



Musical Structures of Weifang Folk Songs: A Study in Contemporary Social Contexts

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Abstract

Background and Aims: This study delves into the musical structure of Weifang Chinese folk songs within their contemporary social context, aiming to investigate the musical structure of Weifang Chinese folk songs in their current social context.

Materials and Methods: A comprehensive methodology integrating ethnographic fieldwork, archival research, interviews, and musical analysis was employed. Fieldwork in the Weifang region involved observing folk song performances, interacting with local musicians, and documenting cultural practices. Archival research examined historical materials, while interviews gathered insights from folk musicians, community members, and cultural experts. Musical analysis and transcription techniques were applied to understand the intricate musical structures of Weifang folk songs.

Results: The study revealed the diverse genres, expressive themes, and unique musical structures of Weifang folk songs, including the two-sentence, three-sentence, four-sentence, and multisentence patterns. The songs exhibited rich cultural tapestries, reflecting local customs, language traditions, and communal sentiments.

Conclusion: Weifang folk songs have evolved to adapt to changing social dynamics, serving functions ranging from labor encouragement to educational inheritance and entertainment. The study underscores the significance of cultural heritage preservation programs and interdisciplinary collaborations to safeguard and promote Weifang's musical legacy.

Keywords: Chinese Folk Songs; Musical Structure; Socio-cultural; Cultural Heritage; Chinese Cultural Studies

Introduction

Chinese folk music has long been celebrated for its diverse forms, rich cultural heritage, and deep-rooted connection to societal narratives. Among these diverse musical traditions, Weifang folk songs from Shandong Province stand out as a poignant reflection of the region's historical and cultural legacy (Tang, 2021; Lan, 2023; Chen & Sensai, 2024). With their captivating melodies, evocative lyrics, and profound ties to community life, Weifang folk songs serve as a cultural treasure that continues to resonate in contemporary Chinese society. This study explores the intricate musical structure of Weifang Chinese folk songs within their current social context, aiming to unravel the underlying socio-cultural dynamics that shape these musical compositions (Trehub et al., 2015; Yao & Chaotchamrat, 2023; Huang, 2024).

The cultural landscape of China is replete with a wealth of folk music traditions, each offering unique insights into its region's historical, social, and cultural fabric. Weifang folk songs, originating from the province of Shandong, have been passed down through generations, embodying narratives of rural life, love, labor, and community experiences. These songs are not merely musical compositions but serve as repositories of collective memory, reflecting the Weifang community's joys, sorrows, aspirations, and struggles over time (Ho, 2018; Li, 2021).

Despite their cultural significance, Weifang folk songs face challenges in the modern era, characterized by rapid urbanization, cultural globalization, and changing societal norms. The traditional ways of life that once nurtured and sustained these musical traditions are undergoing transformations, leading to concerns about the preservation and continuity of folk music heritage. As such, there is a pressing need to examine how Weifang folk songs, with their distinct musical structure, adapt and resonate within the current social milieu (Howard, 2016; Yang & Welch, 2016; Ho & Ho, 2018; Yao et al., 2023).

The central problem addressed by this study revolves around understanding the musical structure of Weifang Chinese folk songs in light of contemporary social dynamics. This entails delving into the



compositional elements, lyrical themes, performance styles, and audience reception of Weifang folk songs within the context of modern society. By doing so, we aim to uncover how these musical traditions evolve, endure, or transform in response to shifting cultural landscapes, technological advancements, and socio-economic changes (Lomax, 2017; Pearce, 2018; Giray, 2022; Li et al., 2024).

Exploring the musical structure of Weifang Chinese folk songs within their current social context holds significant implications across various domains. Firstly, it contributes substantially to the discourse on cultural heritage preservation and revitalization in China. By unraveling the intricate musical intricacies and thematic motifs of Weifang folk songs, this study provides valuable insights for stakeholders such as cultural authorities, musicians, scholars, and communities to develop effective strategies for safeguarding and promoting these cultural treasures. Secondly, this research offers a nuanced understanding of how music plays a pivotal role in shaping collective identities, facilitating intergenerational transmission of cultural knowledge, and fostering community cohesion within the Weifang region. These insights not only deepen our appreciation of the cultural significance of Weifang folk songs but also shed light on broader socio-cultural dynamics. Lastly, from a scholarly perspective, this study enriches the interdisciplinary fields of ethnomusicology, sociology of music, and cultural anthropology by offering empirical data and analytical frameworks for studying the intricate interplay between music, society, and cultural heritage in a constantly evolving and globalized world. The findings from this research have the potential to inform future endeavors aimed at addressing the challenges facing Weifang folk songs while advancing knowledge and understanding in relevant academic disciplines (Kim, 2015; Song et al., 2020; Abebe, 2021; Cantillon et al., 2023; Liu & Chonpairot, 2024).

Objective

To investigate the musical structure of Weifang Chinese folk songs in their current social context.

Literature review

The exploration of folk music within its sociocultural context has long been a subject of interest for scholars across various disciplines. Understanding the musical structure of Weifang Chinese folk songs within their current social context requires a multifaceted approach that draws upon theories from ethnomusicology, sociology, cultural studies, and cultural transmission.

1. Ethnomusicology and Musical Ethnography: Serves as a foundational discipline for studying music within cultural contexts. Merriam (1964) emphasizes the holistic nature of musical analysis, viewing music as a cultural phenomenon inseparable from its social and cultural context. Blacking (1973) further explores the role of musical ethnography in uncovering the social meanings embedded within musical traditions, highlighting the importance of understanding music as a lived experience. These perspectives are crucial for analyzing the musical structure of Weifang Chinese folk songs and unraveling their cultural significance.

2. Sociological Perspectives on Folk Music: From a sociological standpoint, folk music plays a vital role in shaping social identities and interactions within communities. DeNora (2000) argues that music is a social agent that mediates social relationships, emotions, and identities. Becker (1982) explores the concept of "art worlds," highlighting how music is produced, circulated, and consumed within social networks. Applying these sociological perspectives to Weifang Chinese folk songs allows for an examination of how music reflects and influences social dynamics.

3. Cultural Transmission and Continuity: Nettl's (1983) theory of cultural transmission provides insights into how folk music is passed down, learned, and transformed across generations. This theory emphasizes the dynamic nature of cultural traditions, highlighting processes of innovation and continuity. By applying cultural transmission theory to Weifang Chinese folk songs, researchers can explore how musical structures evolve while maintaining cultural continuity.

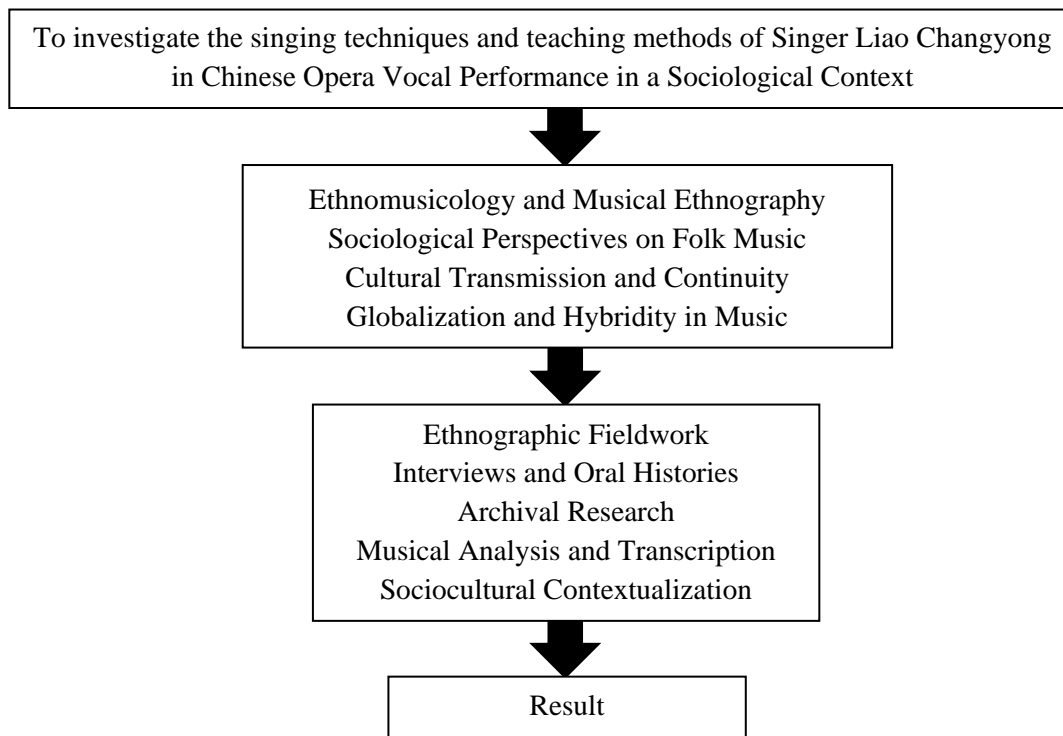
4. Globalization and Hybridity in Music: As articulated by Appadurai (1996) and Bhabha (1994), offer perspectives on how music intersects with global flows of ideas, technologies, and cultural influences. Appadurai's concept of "scapes" emphasizes the interconnectedness of cultural flows, while Bhabha's



notion of hybridity underscores the blending of diverse cultural elements. Examining Weifang Chinese folk songs through the lens of globalization and hybridity illuminates how these songs adapt to and negotiate with global cultural trends.

Conceptual Framework

Utilizing a comprehensive review of existing literature and a mixed-methods approach, the study seeks to unravel the complex interplay between individual artistry and collective cultural dynamics. The conceptual framework for this study is structured around key components, each representing a thematic area derived from the literature review and the methodological approach.



Methodology

To achieve this goal, a comprehensive methodology is employed, integrating ethnographic fieldwork, archival research, and musical analysis. The following table outlines the detailed steps involved in the methodology, as shown in Table 1.

Table 1 Methodological Steps

Steps	Description
Ethnographic Fieldwork	Conduct fieldwork in Weifang region to observe folk song performances, interact with local musicians, and document cultural practices.
Interviews and Oral Histories	Conduct interviews with folk musicians, community members, and cultural experts to gather insights on the history, meaning, and transmission of folk songs.
Archival Research	Examine archival materials, including recordings, manuscripts, and historical documents, to trace the evolution and cultural context of Weifang folk songs.
Musical Analysis and Transcription	Analyze the musical structure, melodies, rhythms, and lyrical content of Weifang folk songs using musicological techniques and transcription methods.



Steps	Description
Sociocultural Contextualization	Interpret the findings within the broader sociocultural context of Weifang, considering social, historical, economic, and political factors influencing folk music.

This methodology integrates qualitative research methods with a focus on cultural immersion, data collection from multiple sources, and in-depth analysis to provide a comprehensive understanding of the musical structure of Weifang Chinese folk songs in their current social context.

Results

The origin of folk songs in Weifang extends beyond the contributions of ordinary citizens to include professional or semi-professional singing artists known as "singing songs." These artists play a vital role in the dissemination of folk songs, contributing significantly to their widespread popularity. Historical data reveals numerous individuals who share names with songs dating back to different dynasties, exemplifying the enduring legacy of tunes like "Hillside Sheep," "Yu Erang," "Playing a Child," "Scraping the Ground Wind," and "Embroidering Lotus Bao." Notably, Pu Songling, a Qing Dynasty writer, incorporated these tunes into his folk songs, showcasing their prevalence during that era and reflecting the early spread of Shandong folk tunes.

The native folk songs in Weifang primarily proliferate in rural and mountainous areas, representing a distinct aspect of the region's musical heritage. However, due to the absence of written records, further research is required to delve into their historical context fully. Despite not achieving the widespread dissemination seen with professional artists' songs, these native folk songs hold a unique charm and connection to local life, language, personality, hobbies, and aesthetic preferences. This intimate connection imbues them with strong local characteristics and life atmospheres, making them particularly popular among the local populace. Therefore, these native folk songs play a crucial role in Weifang's musical landscape, offering insights into the region's cultural identity and reflecting the diverse personalities within Weifang's folk music repertoire.

1. The Diverse Genres and Expressive Themes of Weifang Chinese Folk Songs

The Weifang folk songs exhibit a rich diversity, reflecting the multifaceted cultural tapestry of the region. Rooted in local customs and language traditions, these songs are categorized into three main genres: Haozi, minor tunes, and Yangko, each representing distinct facets of Weifang's cultural ethos. Of these, the minor tune genre stands out as the most pervasive and emblematic of Weifang's folk song tradition. Characterized by its simplicity and lack of specific performance settings, the minor tune genre resonates widely among the populace, offering a vibrant portrayal of daily life, work routines, and leisure activities. Its melodies, infused with local flavors and heartfelt emotions, capture the essence of Weifang's identity with a poignant and evocative charm.

Within the spectrum of Weifang folk songs, the lyrical genre occupies a prominent place, serving as a conduit for expressing various folk activities, scenic depictions, and sentiments of love. These songs, crafted with a focus on self-expression, entertainment, and communal appreciation, radiate brightness and beauty in their musical imagery and sweet melodies. One such example is "Play on the Swing," as shown in Figure 1, a beloved folk activity intertwined with the Qingming Festival's outing traditions. Originating from ancient times, this swinging pastime symbolizes a joyous celebration of life, with its high swings signifying auspiciousness and abundance. During the festive ambiance of Tomb-sweeping day on March 3rd, individuals don holiday attire, especially women who delight in the spirited competition of swinging, embodying the spirit of joyful camaraderie and playful exuberance.

Through these various folk song genres and their thematic expressions, the musical landscape of Weifang unveils a vibrant tapestry of cultural heritage and social customs. This exploration delves into the intricacies of Weifang's musical structure within its contemporary social context, shedding light on the profound significance of these folk songs as mirrors of local identity, communal sentiments, and cherished traditions.

Play on the swing

(打秋千)

Singer: Li Aiqin

Transcription by Shijie Jing



Transcription: 清 明 (又) 三 月 三, 清 明 (又) 三 月 三,
Pinyin: qing ming(you) san yue san, qing ming(you) san yue san,

十 八 的 姑 娘 她 又 去 打 秋
shi ba de gu niang ta you qu da qiu

千, (哎 哟 我 说 是 呀) 正 行 走 来 到 了
qian, (ai you wo shuo shi ya) zheng xing zou lai dao le

秋 千 边 (哪 呀 呀 哎 嗨 哟 嗨 哟)。
qiu qian bian (na ya ya ai hai you hai you) .

Figure 1 Play on the swing sheet music

Source: Shijie Jing, transcription from fieldwork in April 2023

Bubbly folk songs from Weifang are characterized by their cheerful and warm tones, often used to express themes related to the New Year, flowers, and flower guessing games. A prime example of this genre is the song "Dui Hua." Typically performed as a duet by two singers, although occasionally sung solo, "Dui Hua" follows a question-and-answer format in its lyrics. This structure weaves together descriptions of different flowering seasons and places, creating a playful and engaging atmosphere. By inviting listeners to guess the names of flowers, engaging in a display of wit, and sharing knowledge, the song encapsulates a joyful and lively mood, resonating with the celebratory spirit of the occasions it portrays, as shown in Figure 2.

The neologism folk songs from Weifang reflect its historical significance as an old revolutionary base in China. During the War of Resistance against Japan and the War of Liberation, these folk songs played a crucial role in rallying support for the revolutionary cause and boosting the morale of the people. One such song is "anti-Japanese Minor," which employs a humorous approach to narrate the brave resistance of the Eighth Route Army against Japanese imperialism. The song creatively imitates the sound of the pistol "Bagou," symbolizing the disdain for traitors and showcasing the revolutionary spirit of the Chinese people in their fight against aggression and the quest for victory, as shown in Figure 3.

Dui hua

(对花)

Liaiqin

Transcription by Shijie Jing



Transcription: 说 了 个 一 呀, 道 了 个 一, 什 么 花 开 在 水
Pinyin: shuo le ge yi ya, dao le ge yi, shen me hua kai zai shui

8
里? 这 朵 呀 鲜 花 嘛 不 了 我 呀, 荷 莲 花 儿 开 呀
li ? zhe duo ya xian hua man bu liao wo ya, he lian hua er kai ya

15
在 水 里, 唉 呀 哎 呀 唉 呀 哎 呀 呀 唉 呀,
zai shui li, nong ya ai ya nong ya ai ya ya nong ya,

21
何 莲 花 儿 开 呀 在 水 里。
he lian hua er kai ya zai shui li。

Figure 2 Dui Hua sheet music

Source: Shijie Jing, transcription from fieldwork in April 2023

Anti-japanese minor

(抗日小调)

Transcription by Shijie Jing



Transcription: 民 国 二 六 年 (哪), 鬼 子 吧 进 了 中 原 (哪), 先 打 开 卢 沟 桥 (来吧)
inyin: min guo er liu nian (na), gui zi ba jin le zhong yuan (na), xian da kai lu gouqiao (laiba)

7
后 打 开 山 海 关 (哪), 火 车 道 儿 吧 通 到 济 南 (吧 哪 哎 哟, 那)
hou da kai shan hai guan (na), huo che dao er ba tong dao ji nan (ba en ai you, na)

13
鬼 子 就 放 大 炮 (哪), 八 路 军 就 拉 大 栓 (哪), 瞄 了 一 瞄 准 儿 (巴勾)
gui zi jiu fang da pao (lie), ba lu jun jiu la da shuan (na), miao le yi miao zhuner (bagou)

19
打 死 个 翻 译 官 (哪), 他 两 腿 一 伸 就 见 了 西 天 (把 哪 哎 哟)。
da si ge fan yi guan (na), ta liang tui yi shen jiu jian le xi tian (ba en ai you)。

Figure 3 Anti-Japanese Minor sheet music

Source: Shijie Jing, transcription from fieldwork in April 2023

2. The Musical Structure of Weifang Chinese Folk Songs

In Weifang folk songs, the musical structure follows a fundamental pattern comprising "ci and Qu." These components are interdependent and complementary, contributing to the overall balance, symmetry, and logical development of the song. The transition and synthesis within the structure adhere to a certain law, showcasing a blend of change and consistency. The analysis of "Ci and Qu" is essential for understanding the unique song style prevalent in Weifang folk songs. Typically, Weifang folk songs consist of a single paragraph, yet they exhibit varied song forms. These forms can be categorized into four main structures: two-sentence, three-sentence, four-sentence, and multi-sentence compositions. Each structure offers distinct characteristics, contributing to the diversity and richness of Weifang folk songs' musical arrangements.

2.1 The two-sentence pattern in Weifang folk songs is also known as the sentence pattern, representing the simplest form of these songs, comprising two phrases. For instance, consider the song "Call Aunt." It is structured in a couplet form, with the first phrase consisting of two bars and the second phrase extending to three bars. The lyrics are expressed in vernacular language and depict everyday life scenarios, such as conversing with a neighbor's aunt, as shown in Figure 4.

2.2 The three-sentence structure is prevalent in Weifang folk songs due to the pattern of the lyrics, which naturally aligns with this format. An example of such a song is "Dig Sweet Potato." This song vividly portrays the lives of hard-working farmers who rise before dawn to dig sweet potatoes in their fields. The narrative continues as these farmers sell their produce to support their families. Despite the hardships they face, the farmers find solace in their work, often singing while they labor. This song is structured as a single verse with three sentences, following a 4+4+8 pattern, as shown in Figure 5.


2.3 The four-sentence structure is the most prevalent form in minor key Weifang folk songs. It exhibits distinct characteristics in terms of its beat, typically comprising four two beats and four beats. Initially, this form started from the strong beat, but over time, influenced by folk singers inspired by rap music, it evolved to begin from the third weak beat. This alteration enhanced the narrative and rhythmic flow of the tune. An illustrative example of this structure is found in the song "Eighteen's sister-in-law selling dumplings," as shown in Figure 6.

2.4 The multisentence structure comprises more than four sentences, forming a complex pattern within Weifang Chinese folk songs. This pattern, while more intricate than the previous ones, evolves from and builds upon the two-sentence and four-sentence structures. It encompasses variations such as six sentences, eight sentences, and twelve sentences, each displaying strong regularity. An exemplary illustration of this structure is found in the song "Jasmine Flower," as shown in Figure 7.

Call aunt
(叫大娘)

Singer: Liaiqin

Transcription by Shijie Jing



Transcription: 叫 大 娘 你 坐 下, 咱 娘 俩 拉 个
Pinyin: jiao da niang ni zuo xia, zan nianglia la ge

4
实 诚 呱, 我 说 大 娘 (啊)。
shi cheng gua, wo shuo da niang (a)。

Figure 4 Musical structure of Call Aunt song
Source: Shijie Jing, transcription from fieldwork in April 2023

Dig sweet potato
(刨地瓜)



Figure 5 Musical structure of Dig Sweet Potato song
Source: Shijie Jing, transcription from fieldwork in April 2023

Eighteen's sister-in-law sells dumplings
(十八的大嫂卖饺子)



Figure 6 Musical structure of Dig Eighteen's sister-in-law selling dumplings song
Source: Shijie Jing, transcription from fieldwork in April 2023

Jasmine
(茉莉花)



Figure 7 Musical structure of Jasmine's song
Source: Shijie Jing, transcription from fieldwork in April 2023

3. The Evolution of Weifang Folk Songs in Current Social Contexts

Over time, Weifang folk songs have undergone significant changes, adapting to the shifting dynamics of social development. These changes are particularly evident in the evolving functions of these folk songs, which have played a crucial role in shaping the cultural landscape of Weifang. Initially rooted in oral

creation and circulation, Weifang folk songs represent a collective creation of the local people, showcasing continuous innovation and development in both melody and lyrics. This ongoing evolution has led to diverse variations within the same tunes, highlighting the dynamic nature of Weifang's regional music culture as a subset of Shandong folk songs.

One of the key stages in the transformation of Weifang folk songs is the practical function stage, where these songs served multiple purposes deeply intertwined with everyday life. Firstly, they functioned as a source of encouragement and motivation during labor activities, fostering enthusiasm and alleviating fatigue among workers. This interactive form of "singing along with labor" not only regulated emotions but also provided a means of self-entertainment. Secondly, these folk songs played a crucial role in educational inheritance, especially in communities with limited access to written language and modern education systems. Through oral narration, visual demonstrations, and singing, Weifang folk songs became a vital tool for passing down cultural knowledge, life skills, and accumulated wisdom across generations.

Moreover, Weifang folk songs also served as a medium for expressing emotions and sentiments, contributing to the rich tapestry of human experiences. With roots tracing back thousands of years, these songs embodied the ancient tradition of using music to convey happiness, sorrow, and various emotional nuances beyond verbal expression. Additionally, they fulfilled a love media function, echoing historical courtship customs where musical interactions played a role in mate selection. This aspect of "courtship with song" added a unique dimension to the multifaceted functions of Weifang folk songs, highlighting their versatility and cultural significance, as shown in Figure 8.



Figure 8 Weifang Folk Art Troupe
Source: Shijie Jing, from fieldwork in June 2023

In contemporary times marked by industrialization and global integration, the function of Weifang folk songs has evolved to entertain the public. As traditional lifestyles gave way to modernization and machine-driven labor, these songs found new avenues for expression during festivals, government-hosted events, folk performances, and public gatherings. Folk artists capitalized on these platforms to showcase traditional Weifang folk arts, preserving cultural heritage while engaging and entertaining audiences from diverse backgrounds. This transition reflects the adaptive nature of Weifang folk songs, continuing to resonate with contemporary social contexts while honoring their historical roots.

Weifang folk songs have evolved in both their musical structure and communication methods, reflecting changes in cultural, economic, and technological landscapes. Historically, these songs were transmitted through oral traditions, such as word-of-mouth and parental teachings, but this method had limitations due to its localized transmission. The post-revolution era saw a shift in communication, with the establishment of the State Council and initiatives to document and preserve these songs. Despite challenges and historical losses of original materials, efforts were made to compile and publish collections of Weifang



folk songs. In contemporary times, new media platforms like television, radio, and the internet have become crucial for reaching wider audiences. The "intangible cultural heritage stage" and mobile applications have enabled non-genetic heirs to perform and showcase these cultural treasures. This transition highlights the adaptability of Weifang folk songs in embracing modern technologies while preserving their cultural heritage.

Discussion

The exploration of Weifang Chinese folk songs within their current social context has revealed intriguing insights into the musical, cultural, and historical dimensions of these cherished traditions. Drawing from a robust literature review encompassing ethnomusicology, sociology, cultural studies, and cultural transmission theories, this study has provided a nuanced understanding of how Weifang folk songs evolve and resonate in contemporary Chinese society. The rich diversity of Weifang folk songs, categorized into genres like Haozi, minor tunes, and Yangko, underscores their multifaceted nature and deep-rooted connection to local customs and traditions. These songs serve as repositories of collective memory, reflecting the Weifang community's joys, sorrows, aspirations, and struggles across generations (Li et al., 2024; Tang, 2021).

The research methodology employed, including ethnographic fieldwork, interviews, archival research, and musical analysis, has facilitated a comprehensive exploration of the musical structure and thematic motifs within Weifang folk songs. By engaging with local musicians, cultural experts, and archival materials, this study has uncovered the intricate patterns, lyrical narratives, and historical contexts embedded in these musical compositions (Lomax, 2017; Huang, 2024). The results of the study showcase the evolution of Weifang folk songs over time, adapting to changing social dynamics while preserving their cultural heritage. The analysis of song structures, such as the two-sentence, three-sentence, four-sentence, and multi-sentence patterns, highlights the diversity and complexity of Weifang folk songs' musical arrangements (Yang & Welch, 2016; Yao & Chaotchamrat, 2023).

Moreover, the discussion delves into the evolving functions of Weifang folk songs, from their historical roles in labor motivation, cultural transmission, and emotional expression to their contemporary functions in public entertainment, cultural preservation, and global outreach (Howard, 2016; Abebe, 2021).

Conclusion

In conclusion, this study has provided a comprehensive analysis of the musical structure of Weifang Chinese folk songs within their current social context. Through a synthesis of research findings, theoretical principles, and empirical data, several key conclusions emerge. Firstly, Weifang folk songs exhibit a diverse array of genres and expressive themes that reflect the region's cultural tapestry and historical legacies. These songs play a vital role in preserving cultural heritage, fostering community cohesion, and transmitting cultural knowledge across generations. Secondly, the research methodology employed, combining ethnographic fieldwork, archival research, interviews, and musical analysis, has facilitated a deep understanding of Weifang folk songs' musical intricacies and socio-cultural significance. Thirdly, the results of the study highlight the adaptive nature of Weifang folk songs, showcasing how they evolve and resonate within contemporary social contexts while honoring their historical roots.

Overall, this study contributes to the ongoing discourse on cultural heritage preservation, musicology, and sociological studies by offering insights into the dynamic interplay between music, society, and cultural identity in a globalized world (Kim, 2015; Cantillon et al., 2023; Trehub et al., 2015).

Recommendation

1. Cultural Heritage Preservation Programs: It is recommended to establish and support cultural heritage preservation programs specifically focused on Weifang Chinese folk songs. These programs should involve collaboration between local communities, cultural institutions, and government agencies to document, archive, and promote the rich musical traditions of Weifang. By investing in research, education,



and public outreach initiatives, these programs can ensure the continued vitality and appreciation of Weifang folk songs among present and future generations.

2. Interdisciplinary Research and Collaboration: Encourage interdisciplinary research and collaboration among scholars, musicians, sociologists, anthropologists, and cultural experts to deepen the understanding of Weifang folk songs within broader socio-cultural contexts. This collaborative approach can foster innovative perspectives, methodologies, and interpretations that contribute to a more comprehensive appreciation of Weifang's musical heritage. Additionally, initiatives such as joint publications, conferences, and cultural exchanges can facilitate knowledge-sharing and networking opportunities across diverse academic and artistic communities.

3. Enhancing Weifang Folk Songs Preservation and Interdisciplinary Research: Emphasizes adopting a comprehensive approach to enhance cultural heritage preservation and interdisciplinary research for Weifang folk songs. It suggests creating dedicated preservation programs through collaboration with stakeholders, outlining specific steps, funding sources, and evaluation criteria. Drawing on successful models and interdisciplinary projects would provide practical guidance. Expanding collaboration among disciplines like musicology, sociology, and cultural anthropology is advised to address research questions effectively. Utilizing modern technology, such as digital archives and social media, can promote folk songs to wider audiences, especially the youth. Advocating for policy changes at various levels and integrating community engagement strategies are vital for long-term preservation and sustainability. Clear metrics for success and continuous evaluation are essential components of this comprehensive approach.

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