

The Preservation of Zou Xi Kou's Folk Music in Shanxi, China

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Abstract

The song "Zou Xi Kou" depicts the historical phenomenon of "Zou Xi Kou", and sings the emotions of the people at that time, and has been passed down in the form of folk songs. We all know "Zou Xi Kou" as a Shanxi folk song, but in fact this simple folk song is a collection of musical styles and different languages of "Zou Xi Kou". It is a classic folk song with many variants, and the researcher, after collecting and analyzing them, combines the literature method, the picture collection method and the field research method to analyze the three different musical forms of "Zou Xi Kou" in terms of the lyrics text, the variations of the song, and the cultural connotations of the music, etc. The researcher tries to find out more about the different versions of "Zou Xi Kou" and the cultural connotations of the song. In this study, we try to find the commonalities and classics among the different versions of "Zou Xi Kou". And after understanding the characteristics of folk songs in different places. After researching and analyzing different regions. These western folk songs, which project people's deep emotions from the historical phenomenon of "Zou Xi Kou", a huge population movement that lasted for hundreds of years, have had a profound impact on the entire northwest region and even on the whole of China over the years.

Keywords: Preservation; Zou Xi Kou; Folk Music; Shanxi; China

Introduction

In the vast land of China, the Yangtze River and the Yellow River Basin are the main birthplace of the Chinese nation, of which the Yellow River is also known as the "Mother River". In this basin derived from a lot of excellent civilization achievements, which is not only full of profound modern culture, but also nurtured in the Yellow River Basin formed by the local national characteristics, and cultural connotations (Shi, 2010). When it comes to national characteristics and culture, folk songs are indispensable. China's Yellow River region is mostly mountainous and hilly, and the most important part is the middle part of the Yellow River flows through the high loess slope area of China. All the special geographical features of the region make the folk songs of the Northwest have the same impassioned feeling as the "high slopes of the loess" (Wang & Zhen, 2009). The Yellow River is also known as the "Mother River". Coupled with the expression of local dialects, it adds more regional characteristics to the folk songs of Northwest China. The folk songs of Northwest China have more vivid emotions. As a Northwesterner, it also makes me have a deeper feeling for the expression of music and emotion in this region (Qi, 2016).

Last but not least, as a native of Shanxi, nurtured by the Mother River since childhood, the researcher has a deeper understanding of Northwest folk songs. The researcher also want to collect and study this time so that the researcher can have a deeper understanding of the Northwest folk songs in terms of emotional expression, humanistic connotations, etc. As a folk song performer. As a folk song performer. The researcher hope to let more people understand Shanxi folk songs. In addition, the researcher hope that the researcher can also make my own small contribution to the inheritance and development of folk vocal music. In the process of development, many songs are passed down from person to person.

Research Objectives

1. The knowledge of Zou Xi Kou
2. To study Zou Xi Kou folk music.
3. Preservation of Zou Xi Kou.

Research Methodology

Quantitative research refers to statistical methods in mathematics. Analyze the data collected by the researcher. And summarize the quantitative characteristics, proportional structure, and development and change rules of the research object. Through the collection of the folk songs of *Zou Xi Kou*. Create IOC the manual. and form focus groups for discussion, collect suggestions for the manual. This research is a qualitative and quantitative mixed research. Both research methods are important in ethnomusicology. They provide an important theoretical basis as well as a practical basis for the research results. It is also an important method used by the author in her research.

Qualitative research refers to the method of logical thinking. Enable the researcher to process and organize the material to be investigated by thinking. It reveals the law and essence of the research object. For the folk songs of *Zou Xi Kou*. Qualitative research is of great significance. The interviews with key informants related to Shanxi Go Xi Kou folk songs during the research process. As well as field observation and research in the Hequ area of Shanxi. From the study area. Investigations were conducted in the direction of folk song singing heritage in Shanxi Province. The help of local ethnomusicology was also sought. so as to facilitate the author's research. This research interviews about 3 famous folk singing artists.

Conceptual Framework

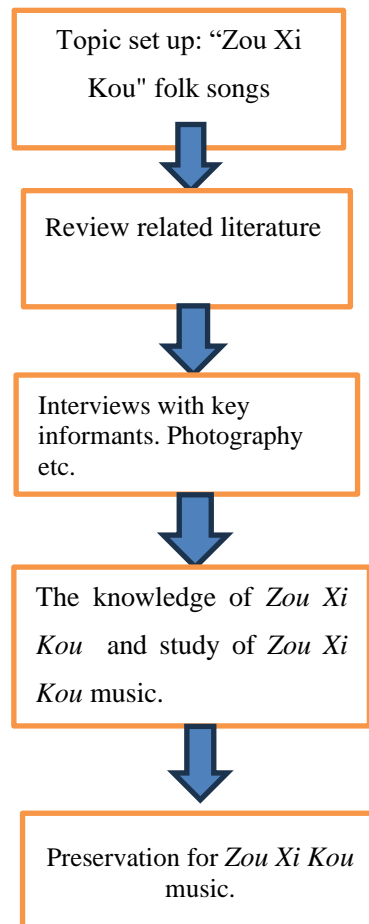


Figure 1. Conceptual Framework

Research Findings

1. Historical and Cultural Background of the "Zou Xi Kou" Folk Songs

"Zou Xi Kou" is an important large-scale population migration activity in Chinese history. Since the middle and late Ming Dynasty, until the end of the Qing Dynasty and the early Republic of China in more than 300 years, a large number of Shanxi, Shaanxi, Hebei people left their homes, from within the Great Wall through the passes and passes such as Shanxi Kihuokou, Shaanxi Fugukou and Hebei Dushiokou to the north of the Great Wall, "outside the mouth", and entered the Mongolian city of Guihua (Hohhot), Tumurt, Chahar, and Ordos to engage in farming and trade. Ordos and other places to engage in farming, trade, open up the hinterland of the Central Plains and the Mongolian steppe economic and cultural channel, and therefore also known as "go outside the mouth".

The Yellow River Basin, as an important birthplace of Chinese culture, has been nurturing the children of China who have lived and prospered by farming for generations. But with a dense network of fish and rice in the middle and lower reaches of the Yangtze River is different, in the "several" turn of the Yellow River through the Inner Mongolia Plateau, Loess Plateau, holding a large amount of sediment flowing through Shanxi, Shaanxi, Inner Mongolia border zone, did not give the local people to bring good farming conditions. Here the gullies and ravines, the lack of vegetation cover, natural resources are extremely scarce, coupled with the growing population, in the local formation of the "one side of the soil and water can not feed a side of the people," the embarrassing situation. Barren land, frequent natural disasters, poor living conditions forced the working people to move to the unknown land north of the Great Wall with their own and their families' visions of a better future, embarking on that uprooted, uncertain future of the "Zou Xi Kou" road.

"Zou Xi Kou" folk songs is a general term for western folk songs derived from the "Zou Xi Kou" incident. In 1953, the Institute of Ethnomusicology of the Central Conservatory of Music went to the area to collect folk songs, and in just three months it recorded the lyrics of thousands of "mountain songs" and 150 different tunes, thus establishing Hequ as a place to learn and sing. It is a special place in the important distribution area of folk songs. As a result of the population migration that has influenced local people for hundreds of years, "Zou Xi Kou" has naturally become an important subject of "Shanqu", which has been passed down to the present day.

These Northwest Mountain songs with the theme of "Going to Xikou" either reflect the scenes of parting in a colloquial way; or blend very graphic actions into the lyrics to show the reluctance of lovers; or compare the things around them with their relatives in a faraway land, singing the songs in their hearts in the simplest language. However, regardless of the content of the lyrics and the way of expression, the "Zou Xi Kou" folk songs deeply and accurately reflect the emotional state of the local people with the most simple and simple language, the words and phrases closest to the life, parting, longing, looking forward to, and reunion, which are full of deep feelings of love and pain, precisely in the most direct way of direct expression, and a pinch of the truth, revealing undoubtedly and thrillingly. The expression is undoubtedly thrilling and unforgettable forever. The singing is like a sigh, which expresses the love, hate, sadness and parting of the people on this yellow land.

2. Zou Xi Kou music traits

2.1 Melody and rhythm

These three folk songs with distinctive musical characteristics were born out of the common historical background of the "Zou Xi Kou" migration event. They have similar lyrics and tunes. They tell the poignant story of the heroine's farewell to her husband, who is about to leave on a long journey. There is also a convergence in the expression of emotions. But in the process of folk song development and change. The folk songs passed on by word of mouth were integrated with the local culture in the places passed by "Zou Xi Kou". Therefore, in the specific musical form and singing style reflects a certain difference. Therefore. The corresponding characteristics of the folk songs of "Zou Xi Kou" and their causes for detailed comparative analysis will become an important part of effectively grasping the singing style, singing skills and emotional expression of the corresponding folk songs. As a singer. Through the in-depth study of these three different styles of "Zou Xi Kou", we can also provide

meaningful insights into the folk songs. The fact that they are not the same as the others is a great help to the folk song singers. As an ethnomusicologist. For the collection and preservation of music left behind by history. To stop the loss of folk music. All of them are of great significance.

As a representative of Northwest Han folk songs. The folk songs of the Hequ region of Shanxi carry the fifths upward and downward in different dominant tones to form a five-degree tritone row. and the form of double-fourth structure shows the prominent feature of four-fifth relationship in the tonal structure of Han folk songs. The levistic modulation is at the center of the local folk songs. The second is the use of the Shang and Feather modes. On the basis of the Zheng, Shang and Yu modes. The tonal structure based on the four-five degree relationship is skillfully combined with other melodic elements. Eventually, the unique style of folk songs along the Yellow River was formed. As presented in the folk song "*Zou Xi Kou*". In addition to the common cultural background and national music characteristics, the interrelated folk songs of the two regions still show certain regional and local characteristics. On the basis of the basic tonal structure of five degrees and three tones, the minor key has formed a more regular and natural musical form. As a result, the expression of emotion is more restrained. The Shanqu, on the other hand, by jumping in more drastically. There is a breakthrough in the melodic construction of the Han folk songs, which is centered on the relationship between fourths and fifths. The combination of progressive intervals creates a modification of the melodic line. Thus, it is more bold and intense in the emotional catharsis. The sadness of "*Zou Xi Kou*" is fully expressed in a short phrase.

2.2 Lyrics

As a form of music that integrates language and singing melody, the singing style and expression of folk songs are largely constrained and influenced by the lyrics. The Shanxi folk song "*Zou Xi Kou*", which is characterized by a minor key, embodies the characteristics of colloquial singing. The lyrics have a simple and clear structure of upper and lower sentences, without the modification of many adjectives added to the language, but rather, they are told in the first person in a straightforward manner, telling a story that is common to both oneself and many people. The song expresses the emotions in her heart and her longing for her husband. The Shanxi dialect is simple and clear, and except for the common northern dialect words "儿化音" and "俺", etc., it seldom uses modifying words in its daily expression. The melody of the song "*Zou Xi Kou*" fits the lyrics highly, and the corresponding passages of the lyrics are basically presented in the form of an arching melodic structure with a rising tone followed by a depressing tone in each sentence. In the first two lines of the song, the high and strong tones are located on the words "go" and "I" respectively, and the turn of the line is on the word "that", and the first line and the turn of the line are shaped in the way of five-degree jumps to the high tones, so that the three lines are all in the high and strong positions. The three lines are in the treble strong position to form a similar "sudden strong" effect, and in the final line with a more peaceful melody to complete the narrative, so in the whole singing style to give people a sense of narration. It is under the conditions of organic combination of lyric structure, dialect characteristics, expression habits and musical form and structure that the song "*Zou Xi Kou*" was formed, which is characterized by Shanxi folk songs and a relatively peaceful expression of emotions.

In the mountain song "*Zou Xi Kou*", for example, superimposed words and the character for "tears" are frequently used. For example, the same phrase "tears flowing down my belly" becomes "a road flowing down my face" in "*Zou Xi Kou*", which has the characteristics of Shaanxi, while "tears flowing" becomes "a road flowing down my face" in "*Zou Xi Kou*", which has the characteristics of Shaanxi. The phrase "tears flow" is accompanied by the refrain "哎嗨流", while the words "了" and "就" are most commonly used. The first and second phrases are shaped in fifths, thus lengthening the breath of the phrases, aided by the use of glissandos and ornaments. Although the emotion and the story are highly unified. However, the strength of emotional catharsis is more distinctive. The melody guides the pronunciation of the lyrics, and the beginning of each line is basically the highest point of the melodic line, and it descends all the way to the end of the line, forming a distinctive weeping tone, which, as mentioned in the previous article, fully expresses the vivid emotion of grief and pain.

2.3 Structure

In contrast, as a result of cultural diffusion and fusion. The Er Ren Tai, which is combined with the local opera, uses the pentatonic scale and its variation structure. The expansion of the overall paragraph structure provides the possibility to include richer means of musical expression, and the musical phrases full of local opera music characteristics appear at the beginning, and the prolongation of the breath to the other phrases to make different treatments of the relationship between the words and music is a direct reflection of the reason why Er Ren Tai has become a classic.

Folk Song Format	Minor	Shan Qu	Er Ren Tai
Tonality	C zhi	D shang	G gong-yu
Tonal structure	fifth (musical interval)	double quadratic progression	third (musical interval)
Basic scales	fa sol la do re	do re mi sol la	sol la si re mi
The overall relationship	Different musical expressions in the same cultural context		

C zhi: C D F G A C

D shang: D E G A C D

G gong: G A C D E G

E yu: E G A B D E

3. Preservation of *Zou Xi Kou*.

The performance and creation of any kind of music cannot be separated from the social, natural and human conditions in which it is performed, and there is no culture that exists in isolation and is not influenced by the natural and social environment. Moreover, the functional role, reflective content, mode of expression, and ideological attitude of these musical activities are to a large extent constrained by social factors. In other words, music, as language, is a typical social and cultural product, and the words it narrates, the thoughts it expresses, the feelings it provokes, the consciousness it embodies, and the psychology it portrays all take place and function in a specific social and cultural environment".

With the development of the times. Nowadays, Hequ is no longer like before, people don't need to use the way to *Zou Xi Kou* to maintain their own lives. So the sad and touching scenes in "*Zou Xi Kou*" have disappeared and become words that only exist in books. In addition, along with the development of the times, people's mindsets are more and more open, the sense

of marriage autonomy is more and more clear and strong. Their material life is rich, spiritual life is also more fulfilling, however, due to the impact of the media and technology on people's lives, Hequ people now press the way to touch something new is also more and more, amateur life is no longer simply confined to singing songs.

The natural inheritors of non-heritage refer to those who have experienced, transmitted, and The natural inheritors of NLCs are those who have experienced, disseminated and participated in the culture, who are skilled in the genetic code of a certain type of culture and know well how to disseminate it, and who can still play a role in the continuation of traditional culture in the cultural vision of modernism. On May 20, 2006, Erranded was approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list, with item number IV-73. Protective measures for these inheritors have not been established, and fewer and fewer inheritors are surviving today.

Why is the protection of inheritors emphasized in the protection of non-heritage? First, the inheritors are the direct bearers of the language of folk songs, especially in some ritual songs, only a small number of inheritors can grasp the ritual procedures and know the religious taboos, and only those who are highly respected, enthusiastic and responsible may be selected. Secondly, the surviving inheritors are generally older, with declining memories, unsatisfactory health conditions, and higher life pressure, and the protection of this part of the inheritors needs to be paid attention to from various aspects, such as physical and mental, in order to enable them to continue to shine and dissipate heat. Thirdly, the natural inheritors are also an important heritage in intangible culture, they have a symbolic leading and calling role in traditional cultural inheritance, and they are the typical representatives of intangible heritage preservation. Their presence adds to the grassroots, original nature of traditional culture. The protection and inheritance of folk songs in Hequ, Shanxi cannot be separated from this group, and only with their participation can the protection and inheritance be revitalized. Among them, it is possible to revitalize all aspects of protection and inheritance. In order to have an in-depth understanding of Shanxi Hequ folk songs.

The transmission of traditional culture consists of two basic ways: natural transmission and educational transmission, and the indirect transmitters here refer to the educational transmitters. The reason why they are called indirect inheritors is that they live in a different environment from the natural inheritors. The natural inheritors live in the area where the folk songs are produced in the natural ecosystem, and both of them have the same root and origin, while the indirect inheritors mainly get the inheritance information from other ways. In the 1950s, the teaching of folk songs was included in the teaching materials of elementary school, and after more than half a century of history, Shanxi folk songs have become quite influential and have been adapted into various forms and put on the stage, which demonstrates the importance of educational inheritance. As the indirect inheritors of school education, they may sing this song with a strong local flavor in different stages of growth or different living environments, awakening or revisiting the memories of their childhood.

Discussion

According to the statistics of Hequ field survey. At present, there are 6 inheritors over 70 years old in Hequ, 5 inheritors between 60 and 70 years old, 5 inheritors between 50 and 59 years old, and 1 inheritor between 40 and 49 years old.

At present, there are 6 inheritors of Hequ who are over 70 years old, 5 inheritors who are 60 to 70 years old, 5 inheritors who are 50 to 59 years old, and 1 inheritor who is 40 to 49 years old. We can clearly see that the inheritors are all old.

Due to the level of consciousness and economic capacity, the art of Hequ folk songs has been in a stagnant state. If we learn to package and develop in three dimensions, we may win the spring of the art of Hequ folk songs. In order to reverse the situation, in April 2011, with the support of the Shanxi Provincial Department of Culture, Xinzhou Municipal Bureau of Culture and other relevant departments, the Hequ Folk Song Two-Man Art Troupe was established, but the traditional elements of the original folk songs were catered to the public taste without any restriction. There is a lack of local characteristics (Ga, 2005).

During the interviews conducted by the researchers, it was found that the cultural activities in the county town of Hequ are very rich. Various mass cultural performances are often held, including performances of folk songs, Er Ren Tai, etc.

These activities will be found in the local folk ritual heritage. Among them are ritual inheritance. The other main way of River Lantern Festival Hequ folk songs inheritance. Inheritance of festivals. The River Lantern Festival is held every year on the 15th day of the 7th month of the lunar calendar, and on August 9, 2014, colleagues held the Hequ Folk Song Duo Ren Dai Competition. Many performers from folk art troupes took part in the competition.

The inheritance of folk music is mainly shown in festival celebrations and wedding ceremonies. Festivals and weddings are the most common musical life scenes around Hequ people. Especially in wedding ceremonies, every family will invite the troupe to cheer up, and such occasions are also very lively and everyone is willing to participate in them. In the performances, traces of traditional folk songs of Hequ in some music forms of music life are becoming scarce (Zhong, 2007).

The mode of inheritance is mostly a combination of family and teacher transmission. Family transmission refers to the inheritance relationship between relatives in the family and the family with kinship relationship, which is responsible for the role of folk song initiation and education. The primary inheritance of Hequ folk songs is carried out in the family. Generally, the simpler tunes can be learned by passing them on.

Among the young people of Hequ contacted in the course of the survey, almost none of them have a preference for local traditional folk songs. When asked about Hequ traditional folk songs, they basically thought: Hequ traditional folk songs are songs sung in the local language. Regarding the traditional culture of Hequ folk songs, their cognizance is almost zero (Li, 006). There are not many young people who are interested in learning Hequ folk songs, and nowadays, basically no one among the young people of Hequ will have an in-depth understanding of folk songs (Zhang, 2006). There are several reasons for the lack of awareness of traditional music among young people: firstly, the change of life style, people no longer go out of their mouths and no longer work; secondly, the living environment and life style of modern Hequ people have changed, and there are more than just a single Hequ folk song around us. With the progress of science and technology, the ever-changing media equipment has entered the life of Hequ people, pop music, Hong Kong and Taiwan music, operas, dance

dramas and other foreign music has impacted on the audience groups of woodland music, and it is not in line with the reality if we let the traditional folk songs still occupy the main position in the music life of the young people in modern times: once again, we do not have the conditions to provide young people with the opportunity to learn the traditional folk songs of the local community (Peng, 2010). The people of Hequ no longer live in the difficult environment of *Zou Xi Kou* and running to the river, and the original ecological environment for the survival of Hequ folk songs no longer exists. The comeback of the River Lantern Festival has formally created a platform for the promotion of Hequ folk songs. However, an effective set of countermeasures and mechanisms have not been developed to address the crisis facing Hequ folk songs.

Recommendation

1. Practical Recommendations

The protection of intangible cultural heritage must have a clear object of protection. The same applies to the folk songs of Hequ, the object of protection should be the inheritor, and the musical activities of the inheritor should be the center. In the past, the field research done by our predecessors was mostly centered on the works, and the folk music "events" remaining in the process of modernization were left to fend for themselves. Such protection has not been combined with the development activities within the small-scale society or with the fulfillment of the function of Hequ folk songs themselves. In the past, the artistic works of old artists could only be transmitted orally, and it was difficult to fix the music in such a form of expression. Therefore, high-tech reproduction technology is needed for translation, so that behaviors and sounds flowing in time can be copied by textual and digital means and become recoverable and reproducible. Nowadays, any kind of folk music cannot be closed. For example, at the annual River Lantern Festival in Hequ, a large number of tourists come to enjoy the Hequ folk songs and *Er Ren Tai*. It can be well publicized in this way.

2. Recommendation for future research

The information resource database of Hequ folk songs should contain as much detailed information as possible about the introduction of Hequ folk songs, inheritors, songs, protection methods and inheritance methods, etc., so that the database can become a base for publicizing Hequ folk songs to the people. Here, it should be possible to find folk songs of different regional styles, enjoy the singing of different types of Hequ folk singers, and see the performance of Hequ folk songs in the life and folklore of people in various regions. From 2006 to today, with the support of the state, many places have set up databases on the protection of intangible cultural heritage, accommodating all kinds of ethnic customs and setting up networks, and the establishment of such databases can be said to play a very great role in the protection of intangible culture. Therefore, in the development of music, attention should also be paid to the use of modern media as a means of publicity, including creation, performance and dissemination factors. Today's modern communication media (TV stations, radio and television stations, audio-visual publishing enterprises, etc.) are all important music dissemination organizations in today's society.

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