



SHANDONG FOLK SONGS IN THE CONTEXT OF CULTURAL GLOBALIZATION AND MUSICAL HERITAGE

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Abstract

This article explores the classification, characteristics, and current status of Shandong folk songs, situating them within the broader framework of cultural globalization and the preservation of musical heritage. Drawing from academic sources and field research, the study categorizes Shandong folk songs into various genres such as labor songs, minor tunes, Yangko, and custom songs, highlighting their diverse melodic structures, rhythmic energy, and culturally embedded lyrics. The paper examines how these songs serve as a reflection of Shandong's local identity and traditional lifestyle while facing challenges in modern times due to rapid globalization, Western cultural influence, and educational neglect. Despite their rich cultural and historical value, Shandong folk songs are gradually losing visibility among younger generations and within formal music education systems. This article argues that the global cultural landscape provides both risks and opportunities for the preservation and revitalization of such traditional art forms. Through comparative cultural studies and integration into global cultural education frameworks, Shandong folk songs can reclaim relevance while

maintaining authenticity. The research calls for enhanced educational strategies, resource development, and policy support to ensure that this unique musical tradition continues to contribute to both local heritage and global cultural diversity.

Keywords: Shandong Folk Songs; Cultural Globalization; Musical Heritage

Introduction

According to relevant historical materials and physical records, as early as 5000-6000 years ago in Shandong, agriculture, porcelain industry, fishery and other forms of work appeared. With such folk labor, labor songs gradually emerged, and people began to express their happy or tired inner feelings through music, namely sound. In addition, since the Spring and Autumn Period and the Warring States Period, many countries were divided, and Qi, Lu and other countries were successively stationed in Shandong. During this period, people gradually became high and low, social ideology changed, and new art forms appeared in Shandong music. According to relevant data, there are two folk songs of Qi Feng and Cao Feng in the earliest folk songs in the Book of Songs, which record the situation and attitudes of the people in terms of food, clothing, housing, transportation and social system, such as the love of men and women, the martial spirit, and the cruel labor of slaves under the slavery system. In the Han Dynasty, the rise of Han Yuefu made folk songs usher in a small climax, such as the tune of Liang Fu Yin, Guo Maoqian's Yuefu collection of poems mentioned "according to Liang Fu, the name of the mountain, under Mount Tai. Liang Fu Yin people buried this mountain, also buried song." It can be seen that the ancient ci of Yuefu in this era is still to record the lives of the common people as the main theme. This trend continued until the Sui and Tang Dynasties and the Song dynasties. Since the Yuan, Ming and Qing dynasties, with the rise of various ethnic groups and tribes, the communication between various regions is increasingly close, and the reference materials tend to be ethnic and diversified. Shandong folk songs began to be popular and formed in various forms, and the melody was enhanced. Part of the music appears the combination of vocal music and traditional instruments, and the music aesthetic system is increasingly perfect.

From the content of the lyrics, with the continuous improvement of living standards, the lyrics mainly praise the beauty, such as hometown scenery, labor, happy life, etc., the melody is catchy, easy to spread, suitable for all young, and the context of Shandong folk songs is gradually established (Xu, 2020).

The "Qilu Culture" gradually formed from "Beixin Culture" to "Longshan Culture" after "Longshan Culture" provides a deep and solid cultural foundation for the development of Shandong land folk songs. In the feudal history of more than two thousand years, Confucianism has been deeply attached to the importance of the ruling classes of all dynasties. It has always been the orthodox thought of feudal culture, but also the basic thought of ancient Chinese music aesthetics. Therefore, as the birthplace of Confucianism, Qilu land has a very profound cultural heritage and musical aesthetic ideological foundation. In China's historical and cultural classics, there are also numerous records about the earth music of Qilu. During the Spring and Autumn Period, the Book of Songs, the first collection of realistic poems in China, was published. In the classification of "wind", "elegance" and "ode" in the Book of Songs, "wind" recorded the folk songs of 15 countries in the Yangtze River and Yellow River basins in China. "Among them, the folk songs related to Shandong account for 6.2% of the book, which is a miracle that the music culture is still the upper ruling culture in the Spring and Autumn Period and the Warring States Period, when the collection and compilation ability is extremely limited. It is a miracle that such a number of Shandong folk songs were selected." It can be seen that in the Spring and Autumn Period and the Warring States Period, the number and variety of folk songs in Shandong region have been quite rich (Wang, 2023).

Qilu Land has been known as the "sea of folk songs" since ancient times. The "wind" in the Book of Songs records many folk songs in the Qilu Land in the Yellow River Basin. Located in the land of Qilu, Shandong Province is a big province rich in folk songs. As an important birthplace of Chinese civilization and a big cultural province, it has rich and distinctive types of folk songs. Shandong folk song is an important embodiment and continuation of Shandong's splendid

history and culture, and is an important part of the Chinese national civilization (Zhou & Li, 2019).

Classification of Shandong Folk Songs

We have roughly divided Shandong folk songs into these seven categories. Among these seven kinds of Shandong folk songs, they have their own characteristics, but they have many similarities and similarities. Just like the seven children raised by a mother in Shandong, although they have different faces and personalities, they are a mother and are connected by blood (Li, 2020).

Shandong folk songs are classified from the artistic style of folk songs. Specifically, they consider the characteristics of "external" forms, such as the form of singing, the rhythm and structure of music in etc. The genres of Han folk songs are mainly divided into three categories: labor songs, folk songs and minor tunes, which are mainly based on the musical forms of folk songs — singing style, rhythm characteristics and the structure of music segments. The genre classification of Shandong folk songs is more complicated. The Discourse on Shandong Folk Songs co-written by Miao Jing and other scholars divides Shandong folk songs into seven categories: labor song, yangko and flower drum, large set song, rap folk songs, big folk songs and big niu tune, children's songs and minor tune." Folk Songs Collection into Shandong Volume" divides Shandong folk songs into eight categories, namely, minor tune, set song, custom song, yangko dance, flower drum, children's song and life tone. The above results are mainly the classification of Shandong folk songs according to the function of folk songs. However, from the perspective of the characteristics of music composition, the folk songs and Niudiao have distinct characteristics of folk songs, with high tone and free and straight rhythm, and are mainly popular in Jiaodong and the central and southern mountainous areas of Shandong. All kinds of folk songs, such as set songs, custom songs, Yangko, flower drum and children's songs, have the genre characteristics of minor tunes, exquisite and winding, the rhythm is regular, the structure is stable and easy to sing (Guo, 2020).

Shandong folk songs have nearly 10,000 works. Shandong folk songs are humorous, funny and simple. Shandong folk songs mainly include rap, set song,

minor tune, yangko dance and children's songs (Qi, 2018). According to the classification method of "Chinese Folk Songs Collection into Shandong Volume", Shandong folk songs mainly include song songs, small tunes, Yangko, flower drum, custom songs, sets, children's songs and so on. The song, namely "labor song", according to the "cultural origin and human labor practice", this form of folk song can be regarded as the earliest folk song theme. Take the labor trumpet "Yellow River me" and "Ocean trumpet" in Shandong area as an example, they have practical functions such as coordination and command in collective labor. The "Yellow River" is mainly spread in Jinan, Heze and Liaocheng and other places where the Yellow River water flows, while the Haiyang Haozi is spread in Qingdao, Weihai, Yantai and other coastal areas of Shandong Province. Minor has "Shandong little song", "Shandong common song" and other titles, is a folk song sung when people are in leisure and entertainment. These tracks mainly reflect the living conditions, social customs and emotions of the working people, covering the whole area of Shandong province, which is the most widely distributed type. Due to the different natural environment and social customs, Shandong minor tune in different areas has different artistic characteristics. Yangko is a kind of folk song and dance spread in Shandong, it is distributed all over Shandong, the most famous Jiaodong Yangko. Huagu is also an art form of singing and dancing, but different from Yangko, Yangko dancers and accompaniment have a clear division of labor, but Huagu is the performers themselves, and the performance team is not as large as Yangko. Custom song is a kind of song dominated by traditional habits and sung in specific customs and activities, reflecting the theme of Shandong custom activities and the vision of a better life. The set refers to a large repertoire, and these works are relatively complete in structure. Different from the improvised folk songs such as haozi and minor tune, the set is mostly deliberately created. To circulate in Zibo area "Liaozhai slang" ("Pu Songling slang"), for example, documents these works is Pu Songling change his literary works to sing this with the spread of minor form, works with content life, popular language (in dialect) emphasizes popular characteristics, popular with people (Chang, 2019).

After thousands of years of development, Shandong folk song has gradually become an indispensable part of the Chinese traditional music system. Shandong folk songs are mainly divided into labor song, minor tune, folk song, folk song set, yangko dance and so on. Labor song mainly refers to the musical forms formed based on labor, which can be divided into agricultural, engineering, boat and fishing songs and other types. The tone is loud, rough and powerful, full of rhythm, beautiful, simple, impromptu Freedom, can show the optimistic spirit of the working people and their passionate feelings, but also can make the working people physically and mentally happy, promote emotional communication, maintain the coordination and unity of action, improve labor efficiency. Minor tunes occupy a very important position in Shandong folk songs. Its subject contents involve all aspects of people's production and life, with a large number of songs, melodious and slow melodies, beautiful sounds, extremely high popularity, and still lasting for thousands of years. Folk songs are a major branch of Chinese folk songs. The style of the works is varied, but the proportion in Shandong folk songs is not high. Shandong folk songs are mainly popular in Jiaodong area, and the content mainly depicts labor and expresses emotion, with a broad vocal range, simple and cordial. Folk song set songs, that is, the enlarged structure version of small folk songs, the more representative Shandong folk song set songs are "burning paper tune", "Pu Songling Li song" and so on. Yangko is a traditional form of folk expression. The Muzi Yangko, Haiyang Yangko and Jiaozhou Yangko are collectively known as the "Shandong Three Big Yangko Dance". Shandong Yangko dance is happy and cheerful, singing and dancing. With the cooperation of traditional folk instruments such as the waist, drums, gongs, gongs and cymbals, it vividly presents the scene of local people celebrating the harvest. It can be seen that Shandong folk songs have a long history and diverse types, which are a bright pearl in the treasure house of Chinese folk song art.

The characteristics of Shandong folk songs

Shandong folk songs, deeply rooted in the fertile soil of Shandong's rich culture, are a vibrant tapestry of musical expression that showcases a plethora of distinct and captivating features.

Melody: The melodies of Shandong folk songs, predominantly founded on the pentatonic scale, form the very essence of their allure. This ancient musical scale, consisting of five notes, has been a fundamental element in Chinese music for millennia, and in Shandong folk songs, it takes on a unique character. The combination of leaps and steps within the melodies creates a sense of dynamic movement. For instance, in some mountain - area folk songs, large leaps might represent the vastness of the open landscapes or the exuberant spirits of the people. These leaps are interspersed with delicate steps, which could symbolize the gentle flow of a mountain stream or the careful cultivation of the land. This alternating pattern not only adds richness to the musical texture but also makes the melodies highly memorable.

The simplicity of the melodies is deceptive. While they may seem straightforward at first listen, they are masterfully crafted to be catchy. This simplicity allows for easy, ensuring that these songs can be passed down through generations. They often carry a strong sense of narrative, as if each note tells a story. Some melodies vividly depict the daily toils of farmers in the fields, with rising and falling notes mimicking the rhythm of plowing, sowing, and harvesting. Others might tell tales of love and courtship, with the melody gently undulating to convey the tender emotions involved.

Rhythm: Rhythmically, Shandong folk songs are a force to be reckoned with. They are bright, energetic, and full of drive, mirroring the lively and hard - working nature of the Shandong people. The frequent use of syncopation and dotted rhythms adds an extra layer of complexity and excitement. Syncopation, which disrupts the regular rhythmic pattern, injects a sense of surprise and unpredictability. In a folk song performed during a festive celebration, syncopated rhythms can make the music more engaging, compelling the listeners to tap their feet or join in the dance.

Dotted rhythms, on the other hand, emphasize certain beats, giving the music a more pronounced and forceful character. In a labor - related folk song, such as a fishing or farming song, dotted rhythms can simulate the strong,

purposeful actions of the workers. For example, in a song about fishermen hauling in their nets, the dotted rhythms might coincide with the powerful heaves of the net, creating a rhythmic connection between the music and the physical labor. This energetic rhythm not only enlivens the songs but also serves as a unifying element, bringing people together in communal singing and dancing.

Lyrics: The lyrics of Shandong folk songs are a treasure trove of local wisdom, humor, and daily life. They are simple yet vivid, painting a vivid picture of the Shandong people's existence. Filled with local sayings and expressions, these lyrics are a living testament to the unique dialect and cultural heritage of the region. For example, phrases like "俺们" (meaning "we" in the local dialect) and other colloquialisms not only add authenticity but also make the songs feel more relatable to the local population.

These lyrics are closely intertwined with the work, life, and emotions of the Shandong people. In agricultural - themed songs, lyrics might describe the changing seasons and the corresponding farming activities. Lines such as "In spring, the flowers are fragrant, and we are busy planting sorghum" give a clear sense of the agricultural cycle and the hard - working nature of the farmers. In songs about love, the lyrics are often straightforward yet full of heartfelt emotion, expressing the simple joys and sorrows of romantic relationships in a way that is both touching and down - to - earth.

Moreover, the lyrics also reflect the wisdom and humor of the working class. They might contain proverbs or witty remarks that have been passed down through generations. A song might include a line like "only by enduring hardship can one rise above others", imparting a valuable life lesson in the midst of the musical narrative. This combination of practical wisdom and emotional resonance makes the lyrics of Shandong folk songs not only a form of entertainment but also a means of cultural transmission and education.

In conclusion, Shandong folk songs, with their unique melodies, rhythms, and lyrics, are a remarkable musical genre that encapsulates the spirit, culture, and daily life of the Shandong region. They are a living heritage, constantly evolving

and being passed on, ensuring that the rich traditions of Shandong continue to thrive through the medium of song.

The Musical Element of Shandong Folk Song

When exploring the musical elements of Shandong folk songs, it becomes evident that they possess a distinct character that sets them apart within the rich tapestry of Chinese folk music. One of the prominent musical elements lies in the way emotions are expressed. As one of the experts astutely points out, Shandong folk songs are characterized by a bold and straightforward emotional conveyance. The people of Shandong, known for their hearty and forthright nature, infuse these qualities into their music. When singing Shandong folk songs, the performers lay bare their feelings with unbridled passion. This is in contrast to the more diverse and regionally - specific emotional palettes of Chinese folk songs in general.

The tone of Shandong folk songs is strikingly robust and sonorous. The vocal timbre often has a full - bodied quality, as if it is carrying the strength of the vast Shandong plains and the resolute spirit of its people. This robust tone is achieved through a combination of vocal techniques and the inherent musical style. Singers tend to project their voices with a certain forcefulness, creating a sound that can fill a large space. The sonority gives the songs an air of grandeur, making them suitable for various occasions, from large - scale festivals to communal gatherings in rural areas.

The sound in Shandong folk songs is notably powerful. It has the ability to command attention and evoke strong emotions in the listeners. This power is not just about volume but also about the intensity of the musical expression. For instance, in some of the labor - related Shandong folk songs, such as those sung by fishermen hauling in their nets or farmers working the land, the powerful sound mimics the arduous physical efforts involved. The forceful singing helps to synchronize the actions of the workers and also serves as an outlet for their pent - up energy and determination.

Another significant aspect is the relatively large dynamic range of the sound. Shandong folk songs can seamlessly transition from soft, tender passages to loud, rousing sections. This dynamic variation adds depth and drama to the music. In a song that tells a story, the soft parts might represent the more intimate or contemplative moments, while the loud, powerful sections could signify the climax or moments of great excitement. For example, in a narrative - style Shandong folk song about a heroic deed, the build - up to the heroic act might be accompanied by a gradually increasing dynamic, leading to a thunderous outburst of sound when the hero accomplishes the feat.

Comparatively, Chinese folk songs from different regions indeed showcase a wide array of styles. Southern folk songs, for example, have a more delicate and gentle style. The geographical and cultural differences between the north (where Shandong is located) and the south play a crucial role in shaping these distinct musical characteristics. The southern regions, with their more temperate climates, lush landscapes, and perhaps a more refined cultural heritage in some aspects, give rise to folk songs that are often characterized by their soft, flowing melodies and gentle vocal deliveries. The emotions expressed in southern folk songs tend to be more nuanced and subdued, in contrast to the boldness of Shandong folk songs.

In conclusion, the musical elements of Shandong folk songs, including their bold emotional expression, robust and sonorous tone, powerful sound, and large dynamic range, make them a unique and integral part of Chinese folk music. These elements not only reflect the character and lifestyle of the Shandong people but also contribute to the rich diversity of musical traditions across the country. Understanding these elements helps to appreciate the beauty and significance of Shandong folk songs in the broader context of Chinese musical heritage.

Present Status of Shandong Folk Songs

The inheritance of Shandong folk songs now only exists in remote mountainous areas and music colleges and universities. At present, China's cultural communication in China mainly focuses on school education, so school

education is an important way for the local ethnic culture dissemination. At present, music education in China takes the new music form since school music and western music as the main education content. With the development of the new era, the combination of China and the West is bound to be important, but it is also a kind of blasphemy to its own culture to ignore some local cultures too seriously. Many students in Shandong can't even know a Shandong folk song (Qin, 2019).

Among the traditional music in Shandong province, Shandong folk songs are the most easily to teach in school music classes, and most music teachers also agree with this. However, although teachers are willing to try local folk song teaching, they do not know it very well. Their mastery of Shandong folk songs is limited, so they are unable to teach without special learning and training. Some teachers think that it is possible to inherit local folk songs, but the number should not be too large, and can only occasionally penetrate. Because there are no relevant textbooks and reference materials, the audio and video resources of Shandong folk songs are difficult to find. If there are no relevant departments to compile local folk song textbooks, it is very difficult for the characteristic teaching of Shandong folk songs. The students think that these folk songs are too much soil for the music that their grandparents like to listen to. The number of Shandong folk songs that students have heard and known is limited, although some students think it is meaningful to learn the hometown songs, which is valuable to inherit local music and understand the cultural customs of their hometown. But there is no local music in the textbook, and if they do not teach singing in the school music class, they do not have much interest and opportunity to learn it.

Shandong folk songs are relatively small, and have two meanings. First, the area of singing is small; second, the range of singing is small, most folk songs are still sung in professional groups and intangible cultural heritage inheritors. The small area of singing is related to the singing of Shandong folk songs in dialect. Without regional dialect, the local folk songs cannot be sung. The small range of singers is because most of the inheritors of Shandong folk songs are older, and many successors are broken. For example, less than half of the folk

artists who can sing Yimeng folk songs are less than 60 years old. There is no successor in Shandong folk songs, on the one hand, because young people lack interest in Shandong folk songs, on the other hand, because the Shandong folk songs that young people can have access to in reality are often adapted modern musical folk songs, which still fall far behind the traditional Shandong folk songs. Because these two areas are small, it is difficult to be inherited, spread and carried forward. According to relevant statistics, there are dozens of Yimeng folk songs disappearing in Linyi area in recent years. There are some reasons for Shandong folk songs themselves, such as the natural elimination of social development, and the impact of pop music on traditional music. With the great development of culture and fusion, the impact of western pop music culture of traditional music culture is more and more big, many national musicians put pop music elements into the creation of folk songs, some adaptation do Yang and abandon, positive, but also have a lot of adaptation is not successful, changed the history of Shandong folk songs, lost many Shandong folk essence (Niu, 2021). The functions of inheritance, dissemination and innovation and development of all levels and types of education are not fully played in two aspects: first, there is a lack of Shandong folk song education in the music education of primary and secondary schools in Shandong. At present, Shandong province has not organized the compilation of Shandong folk song textbooks, and does not pay attention to the teaching and learning of Shandong folk songs in teaching. Second, Shandong folk song art is not favored by students in higher professional colleges and universities. Especially in the music class of higher professional colleges and universities, many music major students are more willing to learn pop music and western classical music, and few students are willing to engage in the professional study of Shandong folk song singing (Ma & Xie, 2020).

Now around us music variety, are generally popular songs, and no representative significance, and it is precisely the songs make the youth or children ignore their hometown the most strongly characteristics of folk songs, led to the Shandong folk songs will be buried, nearly disappear trend, the protection, inheritance and development of folk songs is struggling. Shandong folk songs are suffering from the problem of being accepted or being eliminated, which requires us to add some elements of modern music when looking for the

advantages and characteristics of Shandong folk songs, so that the two can communicate and match reasonably, so that the performance of folk songs can achieve the integration of tradition and modernity. In our opinion, the contradiction between inheritance and innovation has the following aspects. First, for the protection and inheritance of folk songs, we should learn from the theory of foreign successful cases, and at the same time, we should strive to maintain the regional characteristics of folk music itself. Shandong folk songs of our province music culture main music non-material cultural heritage, is our preserved after the baptism of time of national personality, is the Shandong people in the long-term labor process of spiritual wealth, the intangible cultural heritage has a profound historical value and research value, is the basis of Shandong music culture and the main body, the heritage and resources worth each of our Shandong people through scientific method to inheritance and protection. For the protection of folk songs, relative to foreign preservation method is old or on the music culture understanding, management and system construction there are obvious deficiencies and defects, "take the essence, the dregs" make full use of the Shandong folk songs effective national music cultural heritage protection strategy, it will be more conducive to us to protect the present folk songs, form the characteristics of Shandong folk song system. Nowadays, the implementation of the song contest, some of the original folk songs also appeared, the author thinks that, to make the inheritance of traditional folk music, use the event is not no merit, but on the event of folk songs propaganda to be careful, classification, to traditional folk songs can more close to the people life, the national folk songs of non-material cultural heritage protection is a big bright spot, what we do is also to continue to explore the protection of folk songs. Second, in the visiting research of Shandong folk songs distribution of survival status, we found that in Shandong, Shandong, the vast majority of the folk songs are endangered, in order to make these folk songs to continue inheritance and development, local cultural workers use the existing recording tools for local old artists of folk songs, with the valuable data of future research and investigation has played a legitimate role. Although this method of field survey can preserve the original data, it also has its drawbacks. Folk songs are the original tunes created by the working people's daily life and field work. Therefore, once the folk songs leave the natural environment,

it will lose the traditional primitive charm. With the development and change of science and technology, people's random "second creation", cutting and splicing of Shandong folk songs through scientific and technological means, which makes this precious wealth lose its original taste and cultural connotation. Such arbitrary grafting "protection" by abusing technical means not only plays no role in the protection and inheritance of folk songs, but also further destroys the original "authenticity", "simplicity" and "artistic" of folk songs. Therefore, we should respect the inheritance and development law of Shandong folk songs themselves, and pursue reasonable innovation in the process of protecting Shandong folk songs, rather than bring "trauma" to it.

New Knowledges



Figure 1. New Knowledges Diagram of Shandong Folk Songs in the Context of Cultural Globalization and Musical Heritage.

Conclusions

In conclusion, Shandong folk songs represent a vibrant thread in the tapestry of Chinese traditional music, embodying the values, emotions, and collective memory of the Shandong people. However, under the influence of

cultural globalization and the rise of global popular music, these songs face an uncertain future. The declining interest among youth, lack of educational resources, and limited institutional support have contributed to their marginalization. Nonetheless, cultural globalization also offers new pathways for revitalization through cross-cultural dialogue, academic exchange, and digital preservation. To ensure their survival and growth, Shandong folk songs must be integrated into contemporary education systems, promoted through cultural diplomacy, and innovatively adapted while respecting their roots. As a valuable form of global cultural heritage, Shandong folk songs deserve renewed attention and strategic preservation efforts, not only for the people of Shandong but for the enrichment of global music culture.

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