

Music Characteristics and Regional Differences in (SHE) Ethnic Minority Folk Songs: A Comparative Analysis of Ningde and Eastern Fujian Regions

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Abstract

Tucked away in the stunning province of Fujian in southeast China, the region has a cultural tapestry as varied and vibrant as its breath-taking scenery. Through the analysis and coding of folk songs from four different geographical regions in China (Fujian and Ningde), this paper aimed to determine the degree of mutual interaction and integration of the musical cultures of the Shen and Han nationalities into modernity. It did this by developing a new musical characteristic density map for machine music classification. The nationality known as (SHE) is a small ethnic group in the area. The traditional cultural heritage as well as the growth of the (SHE) nationality have lagged behind the rapid advancement of modern times. This study investigates how to incorporate the culture of the (SHE) nationality into modern culture in order to fully realise the goal of "going out," starting from the conventional cultural heritage and creative growth of the (SHE) nationality. This paper discusses the formation of the (SHE) Minority folk songs in the context of protecting intangible cultural heritage. It does this by using the methods of literature research, field investigation, and comprehensive analysis to gather first-hand fresh field data from the components of historical evolution, protection process, inheritance method, development dilemma, and countermeasures. Questions of development and inheritance. The world will recognise the allure of the traditional culture of the (SHE) nationality as it is continuously enhanced and vibrant.

Keywords: *Traditional Culture, Historical Evolution, China Geographical, Fujian and Ningde, Folk Songs, Musical Culture, (SHE) Minority, Innovative Development, Strong Ethnic.*

Introduction

The political theory of multiculturalism was initially put forth and accepted in the 1970s, which provided a powerful push for the continued development and preservation of traditional cultures. But as social modernity and economic globalisation increase, minority cultures are confronted with a growing inheritance and development conundrum. China is a remarkable illustration in this regard; this is seen in many facets of its culture, [1], where the process is understood in terms of the people's uniqueness and dedication to national traditions, which include musical art. China, a nation made up of many smaller nations, each with its own traditions and customs, is proud to have produced a number of new musical genres that sound very different to Western ears. Its traditional musical art is renowned for the wide range of instruments and unique performing styles that allow one to follow an individual's country identity or culture.

The people of (SHE), [1, 2], a local minority with strong national features, have developed an exceptional traditional culture with distinctive national traits over a long historical development process. The SHE nationality is predominantly found in the hilly region where Guangdong, Zhejiang, and Fujian provinces converge, in the form of sizable, dispersed communities. Language, dress, medicine, folk literature, music, dance, arts and crafts, and traditional activities are all included in the representative (SHE) culture. It is well-known for being open, distinctive, and national.

It is a significant part and expression of the integrated pluralistic culture of the Chinese people. The most significant region in China where members of the (SHE) nationality live is Fujian Province, which also serves as the archetypal and representative locale for (SHE) culture there [3, 4]. With around one-fourth of the country's population and half of the province's total (SHE) population, Ningde is the primary centre of population for people of the (SHE) nationality in Fujian Province. The idea of multiculturalism has been put forth and accepted since the 1970s, and the traditional cultures of many nations and ethnicities have been successfully preserved and perpetuated. However, minority cultures are now dealing with the challenge

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of inheritance and development under the impact of various variables as a result of social modernization and economic globalisation.

The national culture and the ways in which times have changed have a significant influence on the traditional culture of the (SHE) nationality. Its distinctive cultural traits are vanishing and deteriorating quickly. Protecting and preserving the priceless (SHE) culture has grown more dependent on the urgent and efficient preservation of its present transmission.

Eastern Fujian Province's Transmission of The Traditional Culture of the (SHE) Nationality

Preserving And Passing Down (SHE) Culture

Ningde City not only encourages and protects the (SHE) culture from policy, but also grows the national social economy and fortifies cultural heritage protection in order to preserve and promote the (SHE) culture. In addition, the traditional culture of the (SHE) nationality should be fully protected from the creation of laws and regulations, traditional culture education, and financial support through the large-scale festival operations ("March 3" cultural activity week), [4, 5], the traditional culture entering the campus, the setting up of cultural heritage protection stations, and other means.

The Barrier To (SHE) Culture's Inheritance and Protection

Preserving (SHE) culture is an essential and vital task. In eastern Fujian Province, the fundamental rescue and safeguarding of the Shenzhen ethnic legacy has largely been accomplished. However, issues with inheritance and subsequent growth still need to be addressed. In the course of the times' evolution, (SHE) culture will progressively fade from historical significance if the issue of future growth cannot be resolved. The traditional culture of the (SHE) nationality is progressively dwindling and eventually disappearing from the public's perception due to the promotion and infiltration of a powerful mainstream culture. Good conventional skills are in a position where they don't have enough successors [6]. Many protection initiatives lack a clear source of funding for subsequent investments and follow-up initiatives. Local economic development cannot be consistently boosted by industrial development, and the organisation gave the (SHE) nationality scant consideration.

The Secret To (She) Traditional Culture's Inheritance

The modernization of rural communities is accelerating due to the increase of new building. Numerous traditional cultures, including (SHE) culture, have seen their development and transmission stagnate or even cease under the current conditions of modernity, urbanisation, and marketization. The ability of ethnic minorities to adapt and regenerate their traditional cultures in the modern era is the primary cause of this set of events. The concept of cultural heritage and continuity is extremely broad and encompasses a variety of elements, such as social, political, economic, and educational growth [6, 7]. These elements should be carefully examined from a variety of angles. In order to encourage the people to inherit an excellent and vibrant culture that will continue to grow and develop over time, the government, scholars, and the general public should evaluate the inheritance's value from the higher perspective of its cultural and historical value. They should then study the subject matter, form, and scope of the inheritance. The successful cases and experiences of preserving traditional culture in China and other nations make it easy to deduce that traditional culture needs to be popularised and modernised in order to convey and promote traditional national cultural values and their humanistic connotations in a contemporary manner.

Evaluation Of The (She) Traditional Culture's Development Path

The Stage at Which National Traditional Culture Is Developing

China is currently experiencing urbanisation, globalisation, and industrialization. The nation's traditional culture faces both the historical chance to link the past with the present, preserve the past, and open the future, as well as the genuine threat of influence and rapid extinction. The secret to ensuring that the legacy

of national cultural traditions is better equipped to handle the opportunities and challenges presented by social development and change is to effectively incorporate traditional culture into modern times [7, 8]. In terms of the national cultural heritage that must be produced, the act of producing is the preservation of the traditional culture as the production practice is the traditional culture itself [9]. The traditional culture will be practiced more actively and become more dynamic as a result of improved production, innovation, and market accessibility. The national traditional culture is vibrant and ever-evolving, evolving alongside the times. National customary society is a vast river of history that is not only clearly derived from its original sources but also continuously incorporated into new ones, bringing fresh vitality to it and emphasising its relevance today [9, 10].

Techniques For Preserving Traditional National Culture

Due to the advancements in lifestyle and the shift in civilization, the traditional national culture is facing pressure to survive both from inside and from the external environment. In order to bring the ideological concept, humanistic spirit, and moral model—which have long been considered the cornerstones of exceptional traditional culture—closer to the modern world and more fully integrate them into daily life, they urgently require new forms of expression and development. The only way for a nation's traditional culture to advance globally and adapt to the changing times is to support its innovative and creative evolution [10, 11]. Three layers can be distinguished in the external manifestation of national traditional culture: material culture on the surface, system culture in the middle layer, and spiritual culture at the core layer. As a result, culture can help people understand how a country, a nation, or an era developed.

The nations and societies economic development are intimately linked to the evolution of culture. From the standpoint of how human society develops, the stage of economic prosperity and progress is also the time of cultural flourishing. Cultural development is the real expression of national progress; it has the power and foundation provided by economic development. Preserving, passing down, redefining, and advancing traditional culture is essential to the long-term viability of a contemporary nation; it is also the means of preserving the nation's priceless historical heritage and the foundation for upholding the spirit and will of the people.

The (SHE) Minority's folk songs are an expression of their feelings and their way of viewing the world. They are a significant component of the (SHE) Minority's traditional culture and have rich folk cultural overtones. It serves a variety of purposes, including cultural heritage preservation, social engagement, entertainment, and education. Thus, the proverb "a song is a family heirloom of the (SHE) Minority" has been around for a very long time in this region. The State Council authorised the inclusion of the (SHE) Minority folk songs in the first set of representative items for the nation's intangible cultural heritage in May 2006. However, the cultural and ecological environment of the (SHE) Minority folk songs has been impacted by the development of modernization, particularly the acceleration of urbanisation. Additionally, the issue of the people's ageing and flawed inheritance is a serious concern, and they are dealing with the problem of modernity's transformation and development.

The inheritance and development of (SHE) Folk Songs has made some progress against the backdrop of intangible cultural asset protection, but there are still numerous obstacles to overcome. For instance, young people are more interested in the popular music of today than they are in singing traditional (SHE) folk songs. The traditional folk songs of the then-SHE Minority progressively grow lonelier and eventually vanish in this way. The researcher also discovered that the older generation is primarily responsible for the dissemination of the current then (SHE) Minority folk songs, based on interviews with pertinent inheritors. As a result, it is crucial to quickly arrange and analyse the folk songs of the (SHE) Minority.

The Intersection of Modern and (Sbe) Traditional Cultures

The Traditional Culture of the (Sbe) Nationality and Contemporary Culture Are Inextricably Linked

The culture of today is rich. Broadly speaking, modern culture is the perpetuation of traditional culture as well as the cultural transmission and enrichment of China's 5,000 years of human history. Strictly speaking,

modern culture encompasses the aesthetic sensibility, cultural milieu, and cultural phenomena that arise in people's daily lives. It is impossible to separate the pluralistic nature of contemporary culture from the evolution of (SHE) traditional culture. The traditional culture of the (SHE) nationality has contributed to the vibrancy of contemporary culture. The traditional cultures of various nations are inextricably linked to modern culture at the same time. It is a compound of several elements [11]. Modern civilization can only truly shine when several cultures converge and rely on one another.

Modern Culture Must Include the Advancement and Innovation of (SHE) Traditional Culture

In order to innovate and develop (SHE) traditional culture, it must take into account the social context, aesthetic preferences, and other aspects of modern society. It must also unearth and use components that adhere to modern society's aesthetic laws. The traditional culture can only be reinvented and passed down on the basis of protection in this manner. In order to preserve and pass on the traditional culture of the (SHE) nationality in a way that is dynamic, rich, and varied, it must also address the demands of social development based on providing for the material and spiritual needs of modern society. It must also engage in innovative work that keeps pace with the times.

Studying the geographical categorization of Chinese folk songs is seen to be very helpful in comprehending the compositional structure of these pieces, offering methods for their automated and quantitative analysis, and encouraging the development of smart music education. However, as folk songs usually don't follow precise creative guidelines, regional music categorization differs greatly from adult music category classification. The melodic temporal structure, on the other hand, is the primary characteristic of folk songs, and this temporal characteristic is essential for setting folk songs apart from other genres. Regrettably, the current methods for classifying regional music often fall short in taking into account the temporal aspects of music. The Han and Zhou dynasties' rule was a particularly auspicious time for the development of Chinese music.

During that time, folklore gathering was the responsibility of specially chosen authorities, and Confucianism had a major impact on music that promoted ceremonial and religious themes. The study of music continued to advance under the Tang and Song eras. Historians penned hymns and pieces for both broad and specialised audiences. The beauty of nature was emphasised above anything else in the majority of situations [11, 12]. A summary of current research indicates that the paradigm of modern Chinese education is dynamically being shaped. Specifically, they include curriculum implementation, governmental financial backing, local political agendas, and innovative pedagogy in music education as major determinants of the mechanism of Chinese music development. Furthermore, stress that a recurrent issue in the history of Chinese music is the absence of a systematic learning framework and resources.

From a sociocultural perspective, music is an exceptional kind of beautiful art that conveys a certain idea or emotion. Chinese musicians have faced two challenges since the turn of the 20th century: how to build a contemporary society while overcoming the constraints of traditional culture and passing down cultural foundations that maintain people's sense of historical connection and collective identity. Identity and music now serve as a strong bridge amongst Chinese Diasporas living abroad. Chinese immigrants are more likely than ever to associate shared ancestry with their personality. Still, they alter collective identities just as often, uniting groups of Chinese immigrants with disparate national backgrounds and ideologies. Chinese communities often employ music and songs to create a shared sense of identity in this way.

The Creative Fusion Of (SHE) Traditional Culture with Modern Culture

Three things should be the main emphasis of integrating (SHE) traditional culture into the modern day. The first step is to create the traditional culture system for the (SHE) nationality and identify the essential components that make up the traditional culture of the (SHE) as the central theme of the cultural image. The cultural components that represent the traits of a country's culture are known as its elements. These cultural components come together to form a cultural system that functions logically. The particular picture of outward growth and publicity is the cultural system. It can only more accurately reflect the past and vitality of national tradition with a well-defined cultural framework. The complex and vast traditional culture

of the (SHE) nationality must be distilled into its cultural core and essence before the system structure can be progressively improved. The system structure will then serve as the foundation for the ongoing enrichment of the cultural system.

The Penghu tale serves as the foundation for the myths and stories of the (SHE) nationality, for instance, which progressively enhance the myth narrative, value system, sacrifice activities, production, and lifestyle to establish a comprehensive system of the (SHE) people's sacrificial culture. In order to create a new image that adheres to the contemporary aesthetic and value system, the second strategy is to use innovation as the driving force, the essence and components of (SHE) traditional culture as the root vein, [12], and the integration of contemporary traits.

It is necessary to bridge the gap that exists between the current aesthetic and value system and the traditional culture of the country. It cannot, however, be isolated from the country's system of traditional culture; otherwise, priceless history and customs would be lost. One of the groups now working to revive China's (SHE) creative sector and (SHE) culture is the (SHE) Design Alliance of China. With the concept of (SHE) culture, the alliance is a cross-regional creative association for designers [13].

The team members combine academic research with design practice, working both full- and part-time. In order to preserve, pass down, innovate, and jointly promote the traditional culture of the (SHE) nationality, it seeks to bring together the (SHE) people and outstanding designers who share their love of it. It also conducts a number of activities, including creative design, art exhibitions, cultural exchanges, and the development of innovative and cultural products.

Objectives Of the Study

- To investigate the basic musical components found in folk songs from ethnic minorities (SHE), including melody, rhythm, harmony, instrumentation, voice styles, and lyrical topics.
- To investigate the differences in these musical traits between the Ningde and Eastern Fujian areas, taking into account social dynamics, geographic elements, historical influences, and cultural practices.
- To look at the sociocultural settings, including customs, ceremonies, daily life, and group activities that surround the performance and transmission of folk songs belonging to ethnic minorities (SHE) in Ningde and Eastern Fujian.
- To create and use suitable research techniques, such as fieldwork, anthropological interviews, musical analysis, archival research, and empirical research, in order to successfully accomplish the study's goals.

Literature Review

(Lin, L., 2023) [14] This study, Folk Songs in Fu an, Fujian, China (SHE). a study that is qualitative. The following were the goals of the research: 1. to examine the current state of (SHE) folk songs in Fu an, Fujian, China; and 2. To identify strategies for their promotion and preservation in Fu and Fujian, China. Written documentation and field data were gathered. Through observations and interviews, field data were gathered. The veracity of the data was examined, and the analysis followed the predetermined goals. The analysis's findings are shown as follows: 1) as for the current state of (SHE) folk music in Fu an, Fujian, China, there were fewer ensembles singing traditional songs at weddings, work functions, and yearly celebrations. Reviewing all movement folk song collections, safeguarding (SHE) folk songs, spreading (SHE) folk songs, and transferring (SHE) folk songs were some of the strategies used in Fua An, Fujian, China, to conserve and promote (SHE) folk songs.

(Chen, X. 2020) [15] The nationality known as (SHE) is a small ethnic group in the area. The traditional cultural heritage and development of the (SHE) nationality have lagged behind the rapid advancement of modern times. This study investigates how to incorporate the culture of the (SHE) nationality into modern culture in order to fully realise the goal of "going out," starting with the traditional cultural legacy and creative growth of the (SHE) nationality. This article employs literature research, field research, and comparative study methodologies to demonstrate that traditional culture can only remain relevant in the modern day via innovation and integration with current culture (SHE). The world will recognise the allure of the traditional culture of the (SHE) nationality as it is continuously enhanced and vibrant.

(Provine, R. C., 2017) [16] Despite China's multiethnic and multicultural culture, research on its music has mostly focused on the customs of the Han Chinese, who make up the bulk of the country's population. This is often the case with surveys written in Chinese as well as in Western, covering subjects like instrumental music. Studies of music history have extensively documented the influence of Central Asian music on ancient China; nevertheless, some of the more recent accounts hardly mention any developments outside of Han culture. Thus, this section departs from the usual summaries of Chinese music.

(Yang, Y., 2022) [17] Marine traffic safety management depends on safety analysis based on the geographical distribution features of marine traffic incidents. Using kernel density estimation and spatial autocorrelation approaches, an accident analysis framework based on the Geographic Information System (GIS) is suggested to characterise the geographical distribution of marine transportation accidents occurring in the Fujian sea region in 2007–2020. The sea area is split up into a number of grids, and inside each grid, mapping links are formed between the features of traffic and the quantity and severity of traffic incidents.

(Lin, X., 2023) [18] In ancient China, ethics served as a building code that established a rigid hierarchy of architectural features in addition to guiding the development of towns and structures. China's Fujian Tubao is a distinctive example of vernacular architecture and a fortified rammed earth home. Study on official architecture and residentially oriented vernacular architecture is the emphasis of the current body of study on architectural spatial qualities from the standpoint of traditional ethical culture; research on defensive houses has not yet been completed. This paper constructs a research framework through five aspects: the spatial axis, working arrangement, building volume, a settlement pattern, and defence system. It then analyses Tubao's architectural spatial characteristics from an ethical perspective, drawing on data from our field research over the last ten years and eleven case studies.

(Tong, C., 2021) [19] Using information from a survey of college students in Fujian Province, the research conducts a diachronic comparative analysis of the Mandarin, dialect, English usage status, language ability, and language attitudes of college students between 2015 and 2020. The results demonstrate the following: (1) Mandarin's status and function are rising, leading to a situation where dialects and English coexist; (2) Mandarin use is rising, while dialect use is falling; (3) Mandarin and English listening, speaking, reading, and writing skills are improving, while dialect listening and speaking skills are declining; (4) Despite having a higher overall opinion of Mandarin, dialects, and English, Fujianese college students' views towards Mandarin, dialects, and other languages are waning. This serves as the foundation for the paper's curricular philosophy and politics in foreign language lessons, along with a number of scientifically supported methods for safeguarding endangered minority languages and Fujian's strong dialects.

(Cheng, J., 2024) [20] While the related practices and theoretical investigations are rather restricted, the development of legacy corridors for historical kiln sites may help promote the notion of heritage corridors for localised study in China, since they are testaments to the foreign commerce along the Maritime Silk Road. The current quo of fragmented protection faces the heritage space of ancient kiln sites. In order to develop tactics for organic interconnection and tandem protection, it is important to comprehend their geographical dispersion. This research builds the historical corridors of the old kiln sites in Fujian Province using a minimum continuous resistance model and spatial analysis techniques.

(Tian, F. F., Song, J., 2022) [21] This research identifies rhetorical resonance together with strong lineage solidarity as an emerging approach for villages to compete for government resources and investments as the state has switched its objectives towards social harmony and poverty reduction. Villages have effectively

translated their demands into development plans and used lineage solidarity to convince local cadres of the viability of such proposals by defining grassroots requirements as being in accordance with local cadres' performance objectives. Our investigation, which draws on the efforts of three villages in Fujian province to save their schools, demonstrates how one town was able to save its school by enlisting the help of family members and turning education into a "model" village initiative to promote cultural tourism.

(Tan, H. S. 2018) [22] In order to protect its intangible cultural heritage, the Chinese government has put laws, initiatives, and policies into place throughout the country since ratifying the 2003 UNESCO Convention. China had the largest number of objects included on the UNESCO Representative List of the ICH of Humanity by far in 2009. It has been more than ten years since the extensive endeavour to protect its ICH started. The government's three-stage strategy, which outlines China's ICH policies, is examined in this chapter. The implementation and promotion of inventory activities at various administrative levels are assessed via case studies of two regions' inventory initiatives and the digitalization of resources. A further instance examines the disputes related to designating exemplary transmitters and the matters of cultural ownership and dissemination.

(Zhu, Y., Fan, X., 2023) [23] China's most famous tea-producing province, Ningde (ND), is known as the birthplace of white tea. Additionally, it has an abundance of high-quality tea germplasm resources, which are essential to tea breeding initiatives. This study examined the genetic diversity and population structure of tea germplasms from North Dakota (ND) and its neighbouring areas using Nano fluidic Single Nucleotide Polymorphisms (SNPs) genotyping technology. A thorough collection of 101 tea plant genetic additions from North Dakota and its surrounding areas was obtained.

(Zhang, Y., Zhang, Y., 2020) [24] In the Chinese province of Fujian, potential geothermal regions were located and categorised based on their spatial relationships with geothermal, geological, and geophysical elements. This study used five openly accessible datasets: Bouguer gravity anomaly, fault transportation, seismic activity, geomagnetism, and disruptive rock distribution. These datasets were electronically processed to create five impact factors corresponds: major grabens, magnetised anomaly, Gutenberg-Richter b-value, distance to disruptive rock, and a distance to faults. The weight-of-evidence model and the fuzzy logic model backed by the geographic information system were used to create the geothermal forecast maps (SHE) using the impact factors.

(Rao, Y., Zhong, Y., 2022) [25] Urban green space provides social and economic advantages such as rest areas and social platforms, as well as environmental benefits including air purification and a reduction in the heat island effect. Realising the benefits of an urban environment requires a well-planned and integrated green space infrastructure. While supply and demand for green space have been the subject of previous research, few studies have looked at large-scale, diverse, and small-scale systems. As a result, it is challenging to perform a comparison study of greenery in urban areas accessibility and equity under the same circumstances (e.g., data sources and calculation methods). This research assesses the equity of 254 urban green areas in China using the two-step floating catchment area approach within four accessibility ranges: 1 km, 2.5 km, 5 km, and 10 km.

(Ye, Y., Yun, G., 2023) [26] One of the most important indicators of a nation's or regions socioeconomic growth is urbanisation. The areas on the other side of the Taiwan Strait (TSR) have drawn interest from all around the globe as being emblematic of the typical urbanisation growth seen along the southeast coast. The majority of study conducted in the TSR at the moment is on specific areas, with very few scholarly works comparing the strait's urbanisation routes. Specifically, there is still much to learn about the comparative examination of the spatiotemporal aspects of urbanisation processes in TSR utilising long time series of night-time light data. Thus, utilising long-term night-time light data from 1992 to 2020, this research compared the urbanisation pathways in the TSR and analysed the spatiotemporal aspects of urbanisation.

(Guo, Q., He, 2022) [27] Environmental sustainability is being greatly impacted by rural urbanisation, which is a major aspect of China's fast urbanisation process. On the other hand, not much study has been done on economic activity and geographical patterns. Urbanised rural regions are characterised in this research

as places with more built-up land area, economic production, and population density than other areas of the nation. In 2015, we identified 255 urbanised rural regions among 15,117 village-level administrative areas in Fujian Province, China, using large-scale and high-granularity spatial data.

(Song, X., 2019) [28] China is a big nation with a vast landmass. The macro-regulation policies of the nation heavily rely on regional policies. Following the establishment of New China, regional development policies fell into three phases. Prior to reform and opening up, the state mostly pursued an inland-focused regional development strategy when the PRC was founded. Prioritising the development of coastal regions was a defining characteristic of China's regional development plan from the time of reform and opening up till the end of the century that followed.

(Wang, X., He, L., 2020) [29] China is the world's biggest producer of seaweed and has abundant seaweed resources. The red seaweed species that are commercially significant throughout the Chinese coast were identified and their geographic distribution was examined in the present research. All of these species have the potential to grow in the seaweed farming sector. The report also outlined developments in the field of red seaweed cultivation research in China. The farming of *Gracilaria* and *Pyropia* species is still growing steadily, despite the sporadic appearance of biological or ecological challenges. However, catastrophic infections are making cultivating eucheumatoid species difficult. For this reason, we suggest that a significant barrier to agarophyte and carrageenanophyte cultivation is the "seedling problem..

(Zhang, H., Liu, Y., 2023) [30] The environmental, social, and economic spheres often intersect in coastal regions. However, coastal habitats have suffered due to heavy development. A thorough knowledge of the existing condition of these systems is essential for the efficient implementation of environmental protection measures. An ecosystem's resilience, or its ability to support sustainable growth, is crucial in this respect. Here, we concentrate on the coastal zone of the East China Sea and develop an assessment method to use data from several sources to quantitatively evaluate the resilience of the coastal complex ecosystem.

Method

Fu An itself has a vast territory, so choosing a range and place as well as looking for significant individuals has become very crucial. Despite the challenges faced in the creation of Fu An folk songs, new ideas are always developing.

In addition, the investigator will include the (SHE) Minority urban gathering areas to the appeal towns and villages in order to conduct wind collection study to explore the current situation regarding the safeguarding of the (SHE) Minority folk songs [31]. The researcher will choose which villages and towns to use for research in Fu An and which villages and towns to use for research in other regions of Fujian in order to conduct studies and comparisons on the art features of the wind collection.

Data Collection

For this study, thirteen pertinent policy papers were gathered, and forty-three hours of audio were captured—eighteen hours of music, eighteen hours of interviews, and nine hours of recordings of everyday activities. Nine original compositions, four classic songs with new lyrics, three classic songs with new lyrics, and two brand-new songs make up the 18 music recordings that passed the comparison.

Data Analysis

Through interviews, the researcher discovered that the government did not spare any effort to assist the (SHE) Minority people or to preserve the (SHE) Minority culture after its listing as an intangible cultural treasure. There are several important advantages to communication. However, because of their uniqueness, the folk songs of the (SHE) Minority will inevitably evolve in style as they become more popular. Meanwhile, a number of barriers, including a shortage of performers, money, and audience, [32], have prevented the folk songs of the SHE Minority from being widely known inside the framework of the vast social and economic system. Through the relevant data collecting and investigation, the researcher

discovered that the number of singers is steadily declining over time, and that the ageing phenomena of singers is a significant concern with the rise of urbanisation thinking. The question of how to get more youth to appreciate and comprehend (SHE) folk songs has emerged as essential to their growth.

Fu An, Fujian, China's (SHE) Folk Songs' Current Situation

The Current State of the Folk Songs of the Sheep (SHE) Minority in Fu An's Rural Area There are primarily two stages in the creation of (SHE) Folk Songs in rural areas. The first is the traditional oral delivery; based on the researcher's visit, it can be classified into the following circumstances since some (SHE) people still live according to their traditional ways in rural development:

- *Agricultural Life:* Similar to labour songs, (SHE) folk songs continue to be significant in agricultural communities where (SHE) people congregate. Oral folk song transmission is also facilitated by these folk songs. People working at Chilling (SHE) will be assigned to "December production" as a song for production work during the researcher's visit. Additionally, there are several unlisted tunes [32, 33]. A few folk tunes are adapted and performed in accordance with their previous works, For instance, fresh tunes composed using "Tea Picking" as a model that fits the beat of fieldwork, additionally, there are nameless folk songs created in accordance with the labour mode shift at the same period.
- *Festival Sacrifice:* Festival sacrifice is the most significant large-scale activity for the (SHE) people. The entire village participates in many festival celebrations, which naturally excludes the singing of (SHE) folk songs. However, large-scale events also serve as a means of spreading new folk songs, as during many large festivals, (SHE) people who work elsewhere will return home to spend time with their families. While seeing the celebration in aka, the investigator saw the rehearsal of (SHE) Folk Songs included in the programme, including contemporary pieces like "Song of Tea" and customary music like "Song of GAO Huang."
- *Emotional Life:* Emotion is a vital component of life; people in (SHE) villages still gather there with a great deal of tradition surrounding double-tone feelings; the composition of love songs is also a major way that (SHE) folk songs are developed; since love is essential to human existence, it is also a fertile ground for the creation of (SHE) folk songs. I learned a double-tone song from "Love Song" when I was in Chilling, and I also sang some recent pop songs, although nobody knew what I was singing.
- **New era creation:** (SHE) has also gone through many changes in Chinese history, so it will leave some historical legacy. In World War II, the Japanese also destroyed (SHE), and the people bravely organised spontaneous army resistance to defend the country [34]. Following national liberation, the people of China built their new China under the direction of the Communist Party of China. During this process, individuals not only participate in the building but also get assistance from the state and the party; this emotional shift serves as a significant source for the development of (SHE) folk songs.

Modes of Transmission Within Families and the Educational System

New China's soil has nurtured folk songs as wild flowers do in the springtime meadows, their petals swinging and richly covered. In front of us lies the rich field of socialist folk song production; [35. 36], the working people's singing reaches the heavens and echoes through the heavens. The Party and the government have deployed a working group to rescue and unearth traditional folk culture, particularly the large-scale folk practices, and they place great priority on collecting and collating folk music. The process of editing "Integration of Chinese Songs" began in 1984 [37]. The ballads that are popular among the

populace may be kept and conserved by these extensive efforts, which will undoubtedly enhance and advance the wonderful folk culture of the People's Republic of China.

Conclusion

The traditional culture of the SHE nationality in eastern Fujian Province has evolved to the point where a new model is required. The traditional culture of the (SHE) nationality must be integrated with more varied and contemporary components, as well as inventive development, as both the times and the culture of the (SHE) nationality demand.

For China's ethnic minorities, the traditional culture of the (SHE) nationality is a priceless cultural asset. Chinese culture cannot become more plentiful and comprehensive unless the national traditional culture is preserved and passed down.

Furthermore, during their trips, researchers discovered that there are still a lot of issues with the transmission of (SHE) ethnic folk songs, such as social impact; music is inextricably linked to the experiences and perspectives of those who create it. The researcher noticed two contemporary societal issues that have a significant impact on the composition of (SHE) Folk Songs; Teach the breach of manners; (SHE) songs may be passed down from the past via singing, oral instruction, and instructors in order to be better maintained. The younger generation today is unmoved by the original tone, repetitive melody, and set vocal style of the (SHE) song; instead, they are more likely to study contemporary pop music and other genres, showing little interest in the (SHE) song.

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