

Study on the Historical and Cultural Overview of Northern Shaanxi Based on Music Folk Customs and Agriculture and Animal Husbandry Folk Customs

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Abstract. North Shaanxi is located near the ancient historical center of China, Chang'an, and is a military stronghold. It is also the border between the farming and grassland ethnic groups in the Central Plains, and has rich research value. This article first explores the music and folk culture of northern Shaanxi from three aspects: folk songs, Nao Yangge, and storytelling. As a way of expressing emotions among the people, music can best reflect the aspirations of the people of northern Shaanxi and plays an important role in studying the history and culture of northern Shaanxi. Subsequently, the agricultural and pastoral folk culture in northern Shaanxi will be introduced from both production and daily life. Regarding the production of agricultural and pastoral folk culture, this article studies from three dimensions: the agricultural and pastoral festival customs, sacrificial rituals, and belief customs of the people of northern Shaanxi. These three dimensions reflect the characteristics of the combination of agriculture and pastoral culture and the diversity of beliefs in northern Shaanxi. Regarding the daily life of agricultural and pastoral folk culture, with a focus on the catering culture and architectural characteristics of northern Shaanxi, it reflects the enthusiastic and heroic character of the people of northern Shaanxi from two aspects: food and housing. Music is the artistic embodiment of the people of northern Shaanxi, and agricultural and pastoral customs involve their historical origins, cultural characteristics, and local customs. Therefore, this article focuses on these two themes and presents the historical and cultural characteristics of northern Shaanxi from three perspectives: history, culture, and customs.

Keywords: Music Folk Customs; Agricultural and Pastoral Customs; Dietary Culture and Architectural Characteristics.

1. Music and Folk Culture in the Northern Shaanxi Region

As an important participant in cultural construction, music, with its unique way of expression, reveals the hearts of the people and expresses individual emotions, just like the "Book of Songs", where poetry expresses aspirations, it was initially sung by singers, but it reflects the hearts and lives of the people, so the role of music cannot be ignored. The study of regional music culture should not view music as a fragmented and isolated art type and artistic behavior, but should be based on the fact that music, especially traditional folk music, occurs, based on its geographical and cultural environment. While paying attention to music practice behavior, it should also pay attention to the interaction of other cultural factors related to it. The purpose of regional music culture research is not limited to music itself, but rather to find the material and spiritual foundation on which music culture relies for survival through the interrelationship between music and other cultural things, in order to deeply analyze the temperament and customs of the people of northern Shaanxi, and help us cultivate a more comprehensive, accurate, and romantic research soil about the northern Shaanxi region.

The daily activities of the people in northern Shaanxi are closely related to music, reflected in production and labor, annual festivals, and wedding and funeral ceremonies. The existing types of folk music include folk songs, Nao Yangge, storytelling, Song and dance duet, Da Suona, drum blowing, Daoqing, and so on. This article will be written from three parts: folk songs, Nao Yangge, and storytelling.

(1) Folk songs



Northern Shaanxi folk songs are the essence extracted from the people's life, and are an intuitive and comprehensive reflection of northern Shaanxi life. Folk songs include love between men and women, daily life, social etiquette, etc.

Regarding daily life, in this barren land, the hardworking and optimistic people of northern Shaanxi are nurtured. They express the ups and downs of life in their songs, singing with sadness, bitterness, and joy. The vicissitudes of life are all reflected in the folk songs of northern Shaanxi. The difficulties and hardships of production labor have not hindered the enthusiasm of the people in northern Shaanxi for life, especially the various types of songs that reflect male physical labor, such as ramming songs, ramming songs, boatmen songs, and coal twisting songs. The Boatman's Diao "is a highly well-known labor song, created by Li Siming, a Yellow River boatman from Jiaxian in 1920. It has only three phrases, with a soothing and ever-changing tone and a questioning sentence structure. The danger of the Yellow River highlights the" heroic and magnanimous "spirit of the people of northern Shaanxi.

There are many ceremonial and social works in the folk songs of northern Shaanxi, such as the long history of singing wine songs. From the Book of Songs, it can be traced back to the lively scenes of northern people holding drinking activities. In the Shijing, it is said: "In September, there is frost, in October, there is washing barn-field, friends feast, lambs are killed on the day. They enter the temples, raise their glasses to the host and shout for eternal life." (Shijing, Bin Feng, July) depicts the scene of rural drinking in the northern region of pre Qin, after the "September frost, October washing barn-field", after the busy farming work, they gathered together to slaughter lambs and sheep, drink wine together, wish each other good health and longevity, and look forward to a bumper harvest in the coming year. Folk drinking is not limited to idle farming, but in most social and ceremonial activities, such as weddings, children's full moons, elderly people's birthday wishes, annual festivals, funerals and sacrifices, guests and friends are all invited to banquets. When they are in a good mood, they also sing wine songs and duets, such as "Toast Song", "Entrance Song", and "Stop Drinking Song". As in Shenmu's "Master Asks Me to Sit down", this wine song consists of ten verses, and the lyrics involve telling to sit down, asking for wine, watching wine, returning wine, letting wine, flattering, returning wine, exchanging wine, etc. If the answer is not satisfactory, one will admit defeat and be fined wine. With wine, there is music, and without music, there is no feast. The combination of fine wine and singing showcases the boldness and enthusiasm of the Loess Plateau.

Folk songs are lyrical records and spiritual reflections of folk life, where people express their experiences of life through praise and criticize the kindness and ugliness of the world. As stated in the "Book of Han": "Since the establishment of the Yuefu by Emperor Wu of Han, folk songs have been collected, which has led to the praise of Zhao and the style of Qin and Chu. They all reflect grief and joy, and are inspired by events. They can also observe customs and know the civil and civil affairs."

(2) Nao Yangge

The custom of Nao Yangge is only held during the Spring Festival every year. Due to its preservation of ancient sacrificial and exorcising customs such as Nuo Feng and Tu Wu, as well as the characteristics of gathering people to participate in activities, it has always been regarded by the people as a festive carnival and is highly favored.

Naoyang has a profound cultural heritage and a long history. It is also known as "make a scene of social unrest" and has ancient folk cultural genes. It is generally believed to have been inherited since the maturity and development of the Song Dynasty to the climax, and has a profound cultural heritage. Many ancient poems have described the lively scenes of Nao Yangge. As Fan Chengda from the Song Dynasty once said, "A light and thin song is sung, and a frenzied dance is performed. The village and fields are covered in straw hats, and the streets are orchestral." He also noted, "Folk drum music is called 'make a scene of social unrest'. It cannot be remembered, but it is mostly made fun of with humor." [3] Accurately describing the characteristics of social fire during festivals. Yang Wanli specifically wrote the poem "Observing the Society": "There is sufficient observation in the temples of the society, and the mountain farmers pray for blessings to welcome the New Year. Suddenly,

where do the flute and drum come from? The children ran everywhere after the pipes and drums! People wore tiger or leopard masks to look at each other, and the dance and songs of the city competes for beauty. Although the princes and generals are respected, They are not as happy as ordinary farmers at this time!" [3] The last four lines of the poem vividly depict the horror and humor of the social fire mask, as well as the wildness and enthusiasm of the dancers, which are reflected in the passionate appeal of folk carnival, The high-ranking officials and nobles were also deeply infected, letting go of their hierarchical shackles and dancing with the people. Due to the accumulation of regional culture and traditional customs, Naoyang not only has unique cultural characteristics, but also has a large number of participants, making it an essential main spring festival activity in the village every year.

Although the Nao Yangge custom has been given a wide range of meanings with its development, it is always the Da Chang Zi and Jiu Chang Zi that best showcase its essential characteristics, reflecting the combination of solemnity, piety, and secular entertainment. In this way, the Naoyangge retains the long-standing wish of the people of northern Shaanxi for peace and happiness, and is preserved in the cultural style of folk customs and continues to this day.

(3) Storytelling

Northern Shaanxi storytelling is mainly popular in Yan'an, Yulin and other places in the north of Shaanxi Province. At first, the poor and blind people used the folk song tunes of northern Shaanxi to sing some legends. Later, they absorbed the tunes of Meihu, Qin Opera Opera, Daoqing and Xinyou, and gradually formed a storytelling form for long stories of rap performance.

The origin of storytelling is very early, with a long history and profound cultural heritage. What is closer to today's storytelling should be Xunzi's "Chengxiangpian" in the late Warring States period. Mr. Yang Yinliu cited Yang Jing from the Tang Dynasty's "Xunzi Chengxiangpian Annotations" in his "Draft of Ancient Chinese Music History" (Volume 1), stating that "Xiang is a musical instrument, called Chongdu." He believed that "in the works of that time, a distant ancestor of rap music could already be seen, which is Xunzi's" Chengxiangpian. "[5] Xiong Gongzhe from Taiwan's" Xunzi Jinzhu Jinyi Translation "annotated: "Yang Zhu used the phrase 'Chengxiang' as a famous article from the beginning. The meaning of Chengxiang is diverse among speakers, and it is difficult to choose the right one. The Book of Rites states: ' When a neighbor's family holds a funeral, they cannot carry out productive activities ' The note states that 'Xiang' is the sound of sending a pestle, which is used for persuasion. The pestle is also used to pound tools. The Huainan Zidao should have a song of 'Ye Xu'. For those who strike heavy wood, the former calls 'Ye', and the latter calls 'Xu' to respond to it; it is also used for persuasion. The sound of sending a pestle by Xiang is like a song of 'Ye Xu'." [6] The Chongdu recitation and regular sentence structure of Chengxiang, a modern form of Fu, have become more suitable for folk rap. During the Spring and Autumn Period, the "Barnyard Officials" system and its way of speaking were the predecessors of storytelling, greatly affecting the development of storytelling. In summary, it can be seen that storytelling has a long history as a folk tradition.

Although storytelling is a folk activity, it gradually transforms vulgarity into elegance in future development, combining both elegance and vulgarity, and closely integrating music, culture, and life. The traditional form of performance for storytelling in northern Shaanxi is for artists to use the Shaanxi dialect and hold three strings or pipa to play and sing, alternately telling and singing stories. The melody of storytelling in northern Shaanxi is bold, beautiful, and full of changes, known as the "Nine Tunes and Eighteen Tunes". The melody is rich, the style is bold, and the style is intense, with strong local characteristics of northern Shaanxi. The lyrics of storytelling are easy to understand and have a strong atmosphere of life. Generally, five character or seven character sentences are used, but they are not strictly limited by the number of words, which is conducive to expressing the content of life reflected, and the themes expressed have a strong idealistic color.

2. Folk Culture of Agriculture and Animal Husbandry in Northern Shaanxi

To study the folk culture of agriculture and animal husbandry, the first step is to determine the concept of the folk culture of agriculture and animal husbandry in northern Shaanxi. It refers to the unique folk culture formed by the people's long-term accumulation in production and life in the specific northern region of Shaanxi, which combines the characteristics of both grassland ethnic minorities and the Han ethnic group in the Central Plains. The reasons for its formation can be roughly divided into three: a unique natural geographical environment, the coexistence and evolution of diverse ethnic groups, and the development of an economy that combines agriculture and animal husbandry. The folk culture of agriculture and animal husbandry in northern Shaanxi discussed in this article includes the following two aspects: firstly, the folk culture in agricultural and animal husbandry production, namely the festival customs, sacrificial customs, and agricultural and animal husbandry beliefs related to agriculture and animal husbandry; Secondly, it is the agricultural and pastoral culture in daily social life, including residence and dietary customs.

(1) Folk Culture in Agricultural and Animal Husbandry Production

1. Customs of Agricultural and Animal Husbandry Festival

The customs of agricultural and pastoral festivals in northern Shaanxi combine the characteristics of grassland nomadism and Central Plains agriculture, both mixed and distinct. Due to geographical location, northern Shaanxi has been significantly influenced by nomadic ethnic groups for a long time. Mainly manifested in three aspects: travel, swinging, and jumping on the fire.

The customs of the Agricultural and Animal Husbandry Festival are first manifested in travel. The main purpose of traveling is to worship the gods from all directions, choose auspicious directions every year, and pray for the gods to bless the safety of people and animals. This custom is held on the first day of the Lunar New Year in Wuqi, Zhidan, and southern counties of Yan'an. According to the "Wuqi County Annals", the entire village gathers in a relatively flat area for travel. After breakfast, everyone sets out to tie colorful cloth strips on their livestock, and then drives them outside the circle. Each shepherd holds oil steamed buns in their hands, and when they see a soil pit, they throw one in, praying that the livestock can avoid the pit disaster. Finally, they set off a string of firecrackers. After the trip, start to ride the horse. Pressing horses is similar to the customs of respecting the gods of cattle and sheep and racing horses of the Mongolian and Qiang ethnic groups. Young people ride horses and run freely until they are exhausted.

The customs of the Agricultural and Animal Husbandry Festival are also reflected in the custom of swinging, which is mainly a game played by children and women who have not yet left the court. The old lady also needs to take advantage of the early morning to swing around, it is said to be able to see clearly. Swing is sometimes held in various parts of northern Shaanxi during the Cold Food Festival, but mostly around the Qingming Festival. Almost every village holds one or two large swings, with dozens of sets of ropes connecting the swing pedals to the steel frame. Each time, dozens of people can swing together, and some people engage in small swings in front of their own homes. According to records, this type of Shanrong opera has been popular on the Loess Plateau of northern Shaanxi for one or two thousand years, and people still enjoy this activity to this day.

Jumping into the fire is also a concentrated reflection of the customs of the Northern Shaanxi Festival, which originated from the worship of fire by many ancient ethnic groups. Therefore, in the northern grasslands, nomadic ethnic groups formed the Fire Festival and Torch Festival. At present, people in various parts of northern Shaanxi still have the custom of jumping into flames during the first lunar month.

The formation of these agricultural and pastoral customs is closely related to the northern ethnic minorities, reflecting the profound influence of the grassland ethnic group on the people of northern Shaanxi.

2. Agricultural and pastoral sacrificial customs

The people of northern Shaanxi place great importance on the remembrance of the deceased, so sacrificial offerings are a major event of their year. Sacrificing ancestors can be divided into four types: family offerings, temple offerings, tomb offerings, and annual offerings. The sacrificial culture in northern Shaanxi has been passed down for thousands of years and has rich historical deposits, among which the fire culture has played a prominent role in sacrificial activities.

Most of the sacrificial customs in northern Shaanxi are related to fire. On the one hand, it is due to people's aversion to darkness, and on the other hand, it may be influenced by the fire worship culture of Shamanism and Nestorianism in the Western Regions. The folk people in northern Shaanxi have a sense of fire worship. It is most prominent in the folk customs of the year. "On the end of the year (New Year's Eve), the charcoal was gathered to form a tower and burned in the courtyard. On the night of the 15th (Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival)), the streets were lit up with lights as bright as day. People who grew up and grew up gathered to watch, and children rode bamboo horse lanterns for fun. From the first night to the next three days, the charcoal gathered in the fire field as big as a bucket. It was accumulated to form a tower or a lion. It was lit up to compete in the night." [7] The above records can prove that there was a custom of turning fire towers in northern Shaanxi on New Year's Day, and this custom has continued to this day. The "Zhuanjiaqu", also known as "Zhuandeng", belongs to a folk ritual activity. Some people say it comes from the Yellow River 18 Formation in ancient warfare, but in fact, it is a manifestation of the Yin Yang Eight Trigrams diagram. In order to seek the blessings of the gods, to eliminate disasters and avoid difficulties within a year, to ensure the safety of people and animals, to achieve abundant grain, peace, health, and happiness.

In addition, folk customs such as "igniting various diseases" and "sending fire crickets" are all related to the people's worship of fire in northern Shaanxi. The folk entertainment and miscellaneous plays in northern Shaanxi during the Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) Festival and temple fair on the 15th day of the first month are collectively called Shehuo, which maintains the nature of social affairs, abandons religious and superstitious rituals, and includes various folk entertainment to make it popular. The social fire includes dragon dancing, lion playing, dry boat riding, stilts, etc., and is almost spread throughout northern Shaanxi. Donkeys are one of the means of transportation on the Loess Plateau, which is deeply loved by the local people. Therefore, they are edited as running donkeys and become one of the popular programs in the society. They are played by a man and a woman, with the man waving the whip and the woman riding donkeys. The performance of returning to their mother's house to pay New Year's greetings is both practical and lively

The agricultural and animal husbandry sacrificial customs in northern Shaanxi have both solemn and joyful aspects, and have both historical and social entertainment functions. This is also one of the reasons why it has been passed down for thousands of years.

3. Folk beliefs and customs

The folk beliefs in northern Shaanxi are deeply rooted in historical and traditional culture, and due to their location at the junction of the Central Plains and the grasslands, they reflect the characteristics of diversity and uniqueness.

The early people of northern Shaanxi were not only a group of people who revered ghosts and gods, but also a group of people who worshipped many gods, reflected in the diversity of their folk beliefs. The religions people believe in include Islam, Christianity, and other religions. There are many types of folk beliefs and customs in northern Shaanxi, among which temple fairs are the most representative and significant activities that reflect the diversity of faith and customs. They are gatherings held on specific dates based on temples to worship gods, entertain the body and mind, and engage in business. They mainly reflect the religious culture of Buddhism and Taoism. On the eighth day of the fourth lunar month on the day of the birth of Buddha, temple fairs were held at Mount Erlang in Shenmu, Mount Taihe in Yan'an, and Mount Baiyun in Jiaxian. During the temple fair, the surrounding area is very lively, with a complete range of storytelling, singing, shadow puppetry, and setting up stalls.

Those who come to offer incense, either to pray for children, or to make vows and fulfill their vows, or to hang plaques and give alms to gods, or to come to divine, have everything. The temple fair lasts from three to seven days, and this custom has continued to this day, reflecting a religious concept of worshipping and respecting gods.

The particularity of the region reflects the characteristics of the combination of agriculture and animal husbandry in the beliefs and customs of the people of northern Shaanxi. The rugged and mysterious grassland beliefs are integrated with the elegant and original Central Plains culture, demonstrating the rich and ancient regional characteristics.

(2) Folk characteristics in daily life

The folk customs in the daily lives of the people of northern Shaanxi include dietary habits and architecture. Although initially aimed at meeting people's survival needs, with the development of society, the refinement of division of labor, and class differentiation, the living customs of various ethnic groups have become increasingly diverse and complex, with the deposition of history and culture. At this time, its significance not only lies in the survival level, but also includes the sense of belonging, security, and satisfaction of self-worth.

1. Dietary habits

The dietary habits of the people in northern Shaanxi also reflect the characteristics of combining agriculture and animal husbandry. This area was not originally inhabited by the Chinese people and belonged to the Yi Di tribe. With the changes of history, the Central Plains ethnic groups began to settle and live here. Due to long-term joint labor on the same land, the local people also developed the habit of deep cultivation and meticulous farming, and their diet gradually became more scientific and refined. Although the original nomadic characteristics were still preserved, it is now seen as a good thing, reflecting cultural diversity. Let us understand more possibilities of Chinese culture and way of life. Firstly, in terms of dietary habits, nomadic peoples have deeply influenced the dietary structure and habits of this region. According to the "Biography of the Xiongnu" in the Book of Han, "from below the monarch, they ate salted animal meat, dressed in leather, and were stripped of fur." And according to the "Biography of the Dangxiang" in the Book of New Tang, "men and women were both dressed in brown fur and still covered in large felts, and livestock fed on cattle, horses, donkeys, and sheep." This indicates that they mainly relied on animal meat as a source of food, and their long wandering nomadic life made them unable to consider the rationality and scientific nature of their diet. The cooking level is still in the primitive stage of mainly boiling and grilling, which also affected the average lifespan of nomadic peoples in the early stages.

The staple food in northern Shaanxi is more exquisite and delicate than the small dishes in southern Jiangsu, with a unique and straightforward flavor. The staple foods in northern Shaanxi include: oil cakes, cold noodles, bowl sauces, steamed buns, mixed noodles, flat food, pancakes, buckwheat noodles, oil steamed buns, horseshoe pastry, rice wine, fried soy milk, sand covered lumps, potato wiping, honey pumpkin, yellow rice steamed buns, red date steamed buns, and soft steamed buns. These dishes can be divided into three categories: regular dishes, festival banquet meals, and flavored snacks. Overall, they have a similar taste to the northwest, with a slightly salty and sour taste.

In the long river of history, hundreds of ethnic groups such as the Huaxia, Dongyi, Miaoman, Xiongnu, Khitan, and Xianbei have fought and lived here. Therefore, the traditional diet of northern Shaanxi has been improved by fully absorbing the excellent dietary elements of various ethnic groups and regions, with a wide variety of colors, unique flavors, and strong fusion. We can experience the bold personality and diverse cultural charm of the people of northern Shaanxi from their diet.

2. Architectural Features

Caves are the most distinctive architecture in northern Shaanxi, a product of the Loess Plateau, and the two are closely related. As a symbol of the people of northern Shaanxi, the emergence of cave dwellings benefited from the creativity of ancient laboring people and the unique geomorphic features.

Due to the thick loess layer in the area, which has an upright and non collapsing nature, people choose to drill holes and live in it. Its warm winter and cool summer make it a green building.

The regional differences in northern Shaanxi also affect the characteristics of regional architecture and the distribution of caves. There are thin shell kilns, oblique sitting kilns, opposite sitting kilns, side by side kilns, stone kilns, and interface cave complexes in cave dwellings. Not only does the soil environment affect their distribution, but cultural history also affects buildings. The buildings in Yulin City are similar to Beijing quadrangles, originating from the construction of Jiangnan officials assigned to the fortress during the Qing Dynasty. Due to the sandy terrain in the northwest of Hengshan, it is not suitable to dig cave dwellings, so cave dwellings are mainly composed of bungalows and pointed roofs. Jingbian and the northern part of Shanxi are located near flat plateau sandy land, mainly consisting of bungalows and adobe houses. The Suide and Mizhi regions are mainly composed of courtyard buildings in the Jinzhong region, with a style similar to that of the Qiao and Wang courtyards in Shanxi. Islamic mosques and Christian churches have appeared in places such as Jingbian and Hengshan in Yulin. The residential customs of people in northern Shaanxi also have diverse personalities from multiple ethnic groups.

The cave dwellings in northern Shaanxi are closely related to local customs. Caves are usually a family with three, five, or seven holes, all of which are closely related by blood. Before the founding of the People's Republic of China, sometimes a large family lived in the same courtyard. Although this pattern has basically disappeared, the residences are still relatively concentrated, some distributed on one mountain or adjacent mountains. The daily life inside is open and there are many interactions between people, resulting in harmonious interpersonal relationships and a good social atmosphere. There are several reasons for this result. From a historical perspective, northern Shaanxi is a region with a relatively tight internal structure and a relatively closed external environment. The Loess Plateau in northern Shaanxi is located 1000 kilometers away in both east-west and north-south directions, adjacent to the Qinchuan River for 800 miles to the south, facing the Inner Mongolia grasslands to the north, sparsely populated ethnic minority areas to the west, and the relatively densely populated Jinzhong Plain to the east. Although located in the center of several major geographical frameworks such as Jinzhong, Guanzhong, Grassland, and Hetao, it is relatively independent from the outside world. Apart from border defense and warfare, the outside world is rarely able to influence this place. From an internal perspective, the self-sufficient traditional way of production and life formed over thousands of years has made it highly cohesive. So it gradually formed its own cultural model, and the existence of this culture is the fundamental reason for the intimate and harmonious local interpersonal relationships.

In summary, the caves in northern Shaanxi have great value in various aspects such as history, culture, customs, and architecture. They are living specimens of ancient architecture in northern Shaanxi, and like Suzhou gardens and Beijing quadrangles, they are a shining pearl of the Chinese architectural complex. The vicissitudes of history and culture are their most profound heritage, and the ingenuity of adapting to local conditions and the aesthetic value of architecture are the embodiment of the diligence and wisdom of the ancient people of northern Shaanxi.

3. Summary and Outlook

This article provides a comprehensive study of northern Shaanxi based on two dimensions: music folk culture and agricultural and pastoral folk culture. As a border area between the ancient Central Plains and ethnic minorities, a region that has long been close to the center of ancient Chinese history, and a long-standing military stronghold, northern Shaanxi has enormous potential research and development value in terms of history, culture, economy, ethnicity, and other aspects.

The music and folk culture of northern Shaanxi, with its unique way of expression, reveals the hearts and minds of the people. It runs through the lives of the people of northern Shaanxi and plays an irreplaceable role in our understanding of the history and culture of northern Shaanxi. Folk songs are the essence of northern Shaanxi music, which comprehensively, intuitively and truly reflect the state

of social life there. Naoyang combines the solemnity of sacrificial ceremonies with secular entertainment, accompanied by characteristic music from northern Shaanxi, which embodies its folk characteristics. Storytelling has a long history, transforming vulgarity into elegance in its development, closely integrating music, culture, and life, showcasing the local characteristics of northern Shaanxi and embodying an idealistic color.

The folk culture of agriculture and animal husbandry in northern Shaanxi combines two characteristics: grassland ethnic group and agricultural ethnic group. This article mainly introduces it from two aspects: production and life. In terms of production, the farmers' New Year customs in northern Shaanxi are deeply influenced by nomadic ethnic groups, while the sacrificial customs are prominently influenced by the fire culture and attach importance to the remembrance of ancestors. Folk beliefs and customs present diverse characteristics. In terms of daily life, the cooking and production of food in northern Shaanxi are relatively simple. There are generally three types of folk dishes: home cooked dishes, festival banquet dishes, and flavored snacks, with local ingredients as the main ingredients. The portions are abundant and relatively refined, reflecting the wisdom and ingenuity of our ancestors in terms of food during the era of food scarcity. The local architecture is characterized by adapting to local conditions, with cave dwellings as the main feature, influenced by history, soil, and regional distribution. The cave dwelling utilizes the upright and non collapsing characteristics of loess, making it warm in winter and cool in summer, making it a green building.

In the future, people want to study the history and culture of northern Shaanxi. In terms of music, they can also focus on Ansai Waist Drum, Da Suona, Song and dance duet, Yulin Xiaoqu, Daoqing, and other aspects. In terms of agricultural and pastoral customs, in-depth research can also be conducted on the dialect and place names, wine culture, wedding and funeral etiquette, clothing, and other aspects of northern Shaanxi. In addition to music and agricultural and pastoral customs, there are many areas that need to be further studied in the northern Shaanxi region. The historical and cultural heritage of northern Shaanxi is a treasure of the Chinese nation, a treasure trove that combines history and culture with numerous fields such as economy, geography, and ethnicity. It is worth exploring continuously.

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