The Music characteristic of folksong in Shanxi Province, China

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ABSTRACT
This article uses qualitative research and interview methods with the objective to analyze the song selected of folksong in Shanxi Province, China. The most outstanding and representative three types of folk songs in Shanxi are "Shan Qu er", "Kai hua diao", and "Zou Xi kou. These three kinds of Shanxi folk songs condense the essence of Shanxi folk songs. The result as follow the analysis of the above songs selected Shanxi folk songs, it can be concluded that the melody lines of Shanxi folk songs are wavymainly use five-tone mode in terms of mode characteristics. the most typical rhythm pattern of Shanxi folk songs is a simple rhythm combination. There is no particularly fast or slow rhythm pattern, which is more suitable for singing. Unitary form structure is the basic musical structure of Shanxi folk songs.

Keywords: Shanxi folk songs, Music characteristics, China

INTRODUCTION
Shanxi Province is located in the middle reaches of the Yellow River and the Loess Plateau in the west of North China. It is adjacent to Hebei in the East, Shaanxi in the west, Henan in the South and Inner Mongolia Autonomous Region in the north. Because it is located in the west of Taihang Mountain, it is named Shanxi. The “chun qiu”period was the hometown of Jin State, so it was referred to as "Jin". In the east of Shanxi, there are towering Taihang Mountains as natural barriers, the Yellow River in the West and South and the foot of the Great Wall in the north. Because of the outer river and the inner mountain, it has the reputation of "exterior and interior mountains and rivers” . The geographical coordinates of Shanxi are 34° 36’ - 40° 44’ N and 110° from north to south, more than 380 kilometers wide from east to west, with a total area of 156300 square kilometers. From the map, its outline is parallelogram from northeast to southwest. (https://baike.sogou.com/m/v47204.htm)

Shanxi, as one of the birthplaces of Chinese culture, is rich in folk cultural, Folk songs have a long history. For example, Tang Feng and Wei Feng, the earliest collection of poetry in China, are mostly ancient folk songs found in Shanxi area. Shanxi area folk songs have their own unique artistic style and distinctive local characteristics, with
various types and styles. Shanxi folk songs have been widely concerned by domestic scholars and researchers for its long history and distinctive characteristics. In the Zhou Dynasty more than 500 BC, Confucius and his disciples collected more than 3,000 folk songs in the Yellow River Basin and edited them into my country’s earliest collection of poetry "The Book of Songs". The most important thing in the Yellow River Basin is today’s Shanxi. It passed through Xinzhou Baode County, Hequ County, Yuncheng City, Linfen City, etc., in Shanxi. These folk songs had a profound impact on the later development of Chinese music; in the Ming Dynasty, due to the great changes in social background, Shanxi folk songs also became popular in society. Branding. (Miao Mao lin, 2012)

The Ming and Qing dynasties, the Datong and Hequ Baode generations in Shanxi have lived in extreme poverty due to the dry climate and no rain. In order to find money To maintain a living, Shanxi people went to work in neighboring provinces, Inner Mongolia. Therefore, this incident was called "Zouxikou" in history. At this time, folk songs about "Zouxikou" appeared, and they have been circulating to this day. These folk songs are short, sharp and catchy., Beautiful melody, simple and sincere, is a true portrayal of people's miserable life at that time, it sounds extremely touching. (Lei Huijun 2012)

That since the end of the last century, Shanxi folk songs are facing the extinction, and difficult to sustainable development. Among them, the traditional folk song varieties are disappearing quietly, the local characteristics of new folk songs are not strong, the performance team is decreasing year by year, the singers are died, and the audience is gradually aging. The reason is, of course, influenced by the diversified development of social culture, especially the impact of popular music on Shanxi traditional folk songs, and also related to the lack of support and investment from relevant government departments. However, the researcher believes that if Shanxi folk songs want to get rid of the "aging" development status as soon as possible, the most critical link is to keep pace with the times, continuously inject fresh blood into the local folk song , and constantly develop, enrich and perfect its own cultural structure, adapt to the aesthetic needs of the audience and meet the needs of the market. The crisis of folk songs (Zhang Jiangang and Wang Liang 2007)

From the importance of the above information that make the researcher want to investigation of the development history, analyzing the characteristics, protection, and conservation of Shanxi folk songs. It will be the information for the people who want to understand and deep study on it.
LITERATURE REVIEW

About the color zones. Miao Jing and Qiao Jianzhong (1987) in the book "On the Division of the Approximate Color Zones of Han Folk Songs" says that: Due to the differences in the language, economic conditions, geographical environment, cultural traditions, population migration, and the people’s social background, customs, and the influence of neighboring provinces in various regions of the province, folk songs in various regions are different, for example, in scale, key tone, and melody tonal characteristics, color tone, etc. have their own different characteristics, showing their own style and color. Among them, the influence of Shanxi language is an extremely important factor. Folk songs in various parts of Shanxi are closely related to the pronunciation, intonation (circumflex), tone (stress), especially tones (four tones) of Shanxi languages. Shanxi dialect belongs to the Northwest dialect family in terms of "linguistics", but the dialects of various regions in Shanxi are quite different. The Shanxi dialect is divided into four dialect areas: northwestern Shanxi, central Shanxi, southeast Shanxi, and southern Shanxi. At the same time, according to the different local colors and dialects of folk songs, Shanxi folk songs can be roughly divided into four different color areas: northwest Shanxi, central Shanxi, southeast Shanxi and southern Shanxi. (Miao Jing, 1987)

About the mode of Shan Xi folksong. Du Yaxiong (1983) in the book about "Introduction to National Music" point Shanxi folk songs are most common in zhi mode and Shang mode, followed by Yu mode and Gong mode. In addition, the use of modes and scales varies from place to place. For example, in northern and central Shanxi, most folk songs use Qingyue scales, while in southern Shanxi, seven tone scales of Yanyue are preferred, and in southeastern Shanxi, Qingyue scales lack of fourth tones are used. For example, "Jiaocheng mountain" Jiaocheng folk song, "Wuge Fangyang" Hequ Errentai and so on are zhi mode, "xiuhebao" Jinzhong folk song and so on are zhi mode, "Da suanzao" Xinxian folk song and so on are yu mode, "sell vegetables" Jinnan folk song and so on are yu mode. It is worth mentioning that the "Qitai Yangge" in Shanxi folk songs is rich in modes and complex in changing forms. There are various modes of alternation, conversion and synthesis. For example, the ending of "watching the iron stick" is on the "4" sound, which is rare in other kinds of songs. Five tone scale and seven tone scale appear most in Shanxi folk songs, there are also different forms of six tone scale, there are very few four tone and three tone series of folk songs, such as Hequ folk song "coral River block you back", "pass not dead ghost matchmaker died".

About the Melody characteristics of Shan Xi folksong. Du Yaxiong (1983) in the book about “Introduction to National Music” point "Melody characteristics" refers to "the principle of melody composition formed on the basis of a specific scale, which essentially reflects the characteristics of the musical language of a certain nation or
region, It is the generalization and abstraction of the rich and diverse tonal phenomena of the nation and the region. " As a part of the northern Han folk songs, Shanxi folk songs not only have the structural characteristics of "five degrees and three tones", but also have their own unique twists and turns, euphemism, delicate tone or spin structure characteristics. Such as: twelve degrees, ten degrees, eight degrees, seven degrees and so on in the process of melody, as well as the big jump in the combination of two degrees nearly three degrees smooth.

About the structure of Shan Xi folksong. Miao Maolin (2010). in the paper “Research on the Composition Techniques of Shanxi Folk Songs” point Shanxi folk songs use two or four phrases as the basic music form, and the rest are extensions on this basis. The four-sentence section structure is also a lot in Shanxi folk songs, such as Luxian’s "Embroidered Purse", etc. They all embody the unique four-phrases of Shanxi folk songs, starting, inheriting, and turning, together.

About the ethical culture of Shan Xi folksong. Mr. Han Minhu(2011) pointed out in the book "Study on the Ethical Culture and Ethical Implications of Errentai Art": "Errentai folk song music is a portrayal of the culture of the northwestern Shanxi, it is certain The portrayal of people’s lives in time and geography is the inclusion of all kinds of life. It is the spread of Errentai’s music culture that allows us to better see the state of the past years.” At the same time, he explains in this book The ethical value behind the music of the Er ren tai, and the influence of the different artistic forms and cultural concepts of the Er ren tai music on it.

Contents of Shanxi Folk Songs. In general, Shanxi folk songs are the people’s experience and feelings about life, expressing their thoughts and feelings. Therefore, the content of expression involves all aspects of life, such as singing the praises of love, agricultural life, and expressing the joy of harvest, such as folk song "da suan zao” There are also folk songs for working out and going to Xikou created under the background of special times.

The influence of Shanxi regional culture on Shanxi folk songs

Research on this issue, the researcher found that there are not many relevant documents, only that Mr. Han Minhu(2011) pointed out in the book "Study on the Ethical Culture and Ethical Implications of Errentai Art": "Errentai folk song music is a portrayal of the culture of the northwestern Shanxi, it is certain The portrayal of people’s lives in time and geography is the inclusion of all kinds of life. It is the spread of Errentai’s music culture that allows us to better see the state of the past years.” At the same time, he explains in this book The ethical value behind the music of the duo,
and the influence of the different artistic forms and cultural concepts of the duo music on it.

About the Composition Techniques of Shanxi Folk Song. Miao Maolin (2010). in the paper “Research on the Composition Techniques of Shanxi Folk Songs” point the macro-rhythm layout of Chinese traditional music is diverse, and its structure and function are also different. Paul Hindemith, (1988). in the book “composition techniques in three volumes” pointed that Shanxi folk songs have their own unique artistic style and distinctive local characteristics. They have their own unique characteristics in the formation of color, tone and melody, and this characteristic is formed from many aspects.

RESEARCH METHODS

Shanxi Province is located in the middle reaches of the Yellow River and the Loess Plateau in the west of North China. It is adjacent to Hebei in the East, Shaanxi in the west, Henan in the South and Inner Mongolia Autonomous Region in the north. Because it is located in the west of Taihang Mountain, it is named Shanxi. The “chun qi” period was the hometown of Jin State, so it was referred to as "Jin". In the east of Shanxi, there are towering Taihang Mountains as natural barriers, the Yellow River in the West and South and the foot of the Great Wall in the north. Because of the outer river and the inner mountain, it has the reputation of "exterior and interior mountains and rivers".

Figure 2. Geographic location of Henan province (red) and its positioning within China


Source by: Guo Caiqin
To get the data, In this article, the researcher mainly applied qualitative and quantitative research, work analysis methods, Music theory, Conceptual of art and culture. I also used the method of fieldwork.

Qualitative and quantitative research. To analysis the music characters of of folk songs in Shanxi used selected song for analyze by the scholar advised. the researcher applies form table analysis, comparison, and summary, through their respective accounts. Analyze the music characteristics of folk songs Shanxi.

To get the data, i also used the method of fieldwork, I mainly interviewed Liu Gaiyu, a folk song expert in the Kai hua diao, Miao Maolin and Yang Zhongqing, a folk song research expert on Hequ Baode folksong of Zou xikou. My criteria for choose informant are follow as: (1) The researcher selected three Shanxi folksong specialist, whom have contributed to the development of Shanxi folksong. (2) They were all born in Shanxi Province, China, and have a certain understanding of Shanxi folk culture. The background of the three informants is given below:

(1) Mr. Miao Maolin
Miao Maolin (1982-), Miao Maolin was born in Hequ County, Shanxi Province. He graduated from Shaanxi Normal University, School of Music, majoring in composition technology. He is currently working at Shanxi Datong University and is known as an outstanding young teacher. Research on the composition technology of folk songs in the northwest, so Miao Maolin has made great contributions to the field of folk songs in northwest Shanxi.

(2) Mr. Yang Zhongqing
Yang Zhongqing (1942-) was born in Baode County and is the inheritor of Baode County's folk songs. From the age of 4, he could sing Shanxi folk songs. He understood general knowledge of music theory and learned how to spell numbered musical notation. He returned to the stage in 1972 and became famous with a Baode folk song "Zou Xikou". He has made outstanding contributions to the promotion of Baode County folk songs.

(3) Mrs. Liu Gaiyu
Liu Gaiyu, (1939) Han nationality, is one of the inheritors of Zuo Quan's kai hua diao and a famous Shanxi folk singer, first-class actor of Shanxi Provinicial Song and Dance Theater, member of Chinese Musicians Association. Born in Zuoquan County, Shanxi Province in 1939. Zuoquan County is known as the hometown of folk songs in Shanxi.
RESULTS

Analysis the characterize of Shanxi folksongs.

In "The Collection of Chinese Folk Songs: Shanxi Volume" (《中国民间歌曲集成·山西卷》), it is pointed out that the most representative of Shanxi folk songs are "Shan Qu er", "Kai hua diao", and "Zou Xi kou" theme folk songs. I can show the music characteristic as follow:

1. Shan Qu er folksongs

“Shan hu he dang zhu ni zhe hui lai” song

![Figure 1](source)

Figure 1 The song Shan hu he dang zhu ni zhe hui lai
Source by: Guo Caiqin and Sayam Chuangprakhon

A. Melody characteristic
   a）Wave melody lines

From the overall melody, this work presents a wavy state, with ups and downs, constantly exchanging. As shown in the score 1 above, after the first three notes are kept in the same tone, they jump in four degrees upwards, and then fold back in the
reverse direction. The third measure proceeds up again by jumping in, and jumps in octave downwards during the last note of the previous phrase. The movement direction of the melody line of the second phrase is the same as that of the first phrase. Therefore, I draw the melody line of the first phrase as follows, which can be seen more clearly.

![Figure 2. Melodic line of Shan hu he dang zhu ni zhe hui la (Wave motion)](image)

Source by: Guo Caiqin and Sayam Chuangprakhon

b) Big jump in interval

From the motion of the above melody lines, it can be seen that the biggest characters of the melody of this work is that at the turning point of the direction of movement, the degree of jumping into progress is relatively large, which is obviously different from Western classical folk songs. From figure 1, we can see that in the first phrase, the four-degree interval, five degree interval, and octave jumps of re and sol and re that are separated by octaves repeatedly appear, as shown in the following figure:

![Figure 3. Interval in Shan hu he dang zhu ni zhe hui lai](image)

Source by: Guo Caiqin and Sayam Chuangprakhon

B. Mode characteristics

Shanxi folk songs and Western classical music are very different in terms of mode. Western music uses major and minor mode, while Shanxi’s traditional five-tone mode is dominant.

a) The 5-tone scale that occupies the main body, as shown in the figure below:

![Figure 4. Scale of Shan hu he dang zhu ni zhe hui lai](image)
This kind of scale is the most important type of scale in Shanxi folk songs, and the five scales are "Gong Shang Jue Zhi Yu" (gong shang jue zhi yu) (C, D, E, G, and A). Although some folk songs belong to the pentatonic system, there are only three or even two scales in a piece of work, for example, only "D, G" or "C, D, A", etc. Therefore, no matter it is five tones all appear, or only two, three, four, or five of them appear. All call it a five-tone mode system. The main body of Shanxi folk songs in works of this mode system, most of the works are Consists of these scales.

As shown in figure 3, this song only has five tons of C, D, E, G, and A, which is also one of the biggest characterize of Shanxi folk songs.

b) The 7-tone scale or 6-tone scale

Pian yin of fa and si added to became into the seven-tone scale (C, D, E, F, G, A, B, sometimes only one of them is added, as shown in the following figure:

![Figure 5. The 7 tone scale](image)

Source by: Guo Caiqin and Sayam Chuangprakhon

The scale with the above two pian yin becomes a seven-tone scale, the two pian yin are F (qing jue) and B (bian gong), but the author here only lists the common pian yin, in fact there are some piece does not appear with two pian yin tones at the same time. Some only have F, and some only appear to B. At this time, the scale becomes a hexatonic scale. However, it is more important to note that the F and the B are the most important. There are two common types of pian yin. It’s not that all works have these two types of pian yin’. It’s also more common to add a pian yin.

But here, the author wants to emphasize that the scale added to the F and B: C D E F G A B. Although it looks the same as the Western major scale, the difference is that the seven-tone scale in Shanxi folk songs, F and B are just two auxiliary notes, they only play a role in modifying the work in the whole piece, and the other five notes belong to the backbone of the mode, and At the same time, all the pian yin cannot be the key tones, which is different from the western major scale which has the same status as seven tones.

C. Rhythm characteristic

The note of Shanxi folk songs is not too short, so on the whole, its melody is more beautiful, the breath is longer, and it is extremely singing, which is more similar to Western vocal music works.
For example, Figure 1, the rhythm pattern here is relatively simple, and there are two rhythm pattern combinations and a half note in the eight-bar piece.

![Rhythm Pattern](image)

**Figure 6. The rhythm Pattern**

Source by: Guo Caiqin and Sayam Chuangprakhon

D. Unitary form structure

Through the statistical analysis of the 400 works collected by the researcher, it is found that 92% of Shanxi folk songs belong to the upper and lower sentence two-phrase section, and 65% of the two-phrase section are parallel phrases before and after each other. The two have the same beginning and end, the difference is only the difference in the ending sound of the two phrases; and 35% of the two-phrase folk songs belong to the contrasting two-phrase section, but this contrast is sometimes more reflected in the melody. Above, the rhythm and the direction of the melody are roughly the same, so this contrast is more of a homogeneous contrast, and the contrast is not very strong.

For example, in the figure 1, is a folk song of Hequ, a typical "Shan Quer" type of folk song, short with the same head but different end [The same head but different end structure is very common in Shanxi folk songs, and the upper and lower phrases often differ only in the ending notes. ] The two phrases differ only in the three notes at the end, In the eight-bar two-phrase section. First phrase ending is re (Shang), second phrase ending is sol (zhi).

2. Kai hua diao folksongs

Shui zhi dao song

![Melody Lines](image)

**Figure 7. The Shui zhi dao song**

Source by: Guo Caiqin and Sayam Chuangprakhon

A. Melody characteristic

a) Wave melody lines

This work is a representative work in the Kai Hua diao of Shanxi folk songs. It shows that young men and women in Zuoquan County are shy and afraid to express
when they are in love. They use a metaphorical way to express their love for men. Overall. Compared with folk songs of Shan Qu er, this type of folk song has a smoother melody line, the melody lines of this work It is relatively gentle, but still reflects the characteristics of wavy progress. Now the author draws the melody line direction of this work as follows:

![Figure 8](image)

**Figure 8** Moletic line of Shui zhi dao song  [Wave motion]

Source By: Guo Caiqin and Sayam Chuangprakhon

b ) Jump in and smoothly combine interval

This folk song is the Shanxi folk song of Kai Hua diao, the melody line jumps into the horizontal interval less than the before pieces, and more intervals are combined with smoothness. The same pitch is composed of second and third intervals. Because this work is going to describe the psychological process of a woman miss the man, its note between two interval ups and downs are stable. Jump into the interval, it is be circled. As shown in the score 5:

![Figure 9](image)

**Figure 9** The interval of Shui zhi dao song

Source by: Guo Caiqin and Sayam Chuangprakhon

B. Mode characteristics

The 5-tone scale

This piece only contains five notes of G D E G A. Therefore, it is the most important representative work of the 5-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs. The scale sa following:
C. Rhythm characteristic

The rhythm type included in this work is also relatively simple. There are four main rhythm combination types. Now the author summarizes them as follows:

D. Unitary form structure

This piece is also a single section composed of two phrases, a total of six bars, the first phrase has 3 bars, the second phrase has 3 bars, and the contrast phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the shang note, The second phrase ends in the zhi note. Both the melody lines and the combination of intervals are different between the two phrases.

3. Zou Xi kou folksongs

"Zhen hun hun gen shang ni zou le” song

A. Melody characterize

a) Wave melody lines

The piece is a folk song of Hequ, a selected folk song of the "Zouxikou" category, collected by the author. The first phrase is different from the second phrase only in the direction of the ending note. Now the author draws the melody line of this song as follows:
Figure 13. The Melodic line of Zhen hun hun gen shang ni zou le song
Source by: Guo Caiqin and Sayam Chuangprakhon

b) Jump in interval

This piece is composed of unison second intervals, combining jumping interval. Now I make a circled jump interval, as shown below:

Figure 14. The interval of Zhen hun hun gen shang ni zou le song
Source by: Guo Caiqin and Sayam Chuangprakhon

B. Mode characteristics

The 6-tone scale

This piece only contains six notes of C D E G A B. Therefore, it is the most important representative work of the 6-tone scale in Shanxi folk songs, which is also the main characteristic of Shanxi folk songs.

Pian yin of B added to became into the six-tone scale (C D E G A B), only one of pian yin is added, as shown in the following figure:

Figure 15. The scale of Zhen hun hun gen shang ni zou le song
Source by: Guo Caiqin and Sayam Chuangprakhon

C. Rhythm characteristic

The rhythm type included in this work is also relatively simple. There are two main rhythm combination types. Now the author summarizes them as follows:
D. Unitary form structure

This piece is also a single section composed of two phrases, a total of eight bars, the first phrase has 4 bars, the second phrase has 4 bars, and the parallel phrase. There is a difference in the termination note of the previous and subsequent phrases. The first phrase ends on the jue note, The second phrase ends in the yu note.

Conclusion and Discussion

1. Melody characteristic

Through the analysis of the above songs selected Shanxi folk songs, it can be concluded that the melody lines of Shanxi folk songs are wavy. This is also the most distinctive characterize of Shanxi folk songs. Changing of its melody direction is consistent with the aesthetics, language, and customs of Shanxi people. Geographical location has a great relationship.

2. Mode characteristic

Shanxi folk songs, as a branch of Chinese folk songs, mainly use five-tone mode in terms of mode characteristics. If pian yin is added, it will become six-tone and seven-tone mode. This is the same as folk songs in other provinces in China, and therefore contrast to Western major and minor music. In sharp contrast, the five most important notes of Shanxi folk songs are dol re mi sol la, while the seven notes of Western music are equally important.

3. Rhythm characteristic

Through the analysis of the above all of songs selected, the most typical rhythm pattern of Shanxi folk songs is a simple rhythm combination. There is no particularly fast or slow rhythm pattern, which is more suitable for singing. Therefore, it has shaped the graceful and moderate speed of Shanxi folk songs.

4 Form structure

Unitary form structure is the basic musical structure of Shanxi folk songs. It can be said that 99% of traditional Shanxi folk songs have such a structure, generally
composed of two phrases, but there are also rare four-phrase single-section structures, but the most common is the author's list. Unitary form structure of two phrase.

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Source by: Guo Caiqin and Sayam Chuangprakhon

Shanxi's folk songs retain their uniqueness and diversity, varying with genres and areas. Some of them have begun to blend in with Western cultures that in the future it is possible that these characteristics of the songs may be lost. In this regard, waiting for the government and authority to come and support the conservation and continuation of Shanxi's folk songs.

Suggestions

1. There should be a more comprehensive study of the songs.
2. There should be a comparative study of other folk songs in China.
3. The government should come in and give policy to support the preservation of folk songs by keeping them alive.

REFERENCES


