

# Guidelines for the conservation and promotion of Fujian folk songs

**Lingling Lin and Jarernchai Chonpairot**

Maharakham University, Thailand

Corresponding Author, E-mail: 253531754@qq.com

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## Abstracts

This study is Guidelines for the conservation and promotion of Fujian folk songs of this research were: 1. On study the historical development and artistic characteristics of Fu'an folk songs; 2. On Guidelines for the conservation and promotion of Fujian folk songs. Fujian, China. Researchers were selected from literature, literature and related research papers. and field data, investigations, observations and interviews with relevant persons. The information in this article is described and analyzed as follows: 1.1 Her people claim to be Shanha, spread along the border of Fujian and Zhejiang provinces. Although the history is different But since the 7th century she appeared and began to create her own folk songs 1.2. Her folk song is called Chorus 1.3 Literature. She has a unique way of biting. in terms of singing style Her folk songs are also divided into true and false sounds. But the genre is the opposite of traditional folk music. Its true sound is the intonation of the original Belcanto, and its treble is the true sound of the original Belcanto 2. The following findings relate to the developmental state and style of folk music: 2.1. 2.2. To develop and inherit She 2.3 folk songs through the efforts of individuals and governments. Her folk songs continued to evolve. and is a valuable heritage that stays with the Chinese people forever

**Keywords:** Her Folk Song; Fujian; Musical Characteristics; Development Status

## Introduction

The She nationality is a member of the big family of ethnic minorities in my country. East Fujian and southern Zhejiang are the main settlements of the She nationality. Singing folk songs is the favorite music activity of the She people, and it is also the most common and most widely participated by the masses. In the long history of development, the She people have created many excellent folk music cultures, and the She folk songs are one of them. The folk songs of the She nationality originate from She people's perception of life and the expression of their emotions. They contain rich folk cultural connotations and are an important part of the traditional culture of the She nationality (Wang Yaohua, 2019). It has multiple functions such as entertainment, social interaction, education and cultural heritage. Therefore, the saying "song is a family heirloom of the She nationality" has been circulating in this area since ancient times. In May 2006, She nationality folk songs were approved by the State Council to be included in the first batch of national intangible cultural heritage representative items list (Sun Jinan, 2013).

However, with the development of modernization, especially the acceleration of urbanization, the cultural and ecological environment of She nationality folk songs has been impacted, the problem of aging and faulty inheritance of the people is serious, and they are facing the problem of modernity transformation and development. Under the background of

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intangible cultural heritage protection, the inheritance and development of She folk songs has achieved certain achievements, but there are still many difficulties. For example, young people will no longer sing traditional She folk songs, and they are more interested in the current popular music. In this way, the traditional She nationality folk songs gradually become lonely and disappear. The author also learned from the interviews with the relevant inheritors that the current She nationality folk songs are mainly circulated by the older generation. Therefore, it is urgent to organize and study the folk songs of the She nationality in a timely manner. (Wang Yaohua, 2019).

Therefore, in the context of the protection of intangible cultural heritage, it is very meaningful for the author to discuss how to better inherit and develop the folk songs of the She nationality. Based on this, the author takes some She villages as field points for investigation and research. Using the method of literature research, field investigation and comprehensive analysis to collect first-hand fresh field data, from the aspects of historical evolution, protection process, inheritance method, development dilemma and countermeasures, this paper discusses the development of She nationality folk songs in the context of intangible cultural heritage protection. Inheritance and development issues.

## Research Objectives

2.1 On study the contemporary status of She nationality folk songs in Fu An, Fujian, China.

2.2 On Guidelines for the conservation and promotion of Fujian folk songs

## Research Methodology

In this research, the researcher used a quantitative research methodology, that is, collecting secondary data from documents and collecting field data. Observing and interviewing the informants and analyzing the data by separating the data with principles, concepts and theories, then summarized according to the objectives of the research as follows:

**1. Research tool** The main target group for this study was chosen to provide information: the famous local singer Fu An. Afuan folk song successor, She village keeper, ethnic community Understand the impact of urban culture on ethnic culture. and important figures involved in education, such as Lei Xinsheng, deputy director of the moral education department of Banzhong Central Elementary School, and Lei Siqu, a student of Banzhong Central Elementary School, as a new successor. Students play an important role in spreading cultural revitalization. There is also Lei Shouyu, She Song successor, every weekend in Chengyang City, Fuan City, Ningde She Nationality Festival of Tiehu Festival on March 3, Lei Shouyu Successor Association and Zhong Shimu organization, her love She Song and nationality culture. She here speaks for herself with this teaser song. As the successor to the folk songs of the She nation, the interview gives her a clearer understanding of the nature of She music and how She music is taught.

**2. Data collection and tools used** In this research, the researcher has collected data according to the objectives set and there are steps in the order of operations as follows

2.1 research tool

The main tools for this research were audio tapes, diaries, and travel itineraries. Travel details are attached to this study.

2.2. Collection and handling of information

The research included 13 relevant policy documents, with 43 hours of

recordings, including 18 song recordings, 18 hours of interview recordings, and 9 hours of daily life recordings, with three new lyrics and two new songs.

### 2.3. Data classification

According to the research guidelines of this article The authors classified the collected data into two separate studies: Songs related to her nationality: Sounds related to musical recordings. Writing field notes related to music collections daily life recording (About music and lifestyle habits) The Current State of Her Folk Songs: Related Policy Documents National Press Releases Distribution Related Interviews

### 2.4. Further research

to serve as additional research guidelines for this thesis. Comparison and verification of data obtained by field survey method. and to study the changes in styles, inheritance, and changes in folk singing policies of the people over time.

The authors of this thesis compiled more than 60 materials in two separate works to emphasize their research and to compare and study them with the materials and data collected.

Fujian Province's Intangible Cultural Heritage (Music Level) - Jin Ge, Dongshan Song, and She Nationality Folk Songs" was compiled by Liu Chunshu, Liu Xiangdong, Chen Xinfeng, and Lan Xuefei. This work is also useful in studying the dynamics of folk songs in modern times and presenting a more complete concept of protection and inheritance.

**3. Data analysis** In this research I use document and field data collection methods. to verify the information according to the purpose and aims to understand research issues comprehensively and accurately as follows:

#### 3.1 Content Analysis

from the interview The author learned that after the She nationality culture was registered as an intangible cultural heritage, The government has spared no effort to help She nationals and protect She national culture. but at the same time with special The folk songs of the She people inevitably changed form in the process of spreading. At the same time, under the large-scale socio-economic system, the spread of She nationality folk songs encountered some obstacles such as lack of wages, lack of performers, lack of audience, and many others. The author found that by developing the idea of urbanization The singer's aging phenomenon was serious. and over time The number of singers gradually decreased, how to attract young people to understand and love her folk songs became a necessary issue for development. At the same time, the development of rural mechanics and the influence of Western culture resulted in the rapid decline of She's new folk songs. Changes in labor methods and influences of religious beliefs are bound to push the development of the She folk song into another path.

#### 3.2 Music Analysis

The quantitative analysis method was mainly used by the authors to analyze Fujian Province. From the analysis of field survey data The survey content includes music, singing, performance, etc. Based on the data analysis results combined with the comparison and analysis of the folk song patterns of the She people in Zhejiang Province and other folk songs in Fujian Province. Characteristics of folk songs of the She people in Fujian Province are summarized

## Research Results

A study of She's Folk Songs in Fu'an City, Fujian Province, China. Researchers collected and analyzed data. according to the intended purpose The research results can be summarized as follows

### **1. the contemporary status of She nationality folk songs in Fu An, Fujian, China.**

For the contemporary status of She folk songs in Fu'an, Fujian Province, the author aims to analyze the history of She folk songs and the history of the She people, as well as to compare the current characteristics of the folk songs with that of the She folk songs. she sings folk songs manuscripts as well as comparisons of She folk songs from different regions. The author will divide the analysis into 3 topics as follows.

#### **1.1 The basic concept and history of She Folk songs**

**The History of the She Minority Group** She nationality calls itself "Shanha", is a Chinese diaspora and Fujian and Zhejiang border, about 60% of the people living in Fujian. According to the understanding and visit of their sources, such as the Vietnamese and Fujian indigenous theories, there are also non-indigenous people in the Henan theory of Yi, but according to records, since the 7th century AD, she people have lived and multiplied in the border of Fujian, Guangdong and Jiangxi. According to literature, the han literature is "nest in the cliff, hunting its business, farming mountain and food, rate, two, three old migration, addicted to drink, and different", man "hat, short wide sleeve, barefoot, spine blue eyes, long ape arm, dumb as birds... · woman not hair ornaments, knot grass, if wreaths no bun, bright eyes and white teeth". She people settled down, gradually changed to soil liao, tile liao living, mainly to rice for agriculture, forestry, tea and hunting as a supplement. They cultivated paddy fields and exchanged salaries. Although they are deeply integrated with the Han nationality and are deeply influenced by the Han nationality in politics, economy and culture, they also have their own unique cultural system.

**Concept of "song speech" of She folk songs** The basic concepts of She folk songs are focused on the definition of "singing" and "singing". First of all, she nationality calls singing as "k n". In the expression of Chinese characters, there are three writing methods: song speech, song yuan and song source."Song Yan" is the Chinese expression of she intellectuals singing to see people in eastern Fujian. Song to speak, speak with singing to express, such as close to song to ask: " Song words ask you Mr.Song, how did Shanha source be born?"Zheng Xiaoying teacher mentioned:" as long as the eyes can see, hands and feet made, words said, no matter what thing has a song."Therefore, when the language is not good to express their feelings, it is convenient for she people to speak with songs, whether in gender issues or in general interpersonal relations. At the same time, there are Zhejiang she intellectuals recorded in the written data of "song source", aka she people mentioned "song yuan" and in southern Zhejiang she intellectuals writing technical school refers to the love song "edge song".

#### **1.2. Artistic characteristics of She folk songs, Fu'an City, Fujian Province, Chi**

**Literary Characteristics** Structurally speaking,the literary structure of songs is a derivative structure, commonly known as "fence weaving", and also called "pull". She song cloud: " you that then sing I then back, then song son fierce sing, star tower from the ground, flower basket from the bottom of the buildup."It is that the song is" make "out," pull " out. The inside song had seven words as one sentence and four sentences, but it could produce several "scattered notes", dozens of hundreds of "small biographies", "small sections", "small copies", and hundreds of "big biographies", "big sections" and "Dalian copies", in some ways:

1. Three changes: to the first one shall prevail, the second one after every one, two, four sentences to rhyme to change, even sing three.

2. Single link: in one unit, connected with changes several times. It includes single pull head and single pull tail.

3. Double link: in two units, connected with changes several times. It includes double pull head and double pull tail.

In addition, there are the lyrics of the "make" and "pull" out of the second and third part of the "pull" folding structure; there are numbers, such as December, ten, five or to split, such as each lyrics to "fu", "pull", "in the serial structure, such as" earth to heaven, men to the earth, the stars clear to the moon, plow wall to the drought " series structure.

In terms of rhetoric, she song is a Chinese system, its vivid in the use of words; language rhythm has loose sentences and tight sentences; rhetoric involves many common types of modern Chinese; language rich ethnic style, such as no lips, six voice, vocabulary both guest words, and she residence Chinese dialect borrowing, and may have "ancient She language bottom" old words; and full of plain, lively and implicit expression style.

**Melody Features** Fu'an tune is mainly based on the pentatonic scale quotient mode, the basic "la, do, re, mi, sol" melody is "do, la, sol, mi, do, re", the formula is a body of double sentences with four sentences or repeated changes. One word, one sound, its long tone pauses more than the fourth and seventh word in a sentence, the third sentence often immediately follows the fourth sentence, and often wander in the bass area, the sound range is usually ten degrees, the crown of the song. At the same time, some songs use the Fuding tone, Fuding tone is the same five-voice quotient tone, sound column to "do, re, mi, sol, la" as the center, six degrees can be expanded to three degrees or even pure four degrees to high, bass area, to "sol, la, re, do, mi, sol, la, do, re", but usually a large six degrees, no more than ten degrees. The basic progress of the melody is "do, la, sol, mi, re". Type for the change of repeated parallel double sentence a body, on the basis of a word a beat, however, habits in the song, namely the first sentence lyrics of the second word or the fourth word processing for the tone of the main five feather long when stay, to the end of the first sentence, the second sentence at the end of the long when wide rhythm processing, the whole song cadence, sharp contrast.

**Singing characteristics** The traditional singing style of She people is the "falsetto" in our concept, which she people think is the "true voice": the high voice is the "true voice"; and the low voice, such as the voice of ordinary speech, or crying when their parents die, is the "falsetto". The sound method of "high voice" is similar to the falsetto in the concept of Chinese culture. Its sound state is "the breath blows away the section of the vocal band and vibrates the edge"; the "low voice" sound method is similar to the true sound, which is "the breath vibrates the vocal cord according to different certain pitch". Most of the She people in Fujian and Zhejiang and the owners in Qiandongnan advocate "loud" singing. The She people of Fujian and Zhejiang believe that such voices are high, soft and strong, which can "match and master the high and low ancestral tone" and are "sound"; and the "low voice", also called "flat speaking", is sung by the elderly or people with bad voice, which is the expression of "silence". The "loud" tone is called "high tone", the sound range is between b 1 and b 2, with the "low voice" tone is called "flat tone", the sound range is between c 1 and a 1. The "loud" singing method of She nationality is only used to paste songs, which is bright and self-contained.

### 1.3. Differences between Fujian folk songs She

The difference between Fujian She folk songs, people in some areas sing a single folk song. This basic color scheme could be "Patent registration" of that area in the Chiling area and the Zhongzhai community through data collection and verification. and the literary mix to analyze and compare the basic music tones in the Chiling area mainly uses the Dehua tones. The Dehua tones are five tones of feathers. The starting sound is "sol, la, do, re, mi." Basically,

the melody is "high re", mi, do, la." One word, rhythm, four sentences, and one paragraph, labeled "sol la d'ore." of "ri do bes la sol" is cut to the rhythm of a single sentence. Modernity and the movement of people and many field activities of urban life are lost. The folk songs of the Zhongzhai community are mostly sacrificial songs, goodbye, marriage, and love, so music is a revolving sound. Among them, the Dehua sound is the most common sound, followed by several Xiapu sounds. Using Xiapu, the tone is "do, re, mi, sol, la", and the base melody is "do, la, sol, ". mi, again". To break the balance and harmonize the structure of the lyrics and the song, tear four verses, five forms, into one sentence. For example, the first phrase often has two prefixes in the first and second sentences. The second sentence contains the last five words of the second sentence. The third sentence corresponds to the third sentence. The fourth sentence contains the first two words of the fourth sentence. and the fifth sentence contains the last five words of the fourth sentence.

The difference between the folk songs of the She people in Fu'an and the original folk songs during the visit It is not difficult to find that most of her folk songs are duets, but there are also many "duties" such as duets. from the interview document Her people thought singing together was unclear. For example, she sneered: "I've never sung before. I'm not singing I sang it all, I really sang, like hitting a pole with a yam. And like a shouting toad "and the soloist, even if humming in the field work or when the song starts, does not answer for a long time, and the fact that the other party is invited to sing repeatedly has a solo, but she thinks that the solo person is also cold because "Wine still endured, cried, still wanted people to come back and speak, still wanted to endure, still endured (staff), couldn't endure, cried, asked for answers. is that people have to line up Singing is singing together, singing together, playing together, being in pairs." The style and style of this traditional folk song is different.

## **2. Guidelines for Conservation and Promotion of Folk Songs of the He Tribe, Fu'an City, Fujian Province, China.**

This chapter mainly describes the second research objective. The author will study the development status and style of She folk songs, explore the development status of She songs under modernization. and the impact of popular music on the development of She songs, and exploring its current development patterns. At the same time, a comparative study of the current situation of national anthem development in different places will be divided into 2 analyzes as follows.

### **2.1. The current situation of the development of folk songs of the She nationality in Fu'an and analysis of the dilemma**

Nowadays, the development of She folk songs is very different between villages and cities, and the main reason lies in the great difference between rural folk songs and urban lifestyles. However, their respective development and functions play a vital role in the development of She folk songs. The author has obtained the following analysis results from the collected data and the field exploration1.1 Research on the current situation of the development of folk songs of the She nationality in Fu'an in the countryside and analysis of the predicament

2.1.1 Current Situation of She Folk Songs in Rural Fu'an The development of rural She folk songs is divided into two stages. The first is traditional oral delivery. Due to rural development, some people's traditional living habits are still maintained. according to the author's visit It can be conditionally divided into the following

1. Agricultural life; like a labor song Her folk songs still play an important role in the agricultural life where people gather. This was an important method of oral her folk songs. During the author's visit to Chiling, her staff will be "December Productions" as the

production song, there are also many unsung songs, some folk songs are featured. Altered and sung along previously created works, such as the new songs based on Tea Picking's songs, "they are archetypes that fit the rhythm of field work while also featuring non-composed folk songs." change of labor mode

2. Sacrifice Festival Sacrifice festival is the most important large scale event of many of her people. Celebrations are held together by the whole village. It is a large-scale event naturally without She's folk singing, but also a way to spread new folk songs, because many large-scale festivals where people working in other places return to them. hometown to return to live with family When watching a festival in a known name The author was exposed to the rehearsals of She's folk songs in the festival program. including recent works such as "Song of Tea" and traditional songs such as "Song of Gao Huang".

3 emotional life Emotions are very important links in life. Her people who gathered in the village are still an integral part of the two-toned feel. The creation of love songs is also one of the main means of developing her folk songs. Human life cannot do without love. So here is She's creative home for folk songs. During my visit to Chiling, I put together a double-tone adaptation of "Love Songs", and I also sang songs with modern pop elements. But local people don't know this song.

4. Historical Folk Songs and the Creation of a New Era After the liberation of the nation and the people under the leadership of the Communist Party of China to build a new China in this process Her people not only took part in the construction. but also received assistance from the state and party. This emotional shift was also a major source of her folk song creations. In historical songs such as "ancient times", "imperial songs" and other works, there is still a high level in her countryside, and there are many new songs based on facts, such as national liberation, revolutionary folk songs, "cross song", "you from Beijing to Fuzhou" to the countryside, promoting production "Beijing in production", etc ... This type of her folk songs, following the trend, will be the main method in the future.

#### 2.1.2 The Present Situation of the Folk Songs of the She Nationality in Fu'an City

She nationality folk songs focus on the means of outward dissemination in the urban development. Because of the different functions of urban and rural areas, she communities in cities, many activities in the countryside are not found in the city. For example, there are no fields or tea fields in the city, so there are fewer ways of transmission. When the author visited the She community in Zhongzhai, it was the Chinese New Year. As a traditional Chinese festival, she people naturally celebrate it, so they collect more sacrificial songs, mourning songs and songs related to the festival. After many interviews, due to the development of urbanization, the creation of She folk songs mainly stays in the creation of festival songs. But Zhong Zhai community in the development of she folk songs also plays a key role: she community because of its unique geographical reasons, and urban communication closely, to help the government support of she culture, to help she folk songs spread in modern society, let more people hear and understand the she cultures and she folk songs.

#### 2.1.3 She Nationality's Folk Song Dilemma in Fu'an in Rural Development

The world in the 21st century is evolving rapidly. In the era of globalization, information has become urbanized and modernized. The trend of integration of all ethnic groups is growing. And the phenomenon of cultural assimilation is becoming more and more apparent. This kind of cultural assimilation exposes fragile national traditional cultures to a crisis of marginalization and extinction. with ever-changing modernity Many traditional farming methods have been abandoned. and switched to using more modern equipment to work

Folk songs are created according to the rhythm of labor. Rhythm of luk thung songs. You, luk thung songs like this. But by changing the mode of production The original stroke cannot be used with the new labor stroke. resulting in labor-intensive folk songs The irreversible process continues. and the impact of creativity Until the pure mechanism behind farming in the creation of folk songs may be exhausted. With the reform and opening up of the country China is in constant contact with the world. When we promote Chinese culture overseas Western culture continues to influence the people of our country. Of course, her folk songs also had a big impact. The influence of Western culture had a great influence on China in the past. Many young people are foreigners and hope to be closer to western culture. While youth have always been the main force in carrying on cultural traditions.

impact of urbanization Urbanization has the greatest impact on rural areas. This brings with it two main problems. She is a luk thung singer and is always at ease in the fields, on the hills, in the forest, in the house, in the middle of the field... when receiving guests, weddings, sacrifices, funerals, festivals... together. The music activity gradually quieted down. Rare songs in the fields. Young men and women learned their etiquette traditions gradually simplified and disappeared due to the influence of Han culture and modern life. The original cultural environment has changed. Her folk music gradually lost its place and ground. Secondly, the loss of personnel and urban development. More and more people want to live in big cities. Therefore, few people are willing to stay in the countryside. Especially young and middle-aged people aged 20 and 45 years old. Language and national heritage are twin brothers. and language is an important symbol and attribute of a nation. Her language was matured by her people in a long historical life. Although they have lived with the Han people in history. But her language class was unbeatable. but developed in combination In addition to material inheritance Cultural inheritance is also passed on from generation to generation through intangible forms and language. The folk songs of the Yu people are indistinguishable from the language of the Yu people. in today's social integration economic development convergence of cultural backgrounds Her language was affected in an unprecedented way. Children walked into a brightly lit classroom. Learn Mandarin and try to change the dialect accent. School education is a permanent opportunity to use her. Many villagers said that due to the settlement change. Her future generations will not know what language she is. This problem is especially important in the Zhongzhai community, because in the Zhongzhai community, except the first generation, Most of them do not use the She language to communicate. This problem seems to be in today's reality. Finding a suitable successor is very difficult. This successor must first be able to speak the traditional She language. This was followed by a voice and interest in folk singing.

## **2.2. Analysis of the developmental patterns of She folk songs**

since the founding of the People's Republic of China Her folk songs caught the attention of all levels of the cultural department. The musicians did not go deep into the mountain villages to conduct important investigations and recorded folk songs in the main She people gathering area and collected a large amount of musical score information. which laid an important foundation for She music research.

In 1952, Liu Chunshu and Hu Lin, musicians from Fujian Province, Traveled to a minority gathering area in eastern Fujian for a month to investigate She's folk songs and first encountered several sounds of She's folk songs in Fuluyang Village, Fuding County.

In 1956, Liu Chunyu and others went to Xianyan Village, Jianzhong City, Fu'an Province for the Baiyun Mountain Song Party.



In 1961-1965, Fujian Provincial Cultural Office The Fujian Provincial Music Association has chosen the Provincial Mass Art Museum. Provincial Faculty of Music and Dramatic Arts 68 counties and other departments to set up working groups, cities, and some in the provinces, communities, production teams for recording interview scenes. During the excavation of Hua' village Nam Ping County She sang and many zhao'an county her songs.

In 1958, under the leadership of the Ethnic Affairs Committee of the National People's Congress and the State Ethnic Affairs Committee Famous musician Zheng Xiaoying and staff transferred from the Fujian Provincial Cultural Bureau are being investigated under "Cultural Investigation Team" subordinate From September 1958 until the end of the year, the team surveyed counties and natural villages in eastern Fujian and Zhejiang. and compiling a report of her literary and artistic inquiry for the development of undeveloped urbanization to the countryside. The communication channel between the countryside and the outside world is therefore quite closed. and channels through which people will spread out Her culture and folk songs are limited. Working in the field for government and citizens was one way to spread her folk songs outside by helping to record and record her folk songs. City expansion could use its function well. and cities It has a relatively perfect data collection ability. the ability to write books and the ability to copy books which can effectively help the development and dissemination of She folk songs. For example, after the compilation of The Integration of Chinese Folk Songs resumed in 1979, the results of She's investigation and compilation of folk songs were published as part of the Collection of Chinese Folk Songs, an art research project that Dogga's major collection includes Chinese folk songs. Fujian total volume of 209 She folk songs in eastern Fujian. mainly in eastern Fujian Includes Chinese folk songs. Zhejiang Volume contains 125 She folk songs, including 6 "narrative songs", 76 "miscellaneous songs" and 43 "ritual songs".

Since the founding of the People's Republic of China, great attention has been paid to the protection of traditional culture and minority culture. One of the most important representatives is the cultural heritage declaration. In November 2019, the National Intangible Cultural Heritage Representative Project's list of protection units was announced. And Ningde Museum of Art, Jingning She Autonomous County Intangible Cultural Heritage Protection Center and Taishun County Intangible Cultural Heritage Protection Center were awarded this qualification. of the Thung Song Luk Thung Project Protection Unit on April 29, 2022, included in the "List of Guangdong Provincial Representatives of the People's Government of Guangdong Released", with project number II-35.

#### **Intangible Cultural Heritage Inheritors**

Lei Meifeng, inheritor of the Third National Intangible Cultural Heritage Project of Folk Song She Number: 03-0810 Application area: Ningde City, Fujian Province

LAN Chenqi, inheritor of the Third National Intangible Cultural Heritage Project of She Folk Song Number: 03-0811 Application area: Jingning She Autonomous County, Zhejiang Province

dissemination of folk songs of ethnic groups The development of She's folk songs made it very difficult for him to self-publish. In addition, the development of urbanization and modernization has made the communication style of She folk songs very different. However, with the development of information technology, her songs have been recorded in different formats. more and more people hear Among the information gathered The author is published through live performances. For example, in 1991, during a performance in Jingning She Autonomous County, Lan Chen Qi won third place. For example, in September 1994, Lan Chen Qi was invited to the Folk Art Festival. Chinese She in Japan In the same year, she

performed folk songs and weaved ribbons in cities such as Fukui Dunka and Osaka, Japan in Osaka, Japan. She had an epic solo performance of "Gao Emperor Song" and she sang five songs in a row. There are also various exchange activities or performances organized by China to help the development of minorities. For example, in 2012, Lan Chenqi participated in the 4th National Minority Art Exhibition in Beijing. and was awarded a gold medal for creativity and performance. and among the best

dissemination of ethnic folk songs However, the development of information technology has also allowed her songs to be recorded in different formats. For example, in 1991, during a performance at Jingning She Autonomous County, Lan Chen Qi won third place. For example, in September 1994, Lan Chen Qi was invited to participate in the Chinese She folk art festival in Japan. In the same year, she performed her folk songs and ribbon weaving in the city. such as Fukui Dunka and Osaka, Japan In Osaka, Japan She had a solo performance of the epic titled "Gao Emperor Song" and she sang five songs in a row. There are also various exchange activities or performances organized by China to help the development of minorities. For example, in 2012, Lan Chenqi participated in the Fourth National Minority Art Exhibition in Beijing. and was awarded a gold medal for creativity and performance. and Music Creation Award For the preservation of national heritage and the protection of She folk songs from interviews and investigations. The author observes activities organized by Song She's successors, Zhong Shimu and Lei Shouyu at She Nationality's Sutiehu Heritage Site in Ningde, Chengyang City, Fuan City every weekend, the successors still love her. The brothers and sisters of the She ethnic group in the music and culture of the She ethnic group speak for themselves and express their feelings through song. Everyone focused on learning She songs and making innovations based on the original She songs, attracting more and more young people to join the team. Give the public a chance to better experience and learn the folk songs of the She people in Fu'an. "We also plan to conduct one-day cultural tours in the future. with the sister of the She family as a tour guide sing all the way Blend traditional and local culture with modern life. and strongly recommended outside world to tell Fu'an's story and convey the voice of the She people." - Zhong Shimu successor

## Discussion

She folk songs are a typical representative of ethnic minority folk songs in Fujian Province, which have a long history. However, both traditional folk songs and She folk songs face the same problems in their development and protection. For example, the type of work is too small, the content is outdated, the loss of actors, etc. In order to protect and develop the traditional culture, we must take some measures to change the status quo.

Content adjustment: The content of She folk songs needs to be adjusted. The creation of She folk songs can be selected with some favorite themes of young people. For example, some topics related to real life and current society. It should reflect more on the social reality and the living conditions of young people. At the same time, with the help of Fujian Provincial government and non-governmental organizations, we can help She folk songs and spread, so that everyone can better understand the charm of She people.

Set up typical: choose typical works, its needs are: classic, in line with the public aesthetic. Centering on the packaging and innovation of typical works, the works will be made into excellent works of sustainable development, and the works will be performed on multiple platforms to participate in competitions, so as to drive the social influence of She folk songs.

She folk song performance venues will be set up, and more She folk song performance links will be set up in she cultures exhibition venues such as She culture cultural centers. First,

spreading She folk songs through performance is an effective development means of music communication. Second, it is necessary to increase employment, promote the development of She folk songs while promoting local employment, and attract more She folk song lovers to protect she music and promote the development of she music.

To carry out campus opera art and other activities in universities, primary and secondary schools and communities, promote She music, and constantly cultivate and accumulate the audience.

Make good use of information development, which can help the promotion and dissemination of She folk songs. At the same time, the development mode of She folk songs should be strengthened to strengthen the functions of villages and towns in their development, expand their development possibilities while establishing good functions, and help She folk songs to develop better through innovative thinking or means.

## Suggestions

1 Because of China's vast land and rich resources, the customs and customs of different regions in the country vary greatly. Therefore, visits and investigations to individual She ethnicity gathering places are helpful for a comprehensive understanding of the overall style and development status of the She ethnic group. This paper can serve as a reference for similar topics.

2 The inheritance and development of folk songs is a staged process, and the current research on the folk songs of the She nationality is not perfect. Although musicians have worked hard to protect and spread the folk songs of the She nationality, they have achieved considerable results. However, there are still many problems in the protection process. For example, some villages that have not received attention or protection, some local residents in some villages with weak protection awareness will destroy some old and eliminated farming habits, and it is difficult to attract the attention of the academic community. This paper can be used as a time node, to give future generations a reference for the progress and speed of development.

3 It can be used as a reference for future research and study, and can also be used as basic information for a preliminary understanding of the folk songs of the She nationality in Fu'an.

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