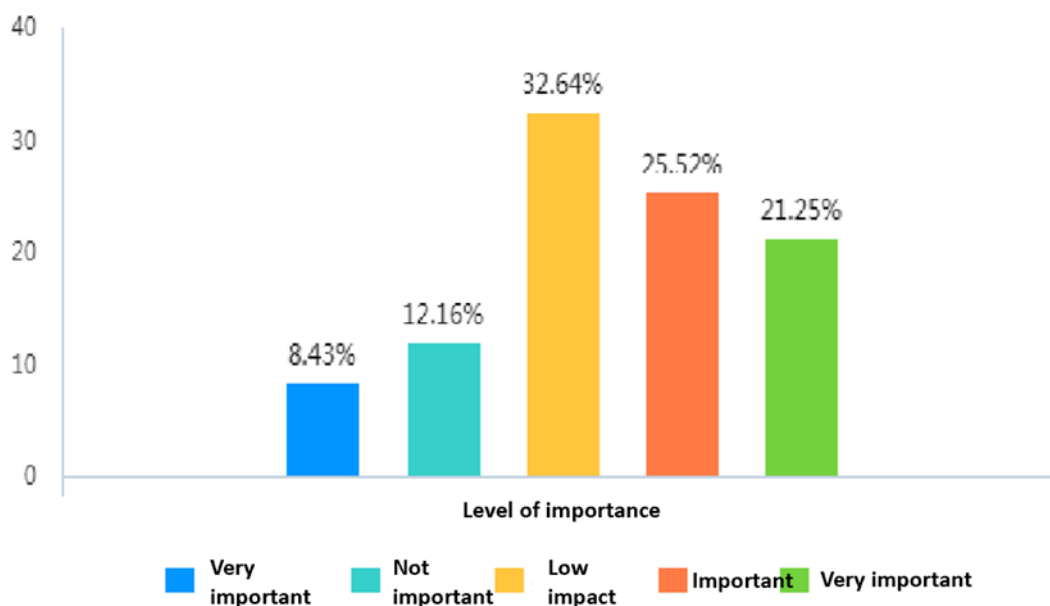


FIGURE 21 Survey on the relationship between commissioned works and choir development of mass choir in Gannan

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)



FIGURE 22 Matrix of the choir's purchase of commissioned works

Source: From <http://www.wjx.cn/vm/QnjEFmg.aspx>, (2023)

A matrix list analysis was conducted to assess the factors influencing the purchase of commissioned works. The highest average value on the matrix scale is 2.13, which falls below the median value of 3. This indicates that the development of Gannan choirs has not yet reached the stage where teams compete for their own personality and characteristics. The competition in terms of the quantity and quality of commissioned works is an important measure of a team's level. As a result, there are few Gannan mass choirs that have reached a national or international level. However, through national-level competitions or performances, a few teams in Gannan have managed to break through these barriers. Therefore, there is a significant disparity in the level of mass choir development in Gannan. While a few teams are far ahead, the majority are still in the early stages of development and have not yet fully grasped the essence of choir art.

The awareness of copyright among participants in Gannan's mass choirs is low, and the majority of teams or individuals have never had the experience or means to purchase copyright.

Command Status

A reliability analysis and factor analysis were conducted for the five factors in this questionnaire, yielding a KMO value of 0.823, indicating suitability for factor analysis. It can be observed that there is a relationship between the factors in terms of intersectionality. The survey targeted conductors of Gannan mass choirs (referred to as conductors), and the results revealed a current shortage of professional choir conductors with formal education from colleges and universities. The majority of existing conductors are amateur conductors without music majors. It can be concluded that most spontaneously organized choirs appoint or select amateur conductors, with many of these conductors being driven by personal interests, interpersonal relationships, and the opportunity to showcase their conducting skills rather than being chosen based on their expertise by the group members.

TABLE 10 Professional survey of mass choir conductors in Gannan

Options	Sub-total	Proportion
Yes	9	16.67%
No	45	83.33%

TABLE 11 Gannan mass choir non-professional conductor matrix scale

Title\ Options	1	2	3	4	5	Mean score
Passionate choir conductor	1(6.67%)	0(0%)	0(0%)	1(6.67%)	13(86.67%)	4.67
Good musical quality	1(6.67%)	0(0%)	2(13.33%)	4(26.6)	8(53.33%)	4.2
Want to be a leader	5(33.33%)	3(20%)	2(13.33%)	1(6.67%)	4(26.67%)	2.73
Elected to command	6(40%)	1(6.67%)	1(6.67%)	2(13.33%)	5(33.33%)	2.93

Table 11 (Continued)

Title\	1	2	3	4	5	Mean score
Many opportunities to display	5(33.33%)	1(6.67%)	2(13.33%)	1(6.67%)	6(40%)	3.13
Sub-total	18(24%)	5(6.67%)	7(9.33%)	9(12%)	36(48%)	3.53

Sub-total 18(24%) 5(6.67%) 7(9.33%)
 9(12%) 36(48%) 3.53

This approach of selecting someone with relatively good musical quality from within the team to become the conductor is common. However, in terms of long-term development, relying on amateur conductors limits the potential growth of the choir. Amateur conductors in Gannan mass choirs typically lack additional conducting abilities that qualified choir conductors possess, beyond basic conducting techniques. These include vocal coaching, music analysis, piano playing, composition, and other related skills.

The author believes that relying solely on self-selection and teaching evaluation for the selection of conductors is a one-sided approach...

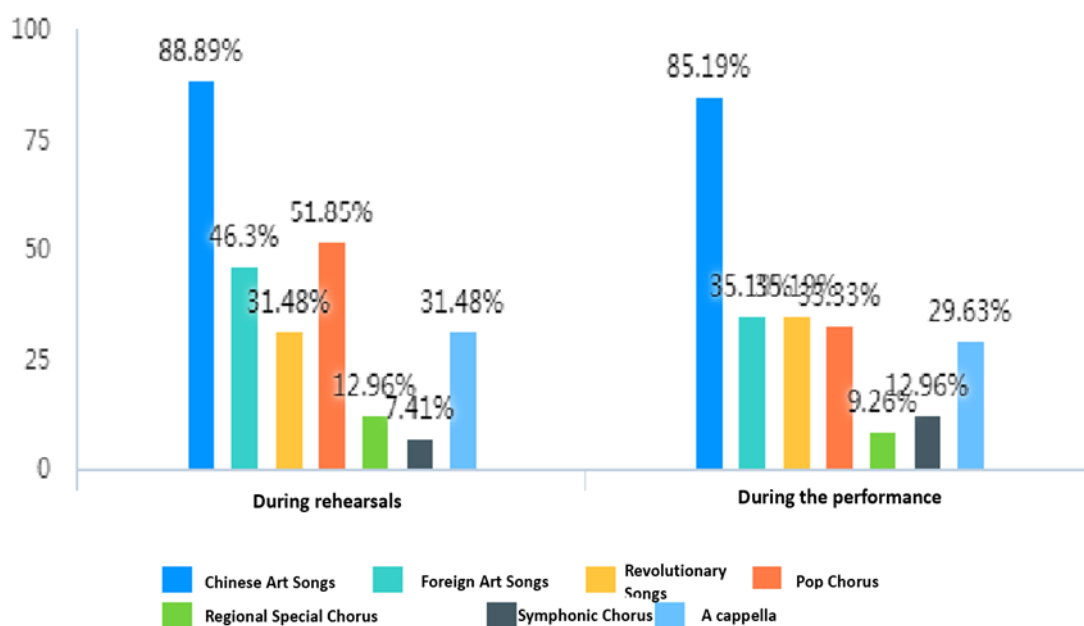


FIGURE 23 Survey of mass choir conductor selection in Gannan

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

In the conductor's perception, there is a tendency to focus more on artistic works, while revolutionary songs and other genres are chosen more evenly. However, the conductor's repertoire selection seems to lack works with regional characteristics and symphonic choir compositions. To gain a more comprehensive understanding, the author conducted a survey of choir members on related issues and compared the data with the information provided by the conductor.

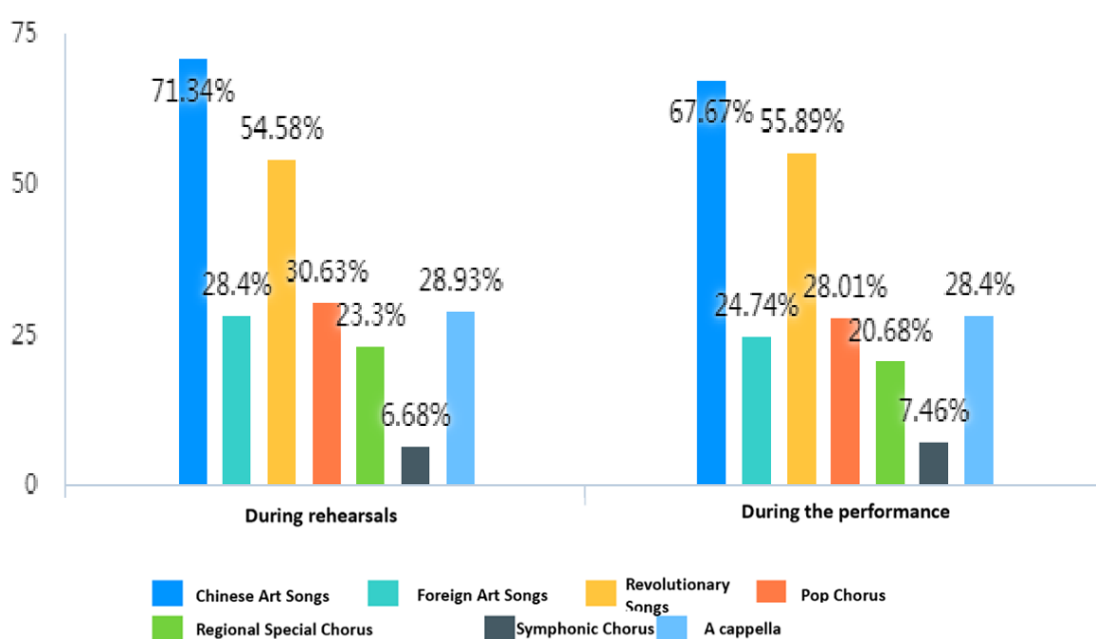


FIGURE 24 Survey of mass choir members singing works in Gannan

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

When comparing the data, it was found that the proportion of revolutionary songs in the perception of the choir members is significantly higher, indicating a tendency to favor revolutionary songs in the conductor selection of Gannan mass choir. However, in the selection of art songs, there is not much difference between the two groups. This suggests that the conductor has moved away from traditional thinking and started to value the artistic and musical value of the repertoire selection.

The conductor still has a more comprehensive understanding of teaching during daily rehearsals and lessons, and is able to achieve the basic satisfaction of the choir members. The following table displays the line graphs generated using the mean of the matrix scale.

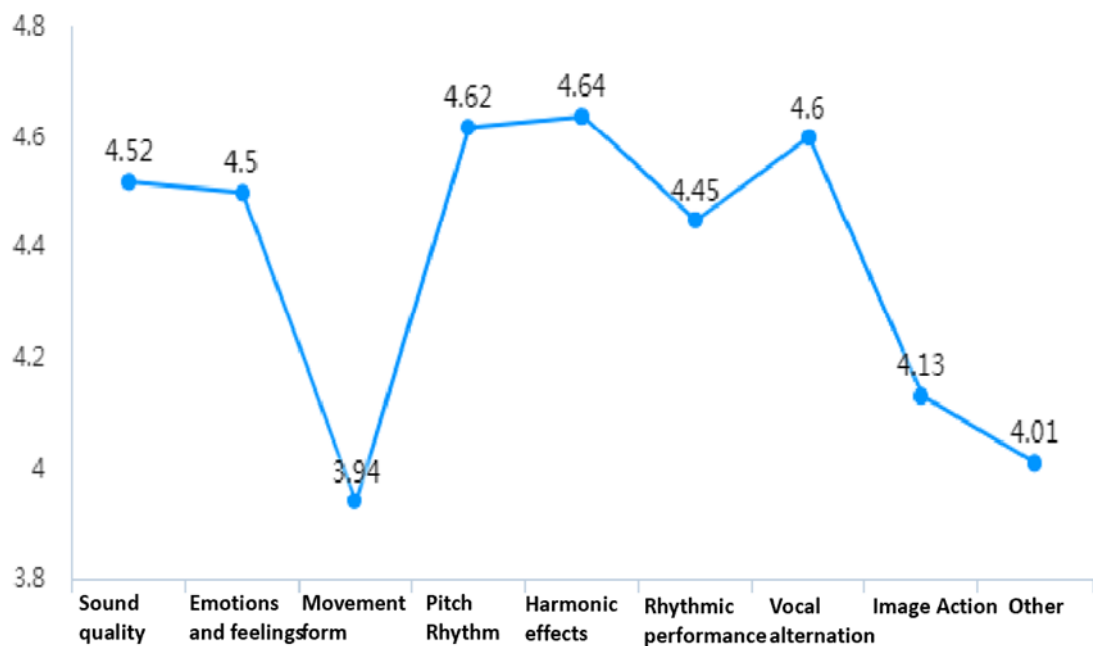


FIGURE 25 Survey of choir rehearsal structure of mass choir conductors in Gannan

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The data indicates that the conductor is able to pay greater attention to various aspects, moving away from the previous approach that solely emphasized form and movement. This also demonstrates that non-professional choir conductors are gradually adjusting their perspectives and keeping up with the evolving times. The shift from a singing method that primarily emphasized volume and expression to a more comprehensive exploration of the artistic and structural aspects of the rehearsed songs is evident.

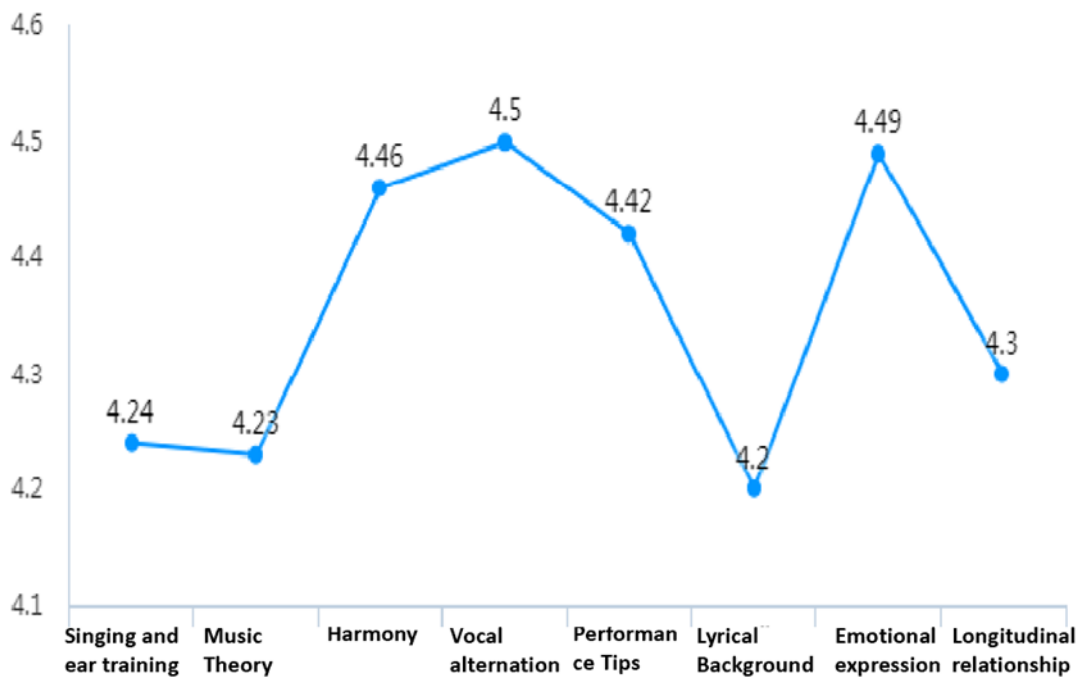


FIGURE 26 Survey of choir music teaching for mass choir conductors in Gannan

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The teaching of music has undergone a transformation from mere imitation in teaching and singing to a comprehensive emphasis on musical elements. This reflects the overall progress of Gannan mass choir conducting, aligning with the evolving times.

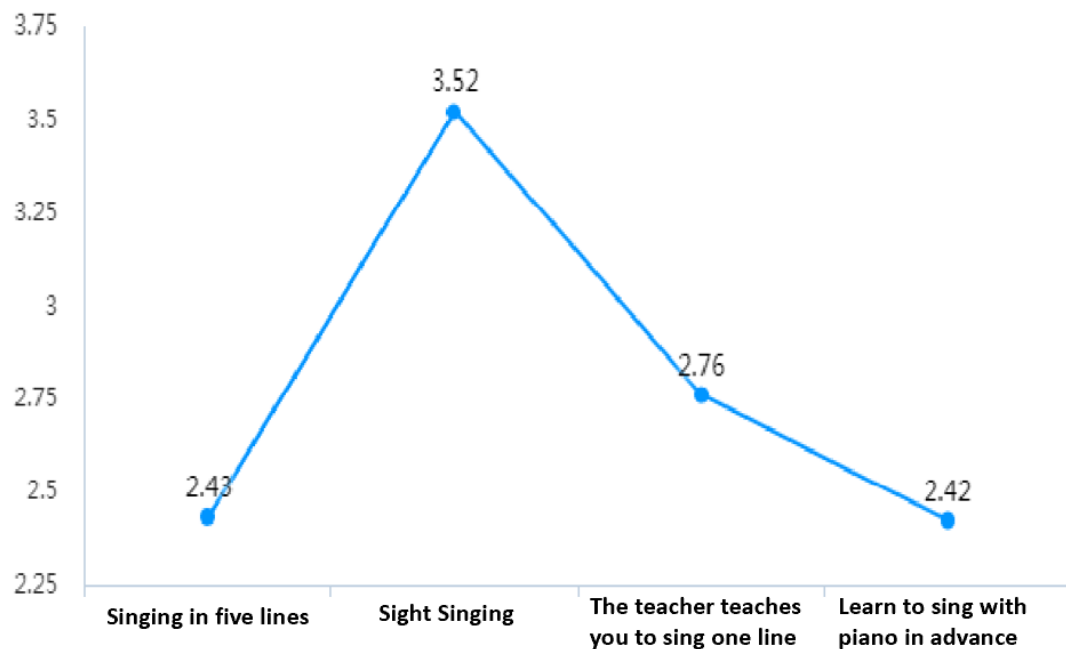


FIGURE 27 Survey on the way of score reading for mass choir conductor teaching in Gannan

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

In terms of music literacy teaching, the conductor has made significant progress in popularizing the teaching of short scores, although the popularization of the five-line score is still ongoing. We have gradually moved away from the teaching methods of singing one line or relying on piano recordings. The choir members are now required to sing and have a certain level of understanding of basic music theory, aiming to overcome the widespread music illiteracy among the group members.

Comprehensive attention to the development of the conductor should not only focus on their abilities and concepts but also consider their well-being and current working conditions. Therefore, the researcher conducted a study on their rehearsal expenses and their satisfaction with the current rehearsal team.

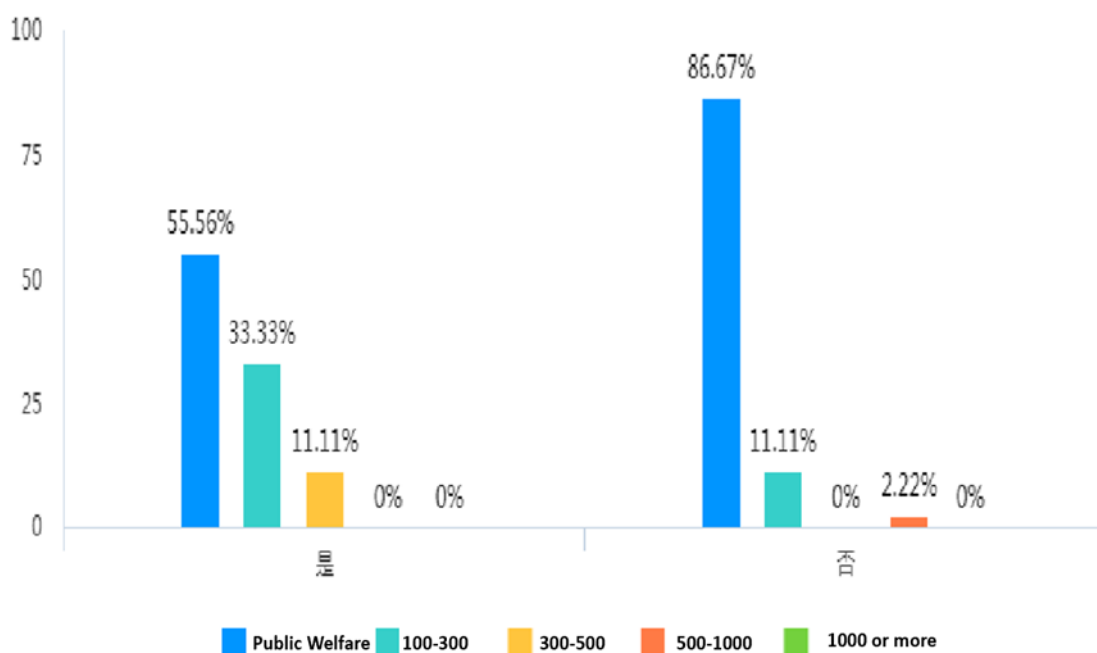


FIGURE 28 Survey table of the relationship between conducting profession and fees of Gannan Mass Choir

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The conductors of Gannan mass choir generally provide their services as a public service without charging fees. However, professional choir conductors who do charge fees typically fall within the range of 100-300 RMB. There is a noticeable gap compared to first-tier cities and southeast coastal cities. As a result, it is challenging to retain professional choir conductors in Gannan, leading to a scarcity of choir conductors in the region.

Current status of group member participation

The members of the Gannan Mass Choir generally show enthusiasm for participating in choir singing and are willing to dedicate time and effort to rehearsals. There is also some interest in performances and competitions, but there are concerns about the associated costs. During member recruitment, most teams prioritize quantity over quality and do not have an assessment mechanism in place. As a result, there is a variation in the skill level of members. Additionally, due to the lack of a professional

conductor or teacher for systematic training after joining the team, many members struggle to keep up with the development goals set by the team. Consequently, internal issues arise, impeding the progress of the team.

TABLE 12 Gannan Mass Choir Members' Participation in Team Number and Cost Cross-Scale

X/Y	Public Benefit Performance	Up to 500 RMB	Up to 1000 RMB	1000-3000RMB	5000-10000RMB	Sub-total
More than 5 groups	4(66.67%)	1(16.67%)	0	0	1 (16.67%)	6
4-5 groups	4(30.77%)	9(69.23%)	0	0	0	13
2-3 groups	54(36%)	67(44.67%)	19 (12.67%)	8 (5.33%)	2 (1.33%)	150
1 group	305(52.77%)	220(38.06%)	41 (7.09%)	9 (1.56%)	3 (0.52%)	578
Uncertain	15(88.24%)	2(11.76%)	0	0	0	17

The majority of participants (75.65%) were members of one group, while a smaller percentage (19.63%) had the time and energy to participate in 2-3 groups. The participants mainly chose to join a charity group, and nearly 40% of them were willing to pay an annual fee of 500 RMB or less.

TABLE 13 Statistics of the number of mass choir members participating in teams in Gannan

Options	Sub-total	Proportion
More than 5 groups	6	0.79%
4-5 groups	13	1.7%
2-3 groups	150	19.63%
1 guoups	578	75.65%
Uncertain	17	2.23%

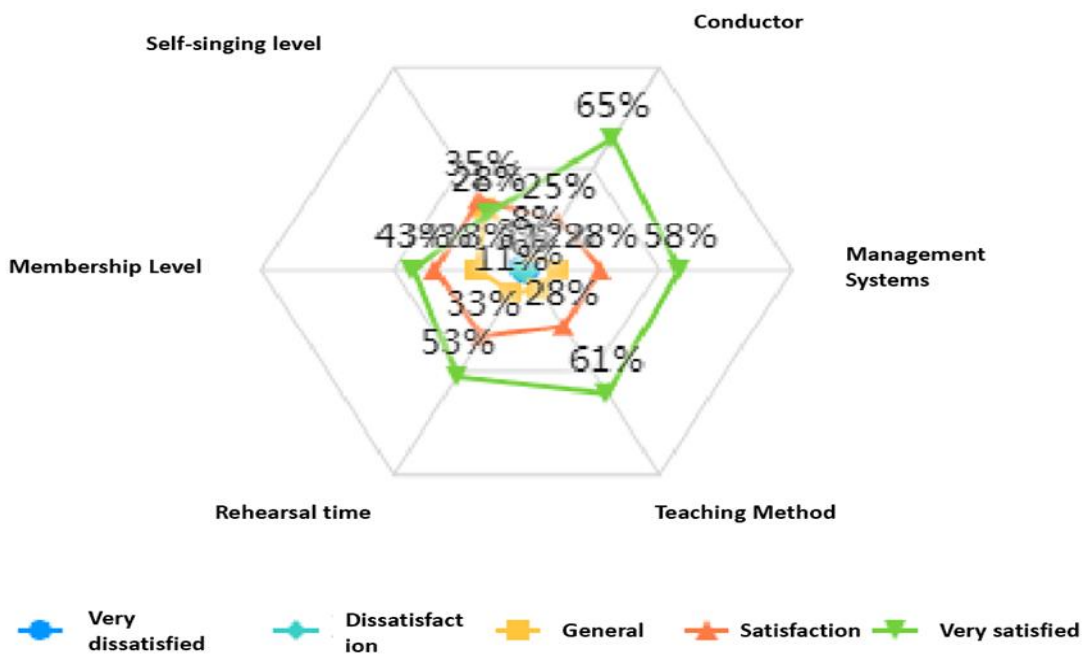


FIGURE 29 Gannan Mass Choir Members' Satisfaction with Team Matrix Scale

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The reliability and factor analysis conducted on the six factors yielded a KMO value of 0.897, indicating a significant interrelationship between the factors and their suitability for factor analysis. The green radar line in the data generally encompasses the satisfaction levels of the other lines. The only factor showing a lower trend is the individual's own singing level, which is related to oneself. The group members expressed higher satisfaction with the team's conductor, management, teaching, rehearsal time, and other group members.

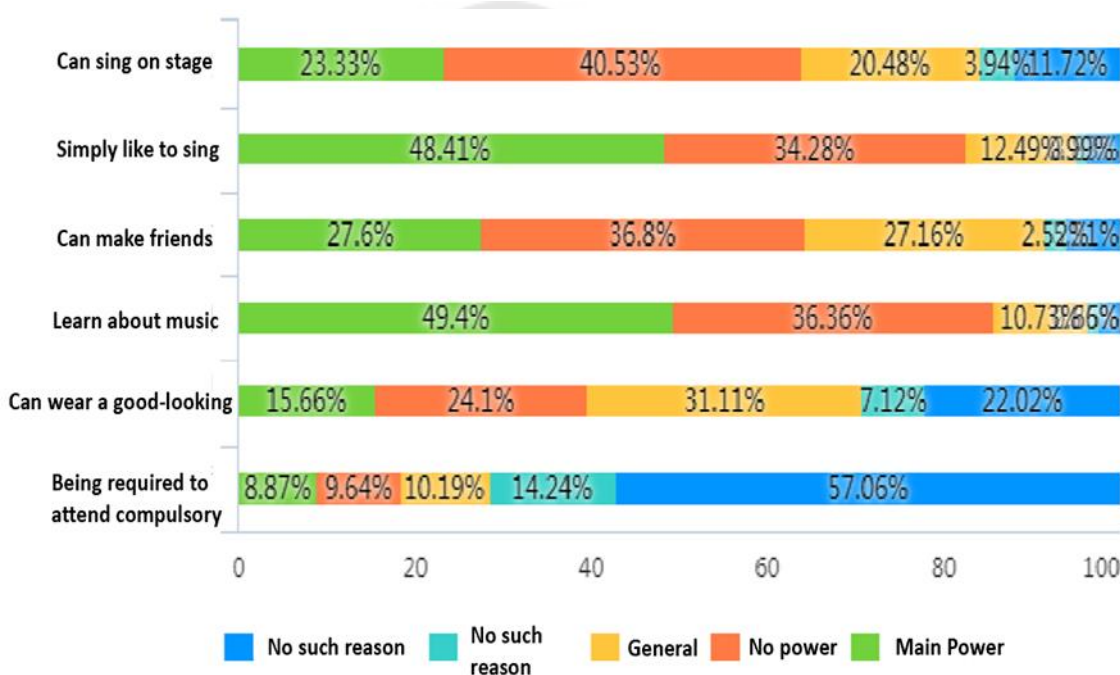


FIGURE 30 Gannan Mass Choir Member Motivation Survey Matrix Volume

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The motivation of group members in participating in choir activities is primarily driven by positive factors such as performing on stage, enjoying singing, making friends, and learning about music. Only a small number of members participate out of obligation. The group members have clear goals and actively engage in mass choir activities with a positive mindset.

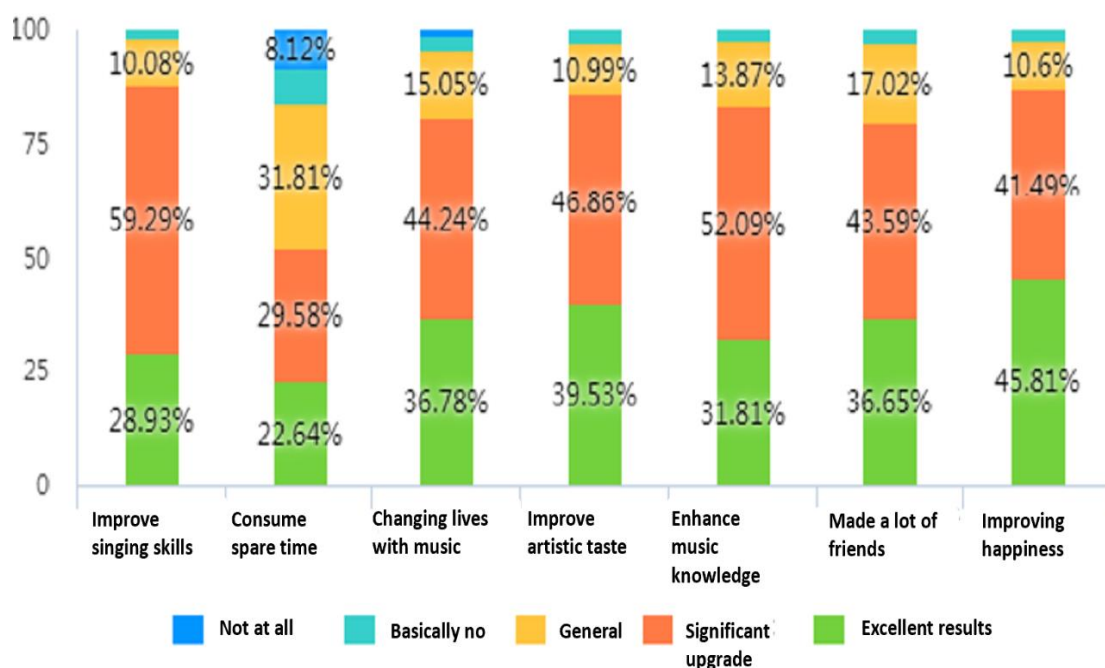


FIGURE 31 Gannan Mass Choir Member Harvest Matrix Questionnaire

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

Gannan Mass Choir members believe that participating in choir activities offers significant personal growth and positive outcomes. They find that involvement in choir helps to enhance their morale and gain valuable insights. There is a strong sense of identification and a high level of well-being associated with the benefits that this art form of mass choir brings to the participants.

Management Status

Gannan mass choirs commonly face challenges such as an imperfect management system and a lack of well-defined positions. Many groups lack professional guidance in conducting. As a result, the management mode often relies on informal negotiations between the members and the conductor. Even if there are designated managerial positions, they are often informal and loosely defined. Managers primarily take on a supportive or "squad leader" role, sharing various responsibilities. Many teams lack a dedicated team leader, and the person in charge has multiple roles.

The unclear division of labor leads to a lack of competence among these managers, resulting in tasks being hastily implemented.

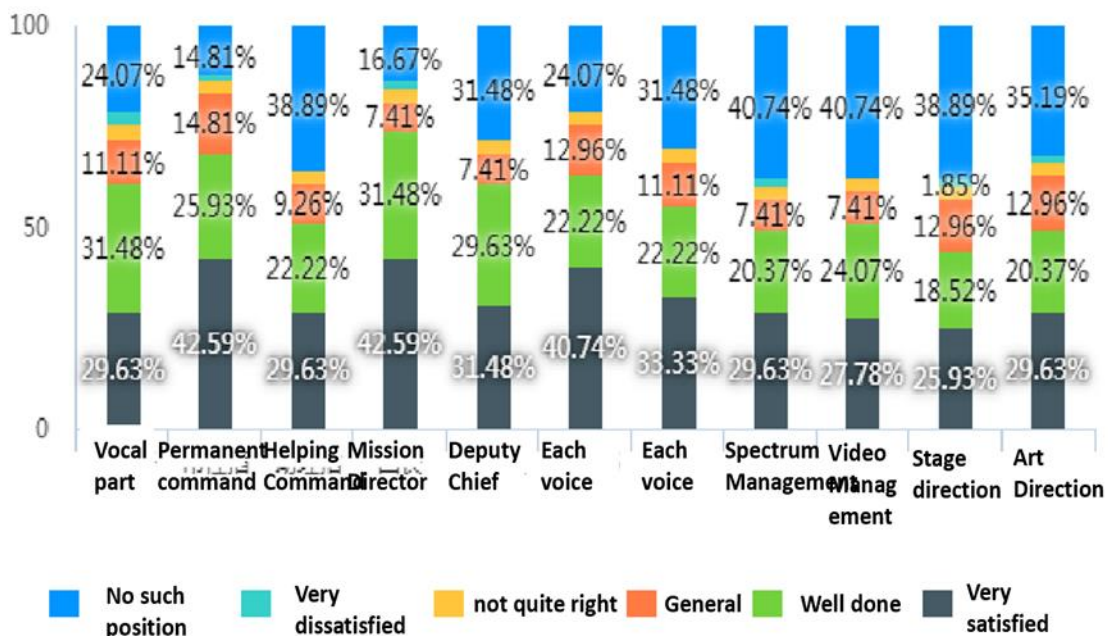


FIGURE 32 Satisfaction survey matrix scale for each position of Gannan Mass Choir

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

As indicated in the bar chart, the blue section represents the absence of certain positions within the choir, ranging from platform leaders to artistic directors. Some teams do not have these positions established. The options of "very satisfied" and "doing well," representing the positive side, and the negative options of "no such position," "very dissatisfied," "unsatisfactory," and "average" were chosen in approximately equal proportions. This indicates that the challenges faced in the development of Gannan mass choirs are not solely related to the conductor and members, but also stem from the imperfections in the management system, which play a significant role.

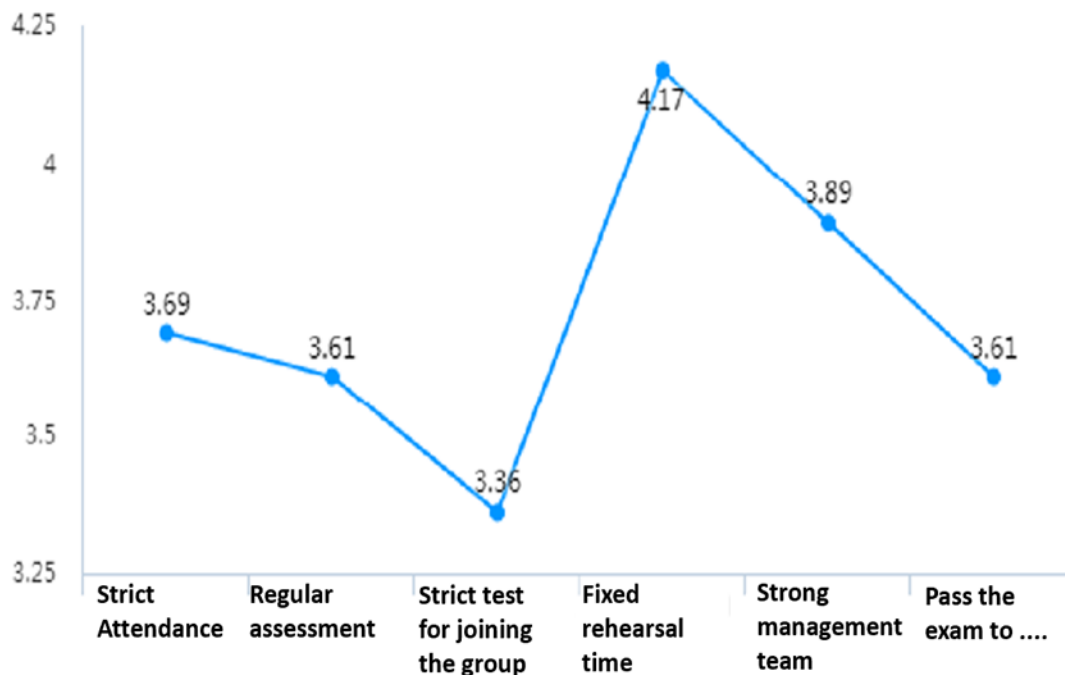


FIGURE 33 Gannan Mass Choir Management System Satisfaction Matrix Scale

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

In the survey regarding satisfaction with the management system, except for rehearsal time, all other aspects related to management did not reach a high level of satisfaction. This indicates that there is still room for improvement in terms of management awareness and practices.

Hobbyist Status

The development of Gannan mass choir has garnered significant attention and care from society, making choir hobbyist in Gannan an important group that cannot be overlooked in the development of Gannan mass choir.

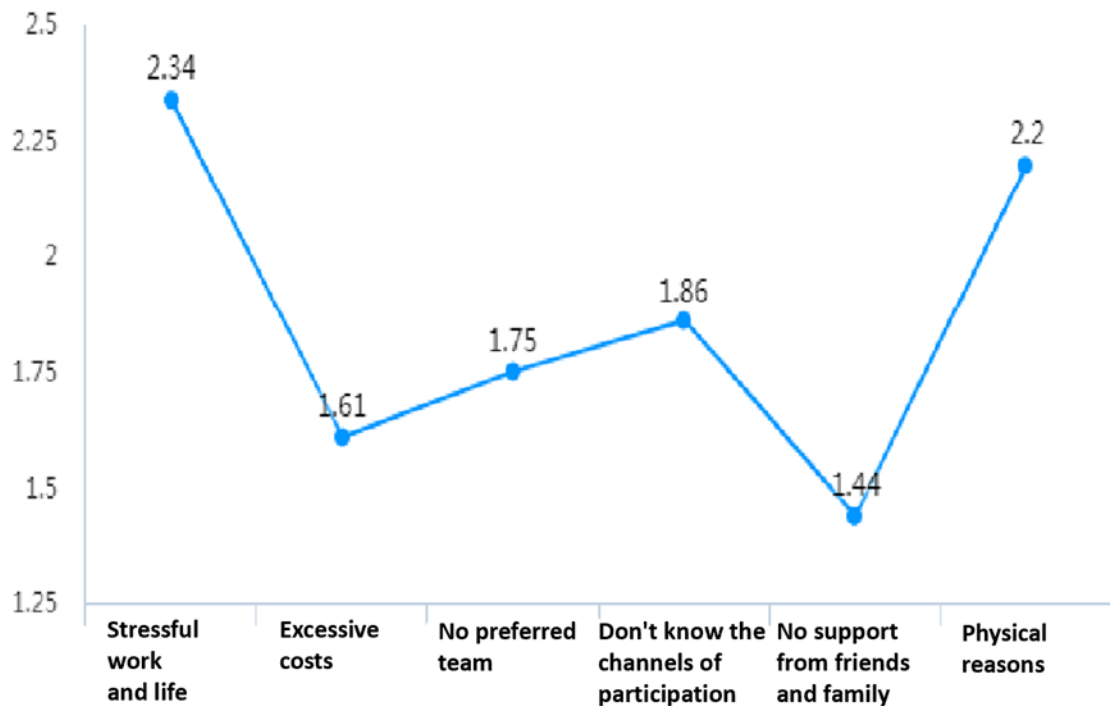


FIGURE 34 Matrix of reasons why mass choir enthusiasts in Gannan did not participate in choir activities

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

The main factors preventing choir hobbyist from participating in choir activities include work-life stress, physical reasons, and a lack of understanding about participation channels. Therefore, expanding the forms of participation and providing clearer participation channels can help increase the number of mass choir participants in Gannan to some extent.

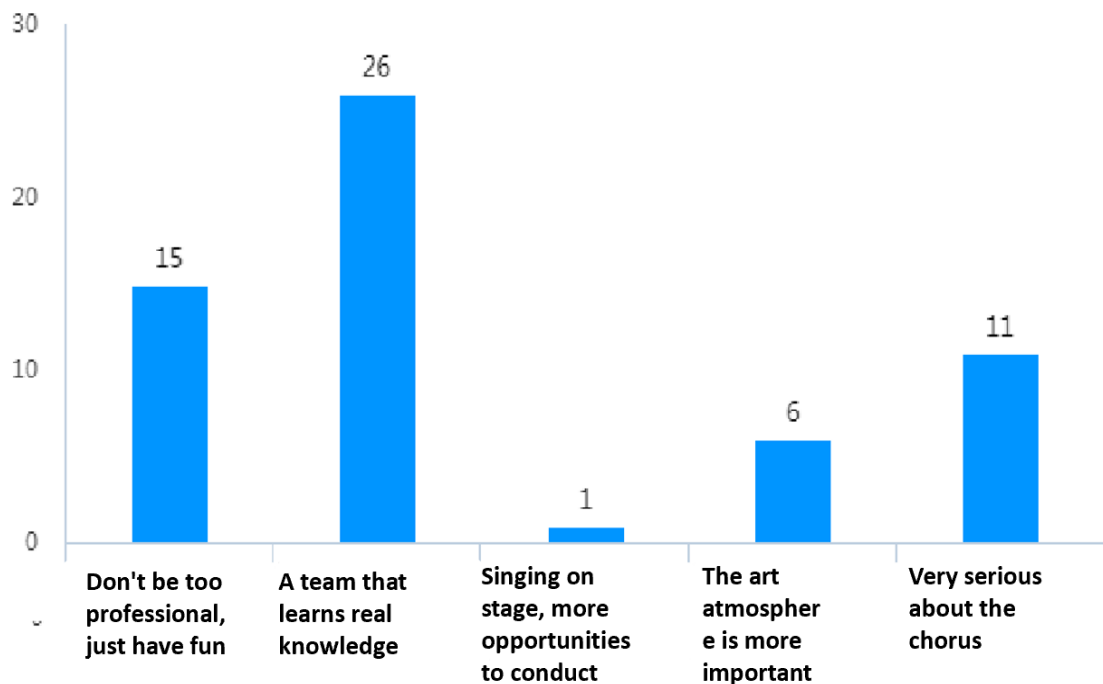


FIGURE 35 Gannan mass choir enthusiasts participate in the team expectation matrix scale

Source: From <http://www.wjx.cn/vm/mYH2Mva.aspx>, (2023)

Choir hobbyist participate in events with the anticipation of experiencing a positive and supportive atmosphere and acquiring knowledge. Their motivation is not solely driven by the desire to be on stage. Teams facing difficulties in recruiting members can focus on these aspects to enhance their team development goals, foster a positive choir atmosphere, and improve the team's professionalism. By doing so, they can attract more enthusiasts to participate in their choir activities.

Based on the research and analysis, it is evident that the local choir's cultural ecology in Gannan faces certain challenges, including limited youth participation, regional disparities in choir development, and a shortage of skilled choir conductors. However, it is encouraging to note that the local government and various organizations provide strong support to the choirs. For instance, the government allocates significant funds annually to support activities of choirs like the Chang Zheng

Yuan Choir and the Old Lao Biao Ge Choir. This support aims to ensure the sustainable development of the local choir culture, enabling the preservation and protection of local cultural heritage.

2.2.4 The Local choir works in Gannan

In this section, the author analyzes two representative works of Gannan's local choirs. One of them is the "Luo Yu Lei", which is an adaptation of Gannan Hakka folk songs. The other is the "Shi Song Hong Jun", which is an adaptation of Gannan's red revolutionary songs.

2.2.4.1 Case analysis of the work "Luo Yu Lei"

'Luo Yu Lei' is a four-part a cappella choral piece for mixed voices adapted by Yan Luyin and Liu Qiangping, professors of the Music College of Gannan Normal University, based on the Dayu folk songs collected and compiled by Liang Ruqiu. It is a Hakka folk song choral work created by the Hakka people themselves and was published in 'Music Creation' in 2008. Hakka folk songs are an important component of Gannan's local folk music, and 'Luo Yu Lei' is one of the representative pieces among the local choral works in recent years. This song is rich in Hakka folk song flavor, depicting the Hakka people working and singing joyfully amidst the continuous spring rain during the spring plowing season. They dance and sing, enjoying the happiness brought by the spring rain and labor, and yearning for a beautiful and happy life, adding color to the green hills and vitality to the clear waters. The performance cleverly uses Hakka dialect, for example: Ah Mei (muei), Dou (Diu) Peng, En Yao (niao) Luo Gan (gang) Da (tai)...

This piece has a lively rhythm, the lyrics are simple and easy to understand, and it absorbs the essence of local culture, embodying a strong Hakka flavor. In the following content, the author analyzes this piece section by section to help readers more easily and accurately understand the content and artistic features of this piece. Through the presentation of this work, it is hoped that scholars will not only be imbued with a relaxed and joyful mood but also immerse themselves in the charm of Hakka folk songs, resonating emotionally and developing a deep love for Hakka folk songs from the heart.

A. Introduction: Figure 36 displays bars 1-13 of Luo Yu Lei, which serves as the introductory part of the song. It is composed by incorporating the melodic elements of Dayu Mountain Song. The melody is tuneful, the rhythm is free, and it possesses the characteristics of the passionate, simple, and free-spirited Hakka mountain songs in Gannan. Love songs are a common theme in Gannan's mountain songs, and names like Amei eh, Ago eh, Older sister eh, Comrade eh..., are frequently used in Gannan's Hakka mountain songs. The song commences with "A-Mei Eh", portraying the anxiousness of a lover's brother, who is concerned about A-Mei getting wet as she has not brought her cloak while going out for farming in the spring rain. The composer skillfully utilizes alternating triplets in multiple voices to convey the lover's brother's anxiety.

Luo Yu Lei (Falling Rain)

Ganan Folk Songs

Collection: Liang Ru Qiu and Yan lu yin

Choir Arrangement: Liu Qiang Ping

and Yan lu yin

落雨嘞

混声四部合唱

梁汝球 燕录音 词
燕录音 刘强平 曲

First system of the musical score for 'Luo Yu Lei'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat) and the time signature is 2/4. The Soprano part begins with a piano (*p*) dynamic and includes the lyrics '阿妹也你出门呀 唔曾戴斗篷嘞'. The Alto, Tenor, and Bass parts enter with a mezzo-forte (*mf*) dynamic and sing '啊' (A) before the lyrics '唔曾戴斗篷嘞'. The system concludes with a 3/4 time signature change.

Second system of the musical score, starting at bar 8. It continues the four-part vocal setting. The Soprano part has the lyrics '落雨嘞'. The Alto part has '落雨嘞' and includes a triplet of eighth notes. The Tenor part has '唔曾戴斗篷嘞' and '落雨嘞' with a triplet. The Bass part has '唔曾戴斗篷嘞' and '落雨嘞' with a triplet. The system concludes with a 4/4 time signature change.

FIGURE 36 bars 1-13 of the Luo Yu Lei, introduction

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir,(2018)

B. First Paragraph: Figure 37 displays bars 14-21 of the first paragraph of the Luo Yu Lei piece. (Pleading for rain) Spring rain is as precious as oil, but beloved A-mei, who is farming, is not wearing a cloak, and the devout A-mei prays to God for the rain not to be too heavy. The composer employs polyphonic techniques in this stanza. Male and female voices are effectively counterpointed, imbuing the music with character, making it vivid and illustrative. It is as though a devout brother is engaging in a dialogue with a sister across the heavens. There is a delicate portrayal of the Hakka people's jubilation and their sweet, simple affection for the spring rain.

2
13

落雨唔要 唔要落介大 落得

落雨唔要 唔要落介大 落得

M 唔要落介大 哟 就要落得

M 唔要落介大 哟 就要落得

16

米筛筛哎哟 细妹子唔曾

米筛筛哎哟 细妹子唔曾

米筛筛筛 唔曾戴斗蓬哟

米筛筛筛 唔曾戴斗蓬哟

FIGURE 37 Luo Yu Lei of 14-21 bars

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir, (2018)

C. **Second Paragraph:** Figure 38 , bars 22 -34 , represents the second section of the piece (Tapping and Dancing in the Rain). As seen in the figure, the tempo transitions from the moderate pace of the previous section to a slightly faster one. The compositional method shifts from polyphony to the homophonic style, with the lower three voices repeatedly singing the “clang” sound, imitating Chinese gongs and drums, infusing the music with enthusiasm and vitality. The female soprano, supported by the other three voices, enters into a vibrant scene of singing and dancing. It evokes an image of Hakka people playing gongs and drums, dancing in the spring rain, singing and laughing, celebrating the favorable agricultural season, and praying for an abundant harvest in the coming year.

24

落雨唔要落介大就要落得米筛筛细妹子唔曾戴斗蓬
落雨落得嘿蛮大哪子都嘿米筛筛细妹子田头做工夫

哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐昌

哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐昌

哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐昌

FIGURE 38 Luo Yu Lei Nature 22-34 sub-sections

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir,(2018)

D. **Third and Fourth Paragraphs:** Figure 39 displays bars 35-53, which constitute the third and fourth sections (Enjoying the Spring Rain). Following the jubilant atmosphere of dancing and singing, the melody transitions into a 3/4 time signature and

shifts from exuberant leaps to languid, flowing lines. The female soprano and male bass voices echo each other with extended melodic lines, as though the Hakka people are looking up at the sky in the rain and singing soulfully. The two inner voices alternate between sixteenth and eighth notes with tight and precise rests, imparting momentum to the music. The entire piece is engulfed in the romantic ambience of savoring the spring rain. As the piece progresses, the author introduces the fourth section starting at bar 45, which is a repetition in a different key, escalating the jubilant atmosphere of Luo Yu Lei to its pinnacle.

36

落雨 嘞 落雨 嘞 落雨 嘞 落雨

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛 落雨 嘞

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛 落雨 嘞

嘞 落雨 嘞 落雨 嘞

43

嘞 落得 米筛筛 落雨 嘞 落雨 嘞 落雨

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛

落雨 嘞 落雨 嘞

5

FIGURE 39 Subsections 35-53 of the Luo Yu Lei

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir,(2018)

E. Fifth Paragraph: Theme II Reproduced: Figure 40 displays bars 54-65, which comprise the fifth section (Collective Celebration). This section is a reiteration of the second section's stomping and dancing. The tempo in this performance should be faster than in the second section. The spring rain heralds a bountiful harvest, and a bountiful harvest signifies a good and joyous life. The Hakka children are optimistic, cheerful, unpretentious, and passionate. The elated and exuberant music portrays the beautiful and happy life of the Hakka people, who are singing and dancing in celebration of a good harvest.

6
57

落介大 就要落得 米筛筛 细妹子唔曾 戴斗蓬
嘿蛮大 哪子都嘿 米筛筛 细妹子田头 做工夫

哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

8
哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

FIGURE 40 54-65 bars of Luo Yu Lei

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir, (2018)

Epilogue: Figure 41 displays bars 66-67, which constitute the coda. The four voices enter in ascending order, from low to high, with the triplets taking turns. The dynamics progress from pianississimo (ppp) to mezzo-forte (mf), and continue to intensify to the conclusion with a fortissimo (ff). It's as if one has just experienced a rejuvenating spring rain that leaves the heart elated and longing for more.

Figure 41 consists of four musical staves, each representing a different dynamic level for the lyrics "落雨嘞" (Luo Yu Lei). The music is in 4/4 time. Each staff begins with a triplet of eighth notes, followed by a half note. The dynamics are marked as *mf*, *mp*, *pp*, and *ppp* from top to bottom, respectively. The lyrics "落雨嘞" are written below each staff.

FIGURE 41 Luo Yu Lei Subsection 66-67

Source: From Liu Qiang Ping Authorized score for Lao Biao Ge choir, (2018)

2.2.4.2 Case study of the work "Shi Song Hong Jun

Shi Song Hong Jun was collected and compiled by Zhu Benzhen and Zhang Shixie in the 1960s, and is a song with a strong Gannan music style. From the first time it was performed in public, the song elicited a strong societal response and was well received by the general public. It was recognized and lauded by party and state leaders. The Jiefang Daily, a mainstream media outlet of the time, wrote: "Shi Song Hong Jun" is a magnificent lyric poem, a surge of song, a teardrop, asking a beloved Red Army when they will return to the mountains. The words are brief, the emotions deep and lingering. It fully expresses the deep bond between the people of the base areas and the Red Army, as well as the people's unwavering belief in the imminent return of the victorious Red Army." More than 50 years have passed, and the song "Sending the Red Army" still resonates today. This wave of revolutionary sentiment

reached a new peak at the beginning of the 21st century. For instance, when CCTV 1 premiered the TV series “The Long March” on June 14, 2001, the theme song “Shi Song Hong Jun” once again transcended time and space, capturing the hearts of households nationwide. The viewership records provided by CCTV reveal that it attained ratings of 17.9%, 4.26%, and 9.26% in Beijing, Shanghai, and Guangzhou respectively, achieving the highest ratings for its genre in Beijing. The reach and impact of this version of “Shi Song Hong Jun” surpassed that of the drama itself, in no small part due to Song Zuying’s immaculate rendition. Even three years later, a TV series named “Shi Song Hong Jun” was released and was equally acclaimed, ranking first in viewership following its premiere on CCTV on June 11, 2014 (according to CSM Media Research). At that time, “internet-related topics reached 140 million views, discussions neared 3 million, and microblog coverage reached 105 million”, all of which attest to the enduring significance and irreplaceable position of Gannan’s Red Revolution classic songs in the hearts of the Chinese people. Although times have changed, and decades have passed, today, 70 years after the victory of the Anti-Japanese War, Gannan’s classic Red Revolution song, “Shi Song Hong Jun”, continues to hold a cherished place in people’s hearts.

The Academic Controversy of the Red Classic Song “Shi Song Hong Jun”

Shi Song Hong Jun Song (Ten Red Soldiers)

Composer: Jin Wei

Transcriber: Zhu Zheng Ben

and Zhang Shi Xie

十 送 红 军
混声合唱

江 西 民 歌
朱正本、张士燮收集整理
金 藏编配

Lento 怀念地 *p*

S.
A.
T.
B.
Piano

unís. 唱 唱 唱

mp

FIGURE 42 The song sheet of "Shi Song Hong Jun"

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

The sheet music of "Shi Song Hong Jun" is displayed in Figure 4 2 . Upon its release, the song rapidly gained popularity, resonating with many whites also

attracting the attention of scholars and media. The author conducted a search through academic journal catalogs on the China Knowledge Network and found that there are 26 academic papers concerning "Shi Song Hong Jun." However, most of these are academic debates regarding whether "Shi Song Hong Jun" originated in Jiangxi or Shaanxi, and discussions on whether it is an original composition or a folk song. For instance, Zhang Ziyong's "Discerning 'Shi Song Hong Jun' – An Essay on the Criteria for Defining Folk Songs," Sun Wei's "A Study of the Historical Truth of 'Shi Song Hong Jun'," Chen Xiaowei's "The Mystery of the Origin of 'Shi Song Hong Jun'," Ren Hua's "The Relationship Between 'Shi Song Hong Jun' and the Gannan Long Song," Jiao Jian's "Did the Song 'Shi Song Hong Jun' Originate in Jiangxi or Shaanxi," Xu Wenyan's "To Give a Proper Name to 'Shi Song Hong Jun'," Li Jihui's "'Shi Song Hong Jun' Was Originally a Song Against the Order," and Zhang Xiaofang's "'Shi Song Hong Jun' Became a Hit," among others. The academic consensus is that "Shi Song Hong Jun" is a song composed by Zhu Benzhen and Zhang Shixie, drawing upon the melody of the traditional Gannan "Long Song" and the lyrics of the Shaanxi song "Ten Sailors." For example, place names in Shaanxi in the original lyrics are directly replaced with names of places around Jinggang Mountain. Nonetheless, in terms of the music itself, only two of these academic studies, Deng Hui and Rao Dandan's "An Appreciation of the Theme Music of the TV Series 'The Chang Zheng Yuan' (Shi Song Hong Jun)" and Shi Xiaoman's "A Brief Discussion of the Musical Characteristics of the War Songs of the Jiangxi Jinggangshan Region - Taking 'Shi Song Hong Jun' as an Example," mention the musical characteristics of "Shi Song Hong Jun." However, even in these few articles focusing on musical analysis, the literary aspect of lyric analysis occupies most of the content, with very little dedicated to the study of the music itself. Therefore, the author, skipping the extensively-studied lyric art, directly dissects the relationship between "Shi Song Hong Jun" and the melodies of Gannan Hakka music, as well as a desk analysis of its rehearsal using the scenario creation method from a conductor's perspective. (See Appendix 4 for the full version of the sheet music).

The relationship between the tune of “Shi Song Hong Jun” and the folk song of Gannan

The origin and identity of the melody of “Shi Song Hong Jun” are subjects of controversy in academic circles. To shed light on the true origin of this song, I conducted an interview with Mr. Yuan Dawei, an 85-year-old researcher specializing in Hakka music in Gannan. Mr. Yuan, who has extensive knowledge of local music, accompanied Zhang Shixie and Zhu Zhengben, the creators of “Shi Song Hong Jun,” in collecting field recordings.

Yuan Dawei recalled that in 1960, because the country wanted to create a large-scale song and dance drama reflecting the history of China's revolutionary struggle, the Air Force Political Department's Cultural Troupe organized creative personnel to travel around for inspiration. Lyricists and composers like Zhu Benzhen, Zhang Shixie, Yao Xuecheng and others were assigned to the old revolutionary base areas to collect and organize historical revolutionary songs. At that time, as a researcher at the Gannan Cultural Museum, Yuan Dawei was responsible for accompanying them on their journey through various parts of Gannan. After several months of field collection and organization, they collected dozens of folk songs from different regions of Gannan, including Hakka mountain songs, lantern songs, ditties, and Work Song representing different styles of Gannan Hakka folk songs. During the creation of the song and dance drama, Zhang Shixie wanted a piece that would express the reluctance of the people in the base areas to part with the Red Army. Zhu Benzhen then thought of several tunes he had heard in Gannan, such as "Long Song" (also known as "Song of Farewell"), and he was deeply moved by the poignant, almost speechless, melodies in "Sending Comrade Ge to Beijing," which was adapted from Gannan folk songs. Drawing inspiration from these, he chose three Gannan folk songs, "Long Song," "Nanjing Drum," and "Earring Falling to the Ground," and in one fell swoop, created "Shi Song Hong Jun" (The Tenth Sending of the Red Army). Figure 4-31 shows some of the manuscripts from when Yuan Dawei accompanied Zhu Benzhen and others on their field collection.

The image shows two pages of handwritten musical notation in a traditional Chinese notation system. The first page is titled '南京鼓' (Nan Jing Gu) and contains three lines of notation with lyrics: '南京鼓 苏州锣 敲锣', '听鼓听我来唱歌哪合咳, 两嫂呀', and '出内, 唱是唱花鼓, 走出呀门外'. The second page is titled '耳环跌落地' (Er Huan Die Luo Di) and contains two lines of notation with lyrics: '耳环跌落地, 慢慢寻得去,' and '寻到了耳环呀, 慢慢来去归.' The notation uses numbers 1-6 with various accents and bar lines to represent pitch and rhythm.

FIGURE 43 Nan Jing Gu Song and Er Huan Die Luo Di Song in Yuan Dawei's manuscript during the collection

Source: From Notation Book of Yuan Dawei

Next, the researcher compared and analyzed the connection between the three works mentioned by Mr. Yuan Dawei and Mr. Jin Wei's adapted choir version of "Shi Song Hong Jun."

The folk song "Long Song" (Song of Farewell) from Gannan is a narrative folk song that portrays the lives of Hakka people in the mountainous regions of Gannan. It depicts their challenging yet industrious and simple lives. The male head of the family chooses to leave home and work elsewhere to support the family. The song captures the emotional attachment between the wife and husband. Similarly, the choir

work "Shi Song Hong Jun" follows a narrative concept. It tells the poignant story of the people of Gannan bidding farewell to the Red Army in various scenes. These scenes depict wives bidding farewell to their husbands, children bidding farewell to their fathers, parents bidding farewell to their children, and siblings bidding farewell to their brothers and sisters. Besides the shared narrative style, there are also many similarities in the melodies of the two pieces.

Comparison of the melody of the Gannan folk song "Long Song" (Sending Lang Tune) and Theme 1 of "Ten Sending Red Army"

As shown in Figures 44 and 45, the melody of "Shi Song Hong Jun" is quite similar to that of the Gannan folk song "Long Song" (Sending Lang Tune). Both songs are in the Chinese folk style and feature a partial "change of court" in the melody, which involves a six-tone change. The primary tones and the IV and VI tones in the melody strongly gravitate towards the main tones of the song. The entire composition of "Sending the Red Army" incorporates the characteristic clichés of Gannan folk songs, such as "liege" and "jieziege," which are derived from the Hakka dialect of Gannan.

长 歌

赣南民歌

1=^bB $\frac{2}{4}$

5 5 6 1̇ 6 5 | 3 3 5 (3 5 3 2) | 1̇ 1̇ 2̇ 1̇ 2̇ 3̇ | 2̇ (5 2̇ 5 2̇ 3̇) | 1̇ 1̇ 2̇ 3̇ 2̇ 3̇ |

三送里格 表哥 格只格大门前, 一朵里格

2̇ 3̇ (2̇ 3̇ 2̇ 1̇) | 6̇ 1̇ 5 6 7 6 | 5 (2 3 5 3 5) | 5 5 6 1̇ 2̇ 3̇ | 2̇ 1̇ (2̇ 1̇ 2̇ 3̇) |

乌云 格只格在天边。 保佑里格 龙天

5 6 1̇ 6 5 | 3 (5 3 5 3 2) | 1̇ 1̇ 2̇ 3̇ | 5 5 3 (3 5 3 2) |

落大水, 留下里格 偕郎

1̇. 2̇ 3̇ 2̇ 3̇ 1̇ | 2̇ (5 2̇ 5 2̇ 3̇) | 1̇ 1̇ 6 5 3 5 6 | 1̇. (6 5 3 5 6) |

歇夜添, 表哥哥听妹 哇,

1̇ 1̇ 2̇ 3̇ 2̇ 3̇ | 2̇ 3̇ (2̇ 3̇ 2̇ 1̇) | 6̇ 1̇ 5 6 7 6 | 5 - ||

歇了里格一夜 格只格当一年。

注: 歇夜添: 再住一晚; 哇: 说。

FIGURE 44 Gannan folk song "Long Song"

Source: From <https://www.baidu.com/> (2022)

15

mp

S. 一送(里格)红军 (介支个)下了

21

山, 秋风(里格)细雨 (介支个)缠绵绵,

FIGURE 45 “Ten Sending the Red Army” a send theme

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

Comparison of the melody of the Gannan folk song “Nanjing Drum” and Theme 2 of “Shi Song Hong Jun”:

As depicted in Figures 46 and 47, the melody of the “Shi Song Hong Jun” theme bears resemblance to the Gannan folk song “Nanjing Drum.” While it does

not strictly adhere to the Gannan folk song in its entirety, the melody of the "Three Sends" theme can be traced back to the essence of the Nanjing drum. Similarities and differences can be identified when examining the melodies of these two compositions.

The image shows a piece of paper with handwritten musical notation in Chinese. The title is "南京鼓" (Nanjing Drum). The notation consists of four lines of music, each with a corresponding line of lyrics. The notation uses numbers 1-6 with various accents (hats, underlines, dots) and bar lines to represent pitch and rhythm. The lyrics are in traditional Chinese characters.

南京鼓

南京鼓 苏州锣 敲锣

听鼓听我来唱歌哪合咳。两嫂呀

出门，唱是唱花鼓。走出呀门外

莫是莫奈何呵！

FIGURE 46 Gannan folk song "Nanjing Drum"

Source: From Notation Book of Yuan Dawei

S. *mf* 唱 唱 唱

A. *mf*

B. *mf* 三送(里格)红军 (介支个)到拿山, 山上(里格)苞谷

mf

52

(介支个)金灿灿,

苞谷(那个)种子 (介支那个)红军

(介支个)金灿灿, 苞谷种子 (介支个)红军种,

FIGURE 47 The theme of the three sends in "Ten Sends of the Red Army"

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

Comparison of the melody of the Gannan folk song "Er Huan Die Luo Di" and Theme 3 of "Shi Song Hong Jun":

As observed in Figures 48 and 49, the melody of the Ninth Sending of the Red Army theme in the "Ten Sends to the Red Army" is derived from the melody of the Gannan folk song "Er Huan Die Luo Di." The backbone of the melody remains largely the same, making it the third theme based on "Er Huan Die Luo Di."

耳 环 跌 落 地

$\frac{4}{4}$

33 3i 2.3 2 | i56 2i6 5.6 5 |

耳环 跌落 地, 慢慢 寻得 去,

i5 6.i 563 3 | 22 36 5 - |

寻到 了 耳环 呀, 慢慢 来去 归。

FIGURE 48 Gannan folk song "Earring falling to the ground"

Source: From Notation Book of Yuan Dawei

69

S. 天。 九送红军上大道。

A. 天。 九送红军上大

T. 九送红军上大道。

B. 天。 九送红军

74

锣儿无声鼓不敲 鼓不敲， 双双(里格)

道，

啊 鼓不敲 鼓不敲。

FIGURE 49 "Shi Song Hong Jun" nine send theme three

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

Conductor's desk analysis of the choir "Shi Song Hong Jun"

The analysis of the musical work "Shi Song Hong Jun" has mostly been conducted by academics focusing on its structure and musical characteristics. As a case study in Gannan choir art, the author intends to conduct a desk analysis of the piece from the perspective of a conductor. The aim is to provide a demonstration and offer insights for the rehearsal of Gannan choir works.

There are several choir versions of "Shi Song Hong Jun", but the most renowned one is the adaptation by Professor Jin Wei from the Central Conservatory of Music. In this analysis, the author will employ the scenario and role creation method to design scenes and roles for each section and voice part of the entire piece. The song will be structured around scenes such as the autumn night before parting, the rainy morning of autumn, the golden fields in bloom, the farewell on the bank of the Yudu River, and the prayer at the moon-gazing pavilion. Each voice part of the choir will represent the roles of the young wife, the old mother, the soldier on the march, and the composed father.

The singer performs the piece from a first-person perspective, aiming to achieve a state of immersion and "forgetting oneself". This approach is also adopted in the author's desk design for the local Gannan choir, Lao Biao Ge Choir. The specific design is outlined as follows:

Scene 1: Autumn night before parting

十 送 红 军
混声合唱

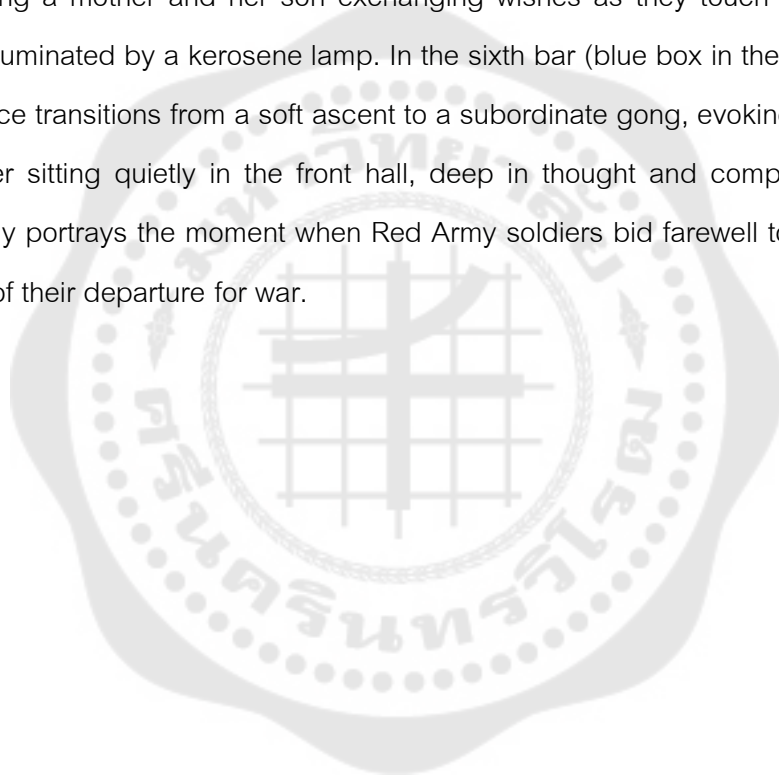
江西民歌
朱正本、张士俊收集整理
金 巍编配

The musical score is written in 2/4 time and begins with a piano introduction marked *Lento* and *怀念地* (nostalgic). The vocal parts enter with a *p* (piano) dynamic. The Soprano part features a *div* (divisi) marking. The Piano accompaniment is marked *p* and includes a red box around the initial chords. The vocal lines are marked with *p* and *div*. There are four colored boxes highlighting specific parts: a red box around the piano introduction, an orange box around the vocal entries, a blue box around the bass line, and a green box around the soprano line.

FIGURE 50 Scene 1 of the score of "Shi Song Hong Jun"

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

The piece begins with the piano part, featuring three G dominant chords in P (the red boxed section in the provided image). This creates an atmosphere of a silent autumn night, and the sustained tones on the chords allow for limitless imagination. In the third bar (red line), the female high voice hums the melody of Theme 1, with the melodic line meandering as if a young wife is tenderly cradling her baby and singing a lullaby under the glow of a kerosene lamp. In the fourth bar (orange boxed section), the female alto and male upper voices softly and gradually descend in a scale, resembling a mother and her son exchanging wishes as they touch the soles of their shoes, illuminated by a kerosene lamp. In the sixth bar (blue box in the image), the male bass voice transitions from a soft ascent to a subordinate gong, evoking the image of an old father sitting quietly in the front hall, deep in thought and composed. The music effectively portrays the moment when Red Army soldiers bid farewell to their families on the eve of their departure for war.



Scene 2 Autumn rain lingering in the early morning

The image displays a musical score for the scene "Autumn rain lingering in the early morning". It consists of three systems of music. The first system features vocal lines with lyrics "呜" and piano accompaniment. A red box highlights a specific piano part. The second system starts at measure 15 with lyrics "一送(里格)红军(介支个)下了" and piano accompaniment. A blue box highlights a piano part. The third system starts at measure 21 with lyrics "山, 秋风(里格)细雨(介支个)缠绵绵," and piano accompaniment.

FIGURE 51 Scene 2 Score Fragment 1 of "Shi Song Hong Jun"

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

The piano continues to repeat the second half of Theme 1 (boxed in red above), transitioning the musical imagery from the fleeting autumn night before

parting to the misty morning preceding the departure. In bars 16-17 (the blue boxed section above), the melody ascends from the subordinate tonic note to the main note and descends back to the submediant angular note, as if the Red Army soldier takes three steps backward before stepping forward to leave his home.

At the beginning of bar 18 (the orange line in the picture above), the female high voice sings the main theme at the intensity of *mp*, which is a young Hakka wife's dying wish to her husband, with autumn rain and autumn wind, revealing a lot of helplessness and coldness in the sentiment.

The image shows a musical score for a scene from 'Shi Song Hong Jun'. It consists of three systems of music, each with a vocal line (Soprano and Alto) and a piano accompaniment. The lyrics are in Chinese. The first system (bars 26-30) includes the lyrics '山上(里格)野鹿声声哀号, 树树(里格)'. The second system (bars 31-35) includes '梧桐叶呀叶落完。 问一声亲人'. The third system (bars 36-40) includes '红军啊! 几时(里格)人马(介支个)再回 啊 红军。'. The score is annotated with a blue box around bars 16-17, an orange line under bar 18, and red boxes around bars 31-35 and 36-40. Dynamics include *mp*, *div.*, *unis.*, and *mf*.

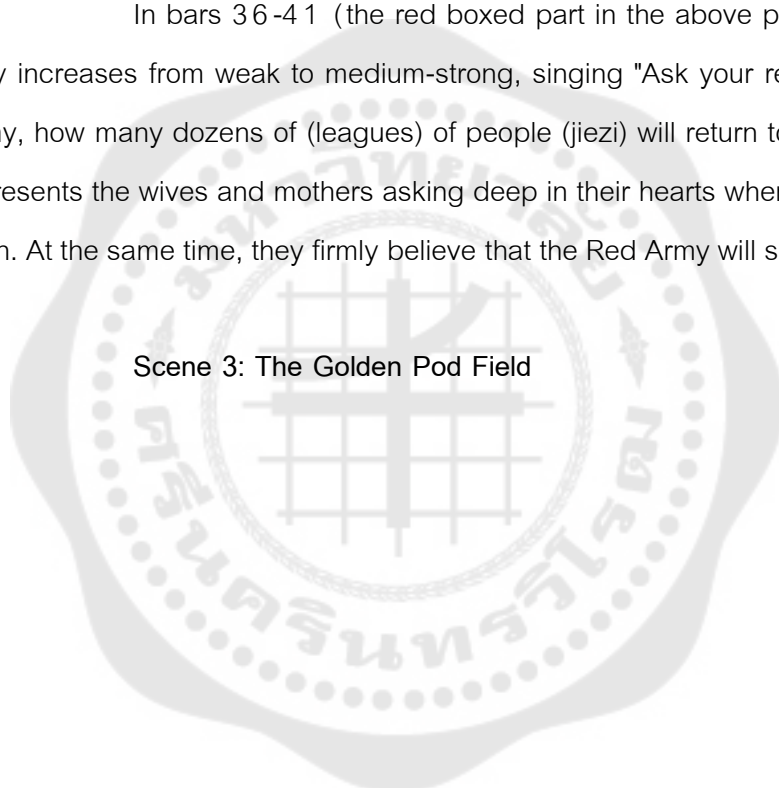
FIGURE 52 “Shi Song Hong Jun” scene two score on fragment 2

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

The music progresses to bar 26 (the orange line part in the picture above), where the female mezzo-soprano voice enters with a middle and low register singing at an intensity of mp. The lyrics depict the sound of wild deer wailing on the mountain (lig), the fallen sycamore leaves (lig), as if an elderly mother is watching her son's departure from the window, hiding behind the door and softly sobbing. The surrounding environment is described to portray the mother's inner sorrow and reluctance.

In bars 36-41 (the red boxed part in the above picture), the music gradually increases from weak to medium-strong, singing "Ask your relatives about the Red Army, how many dozens of (leagues) of people (jiezi) will return to the mountains?" This represents the wives and mothers asking deep in their hearts when their loved ones will return. At the same time, they firmly believe that the Red Army will soon come back.

Scene 3: The Golden Pod Field



41
山?

46
S. 唱
A. 唱
B. 唱
三 送 (里 格) 红 军 (介 支 个) 到 拿 山, 山 上 (里 格) 苞 谷

52
(介 支 个) 金 灿灿,
苞 谷 (那 个) 种 子 (介 支 那 个) 红 军
(介 支 个) 金 灿灿, 苞 谷 种 子 (介 支 个) 红 军 种,

FIGURE 53 Fragment of the score of Scene 3 of “Shi Song Hong Jun

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score,
(2018)

In bars 42-45 (in the red box above), the piano plays the second half of Theme 1 once again as a transition to the next scene - the golden bushland. At the beginning of bar 46 (at the blue line above), the male vocal part enters, and this melody represents the second theme of the piece, which is based on the Gannan folk song "Nanjing Drum". The lyrics sung by the male vocal part are "Three times to send (lig) the Red Army, (jiezig) to Nashan, (lig) the buds on the mountain, (jiezig) golden." The male vocal part represents a farewell from the father's perspective. In bars 47-51 (in the orange box above), the female vocal part continues with a descending melody, while the male vocal part counterpoints with the auxiliary harmonic part. The continuous descending melody of the female voice creates a sense of melancholy and engages in a dialogue with the male voice, as if the two characters are communicating across space. When the music reaches bar 52, the female vocal part, which continues its downward movement, suddenly leaps upward and joins the skipping notes to imitate the main melody of the boys singing "Golden Splendor" (Suiko). In the continuous somber mood of the music, there is a sudden upward leap and the introduction of cheerful and lively musical elements. This may seem unexpected, but it is actually a well-designed section by the author. The purpose is to depict the joy and gratitude of the people towards the Red Army, as they witness the flourishing fields and the crops in full bloom. This contrast allows for a more profound expression of the people's deep emotions towards the Red Army soldiers and their reluctance to see them depart on their expedition.

69

S. 天。九送红军上大。道。

A. 天。九送红军上大。

T. 天。九送红军上大。道。

B. 天。九送红军上大。

74

哟儿无声鼓不敲鼓不敲，双双(里格)

道，

啊鼓不敲鼓不敲，

FIGURE 54 “Shi Song Hong Jun” Scene 4 Score Fragment 1

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

The three voices come together at bar 69 and gradually build up over four bars, leading to the first climax of the music. The third theme melody emerges at bar 70 (boxed in red above), sung simultaneously by the female high and male high voices, with the tonal range centered on the E of the second set of small characters. At bar 71 (boxed in orange above), the female middle voice descends, imitating the

melody of the female high voice, creating an echo-like effect across the river, reminiscent of the *suona*. In bar 72 (boxed in blue above), the low octave of the male lower voice imitates the main melody of the male upper voice, with the bass tones sung successively, conveying a deep and energetic feeling, as if 5,000 Gannan laborers are assisting the Red Army soldiers in transporting military supplies. The music progresses to bar 74 (boxed in green above), with the lyrics "the gong is silent, the drum does not beat, the drum does not beat", and the intensity changes from forte to mezzo-piano, as if the scene suddenly becomes still and silent, with loved ones embracing each other and communicating heart-to-heart.

The image displays a musical score for 'Shi Song Hong Jun', specifically Scene 4, Score Fragment 2. It consists of two systems of music. The first system (bars 72-74) includes a male upper voice line (treble clef) and a male lower voice line (bass clef). The lyrics are '拉着长茧的手, 心像黄连'. The second system (bars 74-76) includes a female high voice line (treble clef) and a male lower voice line (bass clef). The lyrics are '脸在笑, 血肉之情怎能忘, 红军' and '脸呀脸在笑, 啊, 啊'. The piano accompaniment is shown in grand staff notation below the vocal lines. A red box highlights bars 72-74, and a blue box highlights bar 74 in the lower voice line.

FIGURE 55 Scene 4 Score Fragment 2 of "Shi Song Hong Jun

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

At bar 78, the intensity changes to P. The girls' section sings in a low voice, "Double (lig) pulling, calloused hands, hearts like yellow lotus faces smiling," which I believe is the most touching melody of the entire song. It expresses the deep love between relatives and the Red Army, as well as the sense of family and patriotism. Despite their reluctance to part ways, the people of Gannan hold their family and country in their hearts.

The image displays a musical score for the song "Shi Song Hong Jun" (送红军). It consists of three systems of music. The first system (bars 89-93) features vocal lines for a soprano and a bass, with lyrics in Chinese. A red box highlights the vocal melody in the soprano part. The piano accompaniment is shown below. The second system (bars 94-98) shows the piano part with an *accel.* marking. The third system (bars 99-103) includes a *Tempo* marking and a *rit.* marking, with the piano part highlighted by a blue box. The lyrics are: "啊! 盼望 (里格) 早日 (介支个) 传捷报。 红军 啊! (介支个) 传捷报。 十送 (里格) 红军 (介支个) 明月。 啊! 十送 (里格) 红军 (介支个) 明月。"

FIGURE 56 Scene 4 Score Fragment 3 of "Shi Song Hong Jun

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score, (2018)

At bar 90 (marked by the red box in the above picture), the intensity changes to forte (f). The four voices sing simultaneously, "Longing (lig) for the early return (jiezi ge), return to the mountains." This passage effectively expresses the unwavering belief of both the people and the Red Army that they will return.

From bars 94 to 100 (marked by the blue box), the piano plays a powerful and continuous triplet transition, resembling the sound of trumpets and the frequent transmission of good news. This drives the entire piece to another climax, leading into the "Shi Song" section.

Scene 5: Prayer at the Moon Watching Pavilion

At bar 101, the music modulates from the key of C to the key of A. The first theme transposes and reappears, with the SAB voices singing together, "Ten Sends (lig) the Red Army, (jiezi ge) Gazing at the Moon Pavilion." The male high voice provides supporting counterpoint, singing "Ah" with deep emotion. The scene transitions to the "Gazing at the Moon Pavilion," as if the villagers stand on the high pavilion, gazing into the distance where the troops have gone, silently praying for the safe return of the Red Army.

119

红军 啊! 几时(里格)人马 (介支个)再回

啊 红军 啊! (介支个)再回

124

山? 几时(里格)人马 (介支个)再回山?

山? 几时(里格)人马 (介支个)再回山?

ff *rit.* *div.*

FIGURE 57 Scene 5 Score Fragment 2 of "Shi Song Hong Jun

Source: From Jin Wei authorizes the Lao Biao Ge choir to enter the score,

(2018)

In multiple sections of alternating counterpoint, the music intensifies to the dynamic level of *f*. At bar 120, the two female voices sing "How many tens of miles are the soldiers?" while the four voices sing "Will they return (*jiezi ge*) to the mountains?" The music builds up to its strongest point, conveying the anticipation of the villagers for the return of the Red Army. At bar 125 (in the orange box above), the four voices repeat the question "How many tens of miles are the soldiers?" with the strongest intensity. At bar 127 (in the blue box above), the four voices gradually fade and sing "Will they return (*jiezi ge*) to the mountains?" with the gentlest intensity. The music concludes on the subdominant chord of the key of *A*, evoking a sense of imagination. It feels as if the Red Army has already gone far, disappearing into the horizon, yet the villagers refuse to leave and imagine their triumphant return. They firmly believe that the Red Army will come back.

"Shi Song Hong Jun" appears to have a moderate difficulty level based on the sheet music, and from a choral singing technique perspective, it is not difficult to master. However, in order to sing this piece well, I believe that performers must have a deep understanding of the history of the "Long March," a passionate love for the red land of Gannan, and a strong sense of identification with Gannan's Hakka culture and red culture. In order to rehearse and conduct this piece well, the author has traveled to major red revolution museums in Gannan, listened to many revolutionary stories, met with descendants of martyrs, and learned the Hakka dialect. The goal is to have a heart-to-heart conversation with the red revolutionary martyrs of Gannan, to touch the land of Gannan that has been dyed red by the blood of revolutionaries, to tell the story of the red revolution through choral singing, to spread the spirit of the red revolution through choral performance, and to educate the people of Gannan through choral music.

2.2.5 The Relationship between sound, behavior and perception in Gannan's local choir music

According to American music anthropologist Alan. P. Merriam, "sound cannot be produced without people, sound production is closely related to a specific human ecology, and the social and cultural background of the sound creator

plays a decisive role in the production of sound.” He pointed out that the “sound” of music is not only a “sound” itself, but also a “sound” with the nature of both humanities and social sciences. He refers to this “sound” as a sound that is structured, systematic, and embedded in human behavior. He also argues that the act of producing sound cannot be supported by a corresponding concept. Therefore, Alan P. Merriam proposed the famous three-dimensional model of “idea-act-sound” based on the relationship between the idea and the act of producing sound and the music in the sound. According to this theory, I will elaborate the three-dimensional relationship of “concept-behavior-voice” in Gannan’s local choir in this section.

The creators of the Gannan’s local choir are the people of Gannan. For example, 92% of the group members are Gannan Hakka. Therefore, it is important to study the Hakka people in Gannan. The Hakka people who live in Gannan year-round are deeply influenced by their inherent Hakka cultural heritage. They embrace Hakka cuisine, speak the Hakka language, and sing Hakka songs. The diligent and humble nature of the Hakka people is ingrained in them and conveyed through their songs. The unique geographical environment, work habits, and folk traditions of Gannan have given rise to the folk songs of Gannan. The Hakka people of Gannan have transformed these folk songs into choir pieces and sung them, creating a distinct "sound" that is unique to Gannan. Therefore, the act of singing choir by the Hakka people in Gannan has led to the development of Hakka choirs in the region. The linguistic habits and cultural influences of the Hakka culture shape the sound of Hakka choir works sung by the Hakka people in Gannan, setting them apart from other styles. This distinct sound has a profound impact on the cultural identity of the Hakka people in Gannan.

As a non-physical and abstract form of cognition, human "perception" is influenced by various socio-cultural factors such as politics, religion, and ethnicity. On the other hand, human behavior is closely intertwined with perceptions, and perceptions contribute to shaping human behavior, serving as a prerequisite for actions. Alan P. Merriam argues that "perception" is one of the key factors that guide human behavior, and perceptions related to musical culture have a significant impact on

influencing human musical behavior and play a crucial role in the creation and consumption of music. Conversely, music produced through human behavior also serves as a means to influence perceptions, subsequently influencing future behaviors. Alan P. Merriam wrote in his book "Musical Anthropology": "If a musical anthropologist needs to analyze music systematically, he must study musical ideas as the basis of his research, because human musical behavior is strongly influenced by the corresponding musical ideas, and a deep understanding of musical ideas is the only way to truly understand music." The conductor of the choir, although he does not make any sound during the performance, the conductor's concept of music affects the performance effect of the whole choir, and his concept is all expressed by the choir members. It is essential for the conductor to possess a comprehensive and systematic understanding of the work's creation background, historical context, and the singing characteristics of Gannan folk songs. This knowledge enables the conductor to accurately construct and convey the choir concept of the work to the choir members. In the case of "Shi Song Hong Jun," for instance, the conductor should have a deep understanding of the history of the source of Long March and be well-acquainted with the distinct characteristics of Gannan folk songs. This enables the conductor to effectively shape the choir's concept for the work and guide the choir members in delivering an accurate and authentic performance.

According to Alan P. Merriam, music is a dynamic human activity. He argues that individuals and groups have predetermined musical ideas when performing, and their performance is guided by these fixed ideas. The audience also evaluates the performance based on predetermined values. When these concepts "meet" during the performance, it signifies the success of the performance, leading to the reinforcement and sublimation of both concepts and emotions. The Chang Zheng Yuan Choir, through more than 500 performances of "Chang Zheng Yuan," received enthusiastic applause from the audience. This can be attributed to the choir members effectively conveying their sound concepts to the audience through the choir's performance, resulting in a meaningful "meeting" between the actors and the audience.

One of the connotations of Alan P. Merriam's three-dimensional model of "idea-behavior-sound" is that in various human musical activities, existing musical ideas serve as the foundation. These ideas then drive individuals to engage in music-related behaviors, and the resulting musical sounds, in turn, influence their musical ideas. The creation of musical sounds occurs through the act of making music, and these sounds, in a reciprocal manner, shape and influence one's musical ideas.

This connotation not only explains the reasons behind musical activities but also sheds light on the origins and outcomes of the dynamic changes observed in various musical cultures. According to this analysis, the development of the Gannan's local choir is a product of social progress. With the changing times, people's lifestyles and work methods have undergone tremendous transformations. Traditional Gannan folk songs no longer fully satisfy people's pursuit of spiritual and cultural experiences, and choirs have emerged as a refined form of entertainment in the new era. Drawing upon the innovation and preservation of folk songs, the Gannan's local choir has forged its own unique path, and its sound influences people's musical ideas. Furthermore, it impacts the broader societal concept of music and serves a significant social function.

1. 3. The Ecological Value and Sustainability Development of Gannan's local choir Culture

3.1 The cultural significance of the local choir of Gannan

The Gannan's local choir is an artistic enrichment derived from life experiences, showcasing the rich and colorful aspects of life from various perspectives. The Gannan Hakka mountain songs embody deep cultural heritage and reflect the lives of the Hakka people from different angles. This reflects the unified and inseparable relationship between the whole and its parts. This subsection highlights the cultural value of the choir by elaborating on the social function of the Gannan's local choir (Fan, 2019).

3.1.1 The inheritance value of Gannan's local choir

The choir is a comprehensive collective art form, and the term "choir" carries inherent political connotations. China's red culture is profound and its development relies on and is supported by the masses. As an art form, the choir plays a significant role in cultural dissemination and satisfies the public's spiritual needs through artistic cultivation. The Gannan's local choir serves as a means to propagate the red culture gene through the art form. Gannan folk songs have undergone self-innovation and expansion while incorporating the red culture, thus spreading the essence of the red culture. By practicing Marxist theory through the medium of mass choir, Gannan folk songs represent an excellent fusion of Marxist theory and Chinese traditional culture.

3.1.1.1 The Cultural Value of the Local Choir in Gannan

Excellent national culture serves as both the spiritual driving force for national revitalization and an important foundation for the advancement of advanced cultural development. Folk songs, characterized by their oral, regional, and collective nature, are created collectively by the laboring people and represent the collective wisdom of the community, possessing high artistic value. The development of the Gannan's local choir reflects the cultural history, unique humanistic qualities, and distinctive style of this region, constituting a valuable cultural heritage. Only when Chinese individuals possess cultural self-confidence can they continue to carry forward the authentic Chinese traditional culture. Hakka folk songs are well-preserved and widely sung among the folk, even though certain customary practices and folk activities have been lost or abandoned. The performance language of these folk songs also preserves the original Hakka language, incorporating many words that are on the verge of extinction. By examining these ancient words, we can catch a glimpse of the historical trajectory of the Hakka people, from their origins to their cultural inheritance, development, and transformations. These songs record the content, rituals, morals, and spiritual aspirations of Hakka folklore, allowing us to learn about the ancestral culture, agriculture, history, and folk customs of the Hakka people. Therefore, they are

considered a mirror reflecting Hakka culture. It contributes to the acceleration of cultural dissemination and the advancement and enrichment of people's cultural life.

China's cultural communication capacity is crucial for satisfying the diverse spiritual and cultural needs of the people. It serves as a vital means for the Party and the government to protect the fundamental cultural rights and interests of the nation and effectively meet the growing cultural demands of the people. Advanced culture plays a significant role in inspiring and educating the population, guiding their work towards progress, fostering unity, and ensuring continuous development;

It helps to elevate the overall cultural content and enhance the quantity and quality of cultural products, thereby meeting the increasing spiritual and cultural needs of the masses and promoting the flourishing of mass cultural activities. It also contributes to the creation of high-quality culture that reaches and serves the masses, as well as the development and popularization of cultural industries. Furthermore, it supports the establishment and promotion of influential cultural brands and facilitates the orderly development of traditional cultural industries, playing a significant role in promoting cultural growth and development. The Gannan's local choir culture utilizes its unique advantages and endeavors to establish its own brand in the realm of local choir culture with the support and assistance from various stakeholders. This initiative aims to fulfill the spiritual and cultural needs of the masses while promoting the preservation of local choir culture and enhancing the cultural and aesthetic qualities of the people (Xu et al., 2022).

3.1.1.2 Local Choir of Gannan benefits the country and promotes diplomacy

Today's world has entered the era of globalization, and the multipolarity of the world has led to a new approach to diplomacy between countries, with countries gradually shifting their attention to the cultural sphere. China, as a global power, has naturally integrated cultural diplomacy into its overall diplomatic efforts. Unlike other forms of diplomacy, cultural diplomacy is softer and can disseminate national culture, promote national spirit, utilize culture as a bridge to build a positive national image, enhance the cultural identity of its people, and foster friendship among

people of all nationalities. Folk songs originate from the people and resonate with the people. Through the choir's continuous assimilation of rich local culture, they gradually form the unique expressive style and artistic taste of a region or era. This concept of the "unity of heaven and man" embodies the essence of traditional Chinese Confucianism, known as the "commonwealth of the world." This spirit of friendship, harmony, and tolerance also represents the core values of the Chinese nation towards the world.

3.1.2 The Nurturing Value of Gannan's local choir

3.1.2.1 Aesthetic value

Singing is a natural instinct of human beings and serves as a direct means of emotional communication. People's inherent articulation abilities and the shared resonance conditions of their physical bodies enable the possibility of a fundamentally similar pronunciation among individuals. Through the unity of vocalization, the harmonious sound of different tones is capable of evoking a sense of beauty. As people explore, create, and experience beauty through sound, they can also use it to regulate their bodies and minds, relieving stress and promoting purification and cultivation, thereby enhancing their aesthetic consciousness. Singing is a natural human instinct and the most direct way to communicate emotions between individuals. The inherent articulation capabilities and the shared physical resonance conditions among people allow for the possibility of producing essentially the same vocal sounds. The harmonious blending of different tones through vocalization creates a sense of beauty. Through the power of sound, people discover, create, and experience beauty. It can also serve as a means to adjust the body and mind, relieve stress, purify the soul, and enhance aesthetic awareness. The group members will pay more attention to the appreciation of choir music when they are interested and enjoy it, which helps them grasp the correct approach and method of music aesthetics. Similarly, teachers should have sufficient aesthetic cultivation to enhance their ability to perceive and appreciate aesthetic works. They should also possess teaching skills and expressive abilities in aesthetic education, focusing on the diverse aesthetic experiences of the group members during the process of music appreciation. It is important not to rely solely on simplistic aesthetic definitions or excessively prioritize exam-oriented skills.

Not only for choir members, but also through choir activities, it contributes to the development of people's musical appreciation and aesthetic quality. It also plays a role in emotional education, promoting the enrichment and development of people's spiritual world. In the Gannan area, numerous choir groups have been formed, and some have gained recognition for their unique brand. Through the performances of these choir groups, the general public can experience the beauty of music and enhance their musical literacy. Many primary and secondary schools have also established their own choir teams, as this art form is highly influential in aesthetic education. It nurtures students' minds in a harmonious and liberating state, which is unparalleled compared to other art forms.

3.1.2.2 Moral values

The Gannan's local choir is not just an art of sound, but also an art of emotion. Moral education primarily aims to regulate people's behavior and thoughts to align with certain social standards through preaching. However, the means and methods of education can often be serious, monotonous, and boring, and the desired educational effect may not always be achieved. On the other hand, through the enjoyment of works and participation in choir activities, individuals can easily experience emotional resonance. This enables the education of people's body and mind in an aesthetic manner, leading to a profound edification effect and truly making moral education silent.

The local folk songs of Gannan embody the essence of the region's rich traditional culture and possess a unique character. Their formation and development are influenced by various factors and cultural theories, particularly the influence of the red culture during the New Democratic Revolution. For instance, the song "Shi Song Hong Jun" is performed by the choir, incorporating the background of the source of Long March, scene arrangement, and atmosphere creation. Through this presentation, the audience can connect with the choir, gaining a deeper understanding of the national crisis and the hardships faced during the revolution. Simultaneously, it ignites patriotic enthusiasm, activates the inherent red gene within individuals, and leads

to the further sublimation of thoughts and emotions. As a result, a sense of national pride and self-confidence is nurtured.

3.1.2.3 Perceived value

Cognitive function refers to how the lyrical content of folk songs conveys knowledge about unique language and life phenomena to people. One example is the use of lock songs in Hakka mountain songs, which serve a social function. For example, the types of lock songs:

Who will play the lock song, which one will worship three brothers?

Which one sells dog meat? Which one is the emperor?

Liu, Guan and Zhang are the three brothers.

Zhang Fei is a butcher and seller of dogs, and Liu Bei is the emperor.

The genre of the Lock Song is explained by the author in Chapter 4, the chapter dedicated to the categorization of Hakka mountain songs in Gannan. The song introduces the biographies of historical figures through the expression of questions and answers in the lyrics, using the song as a medium to disseminate knowledge and enhance people's insights. Nowadays, many folk activities or dialect words have been lost, and through the form of an ethnic choir, the memory of the people is rekindled so that future generations can understand the collective memory of the people.

3.1.3 The social value of the Gannan's local choir

The reason why the local folk songs of Gannan have been able to endure for such a long time, apart from their innovation and popularity, is mainly because they originate among the vast populace. Their content is rich and varied, and they come in various forms with a high degree of inclusiveness. One of the important social values is practical value. Many of the songs in our Gannan folk repertoire were born out of labor. Take the Work Song as an example, which include construction chants, carrying chants, fishing chants, and so on. On one hand, the purpose of these Work Songs is for labor itself - to coordinate movements, unify commands, and increase labor productivity. On the other hand, they serve to elevate morale, inspire spirits and alleviate fatigue. There are also revolutionary choral songs during wartime. The Red

music culture of the Gannan Soviet area is a major component of the spiritual culture of our country during the revolutionary period. It boosted the morale of soldiers during wartime, alleviated their emotions, and served as a clarion call for national ideological and cultural awakening. It was also an important cultural resource during wartime and simultaneously enhanced the combat capabilities of the soldiers. It is also an important cultural resource in wartime that enhances soldiers' fighting ability.

Another social value is to reflect the core content of the Gannan culture's spirit, including local customs such as weddings, funerals, annual festivals, and celebrations in Gannan, all of which are expressed through singing. Firstly, the wedding customs and folk songs of the Hakka people in Gannan. The wedding customs of the Hakka people in Gannan generally follow ancient rituals, but they have diverse and rich local characteristics in terms of specific procedures and contents (Li et al., 2011). For instance, during the "marriage reception," various programs such as "crying marriage," "noisy marriage," and "stopping marriage" are expressed through singing. One of the more representative examples is Longnan's "Weeping Marriage Song," consisting of four songs. The first song, "return to the family to be a new wife," is sung when the mother and daughter bid farewell in the room before parting; the second song, "worship brother," is sung when the bride is led by her brother from the boudoir to the hall for the ceremony; the third song, "worship a grandfather," is sung in the hall during the farewell to the ancestral tablet; and the fourth song, "on the sedan chair," is sung when the bride enters the sedan chair. The overall tone of each song is similar, with different lyrics conveying different content. The second aspect is the Hakka funeral customs and folk songs. The funeral rituals of the Han Chinese were extensively recorded in the "Rituals," and the Hakka people generally adhere to ancestral rules and regulations, while also interpreting and developing specific programs in various regions, resulting in a distinct Hakka characteristic. Many of the songs passed down in Gannan are sung by Taoist priests and monks. In the past, there was a popular song called "October Pregnancy" in Gannan, which was introduced by Taoist priests during the Ming and Qing dynasties and sung during the death of an elderly woman. The song is led by two Taoist priests,

with one leading and the other accompanying the song, while playing the wooden fish. The two priests take the lead, and the eldest son of the deceased carries the spirit tablet, followed by all the filial sons and grandsons, who walk around the deceased's coffin in a practice called "touring the coffin" until the song is finished. Hakka mountain songs are generally created for entertainment purposes when they are sung in duets, when they are sung for love, when they are sung to choose a spouse, or when they are written by working people to relieve fatigue. For example, the type of tail barge tail:

Dare to release the white pigeon and ring the bell, dare to sing the mountain song loudly;

The two of you can stop the song.

Two people sing the mountain song to stop the board, and you start the board with huqin and xiaozi;

The song stage is set up on the bank of the river, and the song competition is won or lost.

You have a reputation for singing mountain songs;

Don't blame the students for not being polite and not welcoming the teacher.

I didn't welcome the teacher, but I was surprised to hear this line;

Today, we are here to meet in the singing stage, and I dare not compete with you.

There are various forms of the Wibawei Mountain Song duet, including two-person duets, three-person duets, and so on. Through the "picking up rhymes and ideas" technique, the song is sung in pairs and creates a competitive atmosphere, showcasing the talent of Hakka people. It serves as a form of entertainment for the Hakka community, resembling a friendly competition, and provides a delightful artistic experience. This pairing of songs bears a striking resemblance to the alternating counterpoint of different vocal parts in a choir.

3.2 Gannan's local choir in the context of cultural self-awareness theory

Cultural consciousness calls for cultural creators, inheritors, and enthusiasts to be aware and awakened to culture, to understand the history and patterns of cultural

development, to recognize the historical position and value of culture, and to actively undertake the important mission of national cultural revival. The enduring presence of Gannan's local choir culture is a result of continuous cultural awareness, creation, and awakening, which not only promotes the development of the culture itself but also enhances cultural consciousness.

3.2.1 Conditions necessary for enhancing cultural self-awareness

Cultural self-awareness is essentially an awakening to the value of culture, and the promotion of cultural self-awareness requires us to have a deep recognition of the significance, status and role of culture, and to take responsibility for cultural construction, cultural development and cultural progress.

On one hand, we must maintain a deep understanding of the meaning, role, and significance of culture. Culture is the product of human consciousness, providing inspiration, emotional expression, and conceptual innovation. It permeates every aspect of human existence, distinguishing us from other animals. Culture exerts a powerful, invisible influence on our lives, nourishing individuals, nurturing society, and driving economic development. Its importance and impact are enduring. In this stage of social development and progress, the influence of culture on humanity is more extensive and profound than ever before. Culture has become a vital source of national cohesion, creativity, and comprehensive national power. It plays a significant role in supporting economic and social development. It is simplistic to view culture as mere forms of expression like talking, singing, writing, and drawing, without recognizing its importance in inspiring, unifying, and uplifting individuals. It is one-sided to see culture as metaphysical, vague, mysterious, or empty, while overlooking its crucial role in guiding, leading, and promoting economic and social development. It is also shortsighted to perceive culture solely as a subordinate to the economy or industry, disregarding its potential for independent development, the formation of industries, and the creation of wealth. We must recognize that culture possesses both the spiritual power to inspire minds and fulfill needs, as well as the material power to guide the healthy development of society and stimulate the creative vitality of a nation. The prosperity and strength of a

country are inseparable from its culture, and the preservation and continuity of a nation rely on its culture. Similarly, the progress and advancement of society as a whole are intertwined with culture. Moreover, in the current era of deepening globalization, where Western developed countries seek to impose their thought and culture as a global standard, it is crucial for a large Eastern country with a 5,000-year civilization and a population of 1.3 billion people to uphold the rich traditional culture of the Chinese nation. This entails building a contemporary advanced culture rooted in the socialist core value system, forming a cohesive socialist core value system, and establishing a socialist culture. By doing so, we can safeguard our cultural identity and values amidst global influences. If a large Eastern country with a 5,000-year civilization and a population of 1.3 billion fails to uphold the rich traditional culture of the Chinese nation, build a contemporary advanced culture based on the socialist core value system, and develop cultural soft power through the rapid advancement of cultural endeavors and industries, the vision of building a prosperous, strong, democratic, civilized, and harmonious socialist modern country and achieving the great rejuvenation of the Chinese nation will remain hollow. This understanding should not simply be a matter of external recognition but rather a deep self-awareness of the true meaning and intrinsic value of culture. It requires a profound identification and a high level of cultural self-awareness among individuals and society as a whole.

On the other hand, we must firmly establish the responsibility for cultural construction, development, and progress. Cultural consciousness entails not only being aware of our inner consciousness but also taking practical action. Culture undergoes continuous construction, development, and progress over the long term, whether it pertains to human culture as a whole or the culture of a country or nation. This process relies on continuous accumulation and long-term efforts. Therefore, it is only natural for our responsibility towards culture to encompass active participation in cultural construction, promotion of cultural development, and leadership in cultural progress. If a country or a nation's culture is compared to a grand building, it is constructed brick by brick, layer by layer. The foundation of this cultural edifice is laid by the great people

who have inhabited this land for generations. The process of building culture is a continuous transmission and succession from one generation to another. Therefore, each individual should become a builder, creator, and inheritor of the culture of their country and nation. Among them, those with deep ideological awareness, strong innovation abilities, and high cultural attainments become the cultural representatives, masters, and leaders of their country and nation. It is true that the course of cultural development is not a simple, linear process, but rather a spiral upward journey with twists, turns, setbacks, and even the possibility of destruction. The complexity and variability in the process of cultural development underscore the enormity of the responsibility and the challenges faced by those who promote cultural progress. Throughout the history of China, Chinese culture has undergone an extraordinary journey of development spanning five thousand years, with many individuals dedicating their youth, passion, and even sacrificing their lives. In contemporary China, the solemn responsibility for inheriting, developing, and flourishing Chinese culture rests on the shoulders of the Chinese Communists. Throughout the revolution, construction, and reform, the CPC has guided the nation to adhere to the path of advanced culture, injecting powerful momentum into China's historical development and social progress through new ideas and cultural emancipation and creation. This has not only transformed the living conditions of the Chinese people but also reshaped their cultural outlook and global image. The responsibility of the Chinese Communists to promote the development and prosperity of culture must be expressed as a higher level of cultural consciousness under the new historical conditions. It entails leading social progress with advanced culture, perpetuating the excellent culture of the Chinese nation, ensuring that all people can partake in the fruits of cultural development, enhancing the country's cultural soft power, and safeguarding national cultural security in the context of various ideas and cultures mutually stimulating one another.

3.2.2 The enhancing effect of cultural consciousness of the local choir of Gannan

As one of the four ancient civilizations, China's magnificent 5,000-year-old culture has captivated the attention and admiration of the world. In the context of a

globalized society, different cultures are interacting and colliding with each other. This interaction promotes cultural diversity, but it also leads to intense clashes and contradictions between different cultures. In the midst of the global cultural tide, facing a series of problems such as how to retain the cultural sovereignty of Chinese culture, maintain the status of the main body of national culture, and strengthen the national identity of Chinese culture, the central leadership of the Party attaches great importance to the construction of socialist culture with Chinese characteristics, and has successively put forward such ideas and theories as “construction of cultural soft power”, “solidly promoting the construction of a strong socialist cultural state”, “socialist core value system”, and “strategy for a strong cultural state “Theories and Ideas. In 2012, the "Outline of National Cultural Reform and Development Plan for the Twelfth Five-Year Plan" highlighted the significance of cultivating a high level of cultural consciousness and cultural self-confidence. It emphasized the need to enhance the quality of civilization of the entire nation, boost national cultural soft power, promote Chinese culture, adhere to the path of socialist cultural development with Chinese characteristics, and strive to construct a robust socialist cultural state. Cultural self-awareness serves as the foundation for a strong cultural state, akin to laying a solid groundwork before constructing a building. By deeply reflecting on the inheritance of China's rich traditional culture, we can further advance the localization and globalization of culture, finding the appropriate foothold for culture both domestically and internationally.

Gannan's local choir culture effectively embodies the rich traditional culture, history, and essence of the Chinese nation. Cultural consciousness plays a crucial role in the development of Gannan's local choir ecology and culture. The advancement of culture requires subjective value judgments and analysis, which stem from the innate knowledge and understanding of Gannan's local culture. Cultural consciousness serves as an intrinsic driving force for the development of Gannan's local choir culture, influencing individuals' psychological state and guiding their recognition of Gannan's local choir culture. It encourages active exploration of the development path

for Gannan's local choir culture and the pursuit of its spiritual essence within the broader context of national culture (Tong, 2006).

3.2.3 Cultural ecology of the development of local choir in Gannan in the context of cultural self-awareness

The concept of cultural consciousness runs through the process of cultural development almost all the time, not only as a static conceptual culture guiding the direction of development of Gannan's local choir culture, but also as a dynamic action guide converting Gannan's local choir culture from consciousness of thought to consciousness of action, showing the advantage of low cost but high benefit in all development paths.

Gannan's local choir culture is not only an integral part of Jiangxi's rich cultural heritage but also an essential component of China's esteemed culture. The further development of Gannan's local choir culture relies on the cultivation of cultural self-awareness. Through extensive research on Gannan's local culture, including books, journals, and internet sources, it becomes evident that Gannan's local choir culture has progressed from "self-awakening" to "self-reflection" and has now entered a crucial stage of "self-creation". The advancement of Gannan's local choir culture hinges on the awakening, reflection, and creative self-awareness of the people in Gannan. With the guiding principle of cultural self-awareness, several measures should be taken. Firstly, the protection and preservation of cultural heritage is fundamental for cultural development. Governmental departments should respond proactively to the national initiative of safeguarding intangible cultural heritage and promoting the inheritance and development of China's exceptional traditional culture. This can be achieved through policy formulation, implementing Gannan's local choir culture activities in schools, and strengthening cultural construction in urban areas. Secondly, social organizations should play an active role in organizing mass Gannan's local choir culture activities, fostering innovative choir culture formats, meeting the leisure and entertainment needs of the public, and creating a vibrant environment for the enjoyment and aesthetic appreciation of all individuals.

Establishing choir groups, cultivating and promoting the brand of Gannan's local choir culture, and raising awareness of Gannan's local choir culture are crucial steps to foster the inheritance and development of this cultural form in society. People should actively respond to the government's initiative by participating in Gannan-related choir culture activities, assuming the roles of creators, inheritors, protectors, and enthusiasts. Through active engagement, individuals can develop a sense of self-identity with Gannan's local choir culture. Furthermore, by showcasing Gannan's local choir culture through renowned choirs and encouraging the participation of people from neighboring areas, contemporary Gannan's local choir culture will gain renewed prestige and allure in the context of China's modernization process.

3.3 The Interaction of Gannan's local choir and Cultural Confidence

Toynbee identified 26 cultural forms that have emerged throughout human history, but only a few of them have survived to this day. Chinese culture stands out as one that has endured for thousands of years without interruption. This highlights the strong vitality of excellent Chinese traditional culture. For Chinese culture to thrive, it must be integrated into the cultural construction of contemporary China and become an integral part of the new form of Chinese culture. This allows traditional culture to continue to manifest its value, exhibit its charm, and ensure the continuity of Chinese culture without fragmentation.

Since the 18th National Congress of the Communist Party of China, there has been an increasing emphasis on cultural self-confidence by the Party Central Committee, with Comrade Xi Jinping as the core. Cultivating and enhancing cultural confidence has become a crucial endeavor in building socialist culture with Chinese characteristics. By combining traditional culture with this project and infusing the positive elements of traditional culture into all aspects of enhancing cultural confidence, the vitality of traditional culture will be further enhanced and preserved.

3.3.1 The significance of enhancing cultural confidence

Cultural self-confidence is the sincere admiration and respect that a political party, a country, and a nation have for their own ideals, beliefs, values, and the resulting positive psychological state. It represents the broadest, most fundamental, and

deepest form of self-confidence. Strengthening cultural self-confidence is essential for achieving the great rejuvenation of the Chinese nation. There are various resources that can contribute to enhancing cultural self-confidence, and the excellent Chinese traditional culture plays a crucial role in this process. Excellent Chinese traditional culture serves as the foundation of cultural self-confidence. It showcases its distinctive allure through its content quality, contemporary relevance, and international influence, making it a valuable resource for bolstering our cultural self-assurance. Accumulated over a history spanning more than 5,000 years, excellent Chinese traditional culture represents the wisdom and resilience of the Chinese nation, exhibiting remarkable vitality. Chinese excellent traditional culture serves as the foundation of cultural self-confidence. Gannan's local choir culture, rooted in Chinese excellent traditional culture and infused with the essence of the revolutionary spirit, embodies the enduring nature of Chinese traditional culture. Despite its ancient origins, Gannan's local choir culture remains vibrant and continues to evolve, serving as a testament to its historical significance and reflecting a deep sense of cultural self-confidence (Liu, 2016).

Cultural self-confidence is rooted in a belief in the vitality of culture. To enhance cultural self-confidence, it is necessary to critically examine historical traditional culture, red revolutionary culture, national folk culture, and contemporary Chinese culture. It also requires an inclusive approach that draws upon world historical culture, diverse ethnic cultures, and the achievements of modern civilization. The correctness and scientific nature of our understanding and attitude towards culture are crucial, as they not only reflect the current state of cultural development but also shape the future direction of cultural progress.

Since the reform and opening up, particularly since the 16th Party Congress, our Party has emphasized the importance of diversity, openness, tolerance, and the integration of inheritance and innovation in cultural development. We have strived to build an advanced socialist culture that embraces reform and innovation, avoiding both wholesale westernization and cultural restoration. We are committed to forging a path of socialist cultural development with Chinese characteristics. However,

in the current landscape of complex interactions between traditional and contemporary culture, and the collision of Eastern and Western cultures, cultural exchanges and interactions have become more prevalent than ever before. It is essential for us to approach the history, current situation, and future trends of cultural development with a rational and scientific mindset. We should have a correct understanding of past and present cultures, appreciate our own culture as well as the cultures of others, and establish a sense of cultural self-confidence that is appropriate and well-founded.

"The Four Confidences" points out that adhering to the cultural confidence of socialism with Chinese characteristics means firmly believing that the culture of socialism with Chinese characteristics is a powerful spiritual force that inspires the entire Party and people of all ethnic groups in the country to forge ahead courageously. Culture is the soul of a nation and a country. When culture thrives, the nation thrives; when culture is strong, the nation is strong. Without a high degree of cultural confidence and cultural prosperity, there can be no great rejuvenation of the Chinese nation. Cultural confidence is a more fundamental, more widespread, and more profound confidence; it is a more basic, deeper, and more enduring force. Firm cultural confidence is a major issue that concerns the rise and fall of the country, cultural security, and the spiritual independence of the nation. Since the reform and opening-up, we have not only created and formed the path, theory, and system of socialism with Chinese characteristics but also developed the culture of socialism with Chinese characteristics. The culture of socialism with Chinese characteristics originates from the Chinese excellent traditional culture nurtured by more than 5,000 years of Chinese civilization. It is forged by the revolutionary culture and advanced socialist culture created by the Party leading the people in revolution, construction, and reform and is rooted in the great practice of socialism with Chinese characteristics. To develop the culture of socialism with Chinese characteristics means to guide by Marxism, stick to the stance of Chinese culture, based on the reality of contemporary China, combine with the conditions of the current era, and develop a socialist culture that is modern, global, and forward-looking, and that is national, scientific, and popular, to promote the coordinated

development of socialist spiritual and material civilization. We must adhere to serving the people and socialism, uphold the policy of letting a hundred flowers bloom and a hundred schools of thought contend, and adhere to creative transformation and innovative development, continuously casting new splendor for Chinese culture. Cultural confidence is key to not forgetting our origins, absorbing what is foreign, and focusing on the future. Maintaining such cultural confidence requires us to rationally examine historical traditional culture, red revolutionary culture, national folk culture, contemporary Chinese culture, and actively learn from and be inclusive of world historical culture, exotic national culture, and the civilized achievements of various countries.

3.3.2 Ways to Enhance Cultural Confidence

First and foremost, there should be a rational examination of historical traditional culture, red revolutionary culture, national folk culture, and contemporary Chinese culture. The cultural self-confidence we are talking about primarily involves adopting the correct attitude towards our own culture. This means having due respect and pride in our nation's and ethnicity's outstanding cultural traditions, as well as harboring a firm and persistent belief in the vitality of our culture and the prospects of its development. To have a scientifically sound assessment of the valuable aspects and inherent worth of traditional culture, we can summarize it in three simple words: reverence, humility, and discernment. When it comes to our own culture, we must not hold a contemptuous attitude towards tradition or engage in practices that neglect our ancestors. This is especially crucial for a large country striving to hold its own among the community of nations. Cultural strength relies on remembering our roots and preserving our cultural heritage. It is worth noting that in discussions about traditional Chinese culture, some people tend to focus only on figures like Confucius and Mencius, or primarily on the cultures of the Han, Tang, Song, Ming, and Qing dynasties, while neglecting or rarely mentioning modern history and culture, including the red revolutionary culture. However, it is important to recognize that during the 19th and 20th centuries, the Chinese people forged their own excellent cultural traditions, nurtured a unique cultural spirit, and created enduring cultural masterpieces through their

revolutionary struggles, nation-building endeavors, and sweeping reforms. These are significant aspects and valuable assets of Chinese culture that should not be forgotten or overlooked. The act of dismantling red classics, undermining heroic figures, and disrespecting revolutionary traditions is indeed a form of anti-cultural behavior. It is important to have cultural self-confidence and acknowledge the contemporary Chinese system and culture, recognizing the remarkable achievements and unprecedented prosperity of Chinese culture. However, it is crucial to maintain a balanced perspective, avoiding arrogance and complacency. A rational and scientific approach involves critically evaluating our culture, discarding outdated aspects while preserving the essentials. Through careful sorting, we can reform the past, create new cultural expressions, and continuously explore new cultural meanings and products (Hao & Li, 2015).

Secondly, there should be tolerance and reference to the world's history and culture, exotic national cultures, and the achievements of civilizations from various countries. The attitude of tolerance, learning, and assimilation of foreign cultures is another manifestation of confidence in one's own culture. Chinese culture is boundless and infinite, not only due to its inherent nature and vitality, but also because of its broad-mindedness and tradition of inclusivity and integration, which fundamentally embody its unique self-confidence. Of course, the long history of Chinese culture has witnessed periods of being closed and conservative, as well as the lessons learned from isolation. However, openness and tolerance have always been prevailing values. Particularly since the reform and opening up, the Chinese people have entered a new phase of learning, understanding, and embracing foreign cultures, surpassing the arrogant and even hostile attitudes of the past Westerners towards Chinese culture. In this era of increasing global interconnectedness, the tolerance of Chinese culture towards foreign cultures will not diminish, but rather continue to expand. It is important to emphasize that this openness and tolerance should be guided by a broader perspective. While upholding cultural openness, we must not lose sight of our own foundations. Cultural tolerance and assimilation should also be accompanied by innovation and re-creation.

There is a tendency to primarily absorb and learn from Western, European, and American cultures when it comes to foreign cultural influences. However, human civilization is diverse, and the world is filled with a wide array of cultures. Apart from Western, European, and American cultures, it is important to study and draw inspiration from other rich cultural traditions. Middle Eastern culture, with its ancient civilizations, South Asian culture, Latin American culture that gave rise to the Mayan civilization, and African culture, considered by ancient anthropologists as the origin of humanity, all deserve our attention and reference. The broader our perspective on foreign cultures, the more enriching it will be for Chinese culture. The Plenary Decision emphasizes the need to enhance cultural openness, reflecting a strong cultural confidence and a long-term cultural development strategy. While promoting cultural openness, we must always adhere to the position of Chinese national culture, prioritize our own cultural values, and selectively absorb the strengths of various world civilizations and the essence of foreign cultures.

On this basis, the fundamental way to develop Chinese culture in the context of cultural openness is through transformation and re-creation, as well as innovation and creation. By infusing Chinese characteristics, Chinese style, and Chinese essence, Chinese culture can develop its unique character and temperament. This approach ensures that Chinese culture retains its distinctiveness while incorporating valuable elements from other cultures, ultimately shaping a cultural landscape that is both diverse and representative of China's rich heritage.

3 . 3 . 3 The path choice of Gannan's local choir in reshaping cultural confidence

3.3.3.1 The art creation approach centered on people.

The local folk songs of Gannan serve as a reflection of the lives and spirit of the working people. They have been derived from folklore and passed down through generations, acting as living records of the people's production activities and emotional experiences. When we discuss the inheritance and preservation of Gannan's local folk songs, our intention is not to treat them as mere historical artifacts or keep them confined to museums for people's admiration. Instead, we aim to reintroduce them

to the people through innovative means of dissemination, allowing them to continue fulfilling their social role and artistic value. Countless examples demonstrate the successful integration of Gannan's local folk songs into folk operas, folk dance dramas, and folk choirs as vital creative materials for folk music. This serves as a significant indication that these artistic works are deeply rooted in life and resonate with the people.

3.3.3.2 Attaching importance to the value-shaping function of cultural communication of Gannan folk songs

Schools play a significant role in the dissemination of traditional culture as they serve as the primary platform for providing education to students. Their influence on individuals cannot be replaced by any other means. By utilizing the rich resources of excellent Chinese traditional culture and incorporating activities focused on education about Chinese traditional culture into school curricula, we can help instill cultural confidence in contemporary youth regarding traditional Chinese culture. This, in turn, facilitates the cultivation and promotion of core socialist values. When folk song culture becomes part of the education system, it undergoes restructuring and organization according to educational principles, resulting in the formation of systematic and well-structured educational resources. Gannan's local folk songs are characterized by their brevity, delicacy, and ease of singing. By teaching students to sing these folk songs in choirs and introducing them to the humanities, history, and culture of the region, we not only contribute to the preservation and development of Gannan's folk songs but also provide students with a comprehensive understanding of their local customs and traditions.

3.4 Sustainability of the local choir culture's ecology in Gannan

3.4.1 Problems in the development of local choir culture in Gannan

3.4.1.1 Participating in choir activities of senior members and single-team type

According to research findings, the development of Gannan's local choirs has primarily focused on female choirs. The majority of participants in Gannan's local choirs are retired women, and the number of male participants is relatively small. As a result, mixed choirs and male choirs are scarce, and even if male members are

recruited, achieving a balanced vocal ratio is challenging, with the male-to-female ratio typically maintained at around 1:2. Additionally, there is a lack of youth choirs among the local choir groups in Gannan. The education department has not given sufficient attention to the issue of children's choirs, leading to many school-based children's choir teams experiencing a lack of organized activities or even disbanding.

The problem of limited team types in Gannan's local choirs can lead to issues such as provincial competitions or choir shows featuring a single program type, repetitive repertoire, and overly traditional music selection. Over time, this can result in aesthetic fatigue among choir enthusiasts and a loss of confidence and enthusiasm for participating in provincial competitions or performances. Consequently, many potential participants and supporters of Gannan's local choirs may unintentionally be discouraged, hindering the development of the choirs.

The single type of mass choir participants in Gannan also reveals the issue of limited publicity channels and methods for participating in choir activities in the province. There is a lack of visibility of mass choir singing-related keywords in TV, advertisements, and online media publicity in Gannan province. The primary method of publicity for mass-level choir activities remains limited to internal notices from the Gannan Province Choir Association, followed by registration through designated channels. When it comes to choir activities organized by the government, the publicity is often limited to hierarchical communication, with higher-level departments informing lower-level ones, and the lower-level participants simply fulfilling their tasks. Outside of specific departments or groups within the association, it is difficult to find channels and opportunities to participate in choir activities.

3.4.1.2 An Insufficient awareness of intellectual property rights, creative innovation, and copyright among choir members.

By observing the local choir activities in Gannan in the past 5 years, the author found a large number of problems such as repetition and old selection of songs. There are also some choirs that have refined a song for 5 years. Most of the conductors of Gannan's local choir are non-professional conductors, and do not have the ability of song adaptation and composition. Therefore, I believe that the Gannan's

local choir in this state should have a certain degree of demand for commissioned compositions.

Therefore, the author conducted a study on the participants of Gannan's local choirs regarding copyright issues and commissioned or adapted works. However, the results were not satisfactory. Most participants expressed that commissioned works were not beneficial for the development of their groups. Very few groups were willing to allocate funds or raise money to purchase the copyright for commissioned or adapted works. Despite the numerous excellent national choir compositions created in China since the 1950s, Chinese choir compositions still fall short in meeting the singing needs. We lack experience in singing modern choir works, such as compositions using modern techniques like twelve-tone music or atonal music. This lack of experience hampers the interaction between performance and composition, creating an unfavorable environment. Many local choirs in Gannan have limited awareness of repertoire selection. They rely solely on published pre-existing songs and do not engage in composition or commissioning of new works. Some groups sing only the scores they can find online, ignoring those that are not easily accessible. Additionally, under the guidance of non-professional conductors, some teams lack training and neglect the development of the choir in current events. They hold onto the stubborn belief that their own ideas and song selections are the best, closing themselves off from new ideas and thoughts. As a result, there are middle-aged and elderly choirs that still primarily perform works composed in the 1960s and 1970s, selecting predominantly old songs.

3.4.1.3 Lack of professional command guidance, non-professional command force is incompetent

Although non-professional conductors play an indispensable role in the development process of Gannan's local choirs, the progress of a choir often relies on the professional abilities of the conductor. Currently, there is a limited number of highly skilled professional choir conductors in Gannan, mostly concentrated in Ganzhou city. Non-professional choir conductors have a decent level of education, but a qualified conductor requires more than just the ability to lead and conduct. They should also

possess vocal singing skills, piano playing abilities, music analysis and adaptation skills, among others. Many of these abilities cannot be acquired through a short period of training. While non-professional conductors in Gannan may be sufficient for choirs that are not aiming for further development, a clear gap in skill level becomes evident when a choir seeks artistic excellence, competition, and other advanced needs.

Choir conducting programs are not only scarce in Gannan, but also in many other colleges and universities that could potentially train highly skilled musicians. Only a few colleges and universities in Gannan provide training for students specializing in choir conducting. However, the majority of graduates from these programs tend to seek employment in first-tier cities or developed cities along the southeast coast. This is because the talents cultivated by national choir conducting programs do not meet the demand for conductors in these urban areas. As a result, the treatment and professional opportunities for conductors in Gannan are significantly lower compared to those in first-tier cities.

3.4.1.4 Musical Capability Restrictions of Choir Members

According to the data, the majority of participants in local choirs in Gannan are in the 50-60 age range. It is observed that choir enthusiasts in this age group often face challenges such as a lack of musical knowledge, inability to sight-read or train their ears, and weak singing abilities. However, these challenges should not be a reason to exclude them from choir activities. The main reason these members participate in choir activities is their interest in music, their desire to experience a sense of accomplishment through choir activities, and to enjoy the joy that music brings. Therefore, if members who have been participating in the choir for a long time still have significant gaps in their basic musical knowledge, the issue does not solely lie with them. It may also be due to the instructional design of the conductor and the failure of the organizers to provide relevant supporting courses of study.

The author's findings indicate that during daily teaching sessions with the mass choir members, the author implemented a requirement for all group members to learn how to read and interpret sheet music. Before official rehearsals

began, half an hour was dedicated to sight-singing, ear training, and music theory. Within a span of only six months, the majority of middle-aged and older members were able to achieve the expected level of sight-singing proficiency. As a result, the group demonstrated the ability to meet the rhythmic and pitch requirements of most choir works, including challenging modernist compositions that involve complex relationships between musical intervals. Therefore, it is crucial for a group conductor and manager to consider the needs of choir members and the group's overall development, providing necessary support and guidance based on individual abilities.

3.4.1.5 Blurred managerial responsibilities and management systems need to be improved

The responsibilities of the managers in local choirs in Gannan are difficult to define. Some teams have the conductor assuming the role of the manager, while others have a separate director serving as the manager. However, there are also teams that lack dedicated management, operating in a "bare management" manner where decisions are collectively made without a conductor or designated manager. Choir singing is a collaborative art form, and where there are individuals, disagreements and conflicts may arise. Therefore, without a strong manager and a well-established management system, it becomes challenging for such choirs to sustain long-term development. It is important to standardize the management system and establish appropriate management positions. This will ensure that the choir can fully dedicate itself to artistic development without being burdened by various administrative and trivial matters.

3.1.4.6 The opportunity Limitations for enthusiasts to acquire information and participate in activities on a singular platform.

Before the establishment of the official public platform of the Gannan Choir Association, local choir enthusiasts in Gannan relied on word-of-mouth information and limited media reports to learn about choir activities. This resulted in limited access to information for many enthusiasts. Furthermore, the training and performance activities were predominantly conducted through on-site arrangements, which restricted their influence. However, as we enter the era of big data, it is crucial to leverage new media

and online platforms to expand the influence of Gannan's local choir. This becomes the most significant task in the development of Gannan's local choir culture.

3.4.2 Strategies for the Sustainable Development of Local Choir Culture in Gannan

In order to address the development issues faced by local choir groups in Gannan, the author has actively contributed to the creation of the public platform called "Ganzhou City Lao Biao Ge Choir." Drawing from years of experience in rehearsing and teaching local choir groups in Gannan, the author has also conducted a series of online choir classes known as "Cloud Choir Class." Additionally, the author conducted interviews with 9 outstanding choir conductors in Gannan Province, and the details of these interviews can be found in Annex 2. Based on the insights gained from these interviews, the author proposes corresponding strategies for the development of local choir groups in Gannan, which are not directly quoted but encapsulate the essence of the interview records.

3.4.2.1 Enrich publicity channels, increase activities and raise competition awareness

To address the issues of limited personnel and the lack of diversity in Gannan's local choirs, it is essential to enhance the influence of these choirs within the realm of mass culture. This can be achieved by creating content that resonates with the lives of the masses and by innovating the choir styles. It is crucial to diversify the channels of publicity and effectively utilize the power of new media to expand the pool of potential participants for the development of Gannan's local choirs.

The development and promotion of Gannan's local choirs should not solely rely on the efforts of a single department within the Gannan Provincial Choir Association Secretariat. It is important for each choir team to cultivate a culture of self-promotion and self-packaging. Traditional and official methods of publicity often lack appeal, so it is necessary for each team to establish effective self-promotion strategies and create a positive public image. If every excellent team adopts a successful self-promotion model and each small group cultivates a positive image, the overall perception of mass choir singing in the entire Gannan region will naturally improve.

Active participation in stage practices is a driving force for the development of mass choir music and a crucial aspect of its progress. Government departments at all levels are increasingly recognizing the significance of stage communication and presentation in promoting the growth of mass choirs, providing more opportunities for these groups to showcase their talent. Local choir competitions and performances held in various regions and communities play a pivotal role in facilitating the healthy development of mass choir music. Through these events, choirs can strengthen their cohesion, enhance learning motivation among members, assess their progress through stage performances, and gain valuable experience to improve their singing skills. Additionally, participating in competitions and performances allows choirs to gain insight into the gaps between their own teams and other groups, providing opportunities to learn from effective rehearsal methods and performance styles of other choirs. Currently, the number of local choir activities in Gannan is relatively limited, and there are no domestic or international competitions or exhibitions. Communication between many Gannan's local choirs is characterized by modesty and harmony, which promotes unity but may slow down overall progress due to the lack of a competitive spirit. Therefore, it is crucial to foster a sense of competition among the teams. Creating an atmosphere of mutual learning and transcending between teams will be instrumental in advancing the development of Gannan's local choirs.

3.4.2.2 Come out from the state of mass singing

The author suggests that the mass choir of a region undergoes a transformation from the initial stage of mass singing to three subsequent stages: the "budding stage." In this stage, choirs open themselves to the world, embrace new ideas, and adopt advanced concepts to guide their development. They begin to develop their own team perspective, values, and methodologies that align with their unique characteristics and growth patterns. This stage marks the conscious exploration and establishment of a development system specific to each choir.

The "growth period" is a stage of uncertainty for the choir team. During this stage, the team's guiding ideas and concepts are still evolving and not yet

fully established. The development goals of the team may undergo significant changes, such as a team originally focused on entertainment realizing their potential in repertoire creation and transforming into a creative team. In this period, it is crucial to have a strong leader and a strict management system to prevent the team from falling apart and to provide direction. This helps strengthen the confidence of all team members and ensures the team remains cohesive.

During this period, the choir has established its core philosophy and values, which are highly recognized by all members. This creates a strong sense of cohesion within the team, and everyone is committed to advancing together with this guiding idea. The team exhibits a high level of harmony and unity, reflecting the pursuit of choral art itself. The team's character and style become more prominent, and there is a strong dedication to expressing this character in various ways. This is a phase where the choir possesses great charm and attracts individuals who are naturally drawn to participate in it.

As for the local mass choirs in Gannan, a considerable number of teams have yet to get rid of the mass singing. "When the social and economic form of China shifted from a planned economy to a market economy, the related cultural industry had to keep up with the trend of the times. However, many people in the field of arts and culture and professional choir groups still think that the cultural market must be fostered by the state. They are still stuck in the planned economic system and have not adapted to the environment and laws of the market economy. They are also not willing to take the initiative to join the wave of reform in the market economy."

Grasping the laws of social development and transitioning from a passive stance to active engagement in the market is a gradual process that requires significant changes in mindset. In the context of Gannan's local choir development, this ideological shift still has a long way to go. It is essential for individuals with a deep understanding and passion for mass choir in Gannan to resist the allure of higher salaries in first-tier cities or coastal areas and dedicate themselves to the development of the local choir in Gannan.

3.4.2.3 Improve creative ability and copyright awareness

As mentioned earlier, many local choir groups in Gannan still rely heavily on songs from the 1960s in their music library. However, when we look at provinces and teams that are leading in choir development, the measure of a team's strength or weakness has shifted from evaluating singing ability to evaluating the style and quality of their works. This shift signifies a change in mindset and an elevation of standards. In the period from the 1980s to the early 21st century, choirs were in the stage of embracing new ideas and exploring new directions. Singing abilities varied, and a choir could be rated solely based on their singing ability. However, as choirs entered a phase of rapid development, the singing abilities of groups became increasingly similar, making it difficult to differentiate teams based solely on singing ability. That's why we need to shift the focus from singing ability to which team has a more distinctive style, unique works, and advanced ideas. Gannan is rich in folk songs, and inviting excellent composers to create Gannan local folk song choirs is a necessary approach to develop the unique characteristics of Gannan's local choirs and an effective means of promoting Gannan's local culture.

Currently, there is a significant disparity among the mass choirs in Gannan, with many teams still at an early stage of development and only a few teams having reached a mature stage. The wide range of individual differences hinders the competition and comparison of local choir groups in terms of style, regional characteristics of works, and ideas. The primary focus is still on the considerable difference in singing ability. Therefore, the development of Gannan's local choirs has not yet reached a stage where there is a high demand for commissioned works. However, it is important for Gannan's local choirs to pay attention to copyright issues. Even if they are unable to perform commissioned works, obtaining the copyright for excellent works can greatly benefit rehearsals and performances.

3.4.2.3 The importation of professional choir conductors and the preservation of outstanding domestic conductors

As mentioned earlier, the author emphasizes the importance of professional conductors in the development of mass choirs in Gannan. Retaining the

talented conductors trained within the province and attracting high-level conductor talents from professional colleges and universities are crucial for the advancement of Gannan's local choir development. Addressing this core issue can lead to a significant increase in the number of participants and the size of the teams. However, it is worth noting the words of Mr. Yang Hongnian, a renowned choir leader in China, who stated that the quality of a country's citizens is not solely determined by its highest achievements, but by the average level of the country. Choir singing is a representation of the average level of national musical quality. Therefore, the goal should not be to simply become a large country in the field of choir music, but rather to strive to become a strong country in this domain.

Starting at a basic level and progressing to a higher level creates a significant range in the art of choir singing. While it is relatively easy to join a choir, training a choir to become a highly artistic and musically proficient group is challenging. Mr. Wang Yuhe, when discussing the development of Chinese choirs, stated that mass singing activities provide the foundation for choir career development, with the professional choir career being its core. This is why non-professional choir conductors play a vital role in the development of mass choirs. However, when a choir decides to advance beyond the mass singing level and pursue deeper artistic development, it must engage a professional conductor. Conducting is an art form that requires years of dedicated study and training. The interpretation of music by a professional conductor surpasses the efforts of an amateur conductor. Even among qualified choir conductors trained in art colleges and universities, there are few who possess this level of expertise. Therefore, for Gannan's local choir development to achieve new breakthroughs, it is crucial to focus on training a number of outstanding reserve choir conductors. Additionally, improving conductor incentives and benefits is important to prevent the loss of conductor talent. It is suggested that the government or cultural departments establish special funds to attract high-level conductor talent.

3.4.2.4 Improve the basic quality of music for the masses and provide relevant supporting courses

Teams may not always conduct strict examinations or audits when recruiting choir members, resulting in a generally low musical quality among the members of Gannan's local choirs. However, these members join the choir with the desire to learn and improve their musical knowledge. Therefore, the author suggests that instead of expecting to directly recruit music professionals, the focus should be on providing relevant curriculum and enhancing the members' understanding of music theory. Music theory, sight-singing, and ear training should be incorporated into rehearsals. This approach not only satisfies the members' learning needs but also enhances the choir's overall skills and ability to perform works. The challenges encountered in singing a cappella and regional characteristic works, such as difficulties with dissonant intervals and complex rhythms, can be addressed to a certain extent through this approach.

3.5 Efficacy of local choir brand culture in Gannan: a case study of the Xinfeng Choir Group in the Xinfeng District

In recent years, significant progress has been made in the development of mass choirs in Xinfeng County, Ganzhou City. Since 2009, various mass choir activities have been organized, focusing on cultivating choir groups and conductor talents, as well as promoting the popularity and artistic level of choir singing among the people. After a decade of dedicated efforts, positive outcomes have been achieved. In February 2019, Xinfeng County (specifically Jiading Town) was recognized by the Ministry of Culture and Tourism as the "Hometown of Chinese Folk Culture and Arts (Choir)", adding a valuable cultural asset to the county's reputation. However, it is important to note that the current visibility and influence of this recognition are still not substantial enough, leaving ample room for improvement. In order to further expand the influence of the "Choir Township" brand and enhance the cultural service offerings, I have conducted research aimed at enhancing the brand's impact in Xinfeng. The following thoughts are proposed to achieve these objectives.

3.5.1 Background of the development of Xinfeng Choir Group

3.5.1.1 The History Background of the Xinfeng Choir Group

Located in the southern town of Ganzhou, Xinfeng County is renowned as the "cradle of Hakka" and boasts a rich history of Hakka culture. The region is particularly known for its Hakka folk songs, called "Biya string songs," which are characterized by their smooth, clear, and gentle melodies, vibrant rhythms, and diverse themes. These songs encapsulate various aspects of life and society, including labor production, social realities, customs and rituals, and expressions of revolutionary ideals and aspirations. In 1950, Xinfeng County organized a radio conference for collective singing of folk songs, and in 1981, 115 folk songs were selected and compiled to document the love and lives of the working people. These folk songs vividly depict the joy and optimism of the people during the transformative period of social change, as they embraced revolutionary ideals and embarked on the construction of a new society. Since the 1990s, there has been a growing enthusiasm for folk songs in Xinfeng County, and choir activities have gradually become popular cultural pursuits among the local community. The deep-rooted folk cultural heritage of Xinfeng, combined with the ongoing efforts of cultural workers in the discovery and promotion of these cultural treasures, has laid a solid foundation for the development of mass choir singing in Xinfeng.

3.5.1.2 Origin of Xinfeng's "Choir Township"

Choir singing has gained a widespread following in Xinfeng County, with a diverse range of activities taking place since the 1990s. From large-scale events involving thousands of participants to smaller community gatherings with just a dozen people, choir singing has become a popular cultural phenomenon in the county. Recognizing the potential of this art form, Xinfeng County launched the strategy of "cultural characteristics development" in 2012, making choir singing a focal point for creating mass cultural services. In that year, a ceremony was held to officially establish the "Choir Township" brand, marking the creation of the first county-level choir association in China. The event was attended by esteemed figures such as Tian Yubin, the president of the China Choir Association, and Li Peizhi, the vice president of the

association, who awarded Xinfeng as the choir demonstration base of the Jiangxi Provincial Choir Association. The following year, the county party committee and government issued the "Opinions on the Prosperity and Development of Xinfeng Culture," setting the strategic goal of promoting Xinfeng County as the "Hometown of Choir Art in China." With strong policy support, Xinfeng County hosts large-scale choir events every two years, and thus far, five choir art festivals have been successfully held. This has resulted in a proliferation of mass choir groups throughout the county, with over 100 choirs registered with the civil affairs department and more than 10,000 people participating. Choir activities have achieved full coverage, extending to various organizations, communities, villages, schools, and enterprises, with an audience reach of 65%. The enthusiastic support of the public and government has accelerated the development of Xinfeng County's "Choir Township" brand, propelling it onto the fast track of growth.

3.5.1.3 Government's attention and input

In 2009, the Xinfeng County People's Government made a significant investment of 60 million Yuan to construct a cultural arts center that serves as a venue for various cultural and artistic activities, including choir singing. This establishment provides a dedicated space for choirs to practice and perform. Additionally, in 2011, the county allocated 750,000 Yuan from its treasury to acquire professional equipment such as sound systems, microphones, and pianos, enhancing the quality of choir performances. To further support the development of the "Choir Township," in 2017, a cultural development fund of 1 million Yuan per year was established. This fund ensures the sustained growth and promotion of choir-related activities in the township. As part of this initiative, 12 community choir rehearsal halls were built, along with 138 village squares and stages that serve as performance venues for local choirs. Looking towards the future, a cultural park with a budget of 800 million Yuan is currently under construction. It is scheduled to be completed and operational by 2021. The park will feature a professional choir concert hall and rehearsal hall, providing top-notch facilities

for choirs and laying a solid foundation for the continued advancement of choir specialization in the region.

3.5.2 Popularization and improvement of Xinfeng choir

The popularization and promotion rate of choir singing, as well as the overall art level, are important indicators for measuring the "hometown of choir singing." Xinfeng focuses on creating choir brand activities to promote the popularization and professionalism of choirs.

3.5.2.1 Organize choir art festival

The Xinfeng Choir Arts Festival is held every two years, featuring events such as the "Orange Township Red Song Festival" in 2011, the "Orange Rhythm" Choir Festival in 2013, the "Chinese Dream, Orange Township Rhyme" Choir Festival in 2015, and the "Chinese Dream, Orange Township Beauty" Choir Arts Festival in 2018. Each festival attracts more than 90 participating teams, with over 6,000 participants singing and more than 10,000 people attending the activities. Additionally, choir art training, seminars, and exchange activities are organized, which have a significant impact within the province and even internationally.

3.5.2.2 Organize choir concerts

Since 2010, Xinfeng County has organized an annual Chinese New Year concert that revolves around choir performances, starting from New Year's Day until the eve of the Spring Festival. This concert aims to showcase the artistic and aesthetic aspects of choir singing and has become a highly anticipated event among the local community. Over the years, the concert has been successfully held for 9 times, attracting participation and benefiting over 60,000 people.

3.5.2.3 Carry out choir "five-in" activities

Xinfeng County has implemented a comprehensive approach to promote choir singing by reaching out to various sectors including campuses, communities, enterprises, scenic spots, and rural areas. With 78 primary and secondary schools in the county, each school has established its own choir. The County Culture Museum organizes annual choir conductor training for music teachers in the county.

Campus choir competitions are held once a year in each school, while a county-wide youth choir competition takes place every two years. Furthermore, exhibition activities such as the demonstration teams group star choir, golden autumn choir, and red scarf choir are organized annually on campuses.

To extend the reach of choir singing, the county's comprehensive cultural station hires backbone teachers from the county choir association to provide guidance and counseling in communities and rural areas. In recent years, this effort has resulted in the cultivation of community boutique teams such as the Golden Autumn Choir, Nanshan Choir, and People's Road Community Choir. Additionally, the county actively encourages these teams to participate in opening performances of rural cultural tourism festivals, including the March 3 Ugni Festival, Aimi Fruit Festival, Tofu Festival, Plum Festival, and Xie Dong Festival in towns such as Anxi, Zhengping, Dashiqiao, Wanlong, and Xintian. These performances are characterized by their grand scale and have proven to be highly effective.

3.5.2.4 Create choir positions

Since 2012, Xinfeng County has been organizing an annual choir conductor training course, inviting renowned experts from the Jiangxi Choir Association, Jiangxi Normal University, and Gannan Teachers' College to teach in Xinfeng. The training course focuses on providing coaching for Xinfeng County's excellent choir groups. Each training session lasts for 3 to 5 days, and to date, over 2,000 choir conductor enthusiasts from both within and outside the province have participated in the training.

3.5.3 The growth of the Xinfeng's choir Group

By establishing a provincial choir training base and organizing a series of training and exhibition activities, Xinfeng has successfully nurtured a group of local conductors and skilled accompanists. As a result, over 100 choir teams have been formed, including 11 influential boutique choirs and 6 characteristic teams. The age structure of team members is diverse, encompassing individuals from different age groups, including the elderly, middle-aged, and youth. This diverse representation is beneficial for the sustainable development of the choir career in Xinfeng.

The Xinfeng County Group Star Choir was established in November 2010 as a mass amateur choir team under the Xinfeng County Culture Museum. It is a public service cultural brand team and serves as a demonstration team for the Choir Association of Jiangxi Province (Xinfeng) Choir Demonstration Base. Currently, the choir consists of over 80 members, mainly cadres, workers, school teachers, and other amateur music enthusiasts. The choir's purpose is to promote mass culture, foster a healthy lifestyle, and build a choir culture brand in Xinfeng. Their repertoire primarily includes classic songs and local folk songs such as "Playing a Mountain Song Across the Row," "Luo Yu Lei," and "Glutinous Rice Sieve," among nearly 50 other songs. The choir has achieved notable success, including winning first prize in the Jiangxi Province choir competition and the Silver Medal at the 2017 China Choir Arts Festival. It plays a significant role in the county's mass cultural and artistic activities.

"Orange Rhythm" Teachers' Choir. Established in June 2019, the choir members were selected from professional music teachers across the county, with a total of more than 80 members. The choir's daily affairs are managed by the Education Department of the Xinfeng County Education and Sports Bureau. The choir achieved the First Prize in the 5th Primary and Secondary School Choir Festival of Jiangxi Province.

Golden Autumn Choir. Established on April 10, 2012, it is an amateur senior choir composed of retirees, community members, and art enthusiasts. In May 2014, the choir participated in the 5th National Middle-aged and Elderly Choir Art Festival held at the National Grand Theater in Beijing. The two competition pieces, "Vineyard Night Serenade" and "Mayila," both won the Gold Star Award.

Xian Elderly University Nanshan Choir. Established in August 2017, it recruited more than 60 members through assessments, with an average age of 60. The choir was established by the County Committee's Veteran Cadres Bureau and Elderly University to enliven the cultural life of veteran cadres and promote their cultural exchange.

Xinfeng Red Scarf Choir. It is a children's choir composed of outstanding students selected from various schools in Xinfeng County. The choir

conducts training every weekend and participates in various performances, winning awards in city and county competitions many times.

"Voices of the Future" Choir. Established in September 2018, the children in the choir are mainly left-behind children, children from impoverished families, children of migrant workers, or children of families that have moved from other places. They gradually fell in love with choir singing through regular training, and they learn from and support each other in the choir, growing together. On August 27, they won first place in the finals of the 7th Jiangxi Art Festival and the 1st Jiangxi Province Children's Choir Art Festival.

3.5.4 The Xinfeng Choir's development experience

3.5.4.1 Promote the mass of participants by regularizing the activities

By organizing events such as the Orange Township Choir Arts Festival, the New Year Choir Music Gala, and collaborating with the Jiangxi Provincial Choir Association and the Chinese Choir Association, Xinfeng County provides a platform for choir enthusiasts and teams to showcase their talent, improve their skills, and enhance the overall choir culture. These events contribute to creating a vibrant atmosphere, attracting more participants, and offering enjoyable experiences for all involved.

3.5.4.2 Promote the professionalism of ability level with training specialization

Through the strategy of "inviting in" and "going out," Xinfeng County invites experts and professors from the Jiangxi Provincial Choir Association and Gannan Teachers' College to conduct training activities. Additionally, Xinfeng County sends choir conductor professionals to various training activities organized by the China Choir Association and the Jiangxi Choir Association to further enhance their skills. Moreover, efforts are made to strengthen mass art training by offering open choir and conductor training courses, which aim to improve the overall level of public artistic abilities.

3.5.4.3 Diversification of repertoire to promote individual style characteristics

Choir activities in Xinfeng County aim to diversify the repertoire, with each team encouraged to participate in different repertoire selections. In January 2018, the establishment of a "Hakka Cultural Creation Base" by the Jiangxi Provincial Art Museum in Xinfeng County will contribute to the creation of a more diverse and extensive repertoire of excellent choir songs.

3.5.4.4 Rationalization of funding to promote the normalization of choir activities

Funding plays a crucial role in the establishment and development of the "Choir Township". Xinfeng County emphasizes budgeting and the rational use of funds, focusing on practicality and avoiding wastefulness. This approach ensures the sustained development of the choir township while maintaining a practical and efficient atmosphere.

3.5.5 Constraints of Xinfeng choir development

First, there is insufficient investment in choir activities as it is not included in the annual financial budget and lacks dedicated funding. This hinders the development of choir activities and improvement of facilities.

Second, the infrastructure for choirs is inadequate. There is a lack of a professional choir concert hall, and existing rehearsal halls are basic and insufficient in number. Additionally, there is a need for suitable venues such as squares, parks, and community spaces for mass choir activities.

Third, the depth of mass choir development needs improvement. Although choir teams exist in towns, schools, communities, and enterprises, the activities lack regularity and the overall artistic level needs enhancement.

Fourth, the main choir team lacks strength, particularly in terms of young professionals. Efforts should be made to identify and train local talents, aiming to establish a strong and accomplished choir team.

Fifth, there is a lack of local original works. Despite the richness of Xinfeng's Hakka folk songs, their potential in choir settings remains untapped. It is necessary to create influential and distinctive local choir works.

Sixth, there is a need for increased publicity and promotion of the choir brand. The awareness and influence of the choir brand, both locally and beyond the province, need to be strengthened. Building a supportive atmosphere of "love, participation, and support from all parties" is crucial, and media coverage should be expanded.

3.5.6 Several considerations on enhancing the influence of choir corporations

3.5.6.1 Gathering national consensus

To generate synergy and promote the development of the choir community, it is important to garner high-level attention at all levels. All towns, departments, and units within the county should demonstrate effective care, support, and active participation in choir activities, working collaboratively to advance the development of the choir sector. Key functional departments such as propaganda, education, sports, the Federation of Trade Unions, culture, radio, and tourism should take the initiative to organize and provide policy and financial support for the growth of the choir profession. Creating favorable conditions for choir enthusiasts to engage in choir activities is crucial. It is also necessary to ensure financial security by allocating a dedicated amount of funds from the county treasury each year as a special choir fund. This allocation should be included in the annual financial budget to safeguard the continuity of choir activities and facilitate facility improvements.

3.5.6.2 Improve infrastructure

To ensure the adequate infrastructure support for choirs, it is necessary to upgrade the existing public cultural facilities. This includes transforming and enhancing the Cultural Arts Center into a multifunctional choir concert hall that meets the standards required for choir activities, thus providing professional conditions for the development of choirs in the county. Furthermore, improving the basic facilities for mass participation in choir singing is essential. Encouraging and supporting the construction of standardized choir rehearsal halls in townships, units, and schools that have the capacity to do so will contribute to this effort. Additionally, setting up more "people's stages" in public places such as Chen Yi Square, Nanshan Park, and Taojiang

Wetland Park will provide platforms for the community to participate in choir activities. It is also important to expedite the construction of cultural parks in order to comprehensively enhance the level of cultural infrastructure in the county, thus creating favorable conditions for hosting national, provincial, and municipal choir events at various levels.

3.5.6.3 Run a good choir activity

Running activities is an effective approach to promoting the popularization of choir art among the public. It is recommended to continue organizing the biennial Xinfeng County Choir Arts Festival, as well as hosting an annual special concert dedicated to choirs. It is important to conduct a wide range of mass choir activities and regularly hold choir performances on "people's stages" to further popularize and promote the appreciation of choir art in the community.

3.5.6.4 Nurturing the main team

Choir main team is a powerful driver to create a special choir brand. To vigorously cultivate mass choir teams, encourage and support the townships, units, enterprises, schools, communities and social forces to create choir groups. In the ripe conditions of the township and school to set up choir training base, the organization of excellent choir conductor in-depth grassroots, as artistic guidance, to carry out counseling and training. Create the main choir team. Focus on the group star choir, teachers' choir, Golden Autumn Choir, South Mountain Choir, Red Scarf Choir, Nightingale Children's Choir, and Future Voice Choir to create model professional teams of different age levels. Select outstanding choir talents from the county to fill the group of stars in the choir, and strive to build a gold medal choir team.

3.5.6.5 Focus on choir education

To play a prominent role in the education system, the choir cause should be prioritized. The education sector should set quality education as its goal, moral education as its fundamental task, and highlight choir art as a distinctive feature. It is crucial to comprehensively enhance the artistic quality and aesthetic interest of both teachers and students. To strengthen the influence of the choir brand, it is important to earnestly implement the spirit of the provincial government's General Office regarding

the comprehensive strengthening and improvement of aesthetic education in schools. This includes showcasing a healthy campus life and fostering a spirited environment, with a particular emphasis on developing a strong choir culture in the county's primary and secondary schools. Leveraging available talents and resources, efforts should be made to demonstrate leadership in the continued and healthy development of the county's choir career. Furthermore, organizing active participation in the province's primary and secondary school choir festivals will add to the prestige of being recognized as a "China's Choir Art Town."

3.5.6.6 Create branded tracks

Take advantage of the role of the Hakka Cultural Creation (Xinfeng) Base in Jiangxi Province to commission renowned artists to create choir repertoire or musical compositions in the authentic Hakka style of Xinfeng. This initiative aims to fully explore the rich resources of Hakka folk songs and the cultural heritage of the revolutionary period in Xinfeng. By doing so, we can create choir brand repertoire that possesses both influence and distinctive features. Xinfeng, being the core area of the three-year guerrilla war in Gangyue, holds historical significance with Chen Yi's "Gannan Guerrilla Lyrics" originating from this region. This theme can serve as the inspiration for the creation of a choir group piece similar to the renowned "Long March Symphony" or even a choir musical composition.

3.5.6.7 Strengthen external communication

Enhance the artistic level of the talent team through international exchanges and learning. Take active steps to participate in national-level events to provide opportunities for the team's growth and improvement. When the conditions are favorable, consider applying to host national, provincial, and municipal choir events to expand the influence of Xinfeng as the hometown of choir. Strengthen talent training and artistic exchanges by organizing foreign exchange programs to broaden horizons and foster cultural exchange. Regularly host special choir concerts and invite outstanding national choir groups to participate and showcase their expertise. Conduct seminars on choir theory and offer training courses for choir conductors to cultivate local conductor talents and enhance the overall strength of the choir.

3.5.6.8 Increase media publicity

Enhance external and internal publicity efforts to establish a positive brand image. In media coverage at all levels, emphasize the designation of "the hometown of Chinese choir art" and actively build Xinfeng's cultural intellectual property. Strengthen media publicity within the county to foster a strong atmosphere of universal love, participation, and support from various sectors of society. Enhance the construction of a comprehensive choir resource library. Improve the collection and management of audiovisual materials, scores, books, and audiovisual materials related to previous choir activities. Establish the Xinfeng choir archive and utilize digital culture cloud platforms to strengthen external publicity.

“ The journey is going on for thousands of miles and the wind is strong, and the heavy responsibility is to push forward again.” To create a sustainable and influential brand of mass choir culture, it requires relentless efforts from all individuals and groups throughout Gannan, focusing on the depth, breadth, height, and intensity of choir activities. By upholding the positive spirit of perseverance and determination, we can learn from valuable experiences and shortcomings, and keep our gaze fixed on the future. Through these endeavors, we can further elevate the level and allure of choir art. The winds may be strong on this journey of thousands of miles, but we will press forward with unwavering determination.

CHAPTER 5

CONCLUSION AND DISCUSSION

1 Conclusion

This study utilizes the principles of cultural ecology to examine the cultural ecological environment of Gannan's local choir. Through a combination of internet surveys, interviews, and other research methods informed by music anthropology, it analyzes the three-dimensional relationship between the conceptual, behavioral, and sonic aspects of Gannan's local choir. The study concludes that the sustainability of Gannan's local choir ecological environment is dependent on individuals' cultural concepts, self-awareness, and cultural confidence. These findings build upon previous research conducted in this area.

1.1 The rich and colorful folk songs of Gannan provide fertile soil for the development of Gannan choir

Gannan is renowned for its rich historical and cultural heritage, encompassing Hakka culture, red revolutionary culture, and traditional Songcheng culture. This region serves as a cultural treasure trove, and its distinct musical style, performance forms, and cultural significance have fostered a thriving local choir culture.

The natural environment of Gannan is exceptionally picturesque, with its majestic mountains, abundant waters, and a population known for their simplicity and authenticity. The fertile land provides a favorable environment and material resources for the production and creation of choir culture in Gannan. Additionally, Gannan is steeped in Chinese civilization and possesses a wealth of Hakka and red revolutionary cultural heritage. Over thousands of years, traditional Hakka music and red revolutionary songs have developed a unique local style, offering fresh ideas and inspiration for the creation of choir culture while laying a strong foundation for its enduring development.

Gannan's local choir music holds significant importance within Chinese culture, as it showcases a distinctive musical style, performance format, and cultural significance. Gannan choir works have been performed on both domestic and international artistic stages. The choir is characterized by three fundamental elements:

the unique Hakka folk melodies, the straightforward Hakka dialect, and the distinct liner notes. It embodies strong narrative elements and employs multi-part communication and echoing expressions. With rich rhythmic variations and a robust musical concept, Gannan choir music delivers passionate emotional expressions through its simplicity, often captivating listeners with its mesmerizing charm. It effectively showcases the unique allure of Hakka music culture and exemplifies the spirit of Gannan's national culture. There are already some representative works of Gannan's local choir, including such Hakka folk songs choir works as "Luo Yu Lei", "Da Zhi Shan Ge Guo Heng Pai", "Zhuan Dao Tong Qian Zao Gui" and "Dui Da", as well as such red revolutionary choir works as "Su Qu Gan Bu Hao Zuo Feng", "Shi Song Hong Jun" and "Xiu Jun Xie". In addition, there are also folk music with special characteristics in each county and city in Gannan, such as Xingguo Folk Song, Yudu Suona, and Gannan Tea-pick Opera. These are valuable resources for the development of local choir in Gannan. In general, Gannan's local choir is one of the unique and important art forms in Chinese culture, and its historical origin and regional characteristics bring together the essence and wisdom of Gannan culture, as well as being one of the representative art forms that showcase the beauty of Chinese folk songs. The rich and colorful folk songs of Gannan provide fertile soil for the development of Gannan choir.

1.2 The concept of choir promotes the act of choir, the act of choir produces the sound of choir, and the sound of choir develops the concept of people.

Alan P. Merriam, an American music anthropologist, has made significant contributions to the field by exploring the connection between music ontology and culture. His work has laid the theoretical foundation for the establishment of "music anthropology," and his "three-dimensional model" offers a holistic perspective on the study of music and culture. Given the current transformative nature of Chinese music culture in terms of concepts, behaviors, and sounds, it is necessary to appropriately expand upon Merriam's "three-dimensional model" within the context of Gannan's local choir's symbiotic system. This extension should align with the characteristics of Chinese music culture, allowing for a better understanding of the relationship between regional cultural diversity and its symbiotic cultural system. By doing so, it can provide valuable

insights for a more scientifically informed interpretation and transmission of Chinese culture.

First, the sound aspect refers to the musical sound produced by the choir. The fusion of local folk songs and musical elements, as well as the specific singing techniques, brings a strong local flavor to this sound. The sound not only expresses cultural heritage but also reflects the personality characteristics of the local people, such as warmth, open-mindedness, and kindness.

And the correct sound concept, which refers to the conductor's interpretation of sound during choir training and the standard established during rehearsals, is crucial for achieving successful choir sound. To achieve the ideal sound, we must focus on foundational aspects such as singing posture, breathing technique, and vocal resonance. This approach ensures that the choir's voices develop and improve in the right direction, and allows them to meet the diverse vocal requirements of works from different periods and styles. Additionally, it is important for the conductor and choir members to have a shared conceptual understanding of the work's meaning in order to produce a high-quality sound that effectively expresses its essence. In the case of Gannan's native choirs, the creators are primarily the local people of Gannan. Taking the Lao Biao Ge Choir as an example, 92% of its members are Gannan Hakka. The cultural concept of Hakka culture and the unique geographical environment of Gannan influence the choir's behavior, resulting in a distinct sound for Hakka choir works performed by Hakka people in Gannan, setting it apart from other "sounds."

Secondly, the behavioral aspect refers to the actions and participation in the choir. Gannan's native choirs typically sing in the Hakka dialect, using a natural singing style with a forward vocal position. This behavior not only highlights the ethnic characteristics of the Gannan region, but also allows singers and the audience to deeply engage with the music and experience its natural charm together. The conductor of a choir, even though not producing any sound, significantly influences the performance of the entire choir through their musical concept. This concept is conveyed to the choir members through the conductor's behavior and expressed through the singing behavior

of the choir members. "Concepts" are among the most crucial factors that guide human behavior, and concepts related to music culture have a significant impact on human musical behavior, playing a decisive role in the creation and performance of music.

Finally, the cultural ecological environment of Gannan and the choir participants' learning experiences influence their conceptions. These conceptions, which include both the conductor's and the choir members' conceptions, shape the behavior of the participants. Guided by these conceptions, the choir produces its unique sound. The sound of the choir, in turn, interacts with the conceptions of both the choir participants and the audience. The collision and convergence of the conceptions transmitted through the sound and the conceptions of the audience create a sense of empathy and reaction between the performers and the audience, allowing them to connect with and respond to each other's conceptions.

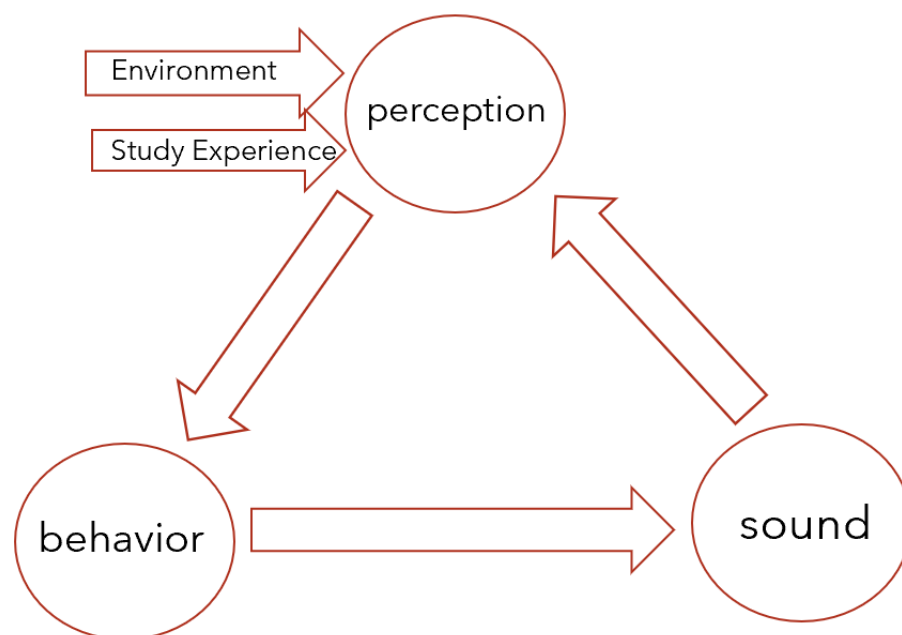


FIGURE 58 Three-dimensional relationship between concept, behavior and sound in Gannan native choir

Source: By the author

1.3 The development of the local choir culture in Gannan cannot be separated from the awakening, reflection and creation of self-awareness of the people in Gannan.

The local culture of Gannan is not only an integral part of Jiangxi's rich cultural heritage but also contributes to the diverse and vibrant culture of China as a whole. It showcases the unique regional characteristics and ethnic customs that are specific to Gannan, adding to the cultural tapestry of the country.

Firstly, guided by the concept of cultural consciousness, the protection and preservation of culture are prerequisites for cultural development. Government departments should actively respond to the national call for the inheritance and development of excellent Chinese traditional culture. This can be achieved by formulating policies, implementing Gannan's local choir culture activities in schools, and strengthening urban cultural construction.

Secondly, social organizations should proactively organize mass choir culture activities in Gannan. They should innovate the form of Gannan's local choir culture to meet the public's demand for leisure and entertainment. By creating an atmosphere of mass choir activities, they can cater to the entertainment and aesthetic needs of all people. It is essential to establish Gannan local choir groups, explore and shape a brand that reflects Gannan's local choir culture, encourage innovation in Gannan's local choir works, raise awareness of Gannan's local choir culture, and promote its inheritance and development in society.

Finally, the general public should actively respond to the government's call to participate in choir culture activities related to Gannan. They should take on multiple roles as creators, inheritors, protectors, and enthusiasts to develop a strong sense of self-identification with Gannan's local choir culture.

2. Discussion

In the process of investigation and research, the author identified several issues in the development of the Gannan native choir, and earlier solutions were proposed. In

2.1 Sustainable development path of local choir culture in south Gannan

2.1.1 Adhere to the people-centered art creation guidance

It serves as a living testament to the production activities and emotional life of the people, encapsulating the rich cultural and artistic values that reflect the folklore and cultural life of traditional society. The preservation and safeguarding of Gannan's native folk songs does not merely entail preserving them as historical artifacts or showcasing them in museums for passive enjoyment. Instead, it involves revitalizing them through innovative means of dissemination and ensuring their transmission from one generation to the next, thereby perpetuating this cultural heritage. There are numerous instances where Gannan's native folk songs have been successfully incorporated into folk operas, folk dance dramas, and folk choirs as vital creative materials for folk music. This attests to the fact that these artistic works are deeply rooted in the lives of the people. The unique performance style of these folk songs offers a distinctive cultural experience to the public, enriching the expression and content of Chinese culture. They encapsulate our national spirit and emotions, serving as an important medium for showcasing and spreading our exceptional national culture, and serving as an effective means of preserving and developing our treasured traditional culture.

Adhering to the people-centered approach in artistic creation is a fundamental policy of China's literary and artistic endeavors. At the heart of this policy is the recognition of the paramount importance of the people, placing them in the highest regard. The goal is to fulfill the spiritual and cultural needs of the people, serving as the starting point and ultimate objective of literary and artistic creation and production. By placing the people as the central focus, artistic works aim to reflect the realities of people's lives, their aspirations, and their ideals. In doing so, they contribute to the advancement of social civilization and the overall progress of society.

Specifically, adhering to the people-centered approach in artistic creation necessitates focusing on the following aspects:

First, deepening the integration of literary and artistic forms with contemporary reality by responding to the diverse artistic needs of the people and reflecting social life truthfully and comprehensively.

Second, promoting the transformation and improvement of this regard, the author engaged in discussions with Gannan native choir scholars and summarized the following ideas.

selection ideas and methods in literary and artistic creation and production. Emphasizing market-driven approaches that meet the realistic needs of the people, encouraging innovation and diversification of creative styles, and expanding the scope and forms of literary and artistic brands.

Third, advocating for literary artists to fulfill their responsibilities, prioritizing the interests of the people, and embracing the revolutionary spirit in their creative concepts. Emphasizing the social values of literature and art and their contribution to society.

Finally, providing effective support and guidance for part-time literary and artistic workers, ensuring the welfare of grassroots artistic talents, and establishing incentive mechanisms. Building a system for the utilization and inheritance of outstanding artists, and exploring theories and pathways for the growth and global recognition of artistic talents.

In conclusion, adhering to the people-centered orientation in artistic creation is a significant and guiding principle in promoting the development of the local choir in Gannan, aligning with Xi Jinping's socialist thought with Chinese characteristics in the new era.

2.1.2 Emphasis on the value-shaping function of cultural communication of Gannan folk songs

As an essential channel for the transmission of traditional culture, schools play a crucial role in shaping students' education and cultural development, particularly in the fields of arts and humanities. By incorporating the rich heritage of Chinese traditional culture and implementing various activities within the school curriculum, students can develop a strong cultural confidence in traditional Chinese

culture, while also cultivating core socialist values. This approach fosters students' cultural self-assurance, stimulates their creativity, and instills in them a sense of responsibility and dedication to preserving Chinese traditions. When the local choir music of Gannan is integrated into the education system, it adapts to educational standards, creating a structured and organized set of educational resources. The melodic and accessible nature of Gannan's local choir music allows students to learn choir songs and folk tunes, exposing them to the cultural heritage of the region. This experience ignites students' interest in traditional culture, enhances their sense of national identity and cultural confidence, and contributes to the preservation and evolution of Gannan folk songs. Furthermore, it cultivates students' appreciation for traditional culture, nurtures their enthusiasm for learning, develops their affinity for traditional customs, and enhances their cultural literacy.

2.1.3 Improving innovative creative ability and copyright awareness

Improving creative innovation and enhancing copyright awareness are crucial objectives for the modern cultural industry to strengthen its development and contribute to the establishment of a robust cultural nation. In line with the promotion of an innovation-driven development strategy, active efforts should be made to foster and support the cultivation of cultural and creative talents, thereby enhancing the productivity and overall innovative capacity of contemporary culture and art.

Firstly, emphasis should be placed on cultivating innovative thinking among young artists. Innovation serves as a significant driving force for the advancement of literature and art. Consequently, educational institutions, including primary and secondary schools as well as colleges and universities, should play a pivotal role in guiding the new generation of cultural and creative talents to maintain an open-minded attitude and courageously explore diverse modes of creativity, encompassing various expressions and styles. Additionally, facilitating the gathering and exchange of cultural talents, as well as encouraging cross-border collaborations among creators from different cultural and artistic domains, will provide robust support for the thriving development of cultural and creative industries.

Secondly, it is imperative to bolster copyright awareness and uphold the healthy growth of cultural industries, particularly within the context of globalization and digitalization. Greater emphasis should be placed on strengthening training and promoting awareness of copyright laws and regulations. This includes enhancing the understanding of copyright legalities and self-protection measures among cultural practitioners, safeguarding the legitimate rights and interests of cultural assets.

Furthermore, gradual improvements in the copyright management mechanism and the establishment of a robust copyright protection system are necessary. Additionally, robust measures must be taken to combat infringement of cultural property rights.

Finally, optimizing the choir ecological environment and fostering diversified innovation are paramount. This requires a special focus on introducing market mechanisms and promoting innovation through policies and regulations. Creating an environment conducive to choir innovation and embracing diverse cultural expressions will contribute to a flourishing choir culture.

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APPENDIX

APPENDIX

Web-based questionnaire1

The Cultural Ecology of Local Choir Development in Southern Jiangxi ,China

Shalom! I am a doctoral student in Asian music from The University of Thailand. With the recommendation of Ganzhou choir experts and the permission of your conductor, I sincerely invite you to participate in my thesis research project “ The Cultural Ecology of Local Choir Development in Southern Jiangxi ,China”. Your responses are used only for this study, and will be kept strictly confidential. This survey takes up about 5-10 minutes. Thank you very much for your participation!

1. Your gender [Multiple choice] *

- man
- woman

2. Your age [Multiple choice] *

- 18-22
- 22-35
- 36-50
- 51-60
- is over 60 years old

3. Your career nature [Single choice] *

- Civil servants, government organs and public institutions
- Central enterprises, state-owned enterprises and foreign enterprises
- private companies
- individual household
- liberal professions
- student
- other

4. Your degree [Multiple choice] *

- junior college below
- junior college

- undergraduate course
 - Master Degree Candidate
 - doctoral candidate
5. Your music learning background [Multiple choice] *
- Obtained (is studying) a diploma in music
 - Participated in the music specialty study
 - Have no professional music study
 - Because of the hobby is completely self-study
6. Your marital status [Multiple choice] *
- unmarried
 - Married and have children
 - Married and have no children
 - other
7. Your monthly income [Multiple choice] *
- 5000 yuan
 - 5,000-10,000 yuan
 - 10,000-20,000 yuan
 - 20,000-30,000 yuan
 - more than 30,000 Yuan
8. Are you a Hakka person?[single choice]*
- yes
 - fault
9. Can you speak Gannan dialect?[single choice]*
- Meeting in Ganzhou City dialect.
 - can be Hakka.
 - not at all.
 - Can't say, but can understand.
10. Do you have a sense of identity with Gannan culture?[single choice]*

Love the Gannan culture, and is willing to spread and inherit the Gannan culture.

don't know much.

didn't feel it.

Do not like Gannan culture, feel too old too rustic.

11. Your choir [Multiple choice] *

Ganzhou City Thya Choir

Yudu County Chang Zheng Yuan Source Choir

Xinfeng County Guerrilla Word Choir

Others (please skip to question 12)

12. Your area and group name [fill in the blanks]

13. Role in the choir [single choice] *

male high school

male low

female high school

female middle school

command

art directors

14. Your years in the choir [Single choice] *

for less than 1 year

1-2 years

2-3 years

3-4 years

for 4 + years

15. Does your group have a regular rehearsal plan?[single choice]*

not have

There is a competition or a performance to rehearse

Weekly routine training

Make a rehearsal plan every year, and implement the rehearsal plan according to the repertoire of the rehearsal season.

16. Why did you join the choir?[gap filling]

17. What impact will you have on your work and life?[gap filling]

18. Does your family support you in joining the choir?[single choice]*

- is very supportive
- support
- cannot be designated as
- nonsupport
- is quite opposed

19. What types of choir songs do your choir usually sing?[multiple choice]*

- Foreign classical choir music list
- Modern Chinese classic art choir music
- Choir music of ancient Chinese poetry
- South Gannan's local choir music list
- Modern Chinese popular choir music list
- Foreign modern popular choir music list
- Chinese national choir music list
- The group of the original Gannan choir music

20. Do you have any plans to hold a special choir concert in the near future?[single choice]*

- have
- not have

21. Has your group ever achieved the best result in the choir competition?[single choice]*

- International or national gold award
- International or national and Silver awards

- International or national bronze awards
- provincial first prize
- provincial second prize
- provincial third prize
- municipal first prize
- municipal second prize
- municipal third prize
- county first prize
- county second prize
- county third prize
- other
- not have

22. Proportion of Chinese and foreign works performed by your group [single choice] *

- 100% of the Chinese works
- More than 90% of the Chinese works
- More than 80% of the Chinese works
- More than 70% of the Chinese works
- More than 60% of the Chinese works
- More than 50% of the Chinese works
- Mainly in foreign works

23. How many works do your group usually plan to rehearse every year?[gap filling]*

24. Your favorite and familiar local choir works?[gap filling]

25. Have you ever directed and rehearsed the local choir works in Gannan?[single choice]*

- have

not have

26. Will you do a good desk analysis before rehearsing the work?[single choice]*

get together

does it sometimes

will not

27. When your group makes a rehearsal plan every year, will you choose some works with political significance in combination with current politics?[single choice]*

get together

will not

28. Do you think the Gannan's local choir has an advantage in singing red choir songs?[single choice]*

have

non constat

not have

29. What are the advantages?[gap filling]*

Depends on option 1 of question 28

30. Do you think Gannan's local choir has advantages in singing Gannan Hakka folk songs?[single choice]*

have

non constat

not have

31. What are the advantages?[gap filling]*

Depends on option 1 of question 30

32. Will your choir participate in a government-held choir competition or evening party?[single choice]*

get together

will not

33. What is the proportion of your choir members in the music learning background?[single choice]*

All the music majors

All the non-music majors

Most of them have a music learning background

Most of them have no music learning background

34. Is the organizational structure and management team perfect?[single choice]*

The Youth League committee has perfect organization, clear division of labor and scientific management

The Youth League committee is well-organized, but the management is not scientific enough

The organization of the Youth League Committee is not perfect enough

is completely unmanaged

35. Does your choir have a regular art director (piano accompaniment)?[single choice]*

have

unset

not have

36. What was the biggest headache during the choir rehearsal?[multiple choice]*

intonation rhythm

vocal skills

Sound part balance and collaboration

The expression of emotion

Don't look at the command, since hi!

The league members did not rehearse actively

The rehearsal time of the league members cannot be guaranteed, and the same work is arranged for different people each time.

The rehearsal space is not fixed, or the conditions are too poor.

Steel partner (not fixed or not cooperative, etc.)

37. When did the choir you conducted finish rehearsing the new work?[single choice]*

Before the rehearsal, each member is required to sing their own works, and hand in the homework to the voice minister for inspection, complete can participate in the rehearsal.

Before the rehearsal, the sound minister and others are responsible for the rehearsal of the voice department, and participate in the concentrated rehearsal after singing.

Before the rehearsal, ask yourself to sing well, but do not check the homework

Sing directly during rehearsal

38. In addition to rehearsing choir works, will you conduct long-term and systematic literacy training of solfeggio and vocal music for the choir?[single choice]*

Have the system planning, and follow the implementation as planned.

No system planning, and occasionally insert part of the content.

Only responsible for the rehearsal of the work, the other parts of the people responsible for the special.

only rehearsed the work

39. Has your choir ever participated in the activities held by the Choir Association?[single choice]*

has participated in

not have

40. What kind of choir activities do you think the choir association and relevant departments should hold, which is more conducive to the overall development of Gannan choir art?[multiple choice]*

Hold choir art festival, exchange concert, master class and other choir series activities every year.

Invite the famous choir experts at home and abroad to hold the choir master class

Organize the choir to hold a choir concert on the campus

Choir art goes down to the grass-roots level, and trains the grass-roots choir conductor.

Explore local music resources and create local choir works.

Focus on creating a star choir, to promote the overall development of the choir.

Create the brand of Gannan choir art activities, and enhance the brand awareness and influence of Gannan's local choir art.

Each county and district sets up teachers' choirs to train choir conductor teachers in primary and secondary schools.

41. Do you think the annual choir competitions such as National Day celebration and New Year's Day held by the government can promote the overall development of local choir in Gannan?[single choice]*

ability

cannot

42. Have you ever participated in the government's celebration of National Day and New Year's Day?[single choice]*

has participated in

not have

43. When you rehearse the choir works for each unit, will you adhere to the choir art principles, sing the multi-voice choir works, and try not to accompany with accompaniment?[single choice]*

Insist on multi-voice rehearsal, resolutely no accompaniment.

Insist on rehearsing multi-voice parts, you can use the accompaniment belt.

- Sing a single part, no accompaniment.
- Sing a single part, with only the accompaniment.

44. Do you like the Choir association to hold more competitions or more exchange concerts?[single choice]*

- choir competition
- Exchange Concert

45. Is your team more willing to participate in the choir competition, or rather to participate in the choir exchange concert?[single choice]*

- take part
- attended the concert

46. What do you think the league members can get from the choir?[multiple choice]*

- Get a sense of achievement in the choir competition
- Get a sense of accomplishment in the choir concert
- In the process of choir rehearsal, enjoy the beauty brought by harmony and music
- Choir happy rehearsal atmosphere, happy mood, eliminate physical fatigue.
- Improve the music theory and skills during the rehearsal.
- Harvest the friendship in the choir
- By singing national choir works, so as to love the party, patriotism, love hometown.
- Through singing positive energy choir works, so as to love life, love the world.
- Improve their own artistic accomplishment and aesthetic ability through the choir.
- Enrich your spare time life and improve your quality of life.
- Harvest confidence and become a better self.

47. What did you learn from the choir?[multiple choice]*

Get a sense of achievement when getting good results in the choir competition.

After the choir concert, you get a sense of achievement.

During the rehearsal, work together with the members to achieve perfect pleasure and psychological satisfaction after the sound.

Love by the members, harvest very precious friendship.

The great power to sing the Gannan's local choir works to the world.

Through their own efforts, the good spread to more people, make their own life more meaningful, get a sense of value.

Get a social reputation

Harvest economic benefits

48. What role do you think your choir has in the social development of Gannan?[multiple choice]*

Enrich the people's spiritual and civilized life, and improve the quality of their cultural life.

Enhance the national cultural confidence

An effective way to inherit the local culture of Gannan

Promote the healthy and good development of the society, spread positive energy, and promote the national integrity.

The whole people love the party, patriotism, love the hometown of the publicity and education role.

Help the harmonious development of society, subtly promote the progress of society.

Positive influence on people's values and outlook on life.

Build a livable Ganzhou and boost economic development.

49. What about music education in primary and secondary schools in Gannan?[single choice]*

beyond compare

good

- same as
- is not very good
- how terrible

50. The systematization and standardization of music education in primary and secondary schools directly affects the long-term and high-level development of local choir in Gannan.[single choice]*

- agree
- does not fully agree
- disagree

51. What do you think is the biggest difficulty in the development of local choir in Gannan?[single choice]*

- The government and cultural and art departments do not pay enough attention to, too little investment, good choir rehearsal venues and performance venues lack.
- lacks professional command
- The cognition of choir art is shallow, and most people's understanding of choir stays in the mass singing.
- Basic music education is not systematic and standardized enough
- Lack of local choir works in Gannan

52. What are your suggestions for the development of local choir in Gannan?[gap filling]

53. For the development of Gannan's local choir art, if you are willing to accept further interviews, please leave your contact information! Thank you for your support and cooperation![gap filling]

Luo Yu Lei Choir Score

Luo Yu Lei (Falling Rain)

Ganan Folk Songs

Collection: Liang Ru Qiu and Yan lu yin

Choir Arrangement: Liu Qiang Ping

and Yan lu yin



落雨嘞

混声四部合唱

梁汝球 燕录音 词
燕录音 刘强平 曲

S
阿妹也你出门呀 唔曾戴斗篷嘞

A
啊 唔曾戴斗篷嘞

T
啊

B
啊

8
落雨嘞

落雨嘞

唔曾戴斗篷嘞 落雨嘞

唔曾戴斗篷嘞 落雨嘞

2

13

落雨唔要 唔要落介大 落得

落雨唔要 唔要落介大 落得

M 唔要落介大 嘞 就要落得

M 唔要落介大 嘞 就要落得

16

米筛筛哎嘞 细妹子唔曾

米筛筛哎嘞 细妹子唔曾

米筛筛筛 唔曾戴斗蓬嘞

米筛筛筛 唔曾戴斗蓬嘞

19 rit.

戴斗蓬 介身湿达达 湿达达嘞

戴斗蓬 介身湿达达 湿达达嘞 哐得咙东 哐得咙东

落得介身 湿达达嘞 哐得咙东 哐得咙东

落得介身 湿达达嘞 哐得咙东 哐得咙东

24

落雨唔要落介大 就要落得米筛筛 细妹子唔曾戴斗蓬

落雨落得嘿蛮大 哪子都嘿米筛筛 细妹子田头做工夫

哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东

哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东 哐得咙东

4

30

1. 2.

哎呀湿达达 嘞 落雨 嘞
 哎呀湿达达 嘞

哎呀湿达达 框得 咙东昌 咙东昌 筛筛筛

落得那介身 哎呀湿达达 框得 咙东昌 咙东昌 筛筛筛

哎呀湿达达 框得 咙东昌 咙东昌 落雨

36

落雨 嘞 落雨 嘞 落雨 嘞 落雨

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛 落雨 嘞

筛筛筛 筛筛筛 筛筛筛 筛筛筛 筛筛筛 落雨 嘞

嘞 落雨 嘞 落雨 嘞

43

嘞 落得 米筛筛 落雨 嘞 落雨 嘞 落雨

筛筛筛 筛筛筛 筛筛筛 筛筛筛

筛筛筛 筛筛筛 筛筛筛 筛筛筛

落雨 嘞 落雨 嘞

49

嘞 落雨 嘞 落雨 嘞 落雨 唔要 落雨 落得

筛筛筛筛 落雨 嘞 唔得咙东 唔得咙东 唔得咙东

筛筛筛筛 落雨 嘞 唔得咙东 唔得咙东 唔得咙东

落雨 嘞 唔得咙东 唔得咙东 唔得咙东

6 57

落介大就要落得米筛筛细妹子唔曾戴斗蓬
 嘿蛮大哪子都嘿米筛筛细妹子田头做工夫

哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

8 哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

哐得 咙东 哐得 咙东 哐得 咙东 哐得 咙东 哐昌

63

哎呀湿达达 嘞 落雨嘞
 哎呀湿达达 嘞

哎呀湿达达 嘞得 咙东昌 落雨嘞

8 哎呀湿达达 嘞得 咙东昌 落雨嘞

哎呀湿达达 嘞得 咙东昌 落雨嘞

ppp 3

Shi Song Hong Jun Choir Score

Shi Song Hong Jun Song (Ten Red Soldiers)

Composer: Jin Wei

Transcriber: Zhu Zheng Ben

and Zhang Shi Xie



十 送 红 军

混声合唱

江 西 民 歌
朱正本、张士燮收集整理
金 巍 编配

Lento 怀念地 *p*

S.
A.
T.
B.

Piano *p*

8

unis. 喂

mp

15

S. *mp*

一送(里格)红军 (介支个)下了

21

山, 秋风(里格)细雨 (介支个)缠绵绵,

26

S. *mp*

A.

山上(里格)野鹿声声哀号, 树树(里格)

31

div. *unis.*

梧桐叶呀叶落完。问一声亲人

36

mf

红军啊！几时(里格)人马(介支个)再回

啊 红军，

41

山？

mp

46

S. *mf* 姆 姆 姆

A. *mf*

B. *mf* 三送(里格)红军 (介支个)到拿山, 山上(里格)苞谷

52

(介支)金灿灿,

苞谷(那个)种子 (介支那个)红军

(介支个)金灿灿, 苞谷种子 (介支个)红军种,

58

mp

紧紧拉住

种， 啊 咱们穷人搬。 紧紧拉住红军的手，

苞谷棒棒咱们穷人搬。 紧紧拉住红军的手，

mp

mp

64

mf

(啊) 红军 啊! (介支个) 红了

啊 红军 啊! (介支个) 红了

红军 啊! 撒下的 种子 (介支个) 红了

mf

mf

69

S. *f* 天。 九 送 红 军 上 大 道，

A. *f* 天。 九 送 红 军 上 大

T. *f* 九 送 红 军 上 大 道，

B. *f* 天。 九 送 红 军

74

mp 锣 儿 无 声 鼓 不 敲 鼓 不 敲， *mf* 双 双 (里 格) *p*

道， *mp* *mf* *p*

啊 鼓 不 敲 鼓 不 敲， *mp* *mf*

79

拉着长茧的手，心像黄连

鸣 啊

p

84

脸在笑，血肉之情怎能忘，红军

脸呀脸在笑，啊 啊

mf

89

啊! 盼望(里格)早日(介支个)传捷报。

红军 啊! (介支个)传捷报。

94

f accel.

89

啊! 盼望(里格)早日(介支个)传捷报。

红军啊! (介支个)传捷报。

94

f accel.

109

啊 啊

台上(里格)十丈白玉柱, 雕龙(里格)

114

啊

画 凤 放 呀 放 光 彩, 朝 也 盼 来 晚 也 想,

119

红军 啊! 几时(里格)人马 (介支个)再回

啊 红军 啊! (介支个)再回

124

山? 几时(里格)人马 (介支个)再回 山?

山? 几时(里格)人马 (介支个)再回 山?

ff *rit.* *div.*

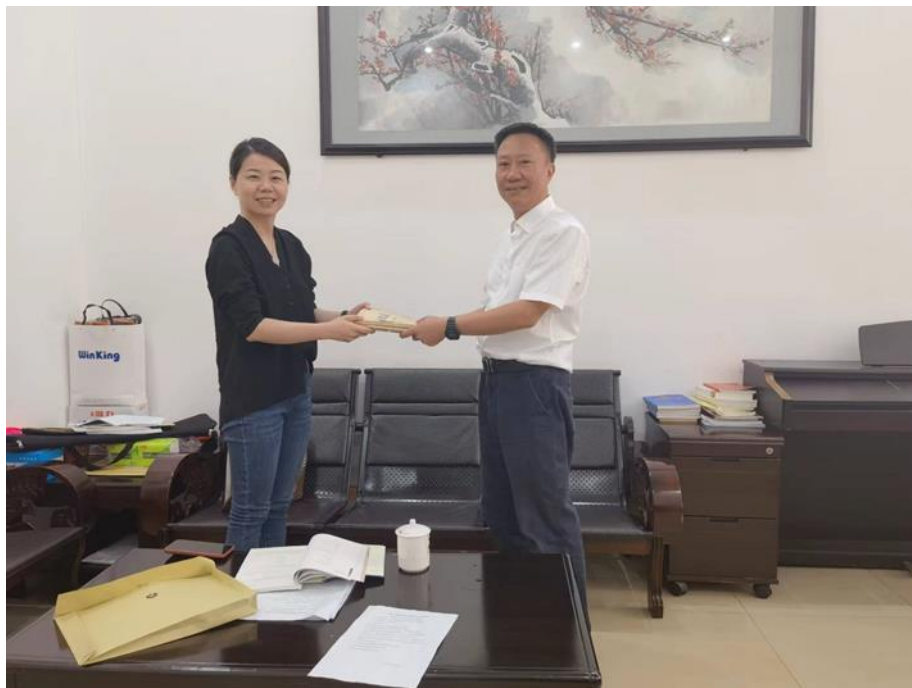
Some investigative interviews and performance photos:



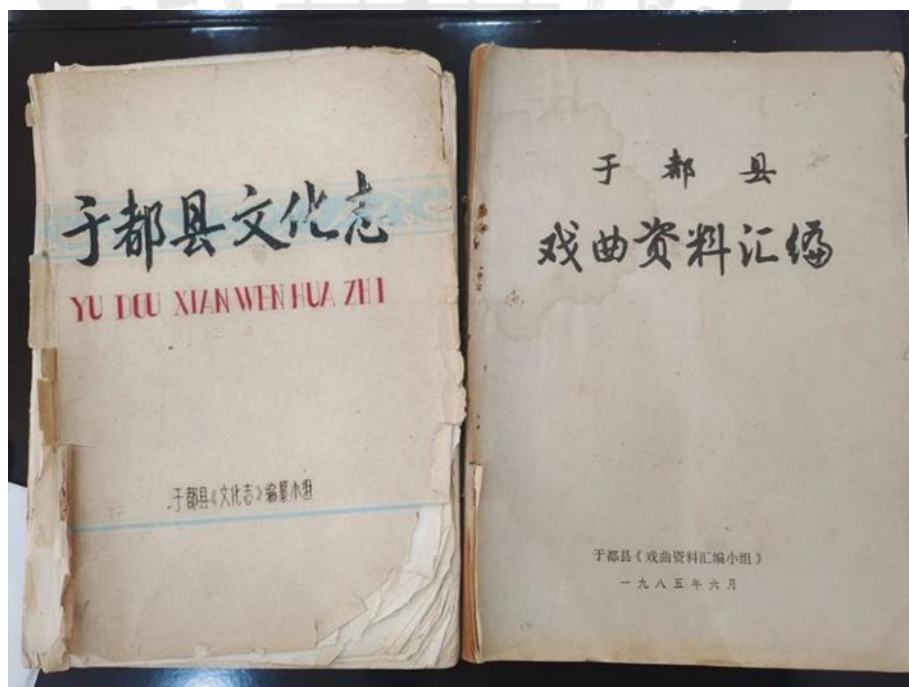
Interview with Liu Wenli, head of the Yudu County Changzhengyuan Choir



Group photo with Chang Zheng Yuan Yuan Choir conductor Zou Weimin and deputy head Liu Wenli



Liu Wenli presented the author with a compilation of Yudu County cultural records and Yudu County opera in the 80s of the last century



Yudu County's cultural chronicle of the 70s of the last century, the first compilation of opera materials (unique copy).



苏区时期红色文艺与歌咏活动骨干（前排右起危秀英、周越华等，二排右起蔡畅、李伯钊、吴仲廉、佚名、邓六全，后排右起廖似光、李贞、李坚贞、康克清等）



红军大学歌唱队在举行合唱



苏区时期红色歌咏活动的骨干（前排右起彭儒、曾碧漪，后排左起康克清、钱希钧、周月林、贺子珍）

A choir photo of the singing team of the Red Army University in the Gannan Soviet District recorded in the cultural chronicle



苏区妇女劳动之余学习唱歌



苏区高尔基戏剧学校的歌唱演员

Photographs of women learning to sing and singing actors at the Gorky Theater School recorded in the Cultural Annal



Interview photo of Xinfeng County, the hometown of Chinese choir singing



Interview with Zhang Junshan, chairman of Xinfeng County Choir Association



Interview with Zou Qianxia, deputy director of Xinfeng County Cultural Center



A still from the 500th performance of the Chang Zheng Yuan Source Choir
"Chang Zheng Yuan Suite of Songs"



2 A still of the Lao BiaoGe choir participating in the China International Choir Competition in 018



2 A still from the participation of the Lao BiaoGe Choir in the Taipei International Choir Competition in 2019



Group photo of the conductor after the special concert of the Lao Biao Ge Choir in 2018



Group photo of the conductor after the 2019 Lao BiaoGe Choir concert



A still from the author's conducting the Lao BiaoGe choir

VITA

