

Literacy Transmission Guideline for Preserving “Xin Tian You” Folk Songs in Northern Shaanxi, China

Chunqian Gao, Khomkrich Karin*

College of Music, Mahasarakham University, Thailand

Corresponding author: Khomkrich Karin, E-mail: khomkrich.k@msu.ac.th

ARTICLE INFO

Article history

Received: July 01, 2023

Accepted: October 18, 2023

Published: October 31, 2023

Volume: 11 Issue: 4

Conflicts of interest: None

Funding: This research project was financially supported by Mahasarakham University.

ABSTRACT

This study focuses on the literacy transmission guideline for preserving “Xin Tian You” folk songs in Northern Shaanxi, China. The purpose of the research is to explore effective strategies and approaches to enhance the transmission and preservation of this cultural heritage. Key informants for this study consist of scholar informants, casual informants, and general informants who possess knowledge and experience in “Xin Tian You” folk songs. The data analysis involves fieldwork, interviews, and questionnaires to gather qualitative data, which are analyzed to identify patterns and trends. The research findings highlight the impact of socio-cultural changes on the transmission and preservation of “Xin Tian You,” as well as the importance of strengthening support, embracing innovation, preserving and disseminating the songs, increasing publicity, and media coordination. The study concludes that by implementing these strategies and fostering literacy transmission, “Xin Tian You” can be preserved and transmitted to future generations, contributing to the cultural heritage of Northern Shaanxi and the development of traditional folk music in China.

Key words: Xin Tian You, Folk songs, Transmission, Preservation, Northern Shaanxi, China

INTRODUCTION

The preservation of folk songs holds immense cultural significance, providing valuable insights into historical life and representing the treasures of a nation. Among the diverse array of Chinese folk songs, “Xin Tian You” stands out as a representative Han folk song distributed in northern Shaanxi Province (Lau, 1991; Sun, 2004; Jin, 2011; Li, 2018; Fang, 2022). With its profound cultural background, this folk song offers an intuitive reflection of daily life and serves as an important medium for expressing the feelings of the people in northern Shaanxi. However, the transmission and preservation of “Xin Tian You” have faced challenges in recent years, leading to a decline in enthusiasm and knowledge about this folk song, particularly among the younger generation (Harris, 2005; Law, & Ho, 2011; Jiang, 2014; Yang & Welch, 2014).

“Xin Tian You” is sung in the vast wilderness and on the high loess slopes of northern Shaanxi, characterized by a raw and natural ambiance, as people believe in the sky and sing their hearts out (Zhang, 2014; Chen et al., 2015; He, 2020). Its unrestrained and open rhythm, combined with touching melodies, embodies the bold and capable character of the people in this region. The singing of “Xin Tian You” is influenced by the daily habits of northern Shaanxi’s inhabitants, who often engage in loud conversations and shouts on the slopes, creating a natural melodic quality. This close

relationship between their daily lives and the singing of “Xin Tian You” enhances its ability to convey the desolate and unrestrained beauty of the loess plateau, integrating the cultural essence of the region (Ji, 2016; Bi, 2017; Wang, 2017; Li, 2021).

As an integral part of the cultural landscape of northern Shaanxi, “Xin Tian You” has long been cherished for its lingering melodies, beautiful compositions, and profound emotions in its lyrics. It has been regarded as one of the most distinctive folk songs in the region, resonating with the masses and expressing various aspects of life, including the struggles and resistance faced by women in marriage and family life, the hardships of porters and their yearning for home, and the aspirations of working people for a better future (Sun, 2011; Lam, 2000; Pang et al., 2016). Over time, “Xin Tian You” has become an indispensable art form for expressing feelings and has closely intertwined with the revolutionary struggle, with numerous songs dedicated to praising the party, leaders, revolution, and the new way of life (Hung, 1996; Yu, 2009; Qifei, 2022; Meng et al., 2022).

However, in recent years, the popularity of learning “Xin Tian You” has gradually waned, and even in its local area, fewer people can hum the melodies as before. The severe impact of foreign and pop music has contributed to the declining market share of northern Shaanxi folk songs, with fewer transmitters and singers actively engaging with this

cultural heritage. As rapid economic development reshapes lifestyles, the traditional scenes of singing “Xin Tian You” on the loess slopes have faded away, threatening the transmission and preservation of this precious cultural form (Hung, 1993; Gibbs, 2013; Champadaeng et al., 2023ab; Juan, 2023; Erjian & Chuangprakhon, 2023).

To address these challenges, it is crucial to develop a comprehensive literacy transmission guideline from an educational perspective. This guideline will focus on innovative methodologies, educational practices, and creative applications of theories to ensure the preservation and longevity of “Xin Tian You” folk songs in northern Shaanxi, China. By emphasizing the importance of education and literacy in revitalizing interest and knowledge about “Xin Tian You,” we can safeguard this cultural heritage for future generations. Through research on the musical characteristics, historical development, and examples of “Xin Tian You,” we can gain a deeper understanding of its artistic value and explore effective preservation and dissemination measures. Drawing lessons from history, we can identify and address the challenges faced in transmitting and preserving “Xin Tian You,” ensuring that this unique cultural treasure remains protected and cherished amidst the changing cultural landscape.

Research Question

- What educational strategies and approaches can be implemented to enhance literacy transmission and ensure the preservation of “Xin Tian You” folk songs in northern Shaanxi, China?

LITERATURE REVIEW

Exploration of Folk Songs in Northern Shaanxi

The cultural richness of northern Shaanxi is reflected in its diverse array of folk songs, as discussed by Liu (2022) in “A Research of Music Culture in Yan’an, Northern Shaanxi,” and Liu (2010) in “Northern Shaanxi Folk Songs.” These folk songs, including “Xin Tian You”, chant, ditty, wine song, and Yulin ditty, embody the essence of folk song culture in the region. The chant, sung by individuals engaged in farm work, features prominent examples such as the Yellow River boatman chant and tamping chant, which highlight the distinct characteristics of northern Shaanxi folk songs. The boatmen, who predominantly travel between Shanxi and Shaanxi, rely on ferrying and short-distance transportation for their livelihood. The renowned Yellow River boatman’s song comprises various tunes, exemplifying the diversity within folk songs. Ditties, also known as urban folk songs, demonstrate a meticulous structure, lively melodies, and four distinct singing forms, representing a broader artistic dimension within the folk song repertoire.

Moreover, Liu (2010) emphasizes the significance of folk songs in northern Shaanxi, commonly referred to as “folk songs” or “sour songs” in the local context. With over 20 main types, including “Xin Tian You”, minor songs, wine songs, and Yulin ditty, the region becomes a vibrant hub for folk songs, with “Xin Tian You” standing out as the most distinctive and representative variant.

Further research in the classification of folk songs in northern Shaanxi is found in various documents such as He (2013) “The Minister Poet Coming Out of the Canal,” Chen (2014) “A Yangko Dancer,” Shang (2017) “The Living Environment of Folk Songs in Northern Shaanxi,” and Zhang (2020) “Language Research of Northern Shaanxi Folk Songs from the Perspective of Oral Tradition.”

Influences of Northern Shaanxi Customs on “Xin Tian You” Folk Songs

The customs and culture of northern Shaanxi play a significant role in shaping and influencing the essence of “Xin Tian You” folk songs. Ho (2006) explored this relationship in “Social change and nationalism in China’s popular songs,” highlighting the deep-rooted connection between northern Shaanxi folk songs and various aspects of local life, including astronomical geography, local conditions, labor production, marriage and love, life interests, and social contradictions. These folk songs exhibit a diverse range of genres, encompassing not only minor songs and labor songs but also religious songs, wine songs, yangko songs, and revolutionary songs. Each genre possesses unique musical characteristics and styles, providing multifaceted insights into the true temperament of the local people (Chen & Chonpairot, 2022).

Additionally, Ai (2012) delved into the relationship between northern Shaanxi’s food culture and folk songs in “On Food Metaphors in Northern Shaanxi Folk Songs.” The article highlighted the abundant use of food metaphors within northern Shaanxi folk songs, emphasizing how these metaphors effectively convey the thoughts and experiences of the working masses in northern Shaanxi. Other related works supporting this perspective include Hu (2004) “Cognitive Metaphor,” Wang and Li (2005) “Northern Shaanxi Folk Songs and Customs,” and Huo (2006) “Northern Shaanxi Folk Songs.”

Based on the literature reviewed, it is evident that the customs and culture of northern Shaanxi exert a significant influence on the musical content and creation of “Xin Tian You” folk songs. The dialects derived from these customs are reflected in the lyrics of “Xin Tian You,” offering valuable insights for analyzing its distinct musical characteristics. The literature also highlights the diverse array of folk songs in northern Shaanxi, each possessing its own unique musical content and characteristics. A comprehensive understanding of these various folk song types is crucial for establishing connections and distinctions, thereby facilitating a deeper exploration of the specific musical content and characteristics exhibited in “Xin Tian You.”

METHOD

Key Informants

The selection of key informants is based on these criteria, which categorize informants into three groups: Scholar Informants, Casual Informants, and General Informants. Table 1 provides more details about the informants.

Table 1. Criteria for selecting key informants

Informant Group	Criteria for Selection
Scholar Informants	- More than 30 years of performance experience in singing Xin Tian You - Has won important awards above the provincial level - Experts and scholars in the field
Casual Informants	- Actors with acting experience - Young singers
General Informants	- Individuals with a deep understanding of the history of Xin Tian You - Audience members without any performance experience

Data Collection

This study employs a comprehensive approach that combines the following research methods to gather, analyze, and interpret data pertaining to the preservation and transmission of “Xin Tian You” folk songs:

Fieldwork

Through immersive experiences and observations, fieldwork allows researchers to directly engage with the cultural context and communities where “Xin Tian You” is practiced. This method provides a deeper understanding of the social and historical contexts surrounding the transmission and performance of these folk songs (Huang, 2021).

Interviews

Conducting interviews with individuals involved in the preservation and transmission of “Xin Tian You” folk songs enable researchers to collect firsthand accounts and personal experiences. These interviews capture narratives, perspectives, and individual stories that contribute to a comprehensive understanding of the folk song genre (Wan, 2021).

Questionnaire

By utilizing structured questionnaires, researchers gather qualitative data from a diverse range of participants, including practitioners and enthusiasts of “Xin Tian You”. The responses obtained through questionnaires are analyzed and interpreted to identify patterns and trends, contributing to a holistic exploration of the cultural, historical, and musical aspects of the folk song genre (Guo & Zhao, 2020).

By integrating these research methods, this study aims to provide a multi-dimensional exploration of “Xin Tian You” folk songs, ultimately establishing a literacy transmission guideline for their preservation and continued vitality.

Data Analysis

The data collected through various research methods, including fieldwork, interviews, and questionnaires, was subjected to rigorous analysis to derive meaningful insights for the preservation

and transmission of “Xin Tian You” folk songs. Qualitative analysis involved identifying themes, patterns, and codes within the qualitative data findings. Comparative analysis was conducted to compare data from different sources, and the interpreted and synthesized findings provided a comprehensive understanding of the cultural significance and musical characteristics of “Xin Tian You”. This data analysis process aimed to contribute to the development of a literacy transmission guideline to ensure the continued vitality of “Xin Tian You” folk songs.

RESULTS

The Development of “Xin Tian You”

The development of “Xin Tian You” since the reform and opening up period (late 1980s to present) has seen a significant impact on folk songs in northern Shaanxi. With the wave of reform and opening up, a new style of popular “lyrical songs” emerged, breaking away from previous artistic styles and content. This period marked the rise of the “Northwest Wind” movement, characterized by songs with strong northern Shaanxi characteristics and imagery of the Loess Plateau. Iconic songs like “Xin Tian You” and “I bow my head to the valley” became immensely popular and represented a departure from the politicized folk songs of the 1950s and 1960s. The development of Chinese cinema also played a role in promoting northern Shaanxi folk songs, with films like “Life” and “Yellow Earth” incorporating traditional folk songs into their soundtracks, further spreading the popularity of “Xin Tian You”. Under the market economy, “Xin Tian You” remains close to the lives of the people, expressing their emotions and reflecting the changing realities of rural life. However, the fast-paced modern society has posed challenges to the preservation and transmission of folk songs, with the disappearance of traditional culture and the decline of peasant singers. The current situation calls for the recognition and protection of traditional folk songs to ensure their continuation, as shown in Table 2.

Transmission and Preservation of “Xin Tian You” during the May 4th Movement and the Agrarian Revolution

Through field investigation and interviews with knowledgeable individuals, insights were gained into the transmission and preservation methods of “Xin Tian You” during the May 4th Movement and the Agrarian Revolution. Informants revealed that during this period, the people endured oppression and suffering, leading them to spontaneously create songs as a means of expressing their pain while working in the fields. The era of oppression, marked by figures like Liu Zhidan, ignited a desire for resistance and sparked the emergence of numerous songs centered around Liu Zhidan as a theme.

These songs were crafted by ordinary individuals, relying on existing melodies of “Xin Tian You.” Notably, there were no written music scores, and the songs were transmitted orally without formal singing skills. They were often sung collectively, with a lack of solo performances. The interviews highlighted that the transmission and preservation of “Xin Tian You” during the May 4th Movement and the Agrarian

Revolution were primarily driven by the content expressing anti-oppression sentiments. Farmers, without formal composition training, composed and sang these songs spontaneously during their daily farming activities, incorporating the familiar tune of «Xin Tian You» that existed at that time.

Transmission and Preservation of “Xin Tian You” during the War of Resistance against Japan and the War of Liberation

During the War of Resistance against Japan and the War of Liberation, social factors influenced the transmission and preservation of “Xin Tian You.” Interviews with informants revealed some key contexts during this period. The people of northern Shaanxi and the Red Army, led by Chairman Mao, wholeheartedly fought against the Japanese invasion during the War of Resistance against Japan. This resistance movement boosted the morale of the people.

During the War of Liberation, men from northern Shaanxi actively joined the army, while women at home longed for their husbands. Numerous songs depicting the life and emotions of the people emerged during this period. Chairman Mao’s “Speech at the Yan’an Forum on Literature and Art” inspired enthusiasm for creation. Professional composers collected and organized “Xin Tian You” to protect and inherit it. This led to the emergence of “Xin Tian You” with diverse themes. The creation of “Xin Tian You” reached its peak during this period, and many songs were passed down through notation. Solo singing gained prominence, and many singers emerged as transmitters of “Xin Tian You.” There was a social form where transmitters recruited apprentices to teach and sing “Xin Tian You.” The recruitment of apprentices by transmitters had several benefits:

1. Transmitters possessed beautiful timbre, allowing them to lead collective performances with loud and melodious singing. “Xin Tian You” served as a source of relief and ignited labor enthusiasm during field breaks, effectively preserving the songs.
2. This approach facilitated the development of personal singing characteristics. Each transmitter had a unique

voice condition and perception of music, resulting in diverse singing styles and enriching the overall style of “Xin Tian You.”

3. Having fixed transmitters aided in preserving and creating scores. The melody of “Xin Tian You” was less likely to be forgotten, and knowledgeable transmitters could record and create simple music scores, ensuring better preservation.

The interviews highlighted that the transmission and preservation of “Xin Tian You” during this period differed significantly from that of the May 4th Movement and the Agrarian Revolution. Under the influence of Chairman Mao, «Xin Tian You» was reorganized, and new creations emerged, leading to the appearance of clear scores. This social factor also contributed to the development of transmitters, resulting in the successful transmission and preservation of “Xin Tian You.” The summary as shown in Table 3.

Transmission and Preservation of “Xin Tian You” since the Reform and Opening Up

Since the reform and opening up, rural areas in China have undergone significant social and economic transformations. The shift from collective production to individual household production through the household contract system has changed the rural lifestyle. Consequently, the communal work scenes where “Xin Tian You” was traditionally sung have disappeared, resulting in a decline in individuals capable of performing the song and hindering its preservation. A questionnaire survey conducted in Wangjiaping Village, Shamaotou Town, Yulin City, Shaanxi Province, revealed that while some elderly villagers could still sing “Xin Tian You,” the younger generation either had limited knowledge of the song or could no longer sing it themselves. Economic development and rural-to-urban migration have contributed to a disconnection from rural roots and a diminished interest in traditional folk songs among the younger generation. The popularity of modern Chinese pop music and foreign music has further influenced their musical preferences.

Table 2. Chronology of the development of Xin Tian you

Period	Factors	Development of Xin Tian You	Effect of the Development
1920s to late 1930s	The May 4 th Movement and Agrarian Revolution	Content of lyrics and singing form	Spread in Northwest China
1930s to the 1980s	The War of Resistance Against Japan and the War of Liberation	Singing function, singing form, and singing content	Spread throughout the country's revolutionary regions
1980s to present	The reform and opening up	Reduced audience	Challenges in the transmission of Xin Tian You

Table 3. Summary during the war of resistance against Japan and the war of liberation

Period	Social Factors	Transmission and Preservation
War of Resistance Against Japan	People of northern Shaanxi and the Red Army resisted the invasion.	Improvised singing by the people expressing their resistance.
War of Liberation	Active participation in the army; separation of men and women.	Songs describing life and emotions emerged; professional collection; notation and solo singing; recruitment of apprentices.

The passing of elderly villagers, who were proficient in singing “Xin Tian You,” has also had an impact on its transmission and preservation. The remaining transmitters occasionally teach and sing songs to their children and grandchildren, resulting in a small number of young children who can still hum “Xin Tian You.” However, these efforts are insufficient to overcome the broader challenges faced in preserving and transmitting the song.

The interviews with the informants shed light on the significant challenges encountered in the transmission and preservation of “Xin Tian You” during this period. Economic changes, urbanization, and the influence of popular music have contributed to a decline in interest and love for the song among the younger generation. The loss of elderly transmitters has further impeded preservation efforts. Urgent action is needed to address these challenges and ensure the continued transmission and preservation of “Xin Tian You” for future generations.

Transmission and Preservation Strategies for “Xin Tian You”

The investigation and research conducted indicate that “Xin Tian You” has encountered significant challenges in terms of transmission and preservation in contemporary times. The song has lost its foundation for survival and has witnessed a decline in the number of singers who can inherit and perform it. The influence of foreign and popular music, coupled with the commercialization of music, has resulted in a decrease in the market share of folk songs in northern Shaanxi. Consequently, more young people are drawn to pop music, and the enthusiasm for traditional folk songs, including “Xin Tian You,” has waned.

Considering the current socio-cultural landscape, it becomes crucial to explore effective ways to integrate traditional folk music, such as “Xin Tian You,” with the needs of economic and social development. It is essential to find a balance between the artistic value of “Xin Tian You” and the material interests within the market economy. Achieving transmission and preservation while fostering innovation and safeguarding interests becomes an urgent task.

In interviews, informants provided valuable suggestions regarding the preservation and transmission of “Xin Tian You.” Their insights are as follows:

1. Strengthen support and promotion: Relevant cultural departments should actively support and promote “Xin Tian You.” Initiatives such as organizing “Xin Tian You” singing competitions and rewarding winners based on local crop characteristics can help mobilize people’s enthusiasm to learn and sing the song.
2. Embrace innovation: To keep pace with society’s development and changing aesthetic tastes, Northern Shaanxi folk songs, including “Xin Tian You,” should incorporate new elements from pop music, rock music, and modern symphonies. Encouraging new creations and artistic expressions can help revitalize and modernize “Xin Tian You.”
3. Preserve and disseminate: Collect and organize existing “Xin Tian You” compositions using modern

audio-visual means. Create a comprehensive collection of “Xin Tian You” folk songs, preserving them in written form, including tunes and lyrics.

4. Increase publicity: Enhance the promotion of “Xin Tian You” through the cultural departments of local governments. Regularly organizing “Xin Tian You” competitions and leveraging media channels to publicize and raise awareness of this folk song can contribute to its preservation and transmission.
5. Media coordination: Collaborate with local TV stations to increase cultural programming that highlights the folk songs of “Xin Tian You,” providing broader exposure and access to the song.

Based on the interviews and questionnaire results, the following recommendations can be made:

1. Strengthen training and education for transmitters to ensure the continuity of the traditional transmission chain.
2. Embrace innovation and diversify the forms of “Xin Tian You” to align with contemporary tastes and preferences.
3. Comprehensively collect existing compositions, edit, and publish books, and utilize modern technology to record relevant video materials.
4. Increase the publicity efforts of government cultural departments and establish a mechanism for regular “Xin Tian You” competitions.
5. Utilize media channels to coordinate with local TV stations in promoting the folk songs of “Xin Tian You.”

“Xin Tian You” holds significant importance in China’s national music, portraying the social life and emotional world of the people in northern Shaanxi. Its melodious and concise tunes represent the essence of original ecological music. Preserving and transmitting “Xin Tian You” not only contributes to the research of northern Shaanxi’s history, culture, society, and economy but also fosters the development of traditional folk music in China. The researcher’s preservation and transmission methods, as derived from extensive investigations, invite readers to engage in deep contemplation and exploration. The summary as shown in Table 4.

Implementing these strategies can help address the challenges faced in the transmission and preservation of “Xin Tian You.” By combining traditional values with innovation, promoting awareness, and investing in education and training, “Xin Tian You” can be preserved and transmitted to future generations. This will not only contribute to the cultural heritage of northern Shaanxi but also ensure the development of traditional folk music in China.

DISCUSSION AND CONCLUSION

The discussion of this study revolves around the literacy transmission guideline for preserving “Xin Tian You” folk songs in Northern Shaanxi, China. The research aimed to explore effective strategies and approaches to enhance the transmission and preservation of this cultural heritage. Based on the introduction, literature review, research methods, and

Table 4. Summary transmission and preservation strategies for “Xin Tian You”

Strategies	Description
Strengthen support and promotion	Cultural departments should actively support and promote "Xin Tian You" through initiatives like singing competitions and rewarding winners based on crops.
Embrace innovation	Incorporate elements from pop music, rock music, and modern symphonies to revitalize and modernize "Xin Tian You" and cater to changing aesthetic tastes.
Preserve and disseminate	Collect and organize existing "Xin Tian You" compositions, creating a comprehensive collection in written form with tunes and lyrics.
Increase publicity	Enhance promotion through cultural departments and organize regular "Xin Tian You" competitions. Utilize media channels for broader awareness.
Media coordination	Collaborate with local TV stations to increase cultural programming that showcases the folk songs of "Xin Tian You."
Strengthen training and education	Ensure the continuity of the transmission chain by providing training and education for transmitters.
Diversify the forms of "Xin Tian You"	Explore new artistic expressions and forms for "Xin Tian You" to align with contemporary tastes and preferences.
Comprehensively collect and publish	Gather existing compositions and publish books while using modern technology to record relevant video materials.

research results, the discussion will evaluate the findings and their consistency with theoretical principles.

The preservation of folk songs, including “Xin Tian You,” is of immense cultural significance as it provides valuable insights into historical life and represents the treasures of a nation (Lau, 1991; Sun, 2004). However, the transmission and preservation of “Xin Tian You” have faced challenges in recent years, with a decline in enthusiasm and knowledge about the song, especially among the younger generation (Harris, 2005; Law & Ho, 2011).

The literature review highlighted the exploration of folk songs in Northern Shaanxi, with “Xin Tian You” being a representative Han folk song in the region (Liu, 2022; Liu, 2010). The diverse array of folk songs in Northern Shaanxi, including chant, ditty, wine song, and Yulin ditty, embodies the essence of folk song culture (Liu, 2010). The customs and culture of Northern Shaanxi play a significant role in shaping and influencing the essence of “Xin Tian You” folk songs (Ho, 2006; Ai, 2012).

The research methods employed in this study, including fieldwork, interviews, and questionnaires, provided a comprehensive approach to gathering and analyzing data (Huang, 2021; Wan, 2021; Guo & Zhao, 2020). These methods facilitated an in-depth exploration of the transmission and preservation of “Xin Tian You” in various historical periods, such as the May 4th Movement, the Agrarian Revolution, the War of Resistance against Japan, and the War of Liberation.

The research results shed light on the transmission and preservation of “Xin Tian You” during different historical periods. The May 4th Movement and the Agrarian Revolution saw the spontaneous creation and oral transmission of songs expressing resistance and anti-oppression sentiments (Informant Interviews). In contrast, the War of Resistance against Japan and the War of Liberation witnessed the organized collection, notation, and solo singing of «Xin Tian You,” as well as the recruitment of apprentices for transmission (Informant Interviews).

Since the reform and opening up, economic and social transformations have posed challenges to the transmission

and preservation of “Xin Tian You” (Questionnaire Survey). The influence of popular music, urbanization, and the loss of elderly transmitters have contributed to a decline in interest and knowledge of the song among the younger generation (Informant Interviews). Urgent action is needed to address these challenges and ensure the continued transmission and preservation of “Xin Tian You” for future generations.

The research conclusion is consistent with the research findings and theoretical principles. The literacy transmission guideline for preserving “Xin Tian You” suggests various strategies, including strengthening support and promotion, embracing innovation, preserving, and disseminating the songs, increasing publicity, media coordination, strengthening training and education, and diversifying the forms of “Xin Tian You” (Informant Interviews; Questionnaire Survey). These strategies align with the need to integrate traditional folk music with the needs of economic and social development while safeguarding its artistic value (Introduction).

In conclusion, the preservation and transmission of “Xin Tian You” folk songs in Northern Shaanxi, China, face challenges in the contemporary landscape. However, the research findings support the development of a literacy transmission guideline that incorporates innovative strategies, education, and promotion to ensure the continuation and revitalization of this cultural heritage. By combining traditional values with modern approaches, “Xin Tian You” can be preserved and transmitted to future generations, contributing to the cultural heritage of Northern Shaanxi and the development of traditional folk music in China.

REFERENCES

- Ai X. R. (2012). On Food Metaphors in Northern Shaanxi Folk Songs. *Journal of Changsha Social Work College*. 12(2), 41-50.
- Bi, L. (2017). *From Transcription to Transformation: Exploring the Creative Use of Chinese Folk Song in Gao Ping's "Distant Voices"*. The University of Nebraska-Lincoln.

- Champadaeng, S., Chuangprakhon, S., Sriphet, K., & Sirifa, S. (2023a). Literacy Transmission of Isan Lam’s Melodies to Inherit MoLam’s Performing Art. *International Journal of Education and Literacy Studies*, 11(2), 30-38.
- Champadaeng, S., Chuangprakhon, S., Sriphet, K., & Sapsa, K. (2023b). Isan Khaen: Knowledge Management for Transmitting Art and Culture. *International Online Journal of Education and Teaching (IOJET)*, 10(2), 713-728.
- Chen, A., Lu, Y., Ng, Y. C., Chen, A., Lu, Y., & Ng, Y. C. (2015). Earthscientific Formation Conditions of Cultural Tourism Resources. *The Principles of Geotourism*, 79-109.
- Chen, C., & Chonpairot, J. (2022). *The Development of Mudong Folk Song in Ba nan District, Chongqing, China* [Doctoral dissertation], Mahasarakham University.
- Chen, X. P. (2014). *A yangko dancer*. Popular literature and art.
- Erjian, M. & Chuangprakhon, S. (2023). Transmission of Yugu Folk Song Knowledge in Sunan County, Gansu Province, China. *International Education Studies*, 16(3), 43-50.
- Fang, Y. (2022). *The Influences of Folk Song and Folk Instruments in Chinese Piano Music*. The University of Alabama.
- Gibbs, L. S. (2013). *Song King: Tradition, Social Change, and the Contemporary Art of a Northern Shaanxi Folk-singer*. The Ohio State University.
- Guo, J. M., & Zhao, S. L. (2020). *The Present Situation, Content, Significance and Perspective of Water Folk Songs in Hainan*. Music Life.
- Harris, R. (2005). Wang Luobin: Folk song king of the northwest or song thief? Copyright, representation, and Chinese folk songs. *Modern China*, 31(3), 381-408.
- He, C. M. (2013). *A minister poet coming out of the canal*. Times literature (first half).
- He, T. (2020). *A performance guide to selected piano solo works of Lisan Wang*. Ball State University.
- Ho, W. C. (2006). Social change and nationalism in China’s popular songs. *Social History*, 31(4), 435-453.
- Hu, Z. L. (2004). *Cognitive metaphor*. Peking University Publishing House.
- Huang, J. (2021). *Research of Huizhou Music from the Perspective of Musical Ethnography*. Xinjiang Art Institute.
- Hung, C. T. (1993). Reeducating a blind storyteller: Han Qixiang and the Chinese Communist storytelling campaign. *Modern China*, 19(4), 395-426.
- Hung, C. T. (1996). The politics of songs: Myths and symbols in the Chinese communist war music, 1937-1949. *Modern Asian Studies*, 30(4), 901-929.
- Huo, X. G. (2006). *Complete collection of folk songs in northern Shaanxi*. Shaanxi People Publishing House.
- Ji, Y. (2016). *A discussion of Shiguang Cui’s “Piano Concerto No. 2”, focusing on a stylistic analysis and traditional Chinese musical elements*. The University of Southern Mississippi.
- Jiang, C. (2014). *Analysis of folk songs in northern Shanxi*. Yellow river of the song.
- Jin, J. (2011). *Chinese music*. Cambridge University Press.
- Juan, L., Jirajarupat, P. & Yinghua, Z. (2023). The Transmission of Guqin Musical Instrument Knowledge Literacy and its Reflection Study in Guizhou Province, China. *International Journal of Education and Literacy Studies*, 11(2), 22-29.
- Lam, L. (2000). *High versus low: elite criticism and popular lyrics* [Doctoral dissertation], University of British Columbia.
- Lau, F. C. (1991). *Music and musicians of the traditional Chinese ‘dizi’ in the People’s Republic of China*. University of Illinois at Urbana-Champaign.
- Law, W. W., & Ho, W. C. (2011). Music education in China: In search of social harmony and Chinese nationalism. *British Journal of Music Education*, 28(3), 371-388.
- Li, T. (2018). *Study on Shaanxi Local Dialect and Its Cultural Representation*. In 8th International Conference on Social Network, Communication and Education (SNCE 2018) (pp. 495-498). Atlantis Press.
- Li, Z. (2021). *Influences of Chinese Cultural Traditions on Piano Music by Chinese Composers: Analytical Study of Representative Piano Works Through 1980, With Pedagogical and Performance Considerations* [Doctoral dissertation], University of Northern Colorado.
- Liu, X. Q. (2010). *Folk songs in northern Shaanxi*. Music world.
- Liu, Y. F. (2022). *Research on Yan ‘a Music Culture in Northern Shaanxi*. Masterpieces.
- Meng, Y., Chuangprakhon, S. & Karin, K. (2022). The Impact of Politics on Traditional Chinese Culture: Charting the Development of the Banhu from 1949 to 2021. *The International Journal of Critical Cultural Studies*, 20(1), 73-82.
- Pang, L., Clark, P., & Tsai, T. H. (Eds.). (2016). *Listening to China’s cultural revolution: Music, politics, and cultural continuities*. Springer.
- Qifei, Y. (2022). *Hua’er folk song in Qinghai, China* [Doctoral dissertation], Mahasarakham University.
- Shang, F. L. (2017). *The Living Environment and Problems in the Development of Folk Songs in Northern Shaanxi*. Music World.
- Sun, C. C. C. (2011). *The poetics of repetition in English and Chinese lyric poetry*. University of Chicago Press.
- Sun, L. (2004). *Translocation* [Doctoral dissertation], Auckland University of Technology.
- Wan, H. X. (2021). *Review and Thinking of Mulao Folk Songs Research*. Artistic Evaluation.
- Wang, D. F. & Li, Y. M. (2005). *Folk songs and customs in northern Shaanxi*. Guangxi social sciences.
- Wang, Y. N. (2017). *On the artistic characteristics and singing treatment of “Xin Tian You” in northern Shanxi*. Yellow river of the song.
- Yang, Y., & Welch, G. (2014). Contemporary challenges in learning and teaching folk music in a higher education context: a case study of Hua’er music. *Music Education Research*, 16(2), 193-219.
- Yu, L. (2009). *On the Artistic Features of “Xin Tian You” in Northern Shaanxi*. Teaching of Forestry Region.
- Zhang, W. Q. (2020). *Research of Folk Song Language in Northern Shaanxi from the Perspective of Oral Tradition*. Shaanxi Normal University.
- Zhang, Y. (2014). *The Underlying Folk Music in Wang Lisan’s Music* [Doctoral dissertation]. Temple University.