

Correct Diction and Emotion Expression on Selected Northern Shaanxi Folk Songs

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Abstract

Northern Shaanxi folk songs are significant presence among China's national vocal, which with beautiful melodies and unique diction. In the melody characteristics, it has a wide range of sound and more use of big jump intervals. It is often characterized by a pure fourth degree with a second degree, or two pure fourths used continuously. Northern Shaanxi folk songs rooted in the Loess Plateau, they specifically encompass the folk songs originating from northern Shaanxi Province, particularly those hailing from Yulin City and Yan'an City. The special environment and cultural state of northern Shaanxi determines the connotation and structural characteristics of the folk songs, and also influences the style characteristics of the folk songs. The diction of northern Shaanxi dialect has its unique characteristics, while Mandarin, the official language of China, pays attention to the "字正腔圆(Zi Zheng Qiang Yuan)", in northern Shaanxi folk songs, there are often fragments of dialects, and if do not understand the dialects, it is difficult to grasp its style. Standard singing of northern Shaanxi folk songs is inseparable from correct emotional expression and diction. This study will use practice-led research method and literature research method to summarize the diction characteristics of dialect in northern Shaanxi folk songs, explore its emotional expression in combination with specific songs, and draw relevant research conclusions, which have certain significance for the popularization and development of northern Shaanxi folk songs.

Keywords: Northern Shaanxi Folk Songs, Diction, Emotion Expression

Introduction

The mean of "expression" is the process of making known one's thoughts or feelings. In vocal music, expression is to present the emotion of the song to the audience through personal understanding through singing. In this study, in order to achieve correct expression, it is necessary to have a certain understanding of northern Shaanxi folk songs, such as melody characteristics, diction, style, etc. It is in this way of thinking that two very important points are selected as the object of the study, and they are emotional expression and diction. Diction is an important part of singing a song well, it is the key to whether the lyrics are expressed accurately. This is especially true for folk songs, because the diction of folk songs pays more

attention to regional and style. In singing folk songs not only need to know the meaning of the lyrics, but also know how to express the lyrics correctly. To be sure, a singer who cannot read his lyrics with understanding will not be able to sing it with understanding (Hiller, 2001,p.66). Thus, it is recommended that singers read lyrics aloud before beginning to sing them, going so far as to ensure they understand everything a skilled orator would notice. On this point, ignorance or carelessness is no excuse. The fine points of expression required by the affect cannot be fully captured in musical notation, this shortcoming must be compensated for by the art of declamation (Hiller, 2001,p.66). Both short and long syllables are equally not difficult if one is conversant in the language, nonetheless, both singers and speakers need to pay attention to them. For vocal performance, lyrics are the main form in which the performer conveys the song to the audience, and they are also the way in which the audience can directly feel the content of the performer's performance. Therefore, lyrics are the key to the success of a musical work. Not only do lyricists need to write good lyrics, but performers also need to understand the meaning of the lyrics, sing with accurate diction and appropriate tone, and perform differently according to different sentences in the lyrics, so as to accurately express the content of the song to the audience. The performer should be able to express the content of the song accurately to the audience. Singing the diction of a song accurately is expressing the song correctly, but the expression of a song is more than just the diction, it also requires a proper understanding of the emotion of the song.

In order to better understand and singing northern Shaanxi folk songs, researcher signed up for the 2022 "Northern Shaanxi Folk Song Talent Cultivation" project sponsored by the National Arts Fund. Through the study of the project team, further stimulated interest in the study of northern Shaanxi folk songs.

Singing northern Shaanxi folk song in dialect has become a fixed impression in people's minds. Many people think that singing folk songs in northern Shaanxi should use native dialect, With diction of northern Shaanxi dialect is very characteristic. But for people outside northern Shaanxi, especially people in southern China, it is difficult to sing in northern Shaanxi dialect. This study will try to summary the typical characteristics of northern Shaanxi dialect, and will compare with Mandarin in selected songs, because it is more conducive to promotion.

Literature Review

Gao (2018, p29.) thought that is all performing arts need to move people with emotion and affect them. Obviously, correct expression is crucial at this point, in music performances, there is no doubt that emotion is art. The artistic soul is injected into the performance, and rational participation can better control the emotional scale, so that the emotions do not overflow and affect the normal performance. Performers should also have certain psychological control skills, especially when performing on the spot, to have no distracting thoughts, accumulate more stage experience in peacetime, practice music works repeatedly, make a good hand, and accept imperfect performances. For this study vocal performances, this creative work study is conducted from the perspective of a re-creator on performing but not on composing. singers need to undergo many training and adjustments to finally be able to correctly express the emotions of musical works. Sloboda (2000) had the similar idea, and he thought that the performer could through Intentionally changing performance parameters to affect the listener's aesthetic and cognitive results, which gives musical performances their expressive quality.

Cultural heritage often follows two paths: one is words and inventions, and the other is language and customs (Li, 2013). People have always paid more attention to the former because they are manifested and magnificent, and for the latter, because of their complicated fineness, it is difficult to become systematic, and it is often difficult to grasp. However, when we need to appreciate the charm of a culture more deeply, we will find that language is more vivid. For this research, the diction of northern Shaanxi folk songs also inherited this feature, such as the many contrast words in the songs. Contrast words are some foil words composed of modal words, homophonic words, or appellations interspersed in folk song lyrics, in addition to the positive words that directly express the ideological content of the song.

Dialect diction not only add strong local color to the lyrics of folk songs, but also have a strong influence on the music and become an important factor in determining the style of tunes. Therefore, the study suggest that Mandarin and dialect can be combined in the singing of northern Shaanxi folk songs to achieve a better artistic effect. Compared with Mandarin, the northern Shaanxi dialect has a lot of entering words, which are short and powerful, and there are a lot of decorative words in the northern Shaanxi folk songs , which puts forward a relatively high requirement on the skill of the mouth in vocal music training. They use simple and easy to understand local dialect, express their inner feelings, express their views on people, things, because of its simple language, it is easy to arouse the resonance of the broad masses of the people, in the art communication also let people easy to accept and sing, the widespread use of dialect makes the folk song of northern Shaanxi more unique charm (Dong, 2012).

Methodology

According to the definition and summary of previous research methods, combined with the practical situation, this study will use literature research method practice-led research method to conduct research from both theoretical and practical dimensions.

Literature research is the most basic research method for paper writing. By searching relevant literature, this study will comprehensively grasp and collect relevant research results, including published papers, journals, monographs, etc. Among them, singing audio and video data and papers are the key research objects of this method (Lin, 2009). Literature research methodology is to read through, analyze and sort literature in order to identify the essential attribute of materials. Its significant difference from other methodologies is that it does not directly deal with the object under study, but to indirectly access to information from a variety of literature, which is generally referred to as "non-contact method" (Lin, 2009). For this research, the literature research method is very important. By referring to the relevant monographs, journals, score, papers and conferences on Chinese national vocal and northern Shaanxi folk songs, the blank of the research on northern Shaanxi folk songs is summarized, and on this basis, the research on northern Shaanxi folk songs is further deepened.

Practical-led research method is a very suitable for this study, it can take practice and performance as an experimental process and method to gradually improve the research content. In using the term practice-led research, we as editors are referring both to the work of art as a form of research and to the creation of the work as generating research insights which might then be documented, theory and generation, though individual contributors may use this and related terms rather differently. Practice-led research, that scholarly research can lead to creative work (Smith et al., 2009, p.7).

By using the above two research methods and combining with the actual situation of this study, researcher try to summarize the correct emotional expression and diction of folk songs in northern Shaanxi, which is very necessary for the smooth progress of the research.

Results and Discussion

Studying the Diction of Northern Shaanxi Dialect

The northern Shaanxi folk songs are an art form in which the laboring people to express their emotions in the northern Shaanxi dialect coupled with a unique melody. A large number of northern Shaanxi dialect words are used in folk songs of northern Shaanxi. These words with profound regional characteristics make northern Shaanxi folk songs have a more down-to-earth aesthetic, and they also allow people to better understand the emotions that the singers want to express. This part mainly studies the diction of northern Shaanxi folk songs, summarizes the characteristics of northern Shaanxi dialect, and by comparing it with China official language Mandarin.

This study will combine the selected songs to summarize the northern Shaanxi dialects and their diction characteristics that often appear in northern Shaanxi folk songs, which is of great significance for accurate singing. There are four common characteristics in the northern Shaanxi dialect, namely, Two-syllable words, nasal Sounds, Special Initial Pronunciation, and decorative words. These four characteristics are clearly different from Chinese Mandarin.

Two-syllable Words

Two-syllable words are the soul word of northern Shaanxi dialect, with local characteristics. The so-called two-syllable words are words in the form of "ABB". The use of two-syllable words not only enhances the vividness of dialects, but often adds the effect of "儿化(Er Hua)" to the second word. The second word in two-syllable has little meaning in itself, but it makes folk songs more rhythmical. It can also show the singing content in more detail, making the song more beautiful. For example, the song "兰花花(Lan Hua Hua)" appears in many such two-syllable words, When singing these two-syllable words, pay attention to the "儿化(Er Hua)" pronunciation of the second word. When singing these two-syllable words, pay attention to the "儿化(Er Hua)" pronunciation of the second character.

Therefore, for example, "兰花花" it is read in Mandarin "Lan Hua Hua", In the northern Shaanxi dialect diction, but it is read "Lan Hua Hua(er)", and "英英", read as "Ying Ying(er)" instead of "Ying Ying" in Mandarin diction.

11 赞美地

1. 青 线 线 (那 个) 蓝 线 线 儿,

14 蓝 格 英 英 的 彩, 生 下 一 个



Example 1 "兰花花(Lan Hua Hua)"

The table below is a comparison of the diction in northern Shaanxi dialect and Mandarin based on the two-syllable words that common appear in the northern Shaanxi folk songs in this study and need to be processed when singing.

Table 1

Two-syllabic Word Diction Difference in Northern Shaanxi Dialect and Mandarin

Word	Northern Shaanxi Dialect	Mandarin
袄袄	Ao Ao(er)	Ao Ao
蹦蹦	Beng Beng(er)	Beng Beng
扮扮	Ban Ban(er)	Ban Ban
道道	Dao Dao(er)	Dao Dao
丹丹	Dan Dan(er)	Dan Dan
垛垛	Duo Duo(er)	Duo Duo
蛋蛋	Dan Dan(er)	Dan Dan
肚肚	Du Du(er)	Du Du
对对	Dui Dui(er)	Dui Dui
哥哥	Ge Ge(er)	Ge Ge
杆杆	Gan Gan(er)	Gan Gan
羔羔	Gao Gao(er)	Gao Gao
沟沟	Gou Gou(er)	Gou Gou
濠濠	Hao Hao(er)	Hao Hao
花花	Hua Hua(er)	Hua Hua
话话	Hua Hua(er)	Hua Hua
驴驴	Lv Lv(er)	Lv Lv
凌凌	Lin Lin(er)	Lin Lin

梁梁	Liang Liang(er)	Liang Liang
箩箩	Luo Luo(er)	Luo Luo
林林	Lin Lin(er)	Lin Lin
面面	Mian Mian(er)	Mian Mian
妹妹	Mei Mei(er)	Mei Mei
门门	Men Men(er)	Men Men
排排	Pai Pai(er)	Pai Pai
坡坡	Po Po(er)	Po Po
人人	Ren Ren(er)	Ren Ren
扇扇	Shan Shan(er)	Shan Shan
闪闪	Shan Shan(er)	Shan Shan
实实	Shi Shi(er)	Shi Shi
手手	Shou Shou(er)	Shou Shou
头头	Tou Tou(er)	Tou Tou
洼洼	Wa Wa(er)	Wa Wa
线线	Xian Xian(er)	Xian Xian
英英	Ying Ying(er)	Ying Ying
盈盈	Ying Ying(er)	Ying Ying

When singing northern Shaanxi folk songs, when you encounter two-syllable words, as long as you understand the correct pronunciation of the dialect, you can find the correct way to sing. This is of great help for singing folk songs in this region.

Nasal Sounds in Northern Shaanxi Dialect

In Mandarin, the process of articulation is strictly pay attention to the front and back nasal sounds, but in northern Shaanxi dialect, the most obvious feature is that as long as the words are front nasal in diction, they can be regarded as back nasal. There are basically no words with front nasal sounds in the northern Shaanxi dialect diction. This is the iconic feature of the northern Shaanxi dialect. For example, in the northern Shaanxi folk song "小桃红(Xiao Taohong)", in the sentence "二者爹娘爱财神", The word "神" is not sung as "Shen", but

as "Sheng" with a back nasal sound. As another example of this song, in the sentence "月儿照门门来", "门" is sung as "men" in Mandarin, but in the diction of northern Shaanxi dialect, it is actually sung as "meng", there is still a clear difference in pronunciation. Therefore, when listening to people from northern Shaanxi speaking, you often hear a strong nasal sound in their accent. This is due to the strong nasal sound in their dialect. When singing northern Shaanxi folk songs, you should pay attention to mastering the diction skills, which will be of great help in grasping the style of northern Shaanxi folk songs.

The image shows two staves of musical notation in G major (one sharp). The first staff contains the lyrics "爱 财 神," with the character "神" circled in orange. The second staff contains the lyrics "月 儿 照 门 门 来," with the characters "门 门" circled in orange. The melody consists of eighth and quarter notes.

Example 2 "小桃红(Xiao Taohong)"

There are other words similar to this, such as in the list.

Table 2

Nasal Word Diction Difference in Northern Shaanxi Dialect and Mandarin

Word	Northern Shaanxi Dialect	Mandarin
村	Cun(g)	Cun
跟	Gen(g)	Gen
巾	Jin(g)	Jin
今	Jin(g)	Jin
金	Jin(g)	Jin
尽	Jin(g)	Jin
林	Lin(g)	Lin
门	Men(g)	Men
们	Men(g)	Men
民	Min(g)	Min
拼	Pin(g)	Pin
亲	Qin(g)	Qin
人	Ren(g)	Ren
身	Shen(g)	Shen
问	Wen(g)	Wen
心	Xin(g)	Xin
茵	Yin(g)	Yin
荫	Yin(g)	Yin

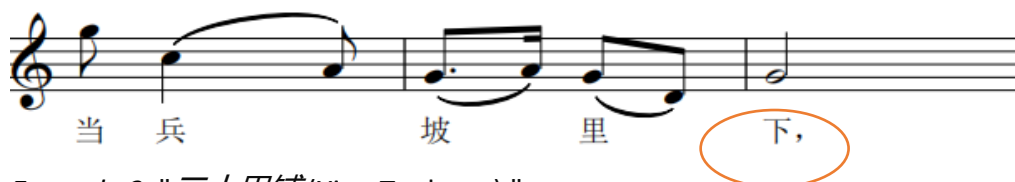
Special Initial Diction of Northern Shaanxi Dialect

The initial is the before the final consonant, which forms a complete syllable together with the final consonant, In northern Shaanxi dialect, characters beginning with initials " X " and "H", "B" and " P ", "W" and " E " are often confused each other, they are clearly different from Mandarin

Table 3
Special Initial Diction

Word	Northern Shaanxi Dialect	Mandarin
畔	Ban	Pan
我	E	Wo
鞋	Hai	Xie
下	Ha	Xia

This confusion makes northern Shaanxi dialect more simple and honest and makes northern Shaanxi folk songs more friendly and simple, such as the song "三十里铺 (San Shi Li Pu)". In the actual singing of "三哥哥当兵坡坡里下", the word "下" is pronounced as "Ha" instead of "Xia".



Example 3 "三十里铺 (Xiao Taohong)"

Flat Tongue and Curled Tongue Diction in Northern Shaanxi Dialect

In Chinese, there are three groups of corresponding flat tongue and curled tongue sounds "Z—Zh, C—Ch, S—Sh", also known as flat tongue sounds. "Zh, Ch, Sh" are all sounds of the curled tongue. During conversations with people from northern Shaanxi, they often speak in a confused manner. For example, in the sentence "他是我的知心人" in the song "三十里铺 (San Shi Li Pu)", the word "是" is pronounced "Si" instead of "Shi", the dialects in many areas of China will not distinguish between flat and curled tongues. This feature is not a significant feature of the northern Shaanxi dialect, and will not be explained and studied in detail here.

Decorative Words in Northern Shaanxi Folk Songs

Decorative words refer to the words which no practical meaning used in the lyrics of northern Shaanxi folk songs, in addition to the main words that directly express the content of the song, in order to better express the song. The use of decorative words in northern Shaanxi folk songs is very extensive. The application of decorative words can not only highlight the style and local characteristics, but also activate the singer's emotions, exaggerate the atmosphere of the song, strengthen the tone, and enrich the melody of the song. For northern Shaanxi folk songs, if the decorative words are removed, their expressive power will be greatly weakened, and the songs will lose their luster. Moreover, the integrity of the song structure will often be destroyed, and the song may even be impossible to sing at all.

Most of the decorative words in northern Shaanxi folk songs are not directly related to the main words, so they do not belong to the main sentence pattern and have no actual

meaning. However, when singing songs, the decorative words can reflect the clear emotions, which is indispensable for songs. For example, the use of "哟", "噢" and other decorative words in the song "赶牲灵 (Gan Sheng Ling)" plays a transitional role in the connection between sentences, making the whole song more coherent and catchy

5
走 头 头 的 (那 个) 骡 子 儿 哟,
17
(哟, 噢) 哇 哇 的 (那 个) 声。

Example 4 "赶牲灵 (Gan Sheng Ling)"

Correct Emotion expression on Selected Northern Shaanxi Folk Songs

According to the subject matter, there are roughly four categories of emotional expression in northern Shaanxi folk songs. They are singing about love, singing about characters, singing about life, and singing about Chinese revolution. In order to specify the correct emotional expression, each category selected one song to illustrate.

Sing About Love

Songs singing about love account for a large proportion of northern Shaanxi folk songs. When expressing love, the lyrics are straightforward, generous, and dare to love and hate. This is an obvious feature of folk songs in northern Shaanxi, and it is mainly closely related to the personality characteristics of the local people. This is in sharp contrast to the implicitness folk songs of southern China, because southerners are usually more reserved and tactful.

"上一道道坡下一道道梁 (Up a beam and down a slope)"

Since northern Shaanxi is located on the Loess Plateau, "坡(Po)" and "梁(Liang)" are special topography in this area. The specific shapes are as shown below. In China, there is a saying of "横坡竖梁(Heng Po Shu Liang)". In this song, "坡(Po)" and "梁(Liang)" describe a long distance. This song expresses the feeling of missing the sweetheart, looking at these "坡(Po)" and "梁(Liang)" as if you see the sweetheart. Singing this song, to give people a long, vast feeling, as if standing on the "坡(Po)" and "梁(Liang)", to convey their own voice to the distant sweetheart there. This song is a typical northern Shaanxi folk song with a strong "高腔(Gao Qiang)" style. In addition to the correct use of "高腔(Gao Qiang)" vocal techniques, some special training is also required to reflect the far-reaching sound. The "高腔(Gao Qiang)" refers to the melody that appears in the northern Shaanxi folk songs with a large interval span (usually four degrees and above), sung with a combination of real and falsetto voices or falsetto voices, which is

characterized by free rhythm, long and high-pitched, wide range, and many tunes with free prolonged tones, thus singing freely and spaciouly (Zhang, 2021).

The special training here refers to the training of some Shouting cavity, and the training should have a certain sense of picture, like the feeling of transferring the sound from the top of the mountain to the bottom of the mountain, from the shore of the lake to the other side, and it will be easier to find the feeling of distant and vast sound with this imagination.



Picture 1 "坡(Po)"



Picture 2 "梁(Liang)"

"二月里见罢到如今(I haven't seen you since February)"

This is a love song, the lyrics tell the story of a woman missing her lover, since February and sweetheart met, to now has been a long time, the specific now from February how long, the song does not clearly give the specific time, such writing techniques to give countless imagination space. The song is composed of three parts, of which the first and the third are similar, while the second part has obvious changes, mainly manifested in the change of rhythm and emotion, the speed becomes faster than other two. At the same time, the texture of the piano accompaniment is also dense, and continuous and dense thirty-two musical notes appear. In this way to show the characters, the woman saw the water in front of her also thought that a lover came, presenting an urgent want to see the atmosphere of the sweetheart. The music in the first and third paragraphs is more gentle and sounds more

comfortable and quiet, which is in obvious contrast to the second paragraph. When singing this song, pay special attention to the handling of the feelings between the three paragraphs.

Example 5 "二月里见罢到如今 (I haven't seen you since February)"

Singing About Characters

The songs of singing characters in northern Shaanxi folk songs are very distinctive, with distinctive characters and clear descriptions of characters in different industries. In this study, four songs are selected, which have their own characteristics.

"小桃红 (Xiao Taohong)"

This song is a northern Shaanxi folk song with a person's name as its title. There are three lyrics in this song, which express a girl's longing for her sweetheart in chronological order. In the northern Shaanxi area of the old society, men and women can not love freely, and there was a traditional feudal mentality that favored boys over girls. "小桃红 (Xiao Taohong)" parents love money, want to marry the little peach to the rich, but the "小桃红 (Xiao Taohong)" has a favorite people in the heart, this song expresses the girl's desire for free love, the hatred of the feudal thought. The vocal techniques of this song are relatively difficult, first of all, the vocal range is wide, the range is b-d3, more than two octaves across, when singing this song, we must master the bass singing skills but also understand the "高腔 (Gao Qiang)" vocal technique. When singing the "高腔 (Gao Qiang)" of northern Shaanxi folk songs, the "straight" characteristics of the voice must be reflected. The core technique of vocal is that flatus voice with one step in place, the sound is directly sent to the head cavity, and the direction of the sound is It is in a straight line, similar to the feeling when we "throw things out" in life. Secondly, the articulation of the song is an important reflection of the style of the song, especially the two-syllable words, such as "弯弯", "蹦蹦", etc., the articulation must be accurate. Then when singing this song, you need to use the technique of crying. the purpose is to show the heroine "小桃红 (Xiao Taohong)" inner heart helpless feelings, missing feelings, can only look at the moon at night secretly cry. This song has a very detailed description of the characters and a strong visual sense. Coupled with the beautiful melody, the audience can be brought into the artistic conception of the song at once.

"黄河船夫曲(The Yellow River boatman's Song)"

This song is a labor chant, a very representative song of northern Shaanxi folk songs with "高腔(Gao Qiang)" vocal techniques. This song has simple language, simple melody, and high-spirited emotions. It embodies the perseverance and perseverance of the boatmen in northern Shaanxi who dare to fight against their fate under difficult conditions. The fighting spirit of the river embodies the optimistic and uplifting spirit of the boatmen. The whole mood is cheerful, which makes people imagine that the Yellow River is wide and deep, and sings the love of the people of northern Shaanxi for the Yellow River. The Yellow River is called the mother river of China. The Yellow River flows through northern Shaanxi. They drink the Yellow River water and have a special feeling for the Yellow River.

The "黄河船夫曲(The Yellow River boatman's Song)" song is written in a special way, there are two paragraphs of lyrics, the first paragraph is a question, the second paragraph is an answer. The language of the lyrics is simple but majestic. The melody of the song echoes the lyrics. The melody is mainly characterized by repeated phrases, which is also a typical feature of "号子(Hao Zi)" songs. The melody lines give people a swaying feeling, as if they are on a boat. The speed is slow and the rhythm is simple, but the voice must have a certain intensity when singing. The "高腔(Gao Qiang)" vocal technique of this song is different from other songs. The performer not only needs to be able to sing "高腔(Gao Qiang)", but also needs to sing powerfully, which requires high vocal techniques.

Singing About Life

There are many themes in northern Shaanxi folk songs that are about all kinds of life scenes and states. The common songs singing people's life are singing harvest, festivals and so on.

"赶牲灵(Gan Sheng Ling)"

It is a type of "信天游(Xin Tian You)" in northern Shaanxi folk song. "信天游(Xin Tian You)" is a unique singing type in northern Shaanxi. It does not need the accompaniment of musical instruments, so it is a kind of singing with free lyrics, and the singer can improvise without accompaniment (Dong, 2012). "赶牲灵(Gan Sheng Ling)" refers to the occupation of using livestock (mostly mules and donkeys in northern Shaanxi) to transport food and goods for others over long distances, thereby making money to support the family. People who drive livestock to transport goods are called "脚夫(Jiao Fu)". This song is to express the porter the professional life scene and heartfelt wishes, its melody is simple, rich humorous charm, in the whole song is composed of three small paragraphs, three sections of the same melody, different lyrics, the story, the first paragraph expressed the "脚夫(Jiao Fu)" family outside the porter worry and love, the second paragraph expressed the porter this professional man vulnerable to rural women to their respect and favor.

The content written in the third paragraph is that because there are many "脚夫(Jiao Fu)", a journey of driving the animals can take at least ten days or even several months. The

families of the "脚夫(Jiao Fu)" often miss them and often ask the "脚夫(Jiao Fu)" to drive the animals passing by. The team inquires about their relatives. Whenever I see the porter always hope that his lover comes back, is the description of the feeling of missing. The melody of this song is very simple, melodious and vast. The song also has a very strong folk flavor, giving people a rough, simple and persistent porter feeling. This song has a lot of lyrics, so you need to practice more when singing to increase the sense of tone.

Singing About Chinese Revolution

Northern Shaanxi folk songs play an important role in the history of the Chinese revolution, because the musical materials of many Chinese revolutionary songs are taken from northern Shaanxi, and this type of songs accounts for a large proportion.

"山丹丹开花红艳艳 (Shan Dan Dan Kai Hua Hong Yan Yan)"

This song is one of the most famous folk songs in northern Shaanxi and it is well-known all round China. Its creation is closely related to the word "revolution". During the war years, folk songs played an important role in the revolution. Good folk songs can be used to train soldiers and strengthen their strength. Soldiers and enhance the morale of soldiers. In the revolutionary era, soldiers had little spiritual life. Revolutionary songs were an indispensable and important spiritual food for them after fighting. Revolutionary songs can boost the morale of the soldiers, thereby improving their unity, cooperation and combat capabilities. This song uses a lot of folk music materials from northern Shaanxi, uses the northern Shaanxi dialect, and fills in lyrics related to the revolution.

It shows the people of northern Shaanxi's support for the revolution, as well as the people of northern Shaanxi's strong sense of national responsibility and inner goal of progress. It expresses the people's revolutionary emotions and their desire for a better life after the revolution. Because of the beautiful and distinctive melody of northern Shaanxi folk songs, they were soon widely spread. The song has rich expressive power, beautiful melody and varied styles. It has four sections. The second section has warm music and cheerful rhythm, which is to show the happy mood of soldiers and people. The other three sections have similar music melodies and lyrics different, showing different scenes. In the lyrics, a large number of two-syllable words in northern Shaanxi dialect are used, such as "山丹丹", "红艳艳", and other overlapping words are widely used in northern Shaanxi folk songs, enhancing the emotional expression, making people feel particularly intimate and full of life.

Conclusion

Through the study, it is shown that the diction of northern Shaanxi folk songs is very characteristic, and this characteristic is not a single one, but a fusion of many aspects, which is closely related to the local history, culture, environment and so on. Generally speaking, since regional characteristics create the characteristics of northern Shaanxi dialect diction, it is obvious that these dialect characteristics are also an important part of northern Shaanxi folk songs. Only by understanding the dialect diction can we sing the folk songs of this place well. There are still certain differences between the articulation of the northern Shaanxi dialect and the articulation of Mandarin. When singing, should master the basic characteristics of the articulation of the northern Shaanxi dialect diction. For example, those with obvious diction characteristics of the northern Shaanxi dialect, such as two-syllable word,

lining words, etc., should be practiced more, so that the northern Shaanxi folk songs that are sung have a relatively pure taste.

How to do the correct expression of northern Shaanxi folk songs? Understanding of the local history and culture and dialect diction is very necessary, in addition to mastering certain vocal techniques, through research and organization, in accordance with the classification of the subject matter of northern Shaanxi folk songs can be divided into four categories, singing love, singing characters, singing life, and singing the Chinese Revolution. These songs constitute the rich and colorful northern Shaanxi folk songs, in 2022, researcher signed up for the "Northern Shaanxi Folk Song Talent Cultivation" project sponsored by the National Arts Fund. Through the study of the project team, through the field study, Shaanxi folk songs are really too charming, so I can not help but to study it in depth, I believe that more and more people like Shaanxi folk songs, because it's so unique.

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