

The Singing Teaching Techniques of Shanxi Folk Songs in China

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Abstracts

Shanxi folk songs have their own strong and unique style because of their historical culture and geographical environment. Shanxi has been the province of choice for many dynasties to build cities since ancient times, such as the "Capital of Yao in Pingyang," "Capital of Shun in Puban," and "Capital of Yu in Anyi." Various musical instruments were found in unearthed cultural relics more than 4,000 years ago. Pottery Xun in Neolithic Age, stone chimes in Xia Dynasty, Yong bells in Spring and Autumn Period, and other objects indicate the blooming development of Shanxi's art and culture. The article presents the singing teaching technique of Shanxi folk songs, which had a unique and particular style.

Keywords: The Singing Teaching Technique; Shanxi Folk Song; China

Introduction

Shanxi Province is located east of the Loess Plateau of Northwest China and in the middle stretch of the Yellow River. The terrain in the province is complex, including mountains, plateaus, plains, and other landscapes. In addition, there are more than 1,000 rivers in the province, large and small, which belong to the Yellow River system and Haihe River system, all creating zigzagging valleys and ravines that close off and hinder people's communication and transportation. In addition, the traditional Chinese thinking of mediocrity makes Shanxi people develop a kind-hearted and hard-working character in such a poor and isolated oppressive environment, as their heart still retains strong emotions and they are a group of people who are firm outside and warm inside. They show natural simplicity and sincerity and are always free and flexible, with a strong emotional expression of art and culture (Hou, 2005 : 82-83).

The Four Colors Zones of Shanxi Folk Songs

Shanxi people's special geographical living environment has directly affected the creation and singing of Shanxi folk songs. Behind each folk song, there is a very distinct "natural environment attribute." Due to the different geographical situations in the four directions of the province, it can be divided into four distinctive "color zones": Northern Shanxi, Central Shanxi, Southeast Shanxi, and Southern Shanxi (Miao & Qiao, 1987 : 54)

A. Northern Shanxi

Northern Shanxi, including Hequ and Baode, is in the desert transition area, mostly in remote and barren mountainous areas, with scarce vegetation and leading relatively poor life by the people. At the same time, due to the influence of nomad culture beyond the Great Wall, Shanxi people sing loudly and have a high degree of rhythmic freedom. The music melody also jumps in great scale. A typical example is "Going West."

B. Central Shanxi

Central Shanxi refers to Taigu and Taiyuan areas, which are the hinterland of Shanxi. People began to work mainly in agriculture, and their lives were relatively stable. Therefore, folk songs combine delicate and straightforward emotional expressions in balance. The melody combines hardness and softness, while the rhythm is stable with minor fluctuations. A typical example is "Go See the Guy."

C. Southeastern Shanxi

Besides basins in Huguan and Yangcheng of Southeastern Shanxi, there is also Qingshi Mountain. Although this region has fewer folk songs, their mode is relatively simple and unsophisticated, deeply influenced by opera, and easy to sing. A typical example is "Tea Picking Song in March."

D. Southern Shanxi

The southern region of Shanxi is a relatively flat and broad basin. The music here has a rather smooth melody with hardly any jumps. The climate here is mild, the rain is abundant, and the land resources are fertile and rich. Therefore, folk songs present euphemistic and beautiful feelings, mainly expressive of emotions, such as in the "Song of Dreaming." At the same time, some may even show but also show the distinctive pasta culture of Shanxi (Wang, 2014 : 96-97).

Shanxi Province is mostly a basin from north to south, starting from the Central region. The vegetation also increases, related to the local economic living standard. Lush vegetation means that soil nutrition can support better crop growth, and better economic and living conditions for the people to enjoy a more comfortable life, while on the opposite, poor vegetation means poorer life for the people. All these are reflected in Shanxi folk songs.

1. The Influence of Neighboring Provinces on Shanxi Folk Song Style

Although Shanxi folk songs are deeply rooted in the Loess Plateau and have their songs relatively independent of other ethnic groups, for example, there are 54 kinds of local operas in Shanxi, accounting for one-sixth of the national operas, regional economic, cultural, and historical exchanges more or less influence their art.

Historically, there have been many population migration movements in and out of Shanxi, and the culture has also spread and merged with other ethnic groups. During the Qing Dynasty, due to the poverty in Northern Shanxi, many men moved to Inner Mongolia, Chahar, and other places by "Going West." During the Han Dynasty, nomadic people in the north and the southern move of government troops to Northern Shanxi helped clear and developed the lands, increasing the exchange of language and culture. Even in the Ming Dynasty, Shanxi people came in and out in large numbers, bringing Shanxi culture to all parts of the country, including Beijing, Hebei, Shandong, and other places (Chai, 2012 : 126-127).

The Manifestations of Shanxi Folk Songs

As far as Shanxi folk songs are concerned, each song truly depicts the hard work and life of the local people, including the people's psychological struggle, positive willpower, and longing for a better future. From the overall manifest of these songs, it is unpretentious and natural. Through people's singing voices, these songs will demonstrate their musical aesthetic values and the inner emotions of the Shanxi people.

1. Subjects of Expression

Shanxi folk songs truly reflect all aspects of social life, so the wide range of subjects involved can be roughly divided into five categories (Jiao, 2011 : 90-91)

First, it reflects Shanxi people's difficult life and their dissatisfaction and resistance.

Second, it reflects the general social life condition and often describes the labor process of Shanxi people.

Third, it depicts stories of love and marriage between men and women.

Forth, they are narrative stories related to historical figures or legends.

Fifth, some are more contemporary songs of the people's revolutionary struggle (Liu, 2015 : 65).

2. Classifications of Shanxi Folk Songs

Shanxi folk songs, like their diversified geographies, have many forms of songs and wide range of distribution. According to the purposes of the songs, they can be summarized into five types:

a. Mountain Songs

Mountain songs refer to short songs sung by people in Northern Shanxi while working in mountainous areas. Names vary from region to region. In the plateau areas in Northern and Northwestern Shanxi, they are called "Mountain Songs", and the most well-known example is "Mountain Song of Hequ", presenting a loud, high-pitched and enduring singing voice. It is called "Blossoming Tune" in Taihang Mountain area and the most famous one is the "Blossoming Tune of Zuoquan", which is euphemistic and delicate in tonality with regular rhythm. In Wutai and Yuanping areas, they are called "Juan Xi Pian". Although they are remarkably similar to Mountain Songs of Hequ, the singing method is more colloquial, and the rhythm is more compact due to improvisation.

This kind of song is usually noticeably short and concise. The passage structure is arranged in top and bottom alignment. The words and tunes are often improvised by the singer according to his current mood and feelings. It is often free and does not need accompaniment.

b. Work Songs (Haozi)

The so-called Haozi is a song that people are engaged in heavy work in order to coordinate and inspire people to act in unified movement. Therefore, the rhythm is strong and regular, but the tone is relatively simple. Work Songs can be divided into "Ramming Haozi" and "Boatman Haozi". Boatmen's songs are mainly sung by boat workers on the Yellow River and are further divided into "Departing Haozi", "Sailing Haozi", "Lapeng Haozi", "Pa Shan Hu Haozi" and "Boat Pushing Haozi" according to different types of work.

c. Ditty

Ditty often depicts the colorful yet trivial things of life. Most of them are songs that can be hummed during less laborious work. They can be quite beautiful in expressing emotions, such as "Embroidering a Pouch Purse", "Ten Different Scenes", "Embroidering a Lotus Lantern", etc. or they can also be very vulgar in language about daily life, such as "Lu Dog Kisses Life", "Aunt and Sister-in-law Picking Vegetables", etc. or they are songs with very high entertainment value. Thus, these are the very songs with the highest singing rate and comprise the majority of folk songs in Shanxi (Wei, 2011 : 36-37).

The passage of ditty is presented in two-sentence pattern and four-sentence pattern but may change in form. The rhyme usually follows the regular pattern of "starting, continuing, turning and combining", while the lyrics are relatively standard, with seven-character sentences as the basic format.

d. Yangko

As its name implies, Yangko is a song of farming and labor, which is widely distributed throughout Shanxi Province. This kind of song takes the form of singing and dancing, with dancing as the main part and song as the accompaniment. Examples include "Qitai Yangko", "Earthly Yangko", "Yuan Pingfeng Yangko", "Flower Basket Lantern" and "Flower Drum". Among them, "Qitai Yangko" is the most famous and has the most influence on Shanxi folk songs as a whole.

e. Divertimento (Song Cycle)

Divertimento is generally some tunes with strong narrative, standardized form and strict structure, singing legends of historical figures, similar to storytelling.

Dialects of Shanxi Folk Songs

To understand a local culture, it is undoubtedly the best way to start with local folk songs. The same is true of Shanxi folk songs with a long history. Its content describes all aspects of life of Shanxi people. In addition to exploring their inner thoughts and views of right and wrong, beauty and ugliness, Shanxi folk songs with local flavor weave life into the music through language and lyrics, which also enables later generations to understand the customs and cultural characteristics of Shanxi people.

1. Shanxi's Economy, Art and Social Life in Lyrics

"Gongyang's Commentary on Xuangong Fifteen Years" stated, "The hungry will sing about their foods and the laborer will sing about their works." It means, "Hungry people sing to express their desire for food, while working people sing to express their hardship." Therefore, folk songs are the best record of people's living condition in terms of food, clothing, housing and transportation (Liu, 2013 : 139-140).

Shanxi is affected by geographical environment factors, and the living standard of people in mountainous areas was generally low. The mountain road was rugged, and the people relied mostly on mules and donkeys, which were often depicted in the lyrics of folk songs such as "Walk __ state", "... Little donkey tiktok tiktok ti, tiktok tiktok tiktok tiktok tiktok, let's get on the donkey to go to __ state". Also due to the climate, local crops are mainly cold-resistant and drought-resistant, including sorghum, naked oats, potato (yam eggs in dialect), etc. The lyrics of "Mountains at Jiaocheng" said, "in the great mountain area of Jiaocheng... only have naked oats chow chow chow, along with the yam egg" or the lyrics of "Harvest of Naked Oats" said, "Brother, oh brother, on the top of the mountain here I am, with a reaping hook in hand, hiss! Hiss!, let's cut the naked oats...", were all realistic descriptions of the economic and living condition in Shanxi at the time.

Shanxi is famous in textile embroidery and paper-cutting techniques in terms of literature and arts and enjoys a certain popularity at home and abroad. A typical example is "Embroidering a Pouch Purse", which sings, "Peach blossoms in March, Love letter comes, Send letter letter, Come letter letter, Get a pouch purse and embroider one boat for one... and its meaning, you shall guess, my love...". Such lyrics can be seen to be implicit but also full of true love. The girl embroiders her love on the lover's pouch purse with carefully selected picture, which reflects the bright and unrestrained attitude of Northern women. Also, "Cutting Window Grilles", shows the lyrics, "Silver scissor cuts cuts cuts, Skillful hand cuts the window grilles... Generations after generations pass by, No matter how big the wind and snow are, Red flowers still bloom on the window lattices." Such lyrics are full of the indomitable, optimistic and distinctive regional characteristics of the Northern people. The

song also demonstrates the Northerners with skillful craftsmanship and a longing for loving life. After listening, people feel warm and positive in their hearts, which is the attitude that one should have about life.

2. The Use of Shanxi Dialect

Shanxi folk songs can present local colorful culture because of the proper use of lyrics, that is, fundamentally its dialect, and it is no exaggeration that Shanxi dialect is the heart of Shanxi folk songs. Its unique words and pronunciation have strong appeal. No matter how long ago, it can always resonate with the people to a certain extent. To explore the charm of its culture from Shanxi folk songs is also worthy of being one of the origins of Chinese civilization and the cradle of traditional culture.

The dialect in Shanxi folk songs has several characteristics, which can often reflect its regional landscapes:

a) Reduplication (Overlapping Words)

Overlapping words are used by two or more phrases with the same morphology and meaning. This is a common usage in Shanxi dialect. They can overlap on nouns, quantifiers and even adjectives. They are often in forms of ABB, AAB or AABB and others in lyrics. Such phrases are used colloquially, which often makes the whole song livelier and catchier to sing.

For example, in the lyrics, "ten miles miles, half a day a day", or "ravines ravines, sand storm storm, and western mountains mountains", words overlapping in terms of quantity and nouns, all highly reflect layers after layers of the geographical landscape in Shanxi, typically known for its terrain of mountains and rivers. The Loess Plateau will generally give people a sense of vicissitudes and desolation, which is especially common in folk songs in Northern Shanxi.

In the south of Central Shanxi, because the terrain begins to become gently sloped basin, despite of many hills and rivers, they are not as rugged as those in the North, these natural sceneries are also reflected by the reduplicated words of folk songs. Overlapping words still appear in nouns, adjectives and quantifiers in Central Shanxi. However, it has been seen that it is less used in describing the nature, such as "mountains, rivers and winds", but more used in daily life, such as "pot pieces pieces, door sills sills, towel towels" and even "six braid braids and three strand strands" in farm affairs. As for describing the environment, they will use "bare smooth smooth" and "Pot hole holes" for a more river area.

The further south, the more obvious the changes in reduplicated words become. Even in Southern Shanxi, reduplicated words are only used in nouns and adjectives, and are seldom used. They usually show the flavor of plain life and elegance, such as "vegetable basket basket, daughter daughter-in-law" or "living spirit spirits, pink red red" and other words.

It can be seen from this that the dialect used in colloquial lyrics can realistically reflect the current social and environmental conditions. After all, Shanxi dialect is a vessel of culture derived from the interaction between Shanxi people and the environment, and Shanxi people can express their feelings about everything around them without reservation like Shanxi's closed geographical environment through language (Jia, 2012 : 60-61).

b) Interlining Words

Interlining words are void words, also known as interjection or pictophonetic words, which usually have no practical meaning in themselves, but they can express certain emotional tone in folk songs, perfect the possibly incomplete song structure, and increase

the overall rhythm. The common ones are "a", "that", "ah", "ya", "wow" and "leh", which give the audience a straightforward emotional expression without modification and make them feel the same.

The usage of interlining words in Northern Shanxi is more direct and frequently used, and even a long series of interjection will appear to strengthen the emotional expression. Similarly, this is also due to the steep terrain in this area. In many cases, the overlapping boundaries between mountains are the lines between dialects and administrative districts. In Central Shanxi, there is the phenomenon of suffixation of non-syllabic "er" to the interlining words, such as "Ya De Er Dou, Yi Er You", which make the rhyme of the whole folk songs more euphemistic and implicit, in line with the phenomenon that people live more comfortably on relatively gentle terrain and does not need to be as bold and heroic as in the North.

In Southern Shanxi, the tone is more tactful and shorter, showing the valley plain scene with gentle terrain and many lakes. In addition, the closer the south is to the Central Plains of China, influenced by its culture, folk songs are naturally full of elegant spirit, which is obviously different from other color zones.

Through the above reduplicated words and interlining words, we can see the regional distribution of Shanxi folk songs and dialects, as shown in Table 2:

Table 1. Regional distribution of Shanxi folk songs and dialects

Color Zone	Interlining Words	Reduplication (Overlapping Words)		
		Noun class	Adjective class	Quantifier class
Northern Shanxi	that, ah, uh-ne-ai-hai-you (longer and more interlining words)	west mountain mountains, ravine ravines (mostly describing the natural scenery)	Red dan dan, Lan ge yingying	Half a day a day, ten mile miles, group groups
Central Shanxi	Ya De Er De Ge Diu (the appearance of suffix "er")	Pot pieces pieces, Door sill sills	Bare smooth smooth, Pot hole holes	Six braid braids, three strand strands
Southeastern Shanxi	Yi-ya-hai		Bright sparkling sparkling, Cozy warm warm	
Southern Shanxi	A, ai-hey	Vegetable basket basket, daughter daughter-in-law	Living spirit spirit, pink red red	

Table 1, Regional distribution of Shanxi folk songs and dialects

The theme of Northern Shanxi folk songs is mostly about nature, and the charm of folk songs is on heroism, which is reflected by the use of more interlining words and overlapping descriptions of geographic features. The farther south, the style of folk songs changes, focusing on trivial matters of life, which is more euphemistic.

In addition to being close to the audience's colloquial, the interlining words can highlight the living characteristics of folk songs. While emphasizing the tone, they can depict a scene with sound to enliven the atmosphere of the scene and depict the feelings and meanings that need to be felt in the plot. It is also an onomatopoeia of actions, so that the audience can immediately grasp the essence of folk songs.

c) Pronunciation of Dialects

Shanxi dialect has several different pronunciations from Mandarin (Wang, 2013 : 14-15.):

- The end of rhyme with closed throat, that is, within the tune of a piece of music, the singing words should be pronounced concisely and not lengthened.
- There is no distinction between front and back nasal sounds, such as "heart (xin)" and "star (xing)", "deep (shen)" and "live (sheng)". From the pinyin point of view, the difference lies in the pronunciation of a letter "g" at the end.
- There is no distinction between flat tongue and tilted tongue. For example, "on the mountain (shan shang)" and "three mulberry (san sang)" are not clearly identified. From the pinyin point of view, the difference is between "s" and "sh".
- There is no distinction between high level tone and low-level tone, such as "sky (tian)" and "field (tien)", as both pronounced quite flat in tone.
- Even sometimes, a word can be separated and read in two syllables; for example, "worship (bai)" can be broken down into "No-come (bu-lai)".
- To sum up, the geographical environment has shaped the way Shanxi folk songs use dialects, allowing audiences to feel related to the songs and resonate more easily. They are very real and down-to-earth in describing people's social life and culture. In particular, the biggest difference to the official language of Central Plain of China is that it has no tone and cannot create a ups and downs effect.

The Singing Teaching Techniques of Shanxi Folk Songs

The charm of Shanxi folk songs is that even with the same song and the same lyrics, the use of different dialect and singing technique, the performance can convey different feelings to the audience. To sing a Shanxi folk song well, the very first step is to pronounce it articulately. Although there are many void words such as interlining words in Shanxi folk songs, they must be sung, word for word. Without them, the songs will lose its Shanxi characteristics, because they will not give the audience a very grounded feeling. In addition to articulation, of course, this chapter we would discuss true and false sounds, diminution, timbre changes, breath control, and even the concept of sound emotion, all of which are techniques that Shanxi folk singers can use to achieve a certain Shanxi flavor

1) True and False Sounds

True voice (sound) refers to the sound of loudness, which resonates in the oral cavity, but not the thoracic cavity and head cavity, producing a rather narrow ranged sound. At this time, the vocal cords are tightened and vibrated to both sides. True voice (sound) is strong, bright, and full, in the range of middle and low pitch, and is common in folk songs such as mountain songs and work songs (haozi). In contrast, falsetto is commonly known as weak voice (sound), with relaxed vocal cords, weak pharyngeal wall and stable throat. It controls the sound with air and resonates. The sound emitted is void, false, empty and soft, giving the sound a delicate feeling. It often sounds euphemistic and soft, suitable for high-pitched songs, and is common in folk songs such as ditty and Yangko.

As a research topic, this paper discusses how to keep up with the advancement and innovate Shanxi folk songs to adapt to modern listeners. In the technique of true and false sounds, a singer can use more scientific mixed sounds, that is, in the process of singing, it alternates between true and false sounds to achieve a fuller sound effect, as the singing is more tense, creating a more complete picture of people and things described in the songs. In fact, this singing method draws lessons from the advantages of Chinese and Western vocal skills, especially the traditional singing method of bel canto, which makes the pronunciation clear when singing, and the vocal areas of the upper and lower sentences in the passage are consistent, resulting in bright, crisp and soft and sweet sounds. Typical examples include singers Niu Baolin and Xie Lin, who can still guide correct new values while inheriting the original sound state, reform Shanxi folk songs and enrich the future development direction of Shanxi folk songs.

2) Diminution

According to the definition, diminution is a set of techniques to beautify, decorate and polish the singing style in the development process of Chinese national music art, which usually includes using words, sound emotions and harmony to form the style charm of Shanxi folk songs, so as to add stronger artistic appeal to the original art (Wang, 2014 : 122-125).

a) Straight tone (simple sound)

Straight tone (simple sound) is the sound that the singer uses the breath to produce less resonance, which is very smooth and powerful. For example, the word "yo" in the segment of lyrics "Yo, World!" in "99 Winding Bays of the Yellow River" is a straight sound with super tension. The intuition given to the audience is the honesty, frankness and boldness of Shanxi people.

b) Vibrato (trilling sound)

The exact opposite of straight sound is vibrato. This kind of sound resonates a lot, usually with small amplitude and relatively uniform vibration. Occasionally, special type of vibrato is used, also known as "whoosh sound" or "perk sound". This is the sound produced by the singer's vocal cords tightening and closing immediately after relaxing instantly. It is very infectious to the audience and is common in mountain songs such as "Pastoral Song" and "Shepherd Song".

c) Alveolar trill

Like vibrato, the "du-lu" sound produced by the singer shaking quickly with the tip of his tongue can be found in "Selling High Bottom" of Central Shanxi and "Small Pair Flowers" of Hequ.

In addition to the above three commonly used ways of diminution, there are techniques of guttural sound, sliding sound and leaning sound, which can also be used

3) Variation of Timbre

- **Top-piercing sound**

- This vocal technique is to sink air into the abdomen (that is, the abdomen of the lower body in the bel canto) and then push the sound to the top of the head or nose as the center of the first resonance. This is also the common basic practice in folk song singing.

- **Overtone (raising sound)**

- The sound transmission location is different from the top-piercing sound, which is located at the upper and rear part of the nasal cavity, that is, the back of the head, and is regarded as the center point of the second resonance, so the timbre will be lower and distant.

- **Holding sound**

- The singer controls the sound point of the first resonance in the oropharynx and nasopharynx, as if the sound is "stuck" there. This type of sound has a certain minor second vibrato, and the timbre is soft and affectionate.

- **Undertone (sinking sound)**

- This change in timbre has the opposite singing technique of overtone, where the sound is sunken to the lower part of the pharyngeal cavity. As its name implies, it has a sense of depression and heaviness.

- **Kneading sound**

- This technique requires the singer to restrict exhalation, vocal cords and resonance before singing the next note slowly, so the vocal point of the second resonance is in a constant moving state. There is also single kneading, hard kneading and soft kneading.

- **Nasal sound**

- The nasal sound in folk songs can be retracted into the nose in advance or later when singing, making the timbre dull and expressing more emotions in the meaning of the song. Another special method involving nasal sound is to deliberately prolong the nasal sound to achieve a certain artistic effect.

- **Hush sound**

- This technique is also called "air sound", that is, the singer pronounces it by sighing, where air travels before the sound, making the sound loose, scattered and empty.

4) Staccato Techniques

In addition to the above techniques to change the timbre, you can also cut off or temporarily pause the breath when singing to make the sound to have more artistic manifestation, such as soft and yet with rigidity, flexible and yet hard, or even with clear boundary in sounds (Meng, 2015 : 141-142.).

- **Staccato with Breath-in pause**
 - The singer inhales to cause temporary interruption to the sound.
- **Staccato with Cut-off air**
 - During singing, it is possible to suddenly close the glottis of the throat to stop the air flow before immediate resuming of breath.
- **Staccato with Coughing**
 - When singing, the airflow from the contracted abdomen can be resisted by contracting pharyngeal muscles, resulting in "sound rupture", just like the sound of soft cough.
- **Staccato with Ha-sound**
 - As the name indicates, the singer raises the root of his tongue close to the soft palate to block the airflow, making a "ha" sound, presenting a bouncy feeling of sound.
- **Staccato with Bouncing sound**
 - The technique of staccato usually requires the singer to well control muscle contraction and relaxation. Bouncing staccato is completed by resisting the inspiratory muscles through the sudden contraction of expiratory muscles, and a stream of air can force through the glottis that originally blocks the air and bounce to the upper resonance point. The sound effect of such strong confrontation is more prominent.
- **Staccato with Pausing sound**
 - This type of staccato technique is similar to bouncing staccato, but the exhalation resistance is insufficient, and the sound is directed to the whole resonance cavity before sending out; thus, the overall sound effect is weak.
- **Staccato with Pouncing sound**
 - This technique mainly amplifies the sound several times, gradually overcomes the upward airflow by controlling the breath, vocal cords and resonance cavity, moves the second resonance point downward, and then suddenly uses the respiratory muscle group to generate strong confrontation, releasing the breath like a deep cough. Because of the instantaneous breakout, there will be no vibrato.

5) Sound Emotions

In addition to the above singing techniques, it can also imbue the sound with feelings of joy and sorrow, that is, sound modeling. For example, if a singer wants to show the sad emotion in folk songs, he can use grieving, sobbing and crying sounds. To create grieving sound, first, the glottis is closed. The singer will continue to inhale to concentrate air on the glottis to form pressure, and then let the air flow break through and into the vibrating vocal cords to make sound. Sobbing sound is to use staggering inhales when singing, and with proper use of staccato with pausing sound, a sensation of sadness and crying can be created.

As for crying sound, the singer simply performs a coughing sound at low, heavy and broad pitch to create such emotional expression in singing.

The charm of Shanxi folk songs lies in that their singing can bring many emotions, so there can be happy artistic expression besides grief and crying. Naughty sound, also known as happy sound or sweet sound, can be produced by high pitch coughing sound to express a sense of happiness in folk songs. Furthermore, the singer can continuously alternate between coughing and bouncing sounds to make a sound like laughter, which is a bit like the method of staccato with ha-sound.

Conclusion

As reviewed through literature and books on Shanxi folk songs, it was found that musical characteristics could be classified into two categories in terms of techniques. The first of which focused on words to emotionally connect with the audience, where lyrics were carefully structured to give the unique phonic combination of words by using techniques like reduplication and interjection to produce rhythmic patterns, such as ABA, ABB, which could easily mimic the ups and the downs of singing the melody, as well as the texts that not only breathe life into a song with meaning but also connect sounds in the union. The term “song,” in the original Greek word for music, implies the union of melody, language, and body movement. That is right. Music in Greek culture was considered a gift from all gods to encompass every aspect of life, including politics, education, religion, and arts. This notion coincides with traditional folk songs. It includes vocal singing, especially knowing that ancient music was for celebrating nature and gods, whether it be polytheism or monotheism, in which people’s expression of gratitude was often embedded and conveyed by words, all of which were sung by one or more designated singers; hence, the term, vocal. In other words, religious songs were usually the first to develop. However, the intrinsic urge to look for happiness and entertainment would lead the community outside the church to develop polyphony and secular music with vernacular language. This was well-illustrated in Shanxi folk songs, as they are the culmination of Jin culture and the people surviving the hardships and difficulties that are unique to the locale, a perfect ground to tie emotions and melodies through the junction of words. By practicing the dialect and the phonics of lyrics in Shanxi folk songs, the students could master the control of inhaling and exhaling to manage changes in melody. Therefore, for the design of the workbook, there would be one or more sections on practicing the phonics of wording, specifically targeting the overlapping and interjecting words so that students can become adept at muscle control for tempo and rhythmic changes.

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