

The Teaching Chinese Folk Song Singing Ornaments in Jianghan Plain of China

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Abstracts

The ornaments of Chinese folk songs are mostly used to enrich the music to add its characteristics and effects. The ornaments' training skills in vocal music singing are mainly reflected in the continuous sound, arpeggios, jumping sound, slip sound, tonic sound, and several other ornaments. In the long-term development process of Chinese national vocal music art, "embellish cavity" has formed a set of unique singing techniques which embellish, ornament, and beautify the singing style. It can be seen that a singing skill of Chinese characteristics is applied to the singing skill of song ornaments. However, the people created and spread folk songs orally, so there was no fixed way of recording music at the beginning. These rich ornaments just survived in the minds of the singers and were passed down from generation to generation through the mouth. This article presented the teaching Chinese folk singing ornament in Jianghan plain in China.

Keyword: Teaching Chinese Folk Song; Jianghan Plain; China

Introduction

The teaching method of Chinese folk songs is based on the traditional singing skills of folk songs, drawing on western vocal singing skills, to achieve a comprehensive reflection of the integration of Chinese and Western vocal music in the aspects of singing inhalation, cavity, vocalization, and emotion. Western singing methods have formed a complete teaching system, but the singing teaching of Chinese folk songs presents a diversified combination of teaching methods in different regions.

Chinese folk songs have distinctive local sound characteristics, and there are unique teaching aspects in the cavity vocalization, resonance, and articulation during singing. The traditional Chinese folk song teaching has gradually got rid of the inheritance mode of oral verbal and mental instructions and gradually formed a systematic teaching mode based on the professional teaching of music majors in Chinese colleges and universities. Teaching methods vary from person to person, resulting in various teaching methods with distinctive patterns. The author makes a literature review on vocal music teaching at different ages, a comparison of Chinese and Western singing teaching, and other teaching concepts of Chinese folk songs.

Aesthetics is the study of the aesthetic relationship between human beings and reality. It is neither different from ordinary art nor simply the beautification of daily activities. Although there are few records on the theory of vocal music in ancient China, almost all recorded documents contain the ancient people's aesthetic thoughts on music. The aesthetic thoughts of the ancients on singing are the same as the aesthetic requirements of the vocal music industry today. In the article "My Views on Bel Canto Singing Chinese Songs" the author puts forward his views on the ambiguity of syllables in Bel Canto singing Chinese works and the lack of

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attention to the use of vocal skills when singing by folk singers. It is believed that there is no conflict between these two different singing methods, and the beautiful and lasting sound is a natural and scientific voice. This article has already reflected the budding of how to combine Bel Canto and Chinese folk singing. It demands a professional vocal actor to sing folk songs from different regions in the same local way. Instead, actors should consider the emotions of the words and tunes of the whole song carefully and express the music based on these (Zhou, 2017 : 32).

Aesthetic Research on Chinese Folk Song Music Teaching

The article uses an aesthetic-oriented approach to elaborate on the method of singing Chinese songs by Bel canto, which is still regarded as the artistic pursuit by most singers today. Mr. Wang Pinsu, a famous vocal music educator and Shanghai Conservatory of Music, once said, "The style is not fixed. A nation's appreciation habits, and aesthetic requirements have relative stability, but it also moves forward with the development of the times. It is not good for our career to be trapped into conservation to maintain the style." The Nationalization of Vocal Music Art from the perspective of "Timbre Aesthetics in Singing" discusses the relationship between works and timbre aesthetics. It is proposed that different timbres are used when expressing different works. The more distinct the style of the work is, the more typical the nationality is in the aesthetic standard of the timbre of its singing. In Introduction to Run Qiang of Han Folk Songs, the author puts forward that the aesthetic requirements in all artistic activities of the Chinese nation should include imagery (liberal style, similarity in spirit). The liberal style emphasizes artistic conception and lingering charm, while similarity in spirit refers to expressiveness.

Review of Modern National Vocal Music in Aesthetic Situation - Also Discusses the Beauty of Chinese National Vocal Art Performance and proposes that the aesthetic system of national vocal music includes three aspects: vocal beauty, body beauty, and personality beauty. Singers should grasp the overall harmony of the three aesthetic senses on the stage in continuous vocal music training. In the article On the Advantages of Chinese and Western Traditional Vocal Music - Reflections on Seeking the Advantages of Chinese Contemporary Vocal Music), it is believed that there are eight standards required for vocal actors, namely: the beauty of timbre, the beauty of sound waves, the beauty of range, the beauty of volume, the beauty of controllability, the beauty of coordination, the beauty of propriety, the beauty of individualization. At the same time, the last part of the article criticizes a singing method that was popular in the national vocal music at that time and argues that this method does not possess the traditional Chinese singing techniques, nor does it have the transparency and fluency of Bel Canto singing. It makes a practical summary of aesthetics from the perspective of singing and believes that music comes from the heart and feelings. Vocal Music Artistic Aesthetics is the first monograph in China that comprehensively and systematically discusses the artistic beauty of vocal music with rich content and rigorous discussion. Over the years, with the continuous development of vocal music, the corresponding aesthetic system cannot meet development requirements. The book Vocal Music Artistic Aesthetics fills the gap in this aspect. From both macro and micro perspectives, the author gives an in-depth introduction to its literacy, tunes, singing, and other microscopic parts while clarifying the basic characteristics of artistic aesthetics. The book also contains many vocal music theories, which provide certain methods to solve problems for vocal music learners. Fan Xiaofeng's Introduction to Vocal Music Aesthetics believes that artistic aesthetics is one of the main

contents of aesthetic research. Vocal music aesthetics is a new type of practical aesthetics derived from musical aesthetics. Its relationship with artistic aesthetics is a sub-discipline of the sub-category. This article uses the speculative philosophical method to analyze and generalize various phenomena of vocal music art theoretically. It combines the method of psychology to study the psychological phenomena generated in the performance state. The article also discusses the form of music in a large space and elaborates on the melody, harmony, lyrics, performance, and other contents (Zeng, 2012 : 6)

The Enlightenment of Modern Music Aesthetics Research on Music Performance Art points out that it is indispensable for musical performances to contain the fusion of historical and realistic horizons, the deep understanding and experience of the historical significance and connotation of musical works, as well as the incorporation of the aesthetic feelings of contemporary people to a greater extent. Music Education Reform with Aesthetics as the Core proposes that in the 21st century, China should carry out teaching work with aesthetics as the core, broaden the understanding of music, and explore effective ways of music aesthetics from the perspective of teaching methods (Fan, 2010).

On the Aesthetic Return of Contemporary National Vocal Music thinks that the lack of interpretation of national vocal music is because the aesthetic value of national vocal music has not been accurately defined. In the article, the author proposes the classical poetic tradition of "Origination From Emotion Theory" and places more emphasis on the emotional aesthetic principles in music works. From a theoretical point of view, such articles elaborate on the concept of aesthetics and put forward certain insights into the presentation of aesthetics in Chinese style.

"Acoustic Analysis of Tone Convergence of National Singing and Bel Canto Singing" starts with timbre, uses advanced science and technology, and uses computers to analyze the data of singers of various singing styles, and then makes the conclusion that singers of different genres have different control over the timbre and resonance cavity. Thus, it is not very objective to use the standard of Western Bel Canto to measure Chinese national singing style. However, the sound sampling of the research object in this paper is only one person for each type. Considering that there are also very different congenital conditions, training methods, and other factors among singers in the same singing method, the spectrum analysis obtained in this paper needs further improvement. The Characteristics of Folk Songs in Northern Shaanxi and Its Translation Exploration expounds on understanding the lyrics of northern Shaanxi folk songs from the perspective of linguistics and translation, as well as how to translate between English and Chinese. It provides theoretical support for the internationalization of northern Shaanxi folk songs (Chen, 2013 : 43).

Folk song singing ornaments style in Jianghan plain

The singing forms of folk songs in different regions of the Jianghan Plain are different, not only because of the different types of folk songs but also because of the differences in dialects and emotional expressions, resulting in different singing styles. The research on the singing style of folk songs in this area is relatively simple, and the literature only involves the analysis of several representative folk songs. Many studies have focused on the analysis and research of the singing style of the local representative folk songs, such as "Little Son in Law," "Happy Song," "Dragon Boat Tune," and "Sister Huang Sijie,"

In An Analysis of the Singing Art of Hubei Folk Songs "Little Son in Law" the author takes the Hubei folk song Little Son in Law as an instance to discuss the creation and inheritance of the work and analyze the musical characteristics including the mode, voice, and

color music. Then also analyze the singing timbre, language embellishment, singing emotion, inheritance, and innovation of singing art from those four aspects. At the same time, In an Analysis of the Singing of Hubei Folk Songs "Happy Songs" the basic elements of singing local folk songs are described in detail. Local folk songs should be sung in local dialects, and the tone and momentum of singing should be accurately grasped. In addition, the research on the singing style of Hubei folk singers also plays an important role in the research on the singing style of Jianghan Plain folk songs. An Analysis of Jiang Guiying's Performance Characteristics of Hubei Folk Songs points out that Jiang Guiying is the first to promote Hubei folk songs to the whole country. She participates in the collection, reorganization, and creation of Hubei folk songs and makes important contributions to the inheritance and development of Hubei folk songs. The article points out that Jiang Guiying's singing style of Hubei folk songs is natural, simple, and kind. She is believed to apply her successful experience to the study and practice of Hubei folk song singers, making Hubei folk songs step into a new era of contemporary folk song development (Zhang, 2012 : 5).

The Similarities and Differences in the Style Characteristics of Folk Songs - Take "Dragon Boat Tune," "Sister Huang Sijie," and "Little Son-in-law" as examples (Tang, 2018) analyze above mentioned three songs from different regions and reaches the conclusion that the similarities of the singing style. Among these three songs is reflected in the adoption of answer-style singing and local dialects for singing, as well as the universal use of appoggiatura or portamento in "Run Qiang" (embellishment of the tunes). The Artistic Style of the Hubei Folk Song "Dragon Boat Tune" (Fang, 2011) systematically expounds on the origin and development of Dragon Boat Tune, analyzes its origin and development, lyrics, regions, and timbre. It is believed that the singing style of this music is the perfect reflection of the combination of lyrics and melody, the embodiment of strong regional customs in language, and the art of combining speaking and singing. It is suggested that the singer fully reflect the characteristics of decent articulation, mellow tune, excellence in voice and emotion, and plenty of charm in terms of voice, character, emotion, spirit, performance, and so on by using vocal skills scientifically while singing this song. Simple, Sweet, Beautiful and Lyric - Tianmen Folk Songs Spreading in Jianghan Plain (Zhu, 2018 : 6) points out that Tianmen folk songs had strong regional characteristics of Jianghan Plain, an important branch of Chu music and an important part of the Hubei traditional music system. The singing style of Tianmen folk songs is mainly reflected in the elegant, simple, and sweet lyrics of Chu music. The music has the characteristics of "Eight Tones of Chu Music." The melody is like flowing clouds, beautiful and lyrical. Also, the tune is charming, touching, soft and pleasant.

The research on the singing style of Jianghan Plain folk songs has been reflected in some parts of the overall research, such as The Reflection of Local Music Features in National Vocal Singing. The author of this article believes that the formation of local features of folk song melody is passed down from ancient times to the present through verbal and mental instructions among various ethnic groups. Local-specific lyrics and melody styles are formed by using local colloquial pronunciation. The folk songs in different regions are sung in their local languages and their own local performance forms, making the songs more unique in local style, thus forming different local music features in different regions. The paper discusses how the selected songs in Jianghan Plain reflect local folk songs' local features and singing styles by using the Jianghan Plain Branch of Hubei Province. It specifically analyzes how the national vocal singers can better grasp the local music features when singing folk songs and their adapted songs and appropriately process the Jianghan Plain folk songs to accurately express the inner meaning of Jianghan Plain songs (Li, 2019).

It can be seen that most of the research on the singing style of Jianghan Plain folk songs is based on the case analysis of the singing style of the specific songs of the Jianghan Plain people and also involves the research on the singing style of some individual characters. However, the overall grasp of the singing style of Jianghan Plain folk songs and the summary of regional style characteristics have yet to be involved in this aspect.

The music ontology of folk songs in Jianghan plain

Since ancient times, influenced by the culture of the Central Plains and the culture of the South, Jianghan Plain has been fully integrated with the external culture, forming local folk songs with regional characteristics. The representative articles of the research on the musical ontology of Jianghan Plain folk songs are as follows: In Analysis of Artistic Characteristics and Singing Characteristics of Mashan Folk Songs in Jingzhou (Deng & Yang 2021), the author takes the language characteristics, melody structure, and melody style of Mashan folk songs as the main structure to analyze further the singing of folk songs and the characteristics of folk songs from the perspective of the artistic characteristics and singing characteristics of Jingzhou Mashan folk songs, and then studies the current situation and development trend of Mashan folk songs through these three aspects, in order to assist with the inheritance and development of folk songs in Jianghan Plain. The Mashan folk songs in Hubei Province represent Jianghan Plain folk songs. Research on the Melody of the Mashan Folk Songs in Jingzhou (Xue, 2009 : 4) concludes that the "three tones" in the Mashan dialect are widely used in the language, which makes the Jingzhou dialect more euphemistic and contrastive than that of Mandarin through the refinement of the dialect lyrics of Mashan folk songs, and the comparative analysis of the melody of Mashan folk songs.

With regard to the research on Jingshan folk songs, in the article Research on the Artistic Characteristics of Jingshan Folk Songs (Chen, 2019 : 53), the author classifies the Jingshan folk songs, summarizes the language structure characteristics of Jingshan folk songs from four aspects: dialect feature, sentence structure, lining words and tunes, and rhetorical techniques, and analyzes the musical, artistic characteristics of Jingshan folk songs from four aspects: scale mode, melodic interval, rhythm, and music structure. In addition, Weeding Song in Jianghan Plain (Fang, 1959) explains the relationship between the songs and labor and believes that the tunes of the songs in Jianghan Plain mainly include two types: Gaoqiang(high-pitched music) and Beiqiang(counter singing way of high pitched to express sadness). Meanwhile, the singing of the songs is classified into two categories: Jieqiang(connecting singing) and Bangqiang(supporting singing), and the tune and rhythm of this song are summarized.

In the article Analysis of the Characteristics of Hubei Folk Songs (Liu, 2016), the author starts with the dialectical relationship among the "terrestrial state," "psychological state," "historical state," "linguistic state," and "musical state," then analyzes the delicate, vivid and unique performance of Hubei folk songs for characters, thoughts, emotions and local feature from four aspects: the nationality of the melody composition, the particularity of the tonality, the drama of the rhythm and the diversity of the structure.

The article Introduction to the Local Tone of Hubei Folk Songs - Exploration of the Local Characteristics of Hubei Folk Songs" (Yang, 1980) takes Cui Dong Cui, a Jianghan Plain folk song in Hubei Province, as an example. It is believed that the palace style folk song with the ancient "three tones" (do re mi) as the keynote is a very distinctive local tone in Jingzhou, central and southern Hubei Province. Research on the composition of melody and tones about three-tone rhyme in Hubei Field Songs (Xiang, 2011) takes 287 dominant field songs collected

in the Collection of Chinese Folk Songs Hubei Volume as the research object. Based on the theory of melody microstructure analysis, the author explains the concepts of "phonology" and "phonological type" and explores the naming, classification, form, and characteristics of "three tones." It is proposed to build a practice system for analyzing "three tones" of folk songs based on the three-tone rhyme structure to understand the melody composition of field song, an ancient Jianghan Plain folk song in Hubei, in detail.

The research on Jianghan Plain folk songs in Hubei reflects a general and one-sided study. The research only summarizes the music ontology, dialect, and folk culture of Jianghan Plain folk songs. At the same time, it needs to go deeper into the teaching content of local music and the educational inheritance of Jianghan Plain folk songs in Hubei.

The singing skills of Jianghan plain folk songs

The research on the singing skills of Jianghan Plain folk songs is mainly reflected in the analysis of the tone feature and singing skills of Hubei folk songs. This part has relatively little research content, but they have a practical guiding role. In the article The Tone Characteristics and Singing Practice of Hubei Folk Songs (Liu, 2020), the author analyzes the singing practice in six parts: the habit of using sounds, the types of sound series, the concept and style of the tune, the performance of the rotation, the characteristics of the rhythm, and the thinking of the mode, including the singing skills of Jianghan Plain folk songs.

The analysis of Jianghan Plain's works is mostly from cultural background, musical structure, and artistic characteristics. "Little Son-in-law" is a representative piece of Jianghan Plain folk songs. The article "The Lyric Dimension of Jianghan Plain Folk Songs" Little Son-in-law "points out that many folk songs based on the marriage customs of little sons-in-law were once popular in the countryside of Jianghan Plain in modern times. Among them, the unique aesthetic characteristics of the Tianmen folk song "Little Son-in-law" are shown in four aspects: the lyrical tone of the complaint without anger, the need for natural and simple singing, the aesthetic pursuit of taking sadness as beauty, the lyrical feature of strong dialect pronunciation, the lyric structure of a leading singer with others' harmony style. In another article Narrative Dimension of Jianghan Plain Folk Song "Little Son-in-law" (Xu, 2008), the author believes that Jianghan Plain Folk Song "Little Son-in-law" is a cultural derivative of the interaction of regional folk customs, real life, specific groups, and contemporary psychology. It is believed that the narration of the works serves as lyricism. "Constructing folk discourse with modern meaning from multiple perspectives" ingeniously coincides with the carnival core of traditional music culture and the popular trend of modern folk songs.

In addition, the singing skills of Jianghan Plain folk songs are often reflected in the monograph on the singing skills of Chinese folk songs. For example, Introduction to "Run Qiang" of Han Folk Songs (Xu, 2009 : 5) elaborates on the application methods of articulation (pronunciation, ending sound), movement of tune (the characteristics of the cohesion between different tones in a long word cavity), music rhythm (the patterns of different beats, the changes in the beat of the same beat, the shift of the beat, and pauses), as well as the lining words, phrases, sentences, and paragraphs in the singing of Jianghan folk songs in the color area, and summarizes the main artistic features of Jianghan Plain folk songs in Hubei. In the book The Art of National Vocal Music Singing (Li, 2000), the author describes the three elements of breathing, phonation, and resonance in the basic training of national vocal music singing and integrates the "Chinese traditional singing art" by taking the Mandarin pronunciation as the standard. The "Thirteen Ways" vocal singing method is summarized and innovatively

organized into a vocal method suitable for the singing art of Chinese national vocal music, which systematically explains the singing skills of Jianghan Plain folk songs in Hubei. In addition, in the article "Singing Skills of Chinese National Music" (Zeng, 2012), the author believes there are rich and diverse singing skills in traditional folk songs. The singing of traditional national music is not only very profound in the use of breath, but also forms a singing method with deep inspiration, full breath, good luck, and flexible use of breath, as well as singing skills such as spitting, storing, sinking, depositing, releasing, pausing and spraying and other singing skills, and uses Hubei Jianghan Plain folk songs "Little Son-in-law" and "Happy Song" to make an in-depth analysis.

As one of the most distinctive folk songs in Hubei Province, Jianghan Plain Folk Songs in Hubei Province has attracted the attention of local singers and researchers. Compared with the former, the research on the singing skills of Jianghan Plain Folk Songs involves more repertoires, and richer content has yet to form a systematic theoretical summary. There are still many mysteries about the rational use of singing skills.

The educational inheritance of folk songs in Jianghan plain

In the development of folk music, there will be inheritance and innovation. Jianghan Plain folk songs in Hubei show a unique way of education inheritance. The regional folk culture of local folk songs influences the motivation and way of inheritance of Jianghan Plain folk songs. Today, the Jianghan Plain folk songs have gradually transformed from the extensive oral tradition of folk songs to the centralized and standardized professional inheritance. As the core content of this paper, the research on the educational inheritance of Jianghan Plain folk songs focuses on the teaching and inheritance of folk song ornamental singing. It forms a systematic singing theory and teaching program, which is closely integrated with vocal music teaching in local colleges and universities.

By collecting many relevant studies, the author found that there needed to be more relevant research results on the Inheritance of Jianghan Plain folk song education.

However, there is relevant research on the inheritance and development of Jianghan Plain music. In the article Innovative Thinking on the Inheritance of Mashan Folk Songs under the New Situation (Zhang, 2015 : 3), the author talks about Mashan folk songs and believes that Mashan folk songs begin to decline gradually with the rapid development of the economy and society and the rise of various emerging media. For example, the study of Mashan folk song theory is not deep, leaving insufficient successors at different ages. The inheritance way of folk songs is too single, which was difficult to mobilize the inheritance enthusiasm. The singing content and form of folk songs were old-fashioned and lack of innovation. Meanwhile, the author puts forward reasonable suggestions on the problems existing in the inheritance of Mashan folk songs, from attaching importance to the cultivation of inheritors, innovating inheritance methods, and strengthening publicity. An Analysis of the Teaching Practice of Singing Traditional Hubei Folk Songs (Jiang, 2018) describes a new approach to the teaching methods of the singing of Hubei traditional folk songs by analyzing the characteristics of the melody and folk tone, the phonological characteristics of local languages, and the use of lining words and lining phrases in Hubei folk songs.

Regarding the inheritance of Jianghan Plain music, The Origin and Inheritance of Music in the Jianghan Plain: Reflections on the Adaptation of Erhu Music "The Wish of Honghu People" (Yu, 2017) analyzes by using comparative research methods. Through the comparative analysis of the Erhu adaption "The Wish of Honghu People" and the two pieces of the opera "Red Guards of Honghu Lake," "Waves Upon Waves in Honghu Lake" and "The Working Poor

in the World Will Be Liberated," as well as the analysis of the original materials from Jianghan Plain folk songs, the article extends the inheritance and development of the music style of the Jianghan Plain. The article Research on the Inheritance Status of Hubei Folk Songs (Zhou, 2019 : 7), on the one hand, it summarizes the theme, type, form, and content of Hubei folk songs. On the other hand, regarding the inheritance status of Hubei folk songs, the author believes that there are mainly unfavorable factors such as lack of inheritors, infrequent folk song activities, single inheritance form, and insufficient social attention. In The Research on Strategies for Inheritance and Promotion of Folk Songs (Li, 2021), the author believes that teachers should integrate Chinese traditional folk songs into the classroom for teaching, so that high school students can know folk songs, feel the beauty of folk songs, improve students' ability to appreciate music, so that the folk songs of our country can be inherited and promoted. It is necessary to explore the inheritance and promotion of folk songs according to the teaching contents and methods in the music class.

Regarding the research on the teaching of ornaments in Jianghan Plain folk songs, there is no special research in the previous papers. Most of the studies focus on the inheritance of Hubei folk songs. In the article Research on the Development of Music Education - the Development and Research of Hubei Folk Songs (Wu, 2011), the production, types, and characteristics of folk songs in Hubei are introduced and compared. The paper discusses that Hubei folk songs should be inherited and developed in terms of creation form, vocal method, composition, and national style and should expand the folk song market through performances and network media. The author also points out that Hubei folk songs should take the road of coexistence of diversification, artistry, nationalization, popularization, networking, and acceptability. The specific teaching process of Jianghan Plain folk songs is mainly reflected in the article Feeling Folk Songs and Improving Aesthetic Ability – the Teaching Record of Hubei Folk Song “Dragon Boat Tune” (Qian, 2018). In this paper, the author systematically interprets the teaching process of Hubei folk songs. In addition, there are also articles such as Comparative Research on the Musical Style and Singing Skills of Folk Songs in Southwest and Central South Hubei - Taking “Dragon Boat Tune” and “Cuidongcui Tune” as Examples (Song, 2021), Feasibility Study on the Integration of Hubei Folk Songs into Classroom Teaching of Guzheng (Yang, 2018).

To sum up, the academic research on the teaching inheritance of Jianghan Plain folk songs is mainly reflected in the understanding and experience of singing practice, the path of contemporary inheritance mode, and the development strategy of local folk song inheritance. The teaching of ornaments has important aesthetic value for teaching Jianghan Plain folk songs in Hubei, but research on this aspect has yet to be involved.

Conclusion

The academic research on the teaching inheritance of Jianghan Plain folk songs is mainly reflected in the understanding and experience of singing practice, the path of contemporary inheritance mode, and the local folk song inheritance development strategy. The teaching of ornaments has important aesthetic value for teaching Jianghan Plain folk songs in Hubei, but research on this aspect has not been involved yet. Early research on vocal music theory (except for ancient Chinese vocal music theory) focused on bel canto, which combined Chinese native singing with the development of the times, forming a new perspective on the theoretical construction of Chinese singing. Today's vocal music research has included the songs of most ethnic groups in China, which are elaborated from many perspectives, such as

genre, theme, performance method, and music form. However, there are still problems of excess research and research blind spots in the research results. While high-level vocal music works continue to appear, traditional Chinese vocal performance forms are also constantly disappearing. Although the study of Jianghan Plain folk songs is a popular research object in domestic traditional art research, it is still a marginal topic from the perspective of the overall music industry in China. Most of the related works on Jianghan Plain folk songs need a sense of crisis about whether Jianghan Plain folk songs can maintain their vitality, and insufficient attention is paid to the issue.

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