



Music Culture of “Tu” Nationality in Minhe county, Qinghai province, China

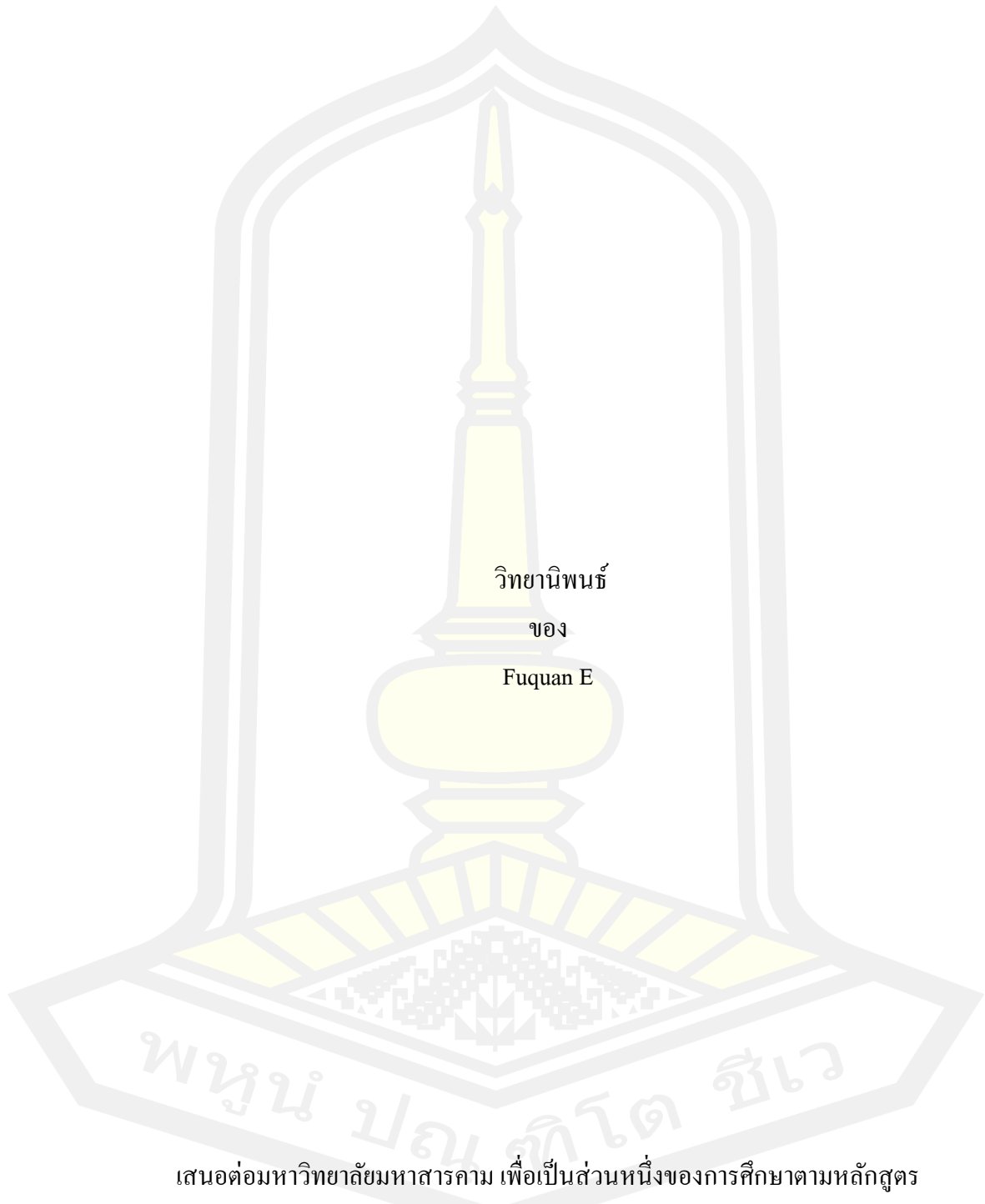
Fuquan E

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

September 2021

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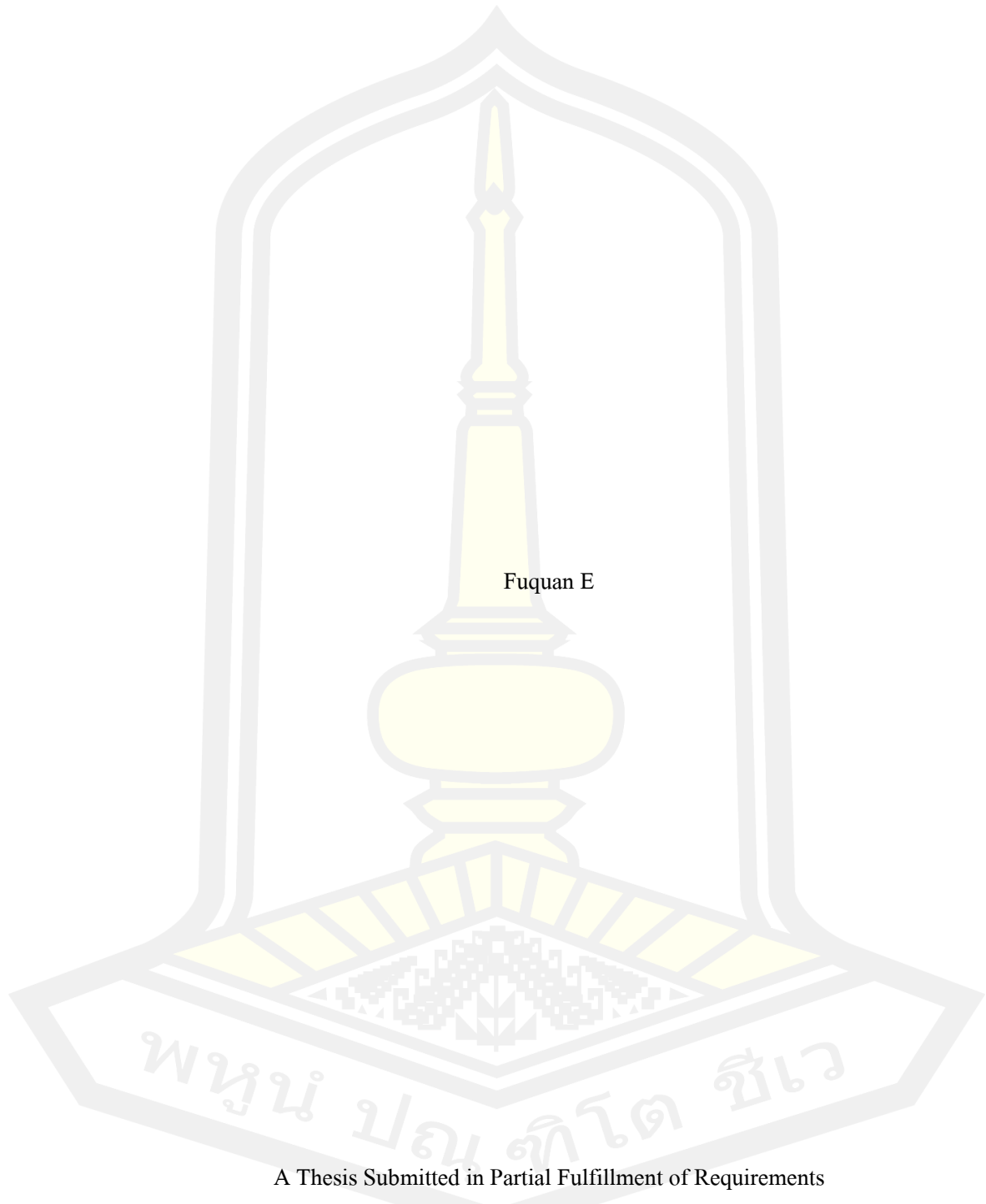
วิทยานิพนธ์
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กันยายน 2564

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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Fuquan E

A Thesis Submitted in Partial Fulfillment of Requirements

for Doctor of Philosophy (Music)

September 2021

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UNIVERSITY	Maharakham University	YEAR	2021

ABSTRACT

This research has 3 objectives were 1) to study traditional music of Tu Nationality, 2) to analyze music in Tu Nationality and 3) To explore the way to promote and preservation the Tu music culture of Tu Nationality in Minhe county, Qinghai province, China. Using the methodology of musicology. The data were collected at Minhe in Qinghai, China. The sample group comprised scholars, singers, and audiences. The findings revealed the following:

The folk songs of the Tu people are mostly used in weddings, which are special and different from others, and are also sung in New Year's traditions. The music characteristic are; melody characteristics of Tu nationality music mainly have five melody, rhythm and beat are mainly divided into four categories, music structure mainly have 7 types and lyrics mainly fall into three categories: the use of Chinese "duplicate words. The preservation process of Tu nationality music including By family, by Musician and by Government.

Keyword : Tu nationality, Folk song, China

ACKNOWLEDGEMENTS

Time is like quicksand in the hand, always wanting to hold it tightly, but it loses faster. Recalling that three years ago, I entered the Mahasarakham University Conservatory of Music and went through various admission procedures. The scene was as clear as before, but now I have to step out of campus. The three years of Ph.D students have been my fastest growing three years. In terms of knowledge or perspective, these three years have been a valuable asset in my life accumulation. On the occasion of completing my graduation thesis, I would like to sincerely thank the teachers, friends and all those who care and love me who have helped me grow in the past three years. Thank you for your presence in my life. I take this opportunity to wish you happiness and happiness forever. First of all, I should be most grateful to my mentor, Professor Khomkrichkarin, who has always given me the greatest support in my learning and growth path. During my three years of study, the professor has made strict demands on me academically. From the topic of my thesis to the final draft, my rigorous scholarly attitude has influenced my cognition of academic knowledge. After the first draft of my paper was handed in, I carefully revised my thesis word by word, even to the punctuation in my first draft, commented on the questions in my paper one by one and put forward constructive and valuable comments. The rigor and carefulness of the professor is a model for me to learn in my future study and education career. Not only helped me so carefully in my studies, but also taught me how to do things in life, how to improve myself, and learn to be a better person before doing things. Secondly, I would like to thank all the experts, singers, heirs, and cultural workers in cultural centers during the fieldwork. They have provided me with the richest fields and the most precious documents. Finally, I want to thank all the professors who have been teaching me over the past three years, and thank them for their tolerance and care for me over the past three years, so that they have witnessed the best time for each other at Mahasarakham University in Thailand.

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CHAPTER I

Introduction

1. Background

China is an ancient civilization with a long history. In the long years, 56 ethnic groups have jointly created a brilliant national culture. They are gorgeous and vast. The Tu people are members of these 56 ethnic groups. They were born and grew up in Qinghai. Qinghai, located in the west of China and northeast of the Tibetan Plateau, is an inland province. The north and east are connected to Gansu Province, the northwest is adjacent to Xinjiang Uygur Autonomous Region, the south and southwest are adjacent to Tibet Autonomous Region, and the southeast is bordered by Sichuan Province. It is named because it has the largest inland Chengshui Lake in the country, Qinghai Lake. It is a province with vast areas, rich resources, and a large minority population. Since ancient times, in this magical land, many nations have survived and reproduced, and together they have created a culture with strong local and ethnic characteristics, and become a wonderful work in the large garden of Chinese culture. The Tu nationality is one of the ancient nations living in Qinghai and has a glorious history. Hardworking and simple, warm and hospitable, and singing and dancing are the fine traditions of the Tu people. In the long-term production practice process, the Tu people have created colorful and unique culture and art with unique national style. The culture and art of the Tus is not only one of the treasures in the treasure house of the Chinese nation, but also an important part of the social and cultural foundation of the Tus. The wedding ceremony of the Tu ethnic group is the overall reflection of the religion, culture, living customs, and national spirit of the ethnic group: it is an important basis for studying the ethnic cultural form and aesthetic psychology. (Minhe.C., 1981)

Minhe County, located on the eastern edge of Qinghai Province, is a county under the jurisdiction of Haidong District. The northeast is connected to Gansu, the south is separated by the Yellow River and the Jishi Mountain of Gansu, and the west, northwest, and north are adjacent to Xunhua County, Hualong County, and Ledu County. Minhe and Tu people mostly live in Zhongchuan, Guanting and Zhaomuchuan of the county. This is a small basin surrounded by mountains. The climate is suitable and the soil is fertile. The Yellow River flows from west to east

at the southern end of the county, and Huangshui flows from north to west of the county from west to east to Gansu Province. It forms the two small river valleys of Huangshui and the Yellow River. It is the main production area of grain crops and fruits and vegetables in the county. The northern part of the Yellow River where the Tus live is commonly known as Sanchuan. The climate here is mild, the land is flat, and the cultivated land is continuous. It is suitable for crop growth and horticultural cultivation. The superior geographical conditions and regional advantages here have become the main food-producing areas in Qinghai Province. (Hu.T, 2014).

Culture is a symbol of a nation. Each nation expresses a unique way of thinking and behavior with distinctive cultural characteristics. At the same time, the culture cast by different ways of thinking and behavior will find various ways to continue in a nation. As an important life etiquette, wedding is also an important social and cultural phenomenon of a nation, and its cultural connotation is very rich. The Tu ethnic group is one of the smaller populations in China (LV.X, 2002). The current population is about 240,000. It mainly lived in the north of Lishui, east of Qinghai Province, on both banks of the Yellow River and its adjacent areas. (Wang.S.H, 2014)

After the founding of the People's Republic of China, it was collectively called the Tu people according to the wishes of the people.

From the perspective of Chinese history, the Tu culture is the main cultural element of the folk music culture of Minhe County, and it is also an important part of the Chinese minority culture. Judging from the basic laws of the development of human culture, human cultural composition is an organic whole system, and different national cultures objectively affect each other and penetrate each other. Historically, Tu culture has been formed on the basis of assimilation and integration of other national cultures (Ma.G.X, 1994). Especially now that cultural dissemination is more convenient and direct, and cultural conflicts and integration are accelerating, this influence and penetration is even more obvious and intense. With the continuous development of economy and culture, the people's pursuit of cultural life is increasing, and the culture and art of the Tu are also facing an unprecedented cultural transformation and cultural change. Many living habits, dress language, folk activities, etc. are all modernizing. The traditional style of weddings has also gradually weakened. Folk artists who are proficient in wedding songs are decreasing year by year. It is difficult to find an artist who is fully proficient in

wedding songs, various tunes and lyrics. Few people can successfully complete the entire wedding. This kind of phenomenon has to cause me anxiety and deep thinking. Therefore, how to protect and inherit the wedding music of the Tu nationality is urgent.

The traditional folk music culture of the Tu nationality is not only a part of the traditional culture of this nation, but also an indispensable splendid treasure in the treasure house of Chinese national music culture. Facing the increasingly severe problems of inheritance and protection of the traditional folk music culture of the Tu nationality, it is necessary to combine the economic and social development of the Tu nationality area and the endangered status of the traditional folk music culture of the Tu nationality, adopt practical and practical policy measures, and continue to explore innovative ways to protect the inheritance. The endangered traditional folk music culture brings new vitality. From the reasons mentioned above That the people of Tu have an interesting culture and heritage for a long time. Together with the present Young people have less attention. And fewer transmission of traditional arts, culture and music of the people of Tu. The researcher therefore wants to study and collect knowledge about music culture of Tu people, and analysis to find a ways to promote and conservation. (Wen.Z.X, 2008)

2. Research Objectives

- 2.1 To study traditional music of Tu Nationality in Minhe county, Qinghai province, China
- 2.2 To analyze music in Tu Nationality in Minhe county, Qinghai province, China
- 2.3 To explore the way to promote and preservation the Tu music culture of Tu Nationality in Minhe county, Qinghai province, China

3. Research Question

- 3.1 What is the traditional music of Tu Nationality in Minhe county, Qinghai province, China?
- 3.2 What is music element in Tu Nationality in Minhe county, Qinghai province, China?
- 3.3 How to promote and preservation the Tu music culture of Tu Nationality in Minhe county, Qinghai province, China?

4. Importance of Research

4.1 We will know the traditional music of Tu Nationality in Minhe county, Qinghai province, China

4.2 We will understand about music element in Tu Nationality in Minhe county, Qinghai province, China

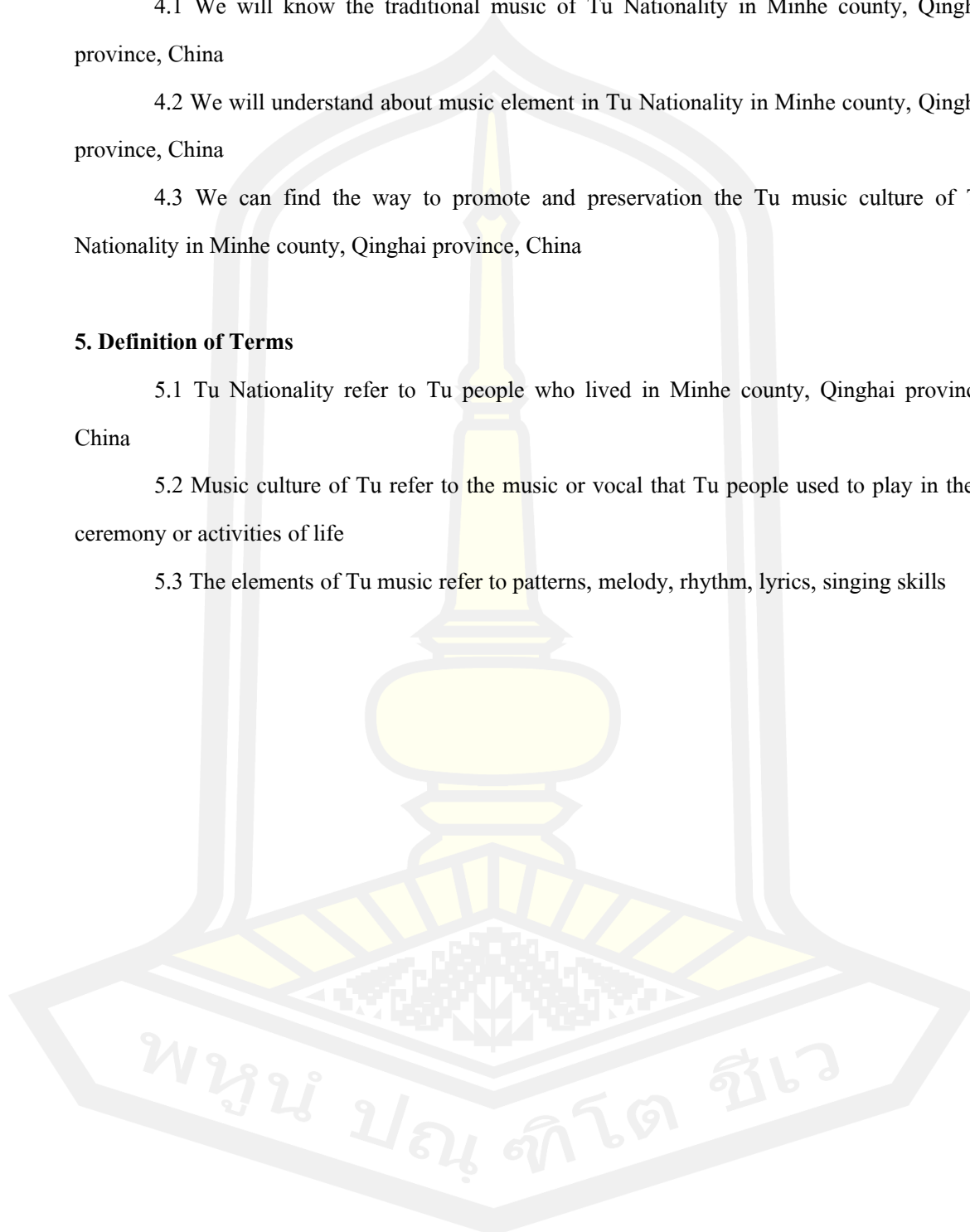
4.3 We can find the way to promote and preservation the Tu music culture of Tu Nationality in Minhe county, Qinghai province, China

5. Definition of Terms

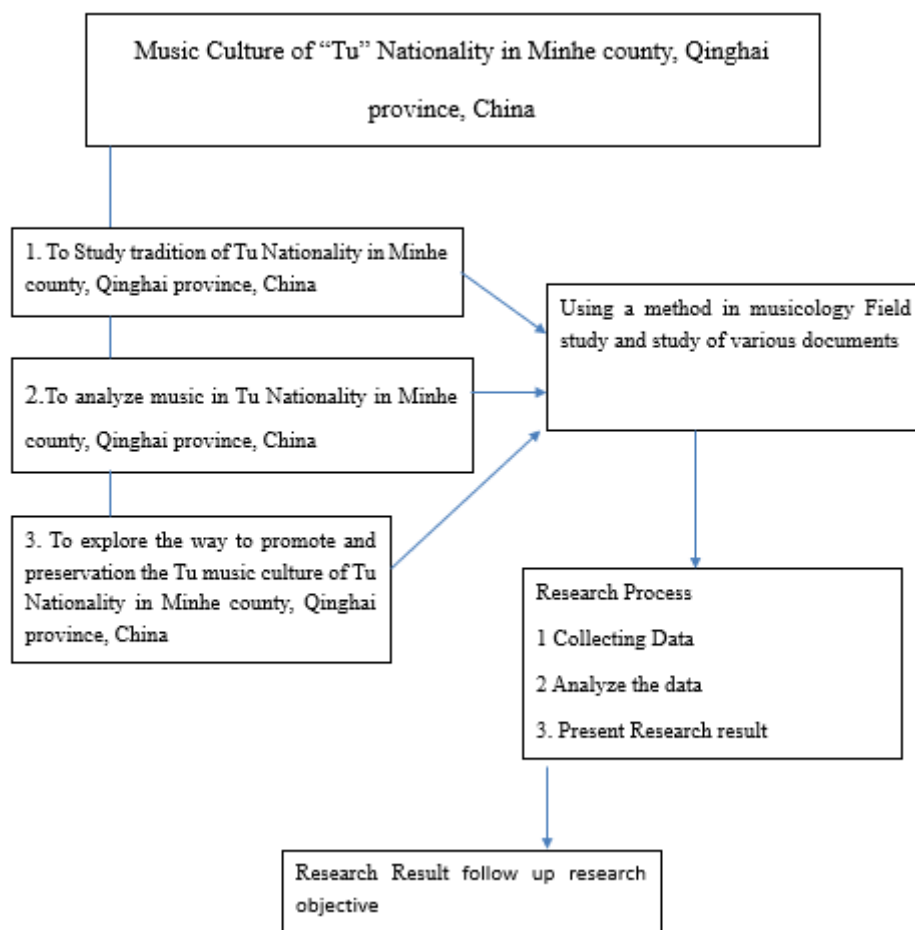
5.1 Tu Nationality refer to Tu people who lived in Minhe county, Qinghai province, China

5.2 Music culture of Tu refer to the music or vocal that Tu people used to play in them ceremony or activities of life

5.3 The elements of Tu music refer to patterns, melody, rhythm, lyrics, singing skills



6. Conceptual Framework



CHAPTER II

Literature Review

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. Basic knowledge of the tribes of Qinghai Province
2. Society and culture of Tu people
 - 2.1 Different traditions of the Tu people
 - 2.2 Music and Performance culture
3. Theories used in this research
 - 3.1 Anthropological theory
 - 3.2 Musicology theory
4. Documents and research related to Tut people in various fields

1. Basic knowledge of the nationality of Qinghai Province

The researcher in this article is the Tu nationality, whose ancestral home is Minhe County, Qinghai Province, China. The Tu music with my parents. I spent my happy childhood here. So far I have studied and studied Tu music with my parents.

1.1 Topography

Qinghai Province, referred to as "Qing", is a provincial-level administrative region of the People's Republic of China and Xining, the provincial capital. (Ejieng, 1994, p.88). Located in the inland of northwest China, Qinghai borders between $31^{\circ}36'$ - $39^{\circ}19'$ north latitude and $89^{\circ}35'$ - $103^{\circ}04'$ east longitude. The north and east are connected to Gansu, the northwest is adjacent to Xinjiang, and the south is The southwest borders Tibet and the southeast borders Sichuan. It is located in the northwestern region of the four major geographic regions, The main terrain is plateau, the east is mountainous, and the west is plateau and basin. It has the three topography and landforms of Qinghai-Tibet Plateau, inland arid basin and Loess Plateau. It has a plateau continental climate and crosses the Yellow River, Yangtze River, Lancang River, Heihe

River and Datong River 5 major water systems, Qinghai Province has a total area of 722,300 square kilometers and governs 2 prefecture-level cities and 6 auto nomous prefectures. As of the end of 2019, the permanent population of Qinghai Province was 6,078,200 (Minhe.C., 1981).

1.2 The climate characteristics

The climate of Minhe County is a plateau continental climate with the following characteristics:

1.2.1 Strong solar radiation and sufficient sunlight. The annual sunshine hours are more than 2500 hours, which is a county town in China with a lot of sunshine hours and a large amount of total radiation.

1.2.2 The average temperature is low. The annual average temperature in the territory is between minus 5.7°C and 8.5°C. The average temperature of the hottest month in the province is between 5.3°C and 20°C; the average temperature of the coldest month is between minus 17°C and 5°C. between.

1.2.3 The amount of precipitation is small, and the geographical difference is large. The annual precipitation in most areas of the territory is below 400 mm.

1.2.4 During the same period of rain and heat, Minhe County belongs to the monsoon climate zone. Most areas enter the rainy season after mid-May, and the rainy season ends around mid-September. This period is the continuous period of monthly average temperature $\geq 5^{\circ}\text{C}$. (Ma.G.X, 1981).

1.3 Product resources

Crops: mainly wheat, peas, broad beans, corn, potato, rape, flax, barley, barley, etc. Minhe is also one of the main producing areas of fruits and vegetables in Qinghai. The "shen do not know" pears, Dahongpao peaches, peaches, Red Fuji apples, walnuts, dryland watermelons and other high-quality products produced here are sold both inside and outside the province. The county's orchard covers an area of 13,150 mu, with an annual output of 2,714 tons of various fruits. There are more than 50 varieties of vegetables, with a planting area of 20,695 mu and an annual output of 27034 tons of various vegetables.

Plant resources: The county has a total of 1.303 million acres of forestry land, including 270,000 acres of forest land. There are 106 species of trees, 39 families, 49 genera, and 84 species of shrubs, 27 families, 46 genera, and 356 species of grasses, 41 families, 198 genera. The main

trees are: poplar, willow, elm, pine, cypress, locust, birch, fir and so on. The main shrubs are: Nitraria, sea buckthorn, rhododendron, tamarisk, wolfberry, etc.

The medicinal plants in the territory include:

Herbs: Rhubarb, Licorice, Green Fritillaria, Astragalus, Codonopsis, Salvia, Bupleurum, Angelica, Winter Flower, Mint, Caulis, Nepeta etc.

Woody species: Phellodendron chinense, Smilax glabra, Sangbaipi, Drynaria fortunei, Sophora japonica, etc.

Fruits: medlar, golden cherry, burdock, plantain, Yu Liren, etc.

Fungi: more than a dozen species of Cordyceps, Puffball, Cynomorium, etc.

Animal resources: The more rare and exploitable animals include:

Insects: bees, northern scorpions, etc.

Beasts include: roe deer, musk deer, rock sheep, antelope, fox, rabbit, red deer, etc.

Birds include: ring-necked pheasant, wild duck, blue horse chicken, eagle owl, snow chicken, rock chicken, owl, etc. (Minhe.C., 1981)

1.4 Scenic spot

1.4.1 The Minhe Peach Garden Forest Rural Leisure Scenic Spot is a national 2A-level scenic spot. It was initially developed in 1997. It integrates archaeology, sightseeing, leisure, and vacation into an agricultural ecological sightseeing tourist scenic spot. The total area is 20 square kilometers. 1700 meters, with an annual rainfall of 500 mm, abundant rain, a humid climate, and cool and pleasant summers. There are nearly 10,000 acres of orchards and peach forests, so it is called "10,000 acres of peach forest".

1.4.2 Yaoquan Mountain Cultural Tourism Area is located south of the county seat. The foothills of Xiaojishi Mountain in Gushan Town, known by the locals as "Qili Temple", is 160 kilometers away from Xining City, more than 50 kilometers away from the county seat, and close to the Chuanguan Highway. Qili Temple was formerly known as "Cili Temple", and it is called "Manqudajie Richao" in Tibetan, which means "medicine prosperous quiet house". The Yaoquan Mountain Scenic Area has an elevation of 3,200 meters in the gorge, with an area of about 53 square kilometers.

1.4.3 Sanchuan Yellow River Water Conservancy Scenic Area is located in Minhe County, Haidong District, Qinghai Province, at the junction of Gansu and Qinghai Provinces. It is

built on the Yellow River and Bingling and Jishixia cascade power stations. The scenic spot is a natural river and lake type water conservancy scenic spot, covering an area of 205 square kilometers, of which the water area is 25 square kilometers. Minhe Sanchuan is the last section of the Yellow River flowing through Qinghai Province, and it is also one of the regions with the richest ecological resources in Qinghai. In the scenic area, the natural landscapes of the Yellow River, the peach blossoms in the Xiakou, the apricot rain in Sanchuan, the sunset of the mountain city, and the Danxia landform are famous and unique; religious temples with different historical backgrounds, there are many villages of ethnic, Hui, Tibetan and Han ethnic groups. Religious and folk custom culture is colorful and attractive.

1.4.4 The Lajia Site is located on the north bank of the Yellow River in Lajia Village in the south of Guanting Town. It is a large-scale village site in the late Neolithic period and is a national key cultural relics protection unit. The site reflects the living standards and higher social hierarchy of the Lajia village 4000 years ago, and reveals the remains of unprecedented prehistoric disasters. It was listed as one of the top ten cultural relics and archaeological discoveries in China in 2000. Among them, the excavated "Yellow River Qing King" is At present, the largest chime found in Chinese archaeology.

1.4.5 The ancient crossing of the Yellow River is located in Guanting Town in the southern part of the county. It was called "Linjin Pass" in ancient times. It is one of the key rivers connecting Gansu and Qinghai. In the fifth year of the Sui Dynasty (609 AD), Emperor Yang Guang of the Sui Dynasty entered Qinghai from this area. In the past, a kayak ferry was required to get to the opposite bank. After liberation, a large boat about 15 meters long and 10 meters wide was used to ferry a hundred people and trucks. A reinforced concrete bridge has been built. The ruins of the ancient ferry are still there.

1.4.6 The Baitucheng site is located in Qingquan Village, Zhongchuan Township, in the southern part of the county, commonly known as Heicheng or Danyang City. The city occupies the highest point of the Zhongchuan platform, with mountains and rivers behind, and the rushing between east and west, north and south, the situation is open and dangerous. Legend has it that the Yang family would build a city based on this, hence the name Heicheng. Because the north of the city lies on Phoenix Mountain, which is a red earth mountain, it is located in the north

of Sichuan, and its wings extend from east to west, presenting the trend of Danfeng Chaoyang, so this city is also known as Danyang City.

2. The social culture of the Tu people in Minhe County, Qinghai Province, China

2.1 Different traditions of the Tu people

Marriage custom culture: Marriage is a social custom, different nationalities have different customs, and have gone through a long process of evolution. With the changes in the political system, the development of social economy, and the integration of different ethnic cultures, the wedding customs of the Tu people also changed. But the wedding custom of the Tu nationality always retains the characteristics of the traditional culture of the Tu nationality and the national values, religious thoughts, and ways of thinking. It is a unique national culture accumulated by a nation in long-term social practice (Qi.J.Y, 2008).

Religious culture: In the long social and historical changes, the Tu nationality has absorbed the elements of many neighboring national cultures and formed a nation. Therefore, the religious culture of the Tu nationality is also a multi-religious culture formed by the integration of multi-ethnic religious cultures. Due to the surrounding environment and long history. The historical legacy of Shamanism has formed a traditional religious culture combining Tibetan Buddhism and Han folk religion. At the same time, due to long-term exchanges and integration with the Han people, studying Chinese and learning Chinese customs have formed a more unique modern religious culture integrating Buddhism, Taoism and Confucianism. (Hu.T, 2014).

Festival culture: "Nadun" is a traditional festival of the Tu people, and it is the longest carnival in the world (July 12~September 15). This festival is to celebrate the harvest and because of the new grain in July. (Hu.T, 2014). Store new oil into the tank, and smell the fruits. In each village, colorful flags fluttered, gongs and drums were beaten, men, women and children dressed in festive costumes chanting peace and prosperity.

2.2 Music and Performance culture

2.2.1 Tu nationality wedding music: The Tu nationality is a nation that can sing and dance, especially weddings are always performed in singing and dancing. This is especially true of the clan. The wedding dance moves are graceful and unrestrained, and the hand dances are lively. (Zhao Weifeng, 1994, P33) The lyrics of the wedding song are rigorous in structure

and rich in content. Some knowledge of history, religion, morality, and ethics runs through. There are both traditional songs and improvisations. The tunes are pleasing to the ears, not only the traditional tunes of this nation, but also the tones of the folk songs of the surrounding ethnic groups. According to the content, the wedding songs can be roughly divided into "Crying Marriage Song", "Dian Yi Song", "Celebration Song", "Knowledge Hundred Questions Song" and "Toast Wine Song"

2.2.2 Folk love songs of the Tu nationality: "Love songs" are the result of long-term cultural exchanges between the Tu people and other nationalities, drawing lessons from and learning from the national culture. Among them, "Kuguji" is a traditional love song sung and performed in the national language, unique to the Tu nationality in Sanchuan area. His singing style is relatively free, and he can sing solo, male and female duet, or chorus. There are traditional lyrics, improvisation and casual choreography. Its tune is relatively old, with low, melodious, gentle and smooth features. It is sung by the unique voices of young men and women of the Tu nationality, which is very pleasant to the ear.

Tu dancing drum: Tu dancing drum is a folk cultural and sports activity that integrates singing, dancing and traditional national sports. The drum used in the performance is called "tub drum", two feet five inches long and one foot five inches in diameter. The cowhide drum surface is painted with dragons and phoenix patterns and moiré patterns. The accompaniment is a big gong and a big cymbal. The actions performed include "Harrier Turning Over", "Phoenix Nodding", "Ancient Tree Roots", "Peony Blossom", "Two Dragons Playing with Pearl", "Double Wind Chaoyang", "Wind Phoenix Spreading Wings", etc, reflecting the Tu people Can sing and dance and yearn for and pursue a better life.

3. Theories used in this research

3.1 Anthropological theory

Cultural Anthropology is the discipline of understanding human behavior! The field survey is the most direct way to understand and master human life and production behavior. The purpose of the field survey is to obtain the basic information and theoretical basis of anthropological research. Cultural anthropologists may be defined as social scientists and behavioral scientists: their information is collected through long-term participation in an

unfamiliar social and cultural environment; they use a holistic frame of reference; And its purpose is to aim at the development of human thought and behavior, which is pan-cultural in people's eyes. Research in other fields is sometimes satisfied with one or more of these standards. Only cultural anthropology as a science regards all three standards as the indispensable basics of its research program. standard. Participate in the main anthropological methods of observing the lao. Fieldwork requires a lot of time to be spent in unfamiliar environments. The purpose is threefold: 1) to develop intuition; 2) to collect reliable information; 3) to form a holistic view. (A. Johnson, 1980).

The method of field investigation is: personally go deep into the folks, and obtain first-hand research materials through direct observation, interviews, and residential experience

3.1.1 The living environment of the Tu nationality and the cultural integration of the surrounding ethnic groups

3.1.2 The religious belief status of the Tu nationality

3.1.3 The history of the Tu nationality and the process of national formation

3.1.4 The language and culture of the Tu nationality (folk stories, folk songs

3.1.5 The national character, production method and lifestyle of the Tu nationality (food culture, costume culture, festival culture, architectural culture)

3.2 Musicology theory

Merriam believes that musicology treats music selection as a closed system and dissociates from the cultural background that produced it to explore the inherent laws and laws of music, while anthropology believes that the relationship between music and culture should be viewed with a holistic view. There are three ways of expressing the relationship between music and culture in the West: "Music in cultural background", "Music in culture" and "Music as culture". The latter two are often mentioned in the study of music anthropology. The article discusses the characteristics and differences of the overall view of music culture, the overall view of the music production process, and the diachronic overall view of music. (Wang.S.H, 2014)

1. Musicology is the general term for all theoretical disciplines that study music. Its general task is to clarify the nature and laws of music and to study the characteristics of the material materials of music through various phenomena related to music.

2. Musicology is the study of all things related to music, and the study of human history and all musical works and behaviors today. First of all, his research object is all music created by mankind in all ages, from primitive times to the present. (Ma.G.X, 1981)

3. Musicology should also study all historical and modern musical behaviors of individuals and nations, namely, the physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music. In the final analysis, the study of musical behavior is a study of actors, and a study of people. Especially in today's changing and developing society, the investigation, analysis and research on creators, performers, singers, producers, spreaders and people who appreciate music will also have an impact on social music life. It is the study of human beings to explain the reasons for the production and spread of various music. (P.L.L, 2007)

4. Documents and research related to Tut people in various fields

1.1 The origin of Tu nationality music culture

In the 19th century, some scholars at home and abroad began to study the history and culture of the gentry, but the study of the music of the Tu nationality started relatively late. It was not until the 1950s that some scholars in my country were involved in this field. Over the past half a century, hundreds of people have successively collected, sorted out and studied the music of the Tu nationality, and even musicians specializing in the music of the gentry have appeared. It can be said that the study of the music of the Tu nationality has made some progress. The music culture of the Tu nationality is the same as that of other ethnic minorities. It is a collection of folk songs to music forms and sounds. The process of studying music folklore separately and then combining the two. On the basis of a large number of literatures on Tu nationality literature and art, especially music research literature and reference to the research results of related scholars, the author, according to the main characteristics of different stages in the history of Tu nationality music research, and the research process, can be roughly divided into excavation period, semi-stasis period, Four stages of description period and research period (Yang.Z.J, 2004)

1.1.1 Excavation period (before 1966, This stage mainly refers to the period from the early days of the founding of the People's Republic of China to the period before the Cultural Revolution. At this stage, the nationwide research on folk music is still in the stage of collecting

and sorting. The same is true for the research on Tu folk music, which is mainly manifested in the collection and sorting of Tu folk songs.

1.1.2 The semi-stasis period (from 1966 to the end of the 1970s) This period mainly refers to the more than ten years of the Cultural Revolution. The development of the entire Chinese literature and art industry was severely hindered, and the collection, sorting and research of Tu folk music was not Exceptionally, in the decades before the 1970s, although the research on Tu folk music is still in its infancy, the research level is relatively shallow, and it is still in the collection and sorting of Tu folk songs, but its musical form The research on music folklore, music aesthetics, etc. is relatively weak.

1.1.3 Descriptive period (late 1970s to early 1990s) After the Third Plenary Session of the Tenth Central Committee, my country's literature and art industry quickly recovered and flourished, and the study of Tu folk music also resumed. In this stage, apart from collecting more comprehensive and large amounts of Tu music, it also gradually shifted from collecting folk songs to studying music forms and folk customs. Some related contents of Tu folk music research that appeared in this stage began to be scattered in various music documents.

1.1.4 Research period (early 1990s to present) This period is the study of Tu music based on music form and music folk The study of folklore is the main and the research phase transition period supplemented by the supplementary collection of folk songs. Its main research features are:

1) Rich research perspectives, gradually moving from a single music study to aesthetics and music, folklore and music, religion and music, and folk The transition of research directions from multiple perspectives such as literature and music.

2) The research objects are comprehensive, and the research on folk songs has gradually increased.

3) Compared with the previous pure music description, the research methods are more diverse, and there are more comparative studies with other national cultures or other cultures of this nationality.

4) The subdivision trend of research topics and the above research characteristics have made the research on Tu folk music more in-depth, which is also an important basis for the author to call this stage the research period.

1.2 Questions and thoughts

In short, in the past half a century, the study of Tu folk music has gone through four stages, from the collection of folk songs to the study of music culture, and the study of Tu folk music is gradually deepening and enriching. Over the years, a large number of researchers have dabbled in this field, made efforts, and achieved a series of results, making necessary preparations and paving work for the further in-depth and development of Tu folk music research. It is true that the study of folk music has a long way to go. There are still many unsatisfactory aspects in the study of Tu folk music, which need to be further studied. Such as

1.2.1 The existing classification of Tu folk songs is more or less unscientific and reasonable, which prompts us to rethink the classification of Tu folk songs.

1.2.2 The research objects of Tu folk music have yet to be fully integrated, whether they are spreading areas or music varieties, in order to have a more accurate understanding of it.

1.2.3 So far, most of the researches on the music forms of Tu folk songs and music folklore are in a state of separation. Even some combined studies are preliminary, lacking further in-depth understanding of their internal laws and connections.

1.2.4 It is also necessary to strengthen the research on the correlation between Tu folk music and its geographical environment, humanistic environment, lifestyle, religion, ethnic characteristics, and other cultures.

1.2.5 It is necessary to strengthen the comparative study with other surrounding folk music. In order to gain a clearer understanding and grasp of the characteristics of Tu folk music. In summary, it is not difficult to see that the development of Tu folk song research is developing towards a combination of music forms and music folklore, folk music and multiple related factors. It can be predicted that if we continue to advance on this basis, the study of Tu folk music will surely get newer and greater progress.

1.3 Ethnomusicology

The application of ethnomusicological methods in the study of Tu nationality music is extremely important. At present, it is extremely important to sort out and analyze the textual data and video data of the Tu nationality music in Minhe County, Qinghai Province, and the related music score data obtained in field investigations. We should advocate from the perspective of ethnomusicology methodology, take care of the cultural context of Tu folk music and the actual

situation of music in culture, and summarize and summarize the characteristics of Tu music, so as to provide new reference materials for the study of Tu music theory.

1.4 National music religion

1.4.1 Two analytical methods for the music ethnography of the Tu nationality-synchronic and diachronic

1.4.2 Through the study of Tu nationality music, insight into the cultural characteristics of the Tu nationality

1.4.3 Promote the study of the musicology of the Tu nationality based on the cultural standpoint of "dual perspectives"

1.5 Tu folklore musicology

1.5.1 Ontology of Tu Nationality Music

1.5.2 Research on the Function Types of Tu Nationality Music

1.5.3 Comparative Study on Tu Nationality Culture

1.5.4 Research on the Heritage and Protection of Tu Nationality Music History

1.6 Tu nationality music intangible cultural heritage

In recent years, people have paid more attention to and valued folk music, so that the music culture of the Tu nationality can be spread on a larger scale and better protected. The folk music of the Tu nationality is protected by intangible cultural heritage, and there is also room for development.

1.6.1 Analysis of the problems existing in the productive protection of the intangible cultural heritage of Tu folk music

1.6.2 The mode of productive protection of the intangible cultural heritage of Tu folk music.

As an intangible cultural heritage, Tu folk music is closely related to people's daily life. This excellent traditional culture needs to be deeply excavated and promoted to meet the development needs of modern society. Make the national music culture closely integrated with people's daily life. Therefore, it is necessary to comprehensively summarize and analyze the deficiencies and problems in the protection of the intangible cultural heritage of Tu folk music, and strengthen attention, so that it can affect a larger scope.

1.7 Tu nationality music culture inheritance and protection

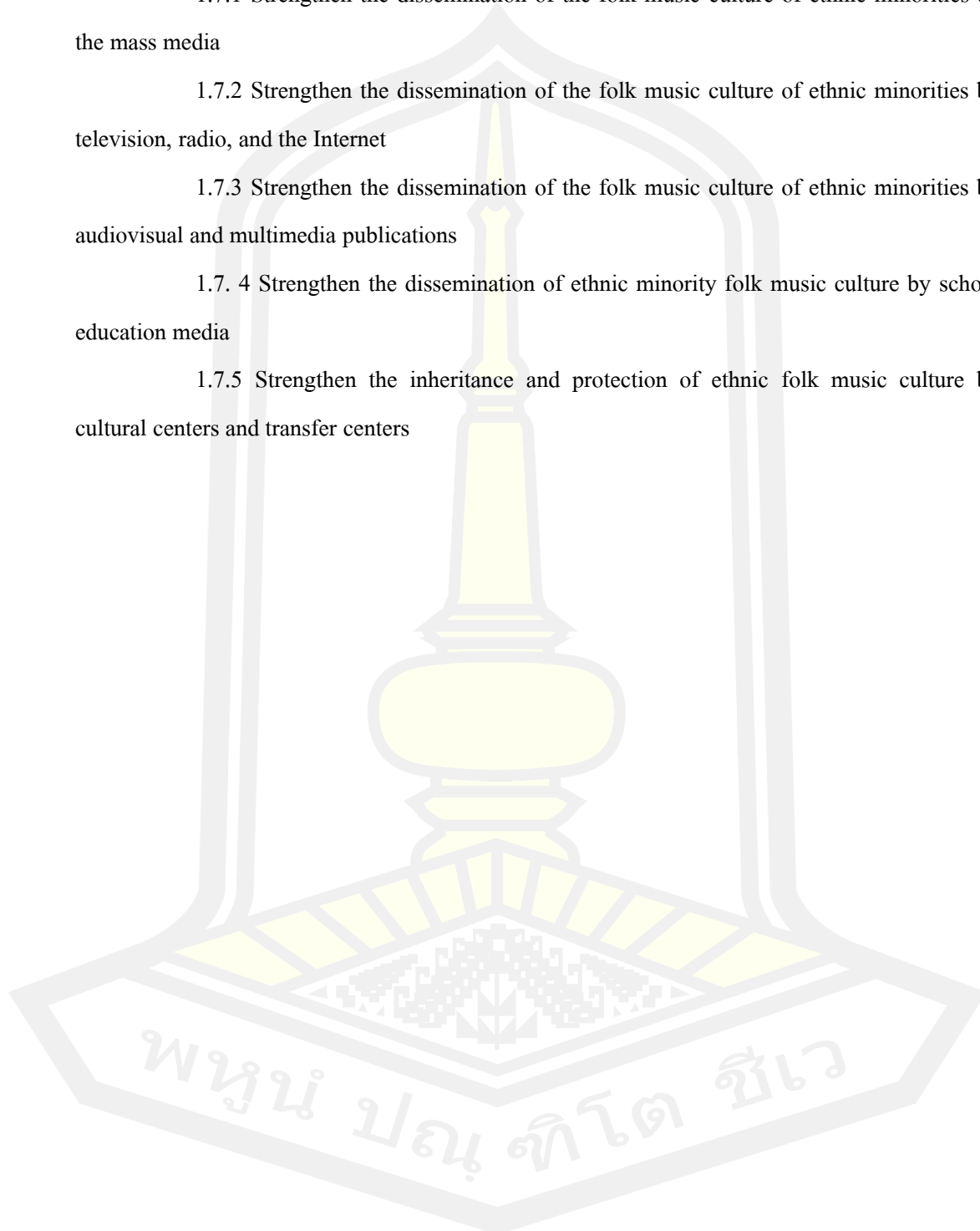
1.7.1 Strengthen the dissemination of the folk music culture of ethnic minorities by the mass media

1.7.2 Strengthen the dissemination of the folk music culture of ethnic minorities by television, radio, and the Internet

1.7.3 Strengthen the dissemination of the folk music culture of ethnic minorities by audiovisual and multimedia publications

1.7.4 Strengthen the dissemination of ethnic minority folk music culture by school education media

1.7.5 Strengthen the inheritance and protection of ethnic folk music culture by cultural centers and transfer centers



CHAPTER III

RESEARCH METHODS

1. Research Scope

1.1 Research scope

I was study and analyze the musical elements, spread and functions of Tu music in Minhe County, Qinghai Province.

1.2 Research location

The researchers chose Minhe County, Qinghai Province, China as the study area for four reasons:

1.2.1 because in the past, in Sanchuan District, Minhe County, Qinghai Province, China, the most popular, important and influential folk songs were all music related to the Tu culture.

1.2.2 reason is that through multiple field surveys in the past two years, researchers found that only eight people in Minhe County can sing these traditional music.

1.2.3 among the six people who sang good songs in Minhe County, some are the most familiar and understood by the researchers in this article.

1.2.4 in the past, the music circulated in Minhe County was passed down by people's mouth. There is no specific musical score or written record. Currently, most songs are only circulated in the mouths of people who can sing. Through this research, the researchers also intend to add these music to the text data through the notation method.

Therefore, the researchers wanted to study the music culture of the Tu nationality in Minhe County, Qinghai Province, China.

2. Research Process

2.1 The researcher studied the relevant research papers, and to understand the history of Tu Music

2.2 The researcher used a qualitative study process and used the approach in the study of musicology as the main method. Using fieldwork to collecting data.

The researcher has the research process as follows:

1. Select the study area as mentioned above.
2. Selecting the person who provided the information The researcher has set the

conditions for the selection of informants as follows:

Criteria for choosing a key informant who will give information Tu folksong

1. Be a singer or musician with at least 5 years of experience
2. He lives in Minhe.
3. Recognized by singers and musicians together

And I can choose a key informant as follows.

- 1) Xu xiu fu



Figure 1. Xu xiu fu

Photo: Fuquan E

2) E ji jun



Figure 2. E ji jun

Photo: Fuquan E

3) Wang bao yun



Figure 3. Wang bao yun

Photo: Fuquan E

4) Ma er zi



Figure 4. Ma er zi

Photo: Fuquan E

5) Wang fu lan



Figure 5. Wang fu lan

Photo: Fuquan E

2.3 The researcher designed a questionnaire, an interview form using the study objectives as a set. There are steps for making a questionnaire. is that the researcher drafted a questionnaire before Then present it to an advisor to give an opinion and have it examined by an expert. Then make corrections according to the instructions before putting them into practice in the field.1) Xu xiu fu

2.4 Analyze Plan

The researcher used the information from all studies to be the cores in analysis by using concepts and theories.

- In the first objective I using descriptive analysis method to analysis the tradition of Tu Nationality.

- The second objective I analyzed the music element; Mode, Melody, Rhythm, Rage, lyrics, singing technique.

- The third objective I survey from three group informant;

3. Data analysis

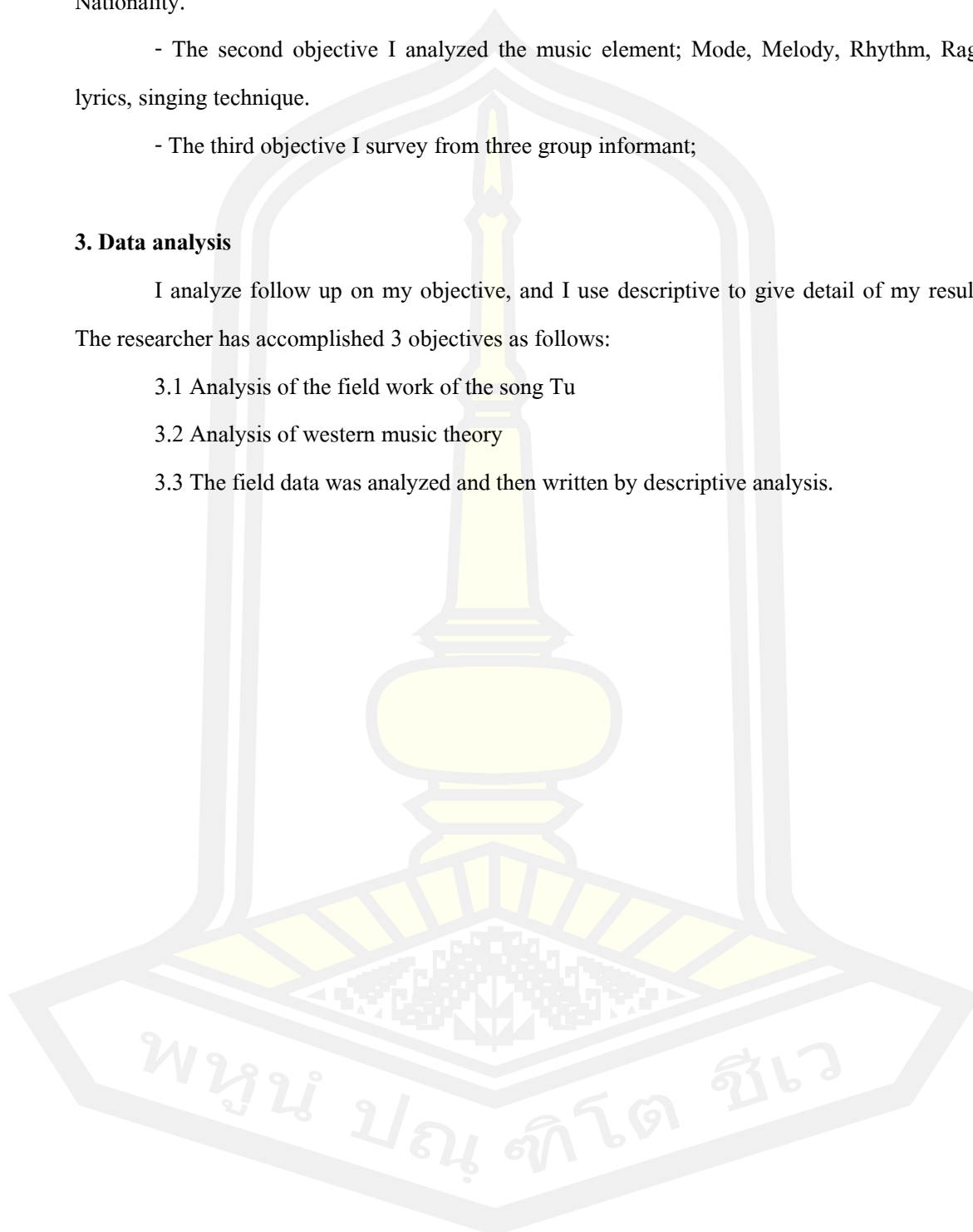
I analyze follow up on my objective, and I use descriptive to give detail of my results.

The researcher has accomplished 3 objectives as follows:

3.1 Analysis of the field work of the song Tu

3.2 Analysis of western music theory

3.3 The field data was analyzed and then written by descriptive analysis.



CHAPTER IV

Traditional music of Tu Nationality in Minhe County, Qinghai Province, China

In this chapter, I conducted five field collections in Minhe County, including through interviews, participation and records, to analyze and research the heritage of Tu music culture collected.

1. Tu music culture

Through my field research and literature review of the music culture of the Tu nationality, due to the historical conditions and geographical environment of Minhe County, it happened to be on the "Belt and Road" Silk Road economic belt. To a certain extent, it is very inclusive. In the process of inheritance and protection, the ancestors have borrowed a lot of foreign music culture, and the folk songs of the Tu people in Minhe County. It is the truest life portrayal of the working people from generation to generation. It is continuously innovated and handed down based on the conditions of the living age and environment at that time. It has unique tunes, modes, and tunes. The lyrics keep pace with the development of the times; it is passed on from generation to generation in the form of word of mouth, hand-in-hand education, and banding. Some songs have specific scores and recordings. Every folk song conveys the local Tu people's love for life and yearning for beauty. It is the most primitive folk music culture from the heart.

Based on the country's current protection of traditional culture, this national folk art can continue to be passed on. Now Minhe County Cultural Center also regularly holds intangible cultural heritage inheritance classes to allow interested Tu people to learn systematically. It can be seen from the inheritance environment and methods of Tu nationality music culture that our Tu nationality music culture will inevitably continue to be passed on on the Qinghai-Tibet Plateau, and will always show the world the great charm and characteristics of traditional Chinese folk music through generations. With the continuous efforts of the inheritors, the Tu nationality concert has become an important carrier for the Tu nationality to show its national characteristics to the world.

2. Traditional music of the Tu people

As one of the unique ethnic minorities in Northwest of China, the Tu nationality has a rich and colorful music culture due to historical wars and ethnic integration. With the development of economy and the rise of cultural industry, the Tu culture has been more or less invaded by foreign cultures and the internal culture of the nation is lost. From ancient times to the present, the better wedding ceremony is the Tu nationality. Because it is handed down from generation to generation, human reproduction and marriage are inseparable. Therefore, in many music cultures of the Tu nationality, 95% of the music elements are inseparable to a certain extent. Wedding songs, whether for weddings, harvest festivals, Mid-Autumn Festival, New Years, and birthday banquets, are inseparable from the melody of wedding songs. On May 20, 2008, the Tu nationality wedding declared by Qinghai Province was included in the first batch of national intangible cultural heritage. To date, this has made the protection and inheritance of the music culture of the Tu nationality imminent. Therefore, the research on the origin of the music culture of the Tu nationality is based on the wedding music of the Tu nationality. Necessary combing and preliminary research, and strive to pursue the special natural background and development situation of the development of Tu nationality music culture, and put forward a proper path choice for the protection of Tu nationality music culture. It is hoped that the music of the Tu nationality can be inherited more comprehensively and historically. Explore the origin of Tu music from folklore, musicology, anthropology, etc.

All the folk songs of the Tu nationality have the same melody as the wedding song. The only difference is the difference in the lyrics. The lyrics are very casual. According to the original environment, mood and other temporary arrangement, it can be seen that the music culture of the Tu nationality is rich and colorful. Most of the general examples in this thesis are general examples of Tu nationality wedding songs. The entire Tu nationality wedding has the following links

1. Order tea: If the man likes a girl, ask the introducer to say that the gift to the woman's house is a packet of tea and a bottle of wine. If the woman disagrees, return the tea and wine as they are

2. Set the wine: If the man and woman agree to this marriage, let the introducer give a gift. The gift is two bottles of wine and a big steamed cake. One of them will be toasted to the

wife's family and finished, and then the woman's family is emptying the wine bottle. It is filled with whole grains, and the other bottle of wine is all

presented to the man's house. This is called "returning wine."

3. Recognition: When confessing, the father, uncle, uncle, and brother of the man's family will go to the woman's house. This time the gifts to be brought are money and clothes. The groom should kneel and bow to the parents of the woman.

4. To kiss: the man's mother, the introducer and the groom-to-be go to the woman's house. This time the gifts they bring are sewing, shoes, headscarves, etc. The time is usually Mid-Autumn Festival (the day when the moon is fullest) to discuss the wedding.

5. Marriage: On this day, the man's family sent an introducer to the woman's house. The gifts brought this time were 20 big steamed cakes, a pig, and a sheep. Ready to welcome the bride to the man's house



Figure 6. the bride

Photo: E Fuquan

When the bride was leaving her parents, she covered her head with a red headscarf and began to sing crying wedding songs. She was very sad because she left her parents and began to sing the love of nurturing and siblings to her parents, as well as her infinite love for her hometown. The mother picked up the comb and sang [hair combing song]. This is the last time combing her daughter's hair, because the hair styles of the Tu girls are different before and after marriage.



Figure 7. The aunt and sister-in-law (or sister)

Photo: E Fuquan

Arrange for the aunt and sister-in-law (or sister) of the two girls to send the girl to the man's house before getting married



Figure 8. The parade of wedding ceremony

Photo: E Fuquan

The send-off team generally consists of sixteen men, including girls: uncle, brother-in-law, elder brother, younger brother, uncle, etc.



Figure 9. Welcome the bride

Photo: E Fuquan

When the bride arrives at the man's house, the man's house, men and women of all ages, will happily greet our beautiful bride with singing and dancing.



Figure 10. The groom and the bride

Photo: E Fuquan

พหุบัณฑิต ชีวะ

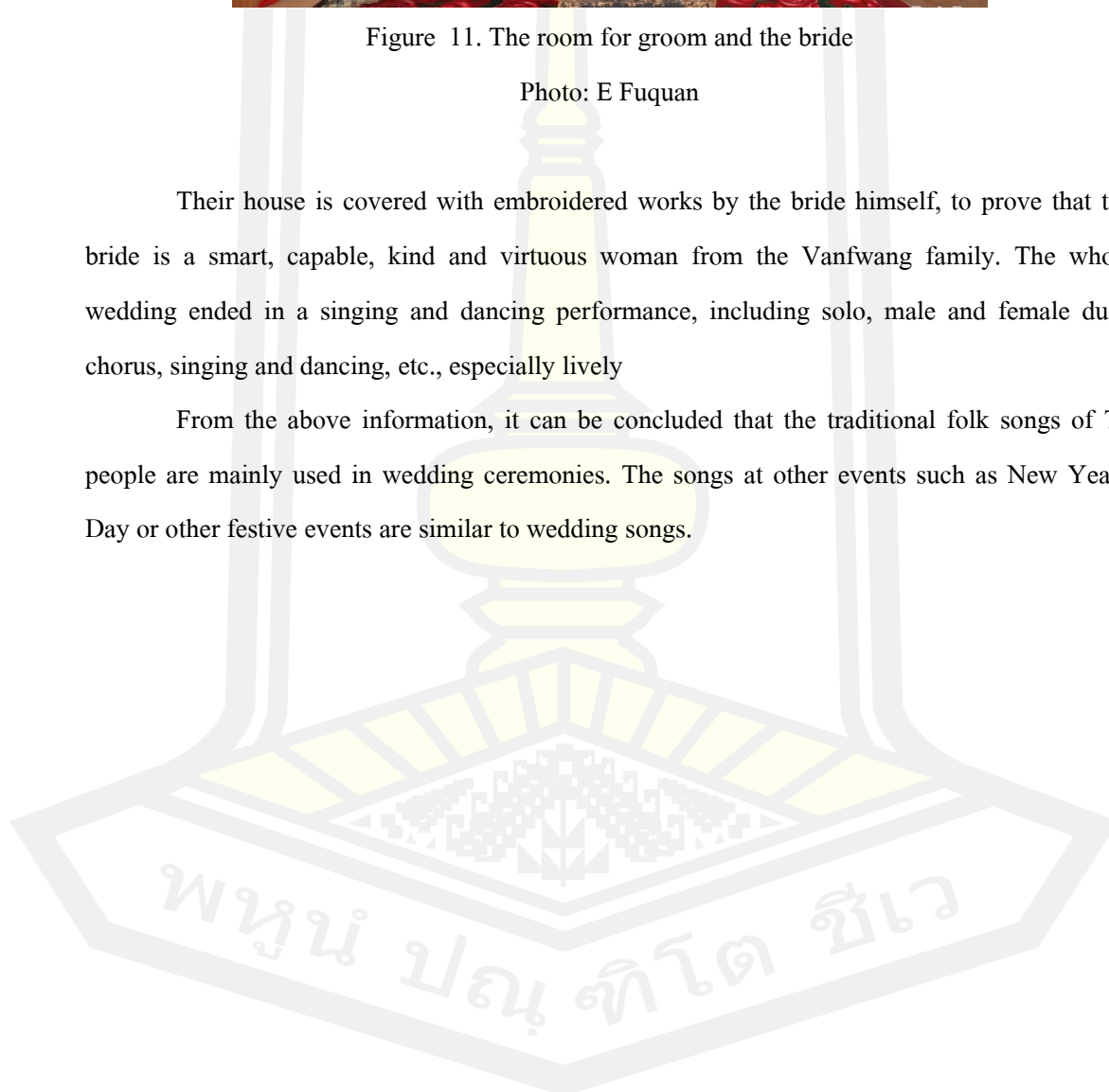


Figure 11. The room for groom and the bride

Photo: E Fuquan

Their house is covered with embroidered works by the bride himself, to prove that the bride is a smart, capable, kind and virtuous woman from the Vanfwang family. The whole wedding ended in a singing and dancing performance, including solo, male and female duet, chorus, singing and dancing, etc., especially lively

From the above information, it can be concluded that the traditional folk songs of Tu people are mainly used in wedding ceremonies. The songs at other events such as New Year's Day or other festive events are similar to wedding songs.



Chapter V

The characteristics of Tu music

The music of the Tu nationality has typical characteristics of national music and is different from the folk songs of other nationalities. The author uses music elements to analyze the music of the Tu nationality.

1. Musical characteristics of Tu music

The musical structure of Tu nationality music is short and concise, usually a single phrase or upper and lower sentence structure, such as: "La Longluo" (see Example 9). There is a short introduction at the beginning of individual Tu nationality songs, this introduction It is mainly used as a supplementary word. There is another basic characteristic of melody when it develops, that is, it takes a basic tone structure as its core and keeps repeating changes along this core. According to the analysis of the musical notation recorded by the author, there are three ways to change the musical form of Tu music:

1.1 Complete repetition of phrases

For example, "Cry Wedding Song" (see Example 17) is a complete repetition, only repeating the same melody.

Cry Wedding Song

(哭嫁)

Minhe
E fuquan(collect)

1 ♩ = 68

chuan zhe bai se chang paode
yi di ta xiang de renna
lai dao wo jia menshang shi
yong chun xiang mei jiu yingjieta

Figure 12. Cry wedding song

By: E Fu Quan, Collect and make sheet music of songs from fieldwork

Lyric analysis :

The song [Cry Marriage Song] mainly describes the sadness of the daughter who is far away from her parents and the reluctant to leave her hometown. This is a solo song. The melody of the song has been repeated, praising the parents' 18 years of parenting and gratitude. Companionship of siblings

Music analysis :

The song "Crying Marriage" has only one section, and the corners rise and fall, forming a piece of music. Belongs to a melody. The mode is feather mode. The rhythm pattern consists of two first eight and last sixteen and a half note. The melody goes up and then goes down, and the repeated ups and downs of the phrase make it full of sad emotions.

1.2 Phrase change and repeat

Repeat segments of the previous music or develop changes on this basis. For example, "Matchmaker in the Middle" (see Example 3) is change and repetition, which is more flexible and free. Extract the part of the previous theme, and then make development changes, such as "Matchmaker in the middle" (see Example 3). It is to repeat the melody of the previous sentence.

1.3 Repetition of changing the time value of the previous music material

Changing the time value of musical materials means that the same melody, people sing at different speeds, resulting in different time values. For example, "What are you holding?" (see Example 5)

2. Melody characteristics of Tu music

The biggest feature of Tu music that distinguishes it from other folk music is the traditional melody of Tu music. Its melody composition is very similar to the melody of other folk songs. It is mainly based on the combination of pentatonic class and jump, and the interval of the jump is based on the size. Three degrees, six degrees, four degrees, five degrees, and octaves are common. Large jumps over an octave are rare, and the melody is sharp and angular. Among them, the three-degree and six-degree jump are the most distinctive. The most typical one is the melody centered on the angular tone and the tone, and based on these two tones, the core melody of the Tu nationality music is formed. The tonic of the mode with the third as the core has a very

close relationship with the upper and lower thirds, and the role of the thirds in the mode is very prominent. It constitutes a very distinctive Tu folk song. The use of major second and minor third

The musical characteristics of the wedding songs of the Tu nationality, such as "Where do people come from" (see Example 4). The direction of the melody line in these music largely affects the musical style of other music, and is an important factor that reflects the characteristics of Tu nationality music. There are two typical melody lines:

2.1 From low to high, then a big jump in the opposite direction

The direction of this melody line has certain edges and corners, but it highlights the hearty ethnic style of the Tu people. For example, "What are you holding here" (see Example 5) is such a melody line

2.2 From high to low or from low to high, the melody rises or falls slowly and gently. The edges and corners of this melody are unclear. The music is gentler and softer, and it is more a song that expresses lyricism. Big

Most wedding songs use this kind of tune.

2.3 The use of Jiaoyin, Zhengyin and Yuyin is extremely extensive. Most of the music of the Tu nationality develops around these sounds. Such as "Tang Degema" (see Example 6) and "Jing Qizi" (see Example 7)

2.4 The use of glide tone in the singing method Glide tone is a major feature of Tu nationality wedding songs. It is a typical singing method in Tu nationality wedding songs and a commonly used technique in Tu nationality folk songs. In the process of melody, in order to express feelings and express emotions, glide notes will be added, such as "La Longluo" (see Example 11)

3. The scale and mode characteristics of Tu music

The musical scale of Tu nationality music is generally pentatonic. Although there are six and seven tones, the melody style of some Tu folk songs is still pentatonic. The general mode is five-tone feather mode. Although some are six-tone or seven-tone mode, the style of the melody is still five-tone. There are also some modes that are mode, palace mode, or business mode. "Where do people come from" (see Example 4) is mode. "What are you holding here" (see

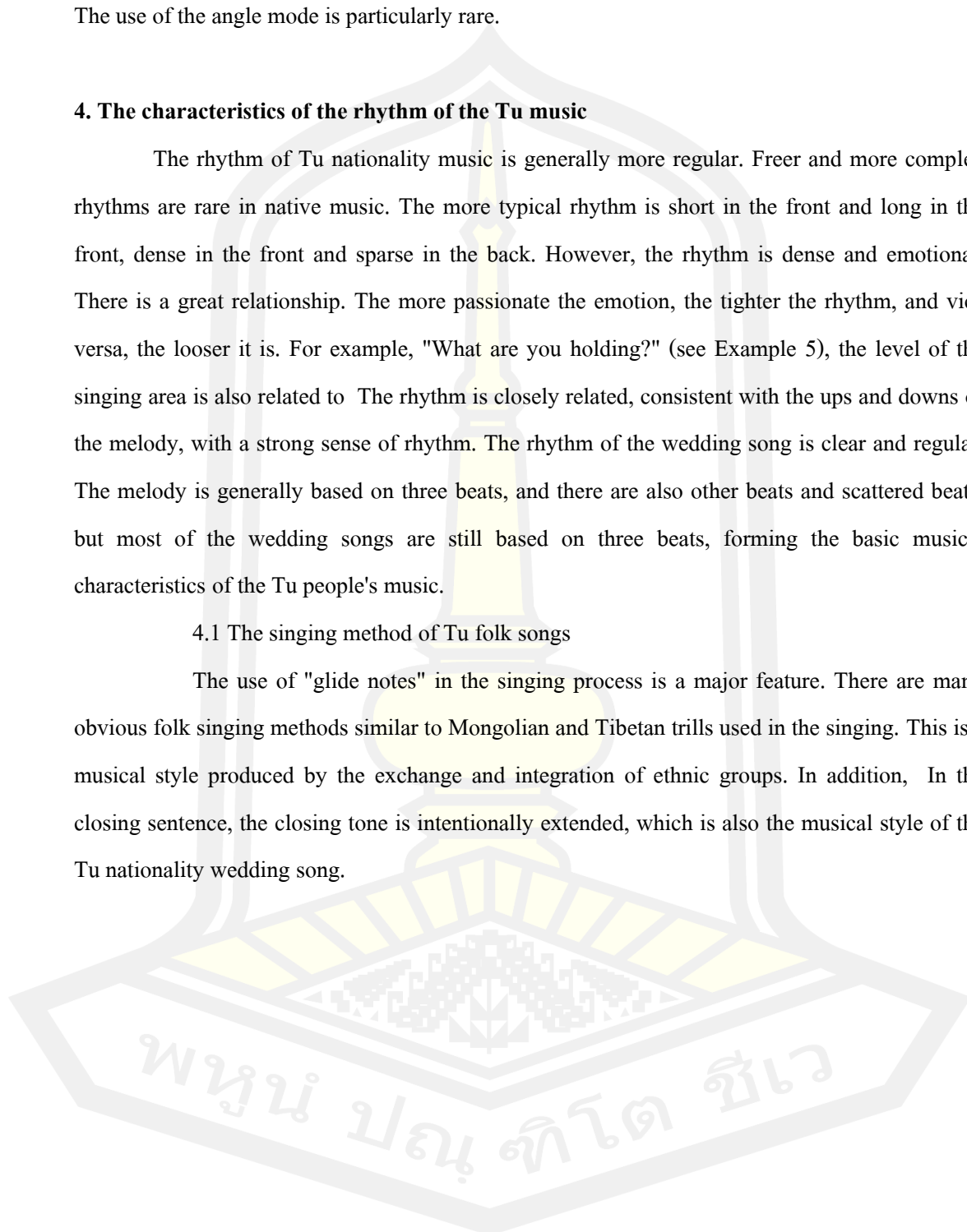
Example 5) is the palace mode, and "Tang Degema" (see Example 6) is the commercial mode. The use of the angle mode is particularly rare.

4. The characteristics of the rhythm of the Tu music

The rhythm of Tu nationality music is generally more regular. Freer and more complex rhythms are rare in native music. The more typical rhythm is short in the front and long in the front, dense in the front and sparse in the back. However, the rhythm is dense and emotional. There is a great relationship. The more passionate the emotion, the tighter the rhythm, and vice versa, the looser it is. For example, "What are you holding?" (see Example 5), the level of the singing area is also related to The rhythm is closely related, consistent with the ups and downs of the melody, with a strong sense of rhythm. The rhythm of the wedding song is clear and regular. The melody is generally based on three beats, and there are also other beats and scattered beats, but most of the wedding songs are still based on three beats, forming the basic musical characteristics of the Tu people's music.

4.1 The singing method of Tu folk songs

The use of "glide notes" in the singing process is a major feature. There are many obvious folk singing methods similar to Mongolian and Tibetan trills used in the singing. This is a musical style produced by the exchange and integration of ethnic groups. In addition, In the closing sentence, the closing tone is intentionally extended, which is also the musical style of the Tu nationality wedding song.



Sun shine

(太阳光辉照变了)

Minhe
E fuquan(collect)

1 $\text{♩} = 76$ 2 3

yi jie a yi jie tai yang guang hui zhao bian le
tou dao shi ke dao lai le
di xiong si ren dao lai le
si mian ba fang yong lai le
gu niang shang ma de shi hou dao lai le

3
yi jie a yi jie li yuan da fang de zhong
bai shang tan mu de
tan fang zhuo de shang
pu shang hong bai de mian
xin ren a gu ya ni

5 6
jian li yi jie yi jie a yi jie
fang zhuo
zhan ya
zhan ya
zuo shang

Figure 13 Sun shine

By: E Fu Quan, Collect and make sheet music of songs from fieldwork

Lyric analysis :

The song [sun shine] describes it, after the bride arrives at the groom's house, everyone is happy, the lively scene of gathering together, the groom and the bride finally meet, their love begins, everyone sings this song together, blessing their future life like the sun The same radiance, early birth of a precious son, filial piety to parents, sweet love

Music analysis :

The song "The sun shines changed" This song consists of an introduction (1 bar), a phrase (1-2) and a phrase (3-4), and the ending (1 bar) is a two-sentence pattern with an introduction and an ending. The speed is slower, and the whole song is built on the five-tone mode of Yu. And the end of each phrase ends on Yuyin A. There are 5 sections in the music, and the theme of the melody is eighth note plus sixteenth note. The triplet in the second bar promotes the end of the second sentence. The long tone at the end of the sentence and the glide

tone reflect the characteristics of Tu nationality music, and the repeated introduction at the end of the music corresponds to the beginning.

4.2 Lyrics of Tu folk songs

The lyrics of the Tu folk songs are also a major feature of the Tu nationality wedding songs. The expression techniques and language used in the lyrics are very characteristic. The successful use of these techniques gives the lyrics a strong earthy flavor and national characteristics. The image of the lyrics is vivid and vivid. Tactfully and long. For example, the lyrics of "Marry a loved one with a gift" (see example 1), use a magpie as a metaphor for the arrival of a happy event to express one's joy, and at the same time allude to the production and life, customs, religious beliefs, culture and art of the Tu people Rhetoric techniques of parallelism, exaggeration, and bixing are used in various aspects."

Parallelism

The lyrics of Tu folk songs use a lot of parallelism. The use of this rhetoric greatly adds to the characteristics of the wedding song. For example, the lyrics in "The Radiance of the Sun Shines All Over" (see Example 18) use parallelism:

Exaggeration

Many exaggerated rhetorical techniques are used in the "Siguo" in Tu folk songs, and the use of these rhetorical techniques has increased the interest of the Turkish wedding songs.

Bixing Method

Many of the folk songs of the Tu nationality use the technique of Bixing. The most typical one is the wedding song "Marry a Relative with a Gift" (see Example 1), which uses a magpie as a metaphor for the arrival of a happy event. Whether these metaphors are similes or metaphors, they are very common in the lyrics of wedding songs. "The lyrics of Tu nationality wedding songs generally pay attention to the end rhyme. Such lyrics are not only rhythmic but also catchy." Among the musical characteristics introduced above, the musical characteristics that highlight the national characteristics are melody and rhythm. It is these two unique musical characteristics that constitute the unique musical style of the Tu people.

4.3 The clever use of supplementary words when singing

The use of supplementary words in the singing is also a major feature of Tu folk songs. The supplementary words are used in almost every singing work. These supplementary

words have no practical significance, but they are an indispensable part of the Tu people's music. Some of these supplementary words can form the accent alone, so the supplementary tune is produced. The lining tone and the supplementary words together constitute the lyrics characteristics of the Tu music, and most of the folk songs are named using the supplementary words, such as "Tang Dege "Ma", "Tianjia Masai" "Zhao Zhang Ni Zhao", "Large Lamao", etc. The sentence patterns of Tu folk songs are also different, from two sentence patterns to seven sentence patterns. Let's look at them in turn.

From the sentence patterns of these lyrics, we can also see the unique charm of Tu folk songs. Its lyrics contain unique aesthetic characteristics. It uses the things that the Tu people usually see and use, which are shown in the music. The use of different rhetoric techniques to make everyday things more poetic, although it is a straightforward narrative, plus different rhetorical techniques, the unique singing of Tu folk songs has been achieved. These lyrics seem to be like poems, but they use what we can see to make life artistic. This is also the unique place of Tu folk songs. It also reflects the aesthetic characteristics of wedding songs that are different from other folk songs. It integrates different local religious, cultural, and artistic characteristics. It uses the simplest language and the most ordinary things to express the characteristics of the Tu people. This fully reflects the Tu people. Wisdom and customs.

4.4 Aesthetic characteristics of Tu nationality music culture

Tu folk song is a very distinctive local folk music among traditional music, so its aesthetic characteristics are compatible with other music and different from other music. Based on the geographical environment and humanistic environment produced by Tu folk songs, Analyze the aesthetic characteristics of Tu folk songs from two aspects: the aesthetic essence of art and the social essence

4.4.1 On the Aesthetic Essence of Tu Nationality Wedding Songs

Before discussing the aesthetic nature of Tu folk songs, let's first introduce aesthetics. "Aesthetics takes all the fields of beauty as its own research object, specifically, the fields of the existence of beauty, the essence of beauty, the laws of beauty, the cognition of beauty, the perception of beauty, the creation of beauty, etc." Therefore, all beautiful things are the category of aesthetics, and art is an important embodiment of aesthetics in life. Art and beauty are inextricably linked. Beauty is the sublimation of works of art, and aesthetics is the core

essence and embodiment of art. Art can reflect the beauty of reality, and art can continue to create artistic beauty. Art is still an aesthetic object. Art has its own particularity in the way of knowing things and reflecting social life. The wedding song of the Tu nationality is a characteristic national art in art. The representative art of national folk music, therefore, its aesthetic essence and the essence of art are also partly in common. Let's look at the aesthetic nature of Tu music from three points.

4.4.2 Aesthetic relationship

Society is the sum of all social relations. Among the many social relations, the aesthetic relation is one of the relations between man and reality. "Aesthetic relationship refers to the aesthetic relationship between the aesthetic subject and the aesthetic object. In other words, the person as the aesthetic subject discovers, recognizes, perceives, and appreciates its beauty in the aesthetic object through aesthetic practice activities." Regardless of the nation, it has been in contact with nature from the day human beings are born. In this connection, human beings are practitioners, the subject of knowledge, and nature as the object. The most basic relationship that occurs is the practical relationship, and productive labor is. The main manifestation of the practical relationship. Therefore, the existence of Tu folk songs is naturally inseparable from the long-term production and social practice of the Tu people. In the constant life and labor, the Tu people have developed a common practical cognition and psychological activity belonging to their own nation. Also produced an aesthetic perspective belonging to the nation. They discovered the beauty of the object that they accepted psychologically from their working life, and through the artistic form of Tu folk songs, they not only showed their national art, but also embodied the Tu people's cognition of the beauty of Tu music culture. The various rituals and supplies of the Tu people all show the social and practical experience accumulated by the Tu people in their long-term nomadic and agricultural life. Therefore, for this aesthetic relationship, one is due to the social production and practice activities of the Tu people, and the other is due to the need for aesthetics by the essential power of human beings, because people themselves will discover different beauty from their own perspective. Therefore, the aesthetic relationship of Tu music is undoubtedly derived from life and reflected in life.

4.4.3 Aesthetic features

As a special social ideology and a special form of spiritual production, wedding songs are distinguished from religion, philosophy and other ideologies by their aesthetic character, and they are integrated into religion and other ideologies by their artistic commonality. According to the aesthetic characteristics of art, let's summarize the aesthetic and artistic characteristics of Tu music.

1) Practicality and subjectivity. In the previous aesthetic relationship, we have introduced that Tu folk songs, as an art, originated from practice and reflected on practice. As the main body of practice, the Tu people create their own national art in practical life.

2) Purpose and regularity. The wedding song is produced with the wedding ceremony. Therefore, the Tu folk songs serve the life rituals of the Tu people and have a very clear purpose. In fact, it is the combination of music and life etiquette, which is more in line with the laws of nature.

3) Visibility. Visibility is the core of all literary and artistic aesthetic characteristics. Tu folk songs belong to the category of art. Therefore, figuration is also the core of the aesthetic characteristics of Tu music.

4) Creativity. In the process of spreading for thousands of years, this kind of national art is not static. In different time periods and social environments, Tu nationality music will also change accordingly to adapt to the current social environment and living environment. Therefore, music culture in different periods will have both inheritance and innovation.

5) Emotional. The Tu folk songs contain the Tu people's love for their own customs and culture. It is the common sense of belonging and pride that the people of the same land and water have for the current culture. This emotion is irreplaceable by other things.

6) Formal beauty and sense of form. The beauty of form is the intuitive feeling of Tu folk songs and the intuitive feeling of music itself, which is the formal beauty of Tu nationality wedding. The sense of form is the personal emotions of people under the impact of vision and combined with the sense of hearing. The above is the artistic aesthetic characteristics of Tu folk songs summarized by the author based on the aesthetic characteristics of art, and the six major aesthetic characteristics based on aesthetic characteristics and artistic appreciation. The characteristics are interlinked and inclusive, so I specifically explained the aesthetic

characteristics. "The aesthetic psychology of art appreciation includes six aspects." The author briefly talked about the aesthetic nature of Tu folk songs, so as to better study and understand Tu wedding songs.

4.4.4 On the social essence of Tu nationality music culture

Tu folk songs belong to the category of art. Therefore, before talking about the social nature of Tu nationality music, we must first introduce the social nature of art. Art is directly produced by the subject that created it, that is, human beings. Therefore, sociality is the primary essence of art. "Art is a social phenomenon, that is, a social thing. Art and other social ideologies coexist and combine with each other. Let's talk about the social nature of Tu music from two aspects.

4.4.5 The position of Tu nationality music in society

First of all, folk songs are art, which is a characteristic ethnic folk music among the arts. It coexists with other social ideologies, and it exists side by side with current economics, politics, philosophy, and religion, and influences each other. First of all, the production of Tu folk songs is closely related to the environment in which the Tu people live, and it can also reflect the economic development of the Tu people. Secondly, the spread of folk songs is inseparable from the support of local government agencies, and it is also closely related to the political system of the country's autonomy policy for ethnic minorities. From the songs of "Sister Yi", we can see that the Tu people believe in Tibetan Buddhism and the beliefs of the Tu people. From the quiz song "Tang Degema", we can also see the shadow of philosophy. Therefore, the music of the Tu nationality is part of the art of social ideology

4.4.6 The relationship between Tu music and social life

Art comes from life and reacts to life. Therefore, the production of Tu music must also be derived from the practice of Tu people's social life, and is a reflection of the social life of the Tu people.

It is not difficult to see the relationship between the living customs of the Tu people and their cultural beliefs in the folk songs. It can be said that the music of the Tu people has become the carrier of the social life of the Tu people to a certain extent. From these two aspects, it is not difficult to see that the social nature of Tu music is actually derived from practice and counterproductive to practice. Combined with the aesthetic essence of the previous section, the

author briefly discussed the Tu nationality from the perspective of traditional music aesthetics and aesthetic characteristics of music.

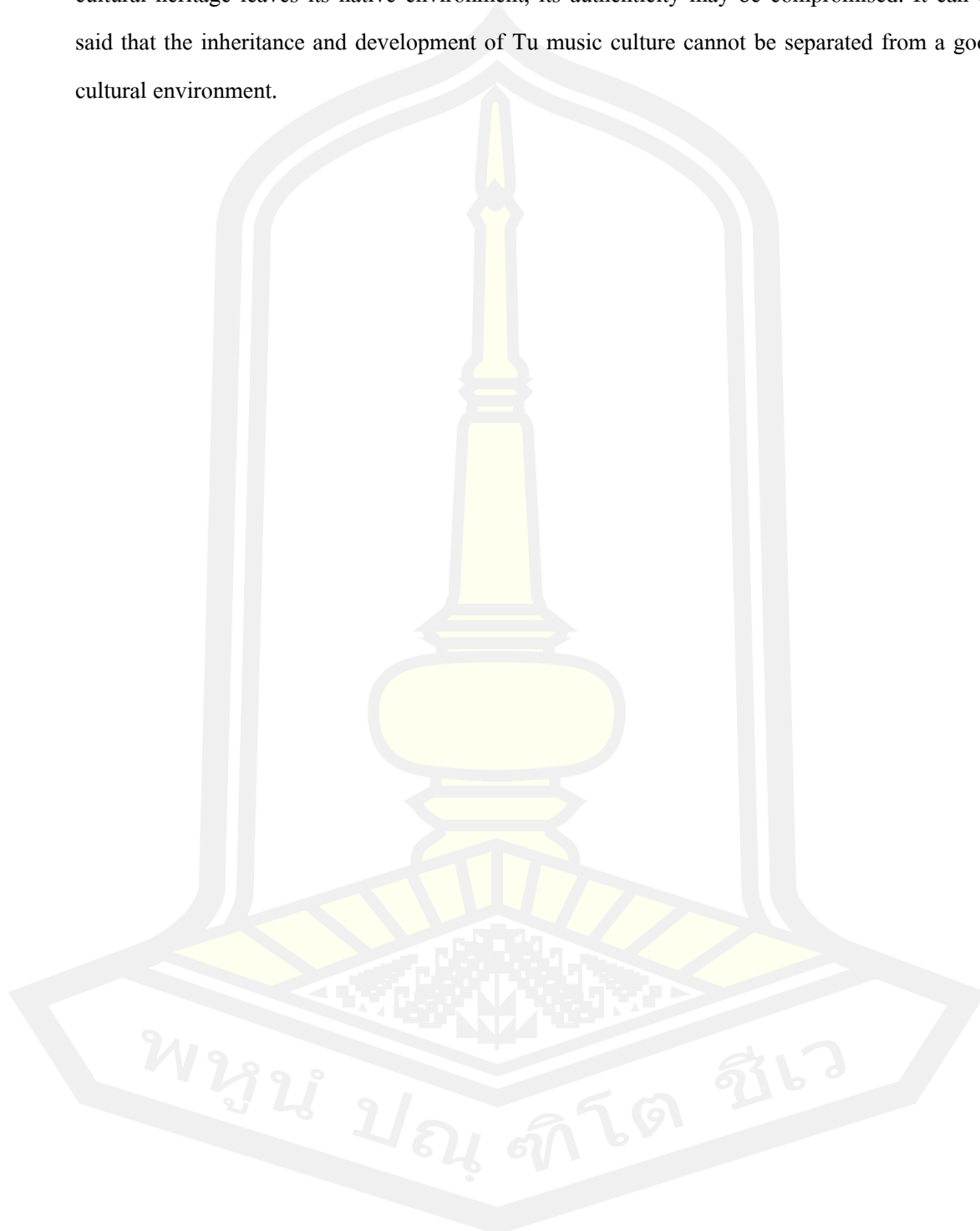
Summary

Through field surveys and a large number of literature survey reports, it can be known that, generally, the music of the Tu nationality is passed on in two forms. The most traditional method is word of mouth from family members. This method is the most common. The other is the communication between groups, which has a group character. It is different from the family style, which is passed down by blood. We can even understand it as a teaching from the elders to the younger ones. According to the spirit carried by the inheritance, a certain spiritual level of authority and deterrence is given. By extension, the same is true for language learning. You must first master language and vocabulary. In the propagation and inheritance of music culture, the inheritance can be achieved through face-to-face oral singing, or it can be passed on in a subtle way.

As an intangible cultural heritage, the main ways to pass on the music culture of the Tu nationality are oral, generational, and traditional performing arts. It is an important etiquette for changing roles in life. It has a very strong social function and is not limited to individual groups, but more comprehensive. The cultural expression of sex integrates people's material, spiritual, institutional and many other cultural factors. Therefore, whether the music culture of the Tu nationality can be completely inherited and developed is not a simple policy issue, nor can it be solved by the research and interpretation of experts and scholars.

The problem. As a living folk custom, the key to the inheritance and development of national culture is to rely on the active participation of the people. The real life of the Tu people is inseparable, and it truly reflects certain cultural needs of the people, so it is necessary to have a good cultural ecological environment. The people are the creators and inheritors of cultural heritage and the true masters of cultural heritage. People in society, without being divorced from the nation's special way of life and production, must survive the inheritance and development of any cultural phenomenon in a predetermined cultural ecological environment. It is inseparable from a specific cultural ecological environment. As an intangible culture, the music culture of the Tu nationality originates from and exists in the folk, and has its specific cultural origin. These

cultural origins are inherently connected with the place and environment. system. Therefore, once cultural heritage leaves its native environment, its authenticity may be compromised. It can be said that the inheritance and development of Tu music culture cannot be separated from a good cultural environment.



Chapter VI

The way to promote and preservation the Tu music culture of Tu Nationality in

Minhe county, Qinghai province, China

In this chapter, I conducted five field investigations on the music culture of the Tu nationality in Minhe County, Qinghai Province, including interviews, videos, audio recordings, and records. Through my interviews with singers and folklorists, I have obtained information about the historical process and important basis for the preservation of Tu music. According to the second-generation singers of Minhe Tu's music culture: Xu Xiufu, Wang Baoyun, E Jijun, and other folk singers and related literary and artistic workers: Preservation and preservation in social activities), people generally adopt the method of oral preservation from generation to generation; some people listen to the meeting, some people sing according to the song notes written down by the predecessors, and the folk and Tu music The natural preservation of civil society is mainly classified from the 40s to 50s, 60s, 70s, and 80s.

1. Folk natural preservation of Tu nationality music in Minhe County

1.1 Folk natural preservation methods

From my field research, I interviewed three singers (Xu Xiufu, Wang Baoyun, E Jijun), and obtained traditional preservation methods and important channels

1.1.1 The singer Mr. Xu Xiufu said: "This is a local folk song. It is the ancestors of our place. In the past working life, according to the living age and environment at the time, they continued to innovate and spread. Coming down".

1.1.2 The singer Wang Baoyun said: "Its tunes have fixed tunes and tunes. As far as I know, there are many kinds. The lyrics are improvised in our local dialect, which is usually fixed by the singer. Songs, you can sing what you see. The content of the lyrics changes with the development and change of the scene and the times."

1.1.3 The singer, E Jijun, said: "The music of the Tu nationality was passed down by word of mouth in the past. Some had music scores, and some did not have specific music scores.

A long time ago, when I was in elementary school, the teacher played in the music class. Therefore, the traditional way of inheriting the music of the Tu nationality in the past was through the natural preservation of folk. There are two main ways of natural preservation of folk: one is family preservation; the other is preservation in social activities.

1.1.3.1 Family preservation

In the process of inheriting the music of the Minhe and Tu nationalities, the family-style preservation method is one of the most important preservation methods. In the past, this method of preservation not only had its benefits, but also helped its preservation.

The singer, Mr. Xu Xiufu, said: "In the places where the Tu people live, their labor and life are full of music. It is a very important part of music life. They have a good perception of music and have good voice conditions. They are all talented in music."

According to the introduction of Xu Xiufu, Wang Baoyun and E Jijun, the singers of Tu nationality music. Three benefits of family preservation of Tu music:

1) Turn music singers generally need to have certain vocal conditions and musical sense. Only those who have such conditions can sing loudly, tactfully, and pleasantly, and can lead everyone to sing together to achieve the purpose of a lively atmosphere.

2) Because the music of the Tu nationality has been passed on continuously through the family, it has gradually formed a certain singing style, form and singing skills. Through this family-style preservation from generation to generation, it has been well spread.

3) Because of the folks in the past, people didn't have any other ways of entertainment in their leisure time. Therefore, when people are in their leisure and playing, folk artists lead people in their neighbors to sing Tu folk songs to increase the fun. In addition, people from a family of folk music like this, in addition to singing, they can also play some simple folk instrumental music such as suona, flute, erhu, gongs and drums, etc., to increase the atmosphere of the lively scene.

1.1.3.2 Preservation in social activities

In my fieldwork, regarding the preservation of Tu nationality music in Minhe County, I interviewed three folk singers who can sing Tu nationality folk songs: Maar Zi, Wang Fulan and E Hai. They said: "In the process of inheriting the folk music of the Tu nationality, in addition to the family-style preservation method, there is also the preservation method in social

activities. This preservation method has its advantages in the past, but also has its disadvantages. . It has two advantages and one disadvantage."

It can be concluded that the advantages and disadvantages that people have inherited in social activities in the past are as follows:

1) The first advantage is that most of the songs in Minhe Tu music are composed of lead singers and choruses. These songs are sung when people are doing heavy field work, and play a role in relieving everyone's fatigue during work and invigorating the work scene.

2) The second advantage is that some songs are used to tell people some historical stories, impart knowledge of life, and teach people to be good. These songs have a lower sound range, a narrower range, and a simpler rhythm. They are often sung in local dialects and rhythms. So that this music can be passed down and passed down.

3) The shortcoming is that when some music was passed on in social activities in the past, it was due to the differences of each person's own conditions and different comprehension abilities. When some music is passed on in social activities, musical elements such as tunes, melody, and rhythm have changed, which makes many Tu folk songs lose their original appearance.

1.2 The natural preservation process of the folk society of Minhe Tu music

In my fieldwork, I interviewed Lu Xiaoming, a government official of Tu nationality music. He said: "Tu music originated in the Tang Dynasty in China, and passed down through generations of working people. It was very common in the past farming era (especially when everyone was doing collective labor). At that time, it was in the rural areas of Minhe County. People's songs can be heard everywhere, very happy."

According to the singers of Minhe Tu music (Xu Xiufu, Wang Baoyun, and E Jijun), "Tu music culture was very popular in childhood. Grandpa, grandma and father are all very famous folk artists in Minhe County, and most of them are lead singers. The role of people. Later, due to the land reform in the countryside, the scene of collective labor disappeared. Therefore, people who can sing Tu folk songs slowly fade."

1.2.1 After the liberation of China, the preservation of Minhe Tu music

According to the information obtained from my fieldwork interviews with several singers, post-liberation China is in a period of great development in the agricultural era, and it is

also the period when Tu music is most widely spread and prosperous in Minhe County. The preservation process of this period has three characteristics:

1) After the liberation of New China, the working people were full of infinite enthusiasm for life. Every day, people worked hard in the fields and hoped to make their lives better through hard work. In that case, people carry out heavy and boring labor, and often use the way of singing Tu folk songs to relieve labor fatigue and active labor scenes, thereby improving labor efficiency. At the same time, it also provides conditions for the preservation of Tu nationality music culture.

2) Tu folk songs have a fixed tune, and people sing on the spot according to what they have seen and heard at the time. In important festivals every year, everyone is dressed in festive costumes, people can see happy and lively scenes everywhere, and can hear people's loud singing and laughter everywhere. Under such circumstances and environment, the music of the Tu nationality can be displayed more highly.

3) In the era when the Internet was extremely scarce, people had very few entertainment methods, so people singing together in groups and singing folk songs of the Tu nationality became people's favorite way of activity. Whether you are an adult or a child, you can sing a few folk songs of the Tu nationality during the slack or busy time. During the day people sing while they are working, and at night people gather together to sing, and join folk dances and some folk instrumental music for entertainment. This fully allows the folk and Tu music to be inherited in happiness.

1.2.2 Preservation of Minhe Tu music in China in the 1970s

In the 1970s in China, the preservation of Tu music gradually weakened. There are two reasons:

According to the singer of Minhe Tu music (Xu Xiufu): (At that time, "people's communes" began to be established in rural areas in various places, and "people's communes" in various places established their own literary and art propaganda teams. These literary and art propaganda teams The members are all folk artists and people who have some musical conditions. The literary propaganda team formed in this way actually formed a more professional folk art group. I was also one of the actors of the literary propaganda team at the time. At that time, we will perform performances on the stage of the "People's Commune". At that time, our art team

also began to accept the influence of some foreign artistic and cultural ideas, and to receive some professional artistic knowledge. Therefore, many Tu folk songs began to be lost. Up).

According to Wang Baoyun and E Jijun, the singers of Tu nationality music: (In the 1960s in China, with the popularization of television and radio, people's entertainment methods gradually increased, such as: movies, watching operas, and watching theatrical performances. People began to learn to sing and listen to some movie episodes and other songs. Therefore, people have other artistic performances during leisure and entertainment. This has gradually reduced the number of folk singing Tu folk songs.

1.2.3 Preservation of the folk and Tu music in the 1980s in China

In my fieldwork, I interviewed a folk singer E Haicheng to obtain information. The late 1970s was the most critical year of China's reform and opening up. The country reformed rural land and allocated land to everybody. Every household. The labor mode of the working people has changed, from the original collective production of everyone to the individual production of each household.

Therefore, the scene where many people work together is gone, and the environment in which people sing Tu folk songs collectively has changed. This allowed fewer people to sing Tu folk songs, and at the same time, the form of preservation was hindered to a certain extent.

1.2.4 Preservation of the music culture of the Minhe Tu nationality after the 1980s in China

In my fieldwork, I interviewed all my relevant personnel and obtained information. Since the 1980s, there are very few people singing Tu folk songs in Minhe County. Only some older people can sing. Some older people have forgotten the melody and melody of Yangge songs due to memory loss. Lyrics too. There are three main reasons for this situation:

1) Inheriting the influence of the environment

After the 1980s in China, with the development of China's reform and opening up, people's living standards have gradually improved. With the gradual popularization and use of radio, film, television, audio recording, etc., people's amateur life has become more colorful. In the past, the popular form of singing and listening in Pyeongchang has been replaced by other forms of entertainment, thus fading out of the local people's lives.

2) Progress in social modernization

With the continuous development of Chinese society and the gradual advancement of modernization, the scene of collective labor like the past is gone; the scene of people using their hands for farming has gradually turned into mechanized labor. Therefore, the environment in which people sang Tu folk songs has undergone tremendous changes, and the scene of singing Tu folk songs has slowly disappeared.

3) The influence of the modern music situation

With the emergence and development of modern Chinese pop music and the infiltration of foreign music, the younger generation is influenced by new culture and art. Therefore, there are very few mentions of Min and Tu folk songs among the younger generation.

4) The process of urbanization

With the accelerated development of China's economy and society and the advancement of urbanization, most of the rural population has turned into an urban population. Most of the rural land has been contracted to a large area in order to implement modern farming; people's lifestyles, cultural and entertainment methods, etc. have undergone great changes. Therefore, in the past, the form of entertainment for people to sing Tu folk songs has disappeared.

2. Preservation and Protection of Tu Nationality Music Culture in Minhe County

At present, under the premise of the great development of Chinese culture and art, intangible cultural heritage is protected and vigorously excavated and developed. Artists and artists from all over the country are excavating and researching local folk music and art. In Minhe, from the beginning of the researcher's preliminary research on Minhe Tu music in 2008, Minhe Tu music culture has gradually attracted the attention and interest of some local literary works, scholars and experts. Therefore, the current state of preservation and protection of Minhe Tu music has two aspects:

2.1 Introduce preservation into the art education system

Introducing the folk art genre of Tu folk songs into elementary and middle schools and college education, first of all, with reform and innovation as the starting point, it has strong enlightening significance for college music education. The preservation and innovation of national folk music culture are in the same line, and innovation and development can only be achieved if protection and preservation are done well. And college music education is an

important link in the preservation and development of national music. The reform of music education in colleges and universities can inherit national folk music as the foundation and provide rich cultural soil for national music. Folk music can be appropriately adapted to adapt to the development of the times, so that the music culture of Tu nationality can be better inherited, protected and developed in modern society.

2.2 Introduce preservation in modern social art performances

In China, since 2008, the government issued a national vigorous advocacy and implementation of the comprehensive excavation and protection of intangible cultural heritage in various regions. Relevant art groups and literary and art workers in various places have done a lot of intangible cultural heritage research. During this period, folk music and art in some places have been vigorously developed and protected.

Literary and art workers, experts and scholars in Qinghai Province of China have also explored the folk music of the Minhe region, and collected folk music such as the wedding songs of the Minhe Sanchuan region and the Tu folk songs of the Sanchuan region. They create according to the musical elements of these local folk songs, and some exquisite music and art performances have emerged, and some have won awards nationwide, provinces, and cities.

Summary

Based on the above analysis, this researcher conducted fieldwork interviews with the singers of Minhe Tu music, folk singers, and related government personnel (Xu Xiufu, E Jijun, Wang Baoyun, E Haicheng, Wang Fulan, etc.). Obtain relevant and important information. The music of the Minhe Tu nationality originated in the Tang Dynasty of China; it has a fixed pitch and genre, and there are currently more than 9 types known; it was very popular in rural areas in the 1950s in China; it began in the mid-1960s due to people's labor. The change of the way of preservation gradually decreased the heat of preservation; because the music of the Minhe Tu nationality was spread locally by word of mouth, there was no specific textual song recorded in the past. Therefore, it is very important to collect, organize, record music scores and research on folk songs of the Min and Tu nationalities. Let the excellent folk songs such as Tu music be handed down in a better way in the new era.

Chapter VII

Conclusions, discussions, and suggestions

1. Conclusion

This study takes the Tu music in Minhe County, Qinghai Province, China as the research object. This research has three research goals. Through the objective of this research, the music elements, lyrics characteristics and singing characteristics were analyzed separately, and representative musical score examples were used for specific analysis. A specific example analysis and description of music scores were made on the historical preservation process and reasons of Pingchang and County Tu nationality music, as well as the role of Pingchang Yangko in the community. The research conclusions mainly include the following aspects:

1.1 The folk songs of the Tu people are mostly used in weddings, which are special and different from others, and are also sung in New Year's traditions.

1.2 Music Characteristic of Tu

Musical elements of Minhe Tu music

As shown in Figure 19 below:

Minhe "Tu"Nationality music elements

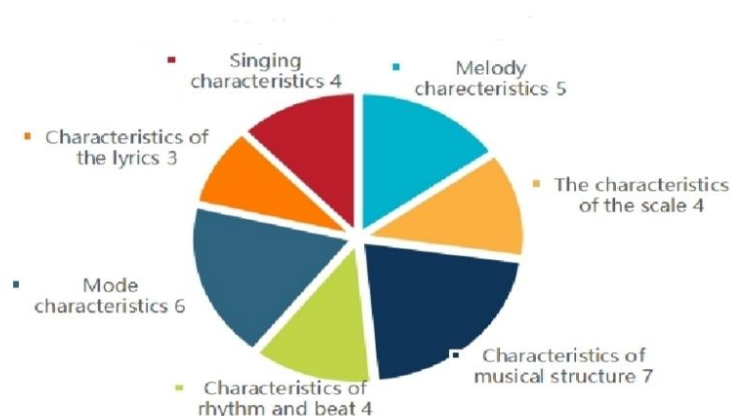


Figure 14. Musical elements of Tu nationality music

Collect information and chart from fieldwork

It can be seen from Figure 19 that there are 7 categories of musical elements of Tu nationality music:

-The melody characteristics of Tu nationality music mainly have five melody features including: the melody is in progress, The song characteristics of the big jump; the melody is in progress, and the song points of the downward tone are often added at the end of the phrase; the melody line is in progress, adding a lot of song characteristics of decorative sound; the melody line is characterized by a wave-like development; the melody is in In progress, the song characteristics of glide and glide are added.

-The characteristics of rhythm and beat are mainly divided into four categories, including: the characteristics of simple rhythm and beat, and strong rhythm; the characteristics of rhythm and beats are slightly relaxed; the characteristics of alternating beats, and the rhythm is denser; the characteristics of rhythm and beat are dense and The characteristics of a more free combination.

-The characteristics of music structure mainly have 7 types: one-sentence structure, two-sentence structure, three-sentence structure, four-sentence structure, variation (changing) structure, multi-sentence structure, single-two-part structure.

There are six main types of 4 mode characteristics. In addition to the traditional Chinese five-tone mode, there is also a special mode-the use of "alternating" mode.

There are four main types of 5 scale characteristics: quaternary scale, pentatonic scale, two hexatonic scales (adding "clear angle" or "changing palace" tone to pentatonic scale), and septentonic scale (Gaga music).

The features of lyrics mainly fall into three categories: the use of Chinese "duplicate words", the use of Chinese "seven-character sentence patterns", the use of Chinese "adjacent words" and "interlining sentences".

There are four main characteristics of singing: natural "true voice" singing, graceful and graceful "long-tune" singing, "chanting" singing, and "high-pitched" singing with a higher range.

This diagram and overview of the musical elements of the Min and Tu nationality music provides important information for the researchers in the follow-up study.

1.3 The preservation process of Tu nationality music

Through the descriptions of important singer of Tu nationality music and other related personnel in my field research, the historical process of the preservation of Minhe Tu nationality music culture in the past modern times (after the 1960s), and the reasons why the preservation process has gradually faded from prosperity. There are two main aspects:

1.2.1 In the past, the naturalized folk music culture of the Tu nationality was mainly inherited in two ways: family preservation and preservation in social activities. Among them, the family preservation is mainly taught by the singer in the form of the family, from generation to generation by word of mouth. During this period, it is also necessary to choose among the members of the family to have extremely high musical talent and good voice conditions. Young people are taught. The preservation in social activities is the preservation of people in social labor and social interaction. In the past, the preservation in social activities was generally carried out by the singer of Tu nationality music leading everyone in a concerted manner. So as to achieve the role of active atmosphere and entertainment.

1.2.2 The historical process of the preservation of Minhe Tu music in the local past. Through my fieldwork, I interviewed several singer, folk singers and related personnel, and learned that the Tu music culture was the most popular and prosperous period in China in the 1950s. In the 1980s, the preservation of Tu nationality music began to slowly disappear due to some social reasons. In the 1970s, due to China's land reform and other reasons, the spread of Tu music was hindered. Since the 1980s, due to various reasons, there are very few people who can sing Tu folk songs in Minhe County, which has faded out of people's lives.

2. Discussion

The role of Minhe Tu music in the community

As shown in Figure 20 below:

"Tu" Nationality Folk Song in the role of the communities

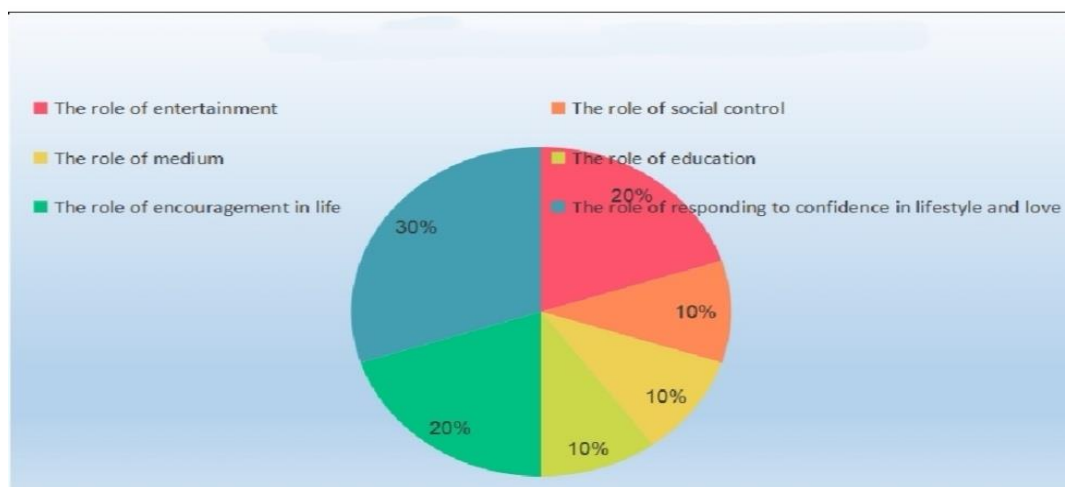


Figure 15 The role and proportion of Tu nationality music in local communities

Mapping based on information obtained in fieldwork

It can be seen from the chart that the role of Tu nationality music in the community is roughly six aspects: providing entertainment to people, giving control to the society, mediating people's public relations, giving people education, and in life. Give people encouragement and respond to people's confidence in life style and love. This chart provides an important reference basis for people to understand the social role of Min and Tu nationality music culture.

The music of the Minhe Tu nationality was created and passed down by the local working folks in the past, and there is no fixed composer or lyricist. It is spread by word of mouth by generations of working people. There is no specific song sheet music. Generally, it is spread the most in family style. Through my fieldwork, I found that Minhe Tu music has specific genres, and the lyrics are improvised based on the tunes. People sang what they saw according to the scene at the time. The content was very rich and very characteristic of the times.

In my field research, in addition to specific descriptions of the history, culture, religious beliefs, social life, and people's living environment of the Tu nationality's music culture, the songs were meticulously and accurately recorded; collected, sorted, and produced into specific songs. There are a total of 18 music scores. The music score record of the Tu nationality music plays a very important role in the preservation and learning of the folk and Tu nationality music culture. It accurately and meticulously recorded its music score. Notation work is a difficult point

in ethnomusicological research, and it is also a complicated task. At the same time, it is also an important means for the preservation of national folk music, and it plays the same role as singing.

The progress of society and the development of the times have had a great impact on national folk music, which makes it necessary to keep the original music characteristics in the process of inheriting national folk music, but also to adapt to the times and give folk music new lyrics. And new melody.

In recent years, under the development situation of "common prosperity and common development" of Chinese and Western cultures, a reform and development idea has been opened up for the development of traditional music of Chinese ethnic minorities. The music culture of Tu ethnic minorities in Minhe County has also further advanced with the times, and a new generation Young people are more willing to accept modern music, so it is urgent to protect and inherit the traditional music culture of the Tu nationality. As an important carrier for the inheritance of the Tu nationality culture, the Tu nationality music has an important position in the hearts of the Tu nationality people. Since many songs are taught by heart, the past inheritance can only be single, and protection measures cannot keep up. Since the country initiated the protection of intangible cultural heritage, the Qinghai Provincial Government has proposed new protection measures for a series of intangible cultural heritage items of the Tu ethnic minority culture, and has issued corresponding guidance documents and supporting policies for inheritance and protection. The protection and inheritance of the music culture of the Tu nationality and our ethnic minorities is of great significance, and specific protection and inheritance measures have been proposed according to the local geographic and cultural environment.

In order to better inherit and protect the music culture of the Tu nationality, the Minhe County and County Government has specially established the Tu Nationality Folk Culture Research Association, and has special funds to support this work, and implement the folk culture from face to point. The County Bureau of Culture will also hold training courses for non-genetic inheritors from time to time to promote the inheritors themselves while encouraging and supporting the participation of newcomers.

Many Tu nationality's music culture is a collective activity of the Tu nationality's folks, and is an indispensable prerequisite for the Tu nationality's culture. With the massive loss of traditional Tu nationality music in recent years, the Minhe County Cultural Center has collected

pictures, text, and video recordings of traditional music culture. Recorded and saved in an orderly and effective manner.

Protecting the inheritors is undoubtedly the most effective way to protect the music culture of the Tu nationality. While protecting the inheritors, it is necessary to encourage the inheritors to actively carry out learning activities and recruit more apprentices to cultivate new talents.

Minhe County is the only Tu nationality autonomous county in the country. It has abundant tourism resources. Combining a lot of Tu nationality music culture, especially the characteristic local tourism industry such as Tu nationality wedding songs, can not only improve the economic level but also play a role in inheritance, and achieve a win-win situation.

There is also bilingual teaching in the local area of the Tu nationality. Some music scores are compiled through the Cultural Bureau, so that children can learn some Tu nationality folk songs from an early age, and interested children can continue to learn art from the teacher. It can also provide children with opportunities to communicate and perform, spreading and passing on at the same time

With the development of the times, many Tu folk songs have been further reformed and innovated, which has strong enlightening significance for college music education. The inheritance and innovation of national music culture are in the same line. Only by doing a good job in protection and inheritance can innovation and development be realized. And college music education is an important link in the inheritance and development of national music. The reform of music education in colleges and universities can inherit national music as the foundation, provide a rich cultural soil for national music, and carry out innovative development through systematic vocal talent training. At the same time, the establishment of a national music talent training mechanism, through the local advanced music and vocal teaching reform in Qinghai Province, innovate the music talent training mechanism and ideas, and stimulate the vitality of music talent training. On the one hand, it is necessary to vigorously dig out local cultural materials and resources of ethnic music, and explore the origins and categories of Tu music through academic research, field surveys, and protection of intangible cultural heritage. The music, singing, dance, lyrics and other categories should be classified. The music materials scattered in the folk are sorted out, and the cultural and artistic qualities of these materials are

explored to provide educational resources for talent training. On the other hand, focusing on the cultivation of applied talents can be combined with the protection and inheritance mechanism of intangible cultural heritage, actively excavating folk music artists, training music talents with the triple identity of apprenticeship, students and performers, and cultivating college music talents with market music needs. Combine them to enhance the practicality of talent training. Relying on the reform of music education in colleges and universities and the training mechanism of folk music talents, a talent training system aimed at the inheritance of Qinghai's native folk music art will be constructed, and curriculum will be set up scientifically to highlight the comprehensiveness of music education and local cultural characteristics. In the new era, the inheritance and development of Chinese national music cannot be separated from the promotion of music education reform in colleges and universities. It is necessary to strengthen the training and innovation of regional national music and vocal talents, pay attention to the inheritance value of national music, and build on the basis of combing the context. Inherit the foundation, strengthen skills and theoretical teaching, and incorporate the cultivation of college ethnic music talents into the college cultural construction system.

The traditional music culture of ethnic minorities has been greatly impacted with the development of modern society, so protection and inheritance has become crucial, and the diversification of culture and society has also brought influence, integration and innovation to national music culture.

3.1 The impact of information diversification

Now is an age of technological informationization. New technology will inevitably have an impact on the music culture of the Tu nationality, but it is also the new power of science and technology that promotes its inheritance and protection. Therefore, it is necessary to correctly understand the impact of information diversification on the music culture of the Tu nationality. The resulting impact, so as to better protect inheritance and innovation.

3.2 The impact of the diversification of cultural industries

Cultural consumption has driven the development of the cultural industry. Each of China's 56 ethnic groups has its own unique culture. How to better protect and inherit the culture of their own ethnic group in this culturally diverse environment is more important. Tu's music culture If we want to highlight development in a culturally diversified environment, we must

integrate tourism and cultural industries to protect inheritance. Culture is a kind of soft power, and the rise of national culture will also promote the great development and prosperity of national culture.

3.3 Diversified innovation of Tu nationality music culture

The combination of ethnic traditional music and new folk songs has already been mentioned in the previous section. This is undoubtedly an innovative approach to wedding songs. In addition, the music culture of the Tu ethnic group is originally the most valuable asset of a nation, so cultural units can combine local cultural characteristics. Arranged into a stage play, through this form of innovation, the wedding song can be spread, and secondly, it can be made into a cultural heritage TV program. The "Dinglong Choking" recorded by CCTV is a show that shows immateriality. The TV program for cultural heritage inheritance combines the music of the Tu nationality with the current popular music, which is another innovation.

3.4 The impact of ethnic diversity

Qinghai is an area inhabited by many ethnic minorities. The integration of the Tu people and the people of other ethnic groups will inevitably bring about cultural integration. The integration and collision of ethnic cultures will inevitably affect the inheritance and development of wedding songs.

The above points are the problems that the Tu nationality music culture has to face in the process of inheritance, development and innovation. However, as long as you grasp the angle, it will

3. Suggestion

3.1 In this research, the researcher separately studied the musical elements of Tu nationality music and its preservation process, as well as its role in the community. I hope that subsequent researchers will continue to study the regional characteristics and culture of Minhe County. In order to let the Minhe Tu music play its unique cultural and artistic value in the new era.

3.2 It is hoped that follow-up related research and performers will use the musical elements of folk and Tu music to perform singing and folklore performances by adapting and

adding some ethnic instrumental music and dances. So that the music culture of Minhe Tu nationality can show its artistic charm and develop in today's society.

3.3 It is hoped that in the future Chinese national music education, excellent folk music art such as Tu nationality music will be brought into the school's music classroom, and its music culture can be popularized and inherited by appreciating and teaching Tu nationality music to students.

3.4. there should be a study of music of Tu people in other areas for comparison

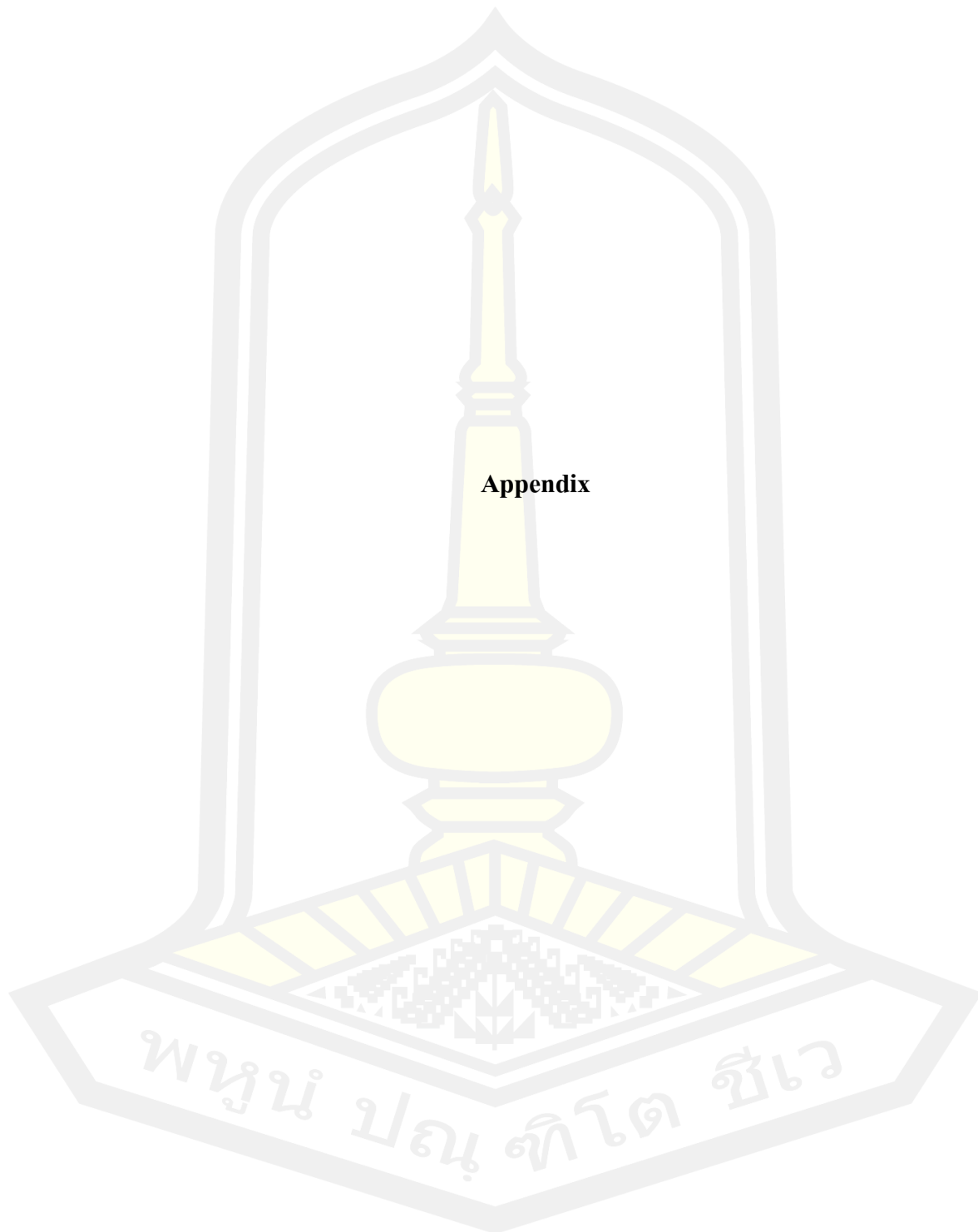
3.5 Should be study and analyze the characteristics of performances and special techniques

3.6 Should be study the roles and functions of the songs in society.



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Appendix

Appendix

Interview 1

Time: December 2019 to October 2020

location : Minhe County Cultural Center, Qinghai Provincial Culture, Xining City Cultural Center, Guanting Town Cultural Center, Minhe County Youth Activity Center, Minhe County Song and Dance Troupe, Ejia Community, Qinghai Normal University Library, Qinghai Provincial Library

Name	Age	Profession	questions	in conclusion
Xu Xiu Fu	76	Folk singer	1. Have you heard of the Turkish wine song? 2. Do you know how to sing Turkish wine songs? 3. Under what circumstances are Tu folk songs sung? 4. Is there a specific score for Tu folk songs? 5. Where is the hometown of Tu folk songs? 6. Do you know the history of Tu folk songs? 7. Do you sing in the Turkish language? 8. Can you speak the Turkish language? 9. With whom did you learn to sing Tu folk songs? 10. How many Tu folk songs can you sing?	1. yes 2. yes 3. Holiday 4. Yes 5. Minhe County 6. Know 7. Yes 8. Will 9. Grandpa 10. 28 songs

Ma Er Zi	56	Folk singer	<ol style="list-style-type: none"> 1. Have you heard of Turkish weddings? 2. Do you know Turkish wedding songs? 3. Under what circumstances is the wedding song sung? 4. Is there a specific score for Tu folk songs? 5. Who made the music of the Tu nationality? 6. Are there many people who can sing Tu folk songs? 7. Do you know what forms of Tu folk songs? 8. Are there any requirements for the singer? 9. Who did you learn to sing Tu folk songs with? 10. Is there an accompaniment for Tu folk songs? 	<ol style="list-style-type: none"> 1. yes 2. yes 3. When you get married 4. Yes 5. Working people 6. Seniors over 50 7. Know 8. No 9. Mom 10. No
Wang Bao Yun	62	Performing artist	<ol style="list-style-type: none"> 1. Can you sing Tu folk songs? 2. Can you dance Turkish dance? 3. Is the Tu folk song good? 4. Is there a score for Tu folk songs? 5. Can everyone in the village sing? 6. Are there many people who can sing Tu folk songs? 	<ol style="list-style-type: none"> 1. yes 2. yes 3. Nice 4. Yes 5. Over 50 years old 6. Not much 7. Nice

			<p>7. Is the melody of Tu folk songs nice?</p> <p>8. What are the forms of Tu folk songs?</p> <p>9. Can your family sing?</p> <p>10. How many Tu folk songs can you sing?</p>	<p>8. Solo, chorus, duet</p> <p>9. The elderly can sing</p> <p>10. 18 songs</p>
E Fu Rong	45	teacher	<p>1. Have you heard of the Turkish wine song?</p> <p>2. Do you know how to sing Turkish wine songs?</p> <p>3. Under what circumstances are Tu folk songs sung?</p> <p>4. Is there a specific score for Tu folk songs?</p> <p>5. Where is the hometown of Tu folk songs?</p> <p>6. Do you know the history of Tu folk songs?</p> <p>7. Do you sing in the Turkish language?</p> <p>8. Can you speak the Turkish language?</p> <p>9. With whom did you learn to sing Tu folk songs?</p> <p>10. You can sing a few Tu folk songs</p>	<p>1. yes</p> <p>2. yes</p> <p>3. Holiday</p> <p>4. Yes</p> <p>5. Minhe County</p> <p>6. Know</p> <p>7. Yes</p> <p>8. Will</p> <p>9. Mom</p> <p>10. 17 songs</p>
	66	Folk artist	<p>1. Have you heard of Tu folk songs?</p>	<p>1. yes</p> <p>2. yes</p>

E Ji Jun			<p>2. Can you sing?</p> <p>3. Who do you learn to sing with?</p> <p>4. Is there a score for Tu folk songs?</p> <p>5. How is the Tu folk song passed on?</p> <p>6. How many people in your family sing Tu folk songs?</p> <p>7. Was the Tu folk song very popular in the past?</p> <p>8. Are Tu folk songs popular in Minhe County?</p> <p>9. Can Tu folk songs only be sung on festivals?</p> <p>10. How many folk songs can you sing?</p>	<p>3. Folk singers</p> <p>4. Yes</p> <p>5. Government</p> <p>6.2 people</p> <p>7. Yes</p> <p>8. Yes</p> <p>9. No</p> <p>10.26 songs</p>
Wang Xue Fen	56	Folk artist	<p>1. Have you heard of Tu folk songs?</p> <p>2. Can you sing?</p> <p>3. Who do you learn to sing with?</p> <p>4. Is there a score for Tu folk songs?</p> <p>5. How is the Tu folk song passed on?</p> <p>6. How many people in your family sing Tu folk songs?</p> <p>7. Was the Tu folk song very popular in the past?</p> <p>8. Are Tu folk songs popular in Minhe County?</p>	<p>1. heard</p> <p>2. Will</p> <p>3. Grandma</p> <p>4. Now there</p> <p>5. Apprentice</p> <p>6. Five people</p> <p>7. Yes</p> <p>8. Yes</p>

			<p>9. Can Tu folk songs only be sung on festivals?</p> <p>10. How many folk songs can you sing?</p>	<p>9.. not</p> <p>10.13 songs</p>
Gan Xiao Lan	38	Folk artist	<p>1. Have you heard of Tu folk songs?</p> <p>2. Can you sing?</p> <p>3. Who do you learn to sing with?</p> <p>4. Is there a score for Tu folk songs?</p> <p>5. How is the Tu folk song passed on?</p> <p>6. How many people in your family sing Tu folk songs?</p> <p>7. Was the Tu folk song very popular in the past?</p> <p>8. Are Tu folk songs popular in Minhe County?</p> <p>9. Can Tu folk songs only be sung on festivals?</p> <p>10. How many folk songs can you sing</p>	<p>1. yes</p> <p>2. yes</p> <p>3. Folk singers</p> <p>4. Yes</p> <p>5. Government</p> <p>6. 1 people</p> <p>7. Yes</p> <p>8. Yes</p> <p>9. No</p> <p>10. 22 songs</p>

Li Xu Ye	43		<ol style="list-style-type: none"> 1. Can you sing Tu folk songs? 2. Can you dance Turkish dance? 3. Is the Tu folk song good? 4. Is there a score for Tu folk songs? 5. Can everyone in the village sing? 6. Are there many people who can sing Tu folk songs? 7. Is the melody of Tu folk songs nice? 8. What are the forms of Tu folk songs? 9. Can your family sing? 10. How many Tu folk songs can you sing 	<ol style="list-style-type: none"> 1. yes 2. yes 3. Nice 4. Yes 5. Over 50 years old 6. Not much 7. Nice 8. Solo 9. The elderly can sing 10. 20 songs
Ma Zhan Shan	46	teacher	<ol style="list-style-type: none"> 1. Have you heard of the Turkish wine song? 2. Do you know how to sing Turkish wine songs? 3. Under what circumstances are Tu folk songs sung? 4. Is there a specific score for Tu folk songs? 5. Where is the hometown of Tu folk songs? 6. Do you know the history of Tu folk songs? 7. Do you sing in the Turkish 	<ol style="list-style-type: none"> 1. heard 2. No 3. Holiday 4. No 5. Minhe County 6. Know a little

			language?	7. No
			8. Can you speak the Turkish language?	8. No
			9. With whom did you learn to sing Tu folk songs?	9. Sister
			10. You can sing a few Tu folk songs	10.8 songs

Interview 2

time : June 2020 to October 2020

location : Minhe County Zhongchuan Township (10 people), Zhongchuan Township Meiyi Village (10 people), Xiakou Village (10 people), Ejia Village (10 people)

Name	gender	age	questions	in conclusion
wang ye	male	23	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can sing
wang li	Female	22	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can sing
wang xi	male	24	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can sing
li yi	male	20	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can't sing
li hai	male	35	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can't sing

li da	male	35	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can't sing
li ming	male	42	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can't sing
wang yi	male	45	1. Do you know the culture of indigenous peoples? 2. Can you sing Tu folk songs?	1. Understand 2. Can't sing
zhao an	male	65	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
lv zhen	male	47	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
lv he	male	22	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Li Mei	Female	25	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Fu Rong	Female	27	1. Have you attended a Turkish	1.no

			wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	2.yes 3.can
He Ye	Female	29	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Ma Li	Female	37	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Lei ye	male	35	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
An Duo	male	44	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Ge Ge	Female	48	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	1.no 2.yes 3.can
Li Di	male	58	1. Have you attended a Turkish	1.no

			wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs?	2.yes 3.can
Zhang Yi	male	66	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Can your family sing Tu folk songs? 4.Do you know the historical value of Tu nationality music culture	1.no 2.yes 3.can 4.no
Ma Lin	male	55	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.no 2.yes
Ma Qi	male	28	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.no 2.yes
Ma Fen	Female	32	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.no 2.yes
Xi Hai	male	27	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.no 2.yes

Lin Lin	male	34	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 1. Have you heard of Tu folk	1.no 2.yes 3.yes
Qi Qi	male	35	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
A Lei	male	21	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Zhang ji	male	58	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Cai Ji	Female	34	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Bai Li	Female	68	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Li Ping	Female	15	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Li Hua	Female	18	1. Have you attended a Turkish wedding?	1.yes

			2. Can you sing Tu folk songs?	2.yes
Lin Mei	male	25	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Dan Dan	Female	25	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
He Ping	Female	30	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.no
Hai Lan	Female	25	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.no
Li Li	Female	32	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.yes
Wen Hui	Female	45	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs?	1.yes 2.can
A Chang	male	41	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Have you heard of Tu folk songs?	1.no 2.no 3.no

			4. Can you sing? 5. Who do you learn to sing with? 6. Is there a score for Tu folk songs? ?	4.yes 5.mama 5.no
Li Na	Female	32	1. Have you attended a Turkish wedding? 2. Can you sing Tu folk songs? 3. Have you heard of Tu folk songs? 4. Can you sing? 6. Who do you learn to sing with? 7. Is there a score for Tu folk songs? ?	1.yes 2.yes 3.no 4.yes 5.yes

VITA

E Fu Quan, Professor, a tutor for postgraduate students at the School of Music of Qinghai Normal University, vice chairman of Xining Music Dancers Association, a contracted artist of the Qinghai Grand Theater, and postgraduate student at the Odessa Nezhdanova Conservatory of Music in Ukraine, Mahasarakhan, Thailand. Doctor of University School of Music, Ukraine 21st Century World Young Singers International Vocal Competition. First place in the Master Doctor group; first place in Ukraine. Yalta International Vocal Competition; won the "Ukrainian Singer Diploma". The 4th and 5th "Peacock Cup" Vocal Competition won the third place twice in a row; the third place in the 6th National "Sing of China" Vocal Competition; the first place in Qinghai Division of the 15th National TV Grand Prix for Young Singers First name; Qinghai Province "Supreme Government" Music Award singing first place; Qinghai Province "Anti-drug Image Ambassador" and "Fire Fighting Image Ambassador". Published a solo album of E Fuquan "The Love Song Here Comes to Heaven" and a monograph on national music and cultural exchanges in countries and regions along the "Belt and Road". Participated in large-scale theatrical performances inside and outside the province, successfully held more than ten solo concerts in Ukraine, Qinghai Grand Theater, Lanzhou and other places.

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