

The Singing Inheritance of Northern Shaanxi Folk Songs

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Abstract

This research adopts the mixed research method of qualitative and quantitative analysis, through questionnaire survey, expert interview, audio-visual archives survey statistics and related literature analysis, aimed to study (1) sort out the main singing inheritance mode of northern Shaanxi folk songs; (2) to explore the main factors affecting the singing inheritance of northern Shaanxi folk songs; and (3) the ways to enhance the influence of northern Shaanxi folk songs.

Through comprehensive research, this paper analyzes and summarizes the three main singing inheritance modes of northern Shaanxi folk songs at present, and combs out the singing inheritance pedigree of nearly five generations of northern Shaanxi folk songs. At the same time, it is found that under the continuous guidance of the policy, influential representative singing artists, classic works, innovative singing style, singing form and communication mode are the key elements to enhance the influence of northern Shaanxi folk songs. Through the statistical analysis of the questionnaire survey data, this paper finds the main factors that affect the inheritance of folk songs in northern Shaanxi and analyzes and describes the impact of these factors on the expansion of the inheritance path and the promotion of influence

Keywords: Northern Shaanxi Folk Songs; Singing Inheritance; Inheritance mode

Introduction

Northern Shaanxi folk songs spread in northern Shaanxi, China, with a long history and rich content, known as "the encyclopedia of northern Shaanxi society". Through the classification and summary of a large number of theoretical literature, it is found that there is a gap in the macro research on the singing inheritance of folk songs in northern Shaanxi.

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This research is discussed on the basis of comprehensive literature collection and in-depth investigation. What kind of inheritance mode is there in the process of singing and inheritance of northern Shaanxi folk songs? What are the main factors that affect the inheritance of folk songs in northern Shaanxi? How to continuously improve the singing and inheritance influence of northern Shaanxi folk songs. Three questions to unfold. On the basis of questionnaires, expert interviews, audio-visual archives and academic journals, the mixed research methods of qualitative and quantitative analysis are used to sort out and explore these three issues one by one, and finally achieve the research goal. It not only fills the gap in the study of northern Shaanxi folk songs, but also provides a theoretical basis for better singing and inheritance of northern Shaanxi folk songs, but also provides a new literature reference for other researchers.

Research's objective

1. To Sort out the main singing inheritance mode of northern Shaanxi folk songs and the inheritance genealogy of the last five generations.
2. To explore the main factors affecting the inheritance of folk songs in northern Shaanxi.
3. To Explore how to continuously improve the influence of singing and inheritance of folk songs in northern Shaanxi.

Literature review

1. A study on the Origin of Northern Shaanxi Folk songs.

Zhu Di said in the Origin of Art: "the origin of art was once called genetic aesthetics." Compared with aesthetics, art has a far more ancient calendar. Even before human beings had no words or the word "beauty", it had a history of tens of thousands of years. " (Zhu Di, 2007, p.1) According to the Great Chinese Dictionary, "the origin of culture and art refers to the internal motivation of the occurrence of culture and art and its relatively earliest historical time." (compilation of the Great Chinese Dictionary, 2012) Grosser said in his book the Origin of Art: "the origin of art is exactly where culture begins." (Grosser, 2012, p.9) In Wu Chao's book "Chinese Folk songs", "Folk songs originated from labor, but not the only factor, but also from religion and" intermediary "(rhythm, musical sense, etc.)." (Wu Chao, 1999, pp.30-31) "in primitive tribes, each kind of labor had its own song, and the beat of the song was always very precisely adapted to the rhythm of the production action peculiar to this kind of labor." Marx Desso, a master of German aesthetics, also believes that art can begin only if the form of rhythm is regarded as fixed and can last for a long time. "

"the first musical instrument that man has is obviously his own voice. At the lowest stage of culture, vocal music is more popular than instrumental music. "(Grosser, 2012, pp.160-166) Thus it can be seen that the exploration of the origin of folk songs is nothing more than two aspects: the internal motivation and the relatively earliest time.

1.1 A study of Origin motivation.

1) *Originated from labor.* In the literature that folk songs in northern Shaanxi originated from labor, Yan Xu believes that "The ancient ancestors of the Loess Plateau worked together with the help of rhythmic voices in the long and arduous process of production and labor, which produced the earliest, simplest and most primitive labor call sign. From the simple labor call sign to the gradual beautification of the form and the full expression of labourers' thoughts and feelings, it has formed the prototype of northern Shaanxi folk songs-labor songs." (Yan Xu, 2015, p.140) Wang Keming believes that " It comes from the ancient mode of production and is a kind of labor call sign without lyrics." (Wang Keming, 2009, p.3) Lv Jing believes "The embryo of the primitive folk song formed in the prehistoric primitive production labor is bound to be conceived in the land of northern Shaanxi. " (Lv Jing, 1997, p.59) Wang Yangyang pointed out that " the working people cheered themselves up with the help of a unified rhythmic sound, and later they were used to using this rhythmic sound to unify the rhythm and movement of labor, so the earliest labor songs came into being. this is the earliest prototype of northern Shaanxi folk songs. " (Wang Yangyang, 2018, p.2) "The ancestors who lived here, in order to reduce fatigue, and make labor more effective, produced the earliest northern Shaanxi folk song - Labor Chant" (Shang Jin, and Zhang Na, 2014, p.82) Liu Jianfeng said, "The labor song, that is, the embryonic form of northern Shaanxi folk songs, was thus formed." (Liu Jianfeng, 2011, p.4)

2) *Originated from witch song sacrifice.* The view that art originated from witchcraft is also one of the most influential theories in the West. Scholars have also carried out active exploration on the research that folk songs in northern Shaanxi originated from the sacrifice of witch songs. Lv Jing believes: "the prayers and sacrificial songs produced in the primitive witchcraft rituals are another ancient and primitive religious prototype of northern Shaanxi folk songs that appeared after the labor song, such as the Song of 'qiyudiao'." (LV Jing, 1997, pp.59-60) Yan Xu said "Northern Shaanxi folk songs were born in ancient times, the earliest prototype of folk songs are labor songs and sacrificial songs." (Yan Xu, 2015, pp.140-141) Wang Yangyang believes "the folk songs of northern Shaanxi can be traced back to ancient witch songs and sacrificial Yangge songs, and are closely related to the "NaoHonghuo "of the Spring Festival since ancient times." (Wang Yangyang, 2017, p.133) Liu Jianfeng believes: "The origin of northern Shaanxi folk songs can be traced back to the ancient times when the northern Shaanxi witch sang the Shenguan tune; In the most

primitive witchcraft ritual activities, ritual songs gradually emerged and formed, which is another ancient folk song with primitive religious colors after the labor song." (Liu Jianfeng, 2011, pp.3-4). Ma Xiaogang also believes that "the folk songs of northern Shaanxi can be traced back to ancient witch songs and sacrificial songs." People in northern Shaanxi have had the custom of 'NaoHongHuo' since ancient times. " (Ma Xiaogang, 2014, pp.1-2). Li Shusi believes that " So far, the earliest art forms related to the origin of northern Shaanxi folk songs are ancient witch songs and sacrificial Yangge tunes." (Li Shusi, 2017, p4)

3) *Originated from legend.* "the initial history of any nation in the world is always handed down by word of mouth." There are ancient legends preserved in ancient documents, but at that time it could not be directly recorded in words. The era described with such historical materials is called the 'Legend Age'. " (Xu Xusheng, 2003, p.3). As for the view that northern Shaanxi folk songs originated from legends, Zhang Xinyue believes that: "Speaking of the origin of northern Shaanxi folk songs, there is such a legend: in ancient times, the Yellow Emperor riding the dragon ascended to heaven, and all the people joined forces to retain him, voice resounded throughout the world. When Yu the Great controlled the flood, he led the ancestors in northern Shaanxi to dig mountains and drain rivers, and their labor chants soared into the sky. Da Yu was deeply loved by the ancestors and sang numerous carols; The ancestors worked hard and shouted out the sonorous and powerful labor songs; The ancestors fell in love, married and had children, and produced endless love songs. It can be seen that folk songs in northern Shaanxi originated in the age of legends." (Zhang Xinyue, 2015, p.67). Liu Fang expressed the same point of view as Zhang Xinyue in the article "on the spread of Northern Shaanxi Folk songs".

1.2 A study of the time of origin.

1) *Originated in ancient times.* Yan Xu written in the article that "the origin of Northern Shaanxi folk songs can be traced back to ancient times" (Yan Xu, 2015, p.140) Lv Zhengxuan said: "Northern Shaanxi folk songs is an ancient and primitive variety of literature and art, The origin of folk songs in northern Shaanxi can be traced back to ancient times. " (Lv Zhengxuan, and Sun Jiaoxia, 2015, p.16) "in terms of melodic techniques, northern Shaanxi folk songs tunes are formed by three tones in a five-tone or more five-tone series. These are all traces of primitive music." (Luo Yifeng, 1991, pp.304-306). Long Yun said: "with the people of Northern Shaanxi, there will be Northern Shaanxi Folk songs. Mr. Zhang Zhibin said that 'Northern Shaanxi Folk songs originated in ancient times' is right." (Long Yun, 2011, p.12) Lv Jing believes that "The origin of folk songs in northern Shaanxi can be traced back to ancient times. The history of early civilization in the Loess Plateau of northern Shaanxi is the history of the beginning of five thousand years of civilization of the Chinese nation. " (Lv Jing, 1997, p.59)

2) *Originated in the Zhou Dynasty (tribe)*. Jia Zhiwei thought: "according to the words available, the origin of northern Shaanxi folk songs can be traced back to the Zhou Dynasty." At the same time, he through the legends of the emperor and Dayu, he concluded that "Northern Shaanxi folk songs came into being in the legendary era, or even earlier". (Jia Zhiwei, 2016, p.7) the Zhou Dynasty here should refer to the ancient Zhou tribes. Because Yang Xiuli said in her master's thesis that " "Bin Feng" in the Book of songs is the folk song of the Zhou tribe. The Zhou tribe is an early nation engaged in agricultural production. " (Yang Xiuli, 2010, pp.29-31) this shows that Jia Zhiwei believes that the folk songs of northern Shaanxi originated in the Zhou Dynasty, that is, the ancient Zhou tribes.

3) *With the same origin as the Book of songs*. According to literature records, the "Book of songs" is the earliest collection of poems in China, which contains poems from the early Western Zhou Dynasty to the middle Spring and Autumn period. There are many literatures on the view that the folk songs of northern Shaanxi are homologous with the Book of songs. Ren Siyu said: "Northern Shaanxi folk songs are the oldest form of folk songs in China." Judging from the maturity and frequency of Bixing techniques, folk songs in northern Shaanxi are likely to be produced at the same time as the Book of songs, or even earlier (Ren Siyu, 2012, p. 7). Li Rui compares "ZhongZi" with Northern Shaanxi folk songs "QiaSuantai" and "NiMamadani", and finds that they have striking similarities in literary creation. thus it is concluded that the source of northern Shaanxi folk songs should be contemporary with the Book of songs 2500 years ago. (Li Rui, 2013, pp. 8-9). Mr. Liu Yulin discussed the formation era of northern Shaanxi folk songs with reference to the sentence structure and Bixing techniques of folk songs contained in the Book of songs. The final conclusion is that the formation age of Xin Tianyou should not be later than that of the Book of songs. (Liu Yulin, 2010, pp. 38-46) Bai Changan's articles "the homology of Xin Tianyou and the Book of songs" all express the same point of view.

4) *Originated in the Yuan and Ming dynasties*. There are three people who hold this view. Xu Pei said: "in the Ming Dynasty, the 'province' was changed into the 'Chief Secretary'. In addition to 'Nanjing and Beijing', there were a total of 13 Chief Secretaries. The "provincial system" established in the Yuan Dynasty had a great influence, and the thirteen chief secretaries were also called thirteen provinces, referred to as "thirteen provinces". In today's northern Shaanxi folk songs, "13 provinces" is often used to refer to the whole of China. It can be seen that these folk songs originated in the Ming Dynasty . "(Xu Pei, 2017, pp.19-27) Also in agreement with Xu Pei is Mr. Wang Keming. he said: "The northern Shaanxi folk songs with lyrics of "Thirteen provinces" include: 'LanHuaHua', 'QiaSuanTai', 'ShiSanShengTiaoXiaGeNi', 'XiuHeBao' and so on. " "Today, the content of the libretto in northern Shaanxi is the same as that of the Yuan Dynasty." The Northern Shaanxi Folk Song

'Jin Lanfang' is a Yuanqu with rich melodies and lyrics inherited from the Yuan and Ming dynasties. " (Wang Keming, 2009, pp.1-12). Gao Jie said: "from the perspective of style, Xin Tianyou is one of the most primitive songs of human beings. however, from the traces of historical discourse, the specific era of the rise of Xintianyou should be in the late Yuan and early Ming Dynasty." (Gao Jie, 1998, p.48).

actually, northern Shaanxi folk songs is difficult to know the appearance of its germination in ancient times when there are no recording conditions. As Mr. Liu Yulin said, "when was the folk song of northern Shaanxi formed?" How did it come into being? At present, there are no relevant written records, and no archaeological remains that can be used as evidence have been unearthed. However, there is no need to do nothing because of this. I am afraid that the origin of human beings and the origin of language will never be found in writing, but people have made all kinds of inferences. " (Liu Yulin, 2010, p.30). so, that it is difficult to accurately date the earliest time of the emergence of northern Shaanxi folk songs, but according to the existing literature records, on the basis of previous studies, it can be inferred that it is closer to the age when it came into being. it has important academic value for understanding the historical context of northern Shaanxi folk songs.

2. Literature Review on the academic Research course of Folk songs in Northern Shaanxi

2.1 Research of Northern Shaanxi Folk songs in the first half of the 20th Century.

For the study of folk songs in northern Shaanxi, the first half of the 20th century was mainly concentrated in 1938-1948.the study of this period is the initial stage of simultaneous collection, adaptation, creation and theoretical exploration.

2.2 Research of Northern Shaanxi Folk songs in the second half of the 20th Century.

Since 1950, all kinds of academic journals have been published one after another, and the academic papers on folk songs in northern Shaanxi are also gradually rising. The periodical papers in this period are mainly discussed from the aspects of the overview of folk songs, communicators, symposia, language art, mode analysis, means of expression, style collection, and the relationship between folk songs and geography. Among them, there are 5 studies on Dongfanghong', 5 on He Yutang, King of Folk songs, 1 on Wang Xiangrong, and 2 on singer "Yun Enfeng. the research on folk songs in northern Shaanxi was relatively few before the 1980s, but with the economic growth and cultural prosperity brought about by reform and opening up, the volume of articles showed a sustained growth.

2.3 Research of Northern Shaanxi Folk songs in the 21 Century.

In the 21 century, China's social, economic and cultural undertakings surpassed any period in Chinese history, and art and culture witnessed great prosperity. Coupled with the full implementation of "intangible cultural heritage" in China in this century, the research on folk songs in northern Shaanxi has been hot since 2008. The amount of academic literature increased rapidly during this period. Zhang Zhezhe's "Review of the study of Northern Shaanxi Folk songs in the past 20 years" combs and statistics the relevant periodical literature, it's a good reference. Enter the key word 'Northern Shaanxi Folk songs' in the search column of CNKI and retrieve a total of 1362 articles related to Northern Shaanxi Folk songs, of which 1272 were published between 2000 and 2020, accounting for about 93.39% of the total.

"From 2000 to 2020, there were 21 articles on folk songs and folk culture in northern Shaanxi, There are 180 articles about the singing art of northern Shaanxi folk songs,, 11 about the language art of northern Shaanxi folk songs, 86 about the inheritance and protection of northern Shaanxi folk songs. "(Zhang, Z.Z.,2021,p.171-173) thus it can be seen that the research on northern Shaanxi folk songs in this period is more diverse and richer.

3. Research on the inheritance and dissemination of folk songs in Northern Shaanxi.

Through Look up of the research literature on the inheritance and dissemination of folk songs in northern Shaanxi from 2001 to 2020, it is summarized according to three aspects: the study of representative singing artists, the singing of classical works and the research of inheritance path, as the theoretical basis of this thesis.

3.1 Research on representative singing artists.

The singing artist in this research refers to the people who have remarkable achievements and have a certain social influence in the singing of folk songs in northern Shaanxi, including folk artists, representative successors and famous singing artists. Among the 78 related literatures collected, there are 67 representative singing artists, accounting for 85.9% of this kind of literature, of which 37 are about folk representative famous singers and 30 are about professional singers. Of these 67 articles, 52 are about interviews, biographies, art archives and achievements of singing artists. There are 8 articles on singing style , singing analysis of works and singing teaching research, 5 reviews on concerts and 2 press releases.

3.2 A study on the singing of Classical repertoire of Northern Shaanxi Folk songs.

For the literature on the singing of classical folk songs in northern Shaanxi, the researchers chose "Orchid Flower", which has the largest number of literatures, to make a brief review. There are 33 articles on orchid singing, 26 journal papers and 7 master's degree papers. These documents mainly discuss the artistic features, language and singing style, singing skills and emotional expression of Orchid Flowers. However, the classic repertoire is not combed and summarized macroscopically, in order to reveal the history and culture carried by the Classics and its role in inheritance and dissemination. In addition, although two articles have made a comparative study on the singing versions of famous singers, they have not made a comprehensive investigation and carding of the audio-visual archives of folk songs in northern Shaanxi.

3.3 Research on the path of inheritance and Communication

The inheritance and development of folk songs in northern Shaanxi has a profound historical accumulation and has different inheritance path patterns in different periods. There are diversified practices and explorations for the inheritance and dissemination of folk songs in northern Shaanxi. The literature in this area is mainly divided into four categories: educational inheritance, translation and introduction, integration with cultural industry and media communication. The following classifications are summarized as follows:

1) *Research on Educational inheritance.* "basic music education is not only an indispensable humanities subject in the stage of quality education in our country, but also an important way for schools to carry out aesthetic education for students. Only by integrating the traditional music culture into the teaching of basic music education can we better inherit our traditional music culture. " (Liang Yueling, 2020, p.120).

Through the study of 176 literatures on the inheritance and communication of folk song education and teaching in northern Shaanxi, it is mainly divided into two categories: singing method teaching research and education teaching inheritance strategy research. One is about the singing research of a specific repertoire, and the other is to macroscopically discuss the importance of singing teaching for inheritance and communication. In the literature on the macroscopic study of singing methods, Yang Ting said in the article "an Analysis of Northern Shaanxi Folk songs": "To sing a northern Shaanxi folk song well, we should not only understand the northern Shaanxi culture, but also skillfully master and use the tone and singing skills. " (Yang Ting, 2009 16046) Dong Hua believes: "on the one hand, we should pay attention to not imitating the traditional original folk songs on the stage; on the other hand, we should also pay attention to drawing nourishment from the traditional folk songs with various styles." When inheriting

and developing traditional folk songs, combine them with scientific methods to meet the needs of contemporary stage performance and realistic vocal music education. ". (Dong Hua, 2009, p.239)

Most of the literatures on teaching methods are aimed at basic music education. Liu Zhao's master thesis "Research on the Localization of Folk songs in Northern Shaanxi-- taking the second Primary School in Ansai District of Yan'an as an example" is a research on music teaching in primary schools. Mi Zhuo's article is about the methodology of northern Shaanxi folk songs in professional teaching in colleges and universities. Ma Yanting said in the article "Let Northern Shaanxi Folk songs into Music Class": "as a middle school music teacher, I want more and more middle school students to know, understand and like northern Shaanxi folk songs. " (Ma Yanting, 2010: 1-2)

2) *A study of Translation and Communication.* In this kind of literature, Du Liping holds that the translation of folk songs in northern Shaanxi is the reproduction and creation of the beauty of national culture and the artistic beauty of folk songs. In this era of increasingly frequent international exchanges, the vast number of translators shoulder the great mission of spreading the excellent traditional culture of the Chinese nation and making the world truly understand China." (Du Liping, 2010, p.61); Wang Pei said: "The translation of folk songs in northern Shaanxi should take into account not only the national and regional characteristics of folk songs, but also the use of local dialects and vernacular languages in folk songs, so as to maximize the cultural information of the source language, so as to promote cultural exchanges between China and the West." (Wang Pei, 2010, pp.41-42) Thus it can be seen that translation is of great significance to the inheritance and dissemination of folk songs in northern Shaanxi.

3) *Research on the inheritance of Folk songs and the Integration and Development of Cultural Industry in Northern Shaanxi.* With the rapid development of knowledge economy, cultural industry and other tertiary industries in western developed countries into a sunrise industry in the second half of the 20th century, China's cultural industry based on national music and cultural resources is also developing day by day. (Jie Bing, 2009, p.185). Wang Jianqin said: "under the new social and historical conditions, if northern Shaanxi folk songs want to develop, it is the best choice to take the road of industrialization. It is necessary to carefully create song and dance dramas based on classic northern Shaanxi folk songs so as to explore valuable experience for northern Shaanxi folk songs to take the road of industrialization. " (Wang Jianqin, 2010, p.1) Lv Zhengxuan believes that: "the main ways for the industrialization of northern Shaanxi folk songs are: the cultural publishing industry of northern Shaanxi folk songs; the audio and video industry of northern Shaanxi folk songs; the performance industry of northern

Shaanxi folk songs; and the film and television, animation and cultural industry of northern Shaanxi folk songs." Etc.(Lv Zhengxuan, 2014,p. 147-150) This kind of literature is mainly a micro summary of the practical experience of the industrialization of folk songs in northern Shaanxi or put forward some personal ideas and suggestions, and has not formed a mature practical and theoretical system.

4) *Research on the path of Media Communication.* The literature at this level is for the mass media, mainly aimed at the propaganda published in newspapers about the creation of folk songs. art festivals, competitions, celebrity interviews and so on in northern Shaanxi.. For example, the article "telling the Story of Northern Shaanxi in European Music language"-- A profile of the Northern Shaanxi Folk Song Concert in the Golden Hall of Vienna, published in Guangming Daily on February 3, 2010, wrote: "the reason why northern Shaanxi folk songs performed that night, such as' Nanniwan 'and' HuangHechuanfuqu', aroused strong responses from European musicians and European audiences, mainly because we changed it into a symphony. Use the musical language familiar to Europeans to tell the story of northern Shaanxi. " (Fang Xiangsheng, 2010, p.1)

To sum up, it can be found that although there are many literatures and rich contents on the inheritance of northern Shaanxi folk songs, the macroscopic research on the inheritance and dissemination of northern Shaanxi folk songs is blank.

Conceptual framework

This research is a research study. The researcher through the collation and analysis of the existing literature, combined with the relevant data obtained from questionnaires and expert interviews, this study takes the question as the research goal and defines the scope of the study. The researcher defines the conceptual framework of the research from the following aspects, specifically as follows

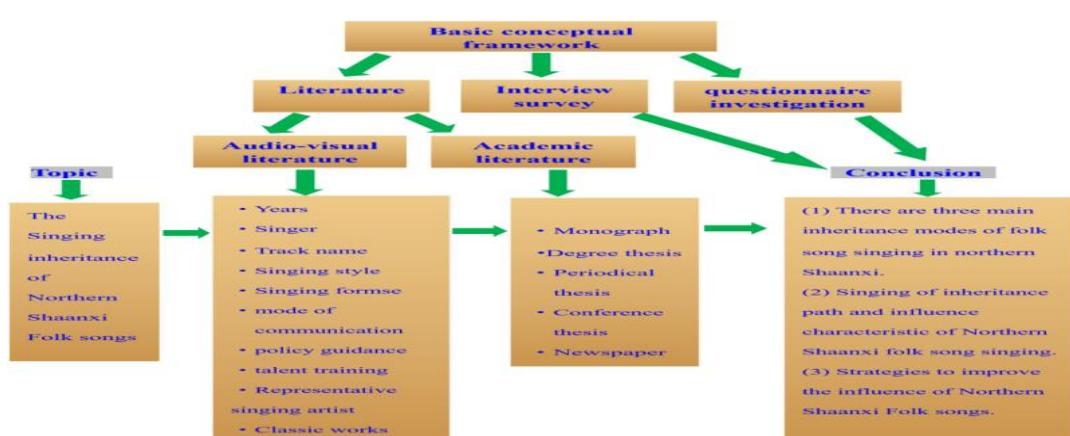


Figure 1 Conceptual framework

Methodology

This research takes the singing inheritance of folk songs in northern Shaanxi as the research object, through the statistical analysis of relevant theoretical achievements and audio-visual archives, combined with interviews and questionnaires, using qualitative and quantitative mixed research methods, the inheritance model, inheritance pedigree, inheritance path, main influencing factors and influence are described, analyzed and explained.

Results

Objective 1. The results showed that the main factors affecting the inheritance of folk songs in northern Shaanxi are singing style, singing form, mode of communication, policy support and personnel training. The inheritance model from the folk word of mouth to the stage singing inheritance of literary and art groups and the inheritance model of school education is inseparable from the support of national policies. Diversified singing forms, different styles of singing methods, and rich and diverse modes of communication can meet people of different ages, which has a positive impact on the expansion of the path and influence of folk songs in northern Shaanxi. This can be seen from Table 1.

Table 1 Coefficient

Model	Unstandardized coefficient		Beta	t	Significance
	B	Standard error			
1 (constant)	.339	.235		1.440	.151
The variety of singing forms	.123	.040	-.135	-3.115	.002
The innovation of singing style	.176	.072	.171	2.449	.015
The richness of the mode of communication	.311	.056	.326	5.565	.000
Policy support	.414	.055	.315	7.580	.000
Talent training	.163	.038	.158	4.331	.000

a. Dependent variable: the expansion of inheritance path

As can be seen from the table 2, the coefficients of diverse singing forms, innovative singing styles, rich modes of communication, policy support and talent training are all less than 0.05, and the unstandardized coefficients are 0.441, 0.366, 0.209, 0.352, 0.113 respectively. Finally, the regression equation is as follows: the influence of northern Shaanxi folk songs = 2.2670.441* the diversity of singing forms + 0.366* the innovation of singing styles + 0.209* the enrichment of communication modes + 0.352* policy support + 0.113* talent training. the diversity of singing forms has a significant positive predictive effect on the influence of northern Shaanxi folk songs, and the innovation of singing style has a significant positive predictive effect on the influence of northern Shaanxi folk songs. The rich mode of communication has a significant positive predictive effect on the influence of northern Shaanxi folk songs, policy support has a significant positive predictive effect on the influence of northern Shaanxi folk songs, and talent training has a significant positive predictive effect on the influence of northern Shaanxi folk songs.

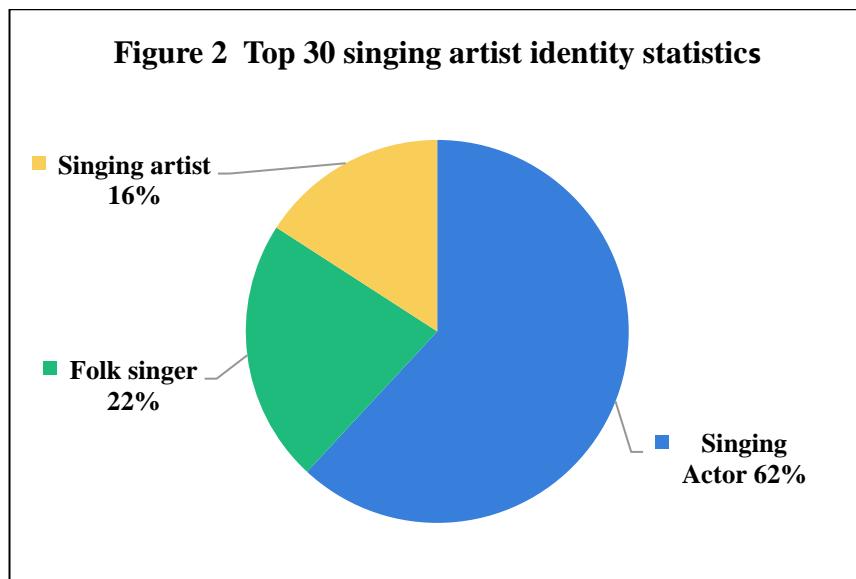
Table 2 Coefficient^a

Model	Unstandardized coefficient		Standardization coefficient	t	Significance
	B	Standard error			
1 (constant)	2.267	.374		6.062	.000
The variety of singing forms	.441	.063	.321	7.019	.000
The innovation of singing style	.366	.114	.237	3.206	.001
The richness of the mode of communication	.209	.089	.146	2.360	.019
Policy support	.352	.087	.178	4.057	.000
Talent training	.113	.060	.073	1.895	.049

a. Dependent variable: influence

Objective 2. The results showed that the three main modes of folk song inheritance are oral transmission, stage singing by literary groups and school education. This result can be clearly seen through Figure 2's statistics on the identity of singers in the top 30 audio-visual archives. In the data statistics of audio-visual

archives, in order to facilitate the distinction of the group identity of singers, singers who work in literary and art groups are called "singing Actor", vocal music teachers in art colleges are called "Singing artist", and original singers are called "Folk singer".



Objective 3. The results showed that The main factors to improve the influence of northern Shaanxi folk songs are as follows:

1) *Representative singing artist.*

Singers have a great influence on the cultural and artistic cause of a country. Therefore, the audio-visual archives of northern Shaanxi folk songs sung by representative singing artists have extensive communication power, and at the same time, they continue to enhance the influence of northern Shaanxi folk songs. Figure 3 is a statistical table about the living areas of the top 30 singing artists in audio-visual archives.

Through Figure 3, it can be reflected that These representative singing artists, According to people's aesthetic orientation in different times, use their own personalized singing style and social influence to sing and inherit northern Shaanxi folk songs and constantly enhance the influence of northern Shaanxi folk songs. when the precious audio-visual files they left behind were consumed by the public, they naturally inherited and spread the northern Shaanxi folk songs, forming a good path of singing inheritance and dissemination.

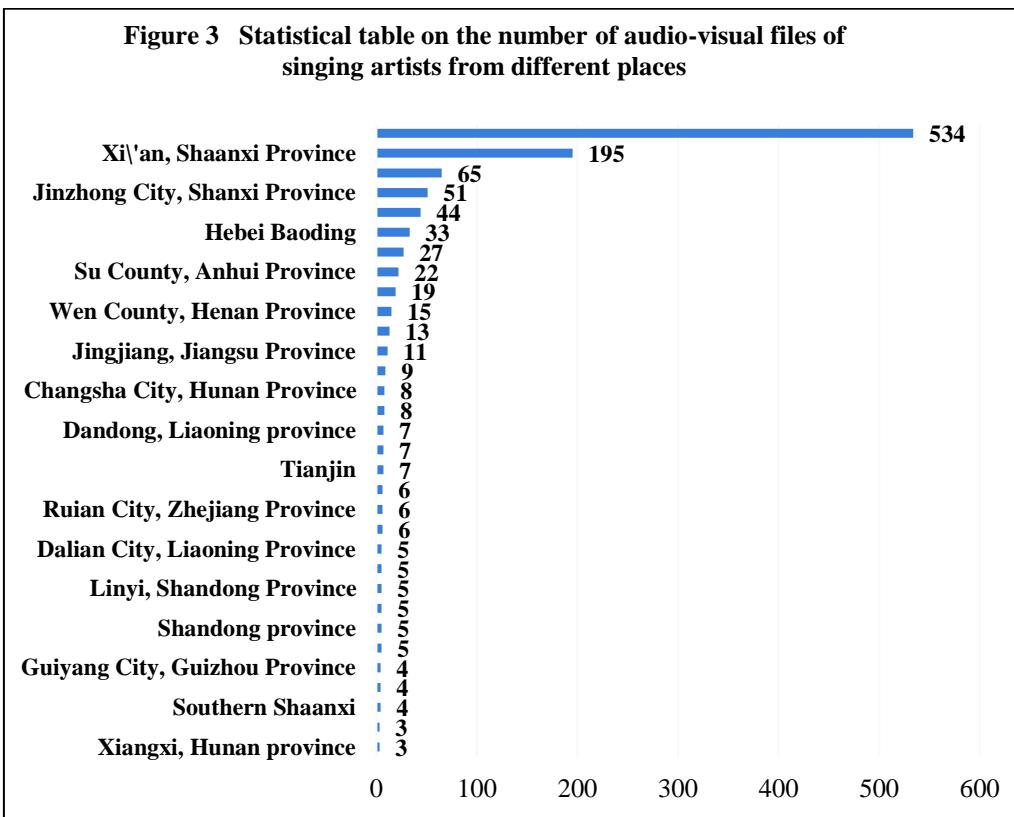


Figure 3 statistical table about the number of audio- visual files of singing artists from different places

2) Classic Northern Shaanxi Folk songs handed down forever.

Through the statistics of the top 20 tracks in the audio-visual archives, we can see that the traditional classic folk songs that have been widely circulated for a long time include "GanShengling", "ZouXikou", "LanHuahua", "SanShiLi Pu" and so on. Classic revolutionary songs include "FanShendao qing", "DongfangHong", "Nanniwan", "Shandandankaihuahongyanyan" classic. Northern Shaanxi folk songs are exemplary both in terms of artistic characteristics and aesthetic value. These classic folk songs of different periods are loved by representative singing artists, and they are also the key to enhance the influence of northern Shaanxi folk songs.

3) Diversification of singing forms.

Through the information recorded in audio-visual archives, we can see that the singing forms of northern Shaanxi folk songs have been continuously enriched with the development of society, and the diversified singing forms have played a good role in promoting the singing inheritance and influence force of northern Shaanxi folk songs.

4) Diversified singing style. Through the statistics of audio-visual archives, we can see

that the singing style of northern Shaanxi folk songs presents the coexistence of nation, original ecology, bel canto and pop, which is consistent with the cultural context of the development of Chinese literature and art and vocal art. it is conducive to enhance the influence of northern Shaanxi folk songs, and more conducive to the inheritance and spread of northern Shaanxi folk songs in the new historical period.

5) *Diversified modes of Communication.*

Through the statistics of the audio-visual archival carrier forms of northern Shaanxi folk songs from 1949 to 2020, from the Table 3 data, it shows that northern Shaanxi folk songs spread in the most primitive way of oral communication, at the same time, they spread in various audio-visual forms, which makes them have a great influence among the public.

Table 3 Statistical Table of Audio and Video Archives of Folk songs in Northern Shaanxi from 1949 to 2020

Carrier form	Vinyl record /78rpm	Film record /33rpm	Vinyl record /33rpm	Cassette tape	CD	VCD	DVD
Audio-visual file count item	44	19	71	273	802	148	43
Time span	1951~ 1966	1954~ 1977	1958~ 1990	1979~ 1999	1990~ 2020	1996~ 2013	2002~ 2016

Through the above analysis, it is found that the social influence of representative singing artists, the cultural influence of classic folk songs, policy support, and the continuous innovation of singing style, singing form and mode of communication are the key elements to enhance the influence of folk songs in northern Shaanxi.

Discussions

1. The diversified inheritance paths in the original context, such as the inheritance and dissemination of stage singing, the inheritance and dissemination of school music and art education, as well as the influence of representative singing artists in the public, constantly enhance the public's cultural identity and cultural confidence in northern Shaanxi folk songs, and urge artists to constantly explore and innovate their singing form, singing style, communication mode and personnel training. It also urges the state

to give strong support in policy, and a positive development relationship is formed among these elements.

2. The inheritance of northern Shaanxi folk songs has always had a close interactive relationship with China's social and cultural environment, so it has strong vitality and social influence.

3. The promotion of the policy of intangible cultural heritage has played a very important role in guiding and promoting the path expansion and influence promotion of folk song singing in northern Shaanxi.

Knowledge from Research

New knowledge has also been formed in the research, which includes the following aspects:

1. Catalogue of audio-visual archives of northern Shaanxi folk songs from 1949 to 2020
2. The inheritance pedigree of northern Shaanxi folk song singing in the last five dynasties
3. The new references formed by this study.

Conclusion

1. The main factors affecting the inheritance of folk songs in northern Shaanxi are singing form, singing style, mode of communication, policy support and personnel training.

2. The inheritance of folk song singing in northern Shaanxi mainly includes three modes: oral transmission mode, stage singing mode of art groups and school art education mode.

3. The main ways to enhance the influence of northern Shaanxi folk song singing are as follows: first, to cultivate representative singing talents with extensive influence. Second, constantly innovate singing style, singing form and mode of communication. Third, continue to strengthen policy guidance and constantly expand the path of inheritance and communication.

Suggestions

1. Recommendation to Government. It is suggested that the digital platform of folk song resources in northern Shaanxi should be built according to certain standards, which is convenient for the classification of resources and the integration of system resources, and is conducive to the inheritance and dissemination of folk songs in northern Shaanxi. In addition, the state should introduce a series of measures to

strengthen the expansion and leading role of the cultural industry in the inheritance of folk songs in northern Shaanxi.

2. Suggestions for the training of singing talents in schools. It is suggested that through higher music and art education, we should continuously strengthen the training of representative Bel canto singing artists, form a group of excellent Bel canto singing style successors, and plan to promote its inheritance and spread to the world through international exchange programs, school visits, international competitions and so on.

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