



The Singing and Dissemination of Shandong Folk Songs

Naijia Hou and Nutthan Inkhong

Ph.D, Candidate, Academy of Arts and Philosophy, Shinawatra University

Email: 350241113@qq.com

Received October 1, 2024 Revise April 27, 2025 Accepted April 30, 2025

Abstract

This Article aimed to study (1) Shandong folk song singing.(2)The dissemination of Shandong folk songs.(3)The development of Shandong folk songs, the sample was teachers and students from various universities. They was selected by investigators the instrument for collecting data was Spss. Analysis data by Descriptive statistics and Content Analysis. The research results were found as follows; 1.In the aspect of singing, the article analyzes the style characteristics of Shandong folk songs, summed up in three aspects: (1)Rough and bold.(2) Honest and simple.(3) Witty and humorous. After that, the author makes a detailed analysis on the aspects of Shandong folk songs the use of breath、 the use of dialects and the use of decorative sound. Combining folk music examples to give evidence, so as to intuitively show the professional analysis of the performing art of singing skills. 2.The dissemination, inheritance and protection of Shandong folk songs cannot be separated from the extensive attention and support of all walks of life. It needs the concerted cooperation of the society, schools, governments, teachers, students, mass media, music experts, music lovers and other forces to seek a more long-term and effective inheritance and protection of Shandong folk songs in the cooperation. 3.For the development of Shandong folk songs, the paper puts forward four "new" : new tunes; new lyrics; new instrumentation; new forms. It aims to achieve its own breakthrough in order to better adapt to the new journey of the development of The Times without breaking away from the core of Shandong folk songs. So that Shandong folk songs can be preserved and passed on, not become the obsolete products in the flood of The Times.

Keywords: Shandong Folk Songs, Singing, Dissemination

Introduction

Folk songs are the direct reflection of the people's production and life in various regions



of China. They are influenced by changes in dynasties, political power, mountains, rivers, lakes, language and culture, local customs and traditions, and are an expression of the current state of the people. Folk songs from different regions have their own characteristics, and the overall music style and melody of Shandong folk songs are sincere, authentic, and straightforward. However, folk songs in different regions under the boundary of Shandong have their own characteristics. The academic community divides them into five regions based on their geographical location: Lu Zhong District, Lu Nan District, Lu Dong District, Lu Southwest District, and Lu Northwest District. According to genres, Shandong folk songs can be divided into the following seven types: horn, minor tune, Yangko and Huagu, mountain song, rap folk song, large-scale folk suite, and children's song.

In summary, this topic revolves around the singing issue of Shandong folk songs, using methods such as historical context research, music ontology analysis, singing techniques and style processing, dissemination and development summary and extension to systematically explain and comprehensively demonstrate this topic.

Research Objectives

1. To analyze the singing skills and singing styles of Shandong folk songs.
2. To explore the dissemination way and influence of Shandong folk songs, find new dissemination routes.
3. To design a set of new ways and methods suitable for the sustainable development of Shandong folk songs.

Literature Review

This article will select representative research results with high citation rates, and summarize them into "Shandong folk song singing research" and "Shandong folk song dissemination and development research", in order to further understand and explore Shandong folk songs.

1."Analysis of the Application of lining words and lining cavities in Shandong Folk Songs" Da Taqing "and" Chang Yangge "as Examples", the author to summarize and analyze the concept, function of Shandong folk songs in different regions. (Zhang, S, 2023)

2."Mengfei Dawn - Degree Concert Graduation Project", the author introduces the



technique of the work in detail, and makes a detailed analysis of the Shandong folk song "Bao Langdiao".(Liu M.X., 2016)

3."Study on the Singing Characteristics of Shandong Folk Song "Bao Lengdiao"" elaborates on the cultural background of Shandong folk song "Bao Lengdiao".(Zhong X.H., 2019)

4."Research on the Artistic Features and Singing Skills of the Shandong Chengwu Folk Song "Bao Lengdiao"", author researched the folk song "Bao Lengdiao" formed in the Chengwu area of Heze, Shandong.(Lu S, 2021)

5."Explore the Style of "Xiu Hebao" in Different Regions and Singing Experience", the author takes Yunnan "Xiu Hebao" and Shandong "Xiu Hebao" as examples, analyzes the regional characteristics and singing of different folk songs in the north and south.(Yin, L, 2018)

6."Inquiry into the singing style of Linqing Shidiao"Da Shihua"", the author chooses Linqing Shidiao "Da Shihua" as an example to analyze the music material and singing style of the work "Da Shihua" (Xu, R., 2023)

7. Research on the dissemination and development of Shandong Folk Songs:"Study on the Singing and Inheritance of Three Shandong Folk Songs "Dui Hua",the author through the field and personal singing practice, three "Dui Hua" from the perspective of dissemination.(Zhu F.F., 2022)

8."Rooted in Tradition, New in Interpretation - A New Vision of Shandong Folk Song "Yi Mengshanxiaodiaonor", the author puts forward his own views on the protection and inheritance of Yimeng folk songs.(Zhang, N, 2016,)

9."Research on Shandong Heze Folk Song "Bao Lengdiao"", focuses on the analysis of the inheritance and future trends of "Bao Lengdiao".(Yang, Q, 2013)

10."Thoughts on the Protection and Inheritance of Shandong Folk Songs", deeply analyzed its development and characteristics, and pointed out its social functions and values.(Wang Y, 2017)

11."Analysis, interpretation and Innovation of Shandong Folk Song 'Xiu Hebao' -- Taking Cangshan Folk song 'Xiu Hebao' as an example", the author takes Cangshan folk song 'Xiu Hebao' as an example, and summarizes the development of music culture in Linyi City, Shandong Province.(Guo J, 2020)

12."A Brief Discussion on the Inheritance and Development of the Shandong Folk Song "Bao Lengdiao"" conducted an in-depth study on the inheritance and development of the



singing skills of "Bao Lengdiao". The article points out that "Bao Lengdiao", as a Shandong folk song, occupies an important position in the art history of the Chinese nation.(Kai, W.H., 2017)

In summary, based on the research and analysis of these reference materials collected and organized by the author, it can be concluded that most of the current research on Shandong folk songs in China only involves the above research directions. The above research on Shandong folk songs only analyzes a certain work or issue, without conducting a systematic and comprehensive study on Shandong folk songs. Therefore, the author innovatively conducts a comprehensive and systematic analysis of Shandong folk songs, and explores and analyzes their inheritance, development, and dissemination. Based on the investigation of the protection work carried out by the current national and local governments on Shandong folk songs, the author puts forward some opinions and suggestions on the future inheritance, development, and dissemination of Shandong folk songs in terms of the existing problems in their development and survival status.

Conceptual Framework

This research is a research study Shandong folk songs. The researcher defines the research conceptual framework based on the concept of Singing, dissemination, development. The details are as follows.

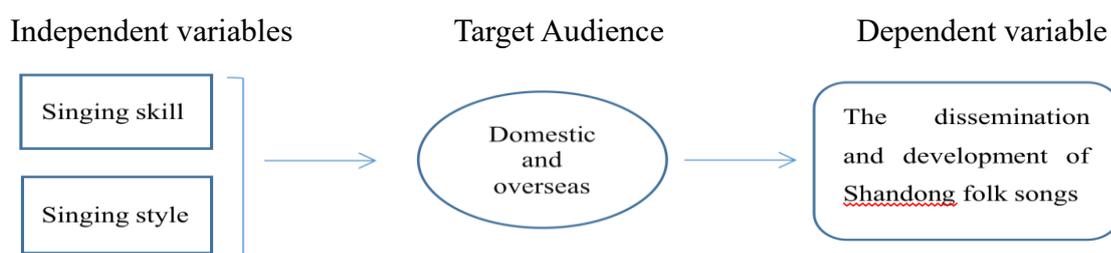


Figure 1 Conceptual Framework

Research Methodology

The research on the singing and dissemination of Shandong folk songs mainly explores the musical characteristics, singing techniques, and the development of dissemination. However, the analysis of music cannot be separated from the influence of some objective



factors. For the research of this topic, it is necessary to use research methods such as literature review, interview observation, etc. to explain some non numerical data. Qualitative research methods first understand the subjective perspectives of participants and insiders by collecting data, and then act as objective outsiders to connect these explanatory subjective data with research objectives and questions, further deepening the problem and helping to form a theoretical framework for related issues.

Literature method is a research method that involves reviewing, analyzing, and organizing literature to explore the essential attributes of things. Provide a theoretical perspective and basis for this study by reading important books and academic papers. The historical research method is the use of historical data to study past events in the order of historical development. Music analysis method is the analysis of music texts based on different contexts, involving the analysis and interpretation of music structure. Comparative analysis, is an analytical method that uses the comparison between actual numbers and bases to indicate the differences between actual numbers and bases, in order to understand the achievements and problems of economic activities. Secondly, by conducting interviews with different types of people, compare the views of different types of people on the same issue. Through the above methods to Shandong folk songs multi-dimensional, interdisciplinary all-round demonstration.

Research Results

The results showed that Reliability analysis, also known as reliability analysis, is a test of the stability, consistency and reliability of measurement results. In order to ensure the accuracy of measurement results, it is necessary to analyze the valid data in the questionnaire before analysis. At present, Cronbach's α coefficient is usually used for analysis in social science research. Generally speaking, if the reliability coefficient is above 0.9, reliability is very good; between 0.8 and 0.9, it is good; between 0.7 and 0.8, good; 0.6 and 0.7, acceptable; below 0.6, revision is needed. It can be seen from the table that the reliability coefficient of the questions on the scale is high. Therefore, the survey data is relatively reliable and the questionnaire questions can be retained.



Table 1. Reliability test

	<u>Klonbach</u> Alpha coefficient	Number of entries
General questionnaire	0.966	23

In the descriptive statistical analysis, the index level of each variable is generally measured by the mean and standard deviation. The higher the mean means, the higher the average level of the sample to this index, and the discrete trend is used to describe the dispersion of the data in the data distribution, such as the standard deviation indicates the size of the difference between different samples on the same index. For this survey, the higher the score, the higher the consent.

As can be seen from the table, the scores in most aspects are very high, indicating a higher acceptability of the subject.

Table 2. Descriptive statistics

Descriptive statistics			
Item	Average value	Standard error	The number of cases
Singing skills	3.5787	0.77718	400
Singing style	3.6405	0.76727	400
Development	3.7133	0.65711	400
Development	3.5453	0.83241	400

Discussions

1. Shandong folk song singing: Shandong folk songs refer to the folk songs widely spread in Shandong Province, including the folk songs produced by other neighboring provinces bordering Shandong with the same characteristics. Shandong folk songs under different classification methods have their own characteristics, no matter the lyrics, singing skill, singing style, etc, there are some differences.

Shandong is a large province with a population of nearly ten million. From the perspective of various parts of the province, the differences in historical influence, natural environment, language, as well as living habits and artistic hobbies, make the style characteristics of folk



songs diverse. It cannot be summarized with a single concept or conclusion. The style of folk songs must be explored from various perspectives in order to obtain a more objective and comprehensive understanding. Therefore, regarding the stylistic characteristics of Shandong folk songs, we can only summarize and summarize some relatively similar commonalities, which are manifested in the following three aspects:

(1)Rough and bold:the personality of the people of Shandong has always been known for being straightforward, bold, hardworking, and kind. They have shown strong willpower and a spirit of bravery and indomitability in both their struggle against nature, their rebellion against feudal rule, and their resistance against foreign aggression. We can see this strong and resolute spirit from various labor slogans, such as "ocean slogans", "yellow river slogans", "canal slogans", etc. From the folk songs that reflect revolutionary themes in various periods, we can truly feel the heroic temperament of not fearing any difficulties. They all reflect the rugged, bold characteristics of Shandong folk songs through various expressive techniques, shaping the image of Shandong people as strong, hardworking, and brave. This characteristic is particularly prominent in Shandong folk songs.

(2)Honest and simple:in addition to the characteristics of being rough, robust, witty, and humorous, another prominent feature of Shandong folk songs is their honest and simple. This is mainly reflected in lyrical folk songs, such as "Bao Lengdiao", "Playing on the swings", "Flying kites", "Embroidering lotus bags", and so on. These folk songs are very beautiful, lyrical, and heartwarming, emitting a strong local flavor. In addition, the "slang songs" and "Lunan Five Major Tunes", as well as the "Border Tunes" in central Shandong, which are closely related to China's classical music tradition, not only have simple and elegant styles, but also are fresh and beautiful, making people feel a unique charm of classical music. The Chengwu folk song "Bao Lengdiao" has simple and heartwarming lyrics, a cheerful and smooth melody, reflecting the image of working people singing about their country, loving life, and being cute and playful. The clever use of the lyrics "Leng Leng Leng" also adds the unique charm and local characteristics of Shandong folk songs.

(3)Witty and humorous:this type of folk song highlights the optimistic spirit of the working people. Many social phenomena, through the singer's second creation, are endowed with a humorous and witty style, which generates touching emotions. The folk song "Idle to Zhuangxi" reflects the guerrilla forces' elimination of traitors and spies during the War of Resistance Against Japan. The song uses a rabbit shot to death as a metaphor for the tragic fate



of traitors and spies. The tone of this folk song is light and witty, while also carrying a sharp satire and unparalleled contempt for traitors and surrenderists. Some folk songs concentrate and summarize objective facts that are considered ordinary but sometimes true in life, producing an unexpected artistic effect, such as "The Great Truth". Some folk songs also criticize and satirize certain negative phenomena in real life by narrating certain storylines, such as "Sister in Law" and "Lazy Auntie". In addition, there are many teasing folk songs, these folk songs are humorous, vivid, and full of wit. The lyrics are closely integrated with the local language, giving them a strong sense of life.

If we want to sing Shandong folk songs well, we must first learn national vocal music well. The process of national vocal music learning should be scientific. Only by mastering the scientific vocal methods can we maximize the potential of vocal cords and express the artistry of works. Good sound is controllable and flexible. Therefore, to master the following singing skills:

(1)The use of breath:breathing is the driving force of singing, and the singing of Shandong folk songs also emphasizes the use of breath. Since the transmission of singing art, breathing has become a very important technical link in vocal art, which is the foundation and driving force of beautiful singing. A singer who wants to learn folk singing techniques first needs to study and learn the correct singing breathing methods. Clarify the principle of breathing, master breathing techniques in singing, gradually train the strength support of the diaphragm of the respiratory organ, and achieve a singing method that is smooth in breath and not stiff in the body. Secondly, singers should also learn some rules of traditional ethnic vocal singing methods, such as slow breathing, fast breathing. Additionally, breathing exercises such as blowing candles can also be performed separately. When inhaling, do not breathe too deeply or too shallow. Inhaling too deeply can make the body stiff, which is not conducive to the use and maintenance of breath. When exhaling, the airflow is strong and difficult to control, resulting in tension in various parts of the respiratory organs and losing the color of the sound.

(2)Use of dialects:careful study of lyrics and careful study of the characteristics of people's dialects in different regions can help us restore the original colors of folk songs to the greatest extent and reflect the regional characteristics of folk songs to the greatest extent when singing. The singing characteristics of Shandong folk songs come from the tonal characteristics of local languages. Today, with the active promotion of Mandarin, it has had a great impact on Shandong dialect. Although this move has brought communication closer between people,



making it beneficial for language unity in our multi-ethnic country, it has also erased the characteristics of the original local language and lost many of the fun of speaking the authentic local language. That is to say, while searching for language commonalities, losing the uniqueness and individuality of local languages means losing the distinctive features of musical works. The bold and generous character of Shandong people determines the "hard and blunt" structure of Shandong language, and the four-voice structure is quite different from the four-voice Mandarin. Therefore, this language structure determines the melodic characteristics of Shandong folk songs. For example, the folk song "Gan Ji":

Gan Ji

1 = C $\frac{2}{4}$ 中速 抒情的

(6̣ 1̣ 2̣ 3̣ 2̣ | 3̣ 5̣ 3̣ 2̣ 1̣ | 6̣ 5̣ 6̣ 7̣ 2̣ 6̣ | 5̣ -) | 3̣ 1̣ 2̣ |

俺 那 天
他 那 里

3̣ 2̣ 3̣ 5̣ 3̣ 2̣ | 3̣ 2̣ 0 5̣ | 3̣ 5̣ 3̣ 2̣ 5̣ 1̣ | 6̣ 1̣ 2̣ | 3̣ 5̣ 3̣ 2̣ 1̣ |

去 到 东 庄 把 上 集 赶, 哎 咳 遇 见 了 情 哥 哥
朝 着 我 使 上 几 眼, 哎 咳 我 提 着 个 小 竹 篮

6̣ 5̣ 6̣ 7̣ 2̣ 7̣ 6̣ | 5̣ - | 3̣ 2̣ 1̣ 7̣ 6̣ | 1̣ 6̣ 1̣ 2̣ 3̣ 5̣ 3̣ | 2̣ 2̣ 3̣ 2̣ 5̣ |

在 买 锄 头 后 边, 我 有 心 向 前 去 说 上 那 几 句
转 到 村 后 边, 在 村 后 柳 树 下 将 他 来

6̣ 1̣ 5̣ 7̣ 6̣ | 1̣ 6̣ 1̣ 2̣ 3̣ 3̣ 2̣ | 3̣ 5̣ 3̣ 2̣ 1̣ | 6̣ 5̣ 6̣ 1̣ 2̣ | 6̣ 5̣ - :||

话, 怕 的 是 那 些 赶 集 的 人 儿 背 后 道 闲 言。
等, 俺 两 人 把 知 心 话 儿 说 出 了 好 几 番。 D.C.

1̣ 6̣ 1̣ 2̣ 3̣ 3̣ 2̣ | 3̣ 5̣ 3̣ 2̣ 1̣ | 6̣ 5̣ 6̣ 7̣ 2̣ 6̣ | 5̣ - ||

今 日 想 那 个 明 日 盼 盼 的 是 那 一 天。

Figure 2 Music score 1: "Gan Ji"

This typical folk song from the eastern Shandong region uses a lot of er sounds, giving the language a lubricating feeling. The characters "Tian, Zhuang, Ji, Ge, and Lian" have all added the character "Er", forming a distinctive tone that gives a smooth feeling when singing. The addition of decorative sounds is also mostly necessary for language characteristics, making the ethnic flavor more prominent. When singing, pay attention to the tone difference between Mandarin and Jiao County dialect



Table 3. Speech comparison table

Libretto	Mandarin	Jiao County dialect
天	tiān	tiàn
庄	zhuāng	zuàng
哥	gē	guò
镰	lián	liàn

It is not difficult to see from the above table that the intonation characteristics of Shandong dialect are mostly downward. There is always a downward glide at the end of each sentence, or there is a certain pattern of falling notes in the melody. Therefore, when singing, it is necessary to strengthen the characteristics of falling notes, which can not only make the work more lively in the musical atmosphere, but also highlight the style of the work.

(3)The use of decorative sound: decorative notes do not solely occupy the duration of the notes, but are mainly used to decorate and polish the melody, in order to improve the expressive power of music. Common decorative notes include leaning notes, boeing notes, jumping notes, sliding notes, etc. In the singing of Shandong folk songs, in order to strengthen the musical atmosphere and singing effect, many works have made multiple and diverse use of decorative sound techniques. Flexible use of decorative sound techniques in singing can make the works more dynamic in the musical atmosphere and highlight the style of the works. Such as: “Xiu Hebao”

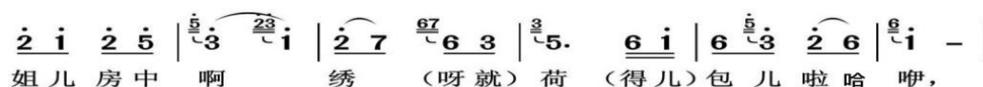


Figure 3 Music score 2: “Xiu Hebao”

When singing this folk song, you will find many decorative notes such as leaning notes, jumping notes, and sliding notes. For example, in the first line of the lyrics, "a" uses a decorative tone above both main notes. When singing the front leaning note of the first note, it must be slid from the leaning note to the main note, not sung as just two separate and stiff pitches, but rather tactfully. The forward leaning sound of the second note is achieved through Boeing's natural flow to achieve a moist effect. When singing, one should actively lift the laughing muscles and small tongue, while maintaining both, and suck open the posterior



pharyngeal wall, using the power of Dantian to make the singing coherent and free. The glide of "Xiu" needs to slide down in the pitch position, and this character should be exaggerated when singing, singing the bold and unrestrained style of the north, and cannot be sung soft and soft.

The use of decorative sound transforms the pronunciation of the original tone into a tone with the characteristics of Shandong dialect, which is of significant importance in strengthening the characteristics of Shandong folk songs.

2. The Dissemination of Shandong Folk Songs: under the multiple impacts of globalization, urbanization, western music culture and pop music culture, China's traditional folk music culture has suffered a strong impact. The protection and dissemination of Shandong folk songs is very difficult. The author believes that the investigation and research on the dissemination of Shandong folk songs can give a more comprehensive understanding of the overall development of Shandong folk songs, so as to develop and protect Shandong folk songs more carefully and deeply, and promote its inheritance and spread. According to the author's survey and visit, the inheritance and dissemination of Shandong folk songs under the background of intangible cultural heritage protection mainly include four ways: inheritance by inheritors, school education inheritance, social inheritance and new media communication. In addition, as far as possible, we should also set up places and conditions for display activities. In the process of carrying forward the essence of folk songs, we must attach great importance to it from the ideological perspective, and try our best to keep its original roots in practice, so as to promote Shandong folk songs to be fully integrated into People's Daily life. The dissemination, inheritance and protection of Shandong folk songs cannot be separated from the extensive attention and support of all walks of life.

3. The Sustainable Development of Shandong Folk Songs: the development of folk music usually follows the law of "change is prosperity, unchanged is death", and innovation is not only the precious place of art, but also the driving force to promote its development. For Shandong folk songs, it is no exception. If there is no innovation, then it is like water without a source, a tree without roots, it can not be based in society.

For new folk songs, the difference between it and traditional folk songs is that it adds some popular fashion elements on the basis of traditional folk songs singing, and infuses new vitality into Shandong folk songs with four new developments of "new" tunes, "new" lyrics, "new" instrumentation and "new" forms, making Shandong folk songs widely spread in today's



new era of rapid development.

As for the innovation of folk song competition, in the context of the rapid development of modern media technology, many folk music workers hope to revitalize Shandong folk song competition through TV, radio and network. Influenced by the traditional social environment, most people lack knowledge of Shandong folk songs hidden in the folk, and even less understanding of the local music culture behind the folk songs. Therefore, in the setting of the category of the event, we can increase the form of classification and stratification competition according to the types of folk songs and regional characteristics, so as to avoid the drawbacks brought by a mixed bag.

Knowledge from Research

The topic of "Singing and dissemination of Shandong Folk Songs" is composed of three basic concepts of "Shandong folk songs", "singing" and "dissemination", among which "Shandong folk songs" is the main research object of this topic, "singing" is the main entry Angle and core of this topic, and "dissemination" is based on the downward extension of the above two concepts. After the three are connected, the research scope of this topic is defined, and the basic direction for the research is provided: What are the style characteristics of Shandong folk songs? How to deal with the singing skills of Shandong folk songs? Based on the above research on music ontology, what will the future development and dissemination of Shandong folk songs take?

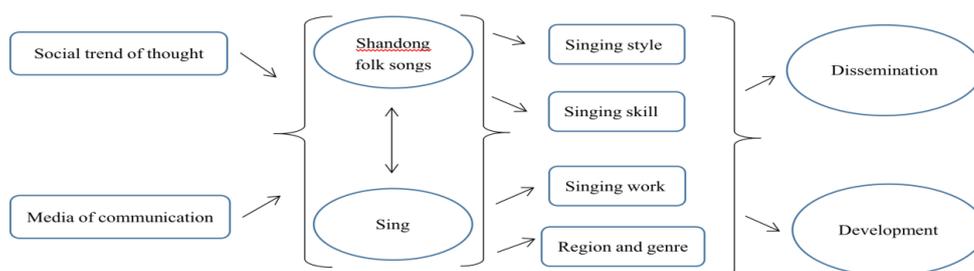


Figure 4 Concept map

Conclusion

In recent years, global economic and cultural exchanges have become increasingly frequent, and Shandong folk songs have been promoted to various parts of the world with their unique style. The study of Shandong folk songs also enables people at home and abroad to recognize and understand classical music culture in a symbolic form, thus playing a positive



role in inheritance and development.

This article always adheres to the method of combining theory and practice in the research, especially the analysis of performance aspects such as singing techniques and singing styles. Conduct a dynamic investigation on the inheritance and dissemination of Shandong folk songs in the development of the times, fully combining the current historical background, analyze the development process of the times, and propose an effective and scientific set of measures. In summary, the entire article fully constructs a somewhat comprehensive academic system around the relevant content of Shandong folk songs, in order to ultimately explore new issues such as singing techniques, style characteristics, development, and dissemination of Shandong folk songs, and make useful supplements to the research on Shandong folk songs, making it theoretically significant. Has made important contributions to the rise and glory of Shandong music culture.

Suggestions

Shandong folk songs have been protected to some extent by the intangible cultural heritage in the traditional form. What we have learned as singers and researchers are all authentic Shandong folk songs, which is the significance of the intangible cultural heritage protection. Then our current mission comes to the next step, namely how to adapt to The Times and expand the influence. Based on this, we should also have a little awareness —— to have an accurate positioning of their own. Who do we spread this form of music to? What groups do you expect to gain interest? What kind of situation is finally realized in the process of transmission? We know that no matter how powerful an art form is, everyone praises it. What we need to do is to have a preset and be responsible for the preset results. After clarifying the above problems, the author has a new idea for the statement that may deviate from the essence in the process of communication. When we step on the achievements of intangible cultural heritage protection and watch the inheritance and development of Shandong folk songs, what we need to do is to carry out new communication closer to The Times on the premise of retaining the original appearance as much as possible, and to achieve the greatest effect of the inheritance and development of Shandong folk songs under the preset audience group.

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